

Billboard



VOLUME 97 NO. 10

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

MARCH 9, 1985/\$3.50 (U.S.)

Mainstream Pop Displays Its Punch at the Grammys

BY PAUL GREIN

LOS ANGELES Last week's Grammy victories by Lionel Richie and Tina Turner represented a victory for the mainstream, mass appeal pop music that the Grammys have traditionally favored. But even though they were shut out in the top categories, rock superstars Bruce Springsteen and Prince & the Revolution still managed to win their first Grammys this year, as did such other veterans as David Bowie, Merle Haggard, Randy Newman, Phil Collins and Yes.

The awards to Richie and Turner, on the heels of Michael Jackson's eight-Grammy sweep last year, reflect the increased acceptance of black pop ushered in by "Thriller." The chipping away of musical categories also accomplished by "Thrill-

er" was reflected in the fact that Turner and Prince & the Revolution both won Grammys in the rock division, while Michael McDonald won in r&b for a duet with James Ingram. Only two black artists had previously won Grammys for rock: Jackson and Donna Summer. No white artist had won for r&b since the Champs in 1958.

Turner's award for record of the year caps one of the most dramatic comebacks in pop music history. Richie's victory for album of the year—over stiff competition from Prince and Springsteen—comes on the heels of the most successful year of his career.

Richie's victory is believed to be due in part to the fact that the votes

(Continued on page 84)

Video Distribbs Opening New Branch Outlets

BY TONY SEIDEMAN

NEW YORK Many of the nation's mid-sized home video software distributors are in the process of opening or have already opened branch outlets, in a series of moves spurred by fear of manufacturers assigning regional distributorships, the high cost of next-day shipping to retailers, and an increasingly competitive marketplace.

At least six distributors—Artec, Schwartz Bros. International, Star Video, East Texas Periodicals, VTR and VVI—have either opened up branches recently or are planning to do so soon.

The increasing number of video

(Continued on page 82)

Declining Record Sales Trouble Country Scene

Time of Self-Analysis

BY KIP KIRBY

This report on the state of country music is the first in a series. Subsequent articles will document the views of retailers, record companies, publishers, talent managers and radio programmers, and their strategies for combatting market conditions.

NASHVILLE The country music industry is undergoing a period of intense self-analysis, against a backdrop of significant declines in country record sales.

Participants at this week's Country Radio Seminar here will probe the problem, although many pro-

grammers in the format don't seem as impacted as much as their counterparts at record labels and elsewhere. The seminar takes place at the Opryland Hotel here Thursday through Saturday (7-9); a preview appears on pages 51-57 of this issue.

While performance royalties show gains, according to publishers, mechanicals have dropped sharply since country's boom years of 1979-83. Artists' unit sales have plunged as much as 50%. Acts who routinely collected gold or platinum awards only three years ago now sell less than half those numbers.

Especially hard hit are performers with an older audience demographic, and acts who benefited from multi-format radio airplay dur-

(Continued on page 86)

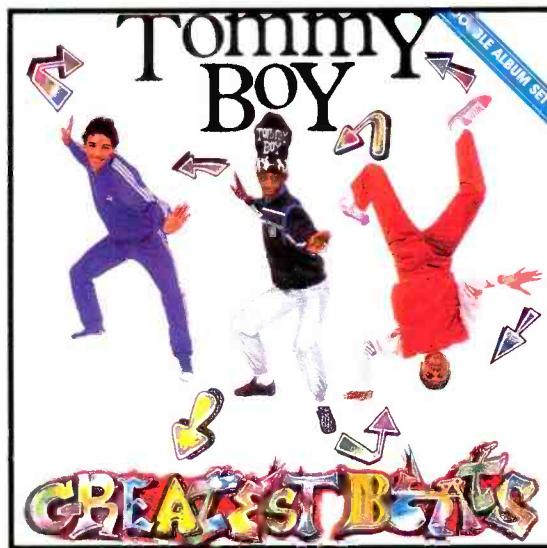
High Wholesale Prices Set for USA For Africa

BY FRED GOODMAN

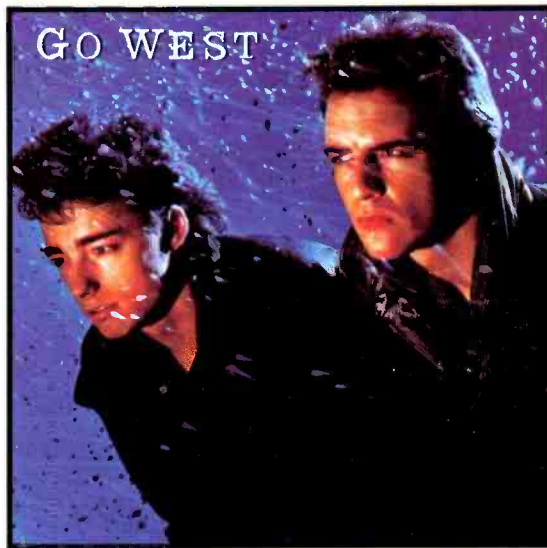
NEW YORK CBS Records, which will be pressing and distributing USA For Africa's Ethiopian charity recordings, has set unusually high wholesale prices and has carefully worded the charity fundraising statement on the recordings in order to raise as much money as possible and avoid the confusion and possible legal actions that have resulted in Connecticut from the sale of the Band Aid recording, "Do They Know It's Christmas?"

The new recording, "We Are The

(Continued on page 73)



Forget Roxanne! "Tommy Boy Greatest Beats" (TB 1005) is the double album steal that's gonna make ya' feel like you got the real deal (list price 8.98!). Fourteen of our greatest hits PLUS the all-new Tommy Boy Megamix. On the street NOW!



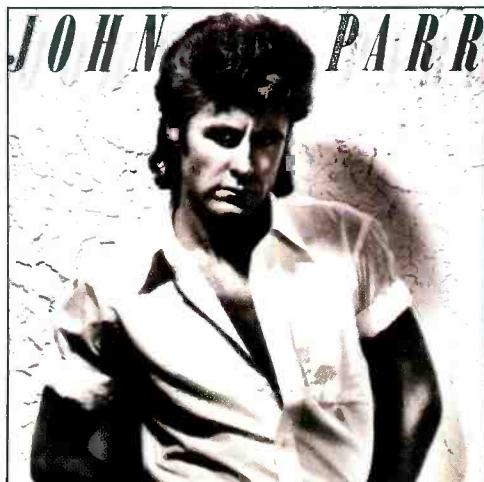
GO WEST. The sound Arif Mardin calls "modern motown." The band Godley & Creme have added to their award winning vid-clip list. More upwardly mobile new talent with the Chrysalis commitment. The video and single "We Close Our Eyes" (7-inch VS4-42850/12-inch 4V9-42853). The album GO WEST BFV/BVT 41495). Produced by Gary Stevenson. On Chrysalis Cassettes & Records.

Record Bar Is New Owner of Licorice Stores

NEW YORK The 34-store Licorice Pizza chain has been acquired by Record Bar, the national record retail giant. The purchase of the Southern California chain (Billboard, Jan. 12) was completed for an undisclosed sum Thursday (28). It raises the Durham, N.C.-based Record Bar's number of record outlets to 198, second only to American Can's Musicland web, which has more than 400.

Licorice Pizza founder and president Jim Greenwood departs the company, while senior vice president Lee Cohen retains his position.

(Continued on page 85)



80180

JOHN PARR

KNOWS THE FORMULA FOR SUCCESS.

HIS DEBUT ALBUM IS THE MAIN INGREDIENT.

"JOHN PARR" INCLUDES THE CHARTBUSTING SINGLE, "NAUGHTY NAUGHTY" 7-89612
AND THE UPCOMING SINGLE, "MAGICAL."

Produced by John Parr and Pete Solley
A 21st Century Wolff Production



On Atlantic Records and Cassettes

© 1985 Atlantic Recording Corp. A Warner Communications Co.



ADVERTISEMENT

Tina



Love's got everything to do with it.

Capitol®

IN THIS ISSUE

VOLUME 97 NO. 10

MARCH 9, 1985

1 NEWS ▶Declining record sales are troubling the country industry. ▶Mainstream pop music displayed its punch at the Grammy Awards. ▶Video distributors opening new branch outlets. ▶Record Bar acquires Licorice Pizza stores. ▶USA For Africa recordings will carry high wholesale prices. ▶3/The wording of a section of the 1984 Tax Reform Act has video dealers worried. ▶Blue Note's U.S. rebirth will curtail label imports. ▶Chris Wright maps reorganization for Chrysalis. ▶4/Tina Turner and Duran Duran receive RIAA multi-platinum certification in Feb. ▶6/GMA's Dove Award nominees announced.

4 Executive Turntable	78 Album & Singles Reviews
23 Classical	59 Newsmakers
23 Latin	85 Grass Route
71 Gospel	85 On the Beam
71 Jazz	86 Inside Track
73 Dance Trax	

9 INTERNATIONAL ▶Europeans are facing higher obligations on longterm contracts and difficulty in attracting U.S. acts as the value of the dollar increases. ▶Newline: France.

10 COMMENTARY ▶Guest Column: Video producer Ken Walz considers why music videos are "uninspired." ▶Letters.

14 RADIO ▶Music variety mixed with personality is the "album-oriented country" approach WMEV Marion, Va. is banking on under new operations director Bill James. ▶Vox Jox. ▶15/Washington Roundup. ▶20/Promotions. ▶22/Featured Programming.

24 RETAILING ▶CBS product is the focus of a chainwide Licorice Pizza promotion described as the largest of its kind. ▶7-Eleven stores find video rental goes well with bologna. ▶/Counter Intelligence. ▶25/New Releases. ▶27/Now Playing.

31 HOME VIDEO ▶Reportedly needing to sell 150,000 units to recoup its outlay of nearly \$4.5 million for "The Cotton Club," Embassy launches a major campaign. ▶Newline.

38 VIDEO MUSIC ▶The video story behind Cyndi Lauper's success. ▶39/MTV Programming.

40 CLASSIFIED ACTIONMART

42 PRO AUDIO/VIDEO ▶Barcus-Berry faces an uphill battle in marketing its signal processors. ▶Video Track. ▶43/Sound Investment. ▶Audio Track.

48 TALENT ▶A lawsuit with her former label Motown behind her, Teena Marie clicks with "Lovergirl." ▶CBS hopes for crossover success with Chet Atkins and friends. ▶49/Talent in Action: UB40/the Untouchables, Whitney Houston, "One Night With Blue Note" and more. ▶Boxscore.

51 COUNTRY RADIO SEMINAR PREVIEW

58 COUNTRY ▶Despite the much-talked-about decline in country music's popularity, record attendance is expected for the Country Radio Seminar. ▶Nashville Scene: Willie Nelson and a train.

65 BLACK ▶Once a black underground phenomenon, "go-go" music is headed for major exposure. ▶The Rhythm & the Blues.

74 CANADA Federal strategy for the recording industry seen.

81 UPDATE ▶Newline. ▶Calendar. ▶Lifelines. ▶New Companies.

CHARTS ▶6/Chartbeat: REO Speedwagon scores its second No. 1 single with "Can't Fight This Feeling," four years after "Keep On Loving You." Phil Collins' album "No Jacket Required" is the week's highest debut at 24.

Top Albums

20 Rock Tracks
23 Latin
26 Midline
64 Country
70 Black
71 Inspirational
75 Hits of the World
80 Top Pop
81 Bubbling Under

Top Video/Computer

28 Computer Software
31 Videodisks
33 Videocassette Sales
38 Videocassette Rentals

Hot Singles

16 Hot 100 Radio Action
18 Hot 100 Retail Action
22 Adult Contemporary
60 Country
62 Country Radio Action
63 Country Retail Action
66 Black
68 Black Radio Action
69 Black Retail Action
73 Dance/Disco
75 Hits of the World
76 Hot 100
81 Bubbling Under

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

Tax Act Language Worries Video Dealers

VSDA Seeks Clarification on Depreciation Rule

BY BILL HOLLAND

WASHINGTON Ambiguous language in the 1984 Tax Reform Act is worrying the nation's video retailers. They are trying to determine whether new inventory depreciation rules will allow them to continue to write off videocassettes as recovery property over a period of five years, and receive a 10% investment tax credit.

If Section 168 of the amended IRS Code, which mentions the exclusion of motion pictures and "video tape," among other items, from the investment tax credit rulings, also means videocassettes, it could mean dollars out of the pockets of retailers and hours of red tape.

Such an interpretation by the IRS would mean that retailers would have to apply an "income forecast" basis for determining the projected profit of every cassette on a store's shelf for the next year in order to take depreciation and only a 6% tax credit.

The IRS has not been approached by the Video Software Dealers Assn. (VSDA) about the ambiguity, according to a memo being circulated to members. VSDA has three choices: either request a private ruling with one retailer, request an industrywide public ruling, or continue with present depreciation and tax investment practices until there is official word that the practice is unacceptable.

VSDA, according to a source, contends that the term "video tape" does not apply to videocassettes. "It

wouldn't make sense, having retailers spending all of their time figuring out the income forecast for each tape on their shelves," he says.

Also, the source says, "They [IRS and the Congress] could have specifically mentioned videocassettes in the amendment." VSDA maintains the wording refers only to master tapes.

If it doesn't, however, video re-

tailers as well as record store retailers and others who carry videos might find that they will feel the loss of the 10% tax credit under the standard five-year write-off depreciation clause, and the aggravation of income forecast inventory method that would only give them a 6% tax credit after they had determined the income forecast of each and every tape in inventory.

Blue Note's U.S. Rebirth Will Curtail Label Imports

BY FRED GOODMAN

NEW YORK The reintroduction of the Blue Note jazz label in the U.S. means the end of all other Blue Note manufacturing activity worldwide with the exception of Japan. "[Parent company] EMI is going to stop all other operations," says Michael Cuscuna, U.S. coordinator for Blue Note, adding that all titles in the French Blue Note catalog, which have been readily available in the U.S., are being taken out of print.

Fans of the Blue Note label, which has not been manufactured in the U.S. for nearly 10 years, have made Japanese- and French-manufactured Blue Notes into a popular import item. And although Cuscuna cites inferior quality as the reason for not simply sanctioning the

French product as the American line, the continued availability of French product would also force the American imprint to compete with a less expensive line. Due to the strength of the U.S. dollar, French Blue Notes have been generally available to retailers here for less than \$4.25. The wholesale price for the \$8.98-list American line is significantly higher.

Cuscuna also cites competition from the Japanese line as the reason EMI opted to reintroduce the American imprint as an audiophile line. "We had to give listeners something because of the availability of the Japanese Blue Notes," he says. The projected list price for the line has been \$9.98, but was lowered "to get it into more stores, especially in the hinterland," he adds. All U.S. Blue Note titles are being digitally remastered, Direct Metal Mastered by Teldec and pressed in Europe. Blue Note is being handled through Capitol/EMI's new Manhattan label.

All U.S. Blue Notes will be available worldwide, including Japan. Subsequently, Cuscuna says he will avoid releasing product that is available in Japan. As titles go out of print there, they will be considered for release here.

Aside from competing with the Japanese line, Cuscuna says the decision to make the U.S. imprint a frontline series was also based on a desire to enhance the catalog's reputation.

Wright in Expansive Mood

Chrysalis Reorganization Mapped

BY SAM SUTHERLAND

LOS ANGELES With the acquisition of former partner Terry Ellis' assets now completed, Chrysalis Organization chairman Chris Wright is already midway through a reorganization plan for both Chrysalis Records and Chrysalis Music. He is also reassessing the parent company's video and film interests.

Buoyed by the strong sales claimed for the final quarter of 1984, which Wright terms "far and away our best ever in the U.S. and the U.K.," the veteran entertainment entrepreneur suggests that Chrysalis' music holdings are very much the primary focus of the company. Although its separate recording studio operations remain strong and Wright opens the door to a renewed thrust into video, it's Chrysalis' label and music publishing operations that head his list of priorities.

Wright's upbeat mood is enhanced by what he terms "a very orderly transition, when it could have been very unordered." In town for the Grammy Awards, the company's co-founder and chief executive candidly acknowledged concern over potential snags during the dismantling of his 17-year association with Ellis, noting that his refusal to discuss the buyout until now stemmed from his determination to minimize further rumors.

"I thought we'd divide [the com-

pany] and each take an equal set of assets," he notes of the earliest blueprint for the dissolution. Under that scheme, Ellis, who helmed U.S. operations throughout the '70s, would have assumed those properties, while Wright acquired the U.K. holdings.

"But it was too complicated to work out," he continues. "The con-

(Continued from page 85)



Proud Matriarch. Tina Turner holds two of her three Grammy Awards aloft as tangible proof of a tremendous comeback during the televised ceremonies last Tuesday (26). (Photo: Attila Csupo)

MULTI-PLATINUM FOR TINA, DURAN

BY PAUL GREIN

LOS ANGELES When the Recording Industry Assn. of America (RIAA) released its list of multi-platinum award winners last December, albums on Capitol and Arista were conspicuous by their absence. But now both labels have agreed to submit their current hits to the RIAA for multi-platinum auditing, though they've declined to ask the RIAA to audit their back catalog.

The first Capitol albums to be submitted under the new arrangement are Tina Turner's "Private Dancer," certified triple platinum, and Duran Duran's "Arena," which is double platinum.

February's other multi-platinum certifications are all on labels that had previously announced participation in the program.

Also in February, Island Records' U2 came into its own as a platinum album force. The Irish quintet's two-year-old album "War" went platinum during the month, as did their current release, "The Unforgettable Fire."

Foreigner collected its fifth consecutive platinum studio album in February with "Agent Provocateur," and Bryan Adams earned his second straight platinum album with "Reckless." Adams' "Cuts Like A Knife" went platinum in August, 1983.

Both the Foreigner and Adams

collections were certified gold and platinum simultaneously, reflecting the massive airplay which greeted their leadoff singles, "I Want To Know What Love Is" and "Run To You" respectively.

Here's the complete list of February certifications:

Multi-Platinum Albums

Chicago's "17," Full Moon/Warner Bros. Three million.

Madonna's "Like A Virgin," Sire/Warner Bros. Three million.

Tina Turner's "Private Dancer," Capitol. Three million.

Duran Duran's "Arena," Capitol. Two million.

Midnight Star's "No Parking On The Dance Floor," Solar. Two million.

Pointer Sisters' "Break Out," Planet. Two million.

Platinum Albums

Foreigner's "Agent Provocateur," Atlantic. Their fifth.

Bryan Adams' "Reckless," A&M. His second.

U2's "War," Island/Atlantic. Their second.

U2's "The Unforgettable Fire," Island/Atlantic. Their first.

Gold Albums

Foreigner's "Agent Provocateur," Atlantic. Their sixth.

Bryan Adams' "Reckless," A&M. His second.

Lee Greenwood's "You've Got A Good Love Coming," MCA. His second.

"Beverly Hills Cop" soundtrack, MCA.

Virginia Video Rental Chain Hit With Obscenity Charge

BY BILL HOLLAND

WASHINGTON Washington-area video rental chain was charged Wednesday (27) on a single misdemeanor count of renting obscene material. The Fairfax County (Virginia) Commonwealth Attorney's office warned that future charges would be felonies carrying fines of \$10,000 apiece.

The Video Rental Center, on Richmond Highway in Fairfax County, with others stores in Alexandria as well as Rockville and Oxon Hill, Md., admitted that the film in question violated community standards of obscenity, but contended that store officials did not know its contents, which they must in order to be convicted.

The county office has just recently successfully prosecuted the only two adult bookstores in Fairfax County, and is saying that video store owners, like movie theatres and bookstore owners, must comply with the local obscenity laws.

The cases prosecuting attorney pointed out that many video rental stores in the upscale, but conservative, county avoid the potential of obscenity charges by not stocking X-rated product.

Counties in Northern Virginia have traditionally had tougher obscenity and "blue law" standards, and, unlike Maryland, laws and pen-

alties there vary with each jurisdiction.

The pledge by the Commonwealth Attorney's office to target other video dealers carrying x-rated product echoes similar state moves around the country, most recently in Cincinnati. The Supreme Court has also recently heard arguments in an obscenity definition case involving a video distributor in the state of Washington (Billboard, March 2).

Monument Court Dates Set New Hearings in Bankruptcy Case

NASHVILLE The Monument Records bankruptcy case looks as if it will drag on for at least another two months before any of the various reorganization plans are accepted by the court. The court has set May 1 as its deadline for confirming any of the three plans for takeover of the company's debts, assets and operation.

MTM Records, one of the bidders for the label, filed an application Feb. 21 for the court to suspend consideration of its plan of reorganization and submission of offer. While the details of this motion are still on the judge's desk, Alan Bernard,

head of MTM Records, says he understands his company still is interested in acquiring Monument's masters.

A hearing has been set for Tuesday (5) on CBS Records motion for payment of \$147,405.28 for administrative expenses. CBS signed a distribution deal with Monument a few months prior to the labels' filing for bankruptcy.

The court has also set Tuesday as the deadline for filing objections to the court's approval of disclosure statements from the competing bidders; March 12 for a hearing on the adequacy of each of the disclosure statements; and April 19 for a confirmation hearing on each plan of reorganization.

International Holding Co. on Feb. 22 filed for an extension of time to submit to the court an amended disclosure statement and plan of reorganization.

In addition to MTM and International, Dolly Parton/Lorimar/Lefrak is in contention for Monument and its affiliated publishing company, Combine Music. EDWARD MORRIS

New Office for NDN

LOS ANGELES National Distribution Network, the independent distribution concept headed by Roy Norman, has moved to new office space. NDN is now located at 34-12 36th St., Astoria, N.Y. 11106. The new phone number is (718) 729-5800.



Closing in an Uncrowded Room. Fairport Convention co-founder Richard Thompson relaxes with Polydor/PolyGram executives in New York, where he has just signed an exclusive worldwide contract. Discussing Thompson's label debut, "Across A Crowded Room," from left are PolyGram a&r coordinator Bill Levenson and president Guenter Hensler, Thompson, the label's rock division senior vice president Jerry Jaffe, and Thompson's lawyer Gary Stamler.

Executive Turntable

RECORD COMPANIES. Jay Lasker is appointed to the newly created position of president of the Motown Music Group in Los Angeles. His expanded responsibilities will include, in addition to being president of the record division, the total operations of Jobete Music Publishing and its affiliates. Lasker joined the label in 1980.

Jamie Cohen becomes director of a&r, West Coast, at Arista Records, Los Angeles. He was national director of a&r for EMI America.

In addition, **Tom Ennis** is upped to director of artist development for Arista and Ed Strait is named director of product management for Jive Records, Arista's subsidiary label. Ennis was associate director of the area. Strait joins from Alive Enterprises.

Shelly Cooper joins Atlantic Records in New York as creative director of advertising and video. She was creative administrator/executive producer for Creative Concepts.

Jeri McManus is promoted to the newly created post of chief art director for Warner Bros. Records in Burbank. She joined the label in 1982.

PolyGram Records ups **Tim Rogers** to product manager, pop catalog, and names **Mario A. Rios** national club promotion manager in New York. Rogers was production coordinator. Rios was feedback coordinator/label relations for Sure Record Pool.

IRS Records names **Michael Rosenberg** East Coast sales director for its New York office. He joins from Cambridge One-Stop, where he was singles buyer. Also, **Tom Corson** is promoted from director of West Coast sales to director of West Coast promotion in Los Angeles.

Erik K. Nuri and **John Warner** are named product managers for the East Coast at Epic/Portrait/Associated Labels in New York. Nuri joins from his own firm, Erik Nuri Management/Salaam Records. Warner was an account executive with Dudlen-Anderson-Yutzy Public Relations.

In New York, **Arlene Mizrahi** is promoted to the newly created position of general manager of Mirage Records. She was assistant to the president.

RCA Records promoted **Joe Wallace** to director of national accounts/commercial sales, North Central region, in Chicago. He was director of commercial sales for that region.

RCA's New York office elevates **Karen Meyer** from administrator, scheduling-singles to administrator, scheduling-albums and tapes. Replacing her is **Laurel Dann**, who was a secretary for the department.



LASKER



COHEN



VICKERS



LOPES

DISTRIBUTION/RETAILING. Keith Cahoon is promoted to general manager at Tower Records in Japan. He was assistant manager for TRIP, Tower's import and distribution division in the U.S.

PUBLISHING. Steve Love resigns as vice president and general manager of ATV Music Group in Hollywood. A principle factor in the growth of the company from its U.S. beginning, he will act as a consultant.

Famous Music, a division of the Entertainment & Communications Group of Gulf & Western Industries, names **Ed Thomas** creative director of its Nashville office. He joins from CBS Songs.

CBS Songs Division, CBS/Records Group, elevates **James Moreno** to manager of business operations and **Silvia Blach** to director of licensing and West Coast administration in Los Angeles. Moreno was product manager for the West Coast. Blach was manager of licensing.

CBS Songs also names **Doug Minnick** West Coast creative director. He was professional manager for Almo-Irving Music.

Zomba Enterprises promotes Rachell Greenblatt from director to vice president of music publishing and names **Laurie Parris** office coordinator in New York. Parris joins from Plateau Records.

Tom Vickers joins Almo/Irving/Rondor Music, Hollywood, as professional manager. He was an independent a&r contractor for various labels.

(Continued on page 81)

Motown To Fete Apollo Three-Hour NBC Special Set

NEW YORK NBC Entertainment this May will air a three-hour comedy/music special celebrating the 50th anniversary and official re-opening of the Apollo Theatre here. The special, produced by Motown Productions, will begin production April 27, and a taping of the show, followed by a dinner dance, will occur May 4 for the benefit of Africa/Ethiopian Relief Fund. At presstime, no artists had yet been scheduled to appear other than Bill Cosby, who will host the event.

Motown Productions' previous television special, the award-winning "Motown 25: Yesterday, Today, Forever," pulled a 22.8 rating

and 35 share from the Nielsen Television Index when it aired in 1983. Motown's Suzanne De Passe, executive producer of the upcoming special, says the Apollo show will incorporate the same concert format mixed with vignettes "conveying the essence of the Apollo's heritage" that worked so well for the Motown 25th anniversary special.

The Apollo Theatre, so named in 1934 when new owners acquired the venue originally built in 1913, was closed in 1976 and designated as a landmark building in 1983. Its current owner, Inner City Broadcasting, is co-producing the event with Motown Productions.

USA ^{for} AFRICA

United Support of Artists for Africa

AN OPEN LETTER TO EVERYONE IN RADIO:

On Thursday, March 7 you will be receiving your first copies of "We Are The World," written by Michael Jackson and Lionel Richie, produced by Quincy Jones and recorded by 45 of the biggest stars in American music.

The making of this record was an historic event, but it was only a step—the first step—in a major effort to alleviate hunger, both in Africa and here in the U.S.A.

The 45 artists of "United Support of Artists for Africa" (USA for Africa) gave freely of their energy and talents. Columbia Records has carried the task to the next level by manufacturing and distributing this record at no profit.

Now you, Radio, have been handed the ball, with an opportunity to truly make a difference. Playing this record is not enough. Listen carefully to its message and then tell your listeners how they can become involved; where they can contribute money, energy and commitment; and how to continue this effort long after "We Are The World" is no longer on the air.

The release of this record on March 7 and the subsequent album on April 1 is not just about raising money—it is about raising awareness and changing our priorities so that everyone's right to live without unnecessary pain and suffering from malnutrition or lack of shelter is guaranteed.

As Bob Geldof said recently, "We in the music business have made drugs fashionable, we've made wild hairstyles and clothes fashionable, and now it is time for us to make compassion and generosity fashionable." Another leader in this fight, the late Harry Chapin, once said to me, "When in doubt—DO SOMETHING!"

We have done something, and now it is up to radio to use its power. An incredible opportunity is at hand.

Please respond to it.

Ken Kragen

Ken Kragen
USA FOR AFRICA

1112 N. SHERBOURNE DRIVE LOS ANGELES, CA 90069 (213) 854-4400

Logo Donated by Mike Manoogian · Typesetting Donated by Cliff Typographers · Stats Donated by G-2 Graphic Service

Grammy Awards Telecast A Praiseworthy Presentation

BY KIM FREEMAN

NEW YORK Michael Jackson was obviously missed at this year's Grammy Awards telecast Tuesday (26), as CBS-TV dropped 10 points in its national Nielsen market share for a 35 share. That figure, however, is well above the average for prime time programming, according to a Nielsen spokesperson, and the broad mix of performers and recipients made for an entertaining, and sometimes even suspenseful, three-hour-plus program.

For the pop audience, the show's highlight was easily Prince's chaotic performance toward the end of the night, but NARAS is to be commended for its equal time policy toward all its constituents. From Tina Turner's leggy look at "What's Love Got To Do With It" to Julia Migenes Johnson's equally seductive reading of an aria from Bizet's "Carmen," the Grammy telecast served up a tasty sampling of the industry's diverse menu.

Hosted for the second straight year by a relaxed and unassuming John Denver, the show moved gracefully through its various segments. Previous Grammy winner Andrae Crouch whisked the glitzy crowd away to a small Southern church during a well-produced gospel feature, an imaginary trip buoyed by stellar performances from Pop Staples, the Clark Sisters, the Rev. James Cleveland and others.

A retrospective of Leonard Bernstein's life and accomplishments fared equally well, with the low-key composer/conductor accepting the NARAS lifetime achievement award graciously, but quickly, in order to "leave more time for Tina Turner."

The program's only good-idea-gone-bad was a supposed celebration of the Moog synthesizer. Delivered by Stevie Wonder, Herbie Hancock, Thomas Dolby and Howard Jones, the piece seemed more like playtime for the stars than a tribute

to technology, and their hits medley was played on almost everything but the now-outdated Moog machine.

CBS's camera work was sweet so-lace for those not invited to the affair. Tight shots of Prince, Turner and Cyndi Lauper, as well as famous audience faces like the shy Bruce Springsteen, provided that "up-close and personal" appeal present in the Olympic broadcasts. And the ongoing video boom proved a great boon to the program.

Mandrell, Gosdin, Summer On List of Dove Nominees

BY EDWARD MORRIS

NASHVILLE Country stars Barbara Mandrell and Vern Gosdin and disco diva Donna Summer are among the contenders for the Gospel Music Assn.'s upcoming Dove awards. And contemporary gospel's top success story, Amy Grant, is in the running for four prizes.

Conspicuously absent from the slate, despite having three albums on the inspirational chart and a string of boxoffice triumphs, is the rock group Petra.

The 16th annual Dove awards ceremony will be held at the Tennessee Performing Arts Center here April 3. Categories and final nominees are:

Song of the year—"Angels," by Brown Bannister, Gary Chapman, Amy Grant and Michael W. Smith—publishers, Handrail, Meadowgreen and Bug & Bear; "Lamb Of Glory," Greg Nelson, Phill McHugh—River Oaks, Shepherds Fold, "O For A Thousand Tongues," David Binion—First Monday; "Proclaim The Glory Of The Lord," Niles Borop, Dwight Liles—Word, Bug & Bear; "The King Of Who I Am," Tanya Goodman, Michael Sykes—Prime



Happy Hitchhiker. Lionel Richie gives the thumbs up sign after winning the Album of the Year award for "All Night Long" at the Grammy presentations. (Photo: Attila Csupo)

Time, First Monday; "Upon This Rock," Gloria Gaither, Dony McGuire—Gaither, It's-N-Me, Lexicon; "Via Dolorosa," Billy Sprague, Niles Borop—Meadowgreen, Word; "Warrior Is A Child," Twila Paris—Singspiration; "We Will Stand," Russ Taff, Tori Taff, James Hollihan—Word; and "Yeshua Ha Mashich," Greg Davis, Greg Fisher—Paragon, Life Song.

Songwriter of the year—Gloria Gaither, Joel Hemphill, Lanny Wolfe, Michael W. Smith, Niles Borop.

Album of the year: male vocalist—Doug Oldham, Jimmy Swagart, Leon Patillo, Russ Taff, Steve Green.

Album of the year: female vocalist—Amy Grant, Kathy Troccoli, Michele Pillar, Sandi Patti, Twila Paris.

Album of the year: contemporary—"Heart And Soul," Kathy Troccoli, producer Brown Bannister; "Heart Of Fire," Candy, Billy Smiley; "Melt Down," Steve Taylor, Jonathan David Brown; "Michael W. Smith 2," Michael W. Smith, Michael W. Smith; "Straight Ahead," Amy Grant, Brown Bannister.

(Continued on page 86)

Harpist on Three Charts

CBS Masterminds Vollenweider Crossover

NEW YORK CBS Records engineered a successful, multi-faceted marketing feat in its packaging of the Swiss harpist Andreas Vollenweider. Vollenweider is currently charting simultaneously on three Billboard charts—classical, jazz and pop. His most recent album, "White Winds," shipped 150,000 copies according to CBS, and is at the moment, "selling very nicely," says CBS Masterworks marketing director Bob Campbell.

In explaining the phenomenal crossover of the electric-acoustic harpist, Campbell notes, "He appeals to jazz listeners, and to some degree, classical. Then, as that builds, he also begins to appeal to the mass of pop listeners."

Campbell attributes the Vollenweider success not only to the "accessibility" of his music, but to efforts of Masterworks' field people Roger Holdridge, Mike Green and

Harold Fine. "When we heard Vollenweider back in 1982, we originally thought, 'We can work this as a longterm project, and in time, sell perhaps 100,000.' We knew we had to get people to hear it," says Campbell. "We figured we could sell the 100,000 copies without any live performances, but it would take time to do so."

"But we got him to do a 15-city tour last fall, and we went from about 70,000 on both 'Caverna Magica' and 'Behind The Gardens—Behind The Wall—Under The Tree' to 170,000 in just 30 days." Campbell says those first two albums are now each capping 170,000 units in sales.

"We've been able to market him as a classical artist because of his classical training as a harpist, even though his music is not strictly classical, in the true sense of the word," claims Campbell.

With the release of "White

Winds," the Masterworks staff decided a promo single would be a good idea. However, Campbell says, it wasn't just a matter of making the decision, and getting the single out as quickly as possible to help the album. "It took three weeks for him to do the mix in the single."

"Still," he notes "we're used to working with artists like that; we have the patience. No one can touch his music unless he's absolutely involved." Campbell says sales of the 12-inch have "shot up," but due to the nature of 12-inch distribution, are not doing as well as the album itself.

"We've had a lot of crossover play between the jazz and classical stations on the record," Campbell continues, "which is often the case with an artist like this. Still, some stores don't know where to put the record."

STEVE DUPLER

CHART BEAT



by Paul Grein

REO SPEEDWAGON notches its second No. 1 single this week with "Can't Fight This Feeling," which comes four years to the month after the band's first chart-topper, "Keep On Loving You." REO's album "Wheels Are Turning" also streaks into the top 10 this week, jumping four notches to number eight.

The album's top 10 status is significant because just two months ago it appeared to be stalling in the 50s on the chart. That's when the first single, the bubblegum-edged "I Do Wanna Know," peaked at a lackluster 28 on the Hot 100. But the album has rebounded strongly with the pop and adult contemporary success of this second single, which has the same "housewife rock" appeal of

REO returns to the top for the first time in four years

"Keep On Loving You."

"Wheels Are Turning" can thus be ranked alongside the **Pointer Sisters'** "Break Out" and "**Chicago 17**" as albums that survived relatively disappointing first singles to become smash hits when the second singles shot into the top 10.

"Wheels" is REO's third consecutive album to crack the top 10. "Hi Infidelity" rode the top 10 for 30 weeks in 1981, with half of those weeks at No. 1. The follow-up, "Good Trouble," logged 10 weeks in the top 10 in 1982, but was rated a disappointment when it climbed no higher than number seven. The album yielded one top 10 hit, "Keep The Fire Burnin'."

PHIL COLLINS' solo album, "No Jacket Required," is the week's top debut at a most impressive number 24. It's thus almost certain to follow Collins' two previous albums into the top 10. "Face Value" peaked at number seven in July, 1981; "Hello, I Must Be Going" hit number 10 in January, 1983.

The album enters the chart immediately on the heels of Collins' being awarded his first Grammy, for best male pop vocal performance for "Against All Odds." That smash reached No. 1 last April, a feat that may well be matched by Collins' current hit, "One More Night." In its fifth week on the Hot 100, "Night" leaps eight points to number 14.

MADONNA'S "Material Girl" makes the most impressive move

on this week's Hot 100, jumping from number 18 to number five. It's Madonna's third top five hit in a row, following "Lucky Star" and the No. 1 "Like A Virgin." Only one other female artist in the '80s has strung together as many as three consecutive top five hits: **Cyndi Lauper**, who scored last year with "Girls Just Want To Have Fun," "Time After Time," "She Bop" and "All Through The Night."

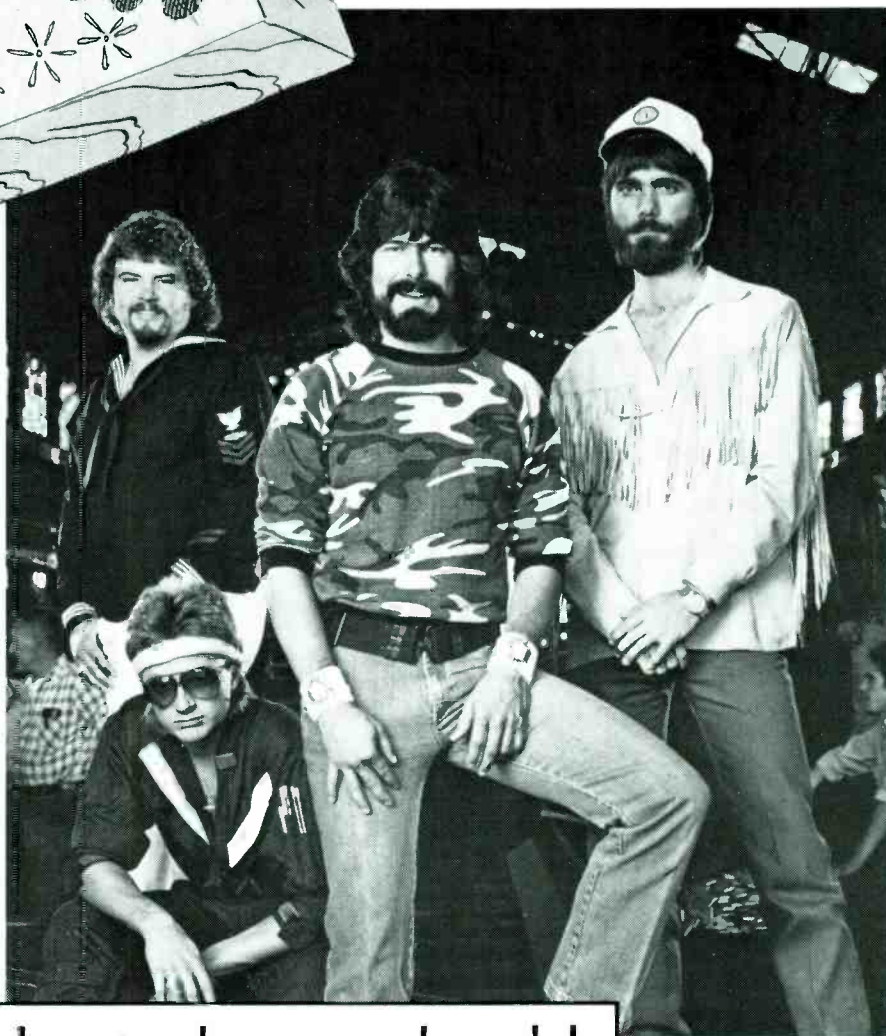
"Virgin" dips to number 61 this week, while a third Madonna hit, "Crazy For You," jumps 13 notches to number 42. That makes Madonna one of only a handful of female artists in recent years to have placed three singles on the Hot 100 simultaneously. Among the others: **Kim Carnes** (just a few weeks ago), **Donna Summer** and **Diana Ross**.

FAST FACTS: Two singles on the current Hot 100 are getting a second wind, and are hitting higher peaks than they did when they were first released. **Frankie Goes To Hollywood's** "Relax" jumps two points to number 17; **Diana Ross'** "Missing You" leaps 14 notches to number 34. In its first U.S. release a year ago, "Relax" peaked at number 67; "Missing You" seemed to be peaking at number 46 before coming back to life following Ross' American Music Awards performance.

The team of **Barbra Streisand** and **Richard Perry**, which achieved a top 10 album and single in 1971 with "Stoney End," returns to the chart this week with the title track of Streisand's latest album, "Emotion." It will be interesting to see if the reunion of these two pop pros can yield a hit, even after the first two singles from the album, "Left In The Dark" and "Make No Mistake, He's Mine," were decided misses, peaking at 50 and 51.

Kool & the Gang's "Misled" jumps to number 10 this week, becoming the group's eighth top 10 hit. The seven others range from the raucous funk of "Jungle Boogie" to the plush pop of "Joanna." They also include Chartbeat's choice as the Gang's Koolest: "Too Hot."

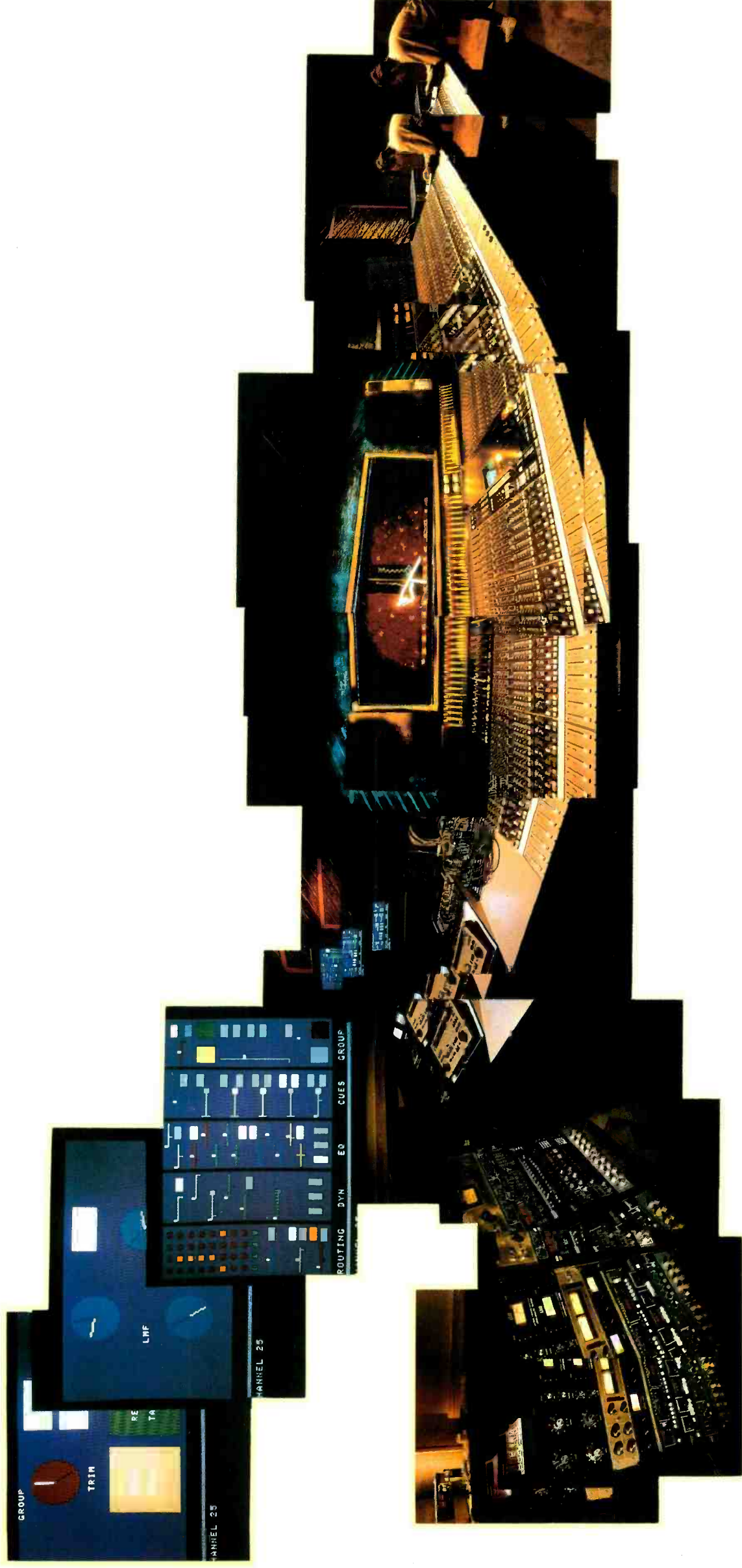
Julian Lennon's "Too Late For Goodbyes" leaps nine points to number six on this week's Hot 100, topping the number nine peak of Lennon's first Atlantic single, "Valotte." Another big winner on Atlantic is **the Firm**, the new group consisting of **Paul Rodgers**, **Jimmy Page**, **Tony Franklin** and **Chris Slade**. The group's self-titled debut album jumps a cool 40 notches this week to number 30.



Call and find out why you should be a BMI affiliate, too.

Wherever there's music, there's BMI.

What's Mayfair got to do with it?



TINA TURNER

GRAMMY AWARD NOMINATIONS

- BEST FEMALE VOCALIST (ROCK) WINNER
 - BEST FEMALE VOCALIST (R&B)
 - BEST FEMALE VOCALIST (POP) WINNER
 - LP OF THE YEAR
 - RECORD OF THE YEAR WINNER
 - SONG OF THE YEAR WINNER
- (GRAHAM LYLE/TERRY BRITTEN)

Congratulations to TINA and Producer TERRY BRITTEN on the phenomenal success of "WHAT'S LOVE GOT TO DO WITH IT" plus "I CAN'T STAND THE RAIN" and "SHOW SOME RESPECT" recorded at Mayfair

Recording Studios, London, U.K.

Engineer: John Hudson

For further information about our studio in London contact Charmaine or Kate.

New studio soon to be opened in Tahiti



MAYFAIR RECORDING STUDIOS 11A SHARPLESHALL STREET, LONDON NW1 8YN 01-586 7746

SPECIAL REPORT: FRANCE
...newsline...

MAX AMPHOUX, founder of Allo Music in Paris, has sold the 15-year-old company to Francois Grandchamp des Raux, president of Musidisc, and Alain de Ricou, director of the Fantasia publishing company. Amphoux SACEM's Popular Music Commission.

AFRICAN MUSICIANS based in Paris have released "Tam Tam Pour Ethiopie" as their contribution to famine relief efforts. King Sunny Ade, Mory Kante, Ray Lema and Toure Kunda are among those featured. Recording facilities were donated by Studio Davout and Studio Acoustic, and the Philips release coincided with the broadcast of a 90-minute prime time Ethiopia documentary on France's TFI television network. Proceeds from sales of the record, which quickly topped the 50,000-unit mark, are administered through medical aid group Medecins Sans Frontieres.

SOUTHEAST ASIA will be the scene of the 1985 Olympiad of Discotheques & FM Radio, sponsored by Katia Productions, France Radio Programmes and Le Magazine de la Discotheque. Locales for the March 19-28 event include Hong Kong and Bangkok.

PRIME MINISTER LAURENT FABIUS will soon receive a report from a commission headed by media lawyer Jean-Denis Bredin on privately run television in France. The report is expected to recommend the setting up of three additional channels, a prospect that has alarmed France's new Canal Plus pay-tv service, still struggling to establish itself and faced with stagnating subscription figures. Potential subscribers are holding off, Canal Plus maintains, in case advertising-financed channels come into existence.

PAUL BEUSCHER PUBLISHING, subsidiary of a major musical instrument firm, has put out a cassette series targeted at the growing "karaoke" (sing-along) market in France. Sony, Philips and Denon machines are on sale in France, and the tapes, titled "A Vous De Chanter," cover a wide range of music from classic French hits to current top 30 material. Each tape has 12 titles, and prices range from \$5 to \$12.

PHONOGRAM FRANCE has pledged 100% backing for the Compact Disc format with the aim of making 1985 the "breakthrough year," says artistic director Jean-Paul Commin. All major releases will come out on CD, including Jean Guidoni's album "Putains," currently receiving extensive promotion. Pre-digital recordings will also be made available on CD.

DERRY HALL

German Publishers Post Indifferent '84 Results

FRANKFURT Declining sheet music sales in West Germany are blamed for indifferent results posted by the country's music publishers last year, affecting not only writers' incomes but also the levels of publisher investment in new productions.

According to a German Music Publishers' Assn. survey published in advance of the Frankfurt Music Fair, only 25% of those participating in the event boosted such investment in 1984, while 75% had reduced their production budgets. On overall turnover, 40% of the pub-

lishers reported an increase in 1984 over 1983, 30% had maintained earnings levels, and 30% had experienced a decline.

Commenting on the figures, MPA managing director Hans Henning Wittgen says the underlying economic trends responsible for the very mixed results had been apparent for some years. The spread of illegal photo-copying of sheet music, he notes, has badly damaged the publishing industry as a whole. Whereas 10 years ago around 10,000 new sheet music titles appeared annually, the number is now down to 4,000.

The impact of new media has posed additional problems for publishers, reducing traditional forms of exploitation while opening up new possibilities via different audio and audio/visual sound carriers.

Says Wittgen: "All these new media create a higher demand for music for the large number of programs that have to be produced. But the internationalization of programming makes the competition much harder."

Billboard

IMIC '85

(Presented in association with Intergu)



at the Hotel Sheraton, Munich June 5-8, 1985

GERMANY SEES DOLLAR DOLDRUMS
Strength of U.S. Currency Troubling to Industry

BY JIM SAMPSON

MUNICH The skyrocketing value of the U.S. dollar was greeted last week by President Reagan as a reflection of the strength of the American economy. The European music industry, however, saw a negative side to the siege of the greenback: much higher obligations on longterm contracts in dollars and less chance of luring U.S. artists to Europe for promotion or tours.

The U.S. currency last week reached new all-time highs in France and Italy. The U.K. pound sterling approached parity with the dollar, which also set a 14-year high in West Germany. In Frankfurt, bank officials spoke of a possible four Deutsch Marks to the dollar, a rate deemed impossible as recently as last year.

Some Europeans are benefitting from an unexpected windfall, among them the Scorpions and An-

dreas Vollenweider, who rack up huge sales in the U.S. Some continental exporters can offer American customers unusual value for their dollars. The German IFPI group, however, hasn't noticed an export boom.

Says the group's Dr. Norbert Thuro: "The big firms already have close contacts with the U.S. Most of them don't export disks directly. It's mainly the small labels which profit. We have noted a sharp decrease in the flow of illegal U.S. imports, though, such as bootlegs."

The U.S. remains the world's major music source, however, and continental Europeans usually find themselves on the purchasing end. When the deal is in dollars, these exchange rates can wreak havoc, according to Ed Heine of Warner Bros. Music, Germany.

"If you made a major publishing deal in 1983, with an advance of say \$100,000 a year, that deal could

haunt you today," Heine says. "Since then, the dollar has gained over 40% against the Mark, and nobody anticipated that two years ago."

Import services, such as the new division of Intercord in Stuttgart, are pleading with their U.S. partners to be realistic and flexible, and not expect U.S. wholesale prices from Europeans. "Some demand \$4.98 or more per LP," notes Intercord's Wolfgang Breuer. "The German market won't accept a higher wholesale than about \$4.20 or 14 DM, and I have to cover my costs, too."

The strong dollar has also made it harder for Europeans to meet the demands of American stars to appear on the continent. WDR-TV in Cologne tried to bring Santana over for its Europe-wide "Rockpalast" concert on March 30. CBS managing director Jochen Leuschner says

(Continued on page 74)

U.K. Chart Share: CBS Still Dominates

BY PETER JONES

LONDON With 16% of the singles market and a 17.2% of albums, CBS not only maintained its No. 1 position in the U.K. marketplace last year but also improved on its 1983 share percentages. The company's 1983 singles share was 15.4% and the album share 16.8%.

Last year, CBS topped WEA (11.1%), EMI and RCA (9.1% each), Island (8%), Phonogram (7.9%) and Virgin (6.9%). The previous year, the top five singles companies had been CBS, EMI (9.9%), Virgin (9.8%), RCA (9.1%) and WEA (8.1%).

Leading companies for albums in 1984 were CBS, EMI (12.9%), WEA (9.8%), RCA (8.4%) and Virgin (7.4%). The previous year's placings found CBS followed by EMI (12.1%), RCA (8.5%), Virgin (7.8%) and WEA (6.9%).

The figures are prepared from chart action statistics supplied by Gallup, the research organization that compiles the official British charts. The firm relies on a weekly sample of sales registered through 250 outlets nationwide.

CBS predictably had things all its own way in the leading label analysis. Epic's leading singles share was 9.3%, followed by Motown (5.3%), ZZT/Island (5.2%), Virgin (5.1%) and CBS (4.8%). CBS itself topped the album label list with a 7.7% share, followed closely by stablemate Epic (7%), then EMI (4.9%), EMI/Virgin (4.4%), Island (3.9%) and Polydor (3.8%).

WEA had its best singles market share since 1980 in pushing EMI down a place, but the latter improved its albums share compared with the previous couple of years. Bob Marley and the ZZT label, home of Frankie Goes To Hollywood, combined to help Island double its previous year's album share.

The Band Aid Ethiopian charity single boosted Phonogram to sixth place in the singles listing with

7.9%, and the Mercury label to seventh with 4.1% (of which 3% is the result of Band Aid sales). Figures for the last quarter of 1984 show Mercury on top of the singles label list with 11.8%, of which 10.3%, says Gallup, is attributable to Band Aid.

But even with the Band Aid boost, Phonogram couldn't top CBS in the singles company ranking. CBS posted a 15.6% share, followed by Phonogram (14.5%) and WEA (11.7%). CBS also topped the last-quarter album company list with 19.5%, followed by EMI (12.6%) and WEA (11.4%).

The 1984 figures showed Warner Bros. Music to be top publisher, both individual and corporate, repeating the firm's double successes of 1979, 1982 and 1983.

Top albums last year were, in order: "Can't Slow Down," Lionel Richie (Motown); "The Hits Album," various artists (CBS/WEA), and "Legend," Bob Marley (Island). Top singles were: "Do They Know It's Christmas?," Band Aid (Mercury/Phonogram); "I Just Called To Say I Love You," Stevie Wonder (Motown), and "Relax," Frankie Goes To Hollywood (ZZT/Island).

Barcus-Berry Electronics
Congratulates
Audiotek
for
Live Sound Production
of
THE GRAMMY AWARDS
Featuring
BBE
SOUND REINFORCEMENT
If you haven't heard BBE yet... why not?
BARCUS-BERRY ELECTRONICS, INC.
5381 Production Drive, Huntington Beach, CA 92649
Toll free 1-800-854-6481. In California, Hawaii, and Alaska, call 1-714-898-9211.

Creative Pitfalls

WHY AREN'T MUSIC VIDEOS BETTER?

BY KEN WALZ

Most of us who create music videos try hard to do quality work, and certainly the record companies have every reason to want the best results. Still, only about one in four music videos is really special. The rest range from okay to abysmal.

I have compiled a list of problems that work to keep music videos at their current uninspired level. Hopefully, the discussion here will be viewed as constructive. If not, well, somebody has to speak up.

• *Those making decisions are often inexperienced.* I've seen directors rejected because the powers-that-be don't like the type of music on their reel. I've heard cameramen criticized when the director is at fault. I've watched self-indulgent stars make demands that ultimately weaken their videos.

More often, I've seen good concepts misunderstood and discarded because someone in authority couldn't visualize a treatment or script properly.

This is a young industry, and everyone is learning. There is nothing wrong with not knowing. But pretending to know can be unproductive. Video music professionals should be chosen carefully and their judgement trusted.

• *When a video is thrown together in a few days, it shows.* Vacillation about which song will be the single, or waiting to see if a record is moving up the charts on its own before a video is ordered, can result in chaotic production. Adequate lead time is essential.

• *Politics are hard to avoid.* Many videos suffer when producers and directors are chosen for the wrong reasons. Big names, friends of the band, or people owed favors are not necessarily qualified. The decision process should be unclouded and objective.

• *Soliciting many different concepts does not always yield the best ideas.* When a concept is finally chosen, it's often a compromise; it's merely the best liked of the many submitted. Under pressure of time, the script may then be rushed into

producers and directors, dying to get a job, tend to write overambitious scripts in order to impress the artist or record company. Then the reality of the budget hits and they start cutting corners. It's much wiser to conceive the best possible video within a specific budget, rather than to reach for the stars and fall embarrassingly short.

• *Conservatism and formulas are creeping in.* Recently, I saw what seemed a daring and unusual concept submitted to a record company. After perfunctory consider-

offers an incredible deal for a shot at a job. Let's face it, we are still in a buyer's market. Newcomers deserve a chance, and low-budget videos are where they can display their talents and gain experience. There is room for all levels of production, but we should be prepared for rough edges when the money is low and the experience limited.

• *Dramatic lighting, great camera work, inspired sets, exotic locations and dazzling choreography are not enough.* Even with these assets, the video can fail to help the song or the artist. This can happen when people making the video care more about showing off than about selling records and promoting the artist.

• *Nearly all videos are crippled by inadequate budgets.* Our industry has been built on the shaky premise that four minutes of high production value can consistently be produced for \$30,000. Yes, it can be done by those who have yet to prove themselves, but the real pros should be paid properly for their talent.

The days when award-winning, star-making producers and directors virtually give away their considerable skills are rapidly drawing to a close. In fact, some of our top video makers are drifting out of the business altogether because of the unrealistic economics.

The best videos are created by the best people. They should be nurtured, rewarded fairly and encouraged to grow creatively. Without them, our fragile new industry may not survive.



'It would be a shame to see this exciting new medium go the cookie-cutter route'

Ken Walz, of Ken Walz Productions, New York, has produced videos for such artists as Cyndi Lauper, the Oak Ridge Boys, Billy Joel and Bruce Springsteen.

production before it's ready, resulting in a mediocre video.

It makes more sense to first find a producer and director who enjoy a rapport with the artist and then let them collectively develop the video without hurry. Revisions and changes need to evolve slowly. Days or weeks devoted to soliciting several ideas would be better spent perfecting one.

• *The road to bad videos is littered with broken promises.* Eager

ation, they said it was "too far out." They wanted something "more mainstream MTV."

Such remarks can only be interpreted to mean, "Don't be too different or creative. Stick to what we know is acceptable." It would be a shame to see this exciting new medium go the cookie-cutter route of commercials and network television.

• *It's hard to resist a bargain.* There will always be someone who

Letters to the Editor

THE WAY IT WORKS

As a member of the National Academy of Recording Arts & Sciences, I can appreciate the stand that Mo Ostin took in his recent commentary (Feb. 23).

However, the fact of the matter is that NARAS membership represents a very small percentage of those working in the music industry and qualified for academy membership. And if its voting is ultra-conservative and not reflective of today's musical achievements, maybe NARAS shouldn't be held accountable.

After all, the same 5,000 or so members who year after year participate in the awards selection have given their time and gotten involved. The way it works—wonders of wonders—is to join and vote. If you want to change NARAS, join the cause and make your feelings count with your ballot. To sit on the sidelines and bitch doesn't do anybody any good.

Christopher Whorff
Los Angeles

A HISTORIC MISTAKE

Along with Mo Ostin, I was personally shocked when I found out that Prince's "When Doves Cry" didn't get a Grammy nomination for song of the year. I thought it would be a shoo-in for the prize. This should go down in history as one of the Grammy's biggest mistakes.

Jay Landers
Los Angeles

DEMOCRACY IN ACTION

Mo Ostin attacks NARAS for conservatism and complains that "general acceptability outweighs musical importance" in the Grammy awards, and that NARAS "has averaged out the opinions of the diverse segments which make up its electorate."

What I'd like to know is, how else can you run an election? If it's the health of the music business that Mr. Ostin is worried about, then he should be glad there is such a democratic process involved in the Grammy nomination.

Judy Hinger
New York

RACE DISTINCTIONS

A note of thanks to Mo Ostin for his articulate commentary (Feb. 23) regarding the limited scope of the Grammys.

I also feel that the award, like many others, is overly segregated. Perhaps an argument, supported by any number of promotion and marketing theories, could be made for these race distinctions, but to me they only serve to justify an antiquated and isolated view of music. Surely, there must be a better way of singling out artistic merit.

Jay Landers
Los Angeles

A BASIC QUESTION

Why is there such a thing as a Grammy award? We, the record-buying public, know what we like. We don't need anyone who is supposed to "know better" telling us what is "good."

David Stricker
Philadelphia

A JEWEL OF A BOX

I am sorry to see the issue of an all-board Compact Disc package raised again (Billboard, Feb. 23). When it was first proposed, I mentioned it to many of our retail customers, and their response could not have been more negative.

The solution is to retain and improve the jewel box, not to discard it in favor of a cardboard container that will fray, bend, discolor, or otherwise wear out. The consumer likes the jewel box and wants a permanent and uniform container for his CDs.

The outer paperboard unit with jewel box is the best solution yet for in-store display. It works for the dealer and, after discarding the outer trappings, the consumer has a CD in its functional and esthetically pleasing jewel box.

David Nelson
Records International
Goleta, Calif.

RADIO AND CD

I must echo the sentiments of the

Billboard Offices:	
New York 1515 Broadway N.Y. 10036 212 764-7300 telex 710 581-6279 cable Billboy NY	Los Angeles 9107 Wilshire Blvd. Beverly Hills, Calif. 90210 213 273-7040 telex 66-4969 cable Billboy LA
Nashville 14 Music Circle E. Tenn. 37203 615 748-8100	Washington, D.C. 733 15th St. N.W. D.C. 20005 202 783-3282
London 7 Carnaby St. W1V 1PG 01 439-9411	Tokyo 6-19-16, Jingumae Shibuya-ku, Tokyo 03 498-4641 telex J25735

Editorial

Editor-In-Chief: **ADAM WHITE**
Deputy Editor: **Irv Lichtman**
Executive Editor: **Is Horowitz**
Senior Editor: **Peter Keepnews**
International Editorial Director: **Mike Hennessey**
Special Issues Editor: **Ed Ochs**
Assistant Editor: **Robyn Wells**

Bureau Chiefs:

Sam Sutherland (Los Angeles), **Kip Kirby** (Nashville), **Bill Holland** (Washington)

Editors:

New York: **Steven Dupler**, **Nelson George**, **Fred Goodman**, **Tony Seideman**, **Nancy Erlich**, **Kim Freeman** (assistant editor), **Linda Moleski** (receptionist)
Los Angeles: **Rollye Bornstein**, **Paul Grein**, **Earl Paige**, **John Sippel**, **Faye Zuckerman**
Nashville: **Edward Morris**
London: **Peter Jones**

Charts & Research

Associate Publisher/Director of Research: **MARTY FEELY**

Director of Charts/Associate Publisher: **Thomas Noonan**

Country Chart Manager: **Don Kameron**
Black Chart Manager: **Mike Mongiovi**
Research Manager: **JoDean Adams**
New York: **Harry Michel** (supervisor), **Ed Coakley**, **Rita Ferrence**, **Kathy Gillis**, **Eleanore Greenberg**, **Cathy Kaslow**, **Lillian McGuire**, **Max Parra**, **Sharon Russell**, **Debra Todd**, **Marc Zubatkin**

Marketing & Sales

Director of Marketing & Sales: **MILES T. KILLOCH**
Director of Sales, Video/Sound Business: **Ron Willman**
Home Entertainment Manager: **Diane Daou**
Sales Administrator: **Ron Carpenter**
New York: **Norm Berkowitz**, **Grace Whitney-Kolins**, **Jeff Serrette** (classified)
Los Angeles: **Marv Fisher**, **Christine Matuchek**, **Bill Moran**
Nashville: **John McCartney**, **Debra Millburn**
London: **Patrick Campbell**
Tokyo: **Hugh Nishikawa**
Milan: **Germano Ruscitto**, 28-29-158
Hamburg: **Hans-Moritz v. Frankenberger**, (40) 271 3221
Paris: **Ann-Marie Hounsfield**, 1-738-41-78
Sydney: **Geoff Waller**
Toronto: **Frank Daller**, (416) 964-1885

Production

Corporate & Billboard Production Director: **MARIE R. GOMBERT**
Editorial Production Manager: **Howard Levitt**
Editorial Production Coordinator: **Tina Wilkinson**
Atex System Manager: **Raymond H. Heitzman**
Advertising Production Manager: **John Wallace**

Administration

Publisher: **SAM HOLDSWORTH**
Assistant to the Publisher: **George T. Finley**
Vice President & Executive
Editorial Director: **Lee Zhitto**
Divisional Controller: **Don O'Dell**
Circulation: **Rich Miller**, **Sandy Summer**
License & Permissions Mgr: **Georgina Chalis**
Directory Services Mgr: **Leslie Shaver**

Billboard Publications Inc.

President & Chief Executive Officer: **GERALD S. HOBBS**
Executive Vice Presidents: **Sam Holdsworth**, **Jules Perel**
Senior Vice President: **Ann Haire**
Vice Presidents: **John B. Babcock**, **Paul Curran**, **William H. Evans**, **Martin R. Feely**, **Lee Zhitto**
Managing Director, Billboard Ltd.: **R. Michael Hennessey**

An amazing success story.

From the second it hit the streets less than six weeks ago, "Back In Stride," Maze's first single of 1985, has been generating more chart heat at black radio than any song of their career. And retailers everywhere have been feeling the impact with singles flying over the counter faster than even we thought possible.

Now, the album it's from, "Can't Stop The Love," is set for release and from all indications, it's shaping up to be the biggest Maze success story ever written.

Play it. Display it. "Can't Stop The Love" by Maze featuring Frankie Beverly is one album that's got everything it takes to "all-the-way" it.



HIGH QUALITY
XDR
Capitol Records, Inc.

ON RECORDS AND HIGH QUALITY
XDR® CASSETTES FROM **Capitol**

© 1985 CAPITOL RECORDS, INC.

**The Digital Future:
DASH all the way.**

Digital

Audio



From 2 to 48-channel, the industry is going our way.

Tomorrow's recording studios will all be digital. In fact, the digital revolution is well under way. So what's the best way to get started now?

With Dash, you know you'll be ready for whatever the digital future may bring.

Dash has the technical advances and the compatibility you're looking for.

That's why so many more of the major manufacturers are backing it. Dash offers up to 48 channels to meet the most demanding recording requirements, and because so many studios are turning to Dash, you'll have the confidence that your masters conform to the industry standard format. And that's a comforting fact.

And no one knows Dash like the people who started the whole digital revolution in the first place — Sony.

We've got the PCM-3324 multi-channel recorder ready to go right now and soon we'll be offering the PCM-3102 2-channel recorder.

In fact we've got more than 100 PCM-3324s already in the market.

When you choose Sony Dash multi-channel recorders and digital audio equipment, you're making a sound investment in the digital future.

We're in the Dash all the way.

DASH Digital Audio Stationary Head



SONY®

Head

Stationary



James Out on a Limb WMEV Taking Chances with 'AOC' Format

MARION, Va. While the attendees at the Country Radio Seminar talk of rotations, hits and other long-accepted formats, WMEV here is taking the plunge into "Album-Oriented Country," says operations director Bill James.

"Frankly, we feel it's a much more salable item," says James, who joined the outlet just three weeks ago after taking a long hiatus to recover from a broken back. In the past he had programmed Bristol's WXBQ. "I had time to lie around and see things from the perspective outside a station, and the

one thing I think is needed here is variety." The station used to run SMN's country format.

The new approach, long on variety, features albums in four categories: currents, dating back four months; recurrents, approximately two years old; oldies, prior to 1970. James sees one historic cut, two oldies, five recurrents and four currents as his hourly mix, with jocks having the freedom to play anything they want from any album on the library.

"That's what a jock is supposed to do is create, isn't it?" asks James.

AM Stereo Finally Reaches The Australian Marketplace

SYDNEY As Australia's first FM station—Sydney's public-sponsored classical outlet 2MBS—celebrated its 10th anniversary last month, the much-touted stereo AM, promised for just as long, has finally become a reality here.

Taking a cue from the widely publicized problems of several sanctioned systems in the U.S., Australia has sanctioned just one: the American Motorola system. It was launched with a glittering cocktail party on Feb. 1.

At that party, the federal Minister for Communications defended the long process of testing and evaluation which led to the selection of Motorola, saying the adaptation of a uniform system would streamline hardware marketing.

An industry association, Stereo

AM Australia, has embarked on a marketing and promotional exercise to sell generally skeptical Australians on the new listening concept. But the major barrier confronting acceptance is the extremely low ownership of AM stereo receivers.

Although some 30 stations have begun to transmit stereo signals, with as many again to follow by the end of the year, hardware manufacturers have not exactly fallen over themselves to market receivers. For example, Philips, AWA and Eurovox will not have car units available until later this spring. Sansui has a range of units—but the price range, \$700-\$1,400, is hefty. Sony's car receiver is still in the development stage.

Even though it has been four years since commercial FM outlets began enticing listeners away from AM in droves—and several such outlets now lead their marketplace—80% of Australians still listen to AM, and many large cities, such as Wollongong, Newcastle, Hobart, Albury, Townsville and Canberra, still do not have commercial FM stations.

Consequently, support for the new format is very strong. In Sydney, every commercial AM station has gone to stereo with great fanfare. Western suburban station 2WS has launched a major giveaway campaign based around AM stereo car stickers. Up in rural Queensland, Radio 4GR Toowoomba has taken the change so seriously that it is scouring the world for real stereo versions of '60s hits.

Nonetheless, FM broadcasters have been almost cocky in their dismissal of AM stereo as a threat to their new ratings supremacy in cities like Sydney. Says Trevor Smith of 2MMM-FM there: "Our signal still sounds noticeably better. I don't think there will be a big rush to the shops for AM stereo sets."

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.

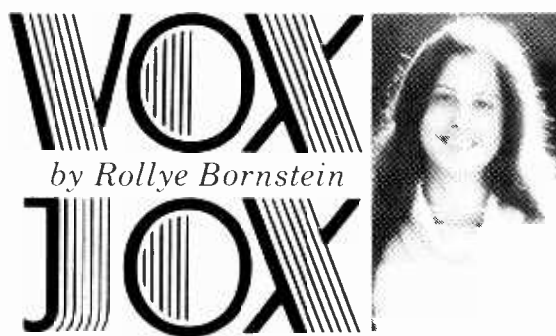
"If he feels it's playable, he'll play it." Regarding the numerous cuts—especially on older albums—unfamiliar to the majority of listeners, James retorts, "I feel it's unfair to say they can't be played because they're not well known. There's a lot of good music out there that should be heard."

The Class C outlet at 93.9 simulcasts with an AM daytimer at 1010. "And we're personality-oriented too," he says. "This is not your three-in-a-row station."

"If there's anyone out there who wants to know more about what we've got planned, I'll be happy to discuss it. Just give me a call at (703) 783-3151."



Gay Nineties. The staff at WYNY New York connect their 97 frequency to their 97 months on air as reason enough to celebrate. Shown from left are station accountant Richard Sibelman, news correspondent Roberta Altman, air talent Randy Davis, vice president and general manager Harry Durando, assistant program director Jeff Mazzei, community affairs coordinator Susan Brown and personality Steve O'Brien.



NOT VERY OFTEN do you get a chance to meet face-to-face with a radio legend in every sense of the word. You'll have it this week if you attend the Country Radio Seminar in Nashville. Mark this down on your calendar: Saturday afternoon, 5:30-6 p.m., Opryland Hotel, Jefferson "A" Room. It will be worth whatever it takes to get you there. **Gordon McLendon**, without a doubt radio's greatest living innovator, is going to speak. *Be there!* You may never have this opportunity again.

Here's your chance to meet a legend

Winning the greatest seminar session heading award is Friday's topic, devoted to hiring the right people: "Never try to teach a pig to sing. It annoys the pig and wastes your time." . . . And rumors are already flying about the WORST (World's Oldest Rock Stars Together) show. In addition to the usual staples like **Gene Hughes**, **Del Shannon** and **Tommy Roe** is this year's surprise guest: **Rufus Thomas**.

DRAGGING UP OTHER old top 40 names: **Joe Finan**, who spent the last decade back at Cleveland's WHK, is again in action in afternoon drive on Akron's FM news/talker WNIR.

And the oldies but goodies don't stop there. The man who coined the term, **Art Laboe**, is returning to KRLA Los Angeles after all. If you're in range of the 1110 AM signal, you can hear him tonight!

Remember **Oogie Pringle**? Well, he too is now in Southern California. You can check him out mornings on KWIZ-AM Anaheim. That moves **Ronni Richards** to KWIZ-FM . . . And the legends continue with the word that **Barney Pip** is now on the road as regional sales manager for CPMG, the Buffalo-based folks with all those great Pams jingle packages. Barney's still based in Indy, and you can reach him at (317) 872-7348.

WWDE Norfolk owner and morning man **Dick Lamb** is concentrating on the Tidewater area exclusively these days, as he and his partner **Larry Saunders** have sold their Kansas City AOR outlet KKCI to **Mark Wheat** and **Greg Fitzmaurice** (two K.C. businessmen) for \$3 million.

Katz Broadcasting loses a good one as WYAY

(Y106) Atlanta GM and Katz group VP **Bob Backman** resigns that post to form a new broadcasting company with **Shelly Davis**. The group expects an announcement of its first acquisition shortly.

Ironically, **J.D. Spangler** is chairing a Country Radio Seminar session on going from programming to management. He'll be the case in point, as it turns out, since the KSAN San Francisco PD resigns his Malrite programming post to return to the Midwest as general manager of Des Moines' KJJY (licensed to Ankeny), a Fuller-Jeffrey station.

VETERAN URBAN BROADCASTER Timothy McReynolds signs on as GM for KATZ/WZEN St. Louis. Most recently at Memphis' WHRK-FM, McReynolds also managed Birmingham's WAGG/WENN . . . Prepping for the takeover of the Western Cities chain, Nationwide Broadcasting has promoted a couple of GMs to regional posts. WPOC Baltimore's **David Fuellhart** will also oversee NCI's Columbus flagship, WNCI, as well as WGAR-AM-FM Cleveland, Winston-Salem's WKLZ and Western Cities' KNST/KRQQ Tucson. WBJW-AM-FM Orlando GM **Mickey Franko** relinquishes that post to GSM **Rick Weinkauff** while he oversees Orlando and the other Western Cities properties (KZZP-AM-FM Phoenix, KWSS Gilroy/San Jose, KZAP Sacramento and KMJJ/KLUC Las Vegas). Both Franko and Fuellhart now bear the group manager/radio title.

Randy Kabrich is reunited with **J.J. McKay**. The two worked together as PD and jock at Washington's WAVA until Kabrich left to program Charlotte's WROQ and McKay came out west to the midday slot on KIIS. Now he's doing afternoon drive on WROQ, as **Michael Donovan** takes a hike. Also joining WROQ is WMAG High Point news ace **Frank Lasiter**, who'll be morning anchor in the Metrolina area.

Since **Steve Gannon** has exited the morning team of **Harper, Gannon & You** (Harper being Jim) on Detroit's WNIC, rumors around the Motor City have local comic **Bruce Gerish** slated as his replacement . . . Want to wake up a town under four feet of snow at any given time? **Tom Grave** is taking applications for the WLTE Minneapolis morning show. Seems **Pat O'Neill** has exited that slot at the AC FM counterpart to WCCO.

IN DECIDEDLY WARMER L.A., **Pat Garrett** now does weekends at L.A.'s KKHR, and if you'd rather see him in person, he appears with KKHR's **Jack Armstrong** and the gorilla every Thursday night at Fantasia in The Bonaventure.

Live top 40 has come to Reno, as KKBC becomes KWNZ. The FMer at 97.3 has been purchased by Portland's **Fred Constant** . . . Rolodex time: Peterson Media Services has moved. The new address and phone number is 4535 White Oak Place, Encino, Calif. 91316; (818) 344-7014.

Country programmer **Sam Cornette** (ex of Bristol's WXBQ and Evansville's WYNG) is the new PD for Knoxville's AM 99 (WNOX) and Kix 95 (WKNX). He'll also pull an airshift on the FM side.

(Continued on page 19)

Tenn. Outlets Sold Republic Bails Out Sun Group

CINCINNATI Newly formed Republic Broadcasting here has bought its first three stations from the ailing Nashville-based SunGroup. The \$7.5 million transaction includes Y-107 Nashville (WYHY) and WSEV/WMYU Sevierville/Knoxville.

The sale does not include SunGroup's WERC/WKXX Birmingham. Although SunGroup executives did not return calls on the subject, it appears the company will hold on to this combo, since it has just made two personnel changes. Following John Bomer's promotion from WERC/WKXX manager to SunGroup president and chief executive officer, former station sales managers Don Benefield and Rice Baxter have been upped to vice president and general managers of news/talk WERC and top 40 WKXX (KXX 106), respectively.

Back at Republic, president David Martin says the three stations

are the first in "hopefully, a string of acquisitions." Republic is an associate firm of Cincinnati's Seven Hills Broadcasting, owner of WLW/WSKS there.

As a Seven Hills vice president and WLW/WSKS general manager, Martin explains that Republic was formed as a management team for a large group of investors, many of whom are Seven Hills principals as well. He adds that Republic's somewhat confusing set-up with the Charlie Murdock-founded Seven Hills was "necessitated by the legalities involved in representing such a large number of investors' interests."

Murdock is not involved in the Republic venture at present. Martin's partners in Republic are WLW's program director Randy Michaels and sales manager Bob Lawrence, both partial owners of Seven Hills.

KIM FREEMAN

Lee Abrams To Consult Radio Caroline Aims To Help British Pirate 'Crack U.S. Market'

tising in the States.

The lore of Radio Caroline includes various folk tales (such as the myth that employees are only fired when the seas are calm so they can be brought back to shore without weeks of waiting after termination—and the rumors of gunboats coming out shooting). The station dates back to 1964, when owner Ronan O'Rahilly set sail with only the BBC as competition. Within three weeks the 50,000 watt AM outlet had amassed seven million listeners to its round-the-clock top 40 fare.

Its first competition came not from another station, but from the Marine Offenses Act of 1967, which prohibited British advertising—a ban still in effect today. Undaunted by the advent of commercial radio in Britain, Caroline saw several floating competitors, including Radio

London and Radio England, come and go. Now, however, it appears a similar facility, Laser 558, will remain afloat.

Consequently, Abrams' advice will also be sought in the programming of the station, the format of which falls between top 40 and AOR. "The promotions will be world class," says Abrams, "and we're going to see to it that Caroline is first with all the universal radio ideas."

Brown's Owner Modell Buys WWWE/WDOK

CLEVELAND Art Modell, owner of the Cleveland Browns football club, is hoping for a better record than the Browns had last season with his long-rumored, recently-confirmed acquisition of Gannett's WWWE/WDOK combo here. Still pending FCC approval and the sale of Modell's news/talk WJW here, the transaction's price tag was not revealed by Modell, and Gannett executives were unreachable at press time.

As chairman of the board for Lake Erie Broadcasting, Modell bought WJW in 1977, and the station has been the former tv producer's only radio holding until now. As for the fate of the purchased stations, Modell says WDOK's easy listening fare will not change. "You don't tamper with a good thing," he says.

MOR-formatted WWWE is sure to undergo a program switch with accompanying personnel changes, says Modell, although he would not comment on the nature of those changes yet. Booth Broadcasting is rumored to be the buyer for WJW, but Modell had no comment on that.

WFLN-AM Philly Sold To Frank Ford

PHILADELPHIA The simulcasting of classical stations WFLN-AM and WFLN-FM will soon come to an end. Raymond F. Green, president and general manager of the Franklin Broadcasting Co., has announced that the company's WFLN-AM, which broadcasts from dawn to dusk, has been sold to veteran broadcaster Frank Ford. FCC approval of the sale, for which the purchase price is reportedly less than a million dollars, is expected by early summer.

Ford, whose local broadcasting career started at WHAT in 1937, while he was still a student at the Univ. of Pennsylvania, will develop a new format for the station. However, WFLN-FM will continue its policy of presenting 24 hours of classical music every day. While Ford will not discuss his programming plans, it will include his own talk show. An pioneer of talk radio, Ford is recognized locally as the dean of the talk show hosts.

Purchase of the station will mark Ford's return to the air. He left WWDB-FM two years ago, filing a breach of contract suit against the station's management. His suit was settled out of court four days before it was slated for trial.

Over the years, Ford also conducted talk shows on WPEN and WCAU. His activities also included producing shows, and he was one of the three original partners in the Valley Forge Music Fairs circuit, based here.

Ford says that the WFLN call letters will be changed when takes over. In the meantime, he is checking out local people to staff the station. Studios, with all-new equipment, will be set up in the center city. WFLN-FM will continue to air from its suburban location.

Washington Roundup

BY BILL HOLLAND

IT'S HAPPY ANNIVERSARY time at the FCC. Chairman Mark Fowler is celebrating his first four years at the Commission, and is being toasted for having accomplished more in the job than any chairman in recent history in his deregulation achievements. There are hints he may step down before his term expires in June, 1986. Also, it looks like the White House will okay the reappointment of Commissioner Dennis Patrick, whose short term also expires in June.

MEANWHILE, RKO GENERAL is still holding its corporate breath while the FCC clarifies procedures to be followed by competing applicants in the labyrinthine license renewal proceedings for its 12 radio stations (and one television station) now in jeopardy. On Feb. 25 the Commission, while still saying it

wants to finish up hearings in the WNAC-TV Boston case to determine RKO's overall basic qualifications, is allowing challenging applicants to proceed with their comparative cases against one another. Judges will then issue "partial initial decisions" resolving the standard comparative issues among them, somewhat the same as holding mini-trials to determine who will get to be the challenger at the big trial.

MORE ANNIVERSARY congratulations to two non-governmental Washington legends, WMAL morning team Frank Harden and Jackson Weaver, who have made that time slot synonymous with No. 1 since folks started counting. Harden and Weaver have been with the station as the morning team for 25 years, as of Thursday (7).

RADIO HALL OF FAME awards are going out to Casey Casem and

Fred Palmer. The prestigious NAB award, established in 1976 to recognize folks who have made significant contributions to the industry, will be presented at the Tuesday luncheon of the NAB convention on April 16. Casem, of course, hosts "American Top 40," which has a listenership of more than 100 million—but did you know some of his first radio jobs were in episodes of "The Lone Ranger"? That's worth an award by itself. Palmer, best known for his radio and television sales training experience, is owner and president of WATH/WXTQ Athens, Ohio, and a past president of the Ohio Assn. of Broadcasters

OPS! NRBA, which thought it had opened positive negotiations with the anti-beer and wine ad group SMART (Billboard, Feb. 23), got quite the opposite reaction from the group after a SMART official complained that his quotes in the NRBA newsletter were "inaccurate and taken out of context," and added that the problem with beer and wine ads on radio is "worse" than on television because they're often "indistinguishable from programming." NRBA now says that the official admitted later he'd over-reacted.



Movie Moguls. The staff at Chicago's WKQX (Q-101) takes a breather during the filming of "Murphytone News," a movie trailer that parodies old-time newsreels and features the station's morning man, Robert Murphy. Posing from left in front of the city's M&R Portage Theatre are Murphytone producer Jim Corboy of EJM Advertising, Q-101 air talent Beth Kaye, vice president/general manager Mike Donovan, advertising and promotion director Gloria Hinrichs, Murphy, production director Pete Stackler (kneeling), Murphytone producer and EJM vice president Mike Waterkoote, cinematographer Bill Biagi and Q-101 staffer Kim Gschwin.

THE PERFECT "10"
(minutes)

T.R.S.O.

THE RADIO SOAP OPERA

Romance • Adventure • Mystery • Laughs

Join the winners! An original, new Radio Soap Opera, available 10 minutes a day, 5 days a week. Maximum entertainment at minimum cost!

CALL NOW FOR SAMPLE TAPE (614) 239-1888

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 **KFRC 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
PHONE TOLL FREE: 800-525-2514
Mastercard, VISA and COO accepted
Dealers: (604) 738-5777

A weekly national and regional compilation of the most added records on the radio stations currently reporting to the Hot 100 Singles chart.

REGION 1

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

ERIC CLAPTON
FOREVER MAN

JOHN WAITE
CHANGE

DIANA ROSS
MISSING YOU

WZON Bangor, ME
WIGY Bath, ME
WHTT Boston, MA
WXKS-FM (KISS) Bcston, MA
WBEN-FM Buffalo, NY
WNYS Buffalo, NY
WPHD Buffalo, NY
WKPE Cape Cod, MS
WERZ Exeter, NH
WKSS (Kiss) Hartford, CT
WTIC-FM Hartford, CT
WKCI (KC-101) New Haven, CT
WJBQ Portland, ME
WSPK Poughkeepsie, NY

WPRO-FM Providence, RI
WMJQ Rochester, NY
WPXY Rochester, NY
WGFM Schenectady, NY
WFLY Troy/Albany, NY
WRCK Utica/Rome, NY

NATIONAL

191 REPORTERS

ARTIST	NEW ADDS	TOTAL ON
ERIC CLAPTON FOREVER MAN WARNER BROS.	67	67
MADONNA CRAZY FOR YOU GEFEN	63	154
DIANA ROSS MISSING YOU RCA	49	96
JOHN WAITE CHANGE CHRYSALIS	35	53
SIMPLE MINDS DON'T YOU (FORGET ABOUT ME) A&M	31	70

REGION 6

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

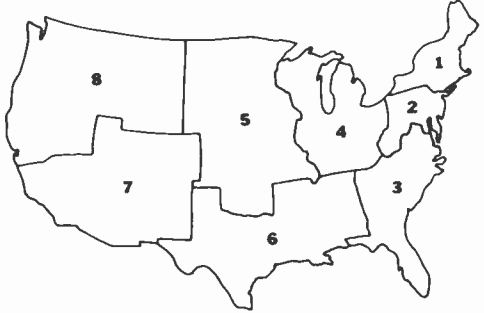
MADONNA
CRAZY FOR YOU

ERIC CLAPTON
FOREVER MAN

DIANA ROSS
MISSING YOU

KHFI Austin, TX
WQID Biloxi, MS
WKXX (KXX-106) Birmingham, AL
KAFM Dallas, TX
KEGL Dallas, TX
KTKS (Kiss-FM) Dallas, TX
KAMZ El Paso, TX
KSET El Paso, TX
KISR Fort Smith, AR
WQEN (Q-104) Gadsden, AL
KKBQ (93-FM) Houston, TX
KMJQ (Magic102) Houston, TX
KRBE-FM Houston, TX

WTYX Jackson, MS
KKYK Little Rock, AR
KBFM Mcallen-Brownsv, TX
WMC-FM (FM-100) Memphis, TN
WJDQ (Q-101) Meridian, MS
WABB-FM Mobile, AL
WHHY-FM Montgomery, AL
WWKX (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 2

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

ERIC CLAPTON
FOREVER MAN

DIANA ROSS
MISSING YOU

JOHN WAITE
CHANGE

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
WHTZ (Z-100) New York, NY
WKUJ 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

MADONNA
CRAZY FOR YOU

SIMPLE MINDS
DON'T YOU (FORGET ABOUT ME)

THE FIRM
RADIOACTIVE

WKDD Akron, OH
WBWB Bloomington, IN
WCIL-FM Carbondale, IL
WBBM-FM (B-96) Chicago, IL
WGCI-FM Chicago, IL
WLS-AM Chicago, IL
WLS-FM Chicago, IL
WKRQ (Q-102) Cincinnati, OH
WGCL Cleveland, OH
WMMS Cleveland, OH
WXGT-FM (92X) Columbus, OH
WCZY Detroit, MI
WHYT Detroit, MI
WSTO Evansville, KY

WNAP Indianapolis, IN
WZPL Indianapolis, IN
WVIC Lansing, MI
WZEE Madison, WI
WKTI 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

DIANA ROSS
MISSING YOU

MADONNA
CRAZY FOR YOU

ERIC CLAPTON
FOREVER MAN

KKXX Bakersfield, CA
KIMN Denver, CO
KOAO (Q-103) Denver, CO
KPKE Denver, CO
KRXY-FM (Y-108) Denver, CO
KLUC Las Vegas, NV
KIIS Los Angeles, CA
KIQQ Los Angeles, CA
KKHR Los Angeles, CA
KCAQ (Q-105) Oxnard, CA
KOPA Phoenix, AZ
KZZP Phoenix, AZ
KFMY Provo, UT
KDZA Pueblo, CO

KRSP Salt Lake City, UT
KSDO-FM (KS 103) San Diego, CA
XHITZ San Diego, CA
KIST Santa Barbara, CA
KHYT Tucson, AZ
KRQQ Tucson, AZ

REGION 3

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

ERIC CLAPTON
FOREVER MAN

MADONNA
CRAZY FOR YOU

THE FIRM
RADIOACTIVE

WISE Asheville, NC
WQXI-FM (94-Q) Atlanta, GA
WZGC (Z-93) Atlanta, GA
WBBQ-FM Augusta, GA
WSSX Charleston, SC
WBCY Charlotte, NC
WRDQ Charlotte, NC
WNOK-FM Columbia, SC
WNKS (Kiss) Columbus, GA
WNFI (I-100) Daytona Beach, FL
WDCG (G-105) Durham/Raleigh, NC
WQSM Fayetteville, NC
WANS Greenville, SC
WOKI Knoxville, TN

WHYI (Y-100) Miami, FL
WINZ-FM (I-95) Miami, FL
WKZQ-FM Myrtle Beach, SC
WYAV (Wave 104) Myrtle Beach, SC
WNVZ Norfolk, VA
WBJW Orlando, FL
WRVQ (Q-94) Richmond, VA
WXLK (K-92) Roanoke, VA
WZAT (Z-102) Savannah, GA
WRBQ (Q-105) Tampa, FL
WMGG Tampa Bay, FL
WZNE (Z-98) Tampa Bay, FL
WSEZ Winston-Salem, NC

REGION 5

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

ERIC CLAPTON
FOREVER MAN

MADONNA
CRAZY FOR YOU

JOHN WAITE
CHANGE

KFYR Bismarck, ND
KFMZ Columbia, MO
KIHK Davenport, IA
WDAY-FM (Y-94) Fargo, ND
KKXL-FM Grand Forks, ND
KRNA Iowa City, IA
KBEQ (Q-104) Kansas City, MO
KZZC (ZZ-99) Kansas City, KS
KDWB-AM Minneapolis, MN
KDWB-FM Minneapolis, MN
WLWL 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

ERIC CLAPTON
FOREVER MAN

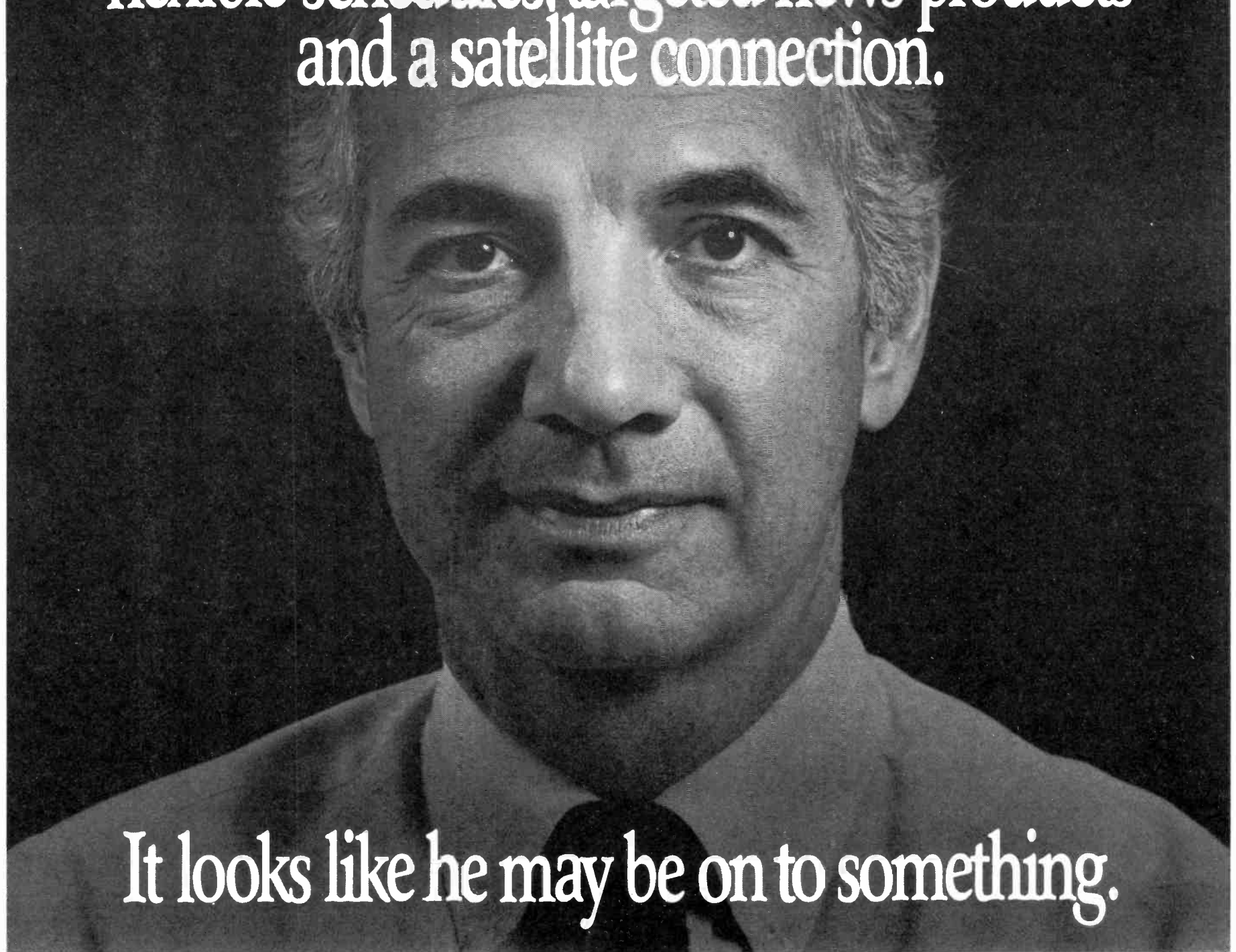
THE TIME
THE BIRD

SIMPLE MINDS
DON'T YOU (FORGET ABOUT ME)

KYYA Billings, MT
KBBK Boise, ID
KTRS Casper, WY
KMGX Fresno, CA
KYNO-FM Fresno, CA
KGHO Hoquaim, WA
KOZE Lewiston, ID
KHOP Modesto, CA
KOSO Modesto, CA
KKRZ (Z-100) Portland, OR
KMJK Portland, OR
KPOP Sacramento, CA
KSFM Sacramento, CA
KWOD Sacramento, CA

KSKD Salem, OR
KITS San Francisco, CA
KMEL San Francisco, CA
KSOL San Francisco, CA
KEZR San Jose, CA
KWSS San Jose, CA
KSly San Luis Obispo, CA
KPLZ Seattle, WA
KUBE Seattle, WA
KNBQ Tacoma, WA

Ron Nessen thinks the best way to get affiliates is to offer aggressive reporting, flexible schedules, targeted news products and a satellite connection.



It looks like he may be on to something.

He is. As Vice President, Mutual News, Ron's leadership gives our news team an edge. His background as broadcast journalist, editor, author, and former presidential press secretary means he knows how to deliver substantive radio news.

Just the way affiliates want it. Proof: over 800 carry the Mutual news product. And the list is growing fast.

THERE'S NO SUBSTITUTE FOR SOLID REPORTING.

News is news, you say? Ask your listeners. Ask them where they tuned to hear reports from the *first* radio correspondent to reach Grenada after the U.S. invasion.

Mutual.

Or where they heard reports on the condition of President Reagan from the *only* reporter at the *operating room* after the assassination attempt.

Mutual.

The Mutual Radio Network regularly

beats the TV networks and wire services on big stories. Like the plans to send Marines to Lebanon; the evacuation of dependents from Beirut; the resignation of James Watt.

Sure you can take your radio news from the TV networks, but what are you and your listeners really getting? Often just warmed-over television news.

OR FLEXIBILITY.

Your station can have our news any way your listeners want it: up to five minutes on the hour or up to five minutes on the *half* hour. And, unlike the TV networks, it's not all wrapped in a rigid package that allows you no scheduling options.

We also offer "Lifestyle" news and features — targeted to younger listeners — for up to 3½ minutes at the :55 mark, plus the news magazine "America

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

HOW ABOUT A FREE SATELLITE DISH?

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

Nobody else offers anything else like it.

When you want *radio* news, come to the *radio* network. To learn more call Mutual Station Relations at (703) 685-2050.

 **Mutual's on a Roll.**

A weekly compilation of "breakout", i.e., singles with initial movement indicative of significant future sales potential, but not yet on the top 30 lists of the retailers and one-stops currently reporting to the Hot 100 Singles chart.

		NATIONAL 190 REPORTERS		NUMBER REPORTING
<p>REGION 1 CT,MA,ME,NY State,RI,VT</p> <p>THE FIRM RADIOACTIVE</p> <p>SIMPLE MINDS DON'T YOU (FORGET ABOUT ME)</p> <p>ANIMOTION OBSESSION</p> <p>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 Haver, 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</p>	<p>SIMPLE MINDS DON'T YOU (FORGET ABOUT ME) A&M 27 PATTI LABELLE NEW ATTITUDE MCA 18 DEBARGE RHYTHM OF THE NIGHT GORDY 17 THE FIRM RADIOACTIVE ATLANTIC 17 ALAN PARSONS PROJECT LET'S TALK ABOUT ME ARISTA 16</p>	<p>REGION 3 FL,GA,NC,SC,East TN,VA</p> <p>DEBARGE RHYTHM OF THE NIGHT</p> <p>THE CARS WHY CAN'T I HAVE YOU</p> <p>SIMPLE MINDS DON'T YOU (FORGET ABOUT ME)</p> <p>Album Den Richmond, VA Bibb One Stop Charlotte, NC Camelot Atlanta, GA Camelot Charlotte, NC Camelot Daytona Beach, FL Camelot Winston-Salem, NC Coconuts Atlanta, GA Coconuts Jacksonville, FL Jerry Bassin's 1-Stop N.Miami Beach, FL Nova Records 1-Stop Norcross, GA One Stop 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</p>	<p>REGION 5 IA,KS,MN,MO,NE,ND,OK,SD</p> <p>DIANA ROSS MISSING YOU</p> <p>THE CARS WHY CAN'T I HAVE YOU</p> <p>DAVID BOWIE/PAT METHENY THIS IS NOT AMERICA</p> <p>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</p>	<p>REGION 7 AZ,Southern CA,CO,HI,Southern NV,NM,UT</p> <p>SIMPLE MINDS DON'T YOU (FORGET ABOUT ME)</p> <p>ALAN PARSONS PROJECT LET'S TALK ABOUT ME</p> <p>DAN HARTMAN SECOND NATURE</p> <p>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</p>
<p>REGION 2 DE,D.C.,MD,NJ,NY Metro,PA,WV</p> <p>SIMPLE MINDS DON'T YOU (FORGET ABOUT ME)</p> <p>THE FIRM RADIOACTIVE</p> <p>MURRAY HEAD ONE NIGHT IN BANGKOK</p> <p>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 Musicden 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</p>	<p>REGION 4 IL,IN,KY,MI,OH,WI</p> <p>THE CARS WHY CAN'T I HAVE YOU</p> <p>CHICAGO ALONG COMES A WOMAN</p> <p>DON HENLEY ALL SHE WANTS TO DO IS DANCE</p> <p>Ambat One-Stop/Record Theater Cincinnati, OH Angot 1-Stop Detroit, MI Buzzard's Nest Columbus, OH Camelot N. Canton, OH Centra Columbus, OH Flipside Records Arlington Heights, IL Gemini One Stop Cleveland, OH Harmony House Records & Tapes Troy, MI Laury's Records Des Plains, 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</p>	<p>REGION 6 AL,AR,LA,MS,West TN,TX</p> <p>DAN HARTMAN SECOND NATURE</p> <p>BRONSKI BEAT SMALL TOWN BOY</p> <p>GREG KIHN LUCKY</p> <p>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</p>	<p>REGION 8 AK,Northern CA,ID,MT,Northern NV,OR,WA,WY</p> <p>PATTI LABELLE NEW ATTITUDE</p> <p>DAN HARTMAN SECOND NATURE</p> <p>DEBARGE RHYTHM OF THE NIGHT</p> <p>Budget Boise, ID Budget Cheyenne, WY Dan-Jay One Stop Tuiwila, 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 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</p>	

VOX JOX

(Continued from page 14)

IT'S BACK TO THE BIG TIME for **London & Engelman**, who exit Blair's WFLA-FM Tampa after nine months to return to the West Coast. This time they'll locate a bit further north of their former KMGG and KRTH Los Angeles haunts, as they take over the morning slot on **Nick Bazzo's** KMEL San Francisco. Following the **KMEL Morning Zoo**, assistant PD **Mark McKay** does mid-days, with **Howard Hoffman** in the afternoons, **Sunny Joe Fox** evenings, **Licia Torres** nights and **Mark Todd** overnights. **Sue Hall** and **Ty Bell** (you remember him from New Orleans' WYLD, don't you?) continue to handle weekends.

Back in the Big Apple, **Jeff Young** dons his high heel sneakers as he crosses the river—two of them in fact (rivers and sneakers). Young, who continues as a correspondent for the RKO Networks, exits his WAPP New York news director/morning news anchor post for that slot at Malrite's Z-100. What about **Claire Stevens**, you ask? She'll continue to be featured as a part of **Scott Shannon's** morning zoo, as the station expands its news commitment.

When it rains, it pours, and so it is that **John Sebastian** is full of exciting EOR news. The eclectic format, limited in Baltimore and South Florida by dastardly signals, now spreads its wings with the announcement that the consultant has signed Seattle's **KEZX** and Anchorage's **KKGR**—both lovely Class C facilities. And that's not all; Sebastian will have yet another announcement next week, giving him all the ammunition he needs to finally express his dream, uninhibited by technical limitations.

Sometimes life comes up with those little surprises. And so it is that **Chris Roberts** was all set to move to Pittsburgh when a routine medical check showed enough of a health problem for his wife, **Rena**, to abandon those plans. We're happy to report that **Rena**, who also is a former **WOWO** Ft. Wayne employee, is responding well to treatment.

As for **KDKA**, Your Pal **Pallan** (Art **Pallan**) did retire last week, with temporary talent filling the bill until PD **Chris Witting** makes another announcement.

MANY AOR FANS in Los Angeles will rest easy after this word: **Jim Ladd** is back on the air. The longtime **KMET** personality is now across town at **KLOS**, handling Saturday evenings. Interestingly, his nationally syndicated feature, "Inner View," follows him on the ABC station.

Across town at **KWNK** ("Where?," you ask—the AM station is licensed to Simi Valley), **Darryl Evans** can also be heard Saturday evenings, which likewise brings a sigh of relief to 1090 Express oldies fans . . . Down further south in San Diego—Tijuana, actually—things are tiring at **XHRM**. It's the long shifts—sometimes up to 12 hours. We're not talking air work here at all. The problem lies on the border. Seems the jocks, who live in the U.S.A., are forced to make the daily hike to Mexico, where the studios are located. When this began, everybody knew there would be delays in returning to the States. But all those little paragraphs you read as filler in the daily paper in Des Moines about immigration and border patrol problems have translated into red tape that routinely ties up the line of cars—going and coming—for eight hours. According to assistant PD/MD **Duff Lindsey**, the urban air staff does receive complimentary days off to compensate them for the wait, but even so, it can be tedious.

Former **KKHR** Los Angeles jock **Dan Lopez** leaves his current post as **KLRZ** Salt Lake City ops director for **Shamrock's** **KMGC** Dallas. In addition to his mid-afternoon shift on "Magic," he also becomes music director at the AC station.

Leaving the Metroplex is **KTKS** promotion director **Sharon Warantz**. Family illness forces her back to the Big Apple, so if you're looking for quality in promotion and/or advertising, give her a call at (718) 646-3294 . . . **Andy Sanders** is also looking. Currently working at **Rockford's** **WKKN**, **Andy**—who also jocked at **WROK** (who hasn't?) and **Madison's** **Q-106**—would like some upward mobility. He's reaching for the phone at (815) 332-4756.

Upped to station manager/national sales manager at Rochester's

WNYR/WEZO is **GSM** **Cindy Weiner** . . . **KQDI/KOOZ** Great Falls, Mont. ops manager **Jay Hamilton** gives up programming to return to the airstaff of his former Seattle hangout, **KMPS-AM-FM**, where he jocked for five years prior to joining **KLCY-KYSS** Missoula.

Bill Schenold has taken on the arduous task of putting together a 25-year "History Of Chicago Radio" for airing later this summer on a station soon to be disclosed. The only thing he needs to make his six-hour special complete is your rare air check, circa 1959-84. Give him a call at (213) 693-8268 and see what he wants.

SPEAKING OF AIR CHECKS, if you're coming to "Rockers" (you are, aren't you?), **Thom O'hair** says bring a cassette of your station. He'll air it on **KR85**. Likewise for videos. Three-quarter-inch **U-Matic**, please. According to **Mike Harrison**, registration has surpassed all expectations.

So has the signal of **KSTM** in Phoenix. The AOR outlet licensed to Apache Junction has nicely covered the Mesa side of the city at 107.1, but a translator now in operation at 99.3 makes things interesting for **West Siders** as well . . . Upped to operations manager of Phoenix news leader **KTAR** is **Bob Christopher**, who replaces the resigned **Bob Grossfeld** . . . Across town at newly competing **KNTS**, **Bud Miller** is back on the air. Miller, who previously did his show from the now defunct **KSUN**, is buying the time (an hour a day from 2 to 3 p.m.) . . . Over at **Classy** (**KLZI**) husband/wife team **Geoff & Terri Lynn Erb**, from **WDIF** Marion, Ohio, sign on, with **Geoff** doing noon to 3 and **Terri Lynn** 6 to 11 p.m.

Over at **KOPA**, **Jerry Del Core's** replacement has been named. **WYCG** Gainesville, Fla.'s **Gary Hiatt** becomes **GSM** at the First Media station . . . Driving through Virginia? Check out **Harrisonburg's** **Q-101** (**WQPO**). The AC outlet is programmed by **Brian Charette**, who has recently rounded out the lineup with afternoon driver **Charles Graves** (from the **WSVA-AM** side of the operation) teamed with news lady **Cindy Dellinger**, who hails from **Mount Jackson, Va.'s** **WSIG**. **John Nolan** comes on board handling promotions, while evening news is the mainstay of **WKDW/WSGM** Staunton's **Doug Ryan**.

Speaking of news, we ran out of room last week before we got to tell you that longtime **Columbus, Ohio** AM AC outlet **WCOL** has up and done it. The station becomes the capital city's first news/talker. **Mike Perkins** remains as PD of both 'COL and its top 40 counterpart **WXGT**, while **WAVI** Dayton's **Mike Scinto** comes on board for mornings.

CONSULTANT MIKE McVAY is expanding his services to include assistance to stations already using a consultant (we knew it would come to this: consultants for consultants). The plan, according to **McVay**—who can be reached at (216) 892-1910—"is designed to assist the broadcaster who needs to strengthen the services of his existing consultant."

And at **Jeff Pollack** Communications, **Laurie Woolsoncroft** is upped to music director for the consultancy . . . Congrats to **Harv Moore**, who moves up from ops manager to **GM** at **Buffalo's** **WYSL/WPHD**. Filling his former post is **MD** **John Piccillo**, as **Malrite's** **John Gorman** consults . . . Former **WSHE** Ft. Lauderdale programmer **Dave Lange** is back in action in that capacity at **Grand Rapids' WLAB**.

Debbie Fleming makes the move to **Barry Fidel's** "Hitmakers" . . . **Linda Peterson** leaves the account exec fold at **Detroit's** **WWJ/WJOI** to return to **MetroMedia's** **WOMC** there as promotions director for AC-formatted **FM 104**.

Those of you who like to listen to **WNEW-FM** New York's **Carol Miller** can now see her as well, as the AOR personality hosts a 90-second new music report on "Entertainment Tonight" . . . Across the river at **WLIR-FM**, **Bob Waugh** is upped to program/operations direc-

tor, according to PD **Denis McNamara**. He'll continue his midday shift.

From Berlin to the Monterey Peninsula goes **Dan Chapman**, who becomes PD of closed circuit **KFO** there. The station serves Ft. Ord, Calif., with a population of more than 90,000. The lineup, in addition to **Chapman**, includes **Greg Kaufman**, **Jeanne Marshal** and **Tom Berg**.

WHILE VOYAGER'S **WRDU** Raleigh has been getting a lot of play, we haven't told you about the AM side of the operation. **WVOT**, licensed to **Wilson, N.C.**, features **AC** and a healthy amount of oldies, with **PD** **Dave Edwards** in mornings, **Nancy Smith** middays, **Valentino Perrone** afternoons and **Uncle Sam Adams** nights. **Valerie Seagraves** is news director, and **Jones Fuquay** is station manager.

Changes in **Regina, Saskatchewan** have **CJME** morning ace **Harry Dekker** adding to his duties, becoming PD of the "Musicradio" station, with **Brenda Selzer** upped to assistant PD. **CJME's** **Ed Walker** is promoted to PD of the **Z99 FM** side of the operation, while **Mike MacNaughton** becomes creative director for both outlets.

Rich Meyer is the guy who took **Harry Valentine's** place at **WNCI** Columbus, by the way. **Harry**, however, is still considering offers. Call him at (614) 459-1183. Back at **Meyer's** former home, **Chicago's** **WMET**, **April Malinverni Pezzolla** becomes promotion director.

Looking for a marketing job in Manhattan? The **New York Market Radio Broadcasters Assn. (NYMRAD)** has a newly created opening for a full-time marketing director. Give **Maurice Webster** a call at (212) 935-4477.

Disc Jockey...
You Can Set
The Mood!

Copa de Oro, is opening an exciting new upscale dance operation soon in Costa Mesa. We're looking for a male or female Disc Jockey to help us set the mood.

If you feel your talents and experience would match our sophisticated ambiance, send your resume and demo tape to:

Randy Arrington

El Torito Restaurants, Inc.
2450 White Rd.
Irvine, CA 92714

No Phone Calls, Please!

We are proud to be an equal opportunity employer

Copa
de Oro



Joe Goes for Bangkok. **WDAS** Philadelphia program director **Joe Tamburro**, right, takes time out to hear **Robey's** new **Silver Blue/CBS** release "One Night In Bangkok," while the record's producer **Joel Diamond**, left, looks on.

GREAT FOOD
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.

206 S. Beverly Dr. at Charleville, Beverly Hills, CA • (213) 274-5658
4676 Admiralty Way, Marina Del Rey, CA • (213) 823-6615

Telephones at Each Dining Booth

TOP ROCK TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of AOR radio playlists.	
				ARTIST LABEL	TITLE
1	1	2	5	MICK JAGGER COLUMBIA	JUST ANOTHER NIGHT
2	3	4	6	THE FIRM ATLANTIC	RADIOACTIVE
3	2	1	8	BRYAN ADAMS A&M	SOMEBODY
4	5	7	5	PHIL COLLINS ATLANTIC	ONE MORE NIGHT
5	9	12	7	DON HENLEY Geffen	ALL SHE WANTS TO DO IS DANCE
6	6	5	8	JOHN FOGERTY WARNER BROS.	ROCK & ROLL GIRLS
7	7	10	5	DAVID BOWIE/PAT METHENY EMI-AMERICA	THIS IS NOT AMERICA
8	4	3	7	JOURNEY Geffen	ONLY THE YOUNG
9	10	11	8	FOREIGNER ATLANTIC	THAT WAS YESTERDAY
10	16	21	4	BRUCE SPRINGSTEEN COLUMBIA	I'M ON FIRE
11	11	13	7	THE CARS ELEKTRA	WHY CAN'T I HAVE YOU
12	17	20	5	ALAN PARSONS PROJECT ARISTA	LET'S TALK ABOUT ME
13	8	8	12	SURVIVOR SCOTTI BROS.	HIGH ON YOU
14	18	22	4	DAVID LEE ROTH WARNER BROS.	EASY STREET
15	20	24	5	TRIUMPH MCA	FOLLOW YOUR HEART
16	15	15	7	LRB CAPITOL	PLAYING TO WIN
17	25	35	4	SANTANA COLUMBIA	SAY IT AGAIN
18	NEW ▶			ERIC CLAPTON WARNER BROS.	FOREVER MAN
19	19	23	5	THE CARS ELEKTRA	BREAKAWAY
20	14	14	13	JULIAN LENNON ATLANTIC	TOO LATE FOR GOODBYES
21	13	9	10	GLENN FREY MCA	THE HEAT IS ON
22	12	6	11	JOHN FOGERTY WARNER BROS.	THE OLD MAN DOWN THE ROAD
23	39	45	3	SIMPLE MINDS A&M	DON'T YOU (FORGET ABOUT ME)
24	27	33	5	THE KINKS ARISTA	LIVING ON A THIN LINE
25	NEW ▶			MICK JAGGER COLUMBIA	LONELY AT THE TOP
26	24	19	16	DEEP PURPLE MERCURY	KNOCKING AT YOUR BACK DOOR
27	37	43	3	DEEP PURPLE MERCURY	NOBODY'S HOME
28	33	38	5	DONNIE IRIS HME	INJURED IN THE GAME OF LOVE
29	NEW ▶			THE FIRM ATLANTIC	CLOSER
30	23	18	13	REO SPEEDWAGON EPIC	CAN'T FIGHT THIS FEELING
31	21	16	12	DON HENLEY Geffen	SUNSET GRILL
32	22	17	8	DAVID LEE ROTH WARNER BROS.	CALIFORNIA GIRLS
33	26	25	16	AUTOGRAPH RCA	TURN UP THE RADIO
34	48	—	2	GARY O. RCA	SHADES OF 45
35	47	—	2	DIO Geffen	HUNGRY FOR HEAVEN
36	45	48	3	ELLIOT EASTON ELEKTRA	(WEARING DOWN) LIKE A WHEEL
37	29	27	17	JOHN PARR ATLANTIC	NAUGHTY, NAUGHTY
38	38	44	3	PHIL COLLINS ATLANTIC	THE MAN WITH THE HORN
39	NEW ▶			THE TUBES CAPITOL	PIECE BY PIECE
40	50	—	2	GREG KIHN EMI-AMERICA	LUCKY
41	40	39	13	SCANDAL FEATURING PATTY SMYTH COLUMBIA	BEAT OF A HEART
42	30	26	15	BRYAN ADAMS A&M	IT'S ONLY LOVE
43	NEW ▶			CHICAGO WARNER BROS.	ALONG COMES A WOMAN
44	46	46	4	ROBIN GEORGE BRONZE/ISLAND	HEARTLINE
45	28	29	5	JOHN WAITE EMI-AMERICA	RESTLESS HEART
46	31	32	8	GEORGE THORGOOD EMI-AMERICA	GEAR JAMMER
47	34	31	13	FOREIGNER ATLANTIC	I WANT TO KNOW WHAT LOVE IS
48	36	36	16	DEEP PURPLE MERCURY	PERFECT STRANGERS
49	41	41	4	GIUFFRIA CAMEL/MCA	DO ME RIGHT
50	42	42	4	DANNY SPANOS EPIC	I'D LIE TO YOU FOR YOUR LOVE

YesterHits™

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Have You Never Been Mellow**, Olivia Newton-John, MCA
2. **Black Water**, Doobie Brothers, WARNER BROS.
3. **My Eyes Adored You**, Frankie Valli, PRIVATE STOCK
4. **Lady Marmalade**, LaBelle, EPIC
5. **Lonely People**, America, WARNER BROS.
6. **Lady**, Styx, WOODEN NICKEL
7. **Best Of My Love**, Eagles, ASYLUM
8. **Lovin' You**, Minnie Riperton, EPIC
9. **Pick Up The Pieces**, Average White Band, ATLANTIC
10. **Can't Get It Out Of My Head**, Electric Light Orchestra, UNITED ARTISTS

POP SINGLES—20 Years Ago

1. **My Girl**, Temptations, GORDY
2. **This Diamond Ring**, Gary Lewis & the Playboys, LIBERTY
3. **You've Lost That Lovin' Feelin'**, Righteous Brothers, PHILLES
4. **The Jolly Green Giant**, Kingsmen, WAND
5. **Eight Days A Week**, Beatles, CAPITOL
6. **Tell Her No**, Zombies, PARROT
7. **King Of The Road**, Roger Miller, SMASH
8. **The Birds And The Bees**, Jewel Akens, ERA
9. **Ferry Cross The Mersey**, Gerry & the Pacemakers, LAURIE
10. **Downtown**, Petula Clark, WARNER BROS.

TOP ALBUMS—10 Years Ago

1. **Blood On The Tracks**, Bob Dylan, COLUMBIA
2. **Average White Band**, ATLANTIC
3. **Have You Never Been Mellow**, Olivia Newton-John, MCA
4. **Heart Like A Wheel**, Linda Ronstadt, CAPITOL
5. **Phoebe Snow**, SHELTER
6. **What Were Once Vices Are Now Habits**, Doobie Brothers, WARNER BROS.
7. **Do It ('Til You're Satisfied)**, B.T. Express, SCEPTER
8. **Rufusized**, Rufus featuring Chaka Khan, ABC
9. **Perfect Angel**, Minnie Riperton, EPIC
10. **Empty Sky**, Elton John, MCA

TOP ALBUMS—20 Years Ago

1. **Beatles '65**, CAPITOL
2. **Goldfinger**, Soundtrack, UNITED ARTISTS
3. **Mary Poppins**, Soundtrack, VISTA
4. **You've Lost That Lovin' Feelin'**, Righteous Brothers, PHILLES
5. **My Love Forgive Me**, Robert Goulet, COLUMBIA
6. **My Fair Lady**, Soundtrack, COLUMBIA
7. **Where Did Our Love Go**, Supremes, MOTOWN
8. **The Beach Boys Concert**, CAPITOL
9. **Coast To Coast**, Dave Clark Five, EPIC
10. **People**, Barbra Streisand, COLUMBIA

COUNTRY SINGLES—10 Years Ago

1. **Linda On My Mind**, Conway Twitty, MCA
2. **Before The Next Teardrop Falls**, Freddy Fender, ABC/DOT
3. **I Can't Help It (If I'm Still In Love With You)**, Linda Ronstadt, CAPITOL
4. **Rainy Day Woman/Help The Cowboy Sing The Blues**, Waylon Jennings, RCA
5. **The Bargain Store**, Dolly Parton, RCA
6. **It's Time To Pay The Fiddler**, Cal Smith, MCA
7. **Loving You Will Never Grow Old**, Lois Johnson, 20TH CENTURY
8. **My Elusive Dreams**, Charlie Rich, EPIC
9. **The Ties That Bind**, Don Williams, ABC/DOT
10. **Penny**, Joe Stampley, ABC/DOT

SOUL SINGLES—10 Years Ago

1. **Express**, B.T. Express, ROADSHOW
2. **Shame, Shame, Shame**, Shirley & Company, VIBRATION
3. **Supernatural Thing, Part I**, Ben E. King, ATLANTIC
4. **Lady Marmalade**, LaBelle, EPIC
5. **I Am Love, Parts 1 & 2**, Jackson 5, MOTOWN
6. **Fire**, Ohio Players, MERCURY
7. **Super Duper Love Pt. 1**, Sugar Billy, FAST TRACK
8. **Lovin' You**, Minnie Riperton, EPIC
9. **Remember What I Told You To Forget**, Tavares, CAPITOL
10. **Shining Star**, Earth, Wind & Fire, COLUMBIA

Radio

Promotions

BREAKFAST ON THE ROAD

WFIL Philadelphia (oldies)

Contact: *Joey Reynolds*

Many morning teams host breakfasts for their listeners where crowds can gather at sponsoring locations to ogle the antics of the local jock. Not to be outdone, WFIL morning man **Joey Reynolds** decided turnabout was fair play. He asked his listeners to invite him to breakfast—and his large group of co-workers as well.

Response was tremendous as Reynolds and his morning team did a running bit on the "applicants." Some were weeded out because of location, size of home, planned menu, pets in residence and lack of other "qualifications" that Reynolds deemed necessary. Eventually one listener was selected who offered her palatial estate and lavish meal to the entourage—which traipsed into her home, mikes in tow, for the morning's remote broadcast.

All went according to plan until Reynolds tried to use the bathroom. It was then that the audience found out—courtesy of Reynolds' interesting reaction—that his host's pet "goldfish" was disguised as a 200-pound doberman pinscher, which was none too happy about being restrained in the rest room. Nonetheless, Reynolds and troop are again soliciting invitations, as the on-location broadcasts are slated to continue.

MOTOR CITY MIXING

WJLB Detroit (urban)

Contact: *Lisa Orlando*

When you tap into the ego of your audience, you've got them forever; so say several adages. Proving that everyone wants to be a star in his or her own right, WJLB is sponsoring the "Motor City Mix." Promos announcing that "the search is now underway for the best mixer, rapper on scratcher in the Metro Detroit area" invite listeners to compete for \$5,000 worth of state-of-the-art mixing equipment.

Listeners are asked to mail a tape of their best effort to the station, which will decide on a healthy group

of finalists. Those chosen will then compete in the final "mix-off," to be held at a client's location with the public invited. There they'll be judged by several celebrities as their work is featured among appearances by hit recording artists known for their mixing and rapping ability.

1985 RADIOGUIDES

Various stations, cities and formats

Contact: *Art Vuolo*, (313) 559-7970

The Radioguide, for those unfamiliar, is a piece of cardboard, three-and-a-half by eight-and-a-half inches, designed to be hung from a car radio volume knob. Distributed inside all Budget Rent-A-Cars in participating cities, the guide is co-sponsored by Northwest Airlines and a specific station in each of the 42 cities it serves.

Last year's offering listed each station by frequency (convenient for radio folks, but not of much use to travelers, as Vuolo discovered). This year's guide features the stations listed by format. Of course the participating station in each city receives special treatment, which includes logo and other graphics to set it apart from the crowd.

If you haven't seen the guide, give Vuolo a call. It's an effective, cost efficient promotion you should become familiar with.

ACTIONMART

For fast action, use

ACTIONMART

the Billboard Classified.

Call Jeff Serette toll free at (800) 223-7524 (NY residents dial 764-7388).



True Zoo Keepers. Members of the Y-108 Denver (KRXV-AM-FM) Morning Zoo team pose with a portion of the nearly two tons of pet food donated by listeners. The city's animal lovers came through when Y-108's Zoo crew pitched the plight of the city's understocked animal shelter. The persuasive air team, from left, is Jon Duane, Chuck Buell, Con Schader and Geina Horton.

WESTWOOD ONE PRESENTS

the FIXX



SUPERSTAR CONCERT SERIES

SUPERSTAR CONCERT SERIES proudly brings you an *exclusive* concert by the FIXX the weekend of Saturday, March 9 on the Westwood One Radio Network. You'll hear one of rock's most lyrically literate and musically adventurous new bands as they deliver 90 minutes of great songs from the British group's three smash albums, including "Stand Or Fall," "Saved By Zero," "One Thing Leads To Another," "Deeper And Deeper" and "Are We Ourselves?" Don't miss this superstar concert exclusive, recorded by Westwood One's mobile studios in front of a capacity crowd at Tampa's Bayfront Theatre. The *Superstar Concert Series* delivers the biggest names in rock music to more than 450 Westwood One Radio Network affiliates all year long with exclusive performances by superstars like Pat Benatar, Billy Squier, Journey, Stevie Nicks and The Cars.

brought to you by



© 1984 The Coca-Cola Company. All rights reserved. "Coca-Cola" and "Sprite" are registered trade-marks of The Coca-Cola Company.

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

HOT ADULT CONTEMPORARY

				Compiled from a national sample of radio playlists.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST		
				LABEL & NUMBER/DISTRIBUTING LABEL			
1	1	1	12	CARELESS WHISPER COLUMBIA 38-04691 ◆ WHAM FEATURING GEORGE MICHAEL	5 weeks at No. One		
2	2	8	7	TOO LATE FOR GOODBYES ATLANTIC 7-89589	◆ JULIAN LENNON		
3	6	6	8	KEEPING THE FAITH COLUMBIA 38-04681	◆ BILLY JOEL		
4	7	7	7	CAN'T FIGHT THIS FEELING EPIC 34-04713	◆ REO SPEEDWAGON		
5	5	5	8	CRAZY RCA 13975	◆ KENNY ROGERS		
6	9	13	4	ONE MORE NIGHT ATLANTIC 7-89588	◆ PHIL COLLINS		
7	4	4	15	MISSING YOU RCA 13966	◆ DIANA ROSS		
8	8	3	13	I WANT TO KNOW WHAT LOVE IS ATLANTIC 7-89596	◆ FOREIGNER		
9	10	17	7	NIGHTSHIFT MOTOWN 1773	◆ COMMODORES		
10	3	2	15	FOOLISH HEART COLUMBIA 38-04693	◆ STEVE PERRY		
11	11	9	16	YOU'RE THE INSPIRATION FULL MOON/WARNER BROS 7-29126	◆ CHICAGO		
12	13	14	7	TIME DON'T RUN OUT ON ME CAPITOL 5436	ANNE MURRAY		
13	17	21	6	I WANNA HEAR IT FROM YOUR LIPS Geffen 7-29118/WARNER BROS	◆ ERIC CARMEN		
14	19	24	6	FINDER OF LOST LOVES ARISTA 1-9281	DIONNE WARWICK AND GLENN JONES		
15	28	—	2	RHYTHM OF THE NIGHT GORDY 1770/MOTOWN	◆ DEBARGE		
16	15	16	8	EASY LOVER COLUMBIA 38-04679	◆ PHILIP BAILEY WITH PHIL COLLINS		
17	14	12	14	IN NEON Geffen 7-29111/WARNER BROS	◆ ELTON JOHN		
18	18	19	8	METHOD OF MODERN LOVE RCA 13970	◆ DARYL HALL & JOHN OATES		
19	12	10	18	ALL I NEED QWEST 7-29238/WARNER BROS	JACK WAGNER		
20	16	15	12	20/20 WARNER BROS. 7-29120	◆ GEORGE BENSON		
21	20	11	13	MAKE NO MISTAKE, HE'S MINE COLUMBIA 38-04695	BARBRA STREISAND WITH KIM CARNES		
22	26	38	3	DON'T CALL IT LOVE RCA 13987	DOLLY PARTON		
23	21	18	15	LOVE LIGHT IN FLIGHT MOTOWN 1769	◆ STEVIE WONDER		
24	30	31	6	NEUTRON DANCE PLANET 13951/RCA	◆ POINTER SISTERS		
25	29	—	2	YOU SEND ME COLUMBIA 38 04754	THE MANHATTANS		
26	27	30	3	UNDER THE CLOCK ARISTA 1-9304	◆ JANEY STREET		
27	23	22	16	JAMIE ARISTA ASI-9293	RAY PARKER JR.		
28	22	20	20	DO WHAT YOU DO ARISTA 1-9279	◆ JERMAINE JACKSON		
29	39	40	4	CALIFORNIA GIRLS WARNER BROS 7-29102	◆ DAVID LEE ROTH		
30	NEW	▶	▶	I'M ON FIRE COLUMBIA 38-04772	BRUCE SPRINGSTEEN		
31	36	—	2	SECOND NATURE MCA 52519	◆ DAN HARTMAN		
32	NEW	▶	▶	EMOTION COLUMBIA 38-04707	◆ BARBRA STREISAND		
33	24	23	10	MISTAKE NO. 3 VIRGIN/EPIC 34-04727	◆ CULTURE CLUB		
34	37	37	4	SOLID CAPITOL 5397	◆ ASHFORD AND SIMPSON		
35	32	32	5	INVITATION TO DANCE EMI-AMERICA 8250	◆ KIM CARNES		
36	25	25	13	BABY COME BACK TO ME ATLANTIC 7-85994	THE MANHATTAN TRANSFER		
37	38	39	4	THE HEAT IS ON MCA 52512	◆ GLENN FREY		
38	NEW	▶	▶	WHY CAN'T I HAVE YOU ELEKTRA 7-69657	◆ THE CARS		
39	NEW	▶	▶	AT LAST YOU'RE MINE PRIVATE 1 4-04736/EPIC	CHERYL LYNN		
40	40	36	6	PRIVATE DANCER CAPITOL 5433	◆ TINA TURNER		

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

Billboard

ADULT CONTEMPORARY MOST ADDED

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

	NEW ADDS	TOTAL ON
81 REPORTERS		
MADONNA CRAZY FOR YOU	17	17
THE MANHATTANS YOU SEND ME	12	37
BRUCE SPRINGSTEEN I'M ON FIRE	14	28
DEBARGE RHYTHM OF THE NIGHT	14	45
LINDA RONSTADT WHEN I FALL IN LOVE	13	13

WSKY Asheville, NC
WRMM Atlanta, GA
WSB-AM Atlanta, GA
KEYI Austin, TX
WBAL Baltimore, MD
WFBR Baltimore, MD
WJBC Bloomington, IL
KBOI Boise, ID
WBEN-AM Buffalo, NY
WGR Buffalo, NY
KTWO Casper, WY
WVAF Charleston, WV
WBT Charlotte, NC
WCLR Chicago, IL
WYEN Chicago, IL
WKRC Cincinnati, OH
WLLT Cincinnati, OH
WLTF Cleveland, OH
WMJI Cleveland, OH
WIS Columbia, SC
WTVN Columbus, OH
KMGC Dallas, TX
WLAD Danbury, CT
WHIO-AM Dayton, OH
KHOW Denver, CO
KRNT Des Moines, IA
WOMC Detroit, MI
WRIE Erie, PA
WEIM Fitchburg, MA
WTIC-AM Hartford, CT
WENS Indianapolis, IN
WSLI Jackson, MS
WIVY Jacksonville, FL
KLSI Kansas City, MO
KUUL 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
WHYH Montgomery, AL
WLAC-FM Nashville, TN
WCTC New Brunswick, NJ
WPIX New York, NY
WWDE Norfolk, VA
KLTE Oklahoma City, OK
KOIL Omaha, NE
WIP Philadelphia, PA
KKLT Phoenix, AZ
KOY Phoenix, AZ
WTAE Pittsburgh, PA
WWSW Pittsburgh, PA
KEX Portland, OR
KGW Portland, OR
WPJB Providence, RI
WPRO-AM Providence, RI
WRVA Richmond, VA
WHAM Rochester, NY
KQSW Rock Springs, WY
WSGW Saginaw, MI
KSL Salt Lake City, UT
KFMB-AM San Diego, CA
KFMB-FM San Diego, CA
K-101 San Francisco, CA
WGY Schenectady, NY
KKPL Spokane, WA
KSD St. Louis, MO
KKJO St. Joseph, MO
WIFI Tampa, FL
WWMM Toledo, OH
KRAV Tulsa, OK
WLTT Washington, DC
WMAL Washington D.C.;

Radio

Featured Programming

RONA BARRETT BRINGS her gift of gab to the Arlington, Va.-based Mutual Network. Barrett's banter begins April 15 with separate daily feeds of 90-second and three-and-a-half-minute programs. The shorter show features entertainment news, commentary and reviews, while the longer fare includes celebrity interviews. Preceding Barrett's radio debut is **Art Linkletter's "What's Right With America,"** two-and-a-half minutes of American achievement highlights that began its weekday feed Friday (1) . . . For those reading this issue at the Country Radio Seminar, try to track down an **MJI Broadcasting** staffer for a demo of their new hour-long show "Country Today." Available from the Manhattan firm on a market-exclusive, barter basis, the show debuts May 1 with host **Dan Taylor** of WHN New York.

THE OUTLAW and the **Innocent Man** have teamed up with **National Public Radio** to produce spots promoting the growth of local music programs in schools. In tandem with the **American Federation of Musicians**, **Willie Nelson** and **Billy Joel** have contributed two PSAs each, which are available through mid-April . . . The computer age hits a new peak with the development of a computer call-in radio show: "On-Line Computer Connection." Produced by **Jameson Broadcasting** of Columbus, Ohio, the five-minute or 90-second shows feature interviews with experts in the field and commentary on how the onslaught of computers affects the way we live. The added attraction here is the ability of PC owner/listeners to interact with the show via CompuServe, the country's largest general information database. Affiliates of the bartered show will receive a free CompuServe starter kit, and access to the network's **Broadcaster's Forum** and **Broadcaster's Computer Assistance** services.

ARTHUR KRIEMELMAN joins **Westwood One** as vice president/director of marketing. He was vice president and director of sales at **RKO Radio Networks**. Fortunately, Kriemelman will have plenty of room to kick up his heels in the new post, as **WWI** is looking for a mid-March opening of its new 14,000 square foot office in Culver City, Calif. . . . Back at **RKO**, New York, **Corinne Baldassano** is tagged as manager of affiliate acquisition and development. A 10-year radio veteran, Baldassano was most recently a free-lance producer and consultant to various companies.

Our apologies to **The United Stations'** recruit **Paula Mankoff**, to whom we gave an inadvertent sex change by dropping the "a" from her name in our Feb. 23 column . . . **CBS Network News** ups **Peter Wells** to weekend news manager. He was the network's executive producer of public affairs broadcasts . . . In Reston, Va., **Studioline Cable Stereo** appoints **Chris James** programmer for its urban contemporary channel. For the past seven years, James was an air personality at **WKJY-FM** Washington.

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 10-17, **Go West**, Rock Over London, Radio International, one hour.

March 11-17, **Hi-Lo's**, The Music Makers, Narwood Productions, one hour.

March 11-17, **Merle Haggard**, Part II, Country Closeup, Narwood Productions, one hour.

March 11-17, **Ashford & Simpson**, Part II, Special Edition, Westwood One, one hour.

March 11-17, **Glenn Frey**, Off The Record Specials with Mary Turner, Westwood One, one hour.

March 11-17, **Melissa Manchester**, Pop Concerts, Westwood One, one hour.

March 11-18, **Del Shannon**, Gary Owens Supertracks, Creative Radio Shows, three hours.

March 11-18, **Sylvia**, Country Music Magazine, Creative Radio Shows, three hours.

March 15-17, **Chaka Khan**, Tina Turner, Street Beat '85, Barnett-Robbins, two hours.

March 15-17, **Daryl Hall & John Oates**, Rock Stars '85, Barnett-Robbins, two hours.

March 15-17, **Linda Ronstadt**, Superstar Portraits, Barnett-Robbins, two hours.

March 15-17, **Bryan Adams**, Superstars Rock Concerts, Westwood One, 90 minutes.

March 15-17, **Nelson Riddle**, The Great Sounds, United Stations, four hours.

March 15-17, **Grass Roots**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

March 15-17, **George Strait**, Weekly Country Music Countdown, United Stations, three hours.

March 15-22, **Wolf Hoffman of Accept**, Metalshop, MJI Broadcasting, one hour.

March 17-24, **Lenny Zaktak of the Alan Parsons Project**, Rock Over London, Radio International, one hour.

March 18-24, **Jerry Herman**, The Music Makers, Narwood Productions, one hour.

March 18-24, **Loretta Lynn**, Country Closeup, Narwood Productions, one hour.

March 18-24, **REO Speedwagon**, Off The Record Specials with Mary Turner, Westwood One, one hour.

March 18-24, **Al Jarreau**, Pop Concerts, Westwood One, one hour.

March 22-24, **John Fogerty**, Rick Dees' Weekly Top 40, United Stations, four hours.

March 22-24, **UTFO**, Sheena Easton, The Countdown, Westwood One, two hours.

March 22-24, **Ashford & Simpson**, Street Beat '85, Barnett-Robbins, two hours.

March 22-24, **Cars**, Rock Stars '85, Barnett-Robbins, two hours.

March 22-24, **Bellamy Brothers**, Weekly Country Music Countdown, United Stations, three hours.

March 22-24, **Brook Benton**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

LATIN NOTAS

by Enrique Fernandez



IT MAY BE TIME to challenge the entire concept of "crossover." Traditionally, this notion has meant that an artist from one genre, usually associated with an ethnic minority, makes it in the pop market. And the pop market, as the most cursory look at the charts will reveal, is primarily white.

From the start, this notion places the artist attempting to cross over in a position of inferiority. Sure, the pop market is superior—superior bucks. But even in this respect, things are not that clear-cut.

For one thing, the pop bucks are not as superior as they were at the height of the rock era, and the crossover artist who makes it may make it a lot more modestly than was the case some years ago. For another, and here is the lesson for Latin talent, the pop market is no longer all that white.

The massive success of contemporary black artists—Michael Jackson *et al*—seems to indicate that, after decades of struggle, black American music is being embraced by all Americans, at least as far as some leading artists are

concerned. It also means that any artist after a massive pop market can no longer ignore the black music consumer. This was obviously part of the lesson intelligently absorbed by **Julio Iglesias** when he decided to work with **Diana Ross**, a black artist with a massive black and white public.

Who is crossing over— and from where to where?

Thus, we've had Julio on the black chart (with Ross), the country chart (with **Willie Nelson**) and, of course, the upper reaches of the pop charts, which has to be interpreted in at least two ways. First and foremost, there's his unique appeal to the pop consumer. But also, his pop success is, in some ways, the sum total of his success in the generic markets, including, of course, the Latin world.

Let's also take note of **Los Lobos** and their phenomenal success with traditional rockers; **Sheila E.**'s breakthrough with an audi-

ence geared to today's multi-ethnic new music; **Miami Sound Machine** scoring on the dance charts; and the unprecedented critical attention paid to **Ruben Blades**.

Clearly, the music markets have a tendency to fuse, dissolve into one another, mix. Not everyone understands this. The Latin market is

divided into an almost lily-white pop genre and various ethnic ones. Since white Latin pop gets the lion's share of promotion, this sound currently dominates the charts and airwaves. But for how long?

The multi-ethnic sophistication that is growing in American pop music may soon make its mark in the Latin market, particularly among Latin youth. One doubts that Euro-pop-flavored crooning would survive such a shift in tastes.

CLASSICAL KEEPING SCORE

by Is Horowitz



MULTI-CASSETTE packages at budget prices are being readied for release later this month by **RCA Records**. A probable major label "first," they may well pry open an entire new market for some legendary catalog material.

Among the items carrying the Victrola logo are several operas conducted by **Arturo Toscanini**, including "Rigoletto" and "La Boheme," with **Leonard Warren**, **Erna Berger** and **Jan Peerce** in the former, and Peerce and **Licia Albanese** in the latter. These are both two-cassette (not double-play) sets, listing at \$7.98. Other two-cassette Toscanini packages will pre-

RCA plans budget multi-cassette sets

sent a program of Wagner excerpts and the 1951 live taping of a Carnegie Hall performance of Verdi's "Requiem."

There will be at least one three-cassette opera set in the Victrola series, a performance of "Aida" led by **Jonel Perlea**, with **Zinka Milanov**, **Boris Christoff** and **Jussi Bjoerling** in the cast. It will list at \$11.98.

Also due shortly from RCA, but on Red Seal, is a two-record set by **Julian Bream**, "The Guitar In Spain." It's a survey of music for the instrument and its forebears from the 16th century through the 19th. More than half the material is newly recorded, and the package includes historical notes by Bream. A BBC television show by the same name, featuring Bream, is being considered for U.S. broadcast by PBS. And in a fair exchange, Red Seal has recently recorded its exclusive artist **Emanuel Ax** with CBS Masterworks' **Yo-Yo Ma** in a pair of Brahms cello sonatas. Earlier,

CBS had borrowed Ax for a similar collaboration.

VIDEO ARTS INTERNATIONAL adds four more operas to its catalog of videocassettes later this month, with a number of others now in the negotiation stage, says **Ernest Gilbert**, president of the New York-based company, one of the more active new firms devoted to "high culture" home video.

Three of the new entries are Mozart's most popular—"The Magic Flute," "The Marriage of Figaro" and "Don Giovanni"—and the other is Beethoven's only foray in the form, "Fidelio." All derive from live performances taped at the Glyndebourne Festival in the U.K. **Bernard Haitink** conducts all but "Figaro," which is under the direction of **John Pritchard**. The latter also includes **Kiri Te Kanawa**, **Ileana Cotrubas** and **Frederica von Stade** among the starred performers.

Gilbert says five distributors now handle the line, although some major chains are sold direct. More wholesalers are to be named, he adds. Duplication is by Cine-Magnetics Film & Video Laboratories.

LONDON RECORDS has dug into its vaults to come up with five Compact Discs programming performances recorded a score or more years ago by **Ernest Ansermet** and **L'Orchestre de la Suisse Romande**. Works are by such composers as Ravel, Debussy, Falla, Rimsky-Korsakov, Borodin and Mussorgsky, but none of the CDs parallel former LPs exactly. Titles have been recombined, in some cases to provide more generous playing time, and in all cases the original masters have been sought out for the digital transfers... Come late spring, RCA will be issuing more CDs from its own prime pool of **Fritz Reiner** performances, some dating back to mid-'50s. These too have been reprocessed from original materials.

FOR WEEK ENDING MARCH 9, 1985

Billboard® Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
NEW YORK	1	1	9	WILFRIDO VARGAS	EL JARDINERO	KAREN 87
	2	2	11	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	3	4	5	CONJUNTO CLASICO	EL PANADERO	LO MEJOR 813
	4	5	9	RAY BARRETTO	TODO SE VA A PODER	FANIA 633
	5	—	1	CELIA CRUZ Y JOHNNY PACHECO	DE NUEVO	VAYA 106
	6	3	7	ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	7	13	3	FAUSTO REY	MI LINDA MUSICA	DORADO 601
	8	11	26	JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035
	9	8	11	RUBEN BLADES	MUCHO MEJOR	FANIA 630
	10	14	3	DIONI FERNANDEZ Y EL EQUIPO	LOS DISENADORES	ALGAR 48
	11	6	5	ALEX BUENO Y SU ORQUESTA LIBERACION	ALEX	KAREN 89
	12	9	7	EMMANUEL	EMMANUEL	RCA 7337
	13	10	17	FERNANDITO VILLALONA	FERNANDITO	KUBANEY 9000
	14	—	27	JOSE JOSE	SECRETOS	ARIOLA 6000
	15	—	1	VIARIOS ARTISTAS	MERENGUES DUROS DURISIMOS	KUBANEY 80015
CALIFORNIA	1	2	9	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	2	1	15	ROCIO DURCAL	LE CANTA A JUAN GABRIEL VOL. 6	ARIOLA 6043
	3	4	11	EMMANUEL	EMMANUEL	RCA 7337
	4	5	7	ANTONIO DE JESUS	SIGUEME	A&M 37010
	5	8	9	JOSE LUIS PERALES	AMANECIENDO EN TI	CBS 80382
	6	—	1	VICENTE FERNANDEZ	15 NUEVOS EXITOS	CBS 20704
	7	—	1	LOS TIGRES DEL NORTE	LA JAULA DE ORO	PROFONO 90408
	8	—	3	LOS CAMINANTES	POR QUE TENGO TU AMOR	ROCIO 1023
	9	—	1	LUIS MIGUEL	PALABRA DE HONOR	ODEON 9032
	10	—	1	LOS CADETES DE LINARES	DESPEDIDA CON MARIACHI	RAMEX 1113
	11	—	20	JULIO IGLESIAS	1100 BELAIR PLACE	CBS 50335
	12	—	1	BEATRIZ ADRIANA	ARREPENTIDA Y SOLA	PROFONO 90410
	13	—	1	LOS FREDDY'S	Y ME ENAMORE	PROFONO 90301
	14	13	24	WILFRIDO VARGAS	EL FUNCIONARIO	KAREN 75
	15	—	1	LOS YONICS	CON MARIACHIS	ATLAS 60267
FLORIDA	1	1	13	EMMANUEL	EMMANUEL	RCA 7337
	2	6	11	HANSEL Y RAUL	HANSEL Y RAUL	TH 2317
	3	—	17	JOSE LUIS RODRIGUEZ	VOY A CONQUISTARTE	CBS 30307
	4	10	7	WILFRIDO VARGAS	EL JARDINERO	KAREN 87
	5	5	3	MASSIEL	SOLA EN LIBERTAD	CBS 80387
	6	2	9	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	7	15	22	PLACIDO DOMINGO	SIEMPRE EN MI CORAZON	CBS 10355
	8	9	5	ROBERTO TORRES	CORAZON DE PUEBLO	SAR 1038
	9	—	21	JULIO IGLESIAS	1100 BELAIR PLACE	CBS 50335
	10	7	3	CONJUNTO IMPACTO	CONJUNTO IMPACTO	SOLS 1183
	11	—	1	CELIA CRUZ Y JOHNNY PACHECO	DE NUEVO	FANIA 106
	12	—	22	EL GRAN COMBO	BREAKING THE ICE	COMBO 2039
	13	—	1	ANTONIO DE JESUS	SIGUEME	A&M 37010
	14	8	9	RAY BARRETTO	TODO SE VA A PODER	FANIA 633
	15	12	3	VIARIOS ARTISTAS	BAILABLES DEL AÑO	TH 2313
TEXAS	1	4	5	LOS TIGRES DEL NORTE	LA JAULA DE ORO	PROFONO 90408
	2	2	27	JUAN GABRIEL	RECUERDOS NO 2	ARIOLA 6035
	3	14	7	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	4	—	1	LOS PLEBEYOS	EL PIPIRIPAO	DMY 013
	5	1	7	ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	6	11	29	LOS BUKIS	MI FANTASIA	PROFONO 3122
	7	10	9	EMMANUEL	EMMANUEL	RCA 7337
	8	9	3	LOS CADETES DE LINARES	DESPEDIDA CON MARIACHI	RAMEX 1113
	9	—	17	LA MAFIA	HOT STUFF	CARA 060
	10	13	11	RAMON AYALA	EL CORRIDO DEL TUERTO	FREDDIE 1300
	11	—	26	JOSE JOSE	SECRETOS	ARIOLA 6000
	12	—	1	PRISMA	SE ME CANSO EL CORAZON	PEERLESS 2366-6
	13	—	5	LOS INVASORES	15 EXITOS	TH 2209
	14	8	20	JULIO IGLESIAS	1100 BELAIR PLACE	CBS 50335
	15	—	3	TROPICAL PANAMA	LA FIERA	TH 2291
PUERTO RICO	1	1	15	LISSETTE	CARICATURA	CBS 10358
	2	2	9	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	3	3	9	WILFRIDO VARGAS	EL JARDINERO	KAREN 87
	4	6	7	JOSE FELICIANO	LOS EXITOS	CBS 10361
	5	5	19	JOSE FELICIANO	COMO TU QUIERES	RCA 7338
	6	7	21	GUILLERMO DAVILA	DEFINITIVAMENTE	SONO-RODVEN 033
	7	13	3	FREDDIE KENTON	HELLO	TH 2314
	8	11	20	WILKINS	LA HISTORIA SE REPITE	MASA 012
	9	—	9	MENUDO	EVOLUCION	RCA 7335
	10	8	13	VIARIOS ARTISTAS	AQUI ESTA EL MERENGUE	KAREN 83
	11	14	28	EL GRAN COMBO	EN ALASKA	COMBO 2039
	12	4	5	EMMANUEL	EMMANUEL	RCA 7337
	13	9	21	DANNY RIVERA	ASI CANTABA CHEITO GONZALEZ	ARTT 314
	14	12	5	CHEO FELICIANO	25 ANOS DE SENTIMIENTO	COCHE 350
	15	—	1	CARMITA JIMENEZ	EN VIVO	TR 004

(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.

LICORICE PIZZA FOCUSING ON CBS

Chainwide One-Label Blitz Called Biggest of Its Kind

BY EARL PAIGE

LOS ANGELES Although in the midst of chainwide promotions on Prince, country music and General Public, Licorice Pizza here claims the largest one-label promotion of its kind is set for March 9-April 7.

Involving CBS's hottest product and catalog leaders, the sale is characterized by Licorice executives as a "model" of how a very concentrated chain in a large metro area can perform, with special emphasis on Licorice's suburban influence.

Also of note is the division of the chain's 33 stores into A, B and C volume units. A box lot category, for example, would find a C or larger unit going with 60 LPs, 60 cassettes and 30 Compact Discs. Five categories of product are defined. Four price points are \$3.99, \$5.99, \$6.99 and \$11.99.

Box lot quantity product includes 10 titles: Philip Bailey, "Chinese Wall"; Mick Jagger, "She's The Boss"; Teena Marie, "Starchild"; Willie Nelson, "Me & Paul"; REO Speedwagon, "Wheels Are Turnin'"; Sade, "Diamond Life"; Survivor, "Vital Signs"; Andreas Vollenweider, "White Winds"; Wham!, "Make It Big," and Bruce Springsteen, "Born In The USA."

Stores are directed to order up to a minimum of six of each of the 24 "step-up" titles in four categories.

They are: Jazz: Wynton Marsalis, "Hot House Flowers"; Arthur Blythe, "Put Sunshine In It"; Bob James, "12"; Apsaras, "Apsaras"; Claude Bolling, "Big Band," and James' "Rameau." Country: Chet Atkins, "Stay Tuned"; Ricky Skaggs, "Favorite Country Songs"; Willie Nelson, "Me & Paul"; George Jones, "First Time Live"; Various, "19 Hot Country," and David Allan Coe, "Darlin' Darlin'." Rock superstars: Cyndi Lauper, "She's So Unusual"; Huey Lewis & the News, "Sports"; Danny Spanos, "March Of The Saint"; Hanoi Rocks, "Two Steps From The Move," and Judas Priest, "Defenders Of The Faith." Pop superstars: Julio Iglesias, "1100 Bel Aire Place"; Teddy Pendergrass, "Greatest Hits"; Richard Clayderman, "Amour"; Eddie Murphy, "Comedian"; Steve Perry, "Street Talk," and "Eddie & the Cruisers."

A selection of 15 superstar artists is to be ordered on the basis of one additional week's supply: Pat Benatar, Chicago, Culture Club, Neil Diamond, Bob Dylan, Billy Idol, Michael Jackson, Billy Joel, Journey, Men At Work, Willie Nelson, Pink Floyd, REO Speedwagon, Bruce Springsteen and Barbra Streisand. Also set for an additional week's supply are non-classical budget. A budget classical prepack will also go to all stores.

A total of 12 spots each are set for March 14-16 on KKHR, KMET, two local FM outlets; KGB and KSDO in San Diego, where Licorice has six units; KCAQ Ventura, KTYD Santa Barbara and KBOS Visalia. Another flight is scheduled for March 25 on KKHR and KGB. A full-page ad is set for the Los Angeles Times March 17, with half pages slated for the San Diego Union Tribune, Santa Barbara Times and Visalia Times Delta five days later. Most advertising will focus on the 10 major titles.

At a chainwide kickoff Feb. 21 at CBS's offices here, managers were told of three prizes for best displays. The top prize provided dinner on the town for the winning store's entire staff.

In commenting on the mammoth event, marketing vice president Randy Gerston says that the chain has no discomfort concerning how other labels might view the emphasis on CBS. "In fact, other labels will look at this in terms of how successful we make it," he says. Each store must come up with a comprehensive report on the event, he adds.

Among other precedents, Gerston identifies the product sticking on every item, the display of box lots

(Continued on page 26)

Counter Intelligence

A weekly column focusing on the concerns and suggestions of retailers.

ROPIN' 'EM IN INDIANAPOLIS: A unique promotional collaboration between record stores, fast food outlets, movie theatres and video arcades is being used to boost the visibility of RCA product and increase record store traffic in Indianapolis.

Organized by David Francis, the area's rep for the marketing consultancy Thirsty Ear, the promotions cost retailers nothing up front. Instead, local kids are invited to a "video party" at one of the area's game arcades. For \$4.50, attendees get unlimited video games, food and drinks, and are involved in giveaways for albums, posters, movie passes and other freebies. Advertisements with money-saving coupons are also distributed to entice subsequent visits to participating merchants.

Prior to the event, the entire arcade is heavily covered with RCA, A&M and Arista displays, some of which are among the items given away. A large-screen tv is also used for screening artist videos.

"It's been a good chance for everyone involved to get people into their stores," says Francis. "And they get more out of it than they put in."

Among the record retailers participating are National Record Mart, Camelot and Karma Records. "We try to use the record store closest to the arcade," says Francis, adding that the retailers' only cost is the \$1-off coupons and promotional items. All advertising is done at the store level without media buys.

PIZZA SLICES: California-based Licorice Pizza is pulling video rental from its two mall locations in Sherman Oaks and Lakewood. "We could have held out and plastered the malls with flyers and made it work," says Randy Gerston, the chain's marketing vice president, "but we made the determination that the inventory was more profitable in other locations. We will still have video for sale in the mall sites." The chain pulled videodisks from its units several months ago.

Licorice is also pulling out all the stops to promote the guy who you may think needs it the least, Prince. American Candy has been asked to supply purple licorice for the counters (okay, it's really grape), and even the staff's badges have been changed to purple. "It's for the customers," says Gerston. "It's excitement and fun." Purchasers get a Prince button while the supply of 5,000 lasts.

Edited by Fred Goodman

New Jersey Stores on Bandwagon

7-Eleven Franchises Into Video Rental

BY FRED GOODMAN

NEW YORK Owners of 7-Eleven franchises in New Jersey are expanding their product mix beyond bologna with the addition of video rental departments. Starting on an experimental basis with six outlets last May, the convenience chain now has rental departments in approximately 40 stores, and all of the state's 110 franchises are expected to be offering video by the end of the year.

Dubbed "Movies Now," the limited selection, rental-only sections are the creation of Convenient Technologies Inc. of West Orange, N.J., a corporation formed by a group of 7-Eleven franchisers hoping to find high-tech product lines appropriate to their roadside mini-marts.

An outgrowth of a franchiser-owned candy and tobacco wholesaler named Percentage Plus, Convenient is mulling other product lines as well as projects beyond the 7-Eleven stores. But Convenient president James R. Bowman Jr. makes it clear that solidifying "Movies Now" in conjunction with 7-Eleven operator/franchiser the Southland Corp. is the first priority.

"Southland was very excited about the idea when we came to them," says Bowman, who adds that Southland had tried video in other parts of the country. "We've had a good relationship with them."

The "Movies Now" sections are offered to the stores on a percentage basis at no cost. Convenient owns all the hardware, software, and display and support materials. The 65 rotating rental titles are se-

lected by Convenient, based loosely on the Billboard charts. "We're not trying to be a full-fledged video store," says Bowman, who admits the rental-only policy "hurts us on co-op."

For their part, participating franchises have to handle all point-of-transaction activities and agree to offer "Movies Now" during all operating hours. 7-Eleven hours vary on a store-by-store basis, with many open 24 hours.

Rental rates are \$3.95 per night in the region north of Toms River, and \$2.99 in the rest of the state. Bowman says the price variation is based solely on the "economic base" of the regions, with the more affluent suburbs getting the higher price tag, and is not affected by the pres-

ence or absence of video competitors.

Bowman even suggests that 7-Elevens located near video stores do a better video business than other outlets. "We're picking up a good business where we're located across from a Palmer Video," he says, crediting parking and hours.

There is no security deposit requirement for tape rentals. "We don't think it would do us any good," says Bowman. "It gets cumbersome, and our loss ratios without a deposit have been relatively good." Hardware rentals, which are \$9 for a weeknight and \$11 for Saturday or Sunday, require a deposit of \$50.

Beyond the 110 franchises in New

(Continued on page 26)



INTRODUCING OUR NEW... RECORD, CD And VIDEO MOVIE DEPT.

- **BIG APPLE ENTERTAINMENT:** A leading distributor of home entertainment products serving dealers from coast-to-coast.
- **LARGEST INVENTORY OF ANY DISTRIBUTOR:** We stock Beta as well as VHS, immediate delivery on all products Jazz, Classical, Pop Large selection and extra profits
- **WE OFFER OUR CUSTOMERS THE FOLLOWING SERVICES:** •Daily Specials •Product information by Phone •Export Division •One-Stop Distribution •Monthly Newsletter on Our Specials.

SUPER INTRODUCTORY SPECIAL!
5% OFF DEALERS COST ON ALL WEA MOVIES AND COMPACT DISCS.



PLEASE SEND ME FREE VIDEO CATALOG PLEASE SEND ME FREE RECORD & TAPE CATALOG
OR CALL TOLL-FREE **1-800-221-3191** IN NEW YORK CALL (212) 233-0747

NAME _____ TELEPHONE _____
TITLE _____ ADDRESS _____
COMPANY _____ CITY _____
BB _____ STATE _____ ZIP _____

15 PARK ROW, NEW YORK CITY, NEW YORK, 11038



Towering Jazzman. Drummer Max Roach recently performed solo at Tower's lower Manhattan outlet. The appearance was in support of the drummer's two recent Soul Note/PolyGram Special Imports albums, "Survivors" and "M'Boom Collage."

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

ACCEPT
Metal Heart
LP Portrait BFR 39974/CBS/no list
CA BRT 39974/no list

BOLTON, MICHAEL
Everybody's Crazy
LP Columbia BFC 39328/CBS/no list
CA BCT 39328/no list

GO WEST
LP Chrysalis BVF 41495/CBS/no list
CA BVT 41495/no list

KLAGES, JOHN
In A Dream
EP Coyote 008/\$5.98

MOUNTAIN
Go For Your Life
LP Scotti Bros. FZ 40006/CBS/no list
CA FZT 40006/no list

SANTANA
Beyond Appearances
LP Columbia FC 39527/CBS/no list
CA FCT 39527/no list

'TIL TUESDAY
Voices Carry
LP Epic BFE 39458/CBS/no list
CA BET 39458/no list

VARIOUS ARTISTS
Boston Rock & Roll Anthology Vol. 4
EP VAR International VAR 7D/\$8.98

BLACK

COMMODORES
Heroes
LP Motown 5353ML/MCA/\$5.98
CA 5353MC/\$5.98

DeBARGES
LP Motown 5335ML/MCA/\$5.98
CA 5335MC/\$5.98

JACKSON, JERMAINE
Let's Get Serious
LP Motown 5354ML/MCA/\$5.98
CA 5354MC/\$5.98

JACKSON, MICHAEL
One Day In Your Life
LP Motown 5352ML/MCA/\$5.98
CA 5352MC/\$5.98


KNIGHT, GLADYS, & THE PIPS
Life
LP Columbia FC 39423/CBS/no list
CA FCT 39423/no list

O'NEAL, ALEXANDER
LP Tabu FZ 39331/CBS/no list
CA FZT39331/no list

(Continued on page 28)

WHERE IT ALL WORKS FOR YOU!


CHICAGO, ILLINOIS -- BE THERE -- JUNE 2-JUNE 5

INTERNATIONAL SUMMER CONSUMER ELECTRONICS SHOW 

McCORMICK PLACE • McCORMICK WEST • McCORMICK CENTER • AMERICANA CONGRESS HOTEL • BLACKSTONE HOTEL

CES. It works like no other show in the world! What other show has the scope—over 1,400 exhibitors; the size—over 800,000 net square feet of space; the products—tens of thousands of them; the people—more than 100,000 attendees; or the organization—the EIA/Consumer Electronics Group?

Where else can you attend over 35 hours of FREE conferences, workshops, and mini-workshops designed to give you actionable information to help build your bottom line? You'll interact with the best retailers and manufacturers in the business, exchange merchandising and management techniques, and discover the products and issues that can most affect your business.

Where else but in this wonderfully orchestrated show can you see every product—every new development that can impact your business: home and car audio; home and portable video; personal computer hardware and software; personal electronics; telephones and telecommunications. The whole world of consumer electronics spectacularly presented to satisfy the needs of every retailer and buyer, from mass market generalists to high-end specialists. And where else can you compress months of work into just four days? Nowhere else but CES.  **Don't miss it. The Show that works hard for you. And makes your work a lot easier!**

The 1985 International Summer CES • Chicago, Illinois
Sunday, June 2 through Wednesday, June 5

REGISTER NOW AND SAVE \$10 ON-SITE FEE.

To receive your free badge, fill in this coupon and mail to: 1985 Summer Consumer Electronics Show, c/o CompuSystems, Inc., P.O. Box 6195, Broadview, IL 60153. This form must be received by Friday, May 10, 1985, in order for your badge to be mailed to you. If received after May 10, please pick up your badge on-site at the 1985 Summer CES "Will Call" Desk located in the Registration Area. If more than one badge is requested, please duplicate this Badge Registration Form. Complete Show information including housing form and travel information will be sent separately.

Name										
Title										
Company										
Street										
City	State	Zip								

- Check below the classification of your business
- | | | |
|--|--|--|
| <input type="checkbox"/> 1 Retailer | <input type="checkbox"/> 4 Prem./Catalog Buyer | <input type="checkbox"/> 7 Institutional Buyer |
| <input type="checkbox"/> 2 Distributor | <input type="checkbox"/> 5 Manufacturer's Rep. | <input type="checkbox"/> 11 Adv./Mktg./P.R./Consultant |
| <input type="checkbox"/> 3 Dept./Chain Store Buyer | <input type="checkbox"/> 6 Manufacturer | <input type="checkbox"/> 12 Financial/Market Analyst |
| | | <input type="checkbox"/> 13 Other _____ (describe) |



Sponsored and produced by the Electronic Industries Association/Consumer Electronics Group

Call for a FREE Dealer Sales Kit:

- A "Buyer's Guide" with only SUGGESTED RETAIL PRICES!
- A separate "Dealer Price Schedule" with wholesale prices!

Use the "Buyer's Guide" as YOUR retail sales catalog. Use ExSell as your BEST Source for Audio/Video Accessories and Recording Tape.

1-800-334-2484 (US)
1-800-672-2802 (NC)

EXSELL Marketing

VIDEO AT 7-ELEVEN

(Continued from page 24)

Jersey, Convenient is talking with Southland about expansion into the Boston and Buffalo markets. "Most of the 7-Eleven locations in Boston are really suburban, so I don't think it will be much different," says Bowman. "However, Buffalo could be a different story."

Nor is Convenient limiting itself to deals with Southland. The outfit has pacted with New York's Stern Co., which operates newsstand concessions, and has opened a "Movies Now" operation at an office building newsstand at 100 Church St. in Manhattan. "Personally, I think that type of concession has a lot of potential for the video business," says Bowman.

Noting the decreasing price of videos and manufacturers' increasing emphasis on sales, Bowman sees a need for Convenient to pick up a sales business. Subsequently, the company is aiming at a spring debut for a mail order company based on its customer list. "We need to be able to capitalize on the studios' attempt to attract buyers," he says.

Despite the moves to place Convenient outside the 7-Eleven stores, the franchises remain the center of activity. Computer supplies and accessories are the next targeted product area, says Bowman.

"The problem with franchise companies is that it takes a while for new product to get through the company and down to the store level while the markets are still being formed," he says. "This company was formed with the idea of getting new products through the company to the stores sooner."

LICORIZE PIZZA

(Continued from page 24)

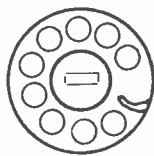
on crates in front of the stores and the contest itself. The promotion comes here on the heels of a CBS trip incentive promotion that ran recently in Tower Records.

Licorice now has a chainwide promotion on Prince complete with purple-colored licorice candy (the chain's trademark), a generic sale on country and a Feb. 25-March 7 promotion on General Public, including a contest. Intricate details, even drawings, are included in a massive countdown memorandum on the CBS sale.

Gerston is telling chain managers that other promotions will occur during the CBS effort.

TOUCH That DIAL!

Get fast results with ACTION-MART, the Billboard Classified.



Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!

FOR WEEK ENDING MARCH 9, 1985

Billboard

©Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP MIDLINE ALBUMS

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

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	(ORIG. YEAR RELEASED)	
1	1	80	ELTON JOHN	MCA 37215 (1974)	40 weeks at No. One ELTON JOHN'S GREATEST HITS
2	2	80	THE WHO	MCA 37217 (1971)	WHO'S NEXT
3	3	72	AEROSMITH	COLUMBIA PC-36865 (1980)	GREATEST HITS
4	4	78	ELTON JOHN	MCA 37216 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
5	5	136	BILLY JOEL	COLUMBIA PC-32544 (1974)	PIANO MAN
6	7	86	STEELY DAN	MCA 37214 (1977)	AJA
7	6	136	DAVID BOWIE	RCA AYL1-3843 (1972)	THE RISE AND FALL OF ZIGGY STARDUST
8	8	120	DON MCLEAN	UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
9	9	78	LYNYRD SKYNRD	MCA 37211 (1973)	PRONOUNCED LEH-NERD SKI-NERD
10	10	130	THE WHO	MCA 37003 (1978)	WHO ARE YOU
11	11	128	THE WHO	MCA 37000 (1970)	LIVE AT LEEDS
12	12	86	JEFF BECK	EPIC PE-33409 (1975)	BLOW BY BLOW
13	16	70	AEROSMITH	COLUMBIA PC-33479 (1975)	TOYS IN THE ATTIC
14	14	68	RICK SPRINGFIELD	RCA AYL1-4767 (1982)	SUCCESS HASN'T SPOILED ME YET
15	13	66	JIMMY BUFFETT	MCA 37150 (1977)	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
16	15	132	THE MONKEES	ARISTA AL5-8061 (1976)	THE MONKEES' GREATEST HITS
17	19	80	STEELY DAN	MCA 37220 (1980)	GAUCHO
18	17	38	STEELY DAN	MCA 37040 (1972)	CAN'T BUY A THRILL
19	18	122	JOE JACKSON	A&M SP-3187 (1979)	LOOK SHARP!
20	22	38	STEPPENWOLF	MCA 37049 (1973)	16 GREATEST HITS
21	25	30	THE GUESS WHO	RCA AYL1-3662 (1971)	THE BEST OF THE GUESS WHO
22	20	100	ELVIS COSTELLO	COLUMBIA PC-35331 (1978)	THIS YEAR'S MODEL
23	23	30	JEFF BECK	EPIC PE-33849 (1976)	WIRED
24	24	26	QUINCY JONES	A&M SP-3248 (1981)	THE DUDE
25	21	42	RUSH	MERCURY SRM1-1046 (1975)	CARESS OF STEEL
26	29	20	STYX	A&M SP-3240 (1981)	PARADISE THEATER
27	40	8	TOM PETTY	MCA 37248 (1979)	DAMN THE TORPEDOES
28	34	16	STYX	A&M SP-3223 (1977)	THE GRAND ILLUSION
29	32	136	DAN FOGELBERG	EPIC PE-33137 (1974)	SOUVENIRS
30	30	82	JUDAS PRIEST	COLUMBIA PC-34787 (1977)	SIN AFTER SIN
31	35	12	SIMON AND GARFUNKEL	COLUMBIA PC-9529 (1968)	BOOKENDS
32	28	26	THE GO GO'S	I.R.S. SP-75031 (1982)	VACATION
33	33	16	ELVIS COSTELLO	COLUMBIA PC-35709 (1979)	ARMED FORCES
34	26	120	THE PRETENDERS	SIRE 3563 (1981)	EXTENDED PLAY
35	27	106	SPYRO GYRA	INFINITY 37148 (1979)	MORNING DANCE
36	36	42	MARVIN GAYE	MOTOWN M5-191 (1976)	GREATEST HITS
37	31	46	THE JACKSON 5	MOTOWN M5-201 (1971)	GREATEST HITS
38	38	102	BOZ SCAGGS	COLUMBIA PC-36841 (1980)	HITS
39	39	46	RUSH	MERCURY SRM1-1023 (1975)	FLY BY NIGHT
40	37	68	JUDAS PRIEST	RCA AYL1-4747 (1983)	SAD WINGS OF DESTINY

(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

FEATURES OF THE WEEK

ARTEMIS POSTERS

We Deliver!
THE BEST POSTERS
THE LARGEST SELECTION
Fully Licensed, Full Color, Full Size
To Order Call
1-800-282-2902
Send \$1.00 For Mail Order Catalogue
ARTEMIS, INC., 157 W. 31ST, NEW YORK, NY 10014

NEW Low Cost • High Sales Audio/Video Display Units



VIDEO

- Tape Clam Shell**
- Ideal for retail & rental sales.
 - Extra security for mass merchandisers.
 - Eliminates need for other sleeves.
 - For peg display.
 - P.O.S. sheets can be inserted front & back.

CD

- Compact Disc Blister Pack**
- America's no. 1 supplier of CD blisters.
 - Highest quality.
 - Lowest prices.
 - Available for immediate shipment.

AUDIO

- Cassette Pack-ette™ Security Box**
- Increases sales — decreases shoplifting.
 - Crystal clear gives maximum visibility.
 - No assembly or sealing.
 - 3" x 12" size fits 4 across in album bins.



Write or call Cal Krupa

Innovative Plastics Inc.
18791 Arboretum Blvd., Chanhassen, MN 55317
(612) 934-4078

Sound Video 'Rallies' Metal After WMET Switch to AC

BY MOIRA McCORMICK

CHICAGO The recent format switch of WMET from AOR to adult contemporary is expected to have little if any adverse effect on heavy metal/hard rock record sales, according to Chicago area retailers. To forestall any resultant drop in sales, however, and to deliver a shot in the arm to heavy metal sales in general, Sound Video Unlimited One Stop has launched a metal promotion dubbed "rock rally."

According to Sound Video buyer Steve Harkins, "rock rally" is designed "to promote heavy metal on the street level." The two-part program is to involve print ad co-opping between participating record labels and outlets, as well as centralized in-store metal displays. Also in the works is a series of actual rallies, featuring heavy metal videos and possibly live concerts at selected locations.

Harkins says that available outlets for the promotion of heavy metal and hard rock product in the Chicago area have diminished significantly, particularly since WMET's format switch and MTV's recent cutback of metal video clips. The Chicago area's only other AOR stations, WLUP and WXRT, target a more adult audience than did the

teen-skewed WMET.

Sound Video buyer Mike Bashkin says WMET's abandoning of hard rock leaves that genre no other avenues of radio exposure in Chicago, although it has been speculated that struggling top 40 outlet WAGO may shortly adopt an AOR format. Admitting that airplay is not a significant factor in most heavy metal record sales, Bashkin nevertheless points out, "Whatever radio exposure heavy metal would have gotten in Chicago is gone. It's going to be harder to break certain acts. Who is going to play Raven, Dokken or Metallica?"

Area retailers surveyed say they expect to see little change in hard rock/metal sales. "The metal mania here won't slow down," predicts Ken Zurek of the South Side's Hegewisch Records, adding, "Artists like Motley Crue, Metallica, and W.A.S.P. were all played on WMET, and sales could be affected. But WMET wasn't that influential."

Cindy Birkett of JR's Music Shop, Tom Jacobsen of Rose Records and Dominic Quaglia of Rolling Stone Records all agree that the loss of WMET will have a negligible effect on their own metal record sales. "Heavy metal is basically sold through word of mouth," Birkett stresses.

NOW PLAYING

by Faye Zuckerman



"VIDEO GAMES—that market has shrunk considerably," states Robert Schwartz, owner of New York's first retail operation to sell used video cartridges. When the game industry peaked in 1983, Schwartz claimed 1,500 active customers. Today his active list numbers less than 100.

Still, Schwartz boasts that his shop, Forest Hills Used Video Game Cartridges, has a comprehensive selection of more than 500 old cartridges. Top sellers such as "Asteroids," "Berserk," "Frogger" and "Mr. Do's Castle" appear in the store's product brochures.

"I get orders from all over the world. I'm probably running the last [used] video game store in this country," Schwartz contends, adding that he continues to receive a number of orders from the inmates at Arizona's state prison. He says the ColecoVision system is "hot."

But by next Christmas, Schwartz says, he expects to be out of the video game field. Will he start to push used computer soft-

ware? "I think that is unlikely. It's too easy to copy floppy disks; piracy runs rampant."

Schwartz's Forest Hills Inc. certainly knows how to contend with dwindling industries. Its first venture was comic books. "When that started to lose its luster, I jumped

THE MIGHTY BANTAM BOOKS has launched a home computer software venture headed by Kenzi Sugihara, formerly with the electronic publishing division of Harcourt Brace Jovanovich.

The new division, Bantam Elec-

A New York dealer clings to the shrinking video game business

into video games," he says.

And, now that the game field is lackluster, he says he is planning on launching a used prerecorded videotape establishment. "I might still be selling games here and there," he admits.

Last March, Schwartz started collecting home video titles. When and if the home video area starts to falter, he says, he just might go back to selling used books. After all, it was books that got him started in the used field nearly 10 years ago.

tronic Publishing, will release seven titles this spring. The product offering is said to include learning games, interactive fiction and self-improvement programs. Bantam's software, which will sell for about \$39, will be compatible with Apple, IBM and Commodore computers.

Probably the most notable title from the New York publisher will be "Selfware," a diet planner based on the best-seller "The Complete Scarsdale Medical Diet" by (Continued on page 28)



DEUTSCHE GRAMMOPHON congratulates

LEONARD BERNSTEIN

on his National Academy of Recording Arts & Sciences 1985

Lifetime Achievement Award

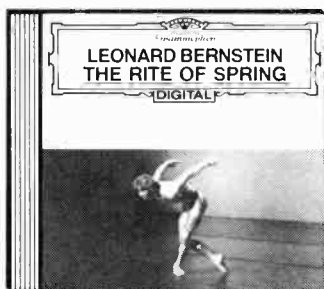
for creative contributions of outstanding artistic significance to the field of recordings.



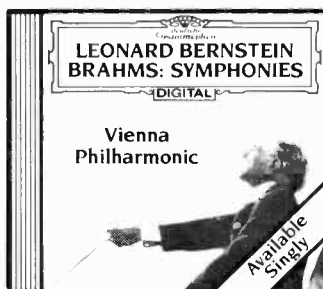
413 777-2 GH



410 025-2 GH



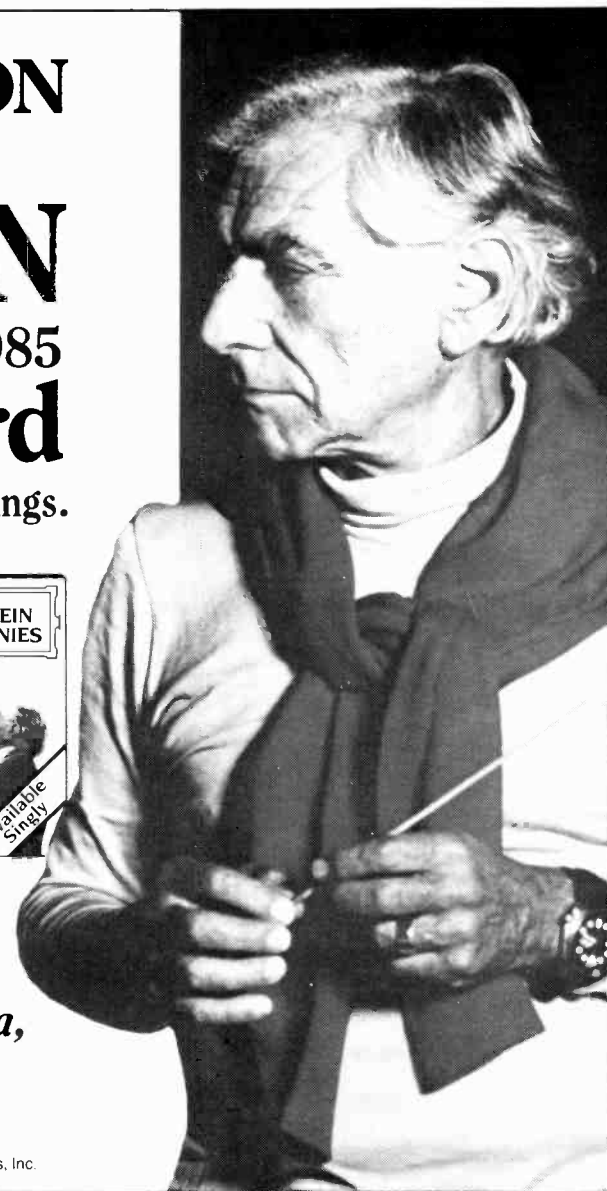
410 508-2 GH



and coming in April: Bernstein conducts his first recording of **WEST SIDE STORY**, featuring Kiri Te Kanawa, José Carreras, Tatiana Troyanos and Marilyn Horne. Simultaneous release on Compact Discs, records and chrome-cassettes.

All selections also available on LPs and chrome-cassettes.

© 1985 DG / PolyGram Records, Inc.



NOW PLAYING

(Continued from page 28)

the late Herman S. Tarnower and Samm Sinclair Baker. A spokesman says the program allows users to "tailor a diet to their own needs."

Another software package, "Know Your Own I.Q./Know Your Own Personality," focuses on personality traits and assessing intelligence. It contains I.Q. test questions and analyzes the answers.

ACTIVISION HAS changed its packaging on selected titles. The new package is reminiscent of Electronic Arts' album format.

The first title to come out in the new form is **Action Graphics' "Rock'n'Bolt"** for Commodore 64 computers. A spokesman for the Mountain View, Calif. firm says, "The new packaging has been created to catch consumers' attention. We also wanted to be able to fit more written information about the product on the box."

BITS AND BYTES: The fledgling Software Publishers Assn. is challenging the National Educational Assn.'s policy on evaluating micro-computer software. The Washington-based software organization charges the NEA with reviewing only selected titles, and ignoring a number of products from several major makers of educational programs. The NEA has also been charging publishers a fee, which, the software group contends, has "compounded the problem by the uneven manner in which the fees were levied over the past year."

NEW RELEASES

(Continued from page 25)

TEENA MARIE
It Must Be Magic
LP Motown 5355ML/MCA/\$5.98
CA 5355MC/\$5.98

VARIOUS ARTISTS
Chicago Soul
The Legendary Brunswick/Dakar Hits
LP Epic PE2 39895/CBS/no list
CA P2T 39895/no list

VARIOUS
Motown's All The Great Love Songs Duets
LP Motown 5356ML/MCA/\$5.98
CA 5356MC/\$5.98

WILSON, JACKIE
Jackie Wilson Story, Volume Two
LP Epic FE 39408/CBS/no list
CA FET 39408/no list

JAZZ

FILIPOVITCH, REMY
All Day Long
LP Album Records AS 22927/North Country/no list

KAZU
Time No Longer
LP Lakeside LSI 30008/Mirus Music/\$8.98
CA LS4 30008/\$8.98

COUNTRY

ATKINS, CHET
Stay Tuned
LP Columbia FC 39591/CBS/no list
CA FCT 39591/no list

BANDY, MOE, & JOE STAMPLEY
Live From Bad Bob's, Memphis
LP Columbia FC 39955/CBS/no list
CA FCT 39955/no list

GILLEY, MICKEY
Live At Gilly's
LP Epic FE 39900/CBS/no list
CA FET 39900/no list

JONES, GEORGE
First Time Live
LP Epic FE 39899/CBS/no list
CA FET 39899/no list

NELSON, WILLIE
Me and Paul
LP Columbia FC 40008/CBS/no list
CA FCT 40008/no list

(Continued on page 73)

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

	WKS. ON CHART			TITLE	Publisher	Remarks	SYSTEMS									
	THIS WEEK	LAST WEEK					Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other		
ENTERTAINMENT	1	1	60	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•							
	2	3	14	GHOSTBUSTERS	Activision	Strategy Arcade Game			•							
	3	2	30	SARGON III	Hayden	Chess Program	•			•						
	4	4	68	FLIGHT SIMULATOR	Microsoft	Simulation Package				•						
	5	5	59	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade-Style Sports Game	•	•	•							
	6	8	22	ZORK I	Infocom	Fantasy Adventure Strategy Game	•	•	•	•	•		•	•		
	7	6	40	SUMMER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•						
	8	7	11	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Game	•	•	•		•					
	9	9	74	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•						
	10	12	23	ARCHON II: ADEPT	Electronic Arts	Strategy Arcade Game		•	•							
	11	11	20	SARGON II	Hayden	Chess Program	•	•*	•*				•*			
	12	13	23	RAID OVER MOSCOW	Access	Strategy Game			•							
	13	10	19	CUT THROATS	Infocom	Action Role Playing Game	•	•		•	•					•
	14	14	73	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•									
	15	18	17	KING'S QUEST	Sierra On-Line	Adventure Game	•			•						
	16	16	7	MILLIONAIRE	Bluechip	Stock Market Simulation Game	•		•	•	•	•	•	•	•	•
	17	19	13	SKYFOX	Electronic Arts	Fantasy Role-Playing Game	•									
	18	17	7	STAR LEAGUE BASEBALL	Gamestar	Arcade Style Game	•	•*	•		•					
	19	15	3	TRIVIA	Mirage Concepts	Trivia Game			•							
	20	20	3	QUESTRON	Strategic Simulations Inc.	Fantasy Adventure Game	•									

	WKS. ON CHART			TITLE	Publisher	Remarks	SYSTEMS									
	THIS WEEK	LAST WEEK					Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other		
EDUCATION	1	1	75	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	3	16	SAMPLE SAT	Hayden	Sample Test Module	•	•	•	•						
	3	2	56	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•							
	4	5	58	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.	•		•	•						
	5	4	23	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•	•					
	6	6	30	WORD ATTACK!	Davidson & Associates	Designed for students, grades 4 - 12, to teach new words, their meanings and their usages in an interesting and exciting way.	•		•	•						
	7	7	50	FACE MAKER	Spinnaker	Educational program designed to introduce children, ages 4 through 8, to the computer keyboard and the concept of programming.	•	•	•	•						
	8	9	23	STICKY BEARS ABC	Xerox Education	Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.	•	•	•							
	9	8	14	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	2	SUCCESS WITH MATH: MULTIPLICATION/DIVISION	CBS	Designed for students grades 2-8. Provides student with practice in problem solving.	•	•*	••	•						

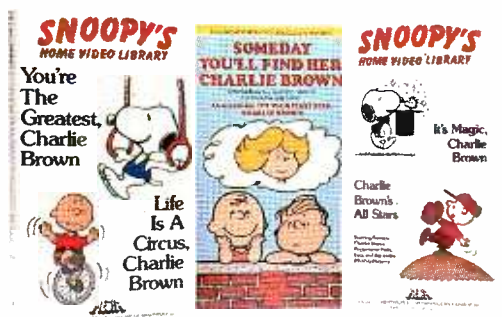
	WKS. ON CHART			TITLE	Publisher	Remarks	SYSTEMS									
	THIS WEEK	LAST WEEK					Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other		
HOME MANAGEMENT	1	3	75	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•						
	2	1	33	PRINT SHOP	Broderbund	At Home Print Shop	•									
	3	4	14	LOTUS 1-2-3	Lotus Inc.	Programming Language				•	•					
	4	2	67	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•	•					
	5	6	35	PAPER CLIP	Batteries Included	Word Processing Package		•	••							
	6	5	74	PFS: FILE	Software Publishing	Information Management System	•			•	•					
	7	7	5	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program	•	•	•	•	•	•	•	•	•	•
	8	10	14	NET WORTH	Scarborough System	Designed to manage personal finances.	•	•	•	•						
	9	8	4	ATARI WRITER	Atari	Word Processing Program		♦								
	10	9	7	PFS: WRITE	Software Publishing Company	Word Processing Package	•			•						•

© Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

•—DISK ♦—CARTRIDGE ★—CASSETTE

FLASHBEAGLE UNLEASHED.

Snoopy really cuts loose in "It's Flashbeagle, Charlie Brown," the latest addition to "SNOOPY'S Home Video Library." It's the perfect companion to the three

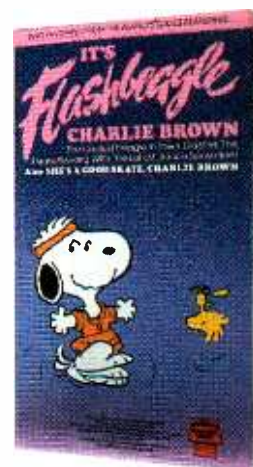


other charming SNOOPY tapes also available.

This toe tappin', high jumpin' new "Peanuts®" video will have your customers shouting for more. It's an upbeat must for all those Snoopy lovers.



What's more, there's even more



fast-foot action on the same cassette in "She's A Good Skate, Charlie Brown."

And at just \$29.95,* they'll be sure to step out in style.

You make the first move.

Contact your video distributor now.

\$29⁹⁵

Now on Videocassette



Exclusively distributed by



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



Voltron, the videocassette. Wanted—By millions of kids.

Introducing the first in a series of specially edited, feature-film length videocassettes from Sony created from the sensational, number one children's television success story of the year: *Voltron, Defender of the Universe*.

Every day, *three million* American kids, ages two to thirteen, see a richly animated story of epic struggles between forces of good and forces of doom: an adventure in the tradition of *Star Wars* that has even raged into toy stores where Voltron toys are regularly selling out.

Now Sony brings this spectacularly popular force to your customers with a ninety-minute feature presentation:



Voltron: Defender of the Universe in the Castle of Lions. And Sony brings you a hard-hitting national advertising and merchandising campaign with display contests, in-store support and more. Call your authorized Sony Video Software distributor today for details.

Voltron, Defender of the Universe. The first adventure in a series of Voltron videocassettes from Sony Video Software.

Beta / VHS
hi-fi / hi-fi
STEREO / STEREO

SONY

Sony, Beta and Beta Hi-Fi are registered trademarks of the Sony Corporation.

...newsline...

"SOMETHING ABOUT AMELIA," the acclaimed made-for-tv movie about incest, is getting a special kind of release from MGM/UA Home Entertainment. The company will be leasing the program to hospitals and social service groups for three years for \$99.50, public performance rights included. That means the organizations can show the film to all comers without fear of legal reprisals. Regular home video release of "Amelia" probably won't be until well after its second television appearance in 1986.

ANOTHER TV MOVIE making home video news is "The Executioner's Song," which will be coming via USA Home Video in April at \$59.95. Dealing with the execution of convicted killer Gary Gilmore, the title is the foreign theatrical release version of the mini-series, including nudity and adult language. Tommy Lee Jones and Rosanna Arquette star in the film, based on Norman Mailer's book.

CBS/FOX VIDEO WILL BE DISTRIBUTING product in Japan via a linkup with Shochiku Co. Ltd. Named Shochiku-CBS/Fox Video, the venture will begin releasing product in April, and plans to ship 10 titles a month to the Japanese marketplace. Heading up the effort will be Nobuo Noguchi, currently general manager of Shochiku Home Video. Included in the first batch of releases will be such titles as "Star Wars," "Butch Cassidy And The Sundance Kid," "The Cotton Club," "Give My Regards To Broad Street" and "Under The Volcano." Besides representing 20th Century-Fox and CBS Theatrical Films, CBS/Fox Video also has rights to Lorimar and Producers Sales Organization product in Japan.

PIONEER'S LATEST LASERDISK PLAYER will sell for \$499. It will be the company's low-end midline unit, fitting between its \$299-list LD-660 and \$799 LD-700. The unit's official title is the PR8210. Pioneer's most expensive unit, the CLD-900 combination laserdisk/Compact Disc player, sells for \$1,200.

PARAMOUNT'S DOUBLE-EDGED PRICING POLICY CONTINUES: April will see the home video firm price some of its titles at \$79.95 ("Thief Of Hearts" and "First Born"), while others will be pegged to its under-\$40 sell-through-market scheme. The cheaper titles for this month are several classic Audrey Hepburn films tagged at \$39.95 and expected to include "Bloodlines" and "Breakfast At Tiffany's."

NESMITH PRICE NIPPED: To help promote Michael Nesmith's upcoming NBC special "Television Parts," Pacific Arts Video Records is offering a 20% discount, which began Thursday (28) and runs through March 14, on "Elephant Parts," which inspired the tv knockoff.

Firm Taking a Chance on Spanish-Language Product

BY TONY SEIDEMAN

NEW YORK An ever-broadening VCR ownership base and increasingly competitive software marketplace are forcing small companies to be more creative in order to survive at the same time they provide new opportunities for product exploitation.

One company taking a gamble at plugging a potentially lucrative niche is Video Latino, which is trying to market Spanish-language product to a U.S. audience.

"We've been in the blank tape business," says company president Russell Greene, and, looking at the growth in software, the company decided to make a move. But, Greene notes, "The prerecorded business was getting kind of crowded with the American releases."

So Video Latino was formed with the aim of exploiting one of the less manufacturer-laden areas of home video. If the Spanish-language effort works, Greene says, his company may be "going into other language groups as well."

Russian is a popular language in the San Francisco area, he notes, and the firm has approached Hungarian films in Hungary and is also dickering with several French firms.

Video Latino's corporate blank tape cousin is Metro Magnetics. Its tapes are marketed under the name TriTech, and being a blank tape marketer is one of the key reasons the company has been able to survive as a foreign language software programmer, Greene says.

Video Latino's prices range from \$29.95 to \$44.95. In terms of unit volume, Greene says, "We're not talking about sales of 10,000, 20,000 or 30,000. Rather, sales of 1,000-2,000 units per title are far more common."

Making profits with such low volume is possible "if you price it carefully," Greene says. Other important factors include taking out the middleman and carefully targeting sales efforts as well.

"We're primarily doing it by going direct to the dealers," he says,

(Continued on page 37)

Five-Month Window for Coppola Feature EMBASSY IN BIG 'COTTON CLUB' PUSH

BY FAYE ZUCKERMAN

LOS ANGELES Embassy Home Entertainment launches a multi-million-dollar advertising and promotion campaign Monday (4) to spark sales for the video release of Francis Ford Coppola's \$40 million feature film "The Cotton Club." The Century City firm is said to have paid close to \$4.5 million for the property, and needs to sell in excess of 150,000 units to make back its outlay.

Figured into the expensive promotion is a massive giveaway sweepstakes with prizes including Ford Thunderbirds, several VCRs and trips to Mexico. Retailers and distributors can take part in the contest, which entails filling out an entry form each time a salesman writes an order for 10 "Cotton Club" tapes.

In addition, says Rand Bleimeister, director of sales for Embassy, the firm is mounting its largest co-op advertising campaign yet for a motion picture. "You will begin to see ads for the movie pop up in nearly every market with retailer tag lines," he says.

The independent home video concern is sending mailers to its 15,000 accounts with release sheets, posters and information on the sweepstakes, Bleimeister says. Embassy will then provide additional visibility for "The Cotton Club" with full-page advertisements in several consumer magazines, including TV Guide, People and Rolling Stone.

According to Embassy's Richard "Reg" Childs, the firm will ship the Coppola film April 24. It will be priced at \$79.95. "The April date was always the plan for the film's

video release," he says.

The five-month video release window for the movie was designed to beat out "the competition, which will be releasing their Christmas movies in May," Childs contends. "We believe it has a great shelf life. Distributors tell us they are excited about getting a hit picture. They say they haven't had one in a while."

Embassy concedes that U.S. box-office returns for "The Cotton Club," which stars Richard Gere, Diane Lane, Gregory Hines and Lonette McKee, did not meet expectations. But while it's still in theatrical release in selected markets, the firm is hoping that boxoffice attention will enhance video sales.

"The movie was only shown in

metropolitan areas," Childs explains. "Many outlying markets didn't receive the film."

Some 30,000 movie posters have been printed. "The Cotton Club" will arrive with standup point-of-purchase displays similar to the large-size exhibits for "Silkwood," which was released last May.

Interestingly, RCA will be releasing the CED videodisk version of "The Cotton Club." Both the CED and laser videodisk will sell for \$39.95.

In addition to the impending release of "The Cotton Club," Embassy has acquired the worldwide home video rights to the mini-series "The Duce And I." The four-hour program, still in production, centers on Mussolini's struggle for power.

100 Million Households World VCR Milestone Near

NEW YORK The videocassette recorder industry will pass a major milestone this year, putting units in more than 100 million households by the end of 1985, according to the Motion Picture Export Assn. of America (MPEAA).

VCR population at year's end will be around 100 million, the MPEAA says, against 66.24 million machines through 1984. The leading VCR region will be Europe, with about 19.35 million machines, with North America running a close second at 18.89 million, and Asia third at 18.02 million, according to the organization.

Household penetration is almost impossible to judge given the differ-

ent characteristics of various countries. But reports are that the growth rate will put video recorders in about 10% of the world's homes.

The U.S. leads in VCR population by nation, with a current population of 16.4 million units, with Japan second at 13.9 million, according to the MPEAA. European nations make up the rest of the top five, with the U.K. at 6.7 million machines, Germany at 4.9 and France at 2.2.

A surprising leader in video population is Turkey, which saw a bump up from a 1983 population of 700,000 units to 2.2 million, more than Canada (1.6 million) and Australia (1.96 million).

FOR WEEK ENDING MARCH 9, 1985

Billboard

©Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP VIDEODISKS

Compiled from a national sample of retail store sales reports.

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	16		THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	CED Laser	29.98 29.98
2	2	7		THE NEVERENDING STORY	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	CED Laser	29.98 34.98
3	5	12		PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	CED Laser	19.98 29.98
4	6	28		ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98
5	4	12		THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	CED Laser	29.95 34.95
6	NEW ▶			TIGHTROPE	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	Laser	34.98
7	7	7		THE LAST STARFIGHTER ▲ ◆	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	CED	29.98
8	10	26		SPLASH ◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	CED Laser	29.98 34.98
9	NEW ▶			ON THE WATERFRONT	RCA/Columbia Pictures Home Video 10458	Marlon Brando Lee J. Cobb	1954	NR	CED Laser	24.95 34.95
10	3	8		POLICE ACADEMY	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	CED Laser	29.98 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 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	14	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta	29.98 29.98
2	2	147	JANE FONDA'S WORKOUT ▲◆	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NR	VHS Beta	59.95 59.95
3	4	14	PRIME TIME	Karl Video Corporation KVC-RCA 058	Jane Fonda	1984	NR	VHS Beta	39.95 39.95
4	3	64	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	24.95 24.95
5	6	15	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta	79.98 79.98
6	5	105	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	24.95 24.95
7	11	49	THE JANE FONDA WORKOUT CHALLENGE ●	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95 59.95
8	NEW ▶		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
9	7	16	RAQUEL, TOTAL BEAUTY AND FITNESS ●	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	VHS Beta	39.95 39.95
10	12	8	DURAN DURAN DANCING ON THE VALENTINE ●	TDV Sony Video Software 97W5075	Duran Duran	1984	NR	VHS Beta	16.95 16.95
11	8	51	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	24.95 24.95
12	9	38	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	VHS Beta	24.95 24.95
13	15	57	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95 39.95
14	NEW ▶		TINA TURNER PRIVATE DANCER	TDV Sony Video Software 97W0066-7	Tina Turner	1984	NR	VHS Beta	16.95 16.95
15	13	63	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95 39.95
16	20	5	THE SONG REMAINS THE SAME	Warner Brothers Pictures Warner Home Video 11389	Led Zeppelin	1976	PG	VHS Beta	39.98 39.98
17	10	8	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	VHS Beta	79.95 79.95
18	30	3	THE WOMAN IN RED ▲	Vestron 5055	Gene Wilder Kelly Le Brock	1984	13	VHS Beta	79.95 79.95
19	24	3	DURAN DURAN SING BLUE SILVER	Thorn/EMI/HBO Video 2852	Duran Duran	1985	NR	VHS Beta	29.95 29.95
20	16	76	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	24.95 24.95
21	NEW ▶		LIONEL RICHIE ALL NIGHT LONG	Brockman Enterprises Inc. RCA/Columbia 6-20420	Lionel Richie	1984	NR	VHS Beta	19.95 19.95
22	21	22	1984 SUMMER OLYMPICS HIGHLIGHTS ▲	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR	VHS Beta	29.95 29.95
23	22	69	AN OFFICER AND A GENTLEMAN ▲◆	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	24.95 24.95
24	18	4	ALL OF ME	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R	VHS Beta	79.95 79.95
25	19	57	STAR WARS	CBS-Fox Video CBS-Fox Home Video 1130	Mark Hamill Harrison Ford	1977	PG	VHS Beta	39.98 39.98
26	14	6	TIGHTROPE	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	VHS Beta	79.95 79.95
27	17	12	THE NATURAL	RCA/Columbia 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta	79.95 79.95
28	28	6	ELVIS-'68 COMEBACK SPECIAL	Media Home Entertainment M452	Elvis Presley	1968	NR	VHS Beta	29.95 29.95
29	33	5	JAZZIN' FOR BLUE JEAN	TDV Sony Video Software 93W50002-1	David Bowie	1984	NR	VHS Beta	19.95 19.95
30	26	62	MAKING MICHAEL JACKSON'S THRILLER ▲◆	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95 29.95
31	25	11	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	VHS Beta	79.95 79.95
32	35	85	DURAN DURAN ▲	Thorn/EMI Tvd 1646	Duran Duran	1983	NR	VHS Beta	29.95 29.95
33	29	15	VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS ▲	Vestron 1016	The Rolling Stones	1984	NR	VHS Beta	29.95 29.95
34	27	26	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	39.95 39.95
35	23	5	DO THEY KNOW ITS CHRISTMAS? ▲	Vestron 0995	Band-Aid	1984	NR	VHS Beta	09.95 09.95
36	38	4	BEST DEFENSE	Paramount Pictures Paramount Home Video 1587	Dudley Moore Eddie Murphy	1984	R	VHS Beta	79.95 79.95
37	36	26	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98 79.98
38	34	5	CLOAK AND DAGGER ▲	Universal City Studios MCA Dist. Corp. 80124	Henry Thomas Dabney Coleman	1984	PG	VHS Beta	79.95 79.95
39	31	3	THE EVIL THAT MEN DO	RCA/Columbia 6-20407	Charles Bronson	1984	R	VHS Beta	79.95 79.95
40	32	2	MIKE'S MURDER	The Ladd Company Warner Home Video 20015	Debra Winger	1984	R	VHS Beta	79.95 79.95

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

Home video

Sony Targets Kiddie Market With 'Voltron' Ad Blitz

NEW YORK With a lot of video editing, its largest ad campaign to date, and a hit tv series, Sony Video Software Operations is hoping to create a kiddie hit on cassette.

The series involved is "Voltron," a Japanese-produced cartoon epic dealing with the adventures of five characters whose lion-like cars merge into one giant "Voltron" in times of emergency.

Unlike much children's product, Sony's "Voltron" titles will not bear ultra-low price tags. The company is tying together the contents of about six different episodes of the cartoon show to make up the 90-minute cassettes, which it describes as "feature films." Retail tags for the series will be \$49.95, with an April release date.

The "Voltron" series bears many resemblances to an earlier home video, television and toy licensing hit, "He-Man And The Masters Of The Universe," right down to the series' full title, "Voltron—Defender Of The Universe." Sony's first "Voltron" episode will bear the heavy monicker "Voltron—Defender Of The Universe—The Castle Of Lions And The Five Secret Keys."

The "Voltron" series is currently on the air in 77 U.S. markets, and is rated No. 1 in its time period in several. Cross-merchandising efforts are in the works with World Events, the tv productions company that holds the rights to the series.

Matchbox, known for its small metal toy cars, has toy rights to the title, and has built "Voltrons" that can be assembled into one big toy or used as five separate ones. The target demographic for the "Voltron" product is the 3- to 13-year-old age group.

Total advertising outlay for "Vol-

tron" characters exceeds \$16 million, Sony claims, although Sony Video Software Operations head John O'Donnell says the company did not pay mega-dollars for the title.

According to O'Donnell, Sony picked up the rights to every episode of the animated "Voltron" series before the show even aired in the U.S., and thus long before it became a hit and rights values could become inflated. He declines to give any dollar sums for what Sony had to lay out, or project any sales figures, although he does claim that the "feature films" will prove to be the largest selling children's product in home video history.

Although Sony isn't giving out any numbers, its promotional materials say the company will be "offering distributors and retailers favorable purchasing terms, extended advertising support" and p-o-p materials. What the terms might be, and how great the advertising support might be, were details not available at presstime.

"Voltron" will also be coming out in stereo, with a digitally mastered soundtrack.

On the price point, O'Donnell says \$49.95 was chosen "because it's a lot less than the \$79.95 that Disney puts a lot of its product out for." The feature-film length of the title provided most of the impetus for the price, O'Donnell says, noting that "I have \$29.95 product, but it's 60 minutes long. This is much more than that."

The licensed Voltron toys tend to retail in the \$60-\$90 range, O'Donnell notes. He suggests that with the gadgets going for that many dollars, the video begins to look like a bargain.

TONY SEIDEMAN



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

For the best possible picture insist on Recoton "Gold Connection" high performance Video Hookup Cables.

Recoton... Setting New Standards of Technical Excellence in Video, Audio Computer, Telephone, and Stereo Headphone Accessories.

RECOTON®

FCC & UL Approved

Recoton Corporation, 46-23 Crane Street, Long Island City, New York 11101, 718-392-6442

THE MARCH MUSIC COLLECTION

MUSICVISION™

Randy Newman

Live At The Odeon



RCA/Columbia Pictures Home Video

VHS Hi-Fi Stereo

MUSICVISION™

KISS

Animalize Live Uncensored



RCA/Columbia Pictures Home Video

VHS Hi-Fi Stereo

MUSICVISION™

Pat Benatar

In Concert



RCA/Columbia Pictures Home Video

VHS Hi-Fi Stereo

Randy Newman

Live at the Odeon

An intimate evening with Randy Newman at the Odeon in New York City

Including a very special guest performance by Linda Ronstadt

- One of the most critically acclaimed singer/songwriters of our time
- In his 17 years as a recording artist Randy Newman has built a broad and loyal following

Features 20 great songs including his smash hits "Short People" and "I Love L.A."

KISS

Animalize Live Uncensored

Exclusive for home video—The full Animalize concert—including 30 minutes that were not shown on MTV's special concert presentation.

- Their U.S. record sales have earned Kiss 17 gold and 12 platinum albums
- More than 50 million Kiss LPs sold worldwide

Features 15 heavy metal masterpieces with digitally mastered sound quality. Including "Rock and Roll All Night," "Heaven's On Fire" and "Lick It Up"

Pat Benatar

In Concert

A powerful live performance by the First Lady of Rock and Roll.

- Benatar has had four consecutive platinum albums amounting to more than 15 million units sold
- Grammy Award-winner—"Best Female Rock Vocal Performance"—past four years in a row

Features 15 great songs including her hits "Heartbreaker," "Hit Me With Your Best Shot" and as a bonus, the classic hit video "Love Is A Battlefield."

NOW AVAILABLE ON

MUSICVISION™

VIDEOCASSETTES

VHS
hi-fi
STEREO

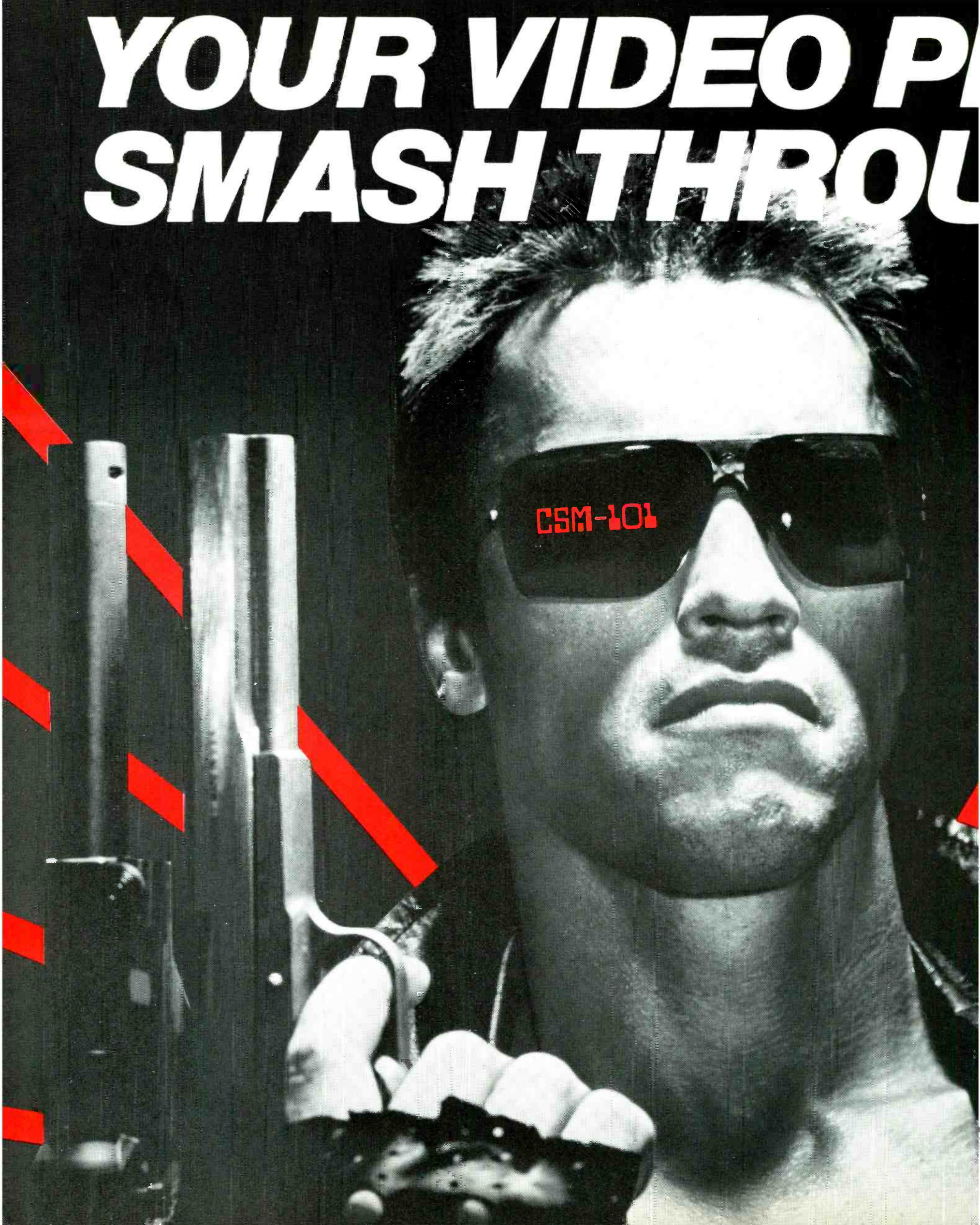
Beta
hi-fi
STEREO

\$29.95
EACH
SUGGESTED
RETAIL PRICE

RCA/Columbia Pictures Home Video 2901 W. Alameda Ave., Burbank, Ca. 91505

POP Motion 1 800 RCA/CPH ©/Artwork & Design 1985 RCA/Columbia Pictures Home Video. All Rights Reserved.

YOUR VIDEO PA SMASH THROU



PROFITS WILL GO UP THROUGH THE ROOF.

Arnold Schwarzenegger in

THE

TERMINATOR

Schwarzenegger. He's unstoppable.

THORN EMI/HBO Video is pleased to announce this year's sci-fi blockbuster movie, "The Terminator," is now available on videocassette. Since opening at boxoffice, "The Terminator," which stars Arnold Schwarzenegger, has earned a whopping \$40,000,000. And it's still going strong in movie theaters all over the country. Week in and week out, it's topped Variety's 50 Top Grossing Films List. Now, the blockbuster movie, "The Terminator" will be your next blockbuster videocassette.

Order lots and lots of "The Terminator" videocassettes from THORN EMI/HBO Video. Your video cash register won't know what hit it.

For the THORN EMI/HBO Video distributor nearest you, call toll-free:
(800) 648-7650.

**ANOTHER
THORN EMI/HBO
BLOCKBUSTER
VIDEOCASSETTE.**



TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	3	4	ALL OF ME	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R	VHS Beta
2	1	9	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	VHS Beta
3	2	6	TIGHTROPE	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	VHS Beta
4	4	3	THE WOMAN IN RED ▲	Vestron 5055	Gene Wilder Kelly Le Brock	1984	13	VHS Beta
5	5	12	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta
6	8	4	THE EVIL THAT MEN DO	RCA/Columbia Pictures Home Video 6-20407	Charles Bronson	1984	R	VHS Beta
7	6	25	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta
8	7	14	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta
9	11	6	CLOAK AND DAGGER ▲	Universal City Studios MCA Dist. Corp. 80124	Henry Thomas Dabney Coleman	1984	PG	VHS Beta
10	10	13	THE LAST STARFIGHTER ▲ ◆	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	VHS Beta
11	NEW ▶		RED DAWN	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	13	VHS Beta
12	9	6	BEST DEFENSE	Paramount Pictures Paramount Home Video 1587	Dudley Moore Eddie Murphy	1984	R	VHS Beta
13	13	15	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta
14	14	9	THE NEVERENDING STORY ▲	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	VHS Beta
15	31	3	RHINESTONE	CBS-Fox Video 1438	Sylvester Stallone Dolly Parton	1984	PG	VHS Beta
16	12	24	SPLASH ◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta
17	16	11	DREAMSCAPE ▲	Thorn/EMI Home Video 2722	Dennis Quaid Kate Capshaw	1984	13	VHS Beta
18	15	5	MIKE'S MURDER	The Ladd Company Warner Home Video 20015	Debra Winger	1984	R	VHS Beta
19	18	17	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonzo	1984	R	VHS Beta
20	20	21	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta
21	NEW ▶		THE ADVENTURES OF BUCKAROO BONZAI	Vestron 5456	Peter Weller John Lithgow	1984	PG	VHS Beta
22	19	22	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta
23	17	3	THE MUPPETS TAKE MANHATTAN	CBS-Fox Video 6731	The Muppets	1984	G	VHS Beta
24	23	21	SIXTEEN CANDLES ▲ ◆	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta
25	21	9	TOP SECRET	Paramount Pictures Paramount Home Video 1567	Val Kilmer	1984	PG	VHS Beta
26	26	2	ELECTRIC DREAMS	MGM/UA Home Video 800487	Lenny Von Dohlen Bud Cort	1984	PG	VHS Beta
27	25	9	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	VHS Beta
28	22	15	CONAN THE DESTROYER ◆	Universal City Studios MCA Dist. Corp. 80079	A. Schwarzenegger Grace Jones	1984	PG	VHS Beta
29	27	8	STREETS OF FIRE ● ◆	Universal City Studios MCA Dist. Corp. 80085	Michael Pare Diane Lane	1984	PG	VHS Beta
30	24	31	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
31	29	40	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
32	NEW ▶		ONCE UPON A TIME IN AMERICA	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR	VHS Beta
33	33	2	MEATBALLS II	RCA/Columbia Pictures Home Video 6-20405	Richard Mulligan	1984	PG	VHS Beta
34	NEW ▶		THE WILD LIFE	Universal City Studios MCA Dist. Corp. 80145	Christopher Penn Lea Thompson	1984	R	VHS Beta
35	36	18	NEVER CRY WOLF ◆	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	VHS Beta
36	34	19	FIRESTARTER ● ◆	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta
37	32	25	FOOTLOOSE	Paramount Home Video Paramount Pictures 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta
38	30	12	BOLERO	Cannon Films Inc. USA Home Video 217-468	Bo Derek George Kennedy	1984	NR	VHS Beta
39	35	5	2001: A SPACE ODYSSEY	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	VHS Beta
40	28	17	THE PHILADELPHIA EXPERIMENT	Thorn/EMI Home Video 2547	Nancy Allen Michael Pare	1984	PG	VHS Beta

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

Financial Analyst Is Bullish On Laser Disks' Future

BY FAYE ZUCKERMAN

LOS ANGELES Home video rental/sale stores that do not start stocking laser videodisks in the near future may not make it into the far future, contends a new study by the Wall Street analyst firm Paine Webber, which sees Handleman, Lieberman and Wherehouse Entertainment emerging as the major suppliers and retailers of videodisk product.

According to Lee Isgur, a first vice president with the New York firm and the head of the team behind the report, "The multi-purpose [dual audio/video] laser videodisk player will eventually sell at more than a \$100 premium to the single purpose Compact Disc players that are widely available today . . . Accordingly, the installed base of laser videodisk player systems will increase markedly—driven by the demand for a superior audio system."

The acceptance of laser videodisks hinges on the popularity of Compact Discs, says Isgur. He contends that as consumers demand quality audio via CDs, they are likely to purchase the multi-players, which over the next five years will come to be priced not much higher than the sound-only units.

"We believe that laser audio/video players should result in laser disk sales taking off and reaching minimum sales of 50 million units by 1990," claims Isgur. This year, according to the Paine Webber study, more than 900,000 Compact Disc players should be sold.

Pioneer Electronics of Japan, which is marketing the multi-disk player, is said to be playing a major role in spurring the sales growth of videodisk products. As for Philips N.V. and North American Philips, primary creators of the laser disk, the study says, "They have not com-

peted effectively with the Japanese in the design and marketing of many consumer electronic products . . . However, Philips could generate substantial profits anyway."

Also boosting videodisk growth will be the rollout of laser-based personal computers. Because of this, retailers who have broadened into the audio, video and computer software fields stand poised for rapid growth, Isgur explains.

He points out that outlets once primarily devoted to records and tapes are beginning to sell all electronics software. He cites Wherehouse, Camelot and Tower as examples.

"Retailers who are not diversifying better," he says. "In two years, video will become as important as audio."

"Retailers will lose out because of not reacting to trends or what customers are saying," Isgur adds. "Those retailers who keep their heads in the sand will not be able to reconfigure their stores in time to profit from the video area."

The Paine Webber study also touches on the future of VCRs and prerecorded videocassettes. It contends that video recorders are a transitional device, and says there will be a shift over the next 10 years to videodisks.

"The days of VCRs are numbered," contends Isgur. "As the time shift function of that hardware is shifted over to computers in television sets—built-in systems—and as the laser video/audio disk players become cheaper, disk will emerge, and garner a larger share of the market than VCRs." He also predicts substantial price cuts for both audio and videodisk software.

Isgur admits the public has been reluctant to get involved in videodisks, a hesitation probably reinforced by RCA when it pulled the plug on the CED videodisk system. "In the next five years, people will become aware of the superior [audio/video] device," the Wall Street analyst maintains.

Besides becoming a major sales item for retailers, laser videodisks may well become a new boom area for the recording industry, Isgur claims. Mass merchandisers like Target, K Mart and Sears, as well as record/tape stores, are likely candidates to market the new video technology.

As for video specialty stores, Isgur implies that they should begin to investigate disk software and move away from being primarily rental outlets. "These outlets [video-only stores] which appear to be springing up on every street corner only serve rental needs," he says. "Local operation and ownership mean these stores have little sophistication in their marketing, financing, inventory stocking and control."

Hitachi Maxell Readies Launch Of 8mm Tapes

TOKYO Hitachi Maxell will begin selling 8mm videotape in the U.S. and Japan in March, joining TDK, which has already announced its intention of entering the U.S. marketplace.

Production at the company's Kyoto plant is already under way, with a capacity of around one million tapes monthly, roughly the same as TDK and Sony. Tapes will be available in 30-, 60- and 90-minute lengths, costing about \$7.45, \$8.60 and \$9.80 respectively.

Sony, meanwhile, has begun production of 8mm tape at newly constructed facilities at Sony Chemical and Tochigi Videotek in the Tochigi Prefecture north of Tokyo, the former handling initial production processes and the latter responsible for assembly. A planned 120-minute 8mm tape will be manufactured separately by Sony Magne Products because of the high-level technology involved.

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.

'Videoprinting' Kits Offered By Paramount

LOS ANGELES Paramount Home Video is offering dealers an instructional kit for sponsoring "videoprinting days" to promote "Strong Kids, Safe Kids," the Paramount title designed to teach safety to children.

With a number of merchants already actively marshalling community programs themed to the kids' security issue, the Paramount package outlines how dealers can launch videoprinting promotions. Consumers' children would be videoprinted—taped in-store, as an identification aid should that child be lost—using the 14-minute blank space on the prerecorded "Strong Kids, Safe Kids" tape.

Patrons would also be offered alternatives, including a blank Scotch cassette specially marketed by 3M and Paramount for such video identifications, as well as the option of bringing their own blank videotape.

According to Hollace Brown, Paramount's advertising/sales promotion vice president, kits are limited and available only to those dealers actively engaged in videoprinting campaigns. Kits, which include a brochure outlining the procedure, ad slicks, press materials, photos and product information, are available from local distributors.

The Paramount kit gives the majority of retailers a chance to do what many of them have already done. Video stores have been making "videoprints" virtually since "Strong Kids, Safe Kids" went into release, with efforts drawing hundreds of consumers at a time into some outlets.

VIDEO LATINO

(Continued from page 31)

commenting that "the distributor doesn't do much for this type of product," preferring to push mainstream items.

"It's a hard sell, but it's improving every day," Greene says. Part of that improvement comes from careful selection of target markets. "We can pretty much zero in on a zip code," he says, picking out specific stores and markets where the product would probably be in the most demand.

Often the specific market targeting is essential; different areas demand films that are not just Spanish-language, but that come from specific Spanish-speaking nations, such as Mexico or Spain.

One effort at broadening the span of the appeal has been the release of "Mucho Gusto," a tv show devoted to Mexican cooking in simple enough language and with obvious enough visuals that even an English-speaking viewer can understand what's going on.

But Video Latino's current best sellers are programs wholly targeted at Spanish-speaking markets: the Mexican-made "Aquillia Descalsa," and the Spanish-made "Caminos De Michoacan."



A 1985 theatrical feature, in the tradition of "Homework" and "My Tutor"!

Shot on location throughout Europe!

PRIVATE *Passions*



Seductive **SYBIL DANNING** stars as the sexy stepmother who gives a shy, inexperienced young American a crash course in love-making.

ON VIDEO CASSETTE

#8001

STARRING



Sybil Danning

ONLY FROM

PRISM
ENTERTAINMENT

1875 CENTURY PARK EAST, SUITE 1010 LOS ANGELES, CA 90067 (213) 277-3270



HOW CLIPS HELPED BREAK CYNDI

Walz Recalls Smooth Segue from 'Girls' to 'Time'

BY JIM BESSMAN

NEW YORK With Cyndi Lauper's debut album "She's So Unusual" just out of the top 20 and nearing the four million-unit sales mark for the U.S. alone, it seems difficult to recall that little more than a year ago, the Grammy winner's album was languishing in the bins with scant chance of substantial airplay exposure. While it is now obvious that Lauper's music videos sparked her records' success, it was equally obvious to those involved in the videos' planning stages that the extent of her career growth depended largely on her initial video success.

"Seeing is believing, in regard to Cyndi," says Dave Wolff, Lauper's manager and video co-star. "From the beginning we knew that video would play an integral part in her entire marketing mix and career development."

It was evident at the outset that "Girls Just Want To Have Fun" should be the first video released. "We wanted to do 'Girls' first since it was such a fun way to introduce Cyndi to the public," explains Wolff. "But from there, we needed to come back with 'Time After Time' to show another side of her as relevant as the lighter side in 'Girls.'"

"The basic concept was to let everyone know that there's a great deal of depth to Cyndi as a performer and personality," he continues. "Without videos, it would have been difficult to go from one end of the spectrum to the other in just two songs."

For those first two videos, Wolff, at Lauper's request, enlisted music video producer Ken Walz, who had previously produced three rarely-seen clips for Lauper's former band Blue Angel. For the new videos, Walz reassembled most of the Blue Angel video production team, including director Edd Griles.

"I don't know how many times someone would tell me 'It has to be killer!,'" recalls Walz of the "Girls" project. "We had to make her personality—so colorful, so unusual—as appealing as possible. To miss that in the video would have been a disaster."

"So our strategy was to show the way she is—which is a terrific personality—and also make the video into pure entertainment that would withstand repeated viewings. 'Girls Just Want To Have Fun' was in heavy rotation [on MTV] for almost

20 weeks, and I don't think it ever burned out."

MTV added "Girls Just Want To Have Fun" in mid-October, 1983. "The look of the video was so up and positive and fun that it stood out from the pack," remembers Harvey Leeds, director of video promotion at Epic/Portrait/CBS Associated Labels, who took the clip's MTV success to radio, which up to that point had basically ignored the single.

"It had met a lukewarm-to-indifferent response," admits Leeds, who nevertheless saw fit to service approximately 100 top 40 and AOR stations each with the video, in a highly irregular promotion. "Some stations were requesting it after first seeing it on MTV. Others got serviced sight unseen. Either way, once they saw the video, the single came on out of the box."

Leeds adds that Lauper became the first E/P/A artist to have a "video profile" consisting of her speaking to the camera about her experiences and attitudes. This tape was then circulated to various radio and video outlets, often with personalized video station IDs.

A more recent innovative video promotion occurred following the release of the "Money Changes Everything" single, where special 12-inch disks containing the soundtrack to the live video performance clip were sent out to album radio stations to help break Lauper in that formerly reluctant format.

But with the tremendous success of the "Girls Just Want To Have Fun" clip came the problem of how to follow it up. "It was like we had to do 'Jaws 2' and show a completely different dimension to Cyndi," reflects Walz.

"No one wanted her to do 'Girls' forever," he says, "but we wanted to retain that kookie street feeling—but in a dramatic piece. We all knew that we needed something different and strong coming off a big hit that was pretty much a novelty song and going into a ballad."

Walz says that as in the first video, he had to discard some of Lauper's concepts which proved unworkable, both from a filmmaker's

(Continued on opposite page)



Hey, Which Clip Is This? Huey Lewis wonders if he's been caught in a ZZ Top video as Tim Newman directs the shooting of his "Bad Is Bad." Newman is known for his work with the long-bearded ones. "Bad Is Bad" was shot on location in San Francisco. From left are Lewis, a video character, Newman and another video character, according to Chrysalis.

Female Director Profiled

Kit Fitzgerald: Up from Avant-Garde

FAYE ZUCKERMAN

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

LOS ANGELES How many times has MTV been cited for airing sexist music videos?

MTV, however, is only a reflection of the music industry, which tends to pride itself on "bad boy" rock'n'roll bands these days. For filmmaker/video artist Kit Fitzgerald, it is not so much the "old boy network" or sexist video fare that slows her foray into the promotion-

al video field; it's being typecast as an avant-garde video artist.

Her entry into the video field came in 1977, when she partnered with John Sanborn to make what were then considered unusual videotapes. Too avant-garde, critics said. "Today," Fitzgerald says, "they are called music videos."

"Being called avant-garde has this connotation of being separated from society," she notes. "It's a separation I don't feel is true. My work has context in mass culture, especially now with so many people hav-

ing video recorders. When I first started, there were only a few places where one could view video."

Fitzgerald describes her video expertise as eclectic. Her accomplishments range from ADO, Paint Box special effects for Adrian Belew's "Big Electric Cat" to David Van Tieghem in "Ear To The Ground" drumming through the streets of New York.

She filmed the highly emotional "Heartbeat" for King Crimson as well as a clip for "Wild Thing" by Jimi Hendrix. Fitzgerald cringes at the mention of the Hendrix video, which she made in conjunction with John Sanborn.

"It's probably the trashiest piece I ever did. How else can you do Hendrix?," asks the 30-year-old filmmaker, whose video work first appeared on New York PBS outlet WNET in the late '70s.

Yet she is quick to defend the "trashy" "Wild Thing" clip. "It was tightly storyboarded. A lot of things are going on in 'Wild Thing.' Each time you look at it, you see something new. It has a repeat factor."

"Some of the videos you see today look like some people were given a palette of paint and thought it was to be used for finger painting," she continues. "I watch music tv shows, and find the videos either numbing from too many images or too predictably boring. Many follow a pattern. Now it's time to show the fish-net stockings, bring on the smoke, have the women walk through, spill the liquids in slow motion and blur the picture by smearing petroleum jelly on the lens."

Among the music videos that Fitzgerald says she likes are David Mallet's "China Girl" for David Bowie and Herbie Hancock's "Rockit," directed by Kevin Godley and Lol Creme. "'China Girl' goes deeper than most videos," she says. "It tells a story and touches on cultural things. I find 'Rockit' catchy. Generally, I like Godley and Creme's work."

Adds Fitzgerald: "I like to think that I approach video similarly to how a musician might approach creating sound. I create pieces by

(Continued on opposite page)

'Ain't That America' Clip Compilation

Mellencamp Joining Long-Form Fray

NEW YORK Alan Hecht, who shares producer/director credit with Fred Seibert and Alan Goodman on PolyGram Music Video's upcoming John Cougar Mellencamp clip compilation "Ain't That America," calls the program another step forward in defining long-form music video.

"We're trying to address the whole issue of 'What is a Video LP?,'" says Hecht. "Most of them so far are a series of videos with five seconds of silence in between like cuts on an album. We want to find out if that's the way it should be, or if there are better ideas; if there should be a theme to the clips, or if just any good ones together will do. Do we need hit acts? Hit vid-

eos? 'Greatest hits' videos? Is timelessness important?"

"Ain't That America," which derives its title from Mellencamp's 1984 hit "Pink Houses," is Hecht's third long-form video program but the first devoted to a single artist. He previously supervised the video editing and audio re-synching on CBS/Fox Home Video's eight-song compilations "Prime Cuts Heavy Metal" and "Prime Cuts Red Hots," and created special conceptual visual links between clips for both.

For the Mellencamp videocassette, Hecht linked the 11 individual clips along the lines set forth by recent long-form releases from the Cars and the Rolling Stones. In this case, he used album-related graphics and voice-over interview material to set the stage for the ensuing clip or clips.

"We dug into his own words and images and used them to set up the musical segments," explains Hecht. "But instead of using animation like the Cars in 'Heartbreak City' or crazy stuff like the Stones in 'Video Rewind,' we came up with a more seamless graphic device that wouldn't interfere with the intimate portrait we were trying to achieve."

The priority, according to Hecht, was strong musical as opposed to chronological sequencing, though videos from the same album were grouped together. The program be-

gins with a title graphic, followed by Mellencamp's remarks about why he continues to live in Indiana. This in turn leads into the "Jack And Diane" clip from the "American Fool" album, which cross-dissolves into that album's first hit, "Hurts So Good."

"What better way to start?" asks Hecht. "Not only is 'Jack And Diane' musically satisfying, it's a big hit and is visually autobiographical. So it's a great opening song and video, and it gets you into the artist very quickly. Even if you don't know Cougar, you're sucked in right away."

After hearing Mellencamp recall his naive early notion that all records get airplay following release, "Ain't That America" moves back to earlier material, with the dissolves linking these clips designed according to the video style of their period. "We tried to respect what the artist was doing and expand upon it rather than impose our own contemporary structure," notes Hecht.

Cougar's debut album is the third to be featured through video. "Now we give viewers the chance to get deeper into Cougar musically," explains Hecht. "From an entertainment point of view, they're already excited and are willing to learn more about him, no matter if the

PROMOTIONAL MUSIC VIDEO

Available on 1 Hour Tape Compilations to colleges, nite clubs, and other public venues throughout America.

We provide: • Newest Releases
• Quick Service
• Highest Quality
• Low Cost

Call us today to see if you qualify to receive promotional videos on a monthly basis.

Lawrence Enterprises, Inc. Dial (201) 667-4026
#1 way of staying on top of video music



AS OF FEBRUARY 27, 1985 PROGRAMMING

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

WEEKS ON
PLAYLIST

VIDEOS ADDED THIS WEEK	NEW	POWER
ALPHAVILLE FOREVER YOUNG Atlantic	NEW	
ERIC CLAPTON FOREVER MAN Warner Bros.	POWER	
GENERAL PUBLIC NEVER YOU DONE THAT IRS	MEDIUM	
DON HENLEY ALL SHE WANTS TO DO IS DANCE Geffen	POWER	
KEEL THE RIGHT TO ROCK Gold Mountain	NEW	
HUEY LEWIS & THE NEWS BAD IS BAD Chrysalis	BREAKOUT	
GARY O SHADES OF '45 RCA	LIGHT	
TIL TUESDAY VOICES CARRY Epic	LIGHT	
U2 A SORT OF HOMECOMING Island	POWER	
POWER ROTATION <small>Sneak Preview Videos</small>		
CHICAGO ALONG COMES A WOMAN Full Moon/Warner Bros.	2	
PHIL COLLINS ONE MORE NIGHT Atlantic	3	
MICK JAGGER JUST ANOTHER NIGHT Columbia	3	
TWISTED SISTER THE PRICE Atlantic	3	
HEAVY ROTATION		
*BRYAN ADAMS SOMEBODY A&M	6	
PHILIP BAILEY with PHIL COLLINS EASY LOVER Columbia	12	
*FOREIGNER I WANT TO KNOW WHAT LOVE IS Atlantic	10	
FRANKIE GOES TO HOLLYWOOD RELAX ZTT/Island	11	
GLENN FREY THE HEAT IS ON MCA	5	
*DARYL HALL & JOHN OATES METHOD OF MODERN LOVE RCA	12	
*BILLY JOEL KEEPIN' THE FAITH Columbia	15	
*JULIAN LENNON TOO LATE FOR GOODBYES Atlantic	9	
*MADONNA MATERIAL GIRL Sire	4	
*BILLY OCEAN LOVERBOY Jive/Arista	15	
POINTER SISTERS NEUTRON DANCE Planet	14	
*REO SPEEDWAGON CAN'T FIGHT THIS FEELING Epic	9	
*DAVID LEE ROTH CALIFORNIA GIRLS Warner Bros.	8	
SURVIVOR HIGH ON YOU Scotti Bros./Epic	8	
WHAM! CARELESS WHISPER Columbia	12	
ACTIVE ROTATION		
THE CARS WHY CAN'T I HAVE YOU Elektra	6	
THE FIRM RADIOACTIVE Atlantic	5	
*JOHN FOGERTY THE OLD MAN DOWN THE ROAD Warner Bros.	8	
JOHN PARR NAUGHTY NAUGHTY Atlantic	14	
*SCANDAL FEATURING PATTY SMYTH BEAT OF A HEART Columbia	5	
*THE TIME JUNGLE LOVE Warner Bros.	18	
TINA TURNER PRIVATE DANCER Capitol	6	
*JOHN WAITE RECKLESS HEART EMI America	8	
MEDIUM ROTATION		
ASHFORD & SIMPSON SOLID Capitol	8	
AUTOGRAPH TURN UP THE RADIO RCA	14	
DAVID BOWIE & PAT METHENY THIS IS NOT AMERICA EMI America	2	
SAMMY HAGAR V.O.A. Geffen	5	
*JOAN JETT I LOVE YOU LOVE ME MCA	14	
*MADONNA CRAZY FOR YOU Geffen	6	
ALAN PARSONS PROJECT LET'S TALK ABOUT ME Arista	4	
SANTANA SAY IT AGAIN Columbia	2	
SIMPLE MINDS DON'T YOU (FORGET ABOUT ME) A&M	6	
*BARBRA STREISAND EMOTION Columbia	6	
TEENA MARIE LOVER GIRL Epic	14	
BREAKOUT ROTATION		
ANIMATION OBSESSION Mercury	15	
BRONSKI BEAT SMALL TOWN BOY MCA	10	
LLOYD COLE PERFECT SKIN Geffen	6	
DEEP PURPLE KNOCKIN' AT YOUR BACK DOOR Mercury	2	
ROBIN GEORGE HEARTLINE Bronze/Island	5	
GO WEST WE CLOSE OUR EYES Chrysalis	3	
GREG KINN LUCKY EMI America	4	
B.B. KING INTO THE NIGHT MCA	4	
KROKUS BALLROOM BLITZ Arista	5	
LRB PLAYIN' TO WIN Capitol	5	
ROMAN HOLIDAY ONE FOOT BACK IN YOUR DOOR Jive/Arista	8	
STONE FURY LIFE IS TOO LONELY MCA	3	
ZOT URANIUM Elektra	2	
LIGHT ROTATION		
BIG COUNTRY EAST OF EDEN Mercury	2	
ERIC CARMEN I WANNA HEAR IT Geffen	2	
ELLIOT EASTON LIKE A WHEEL Elektra	2	
DAN HARTMAN SECOND NATURE MCA	3	
ROGER HODGSON IN JEOPARDY A&M	2	
KISS THRILLS IN THE NIGHT Mercury	5	
LOS LOBOS WILL THE WOLF SURVIVE Warner Bros.	9	
STEVE MILLER BONGO BONGO Capitol	7	
SADE SMOOTH OPERATOR Portrait	2	
TOTO HOLYANNA Columbia	2	
THE VELLS LOOK MY WAY Mercury	3	
JOHN WAITE CHANGE Chrysalis	2	
NEW ROTATION		
ANGEL CITY UNDERGROUND MCA	5	
THE BLUEBELLS I'M FALLING Sire	6	
EVERYTHING BUT THE GIRL NATIVE LAND Sire	6	
KING KOBRA HUNGER Capitol	3	
LOUDNESS CRAZY NIGHTS Atco	3	
THE NAILS LET IT ALL HANG OUT RCA	3	
NORMAN NARDINI & THE TIGERS IF YOU DON'T WANT ME CBS Associated	3	
OMD TESLA GIRLS A&M	7	
PSEUDO ECHO THERE'S A BEAT FOR YOU EMI America	3	
RUN-D.M.C. KING OF ROCK Profile	2	
JACK WAGNER PREMONITION Qwest	2	
WIDOW BITCH Epic	4	

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



New Video Clips

MELLENCAMP

(Continued from opposite page)

clips from his first album aren't up to today's production values.

"And by bunching the clips from each album together behind the album graphic, you get to see the man through his musical career as well as learn where the songs from the career come from. That way you're encouraged to go back to the albums."

Besides the 11 Mellencamp clips, which include such rarely seen videos as "I Need A Lover," "Living In Miami" and "Ain't Even Done With The Night," "Ain't That America" includes interview footage with the artist, friends and relatives, together with "Pink Houses" rehearsal footage taken from Cinemax's "Album Flash" series.

The 56-minute videocassette is the first project completed under a development deal between Hecht's Worldwide Biggies music video production company and Seibert and Goodman's Fred/Alan Inc.

JIM BESSMAN

ALEXANDER O'NEAL

Innocent
Tabu/CBS
Dan Polfuss
Dan Polfuss

BONNIE POINTER

The Beast In Me
Heavenly Bodies Private I
Alexis Ormelchenko/Joanna Bongiovanni
Michael Heldman

PRINCE

Take Me With U
Shot live at the Omni in Atlanta
Steve Fargnoli

RATT

You Think You're Tough
Ratt/Atlantic
Alexis Ormelchenko/Kris Mathur

ROBEY

One Night In Bangkok
No Title/Silver Blue/CBS
Joel Diamond/Silver Blue Productions
Hank Londoner

DAVID LEE ROTH

California Girls
Crazy From The Heat/Warner Bros.
Jerry Kramer
Peter Angelus & David Lee Roth

SADE

Smooth Operator
Diamond Life/Portrait
Julian Temple

SANTANA

Say It Again
Say It Again/Columbia
Beth Broday & Stephen Buck
David Hogan

ROD STEWART

All Right Now
Camouflage/Warner Bros.
Carolyn Baskin
Carolyn Baskin

TIL TUESDAY

Voices Carry
Voices Carry/Epic
Julie Kaufman
D.J. Webster

TOTO

Holyanna
Isolation/Columbia
Simon Fields
Sinclair/Baron

JACK WAGNER

Premonition
All I Need/Qwest
Simon Straker
Dominic Orlando

JOHN WAITE

Change
Vision Quest Soundtrack/Geffen
Kort Falkenberg III

NARADA MICHAEL WALDEN

Gimme, Gimme, Gimme
The Nature Of Things/Warner Bros.
Beth Broday/Fay Cummins
Edd Griles

YORK

It's Only A Dream
New/Passion
Dr. York/Passion Productions
Gladys Ben Simon

CYNDI LAUPER

(Continued from opposite page)

standpoint and in creating a "cohesive whole" designed to sell the artist and give viewers repeat-worthy entertainment. He cites the lack of this cohesion in criticizing the third Lauper video, "She-Bop," in which he was not involved due to director Griles' insistence on assuming the additional title of producer.

"She-Bop" had no focus," states Walz, admitting a certain "sour grapes" feeling brought on by being cut out. "It's a hodgepodge of images, with no clear focus, that were just thrown together all over the place, so you can't follow it. The others were cohesive pieces with a beginning and end. But in 'She-Bop,' no one knew how to say 'no.'"

KIT FITZGERALD

(Continued from opposite page)

studying the song, its lyrics and music. A good director can recognize feelings and translate them into visuals."

She is one of the few directors who edits all her own work. The editing skills, she says, come from her days as an avant-garde video artist.

And, she admits, there is one advantage to being pegged "avant-garde"; it gives the illusion one knows how to create pieces on shoestring budgets. "That is true for me. I know how to make a little bit of money go a long way.

"I've had to pull out many decent productions on very limited funds. Sometimes I have to go out and raise the money myself. You make the most of what you have," she notes.

As for why there are only a handful of women video directors, Fitzgerald has few answers. In the East Coast Directors Guild, she notes, there are less than 30 women registered.

"It's very competitive," she concludes. "Maybe there is an old boy network working against women. I can't really say if there is, because I haven't been made aware of it."



Caribbean Workaday. Video director Steve Kahn points the direction he'd like the thermometer to stay during the taping of the Isley/Jasper/Isley clip "Kiss And Tell." Kahn also directed the group's "Look The Other Way" clip. Standing from left are Steve Kahn, Marvin Isley, Chris Jasper and Ernie Isley.

ATTENTION
VIDEO PROGRAMMERS
LOOKING FOR THEME ORIENTED SOFTWARE?

IT'S HERE AT LAST!
VIDEO PLACEMENT INTERNATIONAL

proudly presents



VIDEO MONTAGES are specifically designed to provide visual enhancement to any and all musical formats.

VIDEO MONTAGES are snippets of fast moving comedy, DRAMA, CHASES, NEWSREELS, CARTOONS, ROLLER SKATING, DANCING, STUNTS, EROTICA, VIDEO GRAPHICS, LASER LIGHT SHOWS, and all current MUSIC VIDEOS.

VIDEO MONTAGES are culled from the highest quality sources to provide the finest reproduction, and are available in all formats.

VIDEO PLACEMENT INTERNATIONAL
240 East 27th Street, Suite 8L, New York, NY 10016 212-696-9207

ACTION MART

BILLBOARD CLASSIFIED ADVERTISING SECTION

To order an ad... check the type of ad you want...

- Regular classified (ads without borders): \$2.20 per word, per insertion. Minimum ad order, \$44.00.
- Display classified (all ads with borders): \$72.00 per column per inch, per insertion; 4 insertions \$67.00 per; 12 insertions \$62.00 per; 26 insertions \$59.00 per; 52 insertions \$48.00 per. Price discounts are based on insertions in consecutive issues.
- Count 8 words for our Box Number and address and add \$6 for handling. Only regular mail forwarded-tapes not acceptable.

Check the heading you want...

- Help Wanted Position Wanted For Sale Wanted to Buy
- Used Equipment for Sale Golden Oldies Comedy Material
- Distributing Services Video Hardware Computer Software
- Business Opportunity Schools and Instruction Video Software

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, N.Y., N.Y. 10036.

Your Name _____
 Company _____
 Address _____
 City _____ State _____ Zip _____
 Telephone _____

Please fill in the information below if you wish to charge the cost of your classified advertising.

American Express Diners Club Visa Master Charge
 Bank # _____ Credit card # _____
 Expiration date _____
 Your signature _____

Need to get your ad in fast? Call Jeff Serrette...
 In NY State phone 212/764-7388... Outside N.Y.
 State phone toll free 800/223-7524.

TAPES

CASSETTE TAPE SECURITY DEVICES
 DESIGNED FOR RETAIL OUTLETS
 EASY TO USE IN EXPENSIVE
 RE USE ABLE & DISPOSABLE

5 SELECTIVE MODELS

—FOR SAMPLES AND PRICES—
 CONTACT
C & D SPECIAL PRODUCTS
 309 SE QUOYA DRIVE
 HOPKINSVILLE KY 42240
502/885-8088

WHY PAY MORE?
 cassette • 8trk blanks, 3m tape

1-45	cass	65	8trk	89
46-60	cass	74	8trk	97
61-80	cass	80	8trk	106
81-90	cass	90	8trk	115

CASSETTE & 8TRK DUPLICATORS, CUSTOM
 DUPLICATION, SHRINK WRAP & LABEL ADD 45¢
TRACK MASTER INC
 1310 South Dixie Hwy. West
 Pompano Beach Fla. 33060
 Tel: (305) 943-2334

COMEDY MATERIAL

"COMIC RELEASE" ORIGINAL, funny one-liners and comedy bits. Free sample. While Creative Services, 20225 Mack Ave., Grosse Pointe Woods, MI 48236.

COLLECTIBLES

MINT CONDITION RECORD collection — just bought from radio station — mint promo 45's, Beatles, Elvis, Ricky Nelson, Pat Boone, Beach Boys and countless other artists. All sales will go to charity. Call or write to: Youth Development Foundation, P.O. Box 363, White Rock, S.C., 29177 (803) 798-8651.

BLANK AUDIO VIDEO CASSETTES

- Very competitive prices!
 - Audio cassettes C-5 to C-90's
 - Video cassettes I-120's & Beta 500
 - Welded C-O's available, many colors—custom duplication
 - Norelco boxes
- RAINBOW USA
 231 E. Commercial Blvd.
 Ft. Lauderdale, FL 33334
 305-493-8800

BLANK AUDIO & VIDEO CASSETTES
 COMPUTER FLOPPY DISCS
 20TH ANNIVERSARY
 CHEAPEST PRICES IN TOWN
 • Audio Cassettes • Video Cassettes
 • Mastering Tapes • 8 Tracks
 Don't Delay—Call Today! For More Information
 Andol Audio Products, Inc.
 4212 14th Ave. Brooklyn NY 11219
 Call Toll Free—(800) 221-6578
 N.Y. Res. (718) 435-7322

BULK BLANK LOADED audio cassettes direct from manufacturer. Highest quality, lowest prices, custom lengths, fast service. American Magnetics, P.O. Box 862, Harrisburg, PA 17106. (717) 652-8000.

DISTRIBUTING SERVICES

AMERICA'S LEADING DISTRIBUTOR OF BLANK TAPE & ACCESSORIES

• Free Catalog Featuring:
 Maxell • Discwasher • Memorex • TDK
 Reelcom • Sony • Koss • Scotch • Fuji
 Eveready • BASF • Ailsap • Savoy
 Audio Technica • PD Magnetics
 Duracell • Amaray • Wico • and many more!

• 24 Hour Freight Paid Service

• Free Mailing of Extra Profit Times

Dealers Only
 Send or Call Toll Free for Your Free Copies: 800-523-2472

R. L. Reynolds Associates
 Dept. A-1025 Lewis Dr. Westminster, PA 19380-4411

RECORDING SALE

N.Y.C.—PRIVATE RECORDING STUDIO FOR SALE
 Live/work: beautiful, 1200 sq. ft., sound proof studio in Chelsea, without equipment; adjoining elegant 1450 sq. ft. living loft. Perfect for producer or artist. Both for \$445,000.
 (212) 691-0054

PUBLISHING SERVICES

AMERICA'S FIRST
 Comprehensive & up-to-date guide to LP records that are STILL IN PRINT.
 The cross-reference book contains all AMERICAN, BRITISH, JAPANESE & GERMAN LP releases — the total number exceeds 50,000! All musical categories (except classical) are included. Cover price \$14.95. Wholesale inquiries (also overseas) welcome.
 VINYL IN PRINT
 P.O. Box 42189, PORTLAND, OR 97242
 (503) 236-3381
 A must for every record store, library or serious collector!

SCHOOLS & INSTRUCTIONS

MUSIC BUSINESS CAREERS!
 THE MUSIC BUSINESS INSTITUTE OFFERS career courses in fascinating behind-the-scenes techniques, letting you play a key role backstage or at the controls. Top pro training in studio/concert/video production, artist representation/management, retail/wholesale, promotion/marketing, copyright law, publishing, much more. Employment assistance; financial aid available.
 Free brochure/career guide
 call toll-free 800-554-3346 or write
 MBI, Dept. B, 3376 Peachtree Road,
 N.E., Atlanta, GA 30326.

BE A RECORDING engineer! New classes quarterly. Institute of Audio/Video Engineering (213) 666-3003 1831 Hyperion, Dept. D. Hollywood, CA 90027.

REAL ESTATE

STUDIO CITY

Comfortable office complex.
 Great owner/occupier. Can be 4 suites. Owner sells for \$446,000.00.
 (818) 984-1484

USED EQUIPMENT

LIBERTY 1" DUPLICATOR with 5 slaves—complete mastering equipment, shrink tunnel and L-sealer—1 cassette and 4-8 track winders. Phone (615) 256 1099.

MISCELLANEOUS

FIREWORKS

Bottle Rockets, Roman Candles, Firecrackers, Etc. Send \$2 For Deluxe Color Catalog Kit
 Neptune Fireworks Co., P.O. Box 308
 Dept. 25, Dania, Florida 33004
 Void Where Prohibited

VIDEO

ROCK VIDEOS!

Rock groups this message is for you! Are you planning to do a video? Call us we're a film production company. Specializing in music video. We'll give you top quality and will work within your budget.

Call: Gladys Bensimon
 Ben-Motion Picture Co.
 212-924-8072

ATTENTION VIDEO DEALERS

New low prices! Save up to 40% on popular titles from a variety of manufacturers specializing in vintage television programs.

FREE CATALOG
 Drake Independent Video Sales
 P.O. Box 13418
 Burbank CA 91507
 818-841-3926

MICHAEL BECKMAN PRODUCTIONS—
 Film/Video production company specializing in music videos, TV commercials and industrial films. We have produced major music videos.
 (212) 620-0933.

Get On The Right Track—Sell your used tapes to the Video Track

We buy your overstocked VHS and Beta movies. Must have original jackets—no quantities too large.

Call: The Video Track, Inc.
 617-894-4801 (Days) or (617) 894-4800 (Days) after 8 p.m.—(617) 963-6419

FOR SALE

While Other People are raising their prices, we are slashing ours. Major label LP's as low as 50¢. Your choice of the most extensive listings available.

For free catalog call: 215 785-1541
 or write:
Scorpio Music
 Box 391-BC
 Bensalem PA 19020

Michael Jackson "THRILLER"
 t-shirt \$ 9.50 ea.
 sleeveless \$ 9.50 ea.
 jersey \$11.50 ea.
 button \$ 1.50 ea.

Add \$1 per order for shipping.
 CATALOG \$ 1.00
WHOLESALE INQUIRIES WELCOME
 Quality Promotions
 670 E. Third Ave., Ste #800BB
 San Mateo, CA 94401

LP's, 8 TRACKS AND CASSETTES AS LOW AS 22¢

Write for our free giant catalog. Retailers and distributors only.

RECORD-WIDE DISTRIBUTORS, INC.
 1755 Chase Dr.
 Fenton (St. Louis) MO 63026
 (314) 343-7100

DISTRIBUTOR WHOLESALE ONLY

We are 12" records, blank audio, blank video, video games, movies, accessories, hardware, CD's, albums, tapes...

Stratford Dist., Inc.
 86 Denton Ave.
 Garden City Park NY 11040
 (718) 343-6920, (516) 877-1430
 (800) 645-6558, Telex 6852201

ONE STOP - DISTRIBUTORS
C&A
 HUNDREDS IN STOCK!
COMPACT DISC SALE!

CALL FOR FREE UPDATED CD CATALOG
 Local 699-5888
 Maryland Watts 800-492-7174
 Out of State Watts 800-638-0596

DANCE FLOOR

THE MUSIC SERVICE
MODULAR LIGHTED DANCE FLOOR
 Controllers, Gyro lites, Rain lighting, mirror balls, strobes, rotators and fog machines
 Call or write:
MUSIC SERVICE
 327 S. Miller Rd., Akron OH 44313
 (216) 867-1575

INVESTORS WANTED

INVESTORS NEEDED
 For joint venture—national club dates—with national artists—15% return within 40 days max.
 Inquire.
 (513) 751-5106
 Minimum Involvement \$20,000

Budget Cassettes

Rock • Pop • Country • R & B
 Classical • Jazz • Children
 Call or write for catalog:
Golden Circle Inc.
 45 Jefferson Street Stamford, CT 06902
 203-325-2436

SAM ASH STORES

MAIL ORDER SERVICE
 Deal with the professionals. N.Y.C.'s largest inventory and best prices on musical instruments, sound and recording gear.
 1-800-645-3518
 N.Y. State 1-800-632-2322

LARGEST SELECTION OF CASSETTES & LPs

Low prices—same day service—Qwip service available. Full line of Blank tapes/video tapes plus over 20,000 single titles. Send \$2.00 for either the 92 pg LP catalog or 80 pg oldie catalog TODAY!
 Or Call Bob:
 California Music
 7473 Foothill Blvd.
 Tujunga CA 91042
 (818) 352-5953

PRINCE

"Purple Rain" photo, 8 x 10, B & W. Send \$2.00 money order to: Rue Publications, P. O. Box 246, Phila., PA, 19105. Orders filled in 48 hrs.

WHOLESALE ONLY

WE SPECIALIZE IN 12" PRODUCT
 Also current LP's, Cass & 45s
 Lowest Prices! Same day UPS
GLO MDSE CORP.
 48-02 34th Ave. LIC, NY 11101
 (718) 708-0515

2 MAGNEFAX, MONO DUPLICATORS WITH 1/4" REPLACED MASTERS AND REPLAPPED RECORDINGS HEADS EACH WITH 7 SLAVES. ITI AUTOMATIC CASSETTE LABELER, WOLLENSACK IN CASSETTE DUPLICATORS. EQUIPMENT LESS THAN 2 YEARS OLD IN EXCELLENT SHAPE.

CALL
 918-627-5772

EXPORT TO ALL COUNTRIES 12" & LP'S

We specialize in all disco/dance releases from U.S. and Canada. We have the best stock and service. Try us.

EXPORT-O-DISC

855 E. CONKLIN ST.
 FARMINGDALE, NY 11735
 CALL (516) 694-4545
 TELEX. 4758158 IMPD5IC

LEGAL HIGH!!! STIMULATING, potent, effective—\$2.95 to Future World, P.O. Box 476, Dept. BB2, Stoneham, MA 02180.

ITALIAN, SPANISH, BRAZILIAN Imports. LP's and cassettes largest and newest selection. Ask for free catalog. Revival Enterprises 305-325-9272, 2120 N.W. 21st St., Miami, FL 33142

POSITION AVAILABLE

PROGRAM DIRECTOR OPERATIONS MANAGER

100,000 watt FM country powerhouse seeks strong PD/OM. Air shift and production required. Send tape and resume to:

Laurel Smith
 P.O. Box 1511
 Raleigh, NC 27602

HELP WANTED

FEMALE MUSICIANS WANTED

20 complete all female rock bands, Barracuda, based in Las Vegas—send tape, photo and resume. Must be serious and willing to relocate—not Motley Crue clones!

Star Dust Management
Dept. Barracuda
P.O. Box 70246 . . . Las Vegas, NV 89170
(702) 736-8534—24 hrs.

BOOKING AGENTS

Major market midwestern rock booking agency. Experienced track record, references, letter, full resume.

Box #7598
Billboard Magazine
1515 Broadway
New York, NY 10036

TALENT

NEED A BAND!

Let us help you choose the right band for your event. Call the Good Guys at BLACK OUT PRODUCTIONS.

612-835-9891
or write
Black Out Productions
7900 Xerxes Ave. So.
Bloomington, MN 55431

**100% ORIGINAL
ROCK & ROLL BAND**

Forming in Philadelphia. Bass player/writer desires other interested parties. Send tape/bio/photo and letter to:

Bernard Miller
P.O. Box 30057 Philadelphia PA 19103

RECORDING CONTRACTS AVAILABLE in the U.K., send a demo, Phil. Stonecourt, Underwood Road, Caterham, Surrey, England.

SONGWRITERS

SONGWRITERS

We bring your songs to life inexpensively with top session players from THE DOOBIE BROS., BOZ SCAGGS, THE JACKSONS, GEORGE BENSON, etc. Call, write for free sample tape.

MOONLIGHT DEMOS

213 893 0257 or 665-7464 • 5313 Bakman Ave.
Box 124 • No. Hollywood, CA 91601

The best demos I've heard in a long time.
—MIK VINET, Veteran Producer for the
BEACH BOYS & LINDA RONSTADT.
★ Call or write for FREE sample record ★

DEMO MASTERS

1850 Union Street, #434 San Francisco, CA 94129
Telephone: (415) 381-8185

FOR LEASE

**TOUR CREW
BUSES**

16 passenger sleeper tour buses available—Nicest buses on the road—Call for our competitive rates. Crew buses and tractor trailers—Call us first!

(201) 696 7700
1-(800) 526 9085
Janco Ltd.
We Deliver!!

THE ULTIMATE DREAM MACHINE

33 ft. luxury 84 Landau Motor Home. Rent by day (\$200) or week (\$995). Driver and light food/bev. service available. Any midwest location.

Call: HORIZONS
(312) 438-4941

37 ST. WEST seeking video/film production/editing company. 2,100 usable square feet available for rent. ALL ON PREMISES: 24 track recording facility, pre-production room, theatrical production company, IBM computer network available. Contract: Mr. Grama, (212) 736-7774.

**PROMOTIONAL
SERVICES**

**P M P
RECORDS
NEW
RELEASE
HOT NEW
RECORDS**

"Human" by Flame N'King
"Beat in the Street" by This

Call
212-722-0493

RADIO JOB MART

RADIO TV JOBS

10,000 radio jobs a year for men and women are listed in the American Radio Job Market weekly paper. Up to 300 openings every week!! Disk Jockeys, Newspeople and Program Directors, Engineers, Salespeople and Small, medium and major markets all formats. Many jobs require little or no experience! One week computer list \$6.00. Special Bonus, six consecutive weeks only \$14.95—you save \$2!

AMERICAN RADIO JOB MARKET
6215 Don Gaspar, Dept. 2
Las Vegas, Nevada 89106

**GUARANTEED
PROGRAMMING SERVICE
FOR RADIO STATIONS**

We can supply you with all the hits from the 30's, 40's, 50's and 60's. Big bands, Rock & Roll, Country and Easy Listening. \$3.00 per song on top quality tape.

Call or write:

Your Hit Parade
P.O. Box 363
White Rock, SC 29177
(803) 798-8651

CRUISE SHIP JOBS

Many hire disc jockey's, live bands and entertainers. For guide send \$9.95.

Carter Company
Box 290
Huntingdon, TN 38344

**RECORD PRESSING
SERVICES**

Diskmakers

RECORD PRESSING
CASSETTE DUPLICATION
SEND FOR OUR PRICE LIST
CALL TOLL FREE
1-800-468-9353

925 N. 3rd St., Phila., PA 19123

BUSINESS OPPORTUNITY

FOR SALE—FM Radio Station. Cote d'Azur, France (English language). Telephone France (93) 357421.

**URGENTLY WANTED NOW
"PERSONAL MANAGER"**

If you have the connections, don't miss this opportunity! This ROCK ACT has definite "HITS", "EXCITING SOUND" and "PROMO"! Your connections are needed now! DON'T WAIT! OUR MATERIAL MUST BE HEARD! We're READY! Call Now!

(617) 623-5108 or
(617) 483-0127

**WANTED
HOT KEYBOARD/SONGWRITER**

Expert keyboardist/songwriter with state-of-the-art synthesizers and original R&B/Pop songs is needed by versatile Philadelphia female vocalist. I would like to record some of your original songs on my next vocal demo, with your keyboard accompaniment. Job pays \$50.00 plus a copy of the demo. Are you a one-man band? If so, send cassette and phone number to:

"Kimberly"
6445 Belfield Avenue
Philadelphia, PA 19119

WANTED TO BUY

INTERESTED IN QUANTITIES of old records—pre 1975. Old stock just taking up space? Let us know. Musical Memories, 833 E. Kilbourn, Milwaukee WI 53202.

**SCANDIA 8 TRACK
OR CASSETTE
WRAPPING MACHINE
CALL:
CARL
(314) 343-7100**

**POSTERS, BUTTONS
& T-SHIRTS**

**POSTERS
Rock Posters
ZAP ENTERPRISES
1251-3 Irolo St.
Los Angeles, Calif. 90006
(213) 732-3781
DEALERS ONLY**

Buttons, buttons, BUTTONS!

Order a \$50 or \$100 Button Master sampler pak to see all the newest of our 60,000 designs.

We're the world's largest dist. of licensed and novelty pins with over 100 new designs weekly!

We take full returns and even take returns of other button companies' stuff you got stuck with. If you're paying more than 40¢ per button,

you're getting ripped off!!! Kids that can't swing \$8.98 for an lp can afford a buck for a button.

Ask for our catalog NOW!!

Button Master, P.O. Box 129, Bridgeport, PA 19405
1-(800) 523-1197-(national)

1-(215) 277-1966-(PA)

If you don't have a business phone directory listing, please send \$1.50 for the catalog.

T-SHIRTS ☆ T-SHIRTS ☆

• BRITISH FLAG • JAPANESE FLAG •
• ANIMAL SKIN • SPLATTER • MUSIC •
• JAPANESE CALLIGRAPHY • NEW WAVE •
• THREE STOOGES •

**LIBER-TEES
1-800-621-6607**

• 300 DESIGNS •
• 50 NEW DESIGNS EVERY 90 DAYS •
☆☆☆ SWEATSHIRTS ☆☆☆

**Licensed Rock Merchandise
Wholesale Only**

Buttons, posters, tapestries, headbands, bandanas, postcards, decals, enamel pins, stickers, caps and more! We will match any price you currently receive on identical merchandise.

RJF PRODUCTS, INC.
35946 Ford Road, Westland, MI 48185
1-800-922-9077 / 1-313-729-1033
We are the competition!

**LARGE SELECTION OF R & R
POSTERS AND BUTTONS
ONE STOP POSTERS**

1001 Monterey Pass Rd.
Monterey Park, Ca. 91754
(213) 283-7361 / (800) 421-8341
DEALERS ONLY

PSST!!!

**THE WORD IS OUT!
FOR THE BEST PRICE ON
POSTERS!!**

(Rock—Celebrity & Novelty)

Buttons—Keychains—Bumper stickers—Mirrors—Tapestries—Sunglasses—Bandanas—Headbands—Jewelry and more

CALL TOLL FREE
1-(800) 544-0900 (outside MI)
or (313) 674-4694

AUTOMATIC VOLUME DISCOUNTS

• Free Catalog

• Officially Licensed Products

• Reliable & Personal Service

• Point of Sale displays

48 hrs shipping or we pay freight

NATIONAL TRENDS, INC.
2260 Scott Lake Rd.
Pontiac MI 48054

Wanted—Ind reps w/est. territories

PROFESSIONAL SERVICES

Business

Tenants

Available with Life Insurance/Redundancy Accident Cover. Repayments can be up to Twenty Five Years. Full details without obligation to anyone over 18. Licenced under the Consumer Credit Act.



Personal

**LOANS
Householders**

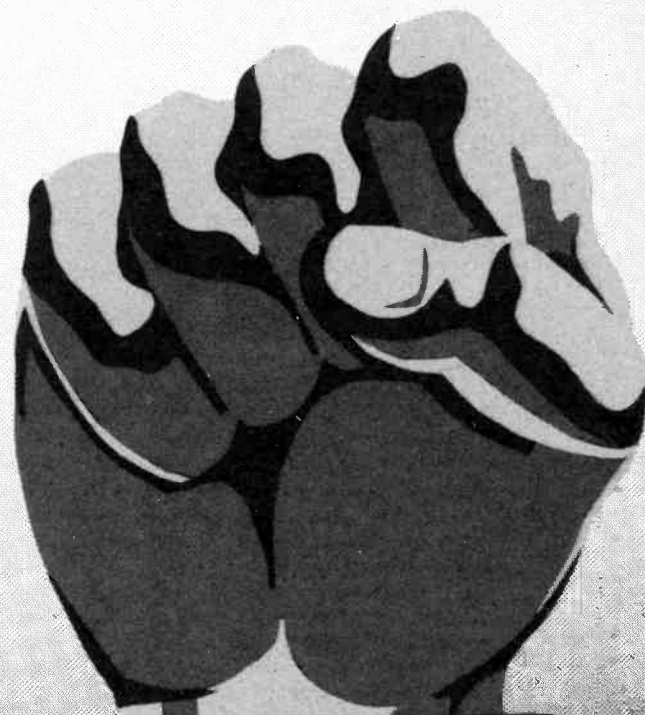
705 Moston Lane, MANCHESTER M10 9QD
Tel. 061-682 7130.

Finance Brokerage
Credit Hire Debtor—Creditor
Agreements & Agencies

Mortgage

Commerce

HEAVY METAL
THE POWER AND THE STORY
A Billboard Spotlight



THE POWER—The music endures because it's built to outlast, outwear, outlive.

THE STORY—Special reports on the business behind the music... LABELS, DISTRIBUTION, MERCHANDISING, VENUES, VIDEO, PROGRAMMING, RETAILING, INTERNATIONAL, plus 'HEAVYWEIGHT' CHARTS.

Issue Date: April 20
Ad Deadline: March 29

For advertising details, contact Christine Matuchek in Los Angeles at (213) 859-5316, or call any Billboard Sales Office around the world.

Feel the power of your story in

Billboard 1515 BROADWAY
N.Y., N.Y. 10036

Marketing Mettle Challenged

BBE PROCESSOR DEFIES DESCRIPTION

BY STEVEN DUPLER

NEW YORK Marketing a new product, even when there is a defined niche and demonstrated need, is a difficult battle. But what happens when the product has no name, can only be loosely defined in terms of its functions, and solves a technical problem which most engineers have either "accepted as a given or didn't recognize was there"?

This is the uphill fight faced by Barcus-Berry Electronics Inc. as its marketing drive for a new line of signal processors, designed for both professional and consumer use. Basically, the BBE 202 and 2002 signal processors are designed to solve two problems in the audio chain—the reproduction of program transients and the elimination of speaker-generated phase distortion. They accomplish these aims via some

unique circuitry for which 42 patents are currently pending, according to BBE president Chuck Jennings.

Says Jennings: "So far, even though there's no name for the processor and some difficulty in describing what it actually does, we've had no problem with getting pro audio dealers to take it on once they've heard what it can do for the sound. The dealers are benefits- and technology-oriented. We do realize, though, that ultimately we have to have a handle on the thing to market it properly."

Jennings says the BBE processor uses technology that is not dependent on psychoacoustic research, claiming such devices "step around the real problems by using various artifices to sweeten the sound. They add unnatural harmonics that may have a pleasing sound, or make use

of inner-channel mixing," he notes. "But they inevitably fatigue the listener after a period of time, because they are not doing anything to deal with the problems of transient reproduction and phase distortion."

Getting the sound heard by enough people to help create a demand is one of BBE's goals. One way to accomplish that is to attempt to get engineers to use the BBE on as many records as possible, and indicate the fact on the liner notes.

"We have some albums coming out in the next few months which will logo-sensitize the consumer to the fact that there is something out there called BBE and that it makes a record sound better," says Jennings. Among the upcoming BBE-processed releases is a Steve Levine-produced digital Beach Boys album, as well as Art Pepper and Freddie Hubbard albums on Fantasy.

"We don't give product away," says Jennings. "Our endorsement program, such as it is, is simply the result of certain engineers and producers having heard the unit and deciding they wanted to use it."

So far, sales are just beginning, although the outlook is "promising," according to Jennings. "Since shipping of the commercial unit began last October, we've sold in the low hundreds," he notes. "The consumer unit just started shipping last month, so we don't really have any figures in yet. The live sound and recording studio promise to be the strongest for us, particularly standing theatre and motion picture venues. We're marketing the unit to theatres as a way to upgrade the sonic quality of their facility with-

(Continued on opposite page)



Networking With Luongo. Producer John Luongo pauses for a word with Network Records' Karen Sobel during recording of the forthcoming Gary Myrick album on Network/Geffen Records at Los Angeles' Westlake Studios. From left are Myrick, Sobel, Luongo and engineer Gary Hellman.

Video Track

UNITED KINGDOM

THE TRON THEATRE in Glasgow recently played host to **MGMM Overview's** production for London Records' **Bluebells**. Director **Nick Morris** lensed the live performance of the song "All I Am Is Loving You Baby." Morris also recently completed work on a promotional piece for London artist **Junior's** single "Do You Really Want My Love." The video was shot on location at **White City Stadium** and the **Dick Shepherd Youth Centre**. **Fiona O'Mahoney** produced both videos.

Evelyn "Champagne" King was in London filming videos of "Out Of Control" and "Give Me One Reason," from the RCA album "So Romantic" (Billboard, Feb. 23) **Michael Geoghegan** directed "Out Of Control" for **Eagle Eye Productions**, with **Marry Gwatkin** producing. The clip for the U.K. single "Give Me One Reason" was jointly directed by **Vaughan Arnell** and **Anthea Benton** for **Lee Lacy/Associates** and produced by **Helen Langridge**.

NASHVILLE

SHOWTIME WILL AIR "Charlie Daniels' Volunteer Jam," taped at Nashville's 9,900-seat Municipal Auditorium, this April (Billboard, Feb. 23). The special was directed by **Gene Weed** and produced by **Fred Tatashore**; the country-rock band's manager **Joe Sullivan** served as executive producer.

NEW YORK

PICTURE MUSIC INTERNATIONAL filmed some five hours of jazz at Town Hall. "One Night With Blue Note," a concert celebrating

the return of the Blue Note record label, was directed by **John Jobson** and produced by **Tamara Wells**. Among the performers on the program, which will be edited in April, were **Herbie Hancock**, **McCoy Tyner**, **Jimmy Smith**, **Grover Washington Jr.**, **Stanley Turrentine** and **Kenny Burrell**.

Former "Dynasty" cast member **Al Corley** shot a second music video for his debut album "Spare Rooms" at the newly opened **River View Studios** in Astoria, Queens. Director/editor **David Hodge** took charge of the 35mm shoot for the song "Over Me." Post-production was done at **Broadway Video**.

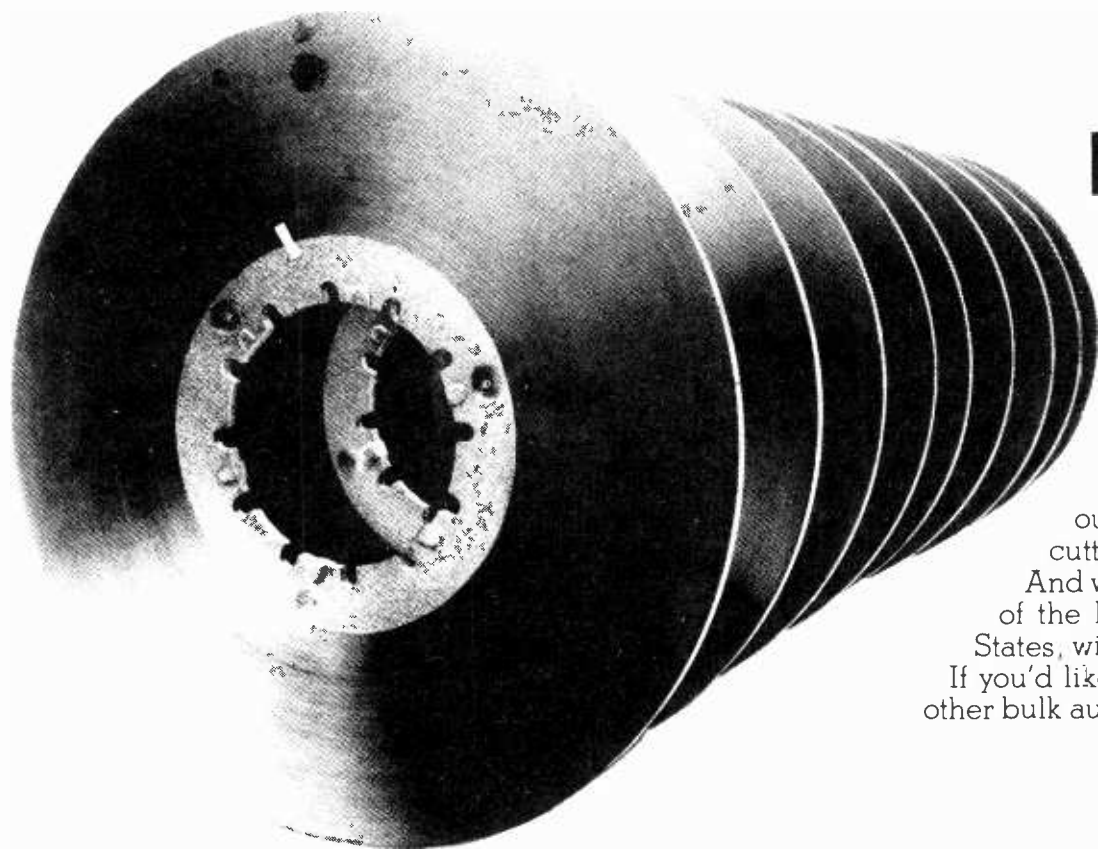
Stuart Shapiro produced and directed a two-hour fashion video which goes into syndication in March. Titled "Visions Of Music Video And Fashion," the program spotlights fashions by **Norma Kamali**, **Oleg Cassini** and **London Fashions**. It was produced by **ATI Video**, which is best known for "Radio 1990" and "Night Flight."

LOS ANGELES

PMI'S GEORGE BLOOME took charge of a promotional video for **George Thorogood's** "I Drink Alone," from his album "Maverick." Thorogood plays a lonely drunk in the video, filmed on location in the high desert near Los Angeles. A spokesman for PMI says the black and white promotional clip comes with an anti-drinking message.

OTHER CITIES

MIME TEAM Shields & Yarnell will star in the made-for-home video/cable production of the **Hans** (Continued on opposite page)



HIGH QUALITY BULK AUDIO TAPE. CONSISTENTLY.

Sunkyong's SKX bulk audio tape gives you everything a professional needs—consistently high quality, reel after reel after reel.

We can offer this consistency because our entire quality control procedure is under one roof. Ours! The fact is, we manufacture every single component ourselves, from the polyester base film to the label. No cutting corners, no cutting costs.

And we have the resources to back up our claim. We're one of the largest companies in the world outside the United States, with 1982 sales of over \$6.2 billion.

If you'd like to know more about our super quality SKX or our other bulk audio tapes, gives us a call. Sound us out.

SUNKYONG

17106 S. Avalon Blvd., Carson, CA 90746 (213) 327-5010

Audio Track

NEW YORK

AT UNIQUE RECORDING, Cheap Trick has been working on tracks for their upcoming Epic album with producer Jack Douglas. Guitarist Rick Nielsen has been using the Roland GR700 guitar synth with the MIDI thruway. Bob Rosa is at the controls, with Roey Shamir as second engineer. David Byrne was also in recording tracks and mixing with the E-mu Emulator II for an upcoming PBS television series, "Alive From Off Center." Tom Lord Alge engineered, with Steve Griffen assisting. Finally, Devo was in recently recording synths and mixing with producer Ivan Ivan for their upcoming Warner Bros. single. Steve Pecorella engineered, with Cathy Gazzo assisting.

The remote team at Secret Sound/Aura Sonic reports three more FM Tokyo-taped broadcasts for PMC International: Joe Cool live at Mikell's here, with Jack Maliken and Steven Remote engineering, and Marshall Crenshaw and the Ramones, with Remote again at the controls, at The Ritz.

David Breskin has been in at Quadrasonic laying tracks for his new jazz project with producers Bill Frisell and Vernon Reid. Ron St. Germain is engineering. Also there, singer Jodi Gray has recently completed recording and mixing her first single for StoneHeng Records, with Dan Harrison producing and Lincoln Clapp at the controls.

Dizzy Gillespie has been in at Skyline Studios tracking for a new album on GRP, produced by Larry Rosen. Joe Jorgenson is at the desk, with assistance from Scott Ansell.

LOS ANGELES

AT SKIP SAYLOR, percussionist King Errison has been in mixing tracks, with Skip Saylor engineering and Tom McCauley assisting. Saylor was also behind the board with McCauley on a project for Secret Productions, with producer

VIDEO TRACK

(Continued from opposite page)

Christian Andersen fairy tale "The Steadfast Tin Soldier." This is the second production in a series titled "The Enchanted Musical Playhouse," masterminded by singer / performer James Osmond of Night Star Productions and Centerpoint's James Rich Jr. King Of Video, based in Las Vegas is also producing the fairy tales, which it will market to the home video trade this spring.

Director/choreographer David Winters is overseeing the production of "The Steadfast Tin Soldier," slated to appear on The Disney Channel. Marie Osmond starred in the first production, "The Velveteen Rabbit." Six half-hour shows are planned.

Guy Spells and ZIII.

Producers Frosty Horton and George Winston have been remixing the "Rock 'n' Roll Gumbo" album at Group IV Recording. The Dancing Cat Records release features the late New Orleans piano legend Professor Longhair, with original producer Philippe Rault and engineer Steve Hodge, assisted by Andy D'Addario. Also there, composer Georges Delerue is scoring the feature film "Touch And Go" with engineer Dennis Sands, assisted by D'Addario, for Touch And Go Productions.

OTHER CITIES

EX-CREEDENCE CLEARWATER REVIVAL drummer Doug Clifford is finishing his new solo album in his Lake Tahoe, Nev. studio, with Russell Dashiell at the board. Recently completed at Clifford's studio was a new album by Dashiell's own band, I Spy, with Clifford contributing drum tracks.

Phi! Greene has been producing and engineering a new album for Bermuda-based band the Sharx at Normandy Sound, Warren, R.I. Also there, producer Le Roy Radcliffe has been recording and mixing tracks for a new album by Mark Dana with engineer Tom Soares. And producer Hersh Gardner has been recording new tracks for Axminster, with Phil Greene behind the board.

American heavy metal act Blacklace is in at The Yard in Middlesex, England, with producer Phil Chilton, recording their second album for Mausoleum Records. The studio is locked out until the 17th of this month.

At Nibor Recording in Hurley, N.Y., NRBQ was in to record the theme song for the nationally syndicated NBC Radio show "Live From The Hard Rock Cafe" with engineer Tom Mark. Also, Jerry & Tom Marotta were in with saxophonist Tim Capello (currently with Tina Turner), working on new material by guitarist Robert Athas. Scott Petito and Tom Mark engineered.

Critique Records act Megatwa Fatman have been finishing their next release at Studio A in Dearborn Heights, Mich. Bill McKinney is producing for EMP Productions, with Eric Morgeson at the controls.

At Chapman Studios, Kansas City, Mo., Titan recording artists Avalanche recently completed their debut album, to be distributed by GreenWorld. The album was produced and engineered by Mike Frazier.

Producer/engineer Ken Kessie has been working with Morey Goldstein on an album for Modern Rocketry at Starlight Studios in Richmond, Calif.

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

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.

Sound Investment

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

FANTASY STUDIOS in Berkeley says it expects work on the remodeling of Studio A to be completed by the end of this month. The room will be equipped with a custom Trident 36-by-24-by-32 console and Studer A-800 24-track and A-80 two-track recorders. Other renovations around the facility include the placement of Neve 8108 boards and Studer 24- and two-track recorders in Studios A, C and D, as well as the acquisition of Mitsubishi X-800 and X-80 digital recorders.

MANHATTAN TRANSFER/EDIT INC., a video post-production house based in New York, reports the opening of a new off-line interformat editing service. The facility, called Interformat I, is geared toward film editors and producers of music videos, documentaries and industrials.

The system consists of a Sony BVE 800 BVU Series Editor with A & B roll capacity; a Crosspoint Latch switcher capable of dissolves, wipes, keys and other functions; a Sony Betacam half-inch; two Sony BVU 800 Broadcast Editor/Recorder VCRs; a half-inch VHS; quarter-

inch audio capacity, and time-base correction. These units will interface with one of MT/E's Ampex one-inch VPR 80 VTRs.

According to MT/E, Interformat I is offered either on an unsupervised basis, for those familiar with the system, or with instruction and supervision provided by video editor Joan Zuckerman.

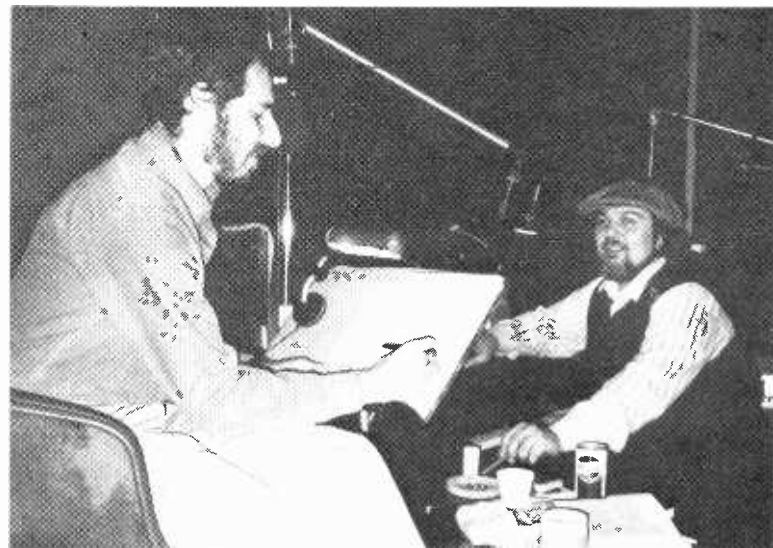
ALTHOUGH IT'S HARD to figure out where they keep putting it all, New York's Unique Recording keeps on acquiring some of the highest-tech musical equipment around. Recent additions include three Yamaha TX816 racks, with eight DX-7 synths in each rack; a Yamaha DX-1; Yamaha QX-1 80,000-note sequencer; a MIDI-interfaced Yamaha GS-2, and a Yamaha KX-5 MIDI keyboard controller.

Unique has also purchased two Casio CZ-101 synths with "CZ-Rider" on-screen editor and disk-storage.

The facility's Studio A has been upgraded with a Sony PCM-1610 digital two-track processor for Compact Disc mastering, as well as a Yamaha PC5002M stereo power amp (500 watts into an eight-ohm load) and a Yamaha D1500 MIDI digital delay with 32 presets.

THE WORD FROM East Haven, Conn.'s Presence Studios is that a Fairlight CMI is the latest addition to the facility. Other new gear includes two Pultec EQ-5 equalizers and a Lexicon PCM-60. Chief engineer Jon Russel also reports a new engineer on the Presence staff: Joe Boerst, formerly of Connecticut Recording Studios, is now on board.

Edited by STEVEN DUPLER



House Calls. Recently recording at Chicago's Paragon Studios was Ben Sidran for his National Public Radio series "Sidran On Record". During an in-studio interview, Mac Rebennack (better known as Dr. John) demonstrated different piano styles, and commented on various new albums.

A rare sales opportunity.

Nine out of ten major recording companies choose Electro Sound audio cassette duplicating equipment because it is top-quality and unique. And so is our sales position for this very equipment on the East coast, for the person with the right attributes.

You must have at least 3 years of successful experience selling capital equipment, preferably electromechanical. You need ability to talk technical language with technical people, and straight applications when required. Success in meeting established sales goals will depend on your self-motivation, persistence, reliability, and team playing. You will need to acquire knowledge of current and future audio market trends if you don't already have it. Much travel, with a base in NJ or NY. Salary plus commission.

Send resumes to: David Bowman, Sr. Vice President, Electro Sound Inc., 160 San Gabriel Drive, Sunnysvale, CA 94086. An equal opportunity employer.

Electro Sound
Hear what you've been missing.

HOLD THE PHONE!



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

Why do the world's leading studios turn to Solid State Logic?

Every day, music of all kinds is being made on this planet. And every week, another studio somewhere in the world switches on their new SL 4000 E to record it. When so many different people agree, there has to be a reason.

Perhaps it's that Solid State Logic lets them hear the sounds and the silences that were missing before. Through short, clean signal paths that add nothing to the source unless the engineer or producer so desire.

Yet when the desire strikes, the SL 4000 E responds with musical precision and a tremendous range of creative power. Only SSL provides the easy flexibility that invites each engineer to shape the console to suit their personal style. And the natural transparency that allows each instrument to speak its distinctive voice.

From the studios of China Records in Beijing to the famed broadcast concert halls of the BBC Symphony Orchestras, Solid State Logic sets the standard for audio integrity. Study the charts. Ask the producers. You'll find SSL at the top in rock and pop, country and western, rhythm and blues, jazz and dance. The world of music turns to SSL. Because, purely and simply, SSL delivers the musicians' intent.

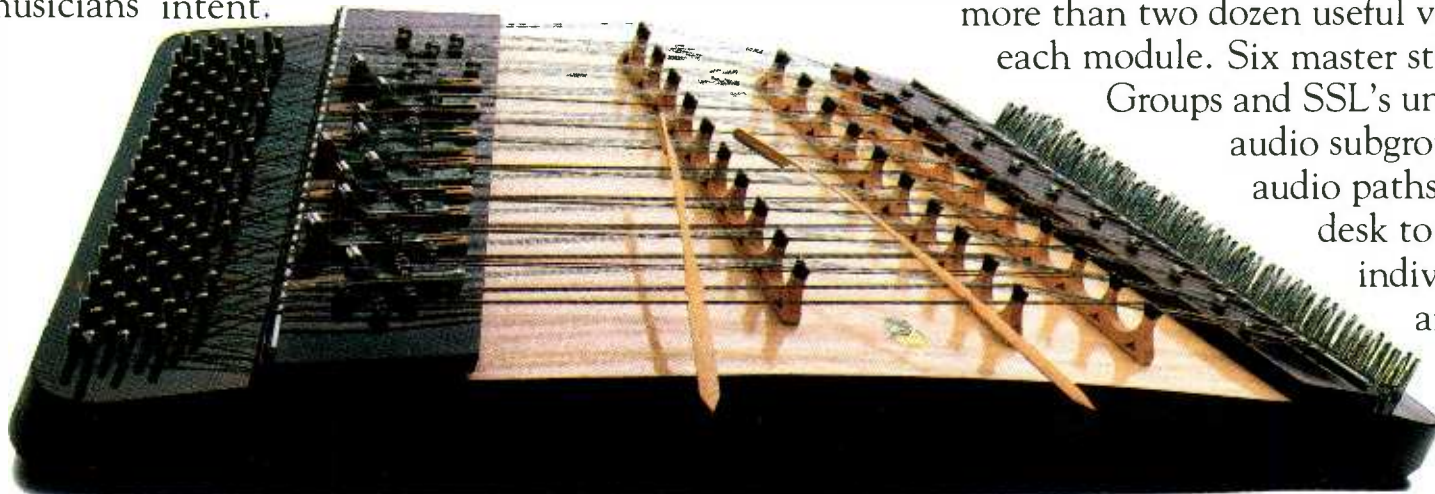


The Art of Technology

It's one thing to build a collection of audio electronics into a big box. It is quite another to create high technology for the recording musician. In every detail, the SL 4000 E Series supports your artistry with the experience and awareness of the world's leading console design group.

In every channel, SSL presents the tools required to perfect your sound. Superb four band parametric equalisation and filters. Versatile compressor/limiters. Noise gates, Expanders. And virtually unlimited possibilities. Because the SL 4000 E Series not only helps you shape the sound, it lets you structure the signal flow itself.

Pushbutton signal processor routing provides more than two dozen useful variations within each module. Six master statuses, 32 Output Groups and SSL's unique patchfree audio subgrouping direct the audio paths throughout the desk to serve your individual requirements and preferences.

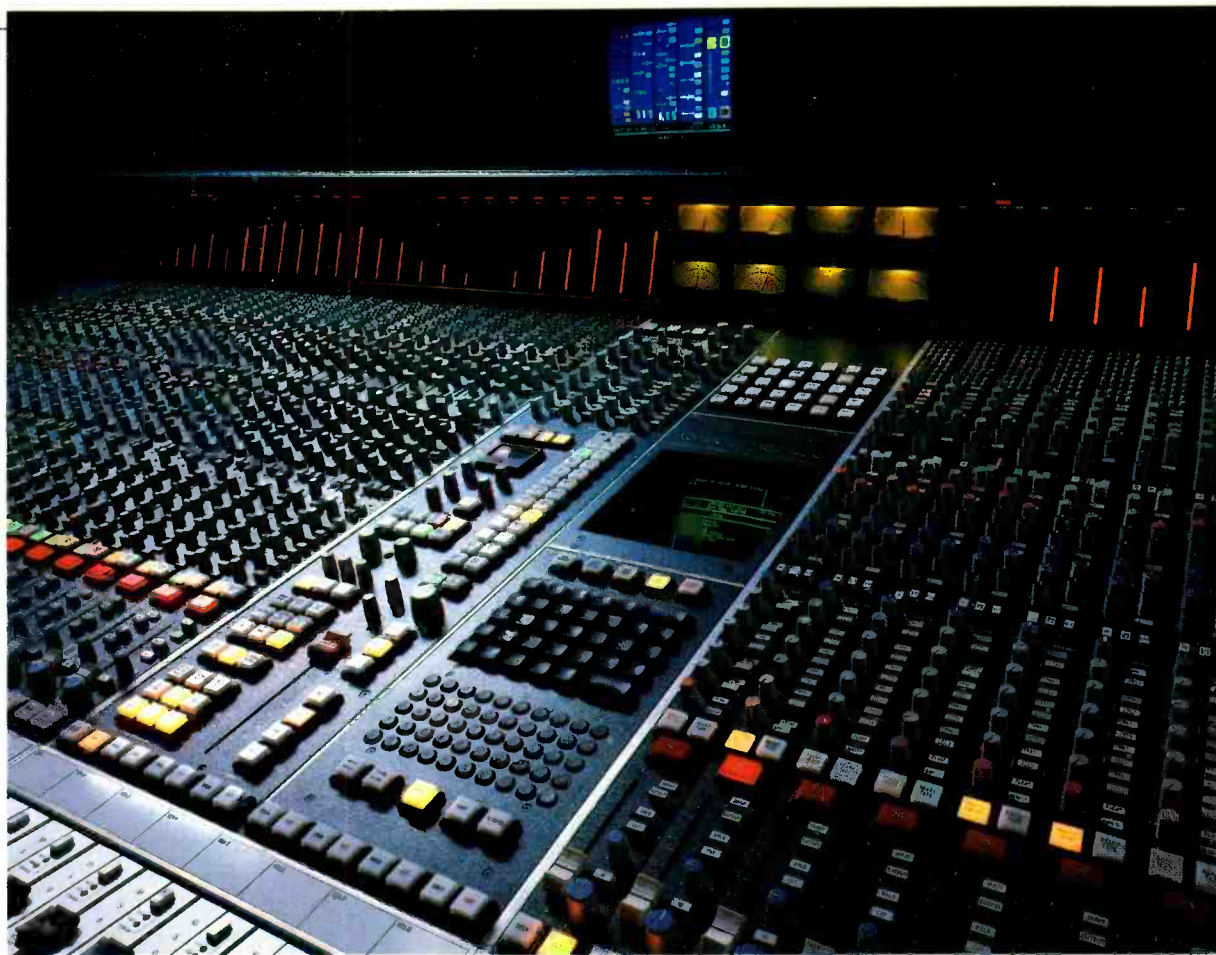


Making Life Easier

To give the artist and engineer complete freedom to explore these new potentials, SSL invented Total Recall™. At the end of each session, Total Recall scans every knob and button on all Input/Output modules. Then, in less time than most people take to find a pen that works, it creates a permanent and portable record of these settings on floppy disk. Which means that you can stroll into any SSL Total Recall control room anywhere in the world and recreate last week's monitor and cue mix, or last year's incredibly complicated but not quite final version.

Control accuracy is within a quarter of a dB! Best of all,

Solid State Logic has accomplished this without affecting the audio path. Providing a dynamic range and bandwidth that comfortably exceed the performance of the best 16 bit digital converters and recorders.



A Comprehensive System

Total Recall is just one aspect of the SL 4000 E Series Master

Studio System, an integrated range of hardware and software components designed to make even the most elaborate productions more humanly manageable.

Practical innovations such as the SSL Studio Computer provide the world's most versatile mixing automation. The SSL Integral Synchroniser and Master Transport Selector offer computer-assisted control of up to five audio or video transports in perfect lock.

Other system elements include events control, programmable equalisation, and a variety of mainframe and metering options to suit many different requirements and budgets.

Whatever your initial specification, all SSL systems are designed so that economical upgrades can be performed on site as your business grows and diversifies. This policy is supported by continuous software development that enables SSL studios to keep pace with an increasingly inventive clientele.

We can build an SL 4000 E Series Master Studio System for your control room in about three months. We'll be happy to assist with your technical and financial planning. We'll provide expert help with installation and training. And we'll back you up with prompt parts support and worldwide field service.

When it comes to keeping a studio booked, nothing is quite so effective as giving your clients the sound they want. And that's where SSL can help the most. Please telephone or write for further details.

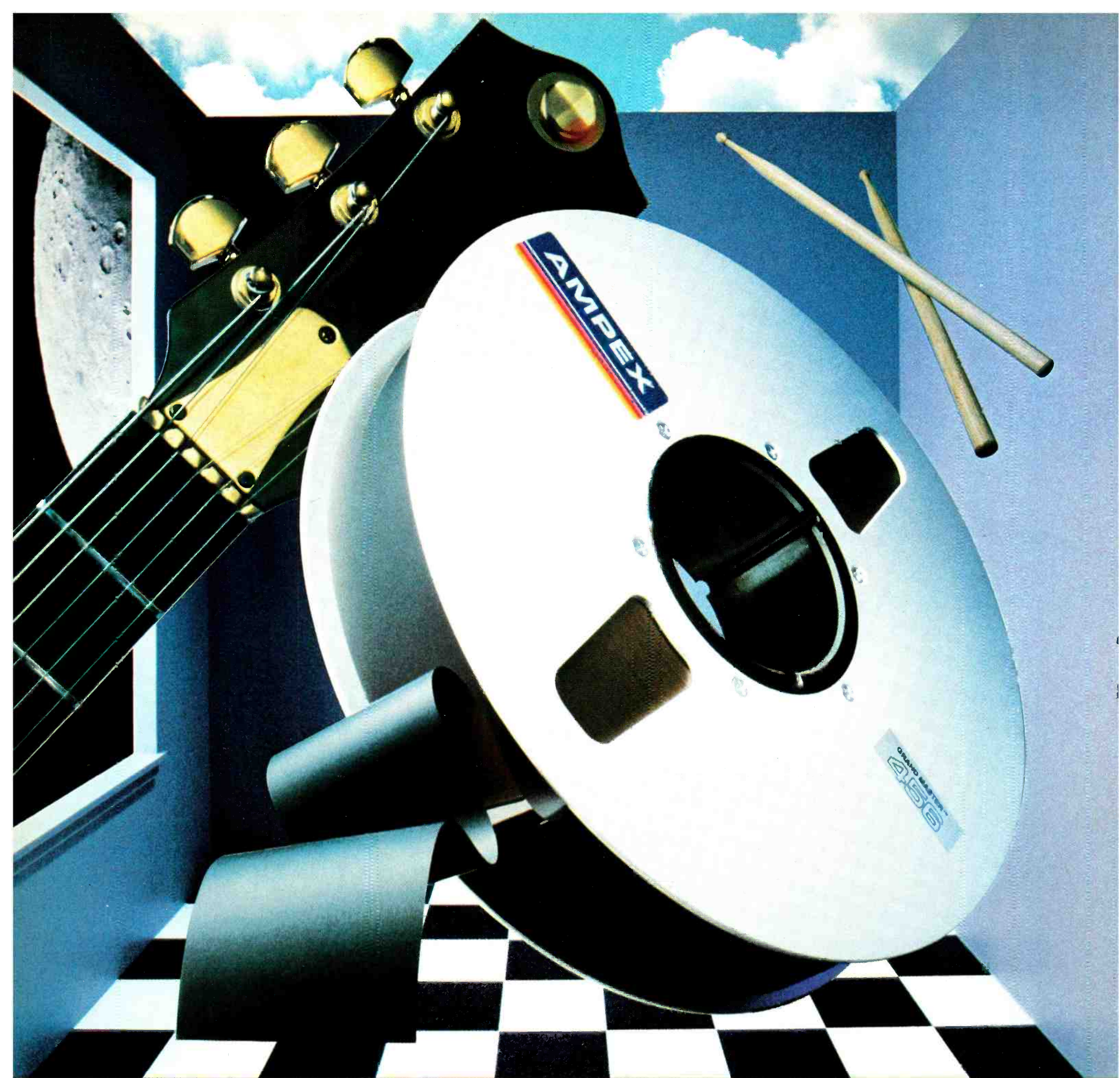
Solid State Logic

Oxford • New York • Los Angeles

Solid State Logic Ltd
Stonesfield • Oxford
England • OX7 2PQ
Tel: (099 389) 8282
Fax: (099 389) 8227
Tlx: 837400 SSL OXG

Solid State Logic Inc
200 West 57th Street
New York • NY 10019
Tel: (212) 315-1111
Fax: (212) 315-0251

Solid State Logic Inc
6255 Sunset Boulevard
Los Angeles • CA 90028
Tel: (213) 463-4444
Fax: (213) 463-6568



THE LEGEND CONTINUES

When you're in the studio, tape that's good enough is not enough. Which is why for ten years Ampex has continued pushing the potential of recorded sound. Through a decade of increased fidelity and reliability, Grand Master[®] 456 remains an audio tape obsessed with performance. Which is why more top albums are recorded on Ampex tape than any other tape in the world. For Grand Master 456, the beat goes on.

AMPEX

Ampex Corporation, Magnetic Tape Division, 401 Broadway, Redwood City, CA 94063, 415/367-3800 Ampex Corporation • One of The Signal Companies

AND THE BEAT GOES ON

CONGRATULATIONS TO THE 1985 GRAMMY WINNERS.

TINA TURNER — “What’s Love Got to do With It”
Record of the Year

GRAHAM LYLE & TERRY BRITTEN — “What’s Love Got to do With It”
Song of the Year — Songwriters

CYNDI LAUPER —
Best New Artist

TINA TURNER — “What’s Love Got to do With It”
Female Pop Vocal Performance

PHIL COLLINS — “Against All Odds”
Male Pop Vocal Performance

TINA TURNER — “Better Be Good To Me”
Female Rock Vocal

CHAKA KHAN — “I Feel For You”
Female R & B Vocal

AMPEX

Ampex Corporation • One of The Signal Companies 

Magnetic Tape Division

Teena Marie Makes Chart Breakthrough

Her Legal Woes Over, Singer Clicks with 'Lovergirl'

BY ROB HOERBURGER

NEW YORK If Teena Marie's "Lovergirl" is her first top 15 pop hit, it's also something of a comeback, after the resolution of a bitter lawsuit against Motown Records and a shaky start at her current label, Epic.

Marie had recorded four successful albums for Motown between 1979 and 1982, then sued the company for nonpayment of royalties and moved to Epic. Motown countersued, claiming Marie owed them one more album. An out-of-court settlement was reached last October in Marie's favor, but in the midst of the suit, her Epic debut, "Robbery," stalled at 119 on the album chart.

"Every good artist needs a lawsuit," she says. "At the time it was going on I was very bitter and frightened, and when I won the suit there was no great euphoria. I'm just really sorry it had to happen. I still have a lot of friends at Motown. Now I don't think about it on an everyday basis—I try to look at the good things and not trip on the bad, otherwise I might really trip."

One of those good things is the success of "Starchild," her second Epic album, from which "Lovergirl" is culled. Marie admits that she went for more of a raw sound on "Starchild" than on the heavily orchestrated "Robbery," but has no easy answers for why "Lovergirl" has become her biggest pop hit.

"Maybe it's the new label, and maybe it's the fact that there's a rock guitar solo instead of a saxophone solo," she says. "But to me it doesn't sound any blacker or whiter than anything else I've done."

In the past, Marie's success has been primarily in the r&b market (during her early days at Motown she was known as Rick James' pro-

tege), and "Lovergirl" also broke first on the black chart before crossing over to pop. "My records have to break black first before they cross," she says. "That's just the way it is. If I didn't have that black base I wouldn't be able to go through the pop door."

"I think it's sad that black records have to be promoted separately, unlike the '60s, when records broke simultaneously. It's sad to turn on an awards show and see best black performance by a female, best pop performance by a 'white' male. I am proud of the fact that I have had four top 10 r&b singles, which is unusual for a person of my color."

Marie sounds a bit sheepish on that last statement, mockingly self-conscious of the fact that she's a white woman who broke on Motown and has a largely black audience. "When my first album came out, Motown wouldn't put my picture on the cover," she says. "But it feels good to know that black people buy my records, that they simply don't see my color. Actually, I don't care who I sell records to as long as I sell records."

Since her second Motown album, Marie has handled production chores in addition to co-writing and arranging her material. But it seemed unusual for Epic to let her continue producing herself after the lackluster performance of "Robbery."

"When 'Robbery' came out I was in the middle of my suit with Motown, and a lot of people at Epic didn't know or perceive who Teena Marie was," she recalls. "Many hadn't even heard the album before it came out, so it's hard to put the ball in their hands when not everyone is there. Then they realized I had sold two million albums for another record company producing

myself, so how could they take the producer's job away from me?"

Marie maintains that more female producers will emerge in the '80s, producing not just their own albums but other acts as well. She recently finished producing the Epic debut of her backup band, Q-T Hush, and also produced "Guess Who I Saw Today" for Patti LaBelle's upcoming MCA album.

"Valerie Simpson and Patrice Rushen are producing their own albums," she notes. "Sylvia Robinson has been producing records since I was 12 or 13, all those Moments records. Sheila E. is a very good producer in her own right, and I think we can expect a lot from her in the

(Continued on page 50)



They're Solid. Nickolas Ashford & Valerie Simpson perform during a rock show at New York's Radio City Music Hall (Photo: Chuck Pulin)

Guitarist Releasing All-Star Album

Chet Atkins Picking a New Tune

BY KIP KIRBY

NASHVILLE CBS Records is calling its new digitally recorded Chet Atkins album, "Stay Tuned," a precedent-setting release for the label. The album pairs the legendary Nashville guitarist with a guest list of top guitarists from the fields of jazz, rock and pop, including George Benson, Earl Klugh, Larry Carlton, Steve Lukather and Mark Knopfler.

The Columbia project also unites CBS's Nashville division, which signed Atkins two years ago, with the company's jazz/progressive music department, headed by New York-based vice president George Butler.

Notes Butler: "If we'd tried as a record company to pull off a feat like putting Chet Atkins together with Earl Klugh or George Benson, it would have been impossible. This was strictly done as an artist-to-artist project."

Butler and Rick Blackburn, CBS's Nashville senior vice president, hope to expose the album via cross-merchandising through retailers, branch coordination on a regional level, and the use of college and black radio.

CBS shot a short video clip showing Atkins, Klugh, Benson and Carlton rehearsing for their Feb. 13 performance in Nashville before a crowd of 600 industry guests. The clip will be supplied to such television outlets as "Entertainment Tonight" and VH-1.

The label plans to promote the album as both a regular and Compact Disc release. CBS is stickerizing "Stay Tuned" with the names of the featured musicians and asking retailers to stock it in their jazz rather than country bins. It will be featured in CBS's product ads and will be highlighted in the company's national CD advertising. "Stay Tuned" ships this week in the U.S. and Canada, and will be issued in Compact Disc form in April.

Blackburn says that albums such as this one are the reason he signed the legendary country guitarist to the label in 1983. "We weren't just interested in his proven country tal-

ents," Blackburn explains. "We saw the technology changing, and CBS believes strongly in the future impact of Compact Disc. Most of our country roster isn't suited to doing CDs the way Chet is."

The label's 32 college reps (who oversee more than 50 college campuses) will be promoting the album at the local radio level. CBS is also asking Atkins to incorporate jazz dates such as the Kool and Playboy Jazz Festivals into his regular touring schedule to further promote the project.

The idea for "Stay Tuned" originated with Atkins himself. He says he and George Benson had considered the possibility of recording a few songs together, but scrapped the initial project when they had

trouble getting their respective labels to agree. The idea resurfaced after Blackburn mentioned to Atkins that he thought he could sell a contemporary CD project recorded in Nashville.

Atkins says the album fell into place surprisingly smoothly once the wheels were set in motion. David Hungate, the ex-Toto bassist now working in Nashville, was brought in to produce the project because Atkins wanted a contemporary sound totally unlike anything he had done before.

Hungate added Carlton and Lukather to diversify the album. Then Atkins decided he wanted to incorporate Mark Knopfler after hearing the British guitarist's work and rec-

(Continued on page 50)

'Happy Together' Again

Oldies Tour Is 'Bigger and Better'

By JEFF TAMARKIN

NEW YORK After completing a successful 125-date run last year, the organizers of the "Happy Together Tour" are finalizing plans for the "Happy Together Tour 1985," which they say will be "bigger and better" than the 1984 crusade.

This year's outing, says tour planner David Fishof, will be extended to 150 dates, including most of the outdoor venues utilized last year, plus a number of fairs and theatres-in-the-round. The tour will begin April 13 at the Holiday Star Theater in Merryville, Ind., and continue through October with few days off.

Returning to headline the program of '60s hitmakers will be the Turtles featuring Flo & Eddie. The other acts—all new to the tour—will be the Buckingham, the Grass Roots and Gary Lewis. Among them, the four acts logged 40 top 40 Billboard hits from the mid '60s to the early '70s.

The 1984 tour featured five acts and drew more than 750,000 attendants. Eighty-five of the 125 dates in 1984 were sellouts, reports Fishof, who also manages several sports and entertainment figures from his New York offices.

Why did a concert featuring acts which, for the most part, have had little or no chart success in the past 15 years do so well? "No other show offers as much for the dollar," suggests Fishof. "Where else can you get 40 gold hits for the price of one ticket? Also, this kind of pop music affected a lot of people, and now it reminds them of the '60s. Not everyone grew up listening to Dylan or went to Woodstock."

The "Happy Together Tour 1985" will feature a voiceover narration by DJ "Cousin Brucie" Morrow between acts. And there are plans for videotaping by Jon Small (who has worked extensively with Billy Joel) for later cable viewing, as well as a tie-in hits album from K-tel.

Tears For Fears To Tour

Electro-Popsters Push 'Big Chair'

BY ETHLIE ANN VARE

LOS ANGELES Phonogram reports that Tears For Fears' first album, "The Hurting," sold 300,000 units in the U.K., and 100,000 in the U.S. Oddly, the label notes, more than 70,000 of those records were sold in the Los Angeles area alone.

Vocalist/bassist Curt Smith has no idea why this, of all markets, has been so strong for the band. He's only been to Los Angeles once before, to shoot a video two years ago. "I haven't been around L.A. enough to discover what's different about it," says Smith. "We've never played here; the last time we played anywhere was December of 1983."

To promote their sophomore effort, "Songs From The Big Chair," in a more even-handed way, Tears For Fears will undertake their first world tour starting March 21 in England. The trek will take them throughout Europe, the U.S., Canada, Australia and Japan.

"Songs From The Big Chair" was a long time coming for the group, founded by Smith and keyboardist/

songwriter Roland Orzabal. They worked for seven months at a home 24-track studio in Bath, and had another postponement when producer Jeremy Green was replaced by Chris Hughes, who had also produced "The Hurting." The new album ended up costing about 70,000 pounds (\$77,000), according to Smith.

"I think the two singles, 'Mothers Talk' and 'Shout,' took as long as the rest of the tracks put together," says Smith, 23. "I prefer to go in and record an album first, and take a single off it, as opposed to getting wrapped up in one song." In the end, neither U.K. single was chosen for American release; the single and video here will be "Everybody Wants To Rule The World."

Tears For Fears formed out of a boyhood friendship between Smith and Orzabal, who have been playing together since they were 13. As part of the five-piece band Graduate, the pair were signed to PRT (formerly Pye) in Britain, without notable success.

(Continued on page 50)

Talent in Action

UB40
THE UNTOUCHABLES
Universal Amphitheatre,
Los Angeles
Tickets: \$15, \$13.50

BRITAIN'S UB40 has year by year strengthened its following in Los Angeles, moving from the 1,100-seat Beverly Theatre to the 4,000-capacity Palladium to the 6,250-seat Universal Amphitheatre in successive annual tours. The Amphitheatre was full for the band's Feb. 16 performance, and an enthusiastic crowd offered a fond reception.

UB40, as they forever remind listeners, are a reggae band. Not a pop band, not a ska band, not a two-tone band. And straight dub reggae can be a laid-back experience for the uninitiated. The tempo is all of a kind; musical doodlings once called jams are retitled dubs. That kind of spontaneity in a pre-processed musical world is welcome, but the soothing effect of one mid-paced number meandering into the next can become, at times, tedious.

Brothers Robin and Ali Campbell form matching bookends for the seven-piece group, rounded out this tour by a three-man brass section. Toaster Astro is the energy focus of the ensemble, commanding the audience to stand, dance and participate in the music. Vocalist Ali Campbell injected the proceedings with friendly chats and political commentary—easy-to-comprehend commentary, like his observation "England has gone to s—" prefacing the song "Don't Do The Crime."

UB40 selected its material equally from the new A&M album "Geffery Morgan . . ." last year's "Labour Of Love" and the collection of earlier British hits released here as "UB40." Standout numbers were, unsurprisingly, the band's radio hits: "Red Red Wine," "If It Happens Again," "Keep On Moving." Most of these were saved for the end of the 95-minute show, giving a welcome jolt of energy after an hour of smoky, sinuous stylings better suited to a club than a concert hall.

The low-keyed approach of the headliner made opening act the Untouchables all the more appealing for their spunk and verve. Twist/Enigma's local favorites have already progressed past the level of their solid material on the EP "Live And Let Dance"; new songs like "Shine Your Light" and "Wild Child" had the crowd singing along even at first listen. The radio hits "What's Gone Wrong" and "Free Yourself" were blasts of musical



Billy Sings. Billy Ocean sings during his opening slot at Ashford & Simpson's recent show at New York's Radio City Music Hall. Ocean also headlined two shows at the Ritz. (Photo: Chuck Pulin)

charisma.

The Untouchables move as smoothly from ska to rock to Stax-styled soul as they do from singers Chuck Askernese to Jerry Miller to Josh Harris. The six-piece band (touring with three horn players of their own) are rapidly proving themselves L.A.'s great black-and-white hope.

ETHLIE ANN VARE

ONE NIGHT WITH BLUE NOTE
Town Hall, New York
Tickets: \$30, \$25

THE MUSIC BEGAN at about 8:20 p.m., with the trio of pianist Walter Davis Jr., bassist Reggie Workman and drummer Art Blakey paying tribute to Bud Powell and Thelonious Monk. It ended more than five hours later with organist Jimmy Smith leading an all-star combo through a greasy blues called "Scratch My Back." Without a doubt, "One Night With Blue Note" was the longest jazz concert staged in New York in some time; more importantly, it was one of the best.

A five-hour show is apt to overstay its welcome and tax an audience's endurance; a concert bringing together some 30 jazz musicians is apt to degenerate into a series of jam sessions. But the Feb. 22 Town Hall extravaganza celebrating the rebirth of the legendary Blue Note label was an exception on both counts; it was well planned and smoothly executed, with surprisingly few dead spots.

"One Night With Blue Note" was conceived by Manhattan Records president Bruce Lundvall and organized by Michael Cuscuna as both a look back at the label's glory days and a showcase of some of its new signees. That Blue Note once meant at least as much to the musicians on its roster as it did to its listeners was evident by the excellent playing of such distinguished label alumni as Herbie Hancock, McCoy Tyner, Jackie McLean, Cecil Taylor, Joe Henderson and Bobby Hutcherson; less clear was how well equipped its current artists are to carry on the Blue Note legacy.

Of the new Blue Note artists showcased, the only ones who seemed to fit in comfortably were guitarist Stanley Jordan, who dazzled in a brief solo set, and flutist James Newton, who was intelligently integrated into a segment built around the nonpareil rhythm section of Hancock, Ron Carter and Tony Williams. Veteran saxophonist/flutist Charles Lloyd sounded tired, and his set seemed to go on interminably; Bennie Wallace, an intense young saxophonist, wasn't on long enough to make much of an impression. But the Blue Note alumni shone.

Particularly noteworthy was Hancock, who also made a charming and articulate master of ceremonies. In his segment, the highlight of the evening, he played brilliantly, as if driven to prove that the success of "Rockit" hasn't dimmed his enthusiasm for straight-ahead jazz, and his fellow musicians also rose to the occasion.

Other high points included a fiery quintet led by Tyner and featuring McLean on alto sax, and a 15-minute solo by Taylor in which he attacked the piano with his customary de-

(Continued on page 50)

AMUSEMENT BUSINESS BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PRINCE & THE REVOLUTION	Tacoma (Wash.) Dome	Feb. 14-15	\$875,000 \$17.50	50,000 two sellouts	Rainbow Over America/ White Rose Ltd.
JOHNNY CASH WAYLON JENNINGS JUNE CARTER CASH JESSI COLTER	Radio City Music Hall New York City	Feb. 8-10	\$295,730 \$25/\$20	\$12,981 \$17,622	In-House
CHICAGO ALAN KAYE	Hartford (Conn.) Civic Center	Feb. 19	\$233,709 \$15.50/\$13.50	15,957 sellout	Cross Country Concerts
WILLIE NELSON & FAMILY WAYLON JENNINGS JESSI COLTER	Rosemont (Ill.) Horizon	Feb. 21	\$213,708 \$16.50/\$14.50	12,952 14,000	Feyline Prods./Jam Prods.
CHICAGO ALAN KAYE	Rupp Arena Lexington, Ky.	Feb. 22	\$198,766 \$14.25/\$13.25	14,402 18,786	Sunshine Promotions/ Contemporary Prods.
CHICAGO ALAN KAYE	The Centrum Worcester, Mass.	Feb. 16	\$177,970 \$15/\$12.50	12,592 sellout	Don Law Co.
WILLIE NELSON & FAMILY WAYLON JENNINGS JESSI COLTER	McNichols Arena Denver	Feb. 23	\$165,003 \$15.40/\$14.30/\$13.20	10,893 12,500	Feyline Presents
HUEY LEWIS & THE NEWS DOUG & THE SLUGS	PNE Coliseum Vancouver, B.C.	Feb. 14	\$164,970 (\$206,213 Canadian) \$17/\$16	12,860 sellout	Perryscope Prods.
WILLIE NELSON & FAMILY WAYLON JENNINGS JESSI COLTER	MECCA Arena Milwaukee	Feb. 18	\$161,227 \$16.50/\$14.50	9,851 sellout	Feyline Presents
FOUR TOPS TEMPTATIONS	Front Row Theater Cleveland	Feb. 22-23	\$153,773 \$12.75	12,546 four sellouts	In-House
REO SPEEDWAGON SURVIVOR	The Centrum Worcester, Mass.	Feb. 15	\$136,594 \$12.50/\$11.50	11,343 12,486	Don Law Co.
SAMMY HAGAR ZEBRA	McNichols Arena Denver	Feb. 16	\$124,636 \$13.75/\$12.65/\$11.55	9,609 18,590	Feyline Presents
DARYL HALL & JOHN OATES GENERAL PUBLIC	Garrett Coliseum Montgomery, Ala.	Feb. 13	\$115,706 \$14/\$10	8,979 10,928	Troy State Univ.
REO SPEEDWAGON SURVIVOR	Providence (R.I.) Civic Center	Feb. 24	\$115,113 \$12.50/\$11.50	9,215 9,826	Frank J. Russo
WILLIE NELSON & FAMILY WAYLON JENNINGS JESSI COLTER	Five Seasons Center Cedar Rapids, Iowa	Feb. 18	\$113,074 \$16.50	6,853 sellout	Feyline Presents/Jam Prods.
WILLIE NELSON & FAMILY WAYLON JENNINGS JESSI COLTER	Metro Centre Rockford, Ill.	Feb. 20	\$110,104 \$16.50	6,673 \$7,400	Feyline Presents/Jam Prods.
NEW EDITION WHODINI FAT BOYS	Garrett Coliseum Montgomery, Ala.	Feb. 22	\$109,305 \$10/\$8	12,000 sellout	Turning Point Prods.
TRIUMPH MOLLY HATCHET	Arizona Veterans Memorial Coliseum Phoenix	Feb. 23	\$98,950 \$13.75/\$12.75	7,493 11,300	Feyline Presents/Jam Prods.
KISS QUEENSRYPHE	San Diego Sports Arena	Feb. 22	\$94,286 \$12.75	7,395 8,882	Fahn & Silva Presents
BILL COSBY STANLEY JORDAN	Stabler Arena Lehigh Univ. Bethlehem, Pa.	Feb. 20	\$87,761 \$15.50	5,666 sellout	Monarch Entertainment Bureau/ John Scher Presents
TRIUMPH MOLLY HATCHET	Tingley Coliseum Albuquerque, N.M.	Feb. 21	\$80,701 \$13.75/\$12.50	6,153 12,656	Feyline Presents/Jam Prods.
REO SPEEDWAGON SURVIVOR	Stabler Arena Lehigh Univ. Bethlehem, Pa.	Feb. 22	\$75,738 \$13	5,812 sellout	Makoul Prods.
CONWAY TWITTY THE JUDDS	Rupp Arena Lexington, Ky.	Feb. 23	\$58,614 \$12.75	4,607 6,130	Jayson Promotions
CONWAY TWITTY THE JUDDS	Hersheypark Arena Hershey, Pa.	Feb. 22	\$55,900 \$12.50	4,472 6,108	Jayson Promotions
HANK WILLIAMS, JR. MERLE KILGORE MEL McDANIEL	Jackson (Tenn.) Coliseum	Feb. 17	\$53,137 \$13.50/\$10.50	5,800 sellout	Shelley's Prods.
LET THE GOOD TIMES ROLL	Fox Theatre St. Louis	Feb. 23	\$51,794 \$14.90-\$2.90	4,435 4,635	Steven Cooper
DAVID COPPERFIELD	Spokane (Wash.) Opera House	Feb. 20	\$50,040 \$16.50/\$14.50	3,464 5,400	Churchill Prods.
THE KINKS ARMY OF LOVE	Golden Hall San Diego	Feb. 20	\$49,770 \$14.50/\$12.50	3,644 sellout	Fahn & Silva Presents/ Parc Presentations
HUEY LEWIS & THE NEWS	Hult Center for the Performing Arts Eugene, Ore.	Feb. 15	\$44,153 \$18.50/\$9.50	2,411 sellout	Regal Prods.
CONWAY TWITTY THE JUDDS	Civic Center Salem, Ore.	Feb. 24	\$43,637 \$12.50	3,491 7,422	Jayson Promotions
THE KINKS THE OUT CROWD	Arizona State Univ. Tempe	Feb. 19	\$41,047 \$12.50/\$10/\$5	3,850 7,086	Evening Star Prods.
BILLY OCEAN	Mardi Gras Aurora, Colo.	Feb. 21	\$17,500 \$10	1,750 sellout	Feyline Presents
JEAN-LUC PONTY	Kiva Auditorium Albuquerque	Feb. 18	\$14,610 \$14.50/\$13.50/\$12	1,073 2,500	Evening Star Prods./ Big River Corp.
GEORGE THOROGOOD & THE DELAWARE DESTROYERS	Carver Gym Bellingham, Wash.	Feb. 18	\$14,375 \$12/\$10	1,301 1,500	Perryscope Prods.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Louise Zepp in Nashville at (615) 748-8129; Ancil Davis in New York at (212) 764-7314; Linda Deckard in Los Angeles at (213) 859-5338; or Melinda Newman in Chicago at (312) 236-2085.

TEARS FOR FEARS TO TOUR

(Continued from page 48)

"They were a dreadful record company," charges Smith. "But it worked out well in the end, because having the worst possible record company and the worst possible management the first time, we were doubly wary the second time." Currently, Tears For Fears are working on a five-album deal with Phonogram (Mercury in the U.S.) and managed by Paul King (Julian Cope, Strawberry Switchblades).

Smith looks forward to the upcoming tour, booked by London's TBA, to shake off the studio cobwebs and give the public a perspective of Tears For Fears as a live, working band. This has not, so far, been the perception of the group—especially in America.

"Playing live is going to be the key to promoting this record," says Smith. "We'll be breaking new ground playing America, and we're looking forward to it. We'll take a seven-piece band on the road, but we're going to make the stage show simple and cost effective."

TEENA MARIE

(Continued from page 48)

'80s."

Marie recently signed with the Michael Gardiner Company for management. "With all the time I spend in the studio producing albums," she says, "I don't have time to negotiate deals myself. Record companies don't take artists who are their own managers seriously anyway."

GHET ATKINS

(Continued from page 48)

ognizing a similarity in their influences. "Stay Tuned" features an eclectic mix of material, much of it written specifically for the album. Atkins collaborated on three tunes, Leon Russell contributed one, and "Sunrise," considered a potential single, was written by Benson and Randy Goodrun.

Atkins notes that there were no problems juggling conflicting guitar styles—or egos. "At first I was in awe of players like George Benson," he says. "But then I realized it's our stylistic differences that make us work so well together. The hardest part of the project was to program the guitars so their frequencies would be in a different range."

Reluctant Artist Malcolm McLaren Has His 'Fans'

BY ETHLIE ANN VARE

LOS ANGELES Malcolm McLaren's latest Island release, "Fans," is an unlikely combination of street dance-funk and high opera. But that's not the record he originally intended to make.

"Having run all around the world doing ethnic music ["Duck Rock"] and spending too much money in the process," says McLaren, "Island contrived a situation for me to do a series of love songs: remakes, covers, 'A Foggy Day In London Town' revisited. I was to deliver such a product but, to be quite honest, I didn't think it would be any good."

It wouldn't be any good, says the 36-year-old former fashion entre-

preneur and rock manager, because "I'm not a musician. I can't play a bloody thing. I'm only on this record for contractual reasons."

After a wasted month in a Boston studio, McLaren set about to do something he had had in mind for a long time: combining r&b with Giacomo Puccini and Georges Bizet. "I'd always had this idea of doing something operatic, simply because it sounded expensive," says McLaren. "Although, in this case, it was all done cheaply because we used students."

McLaren admits that he isn't completely satisfied with the results, though he still maintains the concept is valid. "It suffered from being too experimental, and having to take the experiment as the final product. What you have here is a very good demo."

If it sounds as if McLaren doesn't take his third Island album very seriously, the fact is he doesn't take much of his career seriously. He is proud of his accomplishments with the Sex Pistols and the ground he broke with tribal-rockers Bow Wow Wow and Adam Ant. But as far as his solo career, that was all a bad

joke.

"I left management," he explains, "because any group I helped develop was always considered an invention of mine, rather than as themselves. That was a curse upon the group, and it didn't help matters for me. After a while, I realized the only way to get out of it was to jump out of the closet and say 'Okay, I'll be the performer.' And then I found that I was contractually bound and had to continue living in purgatory."

The Island contract expires with "Fans," and McLaren is breathing a sigh of relief. "It's a funny old label, Island," he says. "Chris Blackwell isn't a record man; he's a taste man. He likes buying pots of jam with special labels, and I was one of those pots. I feel like something Chris picked up at Harrods' food hall a couple of years ago, and I've been well and truly scarfed and eaten."

"He's a nice fellow," continues McLaren, "but I wouldn't recommend people to sign in that way if they want to sell a lot of records. I think U2 would have sold 10 times as many records if they'd been with

CBS."

Can Island sell "Fans," an unlikely prospect to begin with? McLaren has his doubts.

"I say to Island, 'I don't know why you're bothering,'" grimaces McLaren. "How the hell are you going to sell this record? Please tell me, because I certainly don't know." McLaren suggested a series of "Madame Butterfly" costume balls upon release of the first single, and did make a video for the song—which was promptly banned by the BBC and MTV. Now, the label has found a new angle.

"Market research suggests it's a 'females' record," frowns McLaren. "So they've decided to spend all the budget on making commercials for soap operas, and putting print ads in Vogue, next to the Gucci watches and Chanel No. 5."

The latest development on this hybrid record, though, is promising. McLaren reports that Broadway producer Joseph Papp was intrigued by the concept, and is considering turning "Fans" into a stage musical. "I always said the idea was good," smiles McLaren.



GO WEST

Britain's newest pop duo, Go West, is doing just that as their Chrysalis debut "We Close Our Eyes" moves up to number 60 on the Hot 100. Go West was formed seven years ago in London by Peter Cox and Richard Drummie, who took the common route of playing the local club circuit before signing a publishing deal with ATV Music.

In 1984, with the financial backing of manager John Glover, Cox and Drummie created demos of two songs hoping for an independent EP. The demos eventually led to a recording contract with Chrysalis. Go West's self-titled debut album, produced by Gary Stevenson, was released in February. Cox and Drummie play keyboards, guitar and bass on the album, and are backed by various musicians with whom they had worked over the years. A video for "We Close Our Eyes" was directed by Godley & Creme.

Go West is managed by John Glover, London; 01-486-8794.

TALENT IN ACTION

(Continued from page 49)

monic explosiveness but also with an uncharacteristic degree of discipline and lyricism. Blakey's Jazz Messengers retrospective was a trifle sloppy, and neither a Kenny Burrell/Grover Washington Jr. set nor Smith's closing segment, with Lou Donaldson and Stanley Turrentine alternating on saxophones, quite caught fire. But considering the scope of the event, "One Night With Blue Note" generally maintained an impressively consistent level of quality. All jazz concerts, regardless of length, should be this good.

PETER KEEPNEWS

WHITNEY HOUSTON
Sweetwaters, New York
Admission: \$12

LAST YEAR, Arista president Clive Davis introduced Whitney Houston to a national tv audience on "The Merv Griffin Show." The performance only confirmed the positive word-of-mouth that had been circulating about the singer for some time. This year, Arista has Houston's debut album to help spread the word, and it was this release that she was promoting at Manhattan's Sweetwaters supper-club, Feb. 12-16.

Houston doesn't disguise her immersion in the gospel values of Newark's New Hope Baptist Church, in whose choir she has sung and for which her mother, Cissy, is minister of music. The result is a vocal style that combines intensity and innocence, purity and worldliness—the same potent mixture heard in Aretha Franklin's best work. This approach is most effective for Houston on ballads, exemplified during the Sweetwaters set by "All At Once," a poignant Michael Masser/Jeffrey Osborne song, and "I Am Changing," the

voally demanding voyage of self-discovery from "Dreamgirls."

Houston isn't quite so distinctive on pop-oriented material, but still acquits herself well. Highlights of this kind in the show included "How Will I Know," reminiscent of the Pointer Sisters' call-and-response style, and "You Give Good Love," the mellifluous, midtempo item that is Houston's current single.

On two songs, "Take Good Care Of My Heart" and "Hold Me," she duetted appealingly with Gary Garland, her brother, who also handled backup chores with two other singers. The five-piece band offered solid support throughout.

At this point, intimate club settings are probably the best vehicle for Houston to communicate her soulful singing style and endearing personality. There's time enough for more ambitious venues, as her audience and reputation build.

ADAM WHITE

THE WHISPERS
PHYLLIS HYMAN
GLENN JONES

Beacon Theatre, New York
Tickets: \$20

THE BEACON THEATRE has been a busy venue lately as a mid-size alternative to Manhattan clubs and suburban arena settings. This triple bill filled the house for two shows Feb. 8.

The Whispers quintet and band last appeared locally at Radio City Music Hall in a satisfyingly tight, professional set. Their return, marked by the release of their latest Solar album, "So Good," was marred by the Beacon's poor sound and sloppy lighting. The group's set, however, while pure show biz and nearly unchanged since Radio City, is a showcase of West Coast-

style soul harmony. Led by a visibly ill Walter Scott and Wallace "Scotty" Scott, the group's vocals were impeccably smooth, especially with the ballads.

With producer Leon Sylvers, the Whispers have mined an appealing groove that began with the 1979 hit "And The Beat Goes On." That groove, as well as the strength of the backup singing, supported a sagging set undermined by Walter Scott's hoarse throat. He was unable to trade leads with twin brother, forcing "Scotty" to sing for most, if not all, of the 60-minute performance. The loss of their interplay was disappointing. There was no encore for the first show.

Phyllis Hyman shares a song with the Whispers on their current album, although she did not join the group on stage this evening. Hyman, while tall, beautiful and an energetic performer, delivers a blend of jazz, pop and passable r&b better suited to a smaller club setting. She was impressive, however, with a number sans microphone, and she also received a warm ovation for the Barry Manilow-produced ballad "Somewhere In My Lifetime" and the dance hit "You Know How To Love Me."

Second-time-around newcomer Glenn Jones scored points with a terrific set. He and backup singer Jenobia Jeter, both young gospel veterans, form a vocal and visual powerhouse. Jones admirably gives of himself completely on stage. Even less familiar material from the singer's 1982 debut EP was exciting, topped only by the better material offered on his current RCA release "Finesse." Jones' recent single, "Show Me," was a pleasing set-closer, and it prompted a (mostly female) audience sing-along.

HARRY WEINGER

PUBLICITY PRINTS
Lithographed On Heavy GLOSS Stock
BLACK & WHITE 8x10's
500 - \$55.00 1000 - 80.00
COLOR
1000 - \$376.00
Above Prices include Typesetting & Freight
Send 8x10 Photo - Check or M.O.

Full Color & B/W Posters
Composites - Cards - Other Sizes

Send For Catalog & Samples
ABC PICTURES
1867 E. Florida, Dept. BB
Springfield, MO 65803
(417) 869-9433 or 869-3456

19,200 SEATS

reunion arena
777 Sports Street
Dallas, Texas 75207
(214) 658-7070

Country Radio '85: In One Era And Out The Other

I'M GLAD AS HELL

Slump? Crossover country records are in a slump, and I'm glad as hell to see it. Two years ago a country music station couldn't go more than two or three records before something would come up in rotation that was heard on eight stations in town. That's not the case today, and while it certainly affects record sales adversely, for radio operators it's made us special again. I like listening to Steve Wariner and Earl Thomas Conley and knowing I'm not going to hear them on my AC FM. Now we're seeing all the ACs and top 40s playing basically the same songs and I'm delighted to be different.

ED WEISS, GM
WKIX Raleigh

SHARING LISTENERS

In San Francisco, the country core is important, but it's not big enough by itself. It's incumbent upon us (at KNEW/KSAN) to generate a tremendous amount of 'casual listeners' if we want to continue getting big numbers. Consequently I'm concerned when AC stations stop playing a great deal of crossover. The exposure rate of the product is lessened, so the interest in country music is lessened. Unlike some markets where exclusivity is a plus, here it's a necessity that we have a sharing of listeners with the adult contemporary stations if we're going to sustain the interest level we've enjoyed for the past few years.

JIM WOOD, National Program Director
Malrite Broadcasting, San Francisco

COUNTRY NOW BLANKETS THE COUNTRY

One very good indicator of the strength of country radio can be found in markets like Buffalo, or Boston where country stations have never done well. Look at Philadelphia. Traditionally country couldn't pull any numbers to speak of, but now WXTU has (a 3.7). In the past country did very well in some areas and didn't show in others. Now it's thriving almost everywhere. It's being done well and the state-of-the-art is better and I think we're going to see even further growth around the country.

LEE MASTERS, GM
KWEN Tulsa

Country radio is in a slump. Haven't you heard? You're dropping like flies. You mean you're not looking at Hawaiian War Chants as alternative programming? It looks like you're in pretty good company. No one we contacted was aware of the crisis, but come on, certainly you've read about it in the national magazines. It's the latest buzzword among the followers of fad. Country is over.

Truth is, country existed long before the rise of the "Urban Cowboy." Existed quite nicely, thank you. But some people aren't into history. Compare four years ago to today and bingo, the format has declined. We won't even mention record sales. Refer to the figures of a decade ago and there's still cause

By ROLLYE BORNSTEIN

brought us. Then again, we might. Country has always existed and so have the upswings and downswings. It's not about to change now. "From a dollars and cents point, country music never had it so good." The president of the CMA said that. Not in 1980. Exactly two decades earlier in 1960, Connie B. Gay shared those sentiments as he retired from the helm of the two-year-old organization formed during a country bullish 1958.

Calling for an immediate "crash program" on Madison Avenue, Gay was intent on acquainting agencies and time buyers with the potential of country music. (Billboard, Nov. 7, 1960). Five years later, a week rarely went by that didn't credit country with miraculous growth.

opinion at the Country Radio Seminar in 1973; Billboard's Claude Hall verbalized it in exactly the same way in 1965 after the CMA's country music programming seminar got his attention back then.

Probably the only thing as consistent as the music itself is the argument of modern versus traditional. Long before that subject broke the CMA into factions in 1975 with the formation of the ill-fated ACE, the Assn. of Country Entertainers, the topic was hotly debated. "You can't succeed in raising the ratings unless you gain new listeners to country music," said Chris Lane, PD of Chicago's WJJD in 1965. "And you can't do that by being a purist. I've heard the cry: 'Let's put country back in country music,' but you have to re-

MARKETING IS EVERYTHING

The big key for 1985 and the remainder of this decade lies in marketing. Especially in a specialized format like country or urban, the marketing is everything. KNEW, for example is being approached as an adult station with all the elements. It's like a necklace. The personalities, promotions, news and information are the beads and the music is the string that holds it together. KSAN is simply "More Music, Less Bull, KSAN 95 Stereo Country."

It didn't matter what I thought my stations were. The object was to discover the listeners' perceptions and reaffirm them. And what we found out was pretty obvious. Listeners to AM country, like any AM listener, thought of news, information and personality first. Not surprisingly, we shared a great deal of audience with news/talk stations.

On KSAN, just as you'd expect we found out that listeners perceived FM as "more music." You've got to first find out what your listeners expect and then you've got to reflect those expectations accurately in your marketing plans and that's not always as easy as it sounds.

JIM WOOD, National Program Director
Malrite Broadcasting, San Francisco

THE WORST IS THE WORD

The worst thing about country is probably the word country. The format itself is long past the point of the stereotypical country listener. It's still a matter of educating the advertiser to that fact. And one of our biggest allies in that is Arbitron's qualitative data. It's a real eye-opener. It kills all the preconceived notions about beer and pickup trucks and proves that country listeners are not only acceptable, but from a qualitative standpoint, very desirable.

NEIL MCGINLEY, PD
WKHX Atlanta

You're not a 'country station.' You're a radio station that happens to play country music.

WEEP Pittsburgh, 1974

NOW THEY'VE GOT A CHOICE

Today the real challenge for country radio, if it's going to remain a 25-54 buy, lies in attracting younger demos. Can we do that? I have my doubts. The tastes of people over 40 are obviously very different from 25, so what you come down to is two approaches: 1. Deciding if you want to be a 25-44 targeted station; or 2. Continue to be true to the 35-64 core. Comparatively you've got two choices which will sound dramatically different from one another, but no longer is it a case where the country station is the only such station in a market. Even in the smallest

(Continued on page 52)



for jubilation and merriment.

"Urban Cowboy" gave country radio the one thing it had been striving for for over two decades: equality with advertisers. No longer will Madison Avenue buy around you when you're the number two station in town and the buy is three deep. No more do you have to explain that your audience buys more than beer and pickup trucks—the latter heavily financed, of course.

Fact is, we may never again reach the kind of masses the artificial high of "Urban Cowboy"

"We're feeling an impact in sales of country music since (Newark's WJRZ) took to the air with its new format. Buck Owens and Sonny James were erratic in this market but now they're selling well," said one record exec (Billboard, Oct. 23, 1965). New York, however, would experience a reverse in that trend before WHN took up the country banner almost eight years later.

Country Music Has Come Of Age... said several people, come to think of it. Bill Anderson voiced the

alize that the hardcore country music fan will die off some day."

How much have things changed today? Where are we now? And just where are we going? What about that slump anyway? To find out, we took it to the people on the battleground. Program directors, music directors, general managers, group heads and consultants all concur. The word from the front lines has not changed significantly since the high point of 1980. It's been redefined a bit, but it still spells victory.

IMAGE PROBLEMS

If there is any slump, it's not with country radio or country music. It may be with the way country radio has approached doing business with the audience. It's embraced too much of the supposed lifestyle. During the urban cowboy craze it might have been okay to use a logo with a cowboy hat or boots but once that was over, stations continued to embrace that image and it made a lot of listeners very uncomfortable. Two thirds of my audience may not even own a cowboy hat. I have to wonder

how many people who say they don't like country today, really don't. Or is it what they don't like is what they think country is? It's an image problem many country stations are helping to create.

GREGG LINDAHL, PD
WSM Nashville

MARKET IT MASS APPEAL

I didn't know anything about country in 1980, but when we bought WZZK (Birmingham) we found the country life group—people who said they preferred country music—was the largest life group among adults 25-54 in

that market, so the direction was obvious to us. But even then at the height of urban cowboy, the concept behind WZZK was to build an AC station and market it like an AC station which played country music and was proud of it. We designed our logo to represent a fun, upbeat station which would absorb whatever format the listeners themselves imposed on it. We use the same logo at Y-94 in Syracuse—and that's an AC station.

DICK FERGUSON, President
Katz Broadcasting



Country Radio

(Continued from page 51)

markets there are usually two country stations, and with that competition the days of playing everyone from Jim Croce to Ernest Tubb are over. Back then they listened because you were the only country station they could hear. Now they've got a choice.

JAY ALBRIGHT, PD
KMPS Seattle

RELATEABILITY

Remember back in 1962? Don Gibson was established, Eddy Arnold was the hottest thing around, Chet Atkins was producing 'crossover' material and we had 'Countryopolitan.' I'm sure that wasn't the first time country reached beyond its core. Then again in '68, we had the Glen Campbell 'Goodtime Hour' on national tv. It's always been an ebb and flow. The mass audience goes through stages of interest, but compared to say AOR or easy listening I'm much more bullish on country music. It's been around since the '20s in this country, maybe before, and the thing that makes it so great then and today is its relateability. I don't see that changing at all.

JAY ALBRIGHT, PD
KMPS Seattle

RECOGNIZING THE PATTERNS

Country music suffered its worst loss nationally in 1974. KLAC was down, WHN was down. I remember one article that said, 'Is this the end of country in New York?' Prior to that in '73, 15% of a top 40 or AC playlist might have been country songs by artists like Charlie Rich. Suddenly by '75 those stations stopped playing it. Nine years later in 1983, AC was regularly playing country crossover product, and six months to a year later—it's gone. If you've been in this business long enough you begin to recognize the patterns.

DON LANGFORD, PD
KRAK Sacramento

IT'S AN ILLUSION

The numbers are misleading. When country became the panacea for dying AMs, a glut of stations jumped on the format. Obviously many of them abandoned it just as quickly. That movement causes the illusion that country is in trouble, but it just isn't the case. I don't say that from a standpoint of prejudice, because I'll put anything on the radio that sells, and right now my research tells me in several cases that country is still the answer.

BOB COLE
Cole/Ray Associates, Austin

When the seminar started (in 1970) country radio was still selling cow manure. A tight playlist then was 75 records.

TOM McENTEE
CRS 1982

WHERE WE CAME FROM

Everybody forgets where we come from. I remember in 1967 when WMQM (Memphis) went country and the format we shared most of our listeners with was gospel! Back then a paper like The Wall Street Journal wouldn't think of doing a story—good or bad—about country's future. We're still a format built around a loyal core, but today that core is not only larger, it's definitely more upscale. We're in a position now we never dreamed we'd reach in 1967.

LES ACREE, PD
WGKX Memphis

It was just after the Beatles hit and we were thinking 'now what?' Many people in the Midwest were second generation southerners—it seemed like all they taught them down South was 'Reading, Writing, and Route 21 North!' They came to the industrial cities for work and settled, but their roots were still country. I had been a top 40 jock and I didn't make any pretenses about wearing a hat and boots—people can tell when you're phony, but we put together a professional country station without 'Beaufort here, on a Saturday Mornin'' talking with a twang, and the listeners reacted imme-

diately. It was just after the Beatles hit and we were thinking 'now what?' Many people in the Midwest were second generation southerners—it seemed like all they taught them down South was 'Reading, Writing, and Route 21 North!' They came to the industrial cities for work and settled, but their roots were still country. I had been a top 40 jock and I didn't make any pretenses about wearing a hat and boots—people can tell when you're phony, but we put together a professional country station without 'Beaufort here, on a Saturday Mornin'' talking with a twang, and the listeners reacted immediately.

Hopefully before we reach a crisis point we'll attract a broader audience. If we haven't? We'll

ment each book with everybody else, but we haven't had a bad book since we've started.

The music speaks for itself, but the main ingredient we have is our mixes. We can play a Tom Jones or a Roy Acuff—he only comes up every six months—because we never get too far away from our basic programming. Sometimes I think all the consultants get together in Hawaii, swap ideas and use the same concept all year long. Their basics are good, but no one knows the market like you and your fellow personalities. You've got to control the final product in-house based on gut feeling.

BILLY PARKER, PD
KVOO Tulsa

IS ANYBODY LISTENING?

There were 18 currents when I became music director. In 30 days that went to 38. I added five more this week. I can't tell you we should play 100, but if there are 50 great records we'll play 50. If there are 12 we'll be obligated to have a very tight list of 12. Research has taken us into a vicious cycle. I'm alarmed at the number of people in responsible positions who don't ever listen to the records.

KEN SPECK, MD
WIRE Indianapolis

PLAY THAT SONG AGAIN

When I got to New York, the station was using the proverbial 60-plus playlist, with the two motivators that probably influenced most stations to use that tactic: 1. They believed the listeners were a smaller group of very loyal people who would be with them for long periods of time because they liked to hear a lot of good different music; and more importantly, 2. They believed there was a lot of good different music out there to play.

My research background (at Group W's KDKA Pittsburgh) told me that adults are only familiar with a very small number of currents and were much happier hearing a song they liked two or three times than hearing two or three different songs they didn't like.

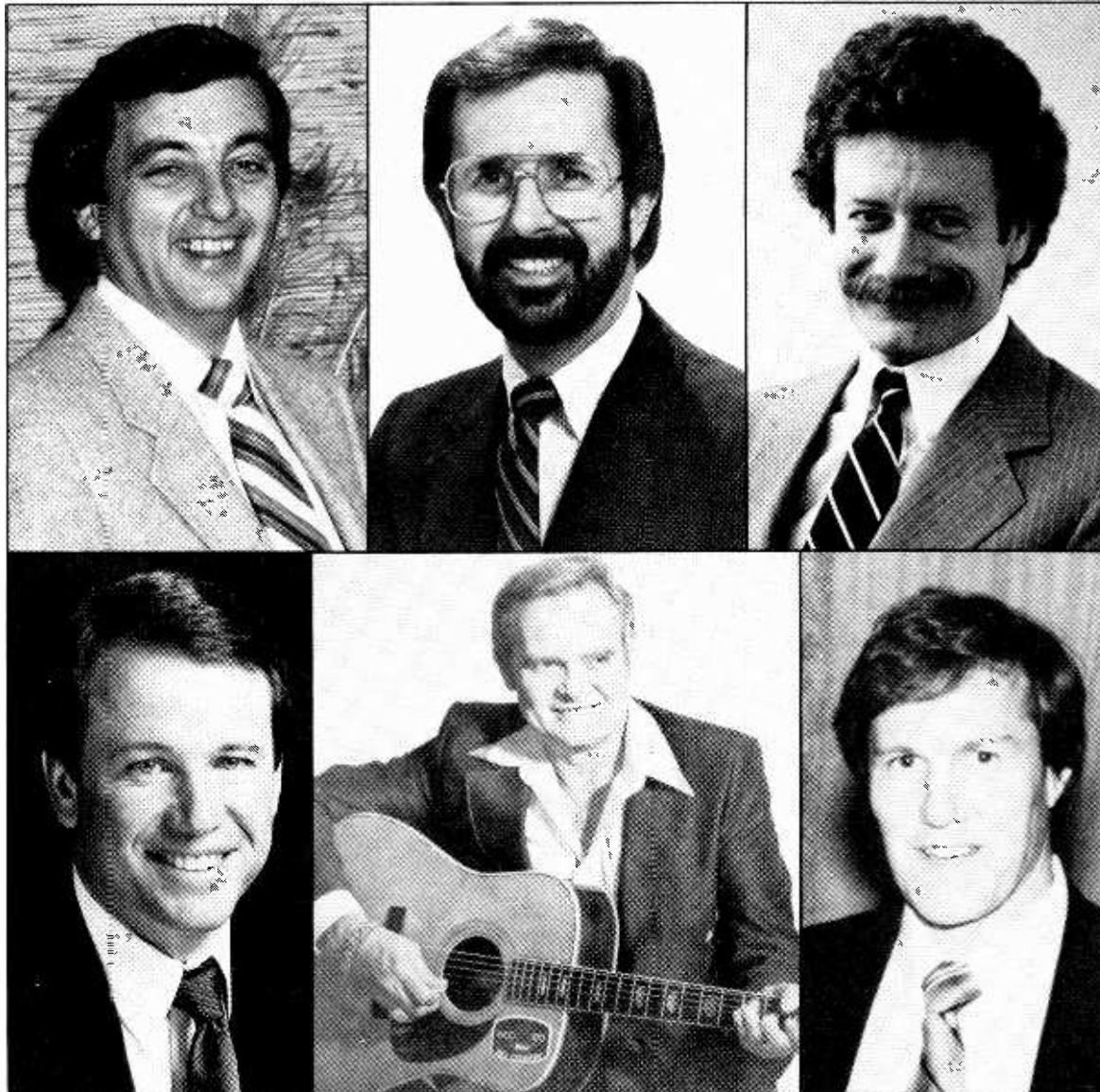
ED SALAMON, Exec. VP/Programming
The United Stations, N.Y.

The WMAQ (Chicago) concept of doing market research, instead of being hyped by artists and promotion men, drew both praise and criticism. With many however, it was a 'wait and see' attitude.

COUNTRY RADIO SEMINAR
1975
(Billboard, March 29, 1975)

IT WOULDN'T TEST WELL

Research? I put a record on and 26 of the 28 phone calls I receive the first time it's played are positive. I play it the next day and out of 57 callers 54 are positive. I hear from retailers that there's been a run on three record stores. That's research. And



Top row, from left: Les Acree, WGKX Memphis; Larry Daniels, KNIX Phoenix; Lee Masters, KWEN Tulsa. Bottom row, from left: Dick Ferguson, Katz Broadcasting; Billy Parker, KVOO Tulsa; Jay Albright, KMPS Seattle.

diately.

ALL-DAY LISTENERS

Back in 1963 the country station was the daytimer at the low end of the dial. Like black it was one of two specialty formats in the market. The listeners were the prototypes in both cases. The products were those identified with the station. The jocks characterized the country image, and after their four hour shift they'd be the evening's entertainment performing country songs on the back of flatbed trucks. You didn't have many listeners, but those who were there were there all day.

STEVE WARREN, PD
KKYX San Antonio

WITHOUT A TWANG

In 1964 I took WSLR (Akron)

KEN SPECK, MD
WIRE Indianapolis

I'm a big fan of Olivia Newton-John, but she isn't country.

BARBARA MANDRELL
CRS 1975

CRISIS POINT

There are some legitimate questions about the musical transition country will be going through in the future and I'm not talking about the old modern versus traditional arguments. Country radio today is trying to be as competitive as possible by using proven product, in other words familiar music which will draw the most people to the format. We've all learned that repetition

be at another low point in the cycle. But country has such deep roots regardless of when that low arrives the cycle will change and things will again be on the rise.

BOB COLE
Cole/Ray Associates, Austin

IT'S IN THE MIX

In our market, some of the ACs are going back to playing some country crossover product again. Maybe our number one share (14.1 overall, with easy listening KBEZ number two at 10.2, followed by another country outlet, KWEN, in third place at a 9.9) has something to do with it. We're still playing 70 currents and we have a library of 4,000 oldies. I'm not saying that will always work; we sweat diary place-

that's what happened with Bill Anderson's 'Wino The Clown,' a record the PD didn't want to play because it wouldn't 'test well.'

KEN SPECK, MD
WIRE Indianapolis

OUT OF TOWN, OUT OF TOUCH

I noticed a change in the type of person programming country music about five years ago when I went to the seminar and this new PD came up to me and mentioned he was sorry Jim Reeves was out of town because he really wanted to see him. When I told him (of Reeves' death several years ago) he acted as if it had just happened. When a music director or program director doesn't care enough about his product to learn about it to that extent, he shouldn't be involved in choosing music.

BILLY PARKER, PD
KVOO Tulsa

CREATIVITY WILL AGAIN SURFACE

This is the first time since I got involved in country radio in 1961 that I've seen anything but tremendous growth and I think this leveling off period is very necessary. When you're successful you become very complacent and boring and that's exactly the case with many country radio stations today—whether it's '3 in a row' or '326 in a row' and even more so with the product coming out of Nashville.

Producers have become predictable when we need stars and excitement. But now that things aren't quite as easy, I think you'll see record companies rising to the occasion. Creativity will again surface. New stars will emerge, and I think 1985 or '86 at the latest will be another banner year for country radio.

LARRY DANIELS, PD
KNIX Phoenix

TOO COUNTRY

Today WHN has higher shares than it did five years ago and that is certainly not the direction of AM itself. We've got better cumes and better time spent listening, but if country radio has suffered a decline it might be due in part to the product coming out of Nashville. There's less cross-over and more traditional sounds, which are fine for the core audience and play well in many markets, but it may be driving away some people who use us as a third or fourth choice.



Bob Cole, Cole/Ray & Associates.

We've kept the balance by playing more familiar non-current product and going out on a limb playing the recent John Denver

which no one else did, but it fit the sound we were looking for.

JOE RAAB, PD
WHN New York

NOT COUNTRY ENOUGH

Country radio and country music has leveled off at a much higher plateau than before the

urban cowboy era. Today there's actually concern from some agencies that we're not country
(Continued on page 56)

Your Country's calling.

Music Country Radio Network puts your listeners on the line with their favorite country music stars.

Music Country Radio Network has it all! The winning mix of country music and information, with call-in conversations between your listeners and country music's biggest stars...all live from Music City!

With Music Country Radio Network, you'll have quality programming all night long at lower cost. Your nights will be more sell-able, your profits greater, so see us at Country Music Radio Seminar XVI, March 7-9, 1985, at the Opryland Hotel in Nashville. We'll be looking for you in Suite 4101 with full information.

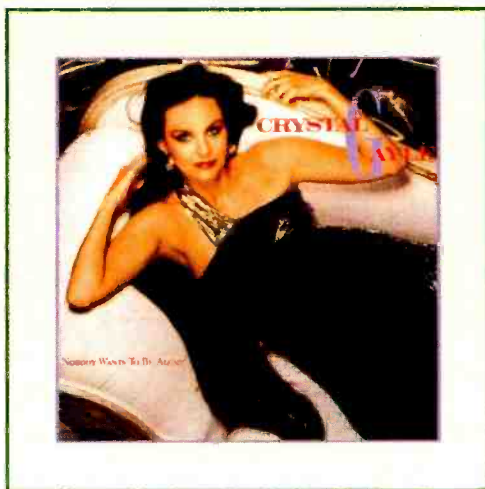
Music Country Radio Network... the only program of its kind and the only place to be in the country at night!

For more information, contact Jeff Lyman at (615) 889-6595.



Warner Country!

THE BEST MUSIC YOU CAN BUY

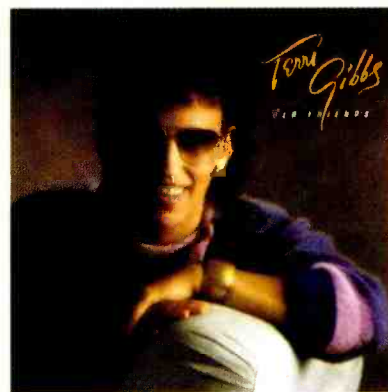


Crystal Gayle

NOBODY WANTS TO BE ALONE 1-4-25154

With production by Jimmy Bowen for Lynwood Productions and Michael Masser; Directed by Crystal Gayle

Crystal is the only name that could do justice to her voice. Watch for her Album Flash on Cinemax, premiering Feb. 27 and showing March 3, 8, 17, 21, 24 and 30. The LP's first single is "Nobody Wants To Be Alone" 1-29050



Terri Gibbs

OLD FRIENDS 1-4-25209

Produced by Steve Buckingham for Steve Buckingham Productions and Jim Ed Norman for JEN Productions, Inc.

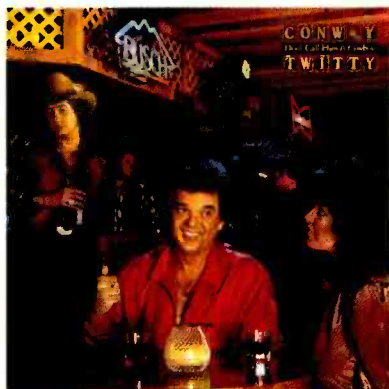
Singer, songwriter and musician—Terri Gibbs has it all. This album has been a long time coming, but you'll agree that it was worth the wait. The first single is "A Few Good Men" 1-29056

Conway Twitty

DON'T CALL HIM A COWBOY 1-4-25207

Produced by Conway Twitty, Dee Henry and Ron Treat for Twitty Bird Productions, Inc.

The master has done it again. Conway's latest album is sure to please old fans and win new ones. The first single is "Don't Call Him A Cowboy" 1-29057



John McEuen

JOHN MCEUEN 1-4-25266

Produced by John McEuen

One side of John McEuen's first solo album is traditional country; the other side is stunning bluegrass. The first single is "Blue Days, Black Nights" 1-29060

WHERE THE MUSIC MATTERS



© 1985 WARNER BROS. RECORDS INC.

enough. They can buy an AC station when they're looking for that audience. Country can offer advertisers a group of listeners ad-

vertisers can't reach anywhere else.

BARRY MARDIT, PD
WWWW Detroit

THEY'LL BUY THE FORMAT NOW

When I first took a trip to New York to visit advertisers repre-

sented KLAC (Los Angeles) in 1974, they laughed at me. By '76 country was the hottest thing. Today, from a national standpoint, country is an accepted format. Even if they won't buy my station they will buy the format. The idea of beer and white t-shirts as the only things a country listener buys is long over.

DON LANGFORD, PD
KRAK Sacramento

TRANSTAR #1 In Country

KCKN, Roswell, New Mexico is just one of over 80 stations carrying Transtar's Country format via satellite in its nine station market. Here's what it's achieved in its first year:

Roswell, NM Birch Share Fall 1984, Persons 18+	
Mon-Fri 6A-10A:	#2
Mon-Fri 10A-3P:	#1
Mon-Fri 3P-7P:	#1
Mon-Fri 7P-Mid.	#2

Darrell Picou, General Manager of KCKN says it best: "KCKN changed format and call letters in June of 1984. We signed on with Transtar's Country format against two established country stations. In just six short months, we have moved out front 'by a country mile.'"

Would you like ratings like this in your market? Call us now.*

1-800-654-3904



*or come see us at the Country Radio Seminar.

APOLOGIES ACCEPTED

A lot of metropolitan stations in the early '70s had sales departments who were not comfortable with the formats themselves. They apologized for the format, and on the air more often than not the jocks were apologizing for the music. On the other hand, some 'traditional' country stations were unable to function in a non-country environment. How can they make new people, listeners, advertisers come to them if they don't go to where they are? It's important to know about sports, theatre, even the ballet in some markets. It's not one-dimensional.

STEVE WARREN, PD
KKYX San Antonio

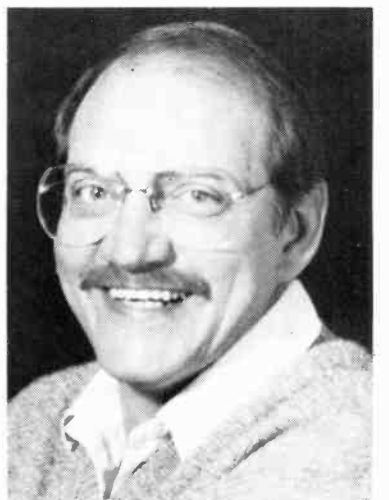
We are not in the radio business. The business we are in is the advertising business, and that's the only business any radio station should be in.

DAVE SHEPHERD
KRES Moberly, Mo.
CRS 1983

IT'S LOCAL BUSINESS IN N.Y.

Remember, national advertisers in other cities, are local advertisers in New York. If people on Madison Avenue heard about people like Willie Nelson or Waylon Jennings in 1976, they heard about them on WHN. When we went from 14th place to second in our target audience, 25-49 adults, we made headlines in the business section of The New York Times. And I've got to think, not because I was there, that the influence of a successful, professional country station that the agencies on Madison Avenue could hear, contributed to making a lot of people who controlled national dollars much more comfortable with the format.

ED SALAMON, Exec. VP/Programming
The United Stations, N.Y.



Ken Speck, WIRE Indianapolis.

NO WASTE

Country is a long term format that has its own distinct lifestyle group which is both loyal and active. They really do show up at advertisers locations. While the size of that group may vary depending upon where the excitement is in music at the time, there will always be a solid country life group. Since the core of that group is 25-54, there's very little waste, demographically, and unlike news/talk, AOR or easy listening for instance, country is not an age oriented format. You won't find men 18-24 listening to beautiful music, but with country, even though the core may be 30-50 you will find a lot of younger demos, even some teens.

DICK FERGUSON, President
Katz Broadcasting

MORE CARS THAN TRUCKS

We don't sell by the book. We're number one now but next time we may not be. We sell on the basis that we can move product because we're a good station and we've proven that point since 1971. Even the highest calibre client has seen what we can do. We're selling everything from lawn mowers to fur coats. Ernie Miller Pontiac/GMC is one of our biggest advertisers and we sell a lot more cars for him than we do trucks.

BILLY PARKER, PD
KVOO Tulsa

HORSES ON MADISON AVENUE?

People who listen to country radio in New York are not transplanted Southerners. They're New Yorkers. To say that country people do this or like that doesn't apply. I haven't seen any horses on Madison Avenue. You can't generalize about an audience banded together by a love of country music.

ED SALAMON, Exec. VP/Programming
The United Stations, N.Y.

THE FORMAT'S NOT THE ISSUE ANYMORE

We're selling WHN in combination (with top 40 formatted WAPP New York) because we feel the format is not the issue here. Today's advertiser is more sophisticated. WHN is evaluated on its ability to deliver total non-duplicated audience, not format ramifications. I can see where the format could be a problem in another market, but here when we've got the numbers we'll get the buy.

GARY STEVENS, President
Doubleday Broadcasting, N.Y.

PERSONALITIES SELL PRODUCTS

There may always be some tunnel vision or prejudice from Madison Avenue about country, but the broad identity we established (during the urban cowboy era) continues because advertisers have found that country personalities do sell their products. This is the first year since the

Second World War that more people are leaving the work force than are entering it. This large group has more time and income than most, and country is very effective at delivering them. We've got a lifestyle to sell here, and country is telling a very attractive story.

JAY ALBRIGHT, PD
KMPS Seattle

LIKING YOUR LISTENERS

It just seems that so many people who deal in country music today truly don't like their listeners. Many PDs come from other formats and they don't have the empathy they should have. The country core has a different val-

Music was secondary, so when I took the job (programming country formatted WEEP in Pittsburgh), my impression of a country listener was a "Pittsburgher." Whether someone liked one kind of music or another, if they lived in the same city, they shared as much in common with any one else in that city. Good radio of any format reflects the experiences of the listeners. The fact we happened to play country music was always secondary.

ED SALAMON, Exec. VP/Programming
The United Stations, N.Y.

FROM WHENCE IT CAME

Some people overestimate the needs of the audience. One reason some continuous country stations did well at first was that they played the greatest amount of music. Then the numbers came and the PD said, 'hey, it's time for the station to 'grow up' and on went the personalities and news and down went the ratings. It's a self-destructive mechanism. The staff may have been bored by the approach, but the listeners weren't. It's easy to forget what made you a success in the first place.

JIM WOOD, National Program Director
Malrite Broadcasting

WARM AND FUZZY

If you do your job and hire good people who understand your philosophy and know your market your only responsibility as a PD is to create the atmosphere for them to be creative. You've got to be community involved and knowledgeable about your product. The magic will never be in '3 in a row,' you can get that listening to tapes. Country radio has to be warm and fuzzy. It's communicating while still playing the music.

KEN SPECK, MD
WIRE Indianapolis

Audiences are loyal to country music—not to country radio stations.

BILL FIGENSHU, Viacom
CRS 1981

FOLLOWING IN TOP 40'S FOOTSTEPS

Country seems to follow in the footsteps of top 40 to a great degree. Remember back in the late '60s when underground was coming in and top 40 was losing because it had become extremely predictable? Nothing new or exciting was happening with the format and they gave their listeners away. As we continue to refine country to the point where more and more restraints are imposed in the name of good programming we're losing some of the heart of country which was a big draw to the format in the first place.

BILL TAYLOR, Country Consultants
Payson, Ariz.

FEWER STATIONS EQUAL FEWER SHARES

We're so much like lemmings in this business. A lot of people are now dropping out of AOR into top 40. Some stations abandoned disco a few years ago for country. At any time you can point to a new hot format. Today, certainly we have fewer country stations than we did three years ago, and any time you have fewer stations offering a format you'll see a share or two less overall. But the country stations that have stayed with the format are still thriving.

LEE MASTERS, GM
KWEN Tulsa

NEW COMPETITION

If country is suffering today, I don't think it's because of anything it did. There's a brand new shiny kid on the block called top 40 radio that people are turning to. It's new competition again, and it's creating a lot of interest. That's difficult to combat as a PD, but if you're satisfied that you're doing things as well as you should, my advice is: Don't Change Anything!

ED SALAMON, Exec. VP/Programming
The United Stations, N.Y.

CREDITS: All editorial by Rollye Bornstein, Radio Editor; Logo box design, Anne Richardson-Daniel.



Top row, from left: Gregg Lindahl, WSM Nashville; Bill Taylor, Country Consultants, Payson, Ariz; Barry Mardit, WWW Detroit. Bottom row, from left: Joel Raab, WHN New York; Steve Warren, KKYX San Antonio; Gary Stevens, Doubleday Broadcasting.

ue system than a top 40 or AC listener, and they can perceive it when you don't respect their feelings. Actually that's true with any format. Why do you think that WCCO (Minneapolis) is such a powerhouse? They care about their core and they're consistent in their attention to detail. They'll track down a country agricultural agent to answer a listener's question about a casual comment on the midday show. That takes time, staff and effort but it pays off.

BILL TAYLOR, Country Consultants,
Payson, Ariz.

IT'S RADIO FIRST

My interest was always radio.

The CMA awards of last October were not as we know country to be.

JEAN SHEPARD 1975

BEYOND THE MUSIC

When I was at WHK, one of the reasons we did so well was we had personalities who appealed to people who didn't necessarily like country music. The music can take you so far, but if you're going to cross beyond that point, you've got to be more to the listener. If you have the top personality in your market, even a casual fan will tolerate a Merle Haggard.

JOEL RAAB, PD
WHN New York

SUBTLE POINTS

One of the problems with the 'continuous country' type approach is in the mood it sometimes inadvertently creates. Radio is used by many people as a mood enhancer, and at times the mood of country music reflects a loneliness and sadness. Most PDs in the past combatted that tone by making the station fun and exciting. The personalities were up and related to the audience. It's a subtle point, but many of the converts who went into country for a quick fix didn't understand the subtleties.

JAY ALBRIGHT, PD
KMPS Seattle

Organizers Expect 800 Attendees

RECORD TURNOUT SEEN FOR RADIO MEET

By EDWARD MORRIS

NASHVILLE Despite the much-talked-about downturn in country music's popularity, the Country Radio Seminar is looking toward record registration for its 16th annual meeting at the Opryland Hotel here. The 1984 seminar drew 751; officials predict about 800 will attend this year.

The event begins Thursday (7) and runs through Saturday (9). Programming pioneer Gordon McLendon will present the closing address.

Scheduled to perform on the seminar's New Faces Show Saturday evening (9) are MCA/Curb artist Craig Dillingham, Vince Gill (RCA), Mark Gray (Columbia), Becky Hobbs (EMI America), Ed Hunnicutt (Perman), Carl Jackson (Columbia), Mason Dixon (Texas), Pinkard & Bowden (Warner Bros.),

John Schneider (MCA) and the Wright Brothers (Mercury).

Unlike last year's New Faces Show, this year's program will not be videotaped for syndication. The length of last year's show and the obtrusiveness of the taping drew considerable criticism. Frank Mull, executive director of the Seminar, maintains that the taping extended the length of the show by no more than 15 to 20 minutes. He contends that the real causes of delay were the several stage changes necessitated by the self-contained acts performing and the turgid traffic movement during dinner brought on by open bars in the room. The two-hour version of the show was ultimately syndicated in 129 markets by Multimedia.

Again this year, the Country Music Assn. will present a series of six Music Industry Professional Seminar (MIPS) sessions to coincide

with the other instructional activities. In all, registrants will be offered nearly 30 separate speeches, presentations and panels.

Al Greenfield, president of Country Radio Broadcasters, sponsors of the seminar, says that country music is still broadening its exposure—a movement he says he applauds, but one that is making country radio work harder for its advertising dollars. As examples of the expanding market, he cites the FCC's opening up of 650 additional FM channels, the spread of The Nashville Network and the increased popularity of country music on network tv specials.

"A lot of money once earmarked for radio is going elsewhere," Greenfield says, "which means that we have to be sharper and quicker." Greenfield is expected to amplify his observations about competition when he gives his welcoming address Friday (8).

The Nashville-based heads of MCA, RCA, Warner Bros., CBS and Capitol/EMI America will all put in appearances at the seminar, as either panelists or moderators. Recording artists slated to speak to registrants include Gail Davies, T.G. Sheppard, Ed Bruce and John McEuen.

Conceding that programmers of country radio stations have generally been less than adventurous, Mull nonetheless argues that record companies must take their share of the blame for any sales decline. "I think records sell when you put them in the stores, and I think the labels should have a commitment to put the records in the stores in a timely fashion related to the airplay," he says.

"Country radio probably diluted
(Continued on page 62)

Fast Start for MTM Group Firm Signs 13 Writers, Five Acts

NASHVILLE Living up to its promise of establishing its name in Nashville, the MTM Music Group has already signed 13 writers and five acts to its publishing and label operation.

The first single shipped under the new Capitol-distributed MTM Records logo is Judy Rodman's debut, "I've Been Had By Love Before."

Since the Los Angeles-headquartered entertainment firm opened here last October, principals Alan C. Bernard and Howard Stark have been meeting the challenge of building rosters for both divisions.

Signed songwriters are Rick & Janis Carnes, Mac Gayden, Hugh Prestwood, Holly Dunn, Melba Westmoreland, Mike Ragogna, Billy Aerts, Nick DiStefano, Ron Miller, Radney Foster, Judy Rodman and Bill Thornbury. Chief executive officer Bernard emphasizes that MTM is concentrating equally on pop, rock and country chart activity and has chosen writers whose talents cover these bases.

Following the February release of Rodman's single, MTM Records will ship a second release by a country group called the Debonaires, winners of the 1984 Wrangler Country Showdown. Also signed to the label are an 11-piece black dance/r&b band, the Voltage Brothers; Belle, a four-piece female country group; and writer/artist Holly Dunn. MTM in-house executive Tommy West is producing Rodman, Belle and Dunn.

Signing established artists is not going to be a priority for MTM, according to Bernard. Experimentation, on the other hand, is.

"The money you have to spend on signing one major name act can be better spent developing two or three new acts," he says. "Plus, it's a lot more fun creatively."

MTM's deal with Capitol is a pressing and distribution agreement. National promotion for all the label's music product is handled by Bruce Shindler through teams of independents across the country.

NASHVILLE SCENE

by Kip Kirby



"THE CITY OF NEW ORLEANS," as most people know, is a song about a train. The Steve Goodman classic has been a hit twice: once for Arlo Guthrie, more recently for Willie Nelson.

Nelson's involvement with trains goes beyond "The City Of New Orleans," however. Nelson donated part of his ticket sales for a recent New Orleans concert to help save the Gulf Coast Limited. The Limited, an Amtrak line which ran daily from Mobile, Ala. to New Orleans, was shut down Jan. 6 when the state of Mississippi failed to guarantee continued funding.

Prior to this, the Gulf Coast Limited had been financed by the

Willie Nelson is tracking down the funds to save a train

states of Louisiana, Mississippi and Alabama, acting as the Rapid Rail Transit Commission. As part of the mounting campaign to return the much-lamented Limited to service, a single is being released, "The Little Train That Could If Mississippi Would," and proceeds from its sales will go toward restoring funding for the Limited.

IT'S BILLED AS the "Super Duper Country Cruise" (their name, not ours), and it's due to set sail April 29 for the Bahamas. That may seem like a long way off, but these things book up early—and in this kind of weather, it never hurts to think spring.

The five-day cruise will have Johnny Lee, Lane Brody and Moe Bandy on hand to keep you entertained. This is the second such "Super Duper Country Cruise," the first one having showcased John Anderson, George Jones and Leona Williams in December. Sound like fun, sailing the seas with your favorite country artists? Then contact 1-800-223-4375 or (615) 327-9170 for details.

The Oak Ridge Boys have been named honorary chairmen of the National Committee for Prevention of Child Abuse. The Oaks' role will be to promote awareness of the tragedy of child abuse, and to make educational materials available through the group's fan club newsletter.

The Oaks' 1985 tour book will contain a tear-out information request form bearing the address of the National Committee for Prevention of Child Abuse. Since the

Oaks' tour book is one of its biggest merchandising items, sold both at the band's concerts and through its fan club, this ought to bring the NCPA excellent response. For five years (1979-83), the Oaks hosted their own "Stars For Children" celebrity benefit in Dallas to help this same cause, raising more than half a million dollars through their efforts.

THE JUDDS have been profiled by New York's prestigious Rockbill magazine—unusual for a country music act... Ray Charles has been added to the all-star cast of CBS artists who are headlining Radio City Music Hall Thursday (7) as part of The Nashville Network's second anniversary... Sawyer Brown's touring bus caught fire during a brief rest in Nashville and was demolished in the blaze. Trouble in the generator apparently caused the flames, which also destroyed all of the group's stage wardrobe and a number of its instruments. Ironically, Sawyer Brown was resting up for a few days between dates on its current Kenny Rogers/Dolly Parton tour—and the first payment on the bus was due this month.

EVERYONE WHO WATCHES Showtime's "Hollywood Top Ten" cable show or "Entertainment Tonight" is familiar with Bill Harris, celebrity reporter. But many people probably don't realize that Harris is one of the background singers on David Frizzell's single, "No Way Jose"—or that he joined Frizzell onstage at the Palomino recently to help him through a number or two! How did he get there? Harris says they've been friends since they met one night backstage in Nashville at the Grand Ole Opry.

Harris also was a big fan of the late Ernest Tubb and liked to keep a framed photograph showing them together within camera range when he taped his Showtime program. "Just in case the Texas Troubadour happened to be watching," says Harris. Which all goes to show that you never can tell where a country fan will surface—even in Hollywood.

SIGNINGS: CBS singer/songwriter Keith Stegall to ASCAP... Jacky Ward to Touch Of Class International for booking... Vern Gosdin to Buddy Lee Attractions for booking... Razy Bailey to Top Billing International... David Frizzell & Shelly West depart ICM and join McFadden & Associates for booking representation... Comedian Gallagher to Dan Wojcik of Entertainment Artists for special events.

★ Thanks DJs - for all your support! ★

Margo Smith

A.J. Masters

"TAKE YOUR MEMORY WHEN YOU GO"

NEW RELEASE

"YOU TAKE A LITTLE BIT OF IT HOME"

Bermuda Dunes Records

40655 JEFFERSON
BERMUDA DUNES, CA 92201
(619) 345-2851

BOOKING:
ANN (WHITEN) TANT
Touch Of Class International
615-327-3777

47 MUSIC SQUARE EAST
NASHVILLE, TN 37203
(615) 329-4496



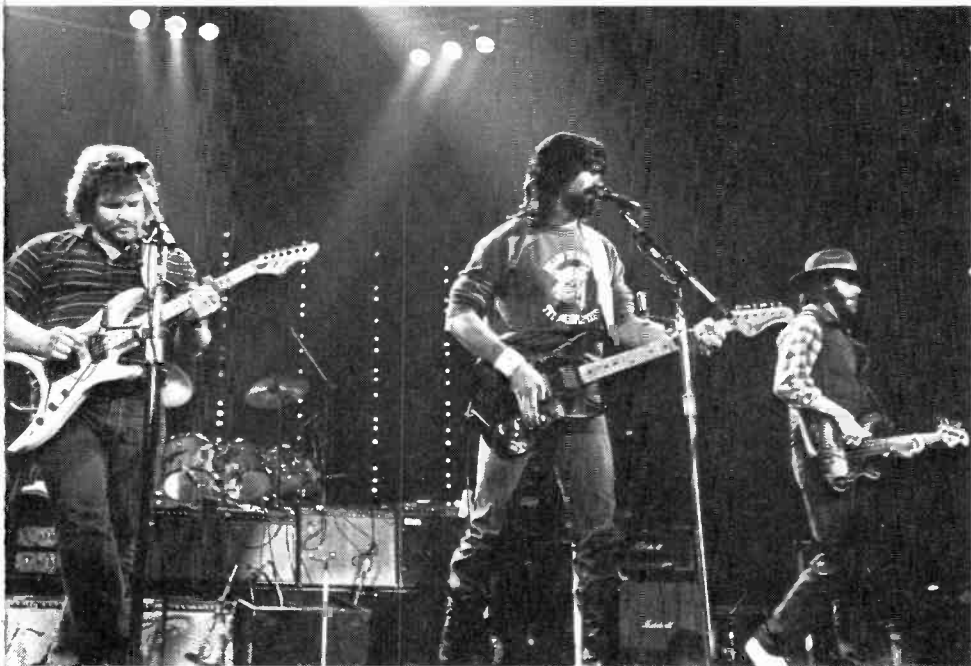
See This, Jim Ed? John McEuen of the Nitty Gritty Dirt Band, seated, points out something in his new solo contract with Warner Bros. Records to Nashville label chief Jim Ed Norman. The first album under the pact is entitled "John McEuen."



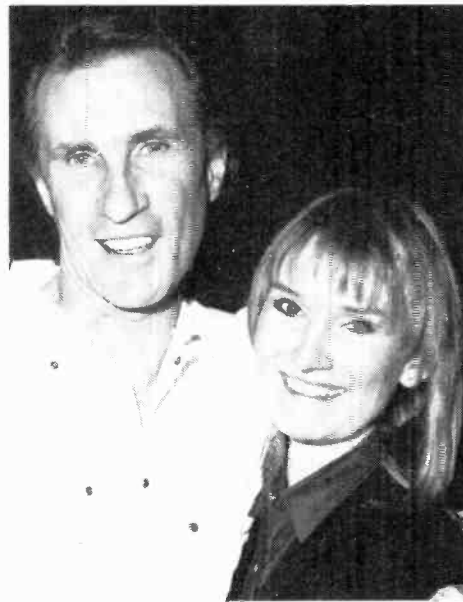
Two Sing Four. Jeannie and Royce Kendall duet on their newest single, "Four Wheel Drive." The Kendalls' upcoming album, "Two Heart Harmony," reunites them with original producer Brien Fisher, who earned them a Grammy with "Heaven's Just A Sin Away."



On the Road. Mark Gray and Tammy Wynette, who are now touring together for their new duet single, "Sometimes When We Touch," perform the song on the recent Music City News Songwriters Awards show.



Wild Reception. Alabama surprises the audience at Nashville's recent Volunteer Jam. The band debuted tunes from its new "40 Hour Week" album.



Label Pals. RCA artists Bill Medley and Gail Davies share a hug backstage at Nashville's Municipal Auditorium at the recent Charlie Daniels Volunteer Jam.



Sue Brewer Fund. Waylon Jennings greets Kathy Hyland, regional director of the Songwriters Guild Foundation, and Gary Gray, the first writer to receive free Nashville studio time through the new Sue Brewer Fund. Jennings set up the fund to aid songwriters last year.



Lots of Whites. Following a recent performance in Nashville, the Whites greet backstage visitors. From left are Buck White and his wife; Dick Whitehouse of Curb Records; Sharon White; Bruce Hinton, senior vice president and general manager, MCA Records Nashville; and Cheryl White.



Hard Rock Country. Ricky Skaggs, right, becomes the first country artist to have an instrument displayed at New York's Hard Rock Cafe. Skaggs' mandolin, which he is shown presenting to Hard Rock Cafe vice president Eric Crisman, joins such display items as Les Paul's guitar and Stevie Wonder's sunglasses.

HOT COUNTRY SINGLES

©Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL	
1	3	5	14	MY ONLY LOVE	1 week at No. One	◆ THE STATLER BROTHERS J.KENNEDY (J.FORTUNE)
2	2	4	16	MY BABY'S GOT GOOD TIMING		DAN SEALS K.LEHNING (D.SEALS, B.MCDILL)
3	4	7	14	CRAZY FOR YOUR LOVE		EXILE B.KILLEN (J.P.PENNINGTON, S.LEMAIRE)
4	5	6	15	A LADY LIKE YOU		GLEN CAMPBELL H.SHEDD (J.WEATHERLY, K.STEGALL)
5	8	13	13	SEVEN SPANISH ANGELS		◆ RAY CHARLES WITH WILLIE NELSON B.SHERRILL (T.SEALS, E.SETSER)
6	7	12	13	WHAT I DIDN'T DO		STEVE WARINER T.BROWN, J.BOWEN (W.NEWTON, M.NOBLE)
7	11	16	12	CRAZY		◆ KENNY ROGERS D.FOSTER (K.ROGERS, R.MARX)
8	9	11	15	WHAT SHE WANTS		◆ MICHAEL MARTIN MURPHEY J.E.NORMAN (K.CHATER, R.ARMAND)
9	10	14	12	YOU'VE GOT A GOOD LOVE COMIN'		LEE GREENWOOD J.CRUTCHFIELD (D.MORRISON, J.SILBAR, V.STEPHENSON)
10	13	18	10	WALKING A BROKEN HEART		DON WILLIAMS D.WILLIAMS, G.FUNDIS (A.RUSH, D.LINDE)
11	12	17	14	SHE USED TO LOVE ME A LOT		DAVID ALLAN COE B.SHERRILL (K.FLEMING, D.MORGAN, C.QUILLEN)
12	14	19	10	COUNTRY GIRLS		JOHN SCHNEIDER J.BOWEN (T.SEALS, E.SETSER)
13	15	22	10	HONOR BOUND		EARL THOMAS CONLEY N.LARKIN, E.T.CONLEY (C.BLACK, T.ROCCO, A.ROBERTS)
14	17	23	9	HIGH HORSE		NITTY GRITTY DIRT BAND M.MORGAN, P.WORLEY (J.IBBOTSON)
15	16	21	12	HALLELUJAH, I LOVE YOU SO		GEORGE JONES WITH BRENDA LEE B.SHERRILL (R.CHARLES)
16	19	24	10	THE FIRST WORD IN MEMORY IS ME		◆ JANIE FRICKE B.MONTGOMERY (P.ROSE, M.A.KENNEDY, P.BUNCH)
17	20	25	10	ROLLIN' LONELY		JOHNNY LEE J.BOWEN (J.D.MARTIN, G.HARRISON)
18	21	26	8	I NEED MORE OF YOU		THE BELLAMY BROTHERS D&H BELLAMY, S.KLEIN (D.BELLAMY)
19	1	2	16	BABY BYE BYE		GARY MORRIS J.E.NORMAN, G.MORRIS (G.MORRIS, J.BRANTLEY)
20	23	27	8	TIME DON'T RUN OUT ON ME		ANNE MURRAY J.E.NORMAN (C.KING, G.GOFFIN)
21	24	29	8	WALTZ ME TO HEAVEN		WAYLON JENNINGS J.BRIDGES, G.SCRUGGS (D.PARTON)
22	27	31	6	GIRLS NIGHT OUT		THE JUDDS B.MAHER (J.H.BULLOCK, B.MAHER)
23	26	30	8	MAJOR MOVES		HANK WILLIAMS, JR. J.BOWEN, H.WILLIAMS, JR. (H.WILLIAMS, JR.)
24	28	33	7	DON'T CALL IT LOVE		DOLLY PARTON D.MALLOY (D.PITCHFORD, T.SNOW)
25	30	36	5	THERE'S NO WAY		ALABAMA H.SHEDD (ALABAMA (L.PALAS, W.ROBINSON, J.JARRARD))
26	31	38	6	THE COWBOY RIDES AWAY		GEORGE STRAIT J.BOWEN, G.STRAIT (S.THROCKMORTON, C.KELLY)
27	32	37	6	I'M THE ONE MAMA WARNED YOU ABOUT		MICKEY GILLEY J.BOYLAN (M.JAMES, G.ZEILER)
28	6	1	18	BABY'S GOT HER BLUE JEANS ON		MEL MCDANIEL J.KENNEDY (B.MCDILL)
29	34	40	6	IT SHOULD HAVE BEEN LOVE BY NOW		BARBARA MANDRELL & LEE GREENWOOD T.COLLINS, J.CRUTCHFIELD (J.CRUTCHFIELD, P.HARRISON)
30	35	39	8	NOW THERE'S YOU		SHELLY WEST B.BECKETT, J.E.NORMAN (L.CHERA, R.PEOPLES, B.MORRISON)
31	37	42	7	LET THE HEARTACHE RIDE		RESTLESS HEART T.DUBOIS, S.HENDRICKS (T.DUBOIS, D.ROBBINS, V.STEPHENSON)
32	38	47	4	SOMEBODY SHOULD LEAVE		REBA MCENTIRE H.SHEDD (H.HOWARD, C.RAINS)
33	39	45	5	STEP THAT STEP		◆ SAWYER BROWN R.SCRUGGS (M.MILLER)
34	18	10	15	SLOW BURNING MEMORY		VERN GOSDIN B.MEVIS (V.GOSDIN, M.D.BARNES)
35	25	8	18	ALL TANGLED UP IN LOVE		GUS HARDIN M.WRIGHT (B.MCDILL, J.WEATHERLY)
36	40	44	7	(THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE		THE FORESTER SISTERS J.L.WALLACE, T.SKINNER (T.SKINNER, K.BELL, J.L.WALLACE)
37	42	51	3	WARNING SIGN		EDDIE RABBITT E.STEVENS, E.RABBITT, J.BOWEN (E.RABBITT, E.STEVENS)
38	46	52	4	FALLIN' IN LOVE		SYLVIA B.MAHER (R.GOODRUM, B.MAHER)
39	44	49	6	BIG TRAIN FROM MEMPHIS		JOHN FOGERTY J.FOGERTY (J.FOGERTY)
40	22	3	19	YOU TURN ME ON (LIKE A RADIO)		ED BRUCE B.MEVIS (B.MCDILL, J.WEATHERLY)
41	47	55	4	RADIO HEART		CHARLY MCCLAIN N.WILSON (S.DAVIS, D.MORGAN)
42	29	15	16	IF THAT AIN'T LOVE		LACY J. DALTON M.MORGAN, P.WORLEY (J.HARRINGTON, J.PENNIG)
43	52	72	3	IN A NEW YORK MINUTE		RONNIE MCDOWELL B.KILLEN (M.GARVIN, C.WATERS, T.SAPIRO)
44	49	57	4	CALIFORNIA		KEITH STEGALL K.LEHNING (C.CRAIG, K.STEGALL, J.MCBRIDE)
45	33	9	18	MAKE MY LIFE WITH YOU		THE OAK RIDGE BOYS R.CHANCEY (G.BURR)
46	51	56	5	EVERYBODY NEEDS LOVE ON A SATURDAY NIGHT		THE MAINES BROTHERS BAND J.KENNEDY (J.L.WALLACE, T.SKINNER, K.BELL)
47	53	58	5	ONLY LOVE WILL MAKE IT RIGHT		NICOLETTE LARSON E.GORDY, JR. T.BROWN (W.MCDILL)
48	59	—	2	WORKING MAN		JOHN CONLEE B.LOGAN (J.HURT, B.R.REYNOLDS)
49	55	76	3	SOMETIMES WHEN WE TOUCH		MARK GRAY & TAMMY WYNETTE C.BUCKINGHAM (D.HILL, B.MANN)
50	43	34	18	SHE'S GONNA WIN YOUR HEART		◆ EDDY RAVEN E.RAVEN, P.WORLEY (M.WILLIAMS, B.BURNETT)

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL	
51	36	20	14	EYE OF A HURRICANE		JOHN ANDERSON J.ANDERSON, L.BRADLEY (J.FULLER)
52	41	28	18	ONE OWNER HEART		T.G. SHEPPARD J.E.NORMAN (W.ALDRIDGE, T.BRASFEWLD, M.MCANALLY)
53	45	32	19	SOMETHING IN MY HEART		RICKY SKAGGS R.SKAGGS (W.PATTON)
54	57	62	5	UNTIL I FALL IN LOVE AGAIN		MARIE OSMOND P.WORLEY (D.GIBSON, L.BOONE)
55	69	—	2	ONE HELL OF A HEARTACHE		GENE WATSON R.FREEDER, G.WATSON (K.PALMER, J.WHITE)
56	75	—	2	FOUR WHEEL DRIVE		THE KENDALLS B.FISHER (M.WATKINS)
57	63	73	3	NOTHING CAN HURT ME NOW		GAIL DAVIES G.DAVIES, L.SKALAR (P.KENNERLY, B.MCDILL)
58	60	65	5	WINO THE CLOWN		BILL ANDERSON W.HAYNES (C.PUTMAN, R.HELLARD, B.JONES)
59	NEW			YOU'RE GOING OUT OF MY MIND		T.G. SHEPPARD J.MCBEE, W.HOLYFIELD (J.E.NORMAN)
60	50	54	6	ACRES OF DIAMONDS		BENNY WILSON R.HALL (B.HENDERSON, W.CAYLOR)
61	78	—	2	IS THERE ANYTHING I CAN DO		BILL MEDLEY M.WRIGHT (G.NICHOLSON, W.HOLYFIELD)
62	67	—	2	GIVE HER ALL THE ROSES		TOM JONES G.MILLS (L.REED, T.DEMPSEY)
63	48	35	18	AIN'T SHE SOMETHING ELSE		CONWAY TWITTY C.WITTY, D.HENRY (J.FOSTER, B.RICE)
64	NEW			IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)		THE WHITES D.FRAZIER (R.SKAGGS, M.MORGAN)
65	77	84	3	ONLY A DREAM AWAY		MASON DIXON R.DIXON, D.SCHAFFER (P.DETMER)
66	58	48	7	DADDY'S HONKY TONK		MOE BANDY & JOE STAMPLEY B.MEVIS (B.KEEL, B.MOORE)
67	NEW			IN MY ARMS AGAIN		DEL SHANNON D.SHANNON (P.WORLEY, J.E.NORMAN)
68	62	50	10	THE FIRST IN LINE		THE EVERLY BROTHERS D.EDMUNDS (P.KENNERLY)
69	54	43	17	LET ME DOWN EASY		JIM GLASER D.TOLLE (J.MICHAEL, L.LAFFERTY)
70	66	69	5	YOU BRING OUT THE LOVER IN ME		ZELLA LEHR T.ROCCO, C.BLACK (C.BLACK, L.MARTINE, JR.)
71	83	—	2	ALL THAT'S LEFT FOR ME		CARL JACKSON J.CORNELIUS, C.JACKSON (C.JACKSON)
72	84	—	2	COUNTRY MUSIC LOVE AFFAIR		DAVID FRIZZELL S.GARRETT, S.DORFF (J.HURT, B.R.REYNOLDS)
73	68	46	20	A PLACE TO FALL APART		MERLE HAGGARD M.HAGGARD, R.BAKER (M.HAGGARD, W.NELSON, F.POWERS)
74	65	66	5	SURE THING		TONY ARATA D.TOLLE (T.ARATA)
75	61	63	5	I'M THE ONE WHO'S BREAKING UP		TARI HENSLEY L.ROGERS (G.DOBBS, P.MCMANUS, B.BURCH)
76	NEW			AM I GOING CRAZY (OR JUST OUT OF HER MIND)		LOBO B.AERTS, W.ROBINSON, LOBO (LOBO, J.MORRIS)
77	76	80	3	A HARD ACT TO FOLLOW		KEITH WHITLEY N.WILSON (G.NICHOLSON, D.CHAMBERLAIN)
78	70	61	20	ME AGAINST THE NIGHT		CRYSTAL GAYLE J.BOWEN (P.ROSE, M.KENNEDY, P.BUNCH)
79	74	70	22	GOT NO REASON NOW FOR GOIN' HOME		GENE WATSON R.FREEDER, G.WATSON (J.RUSSELL)
80	NEW			THERE'S NO LOVE IN TENNESSEE		BARBARA MANDRELL D.MORGAN, S.DAVIS (T.COLLINS)
81	71	59	15	I NEVER GOT OVER YOU		JOHNNY PAYCHECK T.JENNINGS, M.SILLIS (T.JENNINGS)
82	56	41	14	THE MISSISSIPPI SQUIRREL REVIVAL		RAY STEVENS R.STEVENS (C.W.KALB, JR., C.KALB)
83	72	53	18	(THERE'S A) FIRE IN THE NIGHT		◆ ALABAMA H.SHEDD, ALABAMA (B.CORBIN)
84	64	60	5	ANYWAY THAT YOU WANT ME		CARLETTE R.RUFF (C.TAYLOR)
85	NEW			IT HAPPENS EVERY TIME		LEON RAINES M.L.BROWN, S.DORFF (S.DORFF, M.L.BROWN)
86	80	79	4	HURTS ALL OVER		THE SHOPPE C.STEWART (C.STEWART, R.WEISS)
87	86	86	15	HEY		HILLARY KANTER E.STEVENS (J.IGLESIAS, C.BOLFIORC, M.BALDUCCI, R.ARCUSA)
88	81	77	22	HOW BLUE		REBA MCENTIRE H.SHEDD (J.MOFFAT)
89	79	78	4	WE'VE STILL GOT LOVE		SIMON AND VERITY T.CHOATE, D.WILSON (J.P.PENNINGTON, S.LEMAIRE)
90	89	89	23	JAGGED EDGE OF A BROKEN HEART		GAIL DAVIES G.DAVIES, L.SKALAR (W.IGLEHEART, M.JOYCE)
91	85	74	16	SOMEONE LIKE YOU		EMMYLOU HARRIS B.AHERN (B.MCDILL, D.LEE)
92	88	81	6	PARDON ME BUT THIS HEART'S TAKEN		TERRY GREGORY B.MONTGOMERY (K.VASSY, J.WILDE)
93	73	68	5	THE ALMIGHTY LOVER		SIERRA N.LARKIN (A.ALDRIDGE, R.ALDRIDGE)
94	93	75	18	RUNNING DOWN MEMORY LANE		REX ALLEN JR. A.DIMARTINO (E.RAVEN)
95	87	64	10	HEY LADY		NARVEL FELTS J.MORRIS (T.SHARP, E.BURTON, J.SHARP)
96	95	94	4	YO YO (THE RIGHT STRING, BUT THE WRONG YO YO)		D.SHIRLEY & "PIANO RED" S.MACLELLAN, S.LIMBO (W.PERRYMAN)
97	NEW			I CAN SEE HIM IN HER EYES		ADAM BAKER D.CHAMBERLAIN, B.JONES (D.GRISHAM)
98	91	87	23	THE BEST YEAR OF MY LIFE		EDDIE RABBITT E.RABBITT, E.STEVENS, J.BOWEN (E.RABBITT, E.STEVENS)
99	82	71	8	I FORGOT I DON'T LIVE HERE ANYMORE		DARRELL CLANTON C.HOWARD (C.WATERS, M.GARVIN, T.SAPIRO)
100	90	67	21	YEARS AFTER YOU		JOHN CONLEE B.LOGAN (T.SCHUYLER)

○ 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	SALES		HOT COUNTRY POSITION
		TITLE	ARTIST	
1	1	MY ONLY LOVE	THE STATLER BROTHERS	1
2	2	MY BABY'S GOT GOOD TIMING	DAN SEALS	2
3	3	CRAZY FOR YOUR LOVE	EXILE	3
4	4	SEVEN SPANISH ANGELS	RAY CHARLES WITH WILLIE NELSON	5
5	5	A LADY LIKE YOU	GLEN CAMPBELL	4
6	6	WHAT I DIDN'T DO	STEVE WARINER	6
7	7	CRAZY	KENNY ROGERS	7
8	8	WHAT SHE WANTS	MICHAEL MARTIN MURPHEY	8
9	9	SHE USED TO LOVE ME A LOT	DAVID ALLAN COE	11
10	10	YOU'VE GOT A GOOD LOVE COMIN'	LEE GREENWOOD	9
11	11	WALKING A BROKEN HEART	DON WILLIAMS	10
12	12	COUNTRY GIRLS	JOHN SCHNEIDER	12
13	13	HONOR BOUND	EARL THOMAS CONLEY	13
14	14	HIGH HORSE	NITTY GRITTY DIRT BAND	14
15	15	HALLELUJAH, I LOVE YOU SO	GEORGE JONES/BRENDA LEE	15
16	16	ROLLIN' LONELY	JOHNNY LEE	17
17	17	THE FIRST WORD IN MEMORY IS ME	JANIE FRICKE	16
18	18	I NEED MORE OF YOU	THE BELLAMY BROTHERS	18
19	19	WALTZ ME TO HEAVEN	WAYLON JENNINGS	21
20	20	BABY BYE BYE	GARY MORRIS	19
21	21	TIME DON'T RUN OUT ON ME	ANNE MURRAY	20
22	22	MAJOR MOVES	HANK WILLIAMS, JR.	23
23	23	GIRLS NIGHT OUT	THE JUDDS	22
24	24	THE COWBOY RIDES AWAY	GEORGE STRAIT	26
25	25	DON'T CALL IT LOVE	DOLLY PARTON	24
26	26	BABY'S GOT HER BLUE JEANS ON	MEL MCDANIEL	28
27	27	I'M THE ONE MAMA WARNED YOU ABOUT	MICKEY GILLEY	27
28	28	THERE'S NO WAY	ALABAMA	25
29	29	MAKE MY LIFE WITH YOU	THE OAK RIDGE BOYS	45
30	30	NOW THERE'S YOU	SHELLY WEST	30

THIS WEEK	LAST WEEK	AIRPLAY		HOT COUNTRY POSITION
		TITLE	ARTIST	
1	3	MY ONLY LOVE	THE STATLER BROTHERS	1
2	2	MY BABY'S GOT GOOD TIMING	DAN SEALS	2
3	5	CRAZY FOR YOUR LOVE	EXILE	3
4	4	A LADY LIKE YOU	GLEN CAMPBELL	4
5	6	WHAT I DIDN'T DO	STEVE WARINER	6
6	8	SEVEN SPANISH ANGELS	RAY CHARLES WITH WILLIE NELSON	5
7	7	YOU'VE GOT A GOOD LOVE COMIN'	LEE GREENWOOD	9
8	9	WHAT SHE WANTS	MICHAEL MARTIN MURPHEY	8
9	11	CRAZY	KENNY ROGERS	7
10	12	WALKING A BROKEN HEART	DON WILLIAMS	10
11	13	COUNTRY GIRLS	JOHN SCHNEIDER	12
12	14	HONOR BOUND	EARL THOMAS CONLEY	13
13	15	HALLELUJAH, I LOVE YOU SO	GEORGE JONES/BRENDA LEE	15
14	16	HIGH HORSE	NITTY GRITTY DIRT BAND	14
15	19	I NEED MORE OF YOU	THE BELLAMY BROTHERS	18
16	17	THE FIRST WORD IN MEMORY IS ME	JANIE FRICKE	16
17	1	BABY BYE BYE	GARY MORRIS	19
18	18	ROLLIN' LONELY	JOHNNY LEE	17
19	20	SHE USED TO LOVE ME A LOT	DAVID ALLAN COE	11
20	22	TIME DON'T RUN OUT ON ME	ANNE MURRAY	20
21	25	GIRLS NIGHT OUT	THE JUDDS	22
22	29	THERE'S NO WAY	ALABAMA	25
23	26	WALTZ ME TO HEAVEN	WAYLON JENNINGS	21
24	27	DON'T CALL IT LOVE	DOLLY PARTON	24
25	28	MAJOR MOVES	HANK WILLIAMS, JR.	23
26	—	THE COWBOY RIDES AWAY	GEORGE STRAIT	26
27	—	I'M THE ONE MAMA WARNED YOU ABOUT	MICKEY GILLEY	27
28	10	BABY'S GOT HER BLUE JEANS ON	MEL MCDANIEL	28
29	—	IT SHOULD HAVE BEEN LOVE BY NOW	MANDRELL/GREENWOOD	29
30	—	NOW THERE'S YOU	SHELLY WEST	30

©Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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 (15)	18
MCA/Curb (3)	
WARNER BROS. (13)	18
Viva (2)	
Warner/Curb (2)	
Full Moon (1)	
RCA (16)	17
RCA/Curb (1)	
EPIC (8)	9
Scotti Bros. (1)	
COLUMBIA	8
POLYGRAM	8
Mercury (6)	
Compleat (2)	
CAPITOL (2)	4
Capitol/Curb (2)	
EMI-AMERICA	3
ATLANTIC	2
Atlantic/America (2)	
EVERGREEN	2
NOBLE VISION	2
AMERICAN COUNTRY	1
American Country (1)	
AMOR	1
AWESOME	1
MOON SHINE	1
NSD	1
AMI (1)	
OAK	1
SIGNATURE	1
SWANEE	1
TEXAS	1

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
60 ACRES OF DIAMONDS	(Fame, BMI)	
63 AIN'T SHE SOMETHING ELSE	(Jack & Bill, ASCAP)	
35 ALL TANGLED UP IN LOVE	(Hall-Clement, BMI/Bright Sky, ASCAP/Charlie Monk, ASCAP)	
71 ALL THAT'S LEFT FOR ME	(Glen Tan, BMI)	
93 THE ALMIGHTY LOVER	(Alan Cartee, BMI)	
76 AM I GOING CRAZY (OR JUST OUT OF HER MIND)	(Boo, ASCAP/Log Jam, ASCAP)	
84 ANYWAY THAT YOU WANT ME	(Blackwood, BMI)	
19 BABY BYE BYE	(WB, ASCAP/Gary Morris, ASCAP)	
28 BABY'S GOT HER BLUE JEANS ON	(Hall-Clement, BMI)	
98 THE BEST YEAR OF MY LIFE	(Deb Dave, BMI/Briarpatch, BMI) CPP	
39 BIG TRAIN FROM MEMPHIS	(Wanaha, ASCAP) CPP	
44 CALIFORNIA	(April, ASCAP/Blackwood, BMI/Stegall, BMI)	
12 COUNTRY GIRLS	(Warner-Tamerlane, ASCAP/WB Music, ASCAP/Two Sons, ASCAP)	
72 COUNTRY MUSIC LOVE AFFAIR	(Tapadero, BMI/Maypop, BMI)	
26 THE COWBOY RIDES AWAY	(Cross Keys, ASCAP/Tightlist, ASCAP)	
7 CRAZY	(Lionsmate, ASCAP/Security Hogg, ASCAP)	
3 CRAZY FOR YOUR LOVE	(Pacific Island, BMI/Tree, BMI) CPP	
66 DADDY'S HONKY TONK	(Royalhaven, BMI/First Lady, BMI) CPP	
24 DON'T CALL IT LOVE	(Pzazz, BMI/Snow, BMI) CPP	
46 EVERYBODY NEEDS LOVE ON A SATURDAY NIGHT	(Hall-Clement, BMI)	
51 EYE OF A HURRICANE	(ATV, BMI/Wingtip, BMI)	
38 FALLIN' IN LOVE	(April, ASCAP/Random Note, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)	
68 THE FIRST IN LINE	(Irving, BMI)	
16 THE FIRST WORD IN MEMORY IS ME	(Irving, BMI/Love Wheel, BMI) CPP/ALM	
56 FOUR WHEEL DRIVE	(Anbern, ASCAP)	
22 GIRLS NIGHT OUT	(Welbeck, ASCAP/Blue Quill, ASCAP)	
62 GIVE HER ALL THE ROSES	(Rebecca, ASCAP/Fruit, BMI)	
79 GOT NO REASON NOW FOR GOIN' HOME	(Vogue, BMI/Sunflower County, BMI)	
15 HALLELUJAH, I LOVE YOU SO	(Rightsong, BMI)	
77 A HARD ACT TO FOLLOW	(Cross Keys, ASCAP)	
87 HEY	(April, ASCAP) CPP/ABP	
95 HEY LADY	(Tapadero, BMI/Lynn Shawn, BMI) CPP	
14 HIGH HORSE	(Unami, ASCAP)	
13 HONOR BOUND	(Chappell, ASCAP/Bibo, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP)	
88 HOW BLUE	(Sonmedia, BMI/Bugshoot, BMI)	
86 HURTS ALL OVER	(Upstart, BMI)	
97 I CAN SEE HIM IN HER EYES	(Tree, BMI/Cross Keys, ASCAP)	
99 I FORGOT I DON'T LIVE HERE ANYMORE	(Tree, BMI/O'Lyric, BMI)	
18 I NEED MORE OF YOU	(Bellamy Brothers, ASCAP/Famous, ASCAP) CPP	
81 I NEVER GOT OVER YOU	(Tomtran, BMI)	
64 IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	(Acutt-Rose, BMI)	
42 IF THAT AIN'T LOVE	(Flowering Stone, ASCAP)	
27 I'M THE ONE MAMA WARNED YOU ABOUT	(Sweet Glenn, BMI)	
75 I'M THE ONE WHO'S BREAKING UP	(Music City, ASCAP/Combine, BMI)	
43 IN A NEW YORK MINUTE	(Tree, BMI/O'Lyric, BMI)	
67 IN MY ARMS AGAIN	(Shidel, BMI/Bug, BMI)	
61 IS THERE ANYTHING I CAN DO	(Cross Keys, ASCAP/April, ASCAP/Ideas Of March, ASCAP)	
85 IT HAPPENS EVERY TIME	(Lowery, BMI)	
29 IT SHOULD HAVE BEEN LOVE BY NOW	(Unichappell, BMI/Jan Crutchfield, BMI/Music Corp. of America, BMI)	

90 JAGGED EDGE OF A BROKEN HEART	(Black Note, ASCAP/Greaser, BMI)
4 A LADY LIKE YOU	(Bright Sky, ASCAP/Charlie Monk, ASCAP/Stegall, BMI/Blackwood Music, BMI) CPP
69 LET ME DOWN EASY	(Tollonen, BMI/Jidobi, BMI)
31 LET THE HEARTACHE RIDE	(WB, ASCAP/Bob Montgomery, ASCAP/Warner-Tamerlane, BMI/Writers House, BMI)
23 MAJOR MOVES	(Bocephus, BMI) CPP
45 MAKE MY LIFE WITH YOU	(Garwin, ASCAP/Sweet Karol, ASCAP)
78 ME AGAINST THE NIGHT	(Irving, BMI/Love Wheel, BMI) CPP/ALM
82 THE MISSISSIPPI SQUIRREL REVIVAL	(Ray Stevens, BMI)
2 MY BABY'S GOT GOOD TIMING	(Pink Pig, BMI/Hall-Clement, BMI/BobMcDill, BMI)
1 MY ONLY LOVE	(Statler Brothers, BMI)
57 NOTHING CAN HURT ME NOW	(Rondor, BMI/Irving, BMI/Hall-Clement, BMI)
30 NOW THERE'S YOU	(Southern Nights, ASCAP/Music City, ASCAP)
55 ONE HELL OF A HEARTACHE	(Cavesson, ASCAP)
52 ONE OWNER HEART	(R.Hall, ASCAP/Almost, ASCAP/Tom Brasfield, ASCAP) CPP
65 ONLY A DREAM AWAY	(MDS, ASCAP)
47 ONLY LOVE WILL MAKE IT RIGHT	(Hall-Clement, BMI)
92 PARDON ME BUT THIS HEART'S TAKEN	(Lionsmate, ASCAP/Songcastle, ASCAP)
73 A PLACE TO FALL APART	(Mount Shasta, BMI)
41 RADIO HEART	(Tapadero, BMI/Tom Collins, BMI)
17 ROLLIN' LONELY	(MCA/Dick James/BMI)
94 RUNNING DOWN MEMORY LANE	(Ravensong, ASCAP/Michael H. Goldsen, ASCAP)
5 SEVEN SPANISH ANGELS	(Warner-Tamerlane, BMI/WB, ASCAP/Two Sons, ASCAP)
11 SHE USED TO LOVE ME A LOT	(Hall-Clement, BMI/Jack & Bill, ASCAP)
50 SHE'S GONNA WIN YOUR HEART	(Welbeck, ASCAP/Dorsey, ASCAP/Cavesson, ASCAP)
34 SLOW BURNING MEMORY	(Hookit, BMI/Blue Lake, BMI) CPP

32 SOMEBODY SHOULD LEAVE	(Tree, ASCAP/Choakee Bottom, ASCAP/Cross Keys, ASCAP)
91 SOMEONE LIKE YOU	(Jack, BMI)
53 SOMETHING IN MY HEART	(Jack & Bill, ASCAP/Amanda-Lin, ASCAP)
49 SOMETIMES WHEN WE TOUCH	(Welbeck, ASCAP/ATV, BMI/Mann & Weil, BMI)
33 STEP THAT STEP	(Gid, ASCAP)
74 SURE THING	(Grandison, ASCAP)
36 (THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE	(Hall-Clement, BMI)
83 (THERE'S A) FIRE IN THE NIGHT	(Sabal, ASCAP) CPP
80 THERE'S NO LOVE IN TENNESSEE	(Tom Collins, BMI/Tapadero, BMI)
25 THERE'S NO WAY	(Alabama Band, ASCAP)
20 TIME DON'T RUN OUT ON ME	(Screen Gems-EMI, BMI/Elorac, ASCAP)
54 UNTIL I FALL IN LOVE AGAIN	(Silverline, BMI/Sunprint, ASCAP)
10 WALKING A BROKEN HEART	(Combine, BMI)
21 WALTZ ME TO HEAVEN	(Velvet Apple, BMI) CPP
37 WARNING SIGN	(Deb Dave, BMI/Briarpatch, BMI)
89 WE'VE STILL GOT LOVE	(Pacific Island, BMI/Tree, BMI)
6 WHAT I DIDN'T DO	(Warner House of Music, BMI/WB Gold, ASCAP)
8 WHAT SHE WANTS	(Vogue, BMI/Padre, BMI)
58 WIND THE CLOWN	(Tree, BMI/Cross Keys, ASCAP)
48 WORKING MAN	(Tapadero, BMI)
100 YEARS AFTER YOU	(Debdave, BMI/Briarpatch, BMI) CPP
96 YO YO (THE RIGHT STRING, BUT THE WRONG YO YO)	(Rightsong, BMI)
70 YOU BRING OUT THE LOVER IN ME	(Chappell, ASCAP/Unichappell, BMI/Watch Hill, BMI)
40 YOU TURN ME ON (LIKE A RADIO)	(Hall-Clement, BMI/Bright Sky, ASCAP)
59 YOU'RE GOING OUT OF MY MIND	(CBS-U, ASCAP/Ideas Of March, ASCAP)
9 YOU'VE GOT A GOOD LOVE COMIN'	(Warner House of Music, BMI/WB Gold, ASCAP)

SHEET MUSIC AGENTS
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Moguil
BP	Bradley	MCA	MCA
CHA	Chappell	PSY	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

Chain, Label Stations Team For L.A. Push

By EARL PAIGE

LOS ANGELES This market may be one of the toughest among huge metros for country radio to crack, but the locally based Licorice Pizza chain and Warner Bros. Records are determined to prove that country can sell here. So far, one month into a five-month push, sales have reportedly doubled.

What's remarkable about the country music push, according to Randy Gerston, marketing vice president for the 34-unit chain, is that this promotion is but one of several. Among the others is what Gerston claims is the chain's largest and most comprehensive promotion to date on one label: a CBS event running from March 9 through April 7 (separate story, page 24).

Working in conjunction with KZLA-FM, its new AM sister KLAC and Warner Bros., Licorice went beyond the one-label, with all country product on sale from Feb. 4-24. Nine Warner albums are \$5.99, and the label is cooperating with Licorice on a guaranteed sale of Emmylou Harris' "The Ballad Of Sally Rose."

Gerston credits the label's Vic Faraci with the push on the nine albums, a sale period extending five months, and lining up Harris for three promotions during the event. On Jan. 7, Warner hosted Pizza's store managers and brass to kick off the promotion.

Harris next appeared for an in-store Feb. 19 at Licorice's giant North Hollywood unit. On Friday (1), Harris' appearance at the Amphitheatre provided further promotion with a pre-concert party for fans involved in a contest at all Pizza stores.

RADIO SEMINAR

(Continued from page 58)

itself just like MOR radio did 10 years back," Mull continues. "It got to the point where we were playing vanilla with a bullet." He adds that he is encouraged by the direction of country radio when it embraces such artists as Ricky Skaggs, Carl Jackson, Keith Whitley and George Strait.

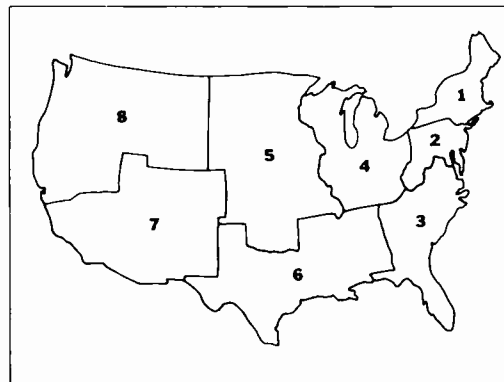
Mull insists that the Country Radio Seminar has had virtually no effect on diminishing the significance of October's "DJ Week." "If it's dead," he asserts, "we didn't kill it. It died a natural death."

Mull says DJ Week was always a social event and not a business one. In the early '70s, he recalls, he and four other record promoters examined a printout of the 6,000 people who had registered for the most recent DJ Week. Of these, he says, the promoters were able to recognize the names of only 60 as being radio figures.

Besides its immediate educational functions for members of the radio industry, the seminar also contributes funds for scholarships in broadcasting. Last year, it awarded four \$1,000 scholarships.

A weekly national and regional compilation of the most added records on the radio stations currently reporting to the Hot Country Singles chart.

© Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.



NATIONAL

130 REPORTERS

	NEW ADDS	TOTAL ON
THE WHITES IF IT AIN'T LOVE (LET'S LEAVE IT ALONE) MCA	48	48
T.G. SHEPPARD YOU'RE GOING OUT OF MY MIND WARNER BROS.	47	48
JOHN CONLEE WORKING MAN MCA	31	88
THE KENDALLS FOUR WHEEL DRIVE MERCURY	30	63
GENE WATSON ONE HELL OF A HEARTACHE MCA/CURB	22	59

REGION 1

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

REGION 2

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

THE KENDALLS
FOUR WHEEL DRIVE

T.G. SHEPPARD
YOU'RE GOING OUT OF MY MIND

THE WHITES
IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)

- WPTR** Albany, NY
- WBOS** Boston, MA
- WYRK** Buffalo, NY
- WOKQ** Dover, NH
- WPOR-FM** Portland, ME
- WHIM** Providence, RI
- WSEN-FM** Syracuse, NY

- WCAO** Baltimore, MD
- WRKZ** Hershey, PA
- WHN** New York City, NY
- WXTU** Philadelphia, PA
- WMZQ** Washington, DC
- WPKX** Washington, DC
- WWVA** Wheeling, WV

REGION 3

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

THE WHITES
IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)

T.G. SHEPPARD
YOU'RE GOING OUT OF MY MIND

DEL SHANNON
IN MY ARMS AGAIN

- WJAZ** Albany, GA
- WWNC** Asheville, NC
- WPLO** Atlanta, GA
- WGUS** Augusta, GA
- WXBQ** Bristol, VA
- WEZL** Charleston, SC
- WSOC-FM** Charlotte, NC
- WDOD** Chattanooga, TN
- WUSY** Chattanooga, TN
- WCOS** Columbia, SC
- WGTO** Cypress Springs, FL
- WFNC** Fayetteville, NC
- WESC** Greenville, SC
- WCRJ** Jacksonville, FL
- WIVK** Knoxville, TN
- WWOD** Lynchburg, VA
- WCMS** Norfolk, VA
- WHOO** Orlando, FL
- WWKA** Orlando, FL
- WPAP** Panama City, FL
- WKIX** Raleigh, NC
- WRNL** Richmond, VA
- WSLC** Roanoke, VA
- WQYK** St. Petersburg, FL
- WIRK** West Palm Beach, FL
- WTQR** Winston-Salem, NC

REGION 4

IL,IN,KY,MI,OH,WI

T.G. SHEPPARD
YOU'RE GOING OUT OF MY MIND

THE WHITES
IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)

RONNIE MCDOWELL
IN A NEW YORK MINUTE

- WSLR** Akron, OH
- WYNE** Appleton, WI
- WUSN** Chicago, IL
- WUBE** Cincinnati, OH
- WGAR-FM** Cleveland, OH
- WMNI** Columbus, OH
- WONE** Dayton, OH
- WPCX-FM** Detroit, MI
- WWWW** Detroit, MI
- WAXX-FM** Eau Claire, WI
- WROZ** Evansville, IN
- WGEE** Green Bay, WI
- WFMS** Indianapolis, IN
- WIRE** Indianapolis, IN
- WITL** Lansing, MI
- WAMZ** Louisville, KY
- WTSO** Madison, WI
- WMIL** Milwaukee, WI
- WXCL** Peoria, IL
- WKKN** Rockford, IL
- WKLR** Toledo, OH
- WTOD** Toledo, OH

REGION 5

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

THE KENDALLS
FOUR WHEEL DRIVE

THE WHITES
IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)

JOHN CONLEE
WORKING MAN

- 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

T.G. SHEPPARD
YOU'RE GOING OUT OF MY MIND

THE WHITES
IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)

JOHN CONLEE
WORKING MAN

- KEAN-AM/FM** Abilene, TX
- KMML** Amarillo, TX
- KASE** Austin, TX
- WYNK** Baton Rouge, LA
- WZZK** Birmingham, AL
- KOUL** 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

THE WHITES
IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)

T.G. SHEPPARD
YOU'RE GOING OUT OF MY MIND

GENE WATSON
ONE HELL OF A HEARTACHE

- KRST** Albuquerque, NM
- KUZZ** Bakersfield, CA
- KSSS** Colorado Spring, CO
- KBRQ-AM/FM** Denver, CO
- KLZ** Denver, CO
- KYGO** Denver, CO
- KVEG** Las Vegas, NV
- KIKF** Orange, CA
- KNIX-FM** Phoenix, AZ
- KSOP** Salt Lake City, UT
- KSON-AM** San Diego, CA
- KCUB** Tucson, AZ

- KGHL** Billings, MT
- KGEM** Boise, ID
- KHSL** Chico, CA
- KUGN** Eugene, OR
- KMAK** Fresno, CA
- KMIX** Modesto, CA
- KNEW** Oakland, CA
- KUPL-AM/FM** Portland, OR
- KWJJ** Portland, OR
- KOLO** Reno, NV
- KRAK** Sacramento, CA
- KGAY** Salem, OR
- KMPS** Seattle, WA
- KGA** Spokane, WA
- KRPM** Tacoma, WA

©Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.



A weekly compilation of "breakout", i.e., singles with initial movement indicative of significant future sales potential, but not yet on the top 30 lists of the retailers and one-stops currently reporting to the Hot Country Singles chart.

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

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

SHELLY WEST
NOW THERE'S YOU

MICKEY GILLEY
I'M THE ONE MAMA WARNED YOU ABOUT

ALABAMA
THERE'S NO WAY

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

SHELLY WEST
NOW THERE'S YOU

MICKEY GILLEY
I'M THE ONE MAMA WARNED YOU ABOUT

BARBARA MANDRELL & LEE GREENWOOD
IT SHOULD HAVE BEEN LOVE BY NOW

Bibb Distributors Charlotte, NC
Dean's Record One Stop Richmond, VA
Lieberman Norcross, GA
One Stop Records Atlanta, GA
Peaches Records & Tapes Clearwater, FL
Peaches Records & Tapes West Palm Beach, FL
Record Bar Atlanta, GA
Record Bar #74 Columbus, GA
Ripete Records Fayetteville, NC
Sounds Familiar Columbia, SC
Southern Music Orlando, FL
Tuckers Record Shop Knoxville, TN

NATIONAL
63 REPORTERS

	NUMBER REPORTING
SHELLY WEST NOW THERE'S YOU <i>VIVA</i>	19
GEORGE STRAIT THE COWBOY RIDES AWAY <i>MCA</i>	18
THE JUDDS GIRLS NIGHT OUT <i>RCA/CURB</i>	14
THE BELLAMY BROTHERS I NEED MORE OF YOU <i>MCA/CURB</i>	13
DOLLY PARTON DON'T CALL IT LOVE <i>RCA</i>	12

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

THE JUDDS
GIRLS NIGHT OUT

SHELLY WEST
NOW THERE'S YOU

HANK WILLIAMS, JR.
MAJOR MOVES

Am-Bat Records Cincinnati, OH
Arc Distributing Cincinnati, OH
Arrow Dist Solon, OH
Gemini Records Cleveland, OH
Martin & Snyder Dearborn, MI
National Record Mart #74 St. Clairsville, OH
National Records Akron, 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

ALABAMA
THERE'S NO WAY

GEORGE STRAIT
THE COWBOY RIDES AWAY

MICKEY GILLEY
I'M THE ONE MAMA WARNED YOU ABOUT

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

GEORGE STRAIT
THE COWBOY RIDES AWAY

DOLLY PARTON
DON'T CALL IT LOVE

MICKEY GILLEY
I'M THE ONE MAMA WARNED YOU ABOUT

ABC One Stop San Antonio, TX
Camelot Music Austin, TX
Central South Dist. Nashville, TN
E&R One Stop San Antonio, TX
Handleman 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

GEORGE STRAIT
THE COWBOY RIDES AWAY

THE BELLAMY BROTHERS
I NEED MORE OF YOU

SHELLY WEST
NOW THERE'S YOU

Charts Records And Tapes Phoenix, AR
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

American Stereo Springfield, OR
Major Dist. Seattle, WA
Sea Port Records Portland, OR
Tower Fresno, CA

Murray Re-Signs Veteran Singer Retains Ties With Capitol

BY KIP KIRBY

NASHVILLE Ending several months of suspense, Anne Murray recently re-signed with Capitol Records, her label since 1969.

Murray's modus operandi seems to be "If it's not broken, don't fix it." She has no plans to alter her fluid AC/country sound to recapture crossover, and she says she's amused at the suggestion she try a Sheena Easton "Strut" switch to boost sales.

"Sheena is new," Murray notes, "so she can pretty much try anything, whereas I've been around a long time and established myself in a certain way."

"You just can't move too fast. You don't spend 15 years in the business gaining fans, and then turn around and come out with a heavy-duty pop record. You want to bring people along with you, not turn them off."

Murray may have made her label decision, but she still faces the problem of finding a new producer, since her longtime producer Jim Ed Norman has joined the staff of Warner Bros. Records in Nashville. Murray is philosophical about the breakup:

"Things happen for the best, I think. Jim Ed and I had seven great years together. Usually when something like this happens, it's getting close to the end, anyway. We'd have split up eventually, so it's great to go on this note."

Murray says she will be talking to producers during the next few weeks, and hopes to make her decision final within a month so she can start her next album.

The singer, currently on a U.S. concert tour, has always maintained

(Continued on page 64)

MTM MUSIC GROUP

(Continued from page 58)

MTM is not likely to occupy its recently acquired Monument Records building on Music Row until later this year. The edifice will be extensively remodeled prior to occupancy, says Bernard, with the familiar colonial facade stripped away and donated to a Nashville charity in Monument president Fred Foster's name. Until then, MTM's label and publishing divisions will continue in their present 4,500 square foot offices on Music Square West.

KIP KIRBY

BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES
THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Country Singles, 1948-1983
- Top Ten Country Singles, 1948-1983
- Top Country Singles Of The Year, 1946-1983
- Number One Country Albums, 1964-1983
- Top Ten Country Albums, 1964-1983
- Top Country Albums Of The Year, 1965-1983

FOR INFORMATION, WRITE:
Billboard Chart Research
Attn: Debra Todd
1515 Broadway
New York NY 10036



Look Out, Uncle Pen. Ricky Skaggs holds Bill Monroe back from launching into a breakdance during the video shoot for Skaggs' new single, "Country Boy," in New York's Times Square. Monroe plays the part of Uncle Pen in the clip.

ANNE MURRAY RE-SIGNS WITH CAPITOL

(Continued from page 63)

a special relationship with songwriters. For her advance-sellout performance at Nashville's Opry House, Murray offered free tickets to any writers who'd composed one of her singles or an album title cut. Around 30 local writers accepted her goodwill gesture and spent time backstage at a post-show reception.

Murray also recently participated in an all-star Canadian recording session organized by producer David Foster to aid in the fight against hunger in Ethiopia (separate story, page 74). The Feb. 10 session at Manta Sound in Vancouver brought together such Canadian artists as Neil Young, Bryan Adams, Corey

Hart, Oscar Peterson, Loverboy, Rush, Platinum Blonde, Joni Mitchell and Murray to videotape and perform a Foster/Adams song called "Tears Are Not Enough."

Murray says the project came about through the urging of Quincy Jones. "He called David in Vancouver, I believe, and issued him the challenge to top what had been done in Los Angeles. We had about 45 people for our Canadian effort, and the song David and Bryan wrote is really good."

Murray's continued commitment to country music may have been partly responsible for her double win this past October at the CMA

Awards. Both her album and single "A Little Good News" won CMA trophies—Murray's first.

She also recently won two of the four American Music Awards for which she was nominated, and another Juno Award as Canada's best country female vocalist. And she picked up two Grammy nominations, one for her chart-topping duet with David Loggins on "Nobody Loves Me Like You Do." Her current single, a Carole King/Gerry Goffin song titled "Time Don't Run Out On Me," is already in the top 20 on both the country and AC charts.

FOR WEEK ENDING MARCH 9, 1985

Billboard® TOP COUNTRY ALBUMS

©Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	COMMENTS	
1	1	1	19	RICKY SKAGGS	EPIC FE 39410 (CD)	3 weeks at No. One COUNTRY BOY
2	4	19		EARL THOMAS CONLEY	RCA AHL1 5175 (8 98)	TREADIN' WATER
3	3	3	19	GEORGE STRAIT	MCA FE 5518 (8 98)	DOES FORT WORTH EVER CROSS YOUR MIND
4	5	2	16	THE JUDDS	RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
5	4	5	27	JOHN SCHNEIDER	MCA 5495 (8 98)	TOO GOOD TO STOP NOW
6	7	9	29	RAY CHARLES	COLUMBIA FC 39415	FRIENDSHIP
7	8	6	24	EXILE	EPIC FE 39424	KENTUCKY HEARTS
8	6	7	39	LEE GREENWOOD	MCA 5488 (8 98) (CD)	YOU'VE GOT A GOOD LOVE COMIN'
9	10	12	34	NITTY GRITTY DIRT BAND	WARNER BROS. 25113 (8 98)	PLAIN DIRT FASHION
10	11	11	12	RAY STEVENS	MCA 5517 (8 98)	HE THINKS HE'S RAY STEVENS
11	9	10	20	KENNY ROGERS	RCA A&L-5335 (8 98) (CD)	WHAT ABOUT ME
12	13	15	39	HANK WILLIAMS, JR.	WARNER CURB 2508R WARNER BROS. (8 98)	MAJOR MOVES
13	12	13	20	ANNE MURRAY	CAPITOL SJ-12363 (8.98) (CD)	HEART OVER MIND
14	21	35	3	ALABAMA	RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
15	14	8	28	THE OAK RIDGE BOYS	MCA 5496 (8.98) (CD)	GREATEST HITS 2
16	16	18	43	THE STATLER BROTHERS	MERCURY 818 652 1 (8 98) (CD)	ATLANTA BLUE
17	17	14	17	JOHN CONLEE	MCA 5521 (8 98)	BLUE HIGHWAY
18	15	16	32	WILLIE NELSON	COLUMBIA 1C 39145 (CD)	CITY OF NEW ORLEANS
19	19	20	26	JANIE FRICKE	COLUMBIA FC 39338	THE FIRST WORD IN MEMORY
20	20	22	10	MICHAEL MARTIN MURPHEY	EMI AMERICA ST-17143 (8 98)	THE BEST OF MICHAEL MARTIN MURPHEY
21	18	19	17	REBA MCENTIRE	MCA 5516 (8 98)	MY KIND OF COUNTRY
22	25	28	5	EMMYLOU HARRIS	WARNER BROS. 25205 (8 98)	THE BALLAD OF SALLY ROSE
23	27	27	21	JOHNNY LEE	WARNER BROS. 25125 (8 98)	WORKIN' FOR A LIVIN'
24	24	26	17	DAN SEALS	EMI AMERICA ST 17131 (8 98)	SAN ANTOINE
25	22	17	47	ALABAMA	RCA AHL 1 4439 (8 98) (CD)	ROLL ON
26	34	43	4	STEVE WARINER	MCA 5545 (8 98)	ONE GOOD NIGHT DESERVES ANOTHER
27	62	—	2	JOHN FOGERTY	WARNER BROS. 25203 (8 98) (CD)	CENTERFIELD
28	23	23	15	GENE WATSON	MCA CURB 5520 MCA (8 98)	HEARTACHES, LOVE & STUFF
29	58	—	2	SAWYER BROWN	CAPITOL CURB ST 12391 CAPITOL (8 98)	SAWYER BROWN
30	32	34	38	MERLE HAGGARD	EPIC FE 39364	IT'S ALL IN THE GAME
31	33	29	16	WAYLON JENNINGS	RCA AHL1 5325 (8 98) (CD)	WAYLON'S GREATEST HITS - VOL. 2
32	35	31	54	THE JUDDS	RCA CURB MH1 8515 RCA (8 98)	THE JUDDS - WYNONNA & NAOMI
33	36	40	32	GLEN CAMPBELL	ATLANTIC AMERICA 90164 ATLANTIC (8 98)	LETTER TO HOME
34	31	32	38	THE BELLAMY BROTHERS	MCA CURB 5189 MCA (8 98)	RESTLESS
35	29	21	28	BARBARA MANDRELL & LEE GREENWOOD	MCA 5477 (8 98)	MEANT FOR EACH OTHER
36	28	25	70	CRYSTAL GAYLE	WARNER BROS. 23158 (8 98)	CAGE THE SONGBIRD
37	26	24	67	JIM GLASER	NOB. F VISION NV 2001 (8 98)	THE MAN IN THE MIRROR
38	30	30	46	GARY MORRIS	WARNER BROS. 25069 (8 98)	FADED BLUE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	COMMENTS	
39	45	50	20	JOHN ANDERSON	WARNER BROS. 25169 (8 98)	JOHN ANDERSON'S GREATEST HITS
40	38	36	17	GEORGE JONES	EPIC FE 39272	LADIES CHOICE
41	42	59	3	SHELLY WEST	VIVA 25189 WARNER BROS. (8 98)	DON'T MAKE ME WAIT ON THE MOON
42	37	33	70	GEORGE STRAIT	MCA 5450 (8 98)	RIGHT OR WRONG
43	41	41	21	EDDIE RABBITT	WARNER BROS. WB 25151 (8 98)	THE BEST YEAR OF MY LIFE
44	40	42	18	THE EVERLY BROTHERS	MERCURY 822 431 POLYGRAM (8 98) (CD)	EB84
45	44	37	34	JOHN ANDERSON	WARNER BROS. 25099 (8 98)	EYE OF THE HURRICANE
46	43	45	15	MERLE HAGGARD	EPIC FE 39545 (CD)	MERLE HAGGARD'S EPIC HITS
47	54	64	3	RICKY SKAGGS	EPIC FE 39409 (8 98)	FAVORITE COUNTRY HITS
48	46	49	181	WILLIE NELSON	COLUMBIA KC 237542 (CD)	GREATEST HITS
49	48	51	19	GEORGE JONES	EPIC FE 39546	BY REQUEST
50	50	47	17	CONWAY TWITTY	WARNER BROS. 25170 (8 98)	CONWAY'S LATEST GREATEST HITS-VOL. 1
51	51	61	3	RAZZY BAILEY	MCA 5544 (8 98)	CUT FROM A DIFFERENT STONE
52	53	54	15	MARK GRAY	COLUMBIA FC 39518	THIS OL' PIANO
53	59	60	97	JOHN CONLEE	MCA 5406 (8 98)	JOHN CONLEE'S GREATEST HITS
54	61	46	12	DAVID ALLAN COE	COLUMBIA KC2 39585	FOR THE RECORD - THE FIRST 10 YEARS
55	56	58	20	TOM JONES	MERCURY 422 822 701 POLYGRAM (8 98) (CD)	LOVE IS ON THE RADIO
56	39	39	39	DON WILLIAMS	MCA 5493 (8 98)	CAFE CAROLINA
57	47	48	18	DAVID FRIZZELL & SHELLY WEST	VIVA 25148 WARNER BROS. (8 98)	GOLDEN DUETS-THE BEST OF FRIZZELL & WEST
58	60	62	155	WILLIE NELSON	COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
59	52	53	77	THE KENDALLS	MERCURY 812 7791 1 POLYGRAM (8 98)	MOVIN' TRAIN
60	49	38	15	T.G. SHEPPARD	WARNER CURB 25149 WARNER BROS. (8 98)	ONE OWNER HEART
61	NEW			DOLLY PARTON	RCA AHL1 5414 (8 98)	REAL LOVE
62	71	70	156	ALABAMA	RCA AHL 1 4229 (8 98) (CD)	MOUNTAIN MUSIC
63	67	67	110	WILLIE NELSON & MERLE HAGGARD	EPIC FE 37958 (CD)	PANCHO & LEFTY
64	NEW			VARIOUS ARTISTS	EPIC FE 39597 (8 98)	19 HOT COUNTRY REQUESTS
65	68	68	14	GAIL DAVIES	RCA AHL 1 5187 (8 98)	WHERE IS A WOMAN TO GO
66	55	55	22	EDDY RAVEN	RCA AHL1 5040 (8 98)	I COULD USE ANOTHER YOU
67	66	66	357	WILLIE NELSON	COLUMBIA FC 35305 (CD)	STARDUST
68	69	57	86	EARL THOMAS CONLEY	RCA AHL 1 4713 (8 98)	DON'T MAKE IT EASY FOR ME
69	70	71	68	WILLIE NELSON	COLUMBIA FC 39110 (CD)	WITHOUT A SONG
70	57	44	22	JIMMY BUFFETT	MCA 5512 (8 98)	RIDDLES IN THE SAND
71	64	56	9	ED BRUCE	RCA AHL 1 5324 (8 98)	HOME COMING
72	63	63	103	ALABAMA	RCA AHL 1 4463 (8 98) (CD)	THE CLOSER YOU GET
73	65	52	6	DEBORAH ALLEN	RCA AHL 1 5319 (8 98)	LET ME BE THE FIRST
74	74	73	72	RICKY SKAGGS	SUGAR HILL EPIC FE 38951 EPIC	DON'T CHEAT IN OUR HOMETOWN
75	75	72	20	EMMYLOU HARRIS	WARNER BROS. 21561 (8 98) (CD)	PROFILES II - THE BEST OF EMMYLOU HARRIS

* 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.

Billboard Hot Black Singles SALES & AIRPLAY

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT BLACK POSITION
		TITLE	ARTIST	
1	1	MISSING YDU	DIANA ROSS	1
2	2	NIGHTSHIFT	COMMODORES	2
3	3	SUGAR WALLS	SHEENA EASTON	3
4	4	MR. TELEPHDNE MAN	NEW EDITION	8
5	5	PRIVATE DANCER	TINA TURNER	5
6	6	TONIGHT	READY FOR THE WORLD	6
7	7	MISLED	KOOL & THE GANG	15
8	8	EASY LDVER	PHILIP BAILEY WITH PHIL COLLINS	4
9	9	BEEP A FREAK	THE GAP BAND	18
10	10	ROXANNE, ROXANNE	UTFO	10
11	11	THE MEN ALL PAUSE	KLYMAXX	14
12	12	OUTTA THE WORLD	ASHFORD & SIMPSON	7
13	13	NEUTRON DANCE	POINTER SISTERS	13
14	14	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	12
15	15	THE BORDERLINES	JEFFREY OSBORNE	17
16	16	I'LL STILL BE LOOKIN' UP TO YOU	FELDER/WOMACK	9
17	17	ROXANNE'S REVENGE	ROXANNE SHANTE	23
18	18	BASKETBALL	KURTIS BLOW	29
19	19	NEW ATTITUDE	PATTI LABELLE	16
20	20	LOVER BOY	BILLY OCEAN	36
21	21	METHOD OF MODERN LOVE	DARYL HALL & JOHN OATES	21
22	22	TREAT HER LIKE A LADY	THE TEMPTATIONS	43
23	23	HANG ON TO YOUR LOVE	SADE	32
24	24	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	37
25	25	20/20	GEORGE BENSON	25
26	26	KING OF ROCK	RUN-D.M.C.	26
27	27	HEARTBEAT	THE DAZZ BAND	22
28	28	FREAKS COME OUT AT NIGHT	WHODINI	44
29	29	THIS IS MY NIGHT	CHAKA KHAN	11
30	30	RAIN FOREST	PAUL HARDCASTLE	27

THIS WEEK	LAST WEEK	AIRPLAY		HOT BLACK POSITION
		TITLE	ARTIST	
1	2	NIGHTSHIFT	COMMODORES	2
2	3	THIS IS MY NIGHT	CHAKA KHAN	11
3	1	MISSING YDU	DIANA ROSS	1
4	6	I'LL STILL BE LODKIN' UP TD YDU	FELDER/WOMACK	9
5	5	OUTTA THE WDRLD	ASHFORD & SIMPSON	7
6	7	PRIVATE DANCER	TINA TURNER	5
7	9	TDNIGHT	READY FOR THE WORLD	6
8	17	'TIL MY BABY CD MES HOME	LUTHER VANDROSS	19
9	8	SUGAR WALLS	SHEENA EASTON	3
10	4	EASY LOVER	PHILIP BAILEY WITH PHIL COLLINS	4
11	16	NEW ATTITUDE	PATTI LABELLE	16
12	12	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	12
13	19	MY TIME	GLADYS KNIGHT & THE PIP'S	24
14	21	BE YOUR MAN	JESSE JOHNSON'S REVUE	20
15	13	NEUTRON DANCE	POINTER SISTERS	13
16	15	ROXANNE, ROXANNE	UTFO	10
17	23	HEARTBEAT	THE DAZZ BAND	22
18	27	SOME KINDA LOVER	THE WHISPERS	30
19	25	HALF CRAZY	JOHNNY GILL	33
20	30	BACK IN STRIDE	MAZE FEATURING FRANKIE BEVERLY	28
21	11	MR. TELEPHONE MAN	NEW EDITION	8
22	10	THE BORDERLINES	JEFFREY OSBORNE	17
23	26	AT LAST YOU'RE MINE	CHERYL LYNN	34
24	24	METHOD OF MODERN LOVE	DARYL HALL & JOHN OATES	21
25	28	A FORK IN THE RDAD	REBBIE JACKSON	40
26	14	20/20	GEORGE BENSON	25
27	—	KING OF ROCK	RUN-D.M.C.	26
28	—	RHYTHM OF THE NIGHT	DEBARGE	35
29	22	THE BIRD	THE TIME	42
30	18	THE MEN ALL PAUSE	KLYMAXX	14

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 (8)	10
Constellation/MCA (1)	
MCA/Curb (1)	
WARNER BROS. (7)	10
Sire (2)	
Qwest (1)	
EPIC (2)	9
Portrait (2)	
Private I (2)	
Tabu (2)	
CBS Associated (1)	
RCA (4)	9
Total Experience (3)	
Planet (2)	
ATLANTIC (2)	8
Island (2)	
Philly World (2)	
Cotillion (1)	
Mirage (1)	
COLUMBIA	7
MOTOWN (3)	7
Gordy (4)	
CAPITOL	6
ARISTA (3)	5
Jive/Arista (2)	
ELEKTRA (2)	4
Solar (2)	
POLYGRAM	3
De-Lite (1)	
Mercury (1)	
Polydor (1)	
A&M	2
PROFILE	2
SELECT	2
COCO PLUM	1
CREATIVE FUNK	1
EMI-AMERICA	1
FANTASY	1
Reality (1)	
JAY JAY	1
NEW YORK MUSIC	1
PANORAMIC	1
PAULA	1
POP ART	1
PRELUDE	1
Savoy (1)	
SOUNDTOWN	1
SUTRA	1
TEMPRE	1
TIMETRAX/HEAT	1
TOMMY BOY	1
URBAN SOUND	1

©Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE
(Publisher - Licensing Org.)
Sheet Music Dist.

25	20/20	(April, ASCAP/Random Notes, ASCAP/Stephen A. Kipner, ASCAP) CPP/ABP	73	DON'T YOU FEEL IT LIKE I FEEL IT	(Backlog, BMI/Garrison Gallery, BMI/Jambah, BMI)	86	JUST ANOTHER NIGHT	(Promopub B.V., PRS)	7	OUTTA THE WORLD	(Nick-O-Val, ASCAP)
34	AT LAST YOU'RE MINE	(April, ASCAP/Is Hot, ASCAP/Wilbert, ASCAP) CPP/ABP	4	EASY LOVER	(Sir & Trini, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP)	26	KING OF ROCK	(Protons, ASCAP/Rush Groove, ASCAP)	5	PRIVATE DANCER	(Straitjacket, ASCAP/Almo, ASCAP) CPP/ALM
28	BACK IN STRIDE	(Amazement, BMI)	54	FINDER OF LOST LOVES	(Spelling Ventures, ASCAP/New Hidden Valley, ASCAP/Carole Bayer, BMI)	53	KISS AND TELL	(April, ASCAP/JJI, ASCAP)	63	RAGING WATERS	(Aljarreau, BMI/Garden Rake, BMI/Welbeck, ASCAP/Manacub, ASCAP)
41	BAD HABITS	(Puff, BMI/Captain Keyboard, BMI/Donnie Linton, BMI)	49	FORGIVE ME GIRL	(T-Boy, ASCAP)	99	LIKE A VIRGIN	(Billy Steinberg, ASCAP/Denise Barry, ASCAP)	27	RAIN FOREST	(Oval, PRS)
29	BASKETBALL	(Neutral Gray, BMI/MoFunk, BMI/Original J.B. BMI/Mokojumbi, ASCAP)	40	A FORK IN THE ROAD	(Jobete, ASCAP) CPP	88	LOVE & HAPPINESS	(Irving, BMI/Al Green, BMI)	60	RAINBOW	(Philly World, BMI)
56	BE READY FOR LOVE	(Temp. Co., BMI)	44	FREAKS COME OUT AT NIGHT	(Zomba (U.K.), ASCAP/Zomba (N.Y.), ASCAP)	92	LOVE IN MODERATION	(Kenya, ASCAP/Tricky Track, BMI)	69	READ MY LIPS	(WB, ASCAP/Montgomery, ASCAP/Cross Keys, ASCAP)
20	BE YOUR MAN	(Crazy People, ASCAP/Almo, ASCAP)	71	GENTLE	(New Trend, BMI)	50	LOVE LIGHT IN FLIGHT	(Jobete, ASCAP/Black Bull, ASCAP) CPP	64	THE REAL ROXANNE	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)
18	BEEP A FREAK	(Temp. Co., BMI)	48	GIMME, GIMME, GIMME	(Gratitude Sky, ASCAP/Bellboy, BMI/Polo Grounds, BMI)	68	MATERIAL GIRL	(Minong, BMI)	98	REQUEST LINE	(Anjue, ASCAP/Stacy & Bros., ASCAP)
84	BEHIND THE MASK	(Colgems-EMI, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI)	37	GOTTA GET YOU HOME TONIGHT	(Philly World, BMI/Great Alps, BMI)	14	THE MEN ALL PAUSE	(Spectrum VII, ASCAP)	35	RHYTHM OF THE NIGHT	(Edition Sunset, ASCAP/Arista, ASCAP)
74	BELIEVE IN THE BEAT	(Watch Hill, BMI/Unichappell, BMI)	79	GROOVIN	(Slacsar, BMI/Far Out, ASCAP)	21	METHOD OF MODERN LOVE	(Hot-cha, BMI/Unichappell, BMI)	10	ROXANNE, ROXANNE	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)
42	THE BIRD	(Tionna, ASCAP)	33	HALF CRAZY	(DeCreed, ASCAP/Large Jar, ASCAP)	15	MISLED	(Delightful, BMI) CPP	23	ROXANNE'S REVENGE	(Pop Art, ASCAP)
17	THE BORDERLINES	(WB, ASCAP/Zubaidah, ASCAP)	32	HANG ON TO YOUR LOVE	(Adu-Matthewman, MCPS)	1	MISSING YOU	(Brockman, ASCAP)	45	SCIENTIFIC LOVE	(Hip Trip, BMI/Midstar, BMI)
75	BRING BACK YOUR LOVE	(Richer, ASCAP)	96	HARD TIMES	(Hills Hideaway, BMI/Variena, BMI) CPP	8	MR. TELEPHONE MAN	(Raydiola, ASCAP)	66	SENSE OF PURPOSE	(Worlers, ASCAP)
38	CAN YOU FEEL IT	(Amber Pass, ASCAP/Kuwa, ASCAP/Green Ogre, ASCAP/Foots Prayer, BMI)	22	HEARTBEAT	(Jobete, ASCAP/DazzberryJam, ASCAP/J. regg, ASCAP)	58	MY GIRL LOVES ME	(Overdue, ASCAP/WB, ASCAP/Hip Trip, BMI/Lakiva, BMI/Irving, BMI/Dark Idol, BMI)	62	SETTLE DOWN	(Bush Burnin', ASCAP/Johnnie Mae, BMI)
90	CAN'T FIGHT THIS FEELING	(Fate, ASCAP)	65	I FOUND MY BABY	(Temp. Co., BMI)	78	MY LOVE IS TRUE (TRULY FOR YOU)	(Jobete, ASCAP/Tall Temptations, ASCAP/Stone Diamond, BMI/Ahamay, BMI/Dajoye, BMI/Ensign, BMI)	55	SIGN OF THE TIMES	(Flash-O-Matic, ASCAP)
12	CARELESS WHISPER	(Chappell, ASCAP)	72	I GUESS IT MUST BE LOVE	(Flyte Tyme, ASCAP)	24	MY TIME	(Bubs, ASCAP/Shakeji, ASCAP/Irving, BMI/Lijesrika, BMI)	76	SMOOTH OPERATOR	(Adu, MCPS/St. John, MCPS)
93	CHANGE YOUR WICKED WAYS	(TX, ASCAP/Temp, BMI)	57	I WANT TO KNOW WHAT LOVE IS	(Somerset, ASCAP/Evansongs, ASCAP)	13	NEUTRON DANCE	(Off Backstreet, ASCAP/Streamline Moderne, ASCAP)	100	SOLID	(Nick-O-Val, ASCAP) CPP
82	COLD TEARS	(Pierponte, BMI)	9	I'LL STILL BE LOOKIN' UP TO YOU	(Abkco, BMI/Ashtray, BMI)	16	NEW ATTITUDE	(Unicity/Music of Backstreet, ASCAP/Brass Heart, BMI/Rockomatic, BMI)	30	SOME KINDA LOVER	(Hip Trip, BMI/Midstar, BMI)
97	COOL OUT	(Su-ma, BMI/Two Starr, BMI)	91	I'M STILL	(We, BMI/Fernciff, BMI)	2	NIGHTSHIFT	(Walter Orange, ASCAP/Tuneworks, ASCAP/Rightsong, BMI/Franne Golde, BMI) CPP	70	STEP BY STEP	(Kuzu, BMI/Anita Pointer, BMI/Just A Lawyer, BMI)
67	DO YOU WANT IT RIGHT NOW	(Virgin, ASCAP)	83	I'M YOUR SUPERMAN	(Marimelanie, ASCAP/Elo-Raine, ASCAP)	2	NIGHTSHIFT	(Walter Orange, ASCAP/Tuneworks, ASCAP/Rightsong, BMI/Franne Golde, BMI) CPP	3	SUGAR WALLS	(Tionna, ASCAP)
81	DON'T WASTE THE NIGHT	(National League, ASCAP/Chappell, ASCAP/Richer, ASCAP)	39	IN MY HOUSE	(Stone City, ASCAP/Jay Warner, ASCAP)	46	TAKE ME WITH U	(Controversy, ASCAP)	11	THIS IS MY NIGHT	(CBS, ASCAP/Science Lab, ASCAP) CPP
			59	INNOCENT	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	19	'TIL MY BABY COMES HOME	(April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)	46	YOU GIVE GOOD LOVE	(New Music Group, BMI/MCA, BMI)
			61	INTO THE NIGHT	(MCA, ASCAP)	85	(YOU GOT ME) HYPNOTIZED	(Wahton, BMI/C.F.M., ASCAP)	89	YOU GIVE GOOD LOVE	(New Music Group, BMI/MCA, BMI)
						52	YOU SEND ME	(Abkco, BMI)	85	(YOU GOT ME) HYPNOTIZED	(Wahton, BMI/C.F.M., ASCAP)
						79	YOU'RE SO ROMANTIC	(Blackwood, BMI/'til Dawn, BMI/F.M., BMI)	52	YOU SEND ME	(Abkco, BMI)

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogul
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

GREG PHILLINGANES

(Continued from page 65)

"He didn't hesitate at all; he just said, 'Sure.' That floored me, because he doesn't just write tunes for anyone. The guy was a total professional about it—always called to let me know the status of the tune right up to putting the demo in the mail, which turned out to be 'Lazy Nina.'

"With Michael Jackson, it was just as easy. 'Behind The Mask' was a tune I remembered hearing when Michael, Quincy, [songwriter] Rod Temperton and I were sitting around Michael's studio listening to possible songs for 'Thriller.' After I was sure he wasn't going to use it, I just asked for it, and he said, 'Sure, take it.'

"The interesting thing about 'Behind The Mask,'" Phillinganes continues, "is that it first appeared on an old album by the Yellow Magic Orchestra, as an instrumental. Michael liked it, and asked them if he could write lyrics and a melody over it. It was just sitting around when I took it."

Similarly, Jackie Jackson's "Playing With Fire" was a track that didn't make the Jacksons' "Victory" album. Phillinganes enlisted it for "Pulse," but Perry suggested an alteration.

"When Jackie wrote the tune," Phillinganes recalls, "it was called 'Power,' a kind of 'Let's Come Together' humanity kind of thing. Richard wanted different lyrics, so I called in Pamela Phillips-Oland. Jackie had some reservations about it at first, but when he heard what we did, he approved."

Despite the all-star contributions, the highlight of "Pulse" is probably Phillinganes' own sterling arrangement of "I Have Dreamed," from Rodgers & Hammerstein's "The King And I." "I was raised on stuff like 'South Pacific,' 'Oklahoma!' and 'The King And I,'" says Phillinganes. "Rodgers & Hammerstein were brilliant, because they wrote entire scores that were integral parts of plays and movies. I'd had an idea to do 'Dream' for about a year."

Unlike other session players who have had success as front men, Phillinganes says, "I'll always do sessions for certain people, and they know who they are. People like Fagen, Diana Ross. Sessions are great for keeping your chops in shape."

"It's an art, you know. I enjoy it. Then, there's the pleasure of working with people like Quincy, from whom I've learned patience and how to deal with artists and people. He's a master at that. But I *am* looking forward to my own tour—after my next album—and I think people will be surprised. There's too much ham in me to pass up the chance to perform."

A weekly national and regional compilation of the most added records on the radio stations currently reporting to the Hot Black Singles chart.

REGION 1

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

REGION 2

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

SADE

SMOOTH OPERATOR

THE TEMPTATIONS

MY LOVE IS TRUE (TRULY FOR YOU)

WHITNEY HOUSTON

YOU GIVE GOOD LOVE

WILD Boston, MA

WKND Hartford, CT

WNHC New Haven, CT

WDX-FM Rochester, NY

WWIN-FM Baltimore, MD

WXVY 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

SAM BOSTIC & CIRCUITRY

COLD TEARS

SADE

SMOOTH OPERATOR

MIDNIGHT STAR

SCIENTIFIC LOVE

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

NATIONAL

89 REPORTERS

SAM BOSTIC & CIRCUITRY

COLD TEARS ATLANTIC

THE GAP BAND

I FOUND MY BABY TOTAL EXPERIENCE

SADE

SMOOTH OPERATOR PORTRAIT

MELBA MOORE

READ MY LIPS CAPITOL

THE REDDINGS

WHERE DID OUR LOVE GO POLYGRAM

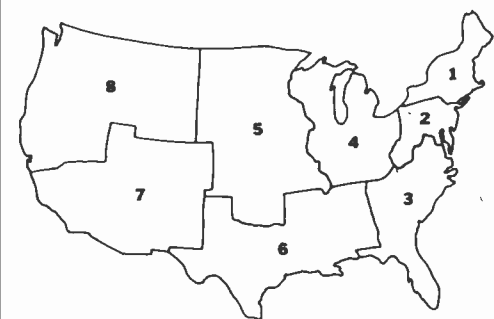
NEW TOTAL
ADDS ON
35 35

23 40

18 30

18 42

17 17



REGION 4

IL,IN,KY,MI,OH,WI

THE GAP BAND

I FOUND MY BABY

SAM BOSTIC & CIRCUITRY

COLD TEARS

MELBA MOORE

READ MY LIPS

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

THE REDDINGS

WHERE DID OUR LOVE GO

SAM BOSTIC & CIRCUITRY

COLD TEARS

CASHMERE

KEEP ME UP

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

SAM BOSTIC & CIRCUITRY

COLD TEARS

ROBEY

ONE NIGHT IN BANGKOK

THE REDDINGS

WHERE DID OUR LOVE GO

WXOK Baton Rouge, LA

WATV Birmingham, AL

WENN-FM Birmingham, AL

KNOK Ft. Worth, TX

KCOH Houston, TX

KMJQ Houston, TX

WJMI Jackson, MS

WKXI Jackson, MS

KLAZ Little Rock, AR

KRNB Memphis, TN

WDIA Memphis, TN

WHRK Memphis, TN

WLOK Memphis, TN

WBLX Mobile, AL

WQOK Nashville, TN

WVOL Nashville, TN

WYLD-AM New Orleans, LA

WYLD-FM New Orleans, LA

KHYS Port Arthur, TX

KAPE San Antonio, TX

KOKA Shreveport, LA

KZEY Tyler, TX

REGION 7

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

REGION 8

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

THE REDDINGS

WHERE DID OUR LOVE GO

THE GAP BAND

I FOUND MY BABY

GLENN JONES

BRING BACK YOUR LOVE

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

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

©Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

A weekly compilation of "breakout", i.e., singles with initial movement indicative of significant future sales potential, but not yet on the top 30 lists of the retailers and one-stops currently reporting to the Hot Black Singles chart.

REGION 1

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

REGION 2

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

MADONNA
MATERIAL GIRL

MAZE FEATURING FRANKIE BEVERLY
BACK IN STRIDE

HAROLD FALTERMEYER
AXEL F

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
Waxy Maxy 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

MAZE FEATURING FRANKIE BEVERLY
BACK IN STRIDE

MARY JANE GIRLS
IN MY HOUSE

EUGENE WILDE
RAINBOW

Album Den Richmond, VA
Bibb Distributors Charlotte, NC
Cals Records Jacksonville, FL
Camelot Music 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

NATIONAL

135 REPORTERS

NUMBER
REPORTING
20

MARY JANE GIRLS
IN MY HOUSE GORDY

MAZE FEATURING FRANKIE BEVERLY
BACK IN STRIDE CAPITOL 18

DEBARGE
RHYTHM OF THE NIGHT GORDY 11

SHALAMAR
MY GIRL LOVES ME ELEKTRA 11

LUTHER VANDROSS
'TIL MY BABY COMES HOME EPIC 10

REGION 4

IL,IN,KY,MI,OH,WI

MARY JANE GIRLS
IN MY HOUSE

THE MANHATTANS
YOU SEND ME

LUTHER VANDROSS
'TIL MY BABY COMES HOME

Angott Detroit, MI
Audie's One Stop Milwaukee, WI
Barneys Chicago, IL
Central One Stop Columbus, OH
Cleveland One-Stop Cleveland, OH
Color Rite Records Chicago, IL
Damon's Detroit, MI
Detroit Audio Systems Detroit, MI
Eklund Enterprises Kansas City, MO
Filmore Records Cleveland, OH
Fletcher's One Stop Chicago, IL
Gemini One-Stop Cleveland, OH
Greater Detroit Detroit, MI
Kendricks Records Detroit, MI
Metro Music Chicago, IL
Music Master Chicago, IL
Musicland Southfield, MI
Northern Records Cleveland, OH
Old Town Record Shop Hamtramck, MI
Professionals Detroit, MI
Radio Doctors Milwaukee, WI
Record Center Cleveland, OH
Record Den Cleveland, OH
Record Rendezvous Cleveland, OH
Singer One Stop Chicago, IL
Sound Asylum Toledo, OH
Sounds Good Chicago, IL

REGION 5

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

MARY JANE GIRLS
IN MY HOUSE

ALEXANDER O'NEAL
INNOCENT

JESSE JOHNSON'S REVUE
BE YOUR MAN

CML One Stop St.Louis, MO
Hudson's Embassy St.Louis, MO
Musicland Minneapolis, MN
Musicland St.Louis, MO
Musicvision Jennings, MO
Sound Town St. Louis, MO
Uptown Records St. Louis, MO

REGION 6

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

SHALAMAR
MY GIRL LOVES ME

GLADYS KNIGHT & THE PIPS
MY TIME

JESSE JOHNSON'S REVUE
BE YOUR MAN

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
United Records Houston, TX
Warehouse Metairie, LA

REGION 7

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

REGION 8

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

MARY JANE GIRLS
IN MY HOUSE

DEBARGE
RHYTHM OF THE NIGHT

MAZE FEATURING FRANKIE BEVERLY
BACK IN STRIDE

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 Berkley, CA
Leopold Records San Jose, CA
Music Menu Seattle, WA
Music People Oakland, CA
Record Factory Oakland, CA
Tower San Francisco, CA
Wauzi Records San Francisco, CA

**POP
ALBUMS**

**CHART
RESEARCH
PACKAGES**

The definitive lists of the best-selling albums year by year, through the entire history of the Top LPs charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

THREE TITLES AVAILABLE:

Number One Pop Albums, 1947 through 1984. Lists Billboard issue date, title, artist and label of the number one album of each week. \$50.00.

Top Ten Pop Albums, 1949 through 1984. Lists title, artist and label of every album which reached number 10 or higher on Billboard's Top LPs chart. Listed alphabetically within each year. #1 albums are indicated. \$50.00.

Top Pop Albums Of The Year, 1956 through 1984. The annual listings of the top albums of the year in rank order, as published in Billboard's year-end special issues. Includes title, artist and label for each entry. \$50.00.

Individual yearly lists may also be purchased separately; see coupon below. \$5.00 per list.

Billboard Chart Research
Attn: Debra Todd
1515 Broadway
New York, NY 10036

Please send me the following Billboard Chart Research Packages:

- B-1 Number One Pop Albums @ \$50.00
- B-2 Top Ten Pop Albums @ \$50.00
- B-3 Top Pop Albums Of The Year @ \$50.00
- Individual yearly lists from _____ (please list book code number) for _____

(please list year(s) desired.)

Check or money order is enclosed in the amount of:

\$ _____
(Sorr. no C.O.D. or billing.)

Name _____

Company _____

Address _____

City, State, Zip _____

Overseas air mail rates available upon request.



A Gold Tooth in Big Mouths. Jive/Arista artists Whodini are seen enjoying the fruits of their rapping, a RIAA gold certification for "Escape," the rap duo's second album. Seated from left are Arista r&b promotion staffer Jean Pierre, Jalil and Ecstasy of Whodini, and Arista's director of album and single sales Jane Palmese. Standing from left are Arista r&b product manager Ken Reynolds, Jive's associate director of publicity and public relations Ann Carli, Jive's artist development director Barry Weiss, Arista's director of modern music promotions Dave Jurman, Grandmaster Dee of Whodini, and Whodini's producer Larry Smith. Whodini's new single is "Big Mouth."

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

- 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

FOR WEEK ENDING MARCH 9, 1985

Billboard®

TOP BLACK ALBUMS

©Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE
1	4	4	9	THE GAP BAND TOTAL EXPERIENCE TEL 8 5705/RCA (8 98) 1 week at No. One	THE GAP BAND VI
2	1	1	17*	ASHFORD & SIMPSON CAPITOL ST-12366 (8.98)	SOLID
3	2	2	20	NEW EDITION ▲ MCA 5515 (8.98)	NEW EDITION
4	3	3	17	THE TEMPTATIONS GORDY 611GL MOTOWN (8.98)	TRULY FOR YOU
5	5	5	38	TINA TURNER ▲ ³ CAPITOL ST 12330 (8.98) (CD)	PRIVATE DANCER
6	6	7	12	KOOL & THE GANG DE-LITE 822943-M-1 POLYGRAM (8.98) (CD)	EMERGENCY
7	10	12	23	DIANA ROSS ● RCA AFL1 5009 (8.98) (CD)	SWEPT AWAY
8	12	13	12	THE WHISPERS SOLAR 60356 ELEKTRA (8.98) (CD)	SO GOOD
9	8	8	12	MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
10	17	29	3	COMMODORES MOTOWN 6124ML (8.98)	NIGHTSHIFT
11	11	11	17	WHODINI ● JIVE ARISTA JL8-8251 ARISTA (8.98)	ESCAPE
12	13	15	16	PHILIP BAILEY COLUMBIA FC 39542	CHINESE WALL
13	9	9	12	TEENA MARIE EPIC FE39528	STARCHILD
14	14	14	12	EUGENE WILDE PHILLY WORLD 90239 ATLANTIC (8.98)	EUGENE WILDE
15	7	6	24	STEVIE WONDER ▲ MOTOWN 6108ML (8.98) (CD)	SOUNDTRACK-WOMAN IN RED
16	15	16	15	FAT BOYS ● SUTRA SUS 1015 (8.98)	FAT BOYS
17	16	10	35	PRINCE & THE REVOLUTION ▲ ⁹ WARNER BROS 251101 (8.98) (CD)	PURPLE RAIN
18	21	21	31	BILLY OCEAN ▲ JIVE ARISTA JL8 8213 ARISTA (8.98)	SUDDENLY
19	23	27	5	SOUNDTRACK MCA 5547 (8.98)	BEVERLY HILLS COP
20	18	19	70	LIONEL RICHIE ▲ ⁸ MOTOWN 6059ML (8.98) (CD)	CAN'T SLOW DOWN
21	20	20	8	KLYMAXX CONSTELLATION MCA 5529 MCA (8.98)	MEETING IN THE LADIES ROOM
22	19	17	20	JEFFREY OSBORNE ● A&M SP-5017 (8.98) (CD)	DON'T STOP
23	22	22	5	GEORGE BENSON WARNER BROS 25178-1 (8.98) (CD)	20/20
24	30	59	3	RUN-D.M.C. PROFILE PRO 1205 (8.98)	KING OF ROCK
25	25	18	12	MADONNA ▲ ³ SIRE 25157-1 WARNER BROS (8.98) (CD)	LIKE A VIRGIN
26	28	31	4	SHEENA EASTON ● EMI-AMERICA ST 17132 (8.98) (CD)	A PRIVATE HEAVEN
27	32	32	31	POINTER SISTERS ▲ PLANET BXL1-4706 RCA (8.98) (CD)	BREAK OUT
28	38	57	3	SADE PORTRAIT BFR 39581 EPIC	DIAMOND LIFE
29	31	34	5	WHAM ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
30	35	23	33	THE TIME ▲ WARNER BROS 25109-1 (8.98)	ICE CREAM CASTLE
31	33	36	5	DAVID SANBORN WARNER BROS 25150 1 (8.98)	STRAIGHT TO THE HEART
32	24	24	20	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
33	34	35	17	DARYL HALL & JOHN OATES ▲ RCA AFL1 5309 (9.98)	BIG BAM BOOM
34	27	28	25	KURTIS BLOW MERCURY 822420 1M-1 POLYGRAM (8.98)	EGO TRIP
35	29	30	19	THE DAZZ BAND MOTOWN 6117ML (8.98)	JUKEBOX
36	26	26	16	AL JARREAU WARNER BROS 25706-1 (8.98) (CD)	HIGH CRIME
37	NEW ▶			WILTON FELDER MCA 5510 (8.98)	SECRETS
38	36	25	8	SOUNDTRACK POLYDOR 823696 POLYGRAM (9.98) (CD)	BREAKIN' 2 ELECTRIC BOOGALOO

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	37	37	28	THE S.O.S. BAND TABU FZ-39332 EPIC	JUST THE WAY YOU LIKE IT
40	39	33	9	RONNIE LAWS CAPITOL ST-12370 (8.98)	CLASSIC MASTERS
41	41	41	12	SHALAMAR SOLAR 60385 ELEKTRA (8.98) (CD)	HEART BREAK
42	42	43	21	GLENN JONES RCA NFL1-8036 (8.98)	FINESSE
43	43	38	43	JERMAINE JACKSON ● ARISTA AL88203-A (8.98) (CD)	JERMAINE JACKSON
44	40	40	44	RUN-D.M.C. ● PROFILE PRO 1201 (8.98)	RUN-D.M.C.
45	44	42	23	VANITY MOTOWN 6102ML (8.98)	WILD ANIMAL
46	47	49	12	ISLEY/JASPER/ISLEY CBS ASSOCIATED FZ 39873 EPIC	BROADWAY'S CLOSER TO SUNSET BLVD.
47	49	45	37	SHEILA E. ● WARNER BROS 25107-1 (8.98)	THE GLAMOROUS LIFE
48	48	47	17	THE FORCE MD'S TOMMY BOY TBLP 1003 (8.98)	LOVE LETTERS
49	NEW ▶			GRANDMASTER FLASH ELEKTRA 60389 (8.98)	THEY SAID IT COULDN'T BE DONE
50	50	51	16	JERMAINE STEWART ARISTA AL8-8261 (8.98)	THE WORD IS OUT
51	52	39	6	PENNYE FORD TOTAL EXPERIENCE TEL8 5704 RCA (8.98)	PENNYE
52	55	—	2	CASHMERE PHILLY WORLD 90243 ATLANTIC (8.98)	CASHMERE
53	53	44	7	EGYPTIAN LOVER EGYPTIAN EMPIRE PMSR 0663 (8.98)	ON THE NILE
54	59	—	2	FOREIGNER ▲ ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
55	57	55	8	JOHNNIE TAYLOR MALACO 7421 (8.98)	THIS IS YOUR NIGHT
56	58	60	16	WYNTON MARSALIS COLUMBIA FC 39539 (CD)	HOT HOUSE FLOWERS
57	46	48	9	THELMA HOUSTON MCA 5527 (8.98)	QUALIFYING HEAT
58	45	46	20	GROVER WASHINGTON JR. ELEKTRA 60318 (8.98) (CD)	INSIDE MOVES
59	51	50	28	MTUME EPIC FE-39473	YOU, ME AND HE
60	NEW ▶			ROCKWELL MOTOWN 6122ML (8.98)	CAPTURED
61	63	63	10	ROY AYERS COLUMBIA 39422	IN THE DARK
62	64	64	35	KASHIF ARISTA AL8-8205 (8.98) (CD)	SEND ME YOUR LOVE
63	62	62	18	Z.Z. HILL MALACO 7420 (8.98)	BLUESMASTER
64	54	52	29	LILLO CAPITOL ST-12346 (8.98)	ALL OF YOU
65	60	58	75	MADONNA ▲ ² SIRE 23867-1 WARNER BROS (8.98) (CD)	MADONNA
66	70	71	17	PRINCE ▲ ² WARNER BROS. 1-23720 (10.98) (CD)	1999
67	56	54	28	ALICIA MYERS MCA 5485 (8.98)	I APPRECIATE
68	61	61	20	STEPHANIE MILLS CASABLANCA 822421-1M-1 POLYGRAM (8.98)	I'VE GOT THE CURE
69	72	68	20	APOLLONIA 6 WARNER BROS 25108-1 (8.98)	APOLLONIA 6
70	74	56	21	REBBIE JACKSON COLUMBIA BFC39238	CENTIPEDE
71	73	53	12	RAY PARKER JR. ARISTA AL8-8266 (8.98)	CHARTBUSTERS
72	68	67	38	TEDDY PENDERGRASS ● ASYLUM 60317 1 ELEKTRA (8.98) (CD)	LOVE LANGUAGE
73	65	65	19	CHAMPAIGN COLUMBIA FC-39365	WOMAN IN FLAMES
74	66	74	16	DREAMBOY QWEST 25763-1 WARNER BROS (8.98)	CONTACT
75	67	70	18	EVELYN "CHAMPAGNE" KING RCA AFL1-5308 (8.98)	SO ROMANTIC

○ 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.

GOSPEL LECTERN

by Bob Darden



THE SENSATIONAL NIGHTINGALES have always been pioneers and pathfinders. When other traditional black gospel groups have gone looking for their roots in books, the Nightingales decided to go to the source: Africa itself. Their recent United States Information Agency-sponsored tour of Africa (and Europe) took them places few other groups—religious or secular—have gone before.

The Malaco Records artists were a good choice as U.S. ambassadors. The group, formed in 1942 by B.L. Parks, is something of a legend in gospel circles. Baritone and scheduling manager Bill Woodruff has been with the Nightingales for the past 38 years. The other members include guitarist/tenor/business manager JoJo Wallace, bass guitarist and lead vocalist Horace Thompson, and newcomer Calvert Owen McNair, who joined as lead singer in 1983.

The group—whose latest album, "I Surrender All," was number 33 after 21 weeks on the chart the last time we checked—is almost always performing. In fact, it was hard pinning spokesman Wallace down for a moment to talk about the group's historic late-'84, early-'85 tour. But he did mention a few highlights.

There was the concert in Yaounde, Cameroon, where the Nightingales were introduced by Ambassador Frechette. The crowd of 1,600 began arriving 90 minutes early and surprised Wallace by singing along with several of the Nightingales' tunes. The highlight came when the group sang a Cameroonian gospel song for the finale.

In Kinshasa, Zaire, the group was forced to add a second engagement because of ticket demand at the Univ. of Kinshasa, where the fire marshal reluctantly allowed more than 1,000 people into a hall designed to seat 800. The same held true in several concerts in Ga-

borone, Botswana, where audiences sang and clapped along all evening and stayed long past closing time talking about the message of Jesus Christ with the band members.

In Abidjan, Ivory Coast, two public performances and a gospel workshop were filled to capacity, and a thunderous standing ovation lasted long into the evening.

Wallace says other stops brought a wide variety of colorfully dressed tribesmen, as well as businessmen

The Nightingales go back to their roots

in immaculate three-piece suits. Impromptu sing-alongs were conducted in a variety of conditions, with a variety of electrical currents.

The second half of the tour, which took the group to Paris, Marseille, Zurich, Madrid and Zug, Switzerland, was equally well—if hardly as colorfully—received, according to Wallace.

NEW RELEASES: From the newly formed Mount Sharon Records: "High Priest" by the Pentecostal Holiness Assembly and soon-to-be-released albums from Henrietta Telfare & the Alvin Darling Singers... The Speers' "Rejoicing" will be out shortly on the RiverSong label... Mylon LeFevre's "Sheep In Wolves' Clothing" for Myrrh should be out early next month... Also new: **The Liberated Wailing Wall's** "Messianic Joy" (c/o Jews For Jesus, 60 Haight St., San Francisco, Calif. 94102); **Brent Lamb's** "Tug Of War" for Milk & Honey.

JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



YOU KNOW SPRING IS just a few weeks off when the folks at Playboy host their annual reception unveiling the roster for the Playboy Jazz Festival, impresario George Wein's June gift to Los Angeles fans. This year's two-day Hollywood Bowl lineup once more mixes mainstream and fusion talent with more daring artists.

Thus, Wein injects a rare dose of white electric blues with the Sun-

Eddie "Cleanhead" Vinson, Pieces Of A Dream, Maiden Voyage and Full Swing. Sunday's menu thus far includes Sarah Vaughan, Buddy Rich, Spyro Gyra, Ronnie Laws, Chico Freeman and an all-star vocal combination of Jon Hendricks, Bobby McFerrin, Dianne Reeves and Janis Siegel.

Steve Allen will serve as master of ceremonies, and tickets are off

This year's Playboy Festival lineup offers a familiar (and impressive) mix

day (16) slot allotted Stevie Ray Vaughan & Double Trouble, and offers both fresh new traditionalists (the Dirty Dozen Brass Band and an inspired pairing of Makoto Ozone and Michel Petruccianni on Saturday) and a distinguished but rarely seen master, Horace Silver, on Sunday.

The generous program includes plenty of other lures. Miles Davis headlines the opening day schedule, which also includes the J.J. Johnson All-Stars with special guest Nancy Wilson, Joe Williams with the Norman Simmons Trio, Lee Ritenour, Red Holloway, Phil Upchurch with

and running—once again, box seats, priced this year at \$35, have already sold out. Remaining seats are \$20, \$15, \$12.50 and \$7.

ONE OF THE MANY nice things about "One Night With Blue Note," the all-star concert held recently in New York and reviewed elsewhere in this issue, was that it motivated Alfred Lion to come to New York for the first time in close to 20 years. Lion is, of course, the German-born jazz enthusiast who founded Blue Note Records in 1939; he has been a virtual recluse on the West Coast since shortly af-

ter he sold the label in 1966, but apparently decided (as did a lot of other jazz fans) that this concert was not to be missed.

One of the most touching moments of the evening came when Lion, engineer Rudy Van Gelder and art director Reid Miles received plaques for their roles in making Blue Note the special label it was (and, new proprietor Bruce Lundvall obviously hopes, it will be again). Shyly admitting that it was "the first time I have ever faced an audience," Lion, who produced all of Blue Note's albums for years, made a brief, gracious speech, observing that he felt "very much at home" at the concert and emphasizing that Blue Note couldn't have happened without the musicians—an obvious statement, perhaps, but the kind that isn't always made when it should be.

Also noteworthy was the surprise appearance of tenor saxophonist Hank Mobley, a Blue Note mainstay in the glory days of hard bop who hadn't been heard from in some time. Health problems precluded Mobley from performing, but he said a few words, and his presence added a nice historical/nostalgic touch.

FOR WEEK ENDING MARCH 9, 1985

Billboard

Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP INSPIRATIONAL ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER	DISTRIBUTING LABEL	
1	1	53	AMY GRANT	MYRRH 7016757064/WORD (CD)	49 weeks at No. One STRAIGHT AHEAD
2	2	25	SANDI PATTI	BENSON RO 3884	SONGS FROM THE HEART
3	3	138	AMY GRANT	MYRRH MSB 6697/WORD (CD)	AGE TO AGE
4	18	5	PETRA	STARSONG 7102057881	BEAT THE SYSTEM
5	4	89	SANDI PATTI	IMPACT R3818/BENSON	MORE THAN WONDERFUL
6	5	49	LEON PATILLO	MYRRH 7016771067/WORD	THE SKY'S THE LIMIT
7	9	17	DEGARMO AND KEY	POWER DISC PWR 01073/BENSON	COMMUNICATION
8	6	60	PETRA	STAR SONG 7102050860/WORD	NOT OF THIS WORLD
9	8	9	CARMAN	MYRRH 7016807061/WORD	COMING ON STRONG
10	7	49	MICHAEL W. SMITH	REUNION 7010004129/WORD	MICHAEL W. SMITH 2
11	10	41	TWILA PARIS	MILK AND HONEY MN 1048/ZONDERVAN	WARRIOR IS A CHILD
12	NEW		THE IMPERIALS	MYRRH 7-01-682006-8/WORD	LET THE WIND BLOW
13	NEW		PHILIP BAILEY	MYRRH 7-01-679606X/WORD	THE WONDERS OF HIS LOVE
14	11	13	MICHELE PILLAR	SPARROW SPR 1095	LOOK WHO LOVES YOU NOW
15	16	20	KEITH GREEN	PRETTY GOOD RECORDS PGR 004	JESUS COMMANDS US TO GO
16	29	5	SERVANT	MYRRH 7016799062/WORD	LIGHT MANEUVERS
17	17	17	STRYPER	ENIGMA EC1064	THE YELLOW AND BLACK ATTACK
18	12	13	THE MARANATHA SINGERS	MARANATHA MUSIC 7-100-12382-8/WORD	PRaise 7
19	14	17	NEW GAITHER VOCAL BAND	DAYSRING 7014127012/WORD	NEW POINT OF VIEW
20	23	5	LESLIE PHILLIPS	MYRRH SPCN701680206-X/WORD	DANCING WITH DANGER
21	21	61	DEBBY BOONE	LAMB & LION 3001/SPARROW	SURRENDER
22	13	97	MICHAEL W. SMITH	REUNION 7010002126/WORD	MICHAEL W. SMITH PROJECT
23	22	37	FARRELL & FARRELL	STAR SONG 710205386X/WORD	CHOICES
24	15	120	PETRA	STAR SONG SSR 0045/WORD	MORE POWER TO YA
25	25	25	KATHY TROCCOLI	REUNION 7-01-000512-5/WORD	HEART AND SOUL
26	19	45	STEVE TAYLOR	SPARROW SPR-1063	MELTDOWN
27	34	37	JIMMY SWAGGART	JIM 143	LIVING WATERS
28	27	13	REZ BAND	SPARROW SPR-1099	HOSTAGE
29	26	8	CANDLE	SPARROW BWR 2010	BULLFROGS AND BUTTERFLIES
30	24	13	SCOTT WESLEY BROWN	SPARROW SPR 1081	KINGDOM OF LOVE
31	28	57	THE MARANATHA KIDS	MARANATHA 7100108829/WORD	KIDS PRAISE 4
32	30	37	THE SWEET COMFORT BAND	LIGHT LS 5831/LEXICON	PERFECT TIMING
33	20	53	CARMAN	PRIORITY 38713	SUNDAY'S ON THE WAY
34	31	45	CRISTY LANE	ARRIVAL 9644/DOMINION	ONE DAY AT A TIME
35	32	45	WHITEHEART	MYRRH 7016782069/WORD	VITAL SIGNS
36	33	29	ANDRAE CROUCH	LIGHT LS 5863/LEXICON	NO TIME TO LOSE
37	35	41	THE IMPERIALS	DAYSRING 7014118013/WORD	THE IMPERIALS SING THE CLASSICS
38	36	81	RUSS TAFF	MYRRH MSB 6706/WORD	WALLS OF GLASS
39	37	49	HARVEST	MILK AND HONEY MH1051/ZONDERVAN	SEND US TO THE WORLD
40	39	33	KERRY LIVGREN	CBS ASSOCIATED BFZ 39368	TIME LINE

(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.

Dance TRAX

by Brian Chin



WE'VE HEARD Stones purists praise and damn "She's The Boss" (Columbia), Mick Jagger's solo album. What undoubtedly most upsets them is exactly what makes it a great dance album: Its rhythms are smooth and rigid, with the long grooves of dance music rather than the spurts and starts of rock'n'roll. Most interesting exercise for fans

of Jagger's co-producers, **Bill Laswell** and **Nile Rodgers**: blindly guessing which of the cuts were co-produced by whom—since all of the respective producers' trademarks have been freely exchanged and distributed here. "She's The Boss" does a Chic take with its jangly guitar (or perhaps the model was "It's Too Funky In Here"), though it's a

Jagger/Laswell cut; "Secrets" and "Running Out Of Luck" have the lighter, rockier beat of latter-day Nile Rodgers production (like those in the Madonna album). Also: "Lucky In Love" combines a classic Jagger chorus with a smooth bass bottom; "Lonely At The Top" is an uptempo rocker.

In the same way, **Grandmaster Flash's** "They Said It Couldn't Be Done" (Elektra) is something like what rap has been but also makes some considered alterations, which fans from the hard-core may or may not take to. The album opens with a basic old-fashioned rap boast, "Girls Love The Way He Spins," an historical biography with scratch by Flash, which turns out to be his primary way of ex-

pressing himself through the album.

Also: a funk version of Fats Waller's "This Joint Is Jumpin'"; "Rock The House," which takes a metal guitar from "Rock Box," though it gets much busier; "Larry's Dance Theme," which sports a whole battery of really interesting syncopated, synchronized vocal sounds; and "Alternate Groove," which has a light, poppish feel, which could fit in the New Edition slot easily if there were singing on it. Surprisingly, only "Sign Of The Times" attempts the social comment that got so much notice for rap; that, too, is an indication that the next challenges for the form as a whole are in fact musical, not textual.

MODERN SOUL: Steve Arrington's "Feel So Real" (Atlantic 12-inch) is a thorough change of pace for him, with a lush beat and easier groove than he ever turned out in Slave or his two solo records. He's in a very up mood, and even the brief trumpet solo has a care-free sound... **Betty Wright's** "Sinderella" (Jamaica 12-inch, through Sutra) is an entirely unexpected dip into modern high-energy for her. She's one singer who doesn't get pushed around by the beat, of course, so she's equally as interesting as the fragmented keyboard arrangement. **Jonathan Fearing** provided a good, concise

(Continued on opposite page)

FOR WEEK ENDING MARCH 9, 1985

Billboard

HOT DANCE/DISCO

©Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Compiled from a national survey of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE (CONFIG.) LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	4	5	6	NEW ATTITUDE/AXEL F (12 INCH) MCA 23534 1 week at No. One	PATTI LABELLE/HAROLD FALTERMEYER
2	1	3	7	THIS IS MY NIGHT (12 INCH) WARNER BROS. 0-20296	◆ CHAKA KHAN
3	7	18	5	BAD HABITS (12 INCH) ATLANTIC 0-86909	◆ JENNY BURTON
4	6	11	7	BAD TIMES, GOOD TIMES (12 INCH) MCA (PROMO)	THELMA HOUSTON
5	8	9	10	ONE NIGHT IN BANGKOK (12 INCH) RCA PW13959	◆ MURRAY HEAD
6	11	15	7	OUTTA THE WORLD (12 INCH) CAPITOL V-8623	ASHFORD & SIMPSON
7	3	2	10	COME INSIDE/CHINESE EYES (12 INCH) PERSONAL P49812	◆ FANCY
8	2	1	9	SUGAR WALLS (12 INCH) EMI AMERICA V-7852	◆ SHEENA EASTON
9	10	16	12	ONE NIGHT IN BANGKOK (12 INCH) SILVER BLUE 429-05145/CBS ASSOCIATED	◆ ROBEY
10	9	12	9	MISLED (REMIX) (12 INCH) DE-LITE 880 581-1/POLYGRAM	◆ KOOL & THE GANG
11	12	17	5	EASY LOVER (12 INCH) COLUMBIA 44-05160	◆ PHILIP BAILEY
12	5	4	13	NEUTRON DANCE (12 INCH) PLANET YD-13952/RCA	◆ POINTER SISTERS
13	13	13	8	TREAT HER LIKE A LADY (12 INCH) MOTOWN (PROMO)	◆ THE TEMPTATIONS
14	29	38	5	THE BIRD (12 INCH) WARNER BROS. (PROMO)	THE TIME
15	20	27	5	INVITATION TO DANCE (12 INCH) EMI AMERICA V-7851	◆ KIM CARNES
16	34	47	3	TURN YOUR BACK ON ME (12 INCH) EMI AMERICA (PROMO)	KAJA
17	17	19	7	GRATITUDE (12 INCH) MCA 23532	◆ DANNY ELFMAN
18	18	22	6	CAN'T AFFORD (12 INCH) PROFILE PRO-7062	◆ 52ND STREET
19	42	—	2	MATERIAL GIRL (REMIX) (12 INCH) SIRE 0-20304/WARNER BROS.	◆ MADONNA
20	21	21	9	BORN TO LOVE/YOUR SWEET TOUCH (12 INCH) PERSONAL P49815	CLAUDJA BARRY
21	33	35	6	TAKE ME TO HEAVEN/SEX (12 INCH) MEGATONE MT-133	SYLVESTER
22	23	34	5	MIDNIGHT MAN (12 INCH) EPIC 49-05188	FLASH & THE PAN
23	38	60	3	STEP BY STEP (12 INCH) ARISTA AD1-9311	JEFF LORBER FEATURING AUDREY WHEELER
24	24	29	6	ROCKIN' AT MIDNIGHT (12 INCH) ES PARANZA (PROMO)/ATLANTIC	◆ THE HONEYDRIPPERS
25	31	33	7	FREAKS COME OUT AT NIGHT (12 INCH) JIVE JD1-9303/ARISTA	◆ WHODINI
26	30	30	7	ARE YOU FOR REAL/MOTION (LP CUTS) WARNER BROS. 25175-1	DEODATO
27	27	37	6	DON'T HANG UP (12 INCH) MIRAGE 0-96909/ATLANTIC	ELLY BROWN
28	36	43	4	SO TRANQUILIZIN' (12 INCH) GRAMAVISION 181 210-1/POLYGRAM	◆ COSMETIC WITH JAMAALADEEN TACUMA
29	35	39	5	BELIEVE IN THE BEAT (12 INCH) POLYDOR 881 414-1/POLYGRAM	◆ CAROL LYNN TOWNES
30	16	10	12	THE MEN ALL PAUSE (12 INCH) CONSTELLATION 23526/MCA	◆ KLYMAXX
31	37	40	5	GO FOR IT (12 INCH) MCA 23533	◆ KIM WILDE
32	32	32	5	PLEASE DON'T GO (12 INCH) FEVER SF-802/SUTRA	NAYOBE
33	40	55	3	JUST ANOTHER NIGHT (12 INCH) COLUMBIA (PROMO)	◆ MICK JAGGER
34	25	25	7	OPEN MIND (12 INCH) ATLANTIC 0-86912	JEAN-LUC PONTY
35	48	—	2	BOY/BOOK OF LOVE (12 INCH) SIRE 0-20299/WARNER BROS.	BOOK OF LOVE
36	45	67	4	FOUR YEAR BATTLE (12 INCH) ATLANTIC 0-86906	PAULA ANDERSON
37	14	6	10	LOVE LIGHT IN FLIGHT (12 INCH) MOTOWN (PROMO)	◆ STEVIE WONDER
38	15	7	10	THE BORDERLINES (12 INCH) A&M SP-12116	JEFFREY OSBORNE
39	19	8	13	SMALLTOWN BOY (12 INCH) MCA 23521	◆ BRONSKI BEAT
40	46	53	3	SCIENTIFIC LOVE (12 INCH) SOLAR (PROMO)/ELEKTRA	MIDNIGHT STAR

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE (CONFIG.) LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
41	22	14	9	OUT OF CONTROL (12 INCH) RCA PW13981	EVELYN "CHAMPAGNE" KING
42	52	63	3	ANIMAL/SUSAN (12 INCH) RECOVERY R-2003	◆ 4-3-1
43	51	65	3	ELECTRIC AUTOMAN (12 INCH) VANGUARD SPV-81	TONY PARIS
44	71	—	2	LUCKY (12 INCH) EMI AMERICA V-7855	◆ GREG KIHN
45	58	—	2	DO YOU WANT IT RIGHT NOW (REMIX) (12 INCH) QWEST 0-20302/WARNER BROS.	◆ SIEDAH GARRETT
46	61	—	2	IN MY HOUSE (12 INCH) MOTOWN 4529MG	MARY JANE GIRLS
47	26	26	8	LET THE NIGHT TAKE THE BLAME (12 INCH) PROFILE PRO-7061	LORRAINE MCKANE
48	60	—	2	MY GIRL LOVES ME (12 INCH) SOLAR (PROMO)/ELEKTRA	SHALAMAR
49	57	57	4	CHANGE YOUR WICKED WAYS (REMIX) (12 INCH) TOTAL EXPERIENCE TEDI-2605/RCA	PENNYE FORD
50	28	28	8	THIS IS MINE (12 INCH) VIRGIN (PROMO)/ARISTA	◆ HEAVEN 17
51	NEW	▶	▶	WE CLOSE OUR EYES (12 INCH) CHRYSALIS 4V9-42853	◆ GO WEST
52	68	—	2	MAKE LUV TONITE (12 INCH) POSSE POS 5001/SPRING	PRITTI BOYZ FEATURING FELIX
53	69	—	2	THE BEAST IN ME/TIGHT BLUE JEANS (12 INCH) PRIVATE ZS4-05166	◆ BONNIE POINTER
54	NEW	▶	▶	VICIOUS GAMES (12 INCH) ELEKTRA 0-66919	YELLO
55	62	62	3	CHERRY BOMB (12 INCH) MCA (PROMO)	JOAN JETT AND THE BLACKHEARTS
56	NEW	▶	▶	POINT OF NO RETURN (12 INCH) ARISTA AD1-9326	EXPOSE
57	64	69	3	SKIN DEEP (12 INCH) EPIC 49-05144	◆ THE STRANGLERS
58	59	68	4	SETTLE DOWN (12 INCH) CAPITOL V-8625	LILLO THOMAS
59	NEW	▶	▶	FOREVER YOUNG (12 INCH) ATLANTIC (PROMO)	ALPHAVILLE
60	70	—	2	TWO WRONGS MAKE IT RIGHT (12 INCH) TSR TSR834	YVONNE WILKINS
61	65	70	4	TOTAL ECLIPSE OF THE HEART (12 INCH) PANDISC PD-010	KOFFIE
62	NEW	▶	▶	KING OF ROCK (12 INCH) PROFILE (PROMO)	◆ RUN-D.M.C.
63	39	20	10	METHOD OF MODERN LOVE (12 INCH) RCA PW13971	◆ DARYL HALL & JOHN OATES
64	NEW	▶	▶	SECOND NATURE (12 INCH) MCA 23535	◆ DAN HARTMAN
65	41	24	10	I CAN FEEL YOUR LOVE SLIPPIN' AWAY (12 INCH) SATURN SRA903-498	SAMSON & DELILAH
66	NEW	▶	▶	YOU SHOULD HAVE KNOWN BETTER (12 INCH) IMPORT	T.C. CURTIS
67	NEW	▶	▶	KISS AND TELL (12 INCH) CBS ASSOCIATED 429-05158	ISLEY, JASPER, ISLEY
68	NEW	▶	▶	I'M NO ANGEL/ECSTASY (12 INCH) TSR TSR835	MADLEEN KANE
69	53	56	5	DON'T QUIT (12 INCH) MCA 23536	◆ BOBBY CALDWELL
70	44	44	6	TOO MUCH BLOOD ROLLING STONES 0-96902/ATLANTIC	◆ THE ROLLING STONES
71	50	50	5	SET IT OFF (12 INCH) JUS BORN JB-001	STRAFE
72	49	49	6	DANCE LOVER (12 INCH) RENAISSANCE 12-1125	MIKKI
73	43	31	15	HANG ON TO YOUR LOVE (12 INCH) PORTRAIT 4R9-05122/EPIC	◆ SADE
74	47	23	15	LOVERBOY (12 INCH) JIVE JD1-9280/ARISTA	◆ BILLY OCEAN
75	54	36	10	PUTTIN' THE NIGHT ON HOLD (12 INCH) DICE TGR1003	LAUREN GREY
76	55	48	6	COOL OUT (12 INCH) PAULA 1244	MAGNUM FORCE
77	56	41	16	LOVERIDE (12 INCH) 4TH & BROADWAY BWAY409/SLAND	NUANCE FEATURING VIKKI LOVE
78	63	54	9	ROXANNE, ROXANNE (12 INCH) SELECT FMS62254	UTFO
79	66	66	4	BEEP A FREAK (REMIX) (12 INCH) TOTAL EXPERIENCE TEDI-2606/RCA	THE GAP BAND
80	73	59	8	WORLD DESTRUCTION (12 INCH) CELLULOID CEL-176	TIME ZONE

○ Products with the greatest play increases 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.

DANCE TRAX

(Continued from opposite page)

mix, with a great "stereo" break . . . **Alison Moyet's** first U.S. single is her current U.K. hit, "Invisible" (Columbia 12-inch), in a more rhythmic six-minute version than appears on the album; it's down-tempo material, for dance and for every format between black and AOR, in radioland.

ASSORTED CUTS: **Sweet G's** "Waitin' For Your Love" (The Fever 12-inch) is an extremely tender, melodic rap, with some very smooth love rhyming . . . **Jackie Moore's** just a pleasure on her light-soul "Love Is The Answer" (Sunnyview 12-inch), which re-teams here with old producer **Dave Crawford** in a simple, near-electro-beat arrangement . . . **Alan Gorrie**, of AWB, has a possible dance/radio crossover with "I Can Take It" (A&M 12-inch), greatly improved by **Tee Scott's** mix, with a sturdy rock beat and a really hyperactive groove . . . **Expose's** "Point Of No Return," an Arista signing following early Florida action, is a Shannon clone newly mixed for the national market, with the tingling, busy tempo of the New York productions which don't seem yet to have overloaded the listening public. It's everything you wanted (and got) in the original, especially in the eventful dub mix.

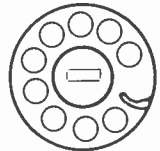
A COUPLE OF good left fielders: **David Johansen**, far from his usual turf, has a near-Shannon clone himself in "King of Babylon," a semirap with a good, pounding remix . . . **Soma Holiday's** "Shake Your Molecules" (Cachalot 12-inch), which has been around some time, combines a European texture with

authentic New York hip-hop, recorded in New York's hip-hop specialist locations, Unique and Shake-down Sound . . . **Torch Song's** "Mothdooom Ecstasy" (IRS/U.K. 12-inch) isn't scheduled for domestic release at the moment, but has been serviced by the company to gauge response. It's an avant-electro production, really tranced out and full of groove.

Rockwell's "Captured" album (Motown) has an uncomfortable amount of gimmick to it, but is just so skillfully put together, it's somehow impressive for all of its formula. More perverse songs for the times: "Peeping Tom" extends "Obscene Phone Caller" at a slower pace; "T.V. Psychology" has a fine, detailed production with lots of SFX; "We Live In A Jungle" is a rock-beat throwaway—but among the best throwaways in the world. Of all the cuts, "Tokyo," with its brimming arrangement, comes closest to revealing anything of Rockwell other than a warped sense of humor.

TOUCH That DIAL!

Get fast results with **ACTION-MART**, the Billboard Classified.



Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!

USA FOR AFRICA

(Continued from page 1)

World" by USA For Africa, an all-star aggregate featuring 45 American recording artists, is set for seven-inch release on Thursday (7), with a subsequent 12-inch release; and a music video launch on Friday. An album, featuring the single as well as previously unreleased tracks by Prince, Tina Turner, Bruce Springsteen, the Pointer Sisters, Steve Perry, Kenny Rogers, Chicago and a Canadian all-star charity group named Northern Lights, will be released April 1.

Wholesale price for the seven-inch is \$1.73, with the 12-inch dealer price set at \$4.48. The album, with a suggested list price of \$9.98, will wholesale at \$8.98.

Additionally, a spokesman for CBS—who confirms that the wording of the charitable intent on the Band Aid single "caused confusion"—says that the company "is going to make it clear this time that the commitment does not extend beyond CBS."

The declaration on the Band Aid single read, "All proceeds of this record are to assist famine relief in Ethiopia. This includes merchandise, sales, publishing and performance contributions." The key change on the new recordings will be the replacement of "All" with "CBS's."

Following the release of "Do

They Know It's Christmas?," the Connecticut Attorney General held that the wording on the records' sleeve obliged record retailers in that state to donate all profits from the records' sale to charity (Billboard, Jan. 19). Since then, that office has sought voluntary donations from retailers, and is preparing to subpoena relevant financial records from those retailers who have not responded to their inquiries.

Chief among them is the Norwalk-based discount department store Caldor's, which investigator Robert Langer says "sold more than anyone else in the state." Calls to the chain's record buyer for comment were not returned.

James E. Kennedy, executive assistant to the Connecticut Attorney General, says that 34 retailers have failed to respond to the office's inquiries, and an additional nine have said they do not plan to make any charity donations beyond that made by CBS. Twenty-one other retailers, including the Bradley's discount department store, have since made donations. Kennedy adds that no decision has been made as to whether all non-respondents will be subpoenaed under Connecticut's Charitable Solicitations Act.

The Connecticut action has sparked the interest of other state attorney generals, as well as the

Federal Trade Commission (FTC). Tennessee, Alaska, Virginia, Rhode Island and Maryland are among the states that queried Connecticut on their investigation.

At the FTC, attorney Bob Doyle says that there is "nothing formal going on right now," but that the commission's concerns are "essentially those raised by Connecticut." Another commission attorney investigating the charity flap termed the situation "unfortunate," adding that there "doesn't seem to be any problem in the future" owing to the adjustment made by CBS.

For its part, a CBS spokesman says that the high wholesale prices are "an attempt to maximize the dollars given to charity. We are not stipulating that retailers sell it at a particular price because we can't."

Distribution of monies donated to the USA For Africa foundation will be directed by Marty Rogol, executive director of the foundation. Plans call for the first 35% to go to Africa for immediate relief, with an emphasis on medical care. The second 35% would go to agricultural supplies, and an additional 20% is earmarked for the development of longterm African economic policies. The final 10% will be used to aid the destitute in the U.S.

NEW RELEASES

(Continued from page 28)

STAMPLEY, JOE
See *Moe Brandy*

COMPACT DISC

BACH
6 Schubler Chorales
Daniel Chorzempa
CD Philips 412 117-2 PH/PolyGram/no list

BERLIOZ, RAVEL
Nuits d'ete, Scheherazade
Hildegard Behrens
Vienna Symphony Orchestra/Francis Travis
CD London 411 895-2 LH/PolyGram/no list

BRUCKNER
Symphony No. 7
RSO Berlin/Chailly
CD London 414 290-2 LH/PolyGram/no list

COPLAND
Rodeo, El Salon, Fanfare
Dance Symphony
Detroit Symphony Orchestra/Dorati
CD London 414 273-2 LH/PolyGram/no list

DVORAK
Slavonic Dances
American Suite
Royal Philharmonic/Antal Dorati
CD London 411 735-2 LH2/PolyGram/no list

FRANCK, BRAHMS
Violin Sonata, Horn Trio
Ashkenazy, Perlman, Tuckwell
CD London 414 128-2 LH/PolyGram/no list

HANDEL
Concerti a due cori
Academy Of Ancient Music
Christopher Hogwood
CD London 411 721-2 OH/PolyGram/no list

MAHLER
Das Lied von der Erde
Jessye Norman, Jon Vickers
London Symphony Orch./Davis
CD Philips 411 474-2 PH/PolyGram/no list

MAHLER
Symphony No. 3
Chicago Symphony Orchestra/Solti
CD London 414 269-2 LH2/PolyGram/no list

MAHLER
Symphony No. 5
Chicago Symphony Orchestra/Solti
CD London 414 321-2 LH/PolyGram/no list

MOZART
Sonatas, Rondo
Mitsuke Uchida
CD Philips 412 122-2 PH/PolyGram/no list

OFFENBACH
Overtures
Philharmonia Orchestra/Marriner
CD Philips 411 476-2 PH/PolyGram/no list

RAVEL, CHAUSSON
Piano Trios

Beaux Arts Trio
CD Philips 411 141-2 PH/PolyGram/no list

RIMSKY-KORSAKOV
Scheherazade Op. 35
Vienna Philharmonic/Previn
CD Philips 411 479-2 PH/PolyGram/no list

SCHUBERT
Piano Sonata in A, D.959
Twelve German Dances
Alfred Brendel
CD Philips 411 477-2 PH/PolyGram/no list

SCHUBERT
The 10 Symphonies
Academy of St. Martin-in-the-Fields
Neville Marriner
CD Philips 412 176-2 PH6/PolyGram/no list

STRAVINSKY
The Rake's Progress
Riccardo Chailly
CD London 411 644-2 LH2/PolyGram/no list

STRAVINSKY
Symphony in C, Symphony in 3 Movements
Orchestra del la Suisse Romande/Dutoit
CD London 414 272-2 LH/PolyGram/no list

TCHAIKOVSKY
Symphony No. 4
Chicago Symphony Orch./Solti
CD London 414 192-2 LH/PolyGram/no list

VIVALDI
L'Estro armonico
I Musici
CD Philips 412 128-2 PH2/PolyGram/no list

WAGNER
Die Walkure
Various Artists, Vienna Philharmonic/Solti
CD London 414 105-2 LH4/PolyGram/no list

To get your company's new releases listed, either send release sheets or else type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to Linda Maleski, 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.

ACADEMY AWARD WINNERS
ANIMATED SHORT FILMS

♠ Vestron BV3079/\$59.95
♥ VA3079/\$59.95

AGAINST ALL ODDS
Christopher Lee, Richard Greene
♠ ♥ NTA Home Enter. 0050/\$39.95

BATTLE SHOCK
Ralph Meeker, Janice Rule
♠ ♥ NTA Home Enter. 0220/\$39.95

THE BLACK HAND
Lionel Stander, Mike Placido
♠ ♥ Magnum Entertainment M1013/\$59.95

THE CAINE MUTINY
Humphrey Bogart, Van Johnson, Robert Johnson
♣ RCA/Columbia VLD39245/Pioneer Video/\$34.95

CASPER & THE ANGELS, VOL. III
Animation
♠ ♥ Worldvision Home Video 1039/\$24.95

THE DARK MIRROR
Olivia DeHavilland, Lew Ayres
♠ ♥ NTA Home Enter. 0888/\$39.95

DAVID COPPERFIELD
♠ Vestron VB3081/\$59.95
♥ VA3081/\$59.95

EMMANUELLE IN THE COUNTRY
Laura Gemser
♠ ♥ Magnum Entertainment M1011/\$59.95

GONE WITH THE WIND
Vivien Leigh, Clark Gable
♠ MGM/UA ML 100284/Pioneer Video/\$49.95

HEARTBREAKERS
Peter Coyote, Nick Mancuso
♠ Vestron VB5065/\$79.95
♥ VA5065/\$79.95

THE HERCULEIDS, VOL. H
Animation
♠ ♥ Worldvision Home Video 1041/\$24.95

JOSIE & THE PUSSYCATS IN OUTER SPACE
Animation
♠ ♥ Worldvision Home Video 1040/\$24.95

KIDS FROM CANDID CAMERA
Allen Funt
♠ Vestron VB3076/\$59.95
♥ VA3076/\$59.95

MR. SMITH GOES TO WASHINGTON
James Stewart, Jean Arthur, Claude Rains
♠ RCA Columbia VLD30064/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 Maleski, Billboard, 1515 Broadway, New York, N.Y. 10036.

DISCO / DANCE 12" — U.S. & Imports

(WHOLESALE FOR STORES)
USA • Canada • England • Germany
Italy • France • Holland

Some of our brand new releases are:
U.S. & Canadian 12"

Rockin In The Night—If A Big Boy
Take It To The Hoop—Craig Clark
The Stars Are Out—Glass Family
Cream Dream—Eroic Drum Band
Jam The Box—Pretty Tony
African Connection—Tiembelema
Dancing On The Planet—Dave Storrs
Don't You Care—Nadia Lee
Hot Platters (4 Track)
Itchiban Scratch—Various Artists
Victim Of Love—Charade
I'm No Angel—Madleen Kane
Stand On The Rock—Vision 1/Bobby O
Only A Memory—Oh Romeo

In The Name Of Love—Astaire
Lady O—Fancy
Cupid Girl—My Mine
Hold On—Boytroic
RSVP—James & Susan Wells
Love Is Just A Heartbeat—Gloria Gaynor
Cocktail #3
Love Is Only Skin Deep—Le Jeune
No Fool For Love—Hazzell Dean
Americano—Vivian Vee
Jump Up Jump Back—Nancy
Challenger—Babys Gang
High Flyer—Princess UFO
You Should Have Known Better—TC Curtis
You're My Heart—Modern Talking

DISCO CLASSICS

Love & Desire—Arpeggio
Magic Fly (Remix)—Space
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 Bank
Ten Percent—Double Exposure
Don't Stop The Train—Phyllis Nelson
Disco Circus—Martin Circus
Plus Many More

We have a complete selection of all U.S. releases and all import disco records. We also export to foreign countries.

EUROPEAN 12"
If Its Love (Remix)—Jackson Moore
Collector #2—Cerrone



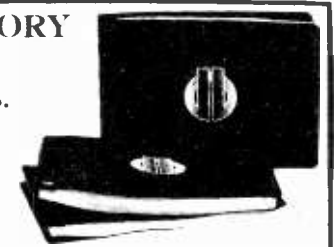
IMPORT O DISC RECORDS
855e CONKLIN ST. FARMINGDALE, NY 11735
(516) 694-4545 TELEX 4756138 IMPT DISC

THE DEFINITIVE HISTORY OF DANCE MUSIC

Disco, Rock & Oldie Books. Over 3,000 titles in each book, listed in 3 sections by BPM, Song Title & Artist.

Discover why other professionals are subscribing to **Disco & Dance Beats**. Call or write for free brochure 518-885-5140.

TOM LEWIS Established 1977
Disco Beats
8 Kaatskill Way - Box 500 D - Ballston Spa, NY 12020



MASSE MEETS WITH CRIA, CIRPA

Hopes for Federal Industry Strategy Are Rekindled

By KIRK LaPOINTE

TORONTO With the move toward copyright reform proceeding full steam ahead, the vacillating momentum toward a federal industrial strategy for the recording business is apparently in motion again. At least, that's what key industryites have been told by Communications Minister Marcel Masse and some officials in the department and his office.

The minister came to Toronto late last month for a series of get-acquainted sessions with the leading arts officials in the country. Among his revolving-door meetings were exchanges with representatives of the Canadian Recording Industry Assn. (CRIA) and the Canadian Independent Record Production Assn. (CIRPA). Both groups say they came away impressed with Masse and his serious concern for their plights.

In particular, they are convinced that a long-delayed federal strategy for the recording industry is going

to get serious attention and could be released as early as the fall. "I'd expect it in September, along with a new Copyright Act," says Earl Rosen, executive director of CIRPA, which met for two-and-a-half hours with the minister.

"His timetable is ambitious for copyright, that's for certain," says Brian Robertson, president of CRIA. "You've got to admire him."

But, says Rosen, "I doubt we'll have a new act in place and in effect by the end of the decade." Legislation must be drafted and passed by elected officials, and regulations must be created and enacted, before actual reform occurs.

Meanwhile, reports have re-surfaced about lobbying efforts by Polar Audio Inc. to launch a Canadian Compact Disc manufacturing plant. The firm has been seeking federal and provincial support to locate a plant in Moncton, New Brunswick. But these governments want the company to sign a binding agreement for production with a major label.

Polar officials remain tight-lipped on the negotiations, but Masse's office leaked the information to reporters, and industryites have acknowledged long-standing rumors that a deal is in the works to build a Canadian CD plant. Still, it may be months before financing is in place. In fact, the rumors about the plant have existed for more than a year, and Polar officials have told Billboard that it was premature to announce the project.

Robertson says the minister told him the recording industry strategy, first drafted more than a year ago, is "being studied." But, he adds, "He gave absolutely no commitment" as to when it might be announced.

Among the items expected to be included in the strategy are finan-

cial incentives for investment in Canadian independent companies and greater efforts, both direct and indirect, to promote Canadian music at home and abroad. "We are not after a policy that would result in a lot of handouts," says Rosen, whose groups acts as a lobbying umbrella for the independent sector.

Rosen, Ready Records president Andy Crosbie, Duke Street Records president Andy Hermant, True North president Bernie Finklestein and Anthem Records' president Vic Wilson met with Masse and department officials. Although there have been sporadic successes and such longtime successes as Anthem's Rush and True North's Bruce Cockburn, investment capital has dried up in the independent sector in Canada, and cash flow has been squeezed by high marketing and promotion costs.

Rosen urged Masse to allow Canadian independents to have access to the Federal Business Development Bank, a venture capital loan bank that has been a considerable help to other industries.

There was also lobbying to facilitate other government departments' awareness of the ways in which they can stimulate Canadian music sales. In the past, most of the efforts in that respect have been centered in the Communications Department. Such departments as External Affairs, Industry, Trade and Commerce & Revenue can be of assistance, too, Rosen says.

Robertson and CRIA urged capital cost allowance incentives for the industry and stressed the difficulties the business now faces in terms of import competition.

"He's open-minded," Robertson says of Masse, appointed last September by incoming Prime Minister Brian Mulroney to the communications post.

CBC Overhaul

Public Radio Gets Trimmed

OTTAWA The Canadian Broadcasting Corp.'s board of directors has approved the most dramatic overhaul of the public radio schedule in at least a decade. At the same time, there are widespread beliefs within the CBC radio organization and among private broadcasting competitors that the non-commercial policy of the AM and FM national networks will be softened to accommodate limited sponsorships.

The scheduling changes reflect increased pressure on the CBC to shed its long-standing tradition of conservatism. Among the new programs are a two-hour afternoon "lifestyles" show, a three-hour Saturday night pop music program, information shows on sports, medicine and business, and a broadening of the FM drama program, "Anthologies," to include such areas as the electronic media.

Falling victims to the programmer's axe are "Identities," a multicultural show, and "Our Native Land," a public affairs program.

The 90-minute weeknight show "Variety Tonight" is also being cancelled.

Margaret Lyons, head of the English-language networks, insists the fall lineup changes are not the result of recent government cuts in the CBC budget, but rather were in the works months before the November announcement by Finance Minister Michael Wilson that \$75 million would be trimmed from the anticipated \$906 million in public funds for the CBC in the fiscal year starting April 1. The radio network is absorbing only a sliver of the cuts. The lion's share is being felt at the administrative, managerial and television divisions of the CBC.

The CBC has said 1,150 positions will be eliminated—about 10% of its workforce—including 750 through layoffs. With only weeks to go before the cutting process begins, it still isn't known just who will be forced out of a job or what programs will be emasculated.

KIRK LaPOINTE

Swiss Radio: Hard Times

Private Stations Face Money Woes

BY PIERRE HAESLER

ZURICH All is not going as smoothly or profitably as predicted for the chain of privately owned commercial broadcasting stations set up in the wake of their official acceptance by the authorities here at the end of 1983.

By the end of last year there were 36 such stations with permission to operate. Some 27 have actually started pumping out programs under legislation which permits just 20 minutes of commercials each day.

At the start of commercial broadcasting in Switzerland, the consumer industry was reluctant to book extensive air time. Even the music industry, which stands to gain a great deal in promotional terms because most stations are scheduling substantial pop programming, adopted a "wait-and-see" stance.

Advertising did start picking up

in the second half of 1984. But figures just out from the Foundation for Swiss Marketing Statistics show that the \$5.7 million spent in total on commercial radio marketing during 1984 is a mere half of one percent of the nation's total advertising expenditure.

Most of that amount has gone to the successful commercial stations operating within the Zurich and Basle regions. Most likely winners of the battle for revenue seem to be Radio 24 (Zurich) and Radio Basile (Basle), but income figures aren't yet available.

The harsh fact of private radio life in Switzerland is that the popular restructured Third Channel of the government-controlled broadcasting corporation is proving a very serious threat, which only a handful of the new stations seem likely to survive.

International Correspondents

- Austria—MANFRED SCHREIBER, 1180 Wien, XVII, Kreuzgasse 27. 0222 48-28-82
 Australia—GLENN BAKER, P.O. Box 261, Baulkham Hills, 2153 New South Wales
 Belgium—JUUL ANTHONISSEN, 27A Oude Godstraat, 3100 Heist op den Berg. 015-241953
 Canada—KIRK LaPOINTE, 7 Glen Ames Ave., Toronto, Ontario M4E 1M3. 416-364-0321
 Czechoslovakia—DR. LUBOMIR DOURZKA, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08
 Denmark—Knud Orsted, 22 Tjornevej, DK-3070 Snekkersten. 02-22-26-72
 Finland—KARI HELOPALTIO, SF-01860 Perttula 27-18-36
 Greece—JOHN CARR, Kaisarias 26-28, Athens 610
 Holland—WILLEM HOOS, Bilderdijkstraan 28, Hilversum. 035-43137
 Hong Kong—HANS EBERT, TNS, 17/F, Wah Kwong Bldg., 48-62 Hennessey Rd., Tel: (5) 276021
 Hungary—PAUL GYONGY, Orlooutca 3/b, 1026 Budapest 11. Tel: 167-456
 Ireland—KEN STEWART, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72
 Israel—BENNY DUDKEVITCH, P.O. Box 7750, 92 428 Jerusalem
 Italy—VITTORIO CASTELLI, Via Ramazzotti 20, 21047 Saronna (Milan). 02-960 1274
 Japan—SHIG FUJITA, Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku Tokyo 150. 03 4984641
 Kenya—RON ANDREWS, P.O. Box 41152, Nairobi. 24725
 New Zealand—ANN LOUISE MARTIN, 239 Hurstmere Road, Takapuna, Auckland 9. 496-062
 Philippines—CES RODRIGUEZ, 11 Tomas Benitez, Quezon City 3008.
 Poland—ROMAN WASCHKO, Magiera 9m 37, 01-873 Warszawa. 34-36-04
 Portugal—FERNANDO TENENTE, R Sta Helena 122 R/c, Oporto
 Romania—OCTAVIAN URSULESCU, Str. Radu de la La Afumati nr. 57-B Sector 2, Bucharest O.P. 9. 13-46-10. 16-20-80
 Singapore—ANITA EVANS, 164 Mount Pleasant Rd., 1129. 2560551
 South Africa—JOHN MILLER, c/o The Rand Daily Mail, 171 Main St., Johannesburg. 710-9111.
 South Korea—BYUNG-HOO SUH, Joong-Ang Weely, 58-9 Sosomun-Dong, Seoul. 28-8219
 Spain—ED OWEN, Planta 6-3D, Espronceda 32, Madrid 3. 442-9446.
 Sweden—LEIF SCHULMAN, Brantingsgatan 49, 4 tr. 115 35 Stockholm. 08-629-873
 Switzerland—PIERRE HAESLER, Hasenweld 8, CH-4600 Olten, 062-215909
 U.S.S.R.—VADIM D. YURCHENKOV, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268. 225-35-88
 West Germany—WOLFGANG SPAHR (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551-81428.
 JIM SAMPSON (News Editor), Liebherrstr. 19, 8000 Munchen 22. 089-227746.
 Yugoslavia—MITJA VOLICIC, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana 23-522.

Rush Release For All-Star Charity Single

TORONTO All signs pointed to the release Friday (1) of "Tears Are Not Enough," the Canadian song for Ethiopian famine relief (Billboard, Feb. 23). CBS Records Canada officials were confident they could issue the record in the Toronto market to capitalize on what could be phenomenal weekend sales of the single.

The single was recorded Feb. 10 at Manta Sound Studio by a who's who of Canadian music under the name Northern Lights. Final mixing was to have been finished early in the week and parts manufactured at breakneck pace by CBS in what one company executive says was a "stop the presses, make this one" approach.

CBS was unsure what the initial pressing would be. The disk will retail for \$2.49 for the seven-inch and \$5.98 for the 12-inch. Much publicity was given to the retail price to prevent what CBS acknowledged were cases of price gouging by retailers of the immensely popular British recording for the same cause, Band Aid's "Do They Know It's Christmas?"

More than 200,000 copies of the Band Aid single have been sold in Canada, but some retailers hiked prices when consumer demand was at its peak. In most instances, however, prices were in line and retailers contributed their profits to the Ethiopian relief trust fund.

Proceeds from the Canadian single, written by producer David Foster, singer Bryan Adams and composer Jim Vallance, are being held by a British Columbia charitable foundation.

KIRK LaPOINTE

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	4	CAN'T FIGHT THIS FEELING	REO SPEEDWAGON	1
2	1	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	2
3	3	THE HEAT IS ON	GLENN FREY	3
4	7	SUGAR WALLS	SHEENA EASTON	9
5	5	CALIFORNIA GIRLS	DAVID LEE ROTH	4
6	8	NEUTRON DANCE	POINTER SISTERS	7
7	9	MR. TELEPHONE MAN	NEW EDITION	19
8	6	EASY LOVER	PHILIP BAILEY	16
9	14	MISLED	KOOL & THE GANG	10
10	2	LOVER BOY	BILLY OCEAN	11
11	11	I WANT TO KNOW WHAT LOVE IS	FOREIGNER	8
12	16	PRIVATE DANCER	TINA TURNER	15
13	10	METHOD OF MODERN LOVE	DARYL HALL & JOHN OATES	20
14	15	LOVER GIRL	TEENA MARIE	12
15	12	THE OLD MAN DOWN THE ROAD	JOHN FOGERTY	13
16	22	ONE MORE NIGHT	PHIL COLLINS	14
17	17	TOO LATE FOR GOODBYES	JULIAN LENNON	6
18	21	MATERIAL GIRL	MADONNA	5
19	18	RELAX	FRANKIE GOES TO HOLLYWOOD	17
20	13	SOLID	ASHFORD & SIMPSON	26
21	—	HIGH ON YOU	SURVIVOR	22
22	24	SAVE A PRAYER	DURAN DURAN	21
23	26	ONLY THE YOUNG	JOURNEY	18
24	28	JUST ANOTHER NIGHT	MICK JAGGER	25
25	—	NIGHTSHIFT	COMMODORES	28
26	25	NAUGHTY NAUGHTY	JOHN PARR	23
27	—	SOMEBODY	BRYAN ADAMS	27
28	—	KEEPING THE FAITH	BILLY JOEL	24
29	—	MISSING YOU	DIANA ROSS	34
30	—	TURN UP THE RADIO	AUTOGRAPH	31

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	2	CAN'T FIGHT THIS FEELING	REO SPEEDWAGON	1
2	1	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	2
3	3	CALIFORNIA GIRLS	DAVID LEE ROTH	4
4	4	THE HEAT IS ON	GLENN FREY	3
5	14	MATERIAL GIRL	MADONNA	5
6	13	TOO LATE FOR GOODBYES	JULIAN LENNON	6
7	5	I WANT TO KNOW WHAT LOVE IS	FOREIGNER	8
8	8	THE OLD MAN DOWN THE ROAD	JOHN FOGERTY	13
9	22	ONE MORE NIGHT	PHIL COLLINS	14
10	16	LOVER GIRL	TEENA MARIE	12
11	6	NEUTRON DANCE	POINTER SISTERS	7
12	18	ONLY THE YOUNG	JOURNEY	18
13	7	LOVER BOY	BILLY OCEAN	11
14	20	RELAX	FRANKIE GOES TO HOLLYWOOD	17
15	10	MISLED	KOOL & THE GANG	10
16	21	PRIVATE DANCER	TINA TURNER	15
17	24	SAVE A PRAYER	DURAN DURAN	21
18	9	EASY LOVER	PHILIP BAILEY	16
19	23	HIGH ON YOU	SURVIVOR	22
20	12	SUGAR WALLS	SHEENA EASTON	9
21	26	KEEPING THE FAITH	BILLY JOEL	24
22	11	METHOD OF MODERN LOVE	DARYL HALL & JOHN OATES	20
23	27	JUST ANOTHER NIGHT	MICK JAGGER	25
24	25	NAUGHTY NAUGHTY	JOHN PARR	23
25	28	SOMEBODY	BRYAN ADAMS	27
26	19	SOLID	ASHFORD & SIMPSON	26
27	17	JUNGLE LOVE	THE TIME	30
28	15	MR. TELEPHONE MAN	NEW EDITION	19
29	—	TAKE ME WITH U	PRINCE & REVOLUTION/APOLLONIA	33
30	—	I'M ON FIRE	BRUCE SPRINGSTEEN	29

©Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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)	
Qwest (1)	
COLUMBIA	12
EPIC (2)	9
Portrait (2)	
CBS Associated (1)	
Private I (1)	
Scotti Bros. (1)	
Silver Blue (1)	
Virgin/Epic (1)	
ATLANTIC (5)	8
Es Paranza (1)	
Mirage (1)	
ZTT/Island (1)	
MCA (7)	8
Camel/MCA (1)	
ARISTA (5)	7
Jive/Arista (2)	
RCA (5)	6
Planet (1)	
A&M (4)	5
I.R.S. (1)	
CAPITOL	5
MOTOWN (2)	5
Gordy (3)	
CHRYSALIS	4
EMI-AMERICA	4
ELEKTRA (1)	3
Solar (2)	
POLYGRAM	3
Mercury (2)	
De-Lite (1)	
PROFILE	1
SELECT	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	Publisher - Licensing Org.	Sheet Music Dist.
20/20	(April, ASCAP/Random Notes, ASCAP/Stephen A. Kipner, ASCAP) CPP/ABP	ASCAP) CPP/ABP
ALL I NEED	(Yellow Brick, ASCAP/MCA, ASCAP/Art Street, BMI) CPP/MCA	ASCAP) CPP
ALL SHE WANTS TO DO IS DANCE	(Kortchmar, ASCAP)	HOLYANNA (Hudmar, ASCAP/Cowbells, ASCAP) WBM
ALONG COMES A WOMAN	(Double Virgo, ASCAP/Music Corporation Of America, BMI/Fleedleed, BMI) CPP	I WANNA HEAR IT FROM YOUR LIPS (E.C.B., BMI/Safespace, BMI/Warner-Tamerlane, BMI/Pitchford, BMI) WBM
BEAT OF A HEART	(Blackwood, BMI/Just Friends, BMI/Pink Smoke, BMI/Keishmach, BMI) CPP/ABP	I WANT TO KNOW WHAT LOVE IS (Somerset, ASCAP/Evansongs, ASCAP)
THE BIRD	(Tionna, ASCAP)	I WOULD DIE 4 U (Controversy, ASCAP) WBM
THE BORDERLINES	(WB, ASCAP/Zubaidah, ASCAP) WBM	I'M ON FIRE (Bruce Springsteen, ASCAP) CPP
THE BOYS OF SUMMER	(Cass County, ASCAP/Wild Gator, ASCAP) WBM	IN MY HOUSE (Stone City, ASCAP/Jay Warner, ASCAP)
CALIFORNIA GIRLS	(Irving, BMI) CPP/ALM	INVISIBLE (Beau-di-o-do, BMI/All Boys, BMI)
CALL TO THE HEART	(Herds of Birds, ASCAP/Gregg Guiffria, ASCAP/Kid Bird, BMI/Frozen Flame, BMI) HL	JAMIE (Raydiola, ASCAP)
CAN'T FIGHT THIS FEELING	(Fate, ASCAP) WBM	JUNGLE LOVE (Tionna, ASCAP)
CARELESS WHISPER	(Chappell, ASCAP) CHA/HL	JUST ANOTHER NIGHT (Promopub B.V., PRS) CPP
CHANGE	(Land Of Dreams, ASCAP/Arista, ASCAP) CPP	KEEPING THE FAITH (Joel Songs, BMI) CPP/ABP
COOL IT NOW	(New Generation, ASCAP) CPP	KISS AND TELL (April, ASCAP/JJ, ASCAP) CPP/ABP
CRAZY	(Lionsmate, ASCAP/Security Hogg, ASCAP) CLM	LET'S TALK ABOUT ME (Woolfsongs/BMI/Careers, BMI) CPP
CRAZY FOR YOU	(Warner-Tamerlane, BMI/WB, ASCAP) WBM	LIKE A VIRGIN (Billy Steinberg, ASCAP/Denise Barry, ASCAP)
DO WHAT YOU DO	(Unicity, ASCAP/Ra Ra, ASCAP/Aldente, ASCAP)	LOOK MY WAY (April, ASCAP/Velongs, ASCAP) CPP/ABP
DON'T YOU (FORGET ABOUT ME)	(MCA, ASCAP/Music Corporation Of America, BMI) MCA	LOVE LIGHT IN FLIGHT (Jobete, ASCAP/Black Bull, ASCAP) CPP
EASY LOVER	(Sir&Trini, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP) WBM	LOVER BOY (Zomba, ASCAP/Willesden, BMI) CPP
EMOTION	(Almo, ASCAP)	LOVER GIRL (Midnight Magnet, ASCAP) CPP/ABP
FOLLOW YOUR HEART	(Triumphsongs, CAPAC)	LUCKY (Lexy Girl, ASCAP/Well Received, ASCAP)
FOOLISH HEART	(Street Talk, ASCAP/April, ASCAP/Random Notes,	MATERIAL GIRL (Minong, BMI)
		METHOD OF MODERN LOVE (Hot-cha, BMI/Unichappell, BMI) CHA/HL
		MISLED
		(Delightful, BMI) CPP
		MISSING YOU (Brockman, ASCAP)
		MISTAKE NO. 3 (Virgin, ASCAP) CPP
		MONEY CHANGES EVERYTHING (ATV, BMI)
		MR. TELEPHONE MAN (Raydiola, ASCAP)
		NAUGHTY NAUGHTY (Carbert, BMI) HL
		NEUTRON DANCE (Off Backstreet, ASCAP/Streamline Moderne, ASCAP/Unicity, ASCAP)
		NEW ATTITUDE (Unicity, ASCAP/Music Of Backstreet, ASCAP/Brass Heart, BMI/Rockomatic, BMI)
		NIGHTSHIFT (Rightsong, BMI/Franne Golde, BMI/Tuneworks, BMI/Walter Orange, ASCAP) CPP
		OBSESSION (Pacific Island, BMI/Careers, BMI/Careers, BMI/Makiki, ASCAP/Arista, ASCAP) CPP
		THE OLD MAN DOWN THE ROAD (Wenaha, ASCAP) CPP
		ONE FOOT BACK IN YOUR DOOR (Zomba, ASCAP)
		ONE MORE NIGHT (Pun, ASCAP) WBM
		ONE NIGHT IN BANGKOK (MCA, ASCAP) MCA
		ONE NIGHT IN BANGKOK (MCA, ASCAP) MCA
		ONLY THE YOUNG (Twist and Shout, ASCAP/Weedhigh Nightmare, ASCAP/Colgems-EMI, ASCAP) WBM
		OOH OOH SONG (Big Tooth, ASCAP/Neil Geraldo, ASCAP/Rare Blus, ASCAP) CLM
		OPERATOR (Hip Trip, BMI/Midstar, BMI) CPP
		PIECE BY PIECE (Decomposition, BMI/Screen Gems-EMI, BMI/Boones Tunes, BMI/Snow Songs, BMI/Burning Bag O'Songs, BMI)
		PLAYING TO WIN (Australian Tumbleweed, BMI) HL
		PRIVATE DANCER (Straitjacket, ASCAP/Almo, ASCAP) CPP/ALM
		RADIOACTIVE (ASCAP)
		RAIN FOREST (Oval, PRS)
		RELAX (Perfect Songs, BMI/Island, BMI) WBM
		RESTLESS HEART (Hudson Bay, BMI/Paperwaite, BMI) HL
		RHYTHM OF THE NIGHT (Edition Sunset, ASCAP/Arista, ASCAP) CPP
		ROCKIN' AT MIDNIGHT (Fort Knox, BMI) HL
		ROXANNE, ROXANNE (ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)
		RUN TO YOU (Adams, BMI/Calyppo Toonz, BMI/Irving, BMI) CPP/ALM
		SAVE A PRAYER (Tritex) HL
		SAY IT AGAIN (Black Mountain Road, ASCAP)
		SCIENTIFIC LOVE (Hip Trip, BMI/Midstar, BMI) CPP
		SECOND NATURE (Blackwood, BMI/Multi-Level, BMI/Janiceps, BMI) CPP/ABP
		SMALL TOWN BOY (Bronski/William A. Bong)
		SMOOTH OPERATOR (Adu, MCPS/St.John, MCPS)
		SOLID (Nick-O-Vai, ASCAP) CPP
		SOMEBODY (Adams Communications, BMI/Calyppo Toonz, PROC/Irving, BMI) CPP/ALM
		SUGAR WALLS (Tionna, ASCAP)
		TAKE ME WITH U (Controversy, ASCAP) WBM
		TENDERNESS (In General, BMI/I.R.S., BMI) HL
		THIS IS MY NIGHT (CBS, ASCAP/Science Lab, ASCAP) CPP/ABP
		THIS IS NOT AMERICA (Donna-Dijon, ASCAP/Jones, ASCAP/Pat-Meth, ASCAP/OPC, BMI/Buttermilk, BMI) CPP
		TOO LATE FOR GOODBYES (Charisma, ASCAP/Chappell, ASCAP) CHA/HL
		TRAGEDY (Poetic License, BMI/American League, BMI) HL
		TREAT HER LIKE A LADY (Jobete, ASCAP/Tail Temptations, ASCAP) CPP
		TURN UP THE RADIO
		(Hatabrr, BMI)
		WE BELONG (Screen Gems-EMI, BMI) WBM
		WE CLOSE OUR EYES (ATV, BMI)
		WHEN THE RAIN BEGINS TO FALL (Edition Sunrise/BMI/Edition Sunset, ASCAP) CPP
		WHY CAN'T I HAVE YOU (Rick Ocasek/ASCAP/Lido, ASCAP) WBM
		THE WORD IS OUT (10/Nymph, BMI/Warner Bros., ASCAP) CPP
		YO LITTLE BROTHER (Jobete, ASCAP/Not Fragile, BMI) CPP
		YOU SEND ME (Abkco, BMI) CPP
		YOU'RE THE INSPIRATION (Double Virgo, ASCAP/Foster Frees, BMI) CPP

SHEET MUSIC AGENTS are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

ALBUMS

SPOTLIGHT Predicted to hit top 10 on *Billboard's* Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

PICKS new releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to: Sam Sutherland, *Billboard* 9107 Wilshire Blvd.

Beverly Hills, Calif. 90210 or Fred Goodman, *Billboard* 1515 Broadway New York, N.Y. 10036

Country albums should be sent to: Kip Kirby, *Billboard* 14 Music Circle East Nashville, Tenn. 37203

POP

PICKS

THE BLASTERS

Hard Line
PRODUCERS: Jeff Eyrich, Don Gehman
Slash/Warner Bros. 25093

The third album for this Southern Californian roots rock band could be the charm, thanks both to their strong new songs and the current climate for unvarnished American rock. Blues, country, rockabilly and other home-grown styles surface in songs that could click with fans of such blue-collar rockers as John Fogerty and Los Lobos.

GREG KIHN

Citizen Kihn
PRODUCER: Matthew King Kaufman
EMI America SJ-17152

The Bay Area pop/rocker's move to a new label doesn't signal any dramatic shift in his music, which continues to graft newer dance and techno-pop elements onto the trim rock that's always been his metier. Here the nods to dance-floor fashion are offset by flashes of more traditional fare, but, as the first single, "Lucky," shows Kihn is staying with the approach that's clicked.

MOUNTAIN

Go For Your Life
Producer: Pete Solley
Scotti Brothers FZ 40006

Late '60s hard rock band showcasing Leslie West's gritty vocals and molten guitar returns, sans original bassist Felix Pappalardi, who died last year. New touches include synthesizer, but basic hard rock attack is retained.

ACCEPT

Metal Heart
PRODUCER: Dieter Dierks
Portrait BFR 39974

Second album by German quintet again dresses melodic metal in an impressive high-tech production gloss, adding evocative effects to its driving guitar attack. Should fare well with AOR.

FLEETWOOD MAC

Jumping At Shadows
PRODUCER: Not listed
Varrick 020

Portrait of the artists as a young

blues band. Recorded live at the Boston Tea Party in 1969, featuring triple guitar threat of Peter Green, Jeremy Spencer and Danny Kirwan. Sound quality is fair.

FIONA

PRODUCER: Peppi Marchello
Atlantic 81242

Pop/rock songstress places her emphasis squarely on the latter half of that equation on this fast-moving debut, displaying a hearty vocal attack with a grit softened by the mix of rowdy rock and lush pop elements.

PENTANGLE

Open The Door
PRODUCERS: John & Rick Chelew
Varrick 017

Influential English folk/pop band returns after a 10-year layoff. Only personnel change is substitution of Mike Pigott for John Renbourn, with originals Bert Jansch and Jacqui McShee still on board. Strong as ever.

3RD STAGE ALERT

PRODUCER: Yngwie Malmsteen
Metal Blade/Enigma E1051 (EP)

Straightforward, melodic metal pared of grand concepts to focus instead on tight arrangements and Al Morris' solid lead guitar work.

STEVE ROACH

Structures From Silence
PRODUCER: Steve Roach
Fortuna FOR-LP024

Avant-pop from a synthesist clearly rooted in European experimentation; will likely bridge new music, New Age and some pop listeners.

PATRICK BALL

Celtic Harp Volume Two: From A Distant Time
PRODUCER: Dan Drasin
Fortuna FOR-LP011

Second collection of familiar old folk melodies as played on the bell-toned Celtic harp; appeal will be to New Age and folk fans.

DARK AGE

PRODUCERS: Randy Burns, Dark Age
Gnarly Records GNARL 1001 (Greenworld)

More homegrown L.A. metal, this time from a quintet that marks the first act from this local label.

BLACK

PICKS

WHITNEY HOUSTON

PRODUCERS: Jermaine Jackson, Kashif,
Narada Michael Walden, Michael Masser
Arista AL8212

This auspicious debut for the young, full-voiced Houston has the soul of the old school and the smarts of the new. Emphasis is on ballads, including duets with Jermaine Jackson and Teddy Pendergrass. Done with a great deal of panache and more than a casual attempt at "star quality." The real deal.

CHANGE

Turn On Your Radio
PRODUCERS: Jacques Fred Petrus, Timmy Allen
Atlantic 81243

Survivors of the disco boom rode back onto the charts with their last album. Best chance for airplay here is offered by "Oh What A Feeling."

VARIOUS ARTISTS

Street Mix
PRODUCERS: Various
Dominion NU 2480

K-tel compilation label takes it to the street with hip-hop collection. Includes hits by Fat Boys, Konk, Run-D.M.C., Dominatrix, APB, Soulsonic Force and Dr. Jeckyll & Mr. Hyde.

FATBACK

So Delicious
PRODUCERS: Bill Curtis, Gerry Thomas
Cotillion 90253

Funk vets continue to mine their own

personal rap groove, with extra help on this outing from Ben E. King and David Sanborn. Best tracks: title song, "Girls On My Mind" and "Lover Undercover."

COUNTRY

PICKS

WILLIE NELSON

Me & Paul
PRODUCER: Willie Nelson
Columbia FC 40008

It's about time Nelson revisited some of his own finely wrought lyrics, including the autobiographical title tune. Of the 12 songs here, nine are Nelson's, some going back to the '60s. The new versions are crisp and energetic and a treat to those who discovered Nelson after he was already famous.

GEORGE STRAIT

George's Strait's Greatest Hits
PRODUCERS: Blake Mevis, Ray Baker
MCA MCA-5567

In the current deluge of greatest hits releases, this one lives up to its promise, beginning with Strait's first hit, "Unwound," continuing through "Down And Out," "If You're Thinking You Want A Stranger" and "A Fire I Can't Put Out," and up through "Right Or Wrong" and "Let's Fall To Pieces Together." The handsome cover photographs should sell a few copies by themselves.

CONWAY TWITTY

Don't Call Him A Cowboy
PRODUCERS: Conway Twitty, Dee Henry, Ron Treat
Warner Bros. 25207

In his switch from doing country covers of pop hits and conventional heart-wringers, Twitty here seems to have fallen into formula ditties that are neither memorably bad nor memorably good. His voice, however, is still magical.

BARBARA MANDRELL

Greatest Hits
PRODUCER: Tom Collins
MCA MCA-5566

Some of these hits date back to 1979, although Mandrell's latest single, "There's No Love In Tennessee," is here, too. Standouts include "Years" and "The Best Of Strangers." The collection parades not just the best songs but also the best of Mandrell's vocal stylings.

MICKEY GILLEY

Live At Gilley's
PRODUCER: John Boylan
Epic FE 39900

Anid the comforting applause of a home crowd, Gilley winds his easy way through old stoppers ("Don't The Girls All Get Prettier At Closing Time," "Great Balls Of Fire") and dreamy ballads ("Your Love Shines Through," "Put Your Dreams Away").

TERRI GIBBS

Best Of Terri Gibbs
PRODUCERS: Ed Penney, Rick Hall
MCA MCA-1575

Meant as a hits package, this compilation pinpoints Gibb's artistic problem: a bluesy voice as powerful as hers demands equally strong material. Except for "Somebody's Knockin'" and "Some Days It Rains All Night Long," the selections fall short of Gibb's talents.

GEORGE JONES

First Time Live!
PRODUCER: Billy Sherrill
Epic FE 39899

If it's Jones' first live album, why not better sound—or nicer graphics? There are familiar songs here, but lackluster energy and muffled acoustics diminish their impact. A

less-than-rewarding album.

THE WHITSTEIN BROTHERS

Rose Of My Heart
PRODUCER: Ken Irwin
Rouner 0206

In a mixture of old and new country songs, the Whitsteins revive precious memories of the Louvin Brothers and the Blue Sky Boys.

JAZZ-FUSION

PICKS

DAVE GRUSIN

One Of A Kind
PRODUCERS: Dave Grusin, Larry Rosen
GRP GRP-A-1011

Issued briefly by Polydor in 1977, then bought back for the artist's Arista deal, this orchestral fusion project finally sees an overdue release as a major album. With a supporting cast including Grover Washington Jr., Ralph MacDonald and Ron Carter among others, it's a lush and bluesy set rich in moods and ripe for fusion play.

YELLOWJACKETS

Samurai Samba
PRODUCERS: Tommy Lipuma, Yellowjackets
Warner Bros. 25204

Los Angeles-based fusion ensemble adds a fourth member, alto saxophonist Marc Russo, whose r&b-flavored attack adds further crossover muscle. The focus is again on uptempo performances wedded to straightforward melodies, fleshed out with added guitar, percussion, synthesizer and vocalists, including Bobby Caldwell and Marilyn Scott. Results could yield the crossover payoff they've waited for.

RECOMMENDED

T LAVITZ

Extended Play
PRODUCERS: Eddy Offord, T Lavitz
Macon MR001

Those familiar with Lavitz's virtuosic jazz/fusion keyboard work with the late lamented Dregs will find much to rejoice in here. His first solo release showcases both his compositional and technical skills in a neat five-song package. Contact: (404) 873-3918.

COLEMAN HAWKINS

Jazz Tones
PRODUCER: Don Schlitten (reissue)
Xanadu 195

Third Hawkins collection from Xanadu is composed entirely of one 1954 date featuring Emmett Berry, Eddie Bert, Billy Taylor, Milt Hinton and Jo Jones. The Hawk was still flying high.

REBIRTH JAZZ BAND

Here To Stay!
PRODUCER: Chris Strachwitz
Arhoolie 1092

Musicologist/producer Strachwitz has made a career of finding, recording and marketing unique artists, but perhaps none as interesting as this. Group is a bona fide New Orleans brass band composed of teenagers who play with depth and feeling.

NEW AIR

Live At Montreal International Jazz Festival
PRODUCER: Giovanni Bonandrini
Black Saint BSR 0084 (PSI)

Composer/flutist/saxophonist Henry Threadgill's current trio, including bassist Fred Hopkins and percussionist Pheeroan akLaff, in a mercurial live set from 1983.

MORGANA KING

Portraits
PRODUCERS: Mitch Farber, Chuck Irwin
Muse MR 5301

Emotive song stylist makes a too-rare studio voyage with an eclectic mix of standards from Gaye to Sondheim; spare, sympathetic backing from a compact backing ensemble.

LISA RICH

Listen Here
PRODUCER: Albert Marx
Discovery DS-908

Label debut for a limber, confident vocalist based in Washington, D.C. Set hews to jazzmen from Bob Dorough and Dave Frishberg to Richie Cole and Chick Corea, with Lennon/McCartney added for spice.

LEROY JENKINS' STING

Urban Blues
PRODUCER: Leroy Jenkins
Black Saint BSR 0083

New music violinist's sextet, employing a front line of two guitars and two violins, meshes emphatic string textures, careening rhythms into a burly attack sharing the brash harmonies of the harmolodic school.

GOSPEL

PICKS

IMPERIALS

Let The Wind Blow
PRODUCER: Brown Bannister
Myrrh SPEN 7-01-682006-8

The group who has consistently been on the cutting edge of contemporary Christian music has brought forth a keyboard/synthesizer-dominated album that oozes the slick L.A. pop sound. Commercial AOR at its best; radio should jump all over this one.

PETRA

Beat The System
PRODUCER: Jonathan David Brown
Star Song SPEN 7-102-05786-5

The reigning royalty of Christian rock brings high tech, high energy, and high quality to the market. Anthems like "Beat The System" and "God Gave Rock And Roll To You" highlight the selections, which work as flashes of film, packing the drama of mini-movies in the tracks. It's petrific.

DANIEL AMOS

Vox Humana
PRODUCER: Terry Taylor
Refuge R 84008

There is a conflict between Christianity and art—a conflict Daniel Amos continues to confront. In this new wave release—the third in their *Alarma* trilogy—they seem a little more commercial, and a little more intent on being hip. It's nice to see a Christian act take a chance with a concept like this.

SINGLES

PICKS new releases with the greatest chart potential

RECOMMENDED records with potential for significant chart action

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

Records equally appropriate for more than one format are reviewed in the category with the broadest audience.

All singles commercially available in the U.S. are eligible for review

Send singles for review to: Nancy Erlich, *Billboard* 1515 Broadway New York, N.Y. 10036

Country singles should be sent to: Kip Kirby, *Billboard* 14 Music Circle East Nashville, Tenn. 37203

POP PICKS

ERIC CLAPTON
Forever Man (3:12)
 PRODUCERS: Ted Templeman, Lenny Waronker
 WRITER: Jerry Williams
 PUBLISHERS: Blackwood/Urge, BMI
 Duck/Warner Bros. 7-29081

Guitar guru's first single in over two years is already being snapped up by pop radio; a reprise of his venerable blues-boogie style.

FOREIGNER
That Was Yesterday (3:45)
 PRODUCERS: Alex Sadkin, Mick Jones
 WRITERS: M. Jones, L. Gramm
 PUBLISHERS: Somers/Edwards/Straf Notes, ASCAP
 Atlantic 7-89571

Hard rock image aside, it's these Gothic ballads that give the group its biggest hits; there are thrumming synths this time rather than soaring choristers.

KOOL & THE GANG
Fresh (3:49)
 PRODUCERS: Jim Bonnfond, Ronald Bell, Kool & The Gang
 WRITERS: J. Taylor, S. Linzer, Kool & The Gang
 PUBLISHER: Delightful, BMI
 De-Lite 880 623-7 (c/o PolyGram)

Following in the footsteps, tempo and chord structure of "Misled", though with a lighter touch; more solid crossover material.

RECOMMENDED

M + M
Cooling the Medium (4:06)
 PRODUCERS: Daniel Lanois, Mark Gane, Martha Johnson
 WRITERS: M. Gane, M. Johnson
 PUBLISHER: Mystery, CAPAC
 RCA PB-14028

FIONA
Talk To Me (3:48)
 PRODUCER: Peppi Marchello
 WRITER: Beau Hill
 PUBLISHER: Small Hope, BMI
 Atlantic 7-89572

Tough-gal AOR.

'TIL TUESDAY
Voices Carry (3:59)
 PRODUCER: Mike Thorne
 WRITERS: A. Mann, M. Hausman, R. Holmes, J. Pesce
 PUBLISHERS: Intersong-USA/'til tunes, BMI
 Epic 34-04795

Doomy rock ballad of Scandal-ous character.

REBECCA DeMORNA
Oh Jimmy (2:33)
 PRODUCER: Tom Bahler
 WRITER: S.M. Taylor
 PUBLISHERS: YellowBrick Road/Double Scoop, ASCAP
 MCA 52534

Poppy theme from the Neil Simon movie "The Slugger's Wife."

BLACK PICKS

TEMPTATIONS
My Love Is True (Truly For You) (4:23)
 PRODUCERS: Albert Phillip McKay, Ralph Randolph Johnson
 WRITERS: O. Williams, R. Tyson, V. Carstarphen
 PUBLISHERS: Jobete/Tall Temptation, ASCAP/Stone Diamond/Ahamay/Dajoye/Ensign, BMI
 Gordy 1781 GF (c/o Motown)

Slow ballad follows their uptempo hit "Treat Her Like A Lady". Real strings. Real piano. Even real voices.

CHANGE
Let's Go Together (4:10)
 PRODUCER: Jacques Fred Petrus
 WRITERS: D. Romani, J.F. Petrus, P. Slade
 PUBLISHER: Gadeloupe, BMI
 Atlantic 7-89570

First release from their new album "Turn On Your Radio" approaches the quietly seductive attraction of last year's "Change Of Heart."

GEORGE BENSON
I Just Wanna Hang Around You (3:31)
 PRODUCER: Russ Titelman
 WRITERS: Michael Sembello, Daniel Sembello, Jon Sembello, Cruz Sembello
 PUBLISHERS: WB/Gravity Raincoat/Unicity/No Pain No Gain/Joh-Dan/Aidente, ASCAP
 Warner Bros. 7-29042

One more step in the MOR-crossover direction; a midtempo ballad from his LP "20/20"

STEVE ARRINGTON
Feel So Real (4:07)
 PRODUCERS: Keg Johnson, Wilmer Raglin
 WRITERS: Steve Arrington, India Arrington
 PUBLISHERS: Konglather, BMI/Motor/Cheyenne, ASCAP
 Atlantic 7-89576 (12-inch version also available, Atlantic 0-86904)

A convincingly Stevie Wonderish first single from the new LP "Dancin' In The Key Of Life"; former funkmeister has mellowed out drastically since "Hump to The Bump."

RECOMMENDED

REDDINGS
Where Did Our Love Go (4:07)
 PRODUCER: Charlie Singleton
 WRITER: C. Singleton
 PUBLISHERS: Artee Three/Chariton Singles, BMI
 Polydor 881 767-7

Sweet soul ballad (not from the Supremes songbook).

INTRIGUE
Fly Girl (3:50)
 PRODUCERS: A. George, F. McFarlane, L. Burgess
 WRITERS: Leroy Burgess, Sonny Davenport
 PUBLISHERS: Believe Me/Silver Satin/Puff/Capt. Key Board, BMI/ASCAP
 World Trade WT7-1000 (7-inch single; 12-inch reviewed Dec. 22)

Label based in New York.

DETROYT
Back To Back (3:58)
 PRODUCERS: Vincent Brantley, Rick Timas
 WRITERS: V. Brantley, R. Timas
 PUBLISHERS: Avant Garde/New Generation, ASCAP
 Tabu ZS4-04783 (c/o CBS)

GIFTED 4
Sounds Of The Mic (6:53)
 PRODUCER: Di'mon Brown
 WRITERS: D. Brown, C. White, G. Reuben, R. James, M. McCormick
 PUBLISHER: Zomba
 Jive JD1-9328 (c/o Arista) (12-inch single)

Nice blend of the singer's and the M.C.'s art.

KOOL KYLE AND BILLY BILL
Trouble (6:20)
 PRODUCER: Kurtis Blow
 WRITERS: Waring, Brinson, Blow, Harris, Breck
 PUBLISHERS: Protoons/Motfunk/Stukey/Kool Kyle/Kuwa, ASCAP
 Profile PRO-7065 (12-inch single)

Rock'n'rap; the world is still a mess. Label based in New York.

COUNTRY PICKS

MERLE HAGGARD
Natural High (3:06)
 PRODUCERS: Merle Haggard, Ray Baker
 WRITER: F. Powers
 PUBLISHER: Mount Shasta, BMI
 Epic 34-04830

Haggard is mellow and easygoing in this tribute to the restorative powers of love; muted instrumentation allows his splendid voice to shine through.

ED BRUCE
When Givin' Up Was Easy (3:25)
 PRODUCER: Blake Mevis
 WRITER: Keith Palmer
 PUBLISHER: Cavesson, ASCAP
 RCA PB-14037

Bruce handles this serene but uplifting ballad with warmth and understanding. His vocalizing is earnest and dramatic.

CRYSTAL GAYLE
Nobody Wants To Be Alone (3:48)
 PRODUCER: Michael Masser
 WRITERS: Michael Masser, Rhonda Fleming
 PUBLISHERS: Almo/Prince Street/Irving/Eaglewood, ASCAP/BMI
 Warner Bros. 7-29050

Title single from her forthcoming LP showcases Gayle's tones in a dreamy setting; tinkling piano and string-like keyboards dominate.

RAZZY BAILEY
Modern Day Marriages (3:40)
 PRODUCERS: Tony Brown, Jimmy Bowen
 WRITERS: R. Bailey, K. Carlisle
 PUBLISHER: Razy Bailey
 MCA 52547

Bailey tells the bitter truth in his

NEW AND NOTEWORTHY

POWER STATION
Some Like It Hot (3:44)
 PRODUCER: Bernard Edwards
 WRITERS: Palmer, Taylor, Taylor
 PUBLISHERS: Bungalow/Tritec, ASCAP/NONE
 Capitol B-5444

The latest all-star conglomerate: two Durans, two Chics, plus Robert Palmer. First single is witty, economical pop-funk, suited to please each of their audiences on one level or another.

ELLIOT EASTON
(Wearing Down) Like A Wheel (3:50)
 PRODUCERS: Stephen Hague, Jon Mathias
 WRITERS: Elliot Easton, Jules Shear
 PUBLISHERS: Musique 33, ASCAP/Funzalo, BMI
 Elektra 7-69652

Far from concealing his influences, Cars guitarist-gone-solo squeezes them all into under four minutes: guitar techniques from "Revolver" to "Synchronicity"; rock and power chords from Chuck Berry to Def Leppard. Crowded, but fun.

PROCESS AND THE DOO RAGS
Stomp And Shout (3:46)
 PRODUCER: Rick James
 WRITER: R. James
 PUBLISHER: Stone City
 Columbia 38-04825 (12-inch version also available, Columbia 44-05173)

Another concept group conceived, auditioned and assembled by Rick James. Their look is a stylized re-creation of pre-'60s glam r&b, their sound a hybrid of street funk and doo wop.

soulful treatment of couples' uncertain emotions.

MEL McDANIEL
Let It Roll (Let It Rock) (2:06)
 PRODUCER: Jerry Kennedy
 WRITER: E. Anderson
 PUBLISHER: Arc, BMI
 Capitol B-5458

A striding lead guitar and a shower of piano flourishes undergird McDaniell's country/rock delivery of this "Johnny B. Goode" soundalike.

RECOMMENDED

CON HUNLEY
I'd Rather Be Crazy (2:45)
 PRODUCER: Kyle Lehning
 WRITERS: Pfrimmer, Gallimore, Worley
 PUBLISHERS: Don Pfrimmer/Dejamus/Dick James, ASCAP/BMI
 Capitol B-5457

Soulful as ever, Hunley firmly sets an emotional hook with this one.

JOHNNY PAYCHECK
You're Every Step I Take (2:47)
 PRODUCERS: Tommy Jennings, Miles Sillis
 WRITER: Ronnie Joe Friend
 PUBLISHERS: Music Makers/Silver Dust, ASCAP
 A.M.I. 1323

A strong chorus hook and Paycheck's personal interpretive power should result in plenty of airplay. Label based in Hendersonville, Tenn.

LISA ANGELLE
Love, It's The Pits (2:59)
 PRODUCER: Tom Collins
 WRITERS: C. Waters, H. Dunn
 PUBLISHERS: Tree/Tree Group/Blackwood, BMI
 EMI America B-8258

Scorching debut by bayou-born singer, with a great production.

DEBONAIRE
I'm On Fire (2:50)
 PRODUCER: Tommy West
 WRITER: Bruce Springsteen
 PUBLISHER: Bruce Springsteen, ASCAP
 MTM 72051 (c/o Capitol)

Five-piece group that won the 1984 Wrangler Country Showdown delivers a uniquely-modified country arrangement of the current Springsteen hit.

EXILE
Stay With Me (2:58)
 PRODUCER: Mike Chapman
 WRITER: J.P. Pennington
 PUBLISHER: Carriers, BMI
 MCA/Curb 52551

A pre-country-phase recording of the Dave & Sugar hit.

SNUFF
United Or Divided (3:10)
 PRODUCER: Phil Gernhard
 WRITERS: P. Robinson, H. Schock
 PUBLISHERS: Watchpocket/Ensign, BMI
 MCA 52554

Buddy Holly lives—and this group has a hit.

GAIRRETT
Nothing Good Ever Comes Easy (3:27)
 PRODUCER: Billy Stull
 WRITERS: Paul Overstreet, Richard Brannan
 PUBLISHERS: Writers Group/Scarlet Moon/Malven/Cotton Patch, BMI/ASCAP
 Black Gold B.G. 8511

Strong lead voices and sound theme. Label based in Amarillo, Tex.

ROGER GORE
One More Time (3:12)
 PRODUCER: Michael Radford
 WRITER: Clifford Clay
 PUBLISHER: Clayco, BMI
 A.M.I. 1924

A good jukebox number springing from a George Jones voice. Label based in Hendersonville, Tenn.

KENNY DALE
Look What Love Did To Me (1:50)
 PRODUCER: A.V. Mettelstedt
 WRITER: K. Dale
 PUBLISHER: Publicare
 Saba SS-9214A45

Low-key, intimate delivery. Contact: (713) 776-1345.

LIZ BOARDO
You're Making It Easy (3:39)
 PRODUCERS: Mike Daniels, Jerry Fox
 WRITERS: Jim Dowell, Wendy Young
 PUBLISHER: Hoosier, ASCAP
 Belmont BRO 48

A subdued voice that cuts to the heart. Contact: (617) 489-4510.

DON MALENA
I'm Not Tough Enough (To Fall In Love Again) (2:54)
 PRODUCER: Scott Turner
 WRITER: Bob Ramsey
 PUBLISHER: Buried Treasure, ASCAP
 Comstock COM-1775
 Contact: (913) 631-6060.

AC PICKS

SAM HARRIS
Over The Rainbow (3:01)
 PRODUCERS: Steve Barri, Tony Peluso
 WRITERS: H. Arlen, E.Y. Harburg
 PUBLISHER: CBS Feist Catalog, ASCAP
 Motown 1780MF

Harris won TV's "Star Search" and launched his career with this uncannily accurate remake of the Patti LaBelle interpretation.

RECOMMENDED

ELAINE PAIGE AND BARBARA DICKSON
I Know Him So Well (4:08)
 PRODUCERS: Benny Andersson, Tim Rice, Björn Ulvæus
 WRITERS: Andersson, Rice, Ulvæus
 PUBLISHER: MCA, ASCAP
 RCA PB-14022

Duet from "Chess" has topped the British chart in recent weeks.

DANCE/DISCO PICKS

DOPPELGÄNGER
Communication Breakdown (7:42)
 PRODUCER: Doppelgänger
 WRITER: not listed
 PUBLISHERS: Sen-Sai-Sse-Tional, ASCAP/Himmlican
 Manhattan V56001 (c/o Capitol) (12-inch single)

Wall-of-sound production demonstrates state-of-the-art studio texture. First release on Bruce Lundvall's Manhattan label.

GENERAL PUBLIC
Never You Done That (4:07)
 PRODUCERS: General Public, Gavin MacKillop, Colin Fairley
 WRITER: General Public
 PUBLISHERS: In General/I.R.S., BMI
 I.R.S. SP-70984 (c/o A&M) (12-inch single; 7-inch version also available, I.R.S. IR-9935)

Less percussive, more top 40-oriented than "Tenderness"; old English Beat

fans will recognize the sound.

TEMPER
Fever (I Sweat) (6:46)
 PRODUCERS: Cleveland Wright III, Anthony Malloy
 WRITERS: C. Wright III, A. Malloy, C. Moreno
 PUBLISHER: Unifonic, ASCAP
 MCA 23524 (12-inch single)

Duo that gave us the wildly imaginative "No Favors" last fall opts for more conservative studio-r&b in this belated followup.

RECOMMENDED

ALFIE
Star (5:48)
 PRODUCER: Gregg Crockett
 WRITERS: G. Crockett, S. Barnes, G.G. Fuqua
 PUBLISHERS: Jobete/Old Brompton Road, ASCAP
 Motown 4530MG (12-inch single; 7-inch reviewed Mar. 2)

NEWCLEUS
Destination Earth (1999) (6:23)
 PRODUCERS: Joe Webb, Frank Fair
 WRITERS: M.B. Cenac, Robert Crafton III
 PUBLISHERS: Wickend Stepmother/Wedot, ASCAP
 Sunnyview SUN 422 (12-inch single)

Lyrical synth instrumental. Label based in New York.

MANTRONIX WITH M.C. TEE
Fresh Is The Word (5:59)
 PRODUCER: Mantronik
 WRITERS: Mantronik, Toure T
 PUBLISHER: Beach House, ASCAP
 Sleeping Bag SLX-00014 (12-inch single)

Street rap; minimal hip hop tracks. Contact: (212) 724-1440.

JULIAN LENNON
Too Late For Goodbyes (5:55)
 PRODUCER: Phil Ramone
 WRITER: Julian Lennon
 PUBLISHERS: Charisma/Chappell, ASCAP
 Atlantic 0-86899 (12-inch single; 7-inch reviewed Jan. 19)

ALISON MOYET
Invisible (6:34)
 PRODUCERS: Tony Swain, Steve Jolley
 WRITER: L. Dozier
 PUBLISHER: not listed
 Columbia 44-05163 (12-inch single; 7-inch reviewed Mar. 2)

OTHER RELEASES

POPOP
Streets Don't Look Back
 Atlantic 7-89575

LINDA NARDINI Girls Talk
 AVI 83159 (c/o MCA)

SOLFÈGE Digital Dance
 Black Sheep BS-8401. Contact: P.O. Box 96,
 Rhinecliff, N.Y. 12572

RICH KIDZ You Do
 Orange SO 17605. Contact: (517) 789-8980

BLACK
STANLEY JORDAN The Lady In My Life
 Blue Note B-50002 (c/o Capitol)

SUPREME LORD MC's Crime
 Aqua-Gem AQGDY 005 (12-inch single). Contact:
 (201) 288-5066. Ext. 228.

ULTIMATE CHOICE Little Red
 Heat HS2023 (12-inch version also available, Heat
 HS-12-2023). Label based in Akron, Oh.

WILLIAM DELL WITH AMELIA You Are Everything
 Stacy's Golden Wax (no number). Contact: (412)
 734-4272

COUNTRY
ZACHARY HAND Take Me Home With You
 Dara 1058. Label based in Woodland Hills, Calif.

DEBBIE ANN COLLINS Day After Day
 Plain Country 106. Label based in Buena Park, Calif.

LEO J. EIFFERT, JR. Willie Wrote Austin
 Plain Country 107. Label based in Buena Park, Calif.

BOBBY GIBSON Some Of Us (Have Got To Help)
 JRG 45-0006. Label based in Fairview, Ore.

DAVE O'CONNOR Challenge Me To Love You
 Motion 3802

HIGH NOON Don't Let Your Lovin' Stray
 Jas. Star 1004. Label based in New York.

YOUNGER BROTHERS BAND
 When She Was By My Side
 HME WS4-04753 (c/o CBS).

RAY GRIFF A Light In The Window
 RCA PB-13808

MELANIE AMBER Don't Be Afraid Of Love
 Fifth Street CR-1024. Contact: (816) 842-6854.

TOP POP ALBUMS™

©Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
1	1	2	18	WHAM ▲ COLUMBIA FC39595 (CD)	2 weeks at No. One MAKE IT BIG
2	4	4	7	JOHN FOGERTY WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
3	2	1	15	MADONNA ▲ ³ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
4	3	3	38	BRUCE SPRINGSTEEN ▲ ³ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
5	5	5	10	FOREIGNER ▲ ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
6	8	12	9	SOUNDTRACK ● MCA 5547 (8.98)	BEVERLY HILLS COP
7	6	6	22	NEW EDITION ▲ MCA 5515 (8.98)	NEW EDITION
8	12	15	16	REO SPEEDWAGON EPIC QE39593 (CD)	WHEELS ARE TURNING
9	9	10	39	TINA TURNER ▲ ³ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
10	7	8	16	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
11	11	7	35	PRINCE & THE REVOLUTION ▲ ⁹ WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
12	10	9	41	CHICAGO ▲ ³ FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)	17
13	13	13	29	BILLY OCEAN ▲ JIVE/ARISTA JL 8-8213/ARISTA (8.98)	SUDDENLY
14	14	14	13	DON HENLEY ● GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
15	15	11	20	DARYL HALL & JOHN OATES ▲ RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
16	16	24	3	DAVID LEE ROTH WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT
17	18	18	68	POINTER SISTERS ▲ ² PLANET BXL1-4705/RCA (8.98) (CD)	BREAK OUT
18	20	21	21	SHEENA EASTON ● EMI-AMERICA ST-17132 (8.98) (CD)	A PRIVATE HEAVEN
19	17	17	18	JULIAN LENNON ● ATLANTIC 80184-1 (8.98) (CD)	VALOTTE
20	19	19	70	LIONEL RICHIE ▲ ⁸ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
21	21	16	64	CYNDI LAUPER ▲ ² PORTRAIT BFR 38930/EPIC (CD)	SHE'S SO UNUSUAL
22	22	22	18	PHILIP BAILEY COLUMBIA BFC 39542	CHINESE WALL
23	23	20	15	DEEP PURPLE ● MERCURY 824003-1/POLYGRAM (8.98) (CD)	PERFECT STRANGER
24	NEW			PHIL COLLINS ATLANTIC 81240 (8.98)	NO JACKET REQUIRED
25	24	25	33	THE TIME ▲ WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
26	26	28	14	GIUFFRIA CAMEL/MCA 5524/MCA (8.98)	GIUFFRIA
27	25	23	15	DURAN DURAN ▲ ² CAPITOL SWAV12374 (9.98) (CD)	ARENA
28	30	35	13	KOOL & THE GANG DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
29	29	31	18	ASHFORD & SIMPSON CAPITOL ST-12366 (8.98)	SOLID
30	70	—	2	THE FIRM ATLANTIC 81239 (8.98)	THE FIRM
31	28	27	75	HUEY LEWIS AND THE NEWS ▲ ⁵ CHRYSALIS FV 41412 (CD)	SPORTS
32	27	26	20	GENERAL PUBLIC I.R.S. SP-70046/A&M (8.98) (CD)	ALL THE RAGE
33	34	37	10	AUTOGRAPH RCA NFL1-8040 (6.98)	SIGN IN PLEASE
34	32	30	16	PAT BENATAR ▲ CHRYSALIS FV41471 (CD)	TROPICO
35	35	36	14	TRIUMPH MCA 5537 (8.98) (CD)	THUNDER SEVEN
36	37	44	8	BRONSKI BEAT MCA 5538 (8.98)	THE AGE OF CONSENT
37	38	42	13	TEENA MARIE EPIC FE 39528	STARCHILD
38	39	39	16	FRANKIE GOES TO HOLLYWOOD ISLAND 90232-1 (2-LPS)/ATLANTIC (12.98)	WELCOME TO THE PLEASURE DOME
39	42	47	24	SURVIVOR SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
40	59	89	3	SADE PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
41	33	34	49	THE CARS ▲ ² ELEKTRA 60296 (8.98) (CD)	HEARTBEAT CITY
42	31	29	21	THE HONEYDRIPPERS ▲ ES PARANZA 90220/ATLANTIC (5.98)	VOLUME ONE
43	43	43	46	STEVE PERRY ▲ COLUMBIA FC 39334 (CD)	STREET TALK
44	36	32	14	MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
45	48	49	24	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
46	46	40	16	WHODINI ● JIVE JL-8251/ARISTA (8.98)	ESCAPE
47	51	55	13	LOS LOBOS WARNER BROS. 25177-1 (8.98)	HOW WILL THE WOLF SURVIVE
48	55	63	4	COMMODORES MOTOWN 6124ML (8.98)	NIGHTSHIFT
49	50	58	13	JOHN PARR ATLANTIC 80180 (8.98)	JOHN PARR
50	65	100	3	ALABAMA RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
51	53	56	21	JEFFREY OSBORNE ● A&M SP-5017 (8.98) (CD)	DON T STOP
52	52	69	3	RUN-D.M.C. PROFILE PRO1205 (8.98)	KING OF ROCK
53	44	33	14	LINDA RONSTADT ▲ ASYLUM 60387/ELEKTRA (8.98)	LUSH LIFE
54	40	38	21	U2 ▲ ISLAND 90231/ATLANTIC (8.98)	THE UNFORGETTABLE FIRE
55	57	64	17	THE TEMPTATIONS GORDY 6119 GL/MOTOWN (8.98)	TRULY FOR YOU

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
56	47	46	21	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
57	61	62	82	BILLY JOEL ▲ ⁴ COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
58	45	45	7	GEORGE BENSON WARNER BROS. 1-25178 (8.98)	20/20
59	41	41	25	STEVIE WONDER ▲ MOTOWN 6108ML (8.98) (CD)	THE WOMAN IN RED-SOUNDTRACK
60	83	—	2	SOUNDTRACK GEFEN GHS-24063/WARNER BROS. (9.98) (CD)	VISION QUEST
61	49	48	23	KISS ▲ MERCURY 822495-1/POLYGRAM (8.98) (CD)	ANIMALIZE
62	77	—	2	GEORGE THOROGOOD EMI-AMERICA ST-17145 (8.98)	MAVERICK
63	60	53	80	MADONNA ▲ ² SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
64	64	66	5	DAVID SANBORN WARNER BROS. 25150-1 (8.98)	STRAIGHT TO THE HEART
65	62	60	59	VAN HALEN ▲ ⁵ WARNER BROS. 1-23985 (8.98) (CD)	1984
66	56	51	10	FAT BOYS ● SUTRA SUS1015 (8.98)	FAT BOYS
67	54	50	25	JACK WAGNER QWEST 1-25214/WARNER BROS. (8.98)	ALL I NEED
68	120	164	3	ANIMOTION MERCURY 822580-1/POLYGRAM (8.98)	ANIMOTION
69	68	70	73	SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
70	72	75	25	TALKING HEADS SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
71	67	57	13	THE KINKS ARISTA AL 8-8264 (8.98) (CD)	WORD OF MOUTH
72	58	59	13	BARRY MANILOW ● ARISTA AL 8-8254 (8.98) (CD)	2:00 A.M. PARADISE CAFE
73	63	54	36	TWISTED SISTER ▲ ATLANTIC 80156 (8.98) (CD)	STAY HUNGRY
74	76	76	16	AL JARREAU WARNER BROS. 1-25106 (8.98) (CD)	HIGH CRIME
75	80	85	5	LRB CAPITOL ST-12365 (8.98)	PLAYING TO WIN
76	75	78	99	Z Z TOP ▲ ⁴ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
77	71	72	15	THE JUDDS RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
78	79	68	16	SOUNDTRACK FANTASY WAM-1791 (2LPS)/RCA (19.98) (CD)	AMADEUS
79	66	52	9	SOUNDTRACK POLYDOR 823696-1/POLYGRAM (9.98) (CD)	BREAKIN' 2 ELECTRIC BOOGALOO
80	84	86	35	JOHN WAITE ● EMI-AMERICA ST-17124 (8.98)	NO BRAKES
81	74	74	24	BRUCE COCKBURN GOLD MOUNTAIN GM 80012/A&M (8.98)	STEALING FIRE
82	82	65	8	THE GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
83	81	71	36	SHEILA E. ● WARNER BROS. 1-25107 (8.98)	THE GLAMOUROUS LIFE
84	87	101	5	KIM WILDE MCA 5550 (8.98)	TEASES AND DARES
85	91	96	22	KURTIS BLOW MERCURY 822420-1/POLYGRAM (8.98)	EGO TRIP
86	89	103	5	MARTIN BRILEY MERCURY 822423-1/POLYGRAM (8.98) (CD)	DANGEROUS MOMENTS
87	94	87	32	SCANDAL FEATURING PATTY SMYTH ● COLUMBIA FC 39173 (CD)	WARRIOR
88	93	94	15	THE WHISPERS SOLAR 60356-1/ELEKTRA (8.98) (CD)	SO GOOD
89	78	61	44	JOHN CAFFERTY/BEAVER BROWN BAND ▲ SCOTTI BROS. BFZ 38929/EPIC (CD)	EDDJE & THE CRUISERS-SOUNDTRACK
90	NEW			ALAN PARSONS PROJECT ARISTA AL8-8263 (8.98) (CD)	VULTURE CULTURE
91	86	80	121	PRINCE ▲ ² WARNER BROS. 1-23720 (2LPS) (10.98) (CD)	1999
92	99	118	72	PHIL COLLINS ● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
93	95	95	8	SOUNDTRACK GEFEN GHS24062/WARNER BROS. (9.98)	COTTON CLUB
94	98	106	19	DAN HARTMAN MCA 5525 (8.98) (CD)	I CAN DREAM ABOUT YOU
95	101	107	6	KLYMAXX CONSTELLATION/MCA 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
96	NEW			SOUNDTRACK EMI-AMERICA ST-17145 (8.98)	THE FALCON & THE SNOWMAN
97	100	88	25	KENNY ROGERS ▲ RCA AFL1-5043 (8.98) (CD)	WHAT ABOUT ME
98	NEW			VAN MORRISON MERCURY 822895-1/POLYGRAM (8.98) (CD)	A SENSE OF WONDER
99	69	67	43	JERMAINE JACKSON ● ARISTA AL88203-A (8.98) (CD)	JERMAINE JACKSON
100	109	115	24	METALLICA ELEKTRA 60396 (8.98)	RIDE THE LIGHTNING
101	106	109	7	EUGENE WILDE PHILLY WORLD 90239/ATLANTIC (8.98)	EUGENE WILDE
102	104	97	67	BILLY IDOL ▲ ² CHRYSALIS FV 41450 (CD)	REBEL YELL
103	92	82	20	BARBRA STREISAND ▲ COLUMBIA QC 39480 (CD)	EMOTION
104	130	—	2	VARIOUS ARTISTS ELEKTRA 60399 (9.98)	MTV'S ROCK 'N ROLL TO GO
105	88	77	22	DOKKEN ELEKTRA 60376 (8.98)	TOOTH & NAIL
106	97	81	28	JULIO IGLESIAS ▲ ² COLUMBIA QC 39157 (CD)	1100 BEL AIR PLACE
107	73	73	21	TOMMY SHAW A&M SP-5020 (8.98) (CD)	GIRLS WITH GUNS
108	90	90	24	IRON MAIDEN ● CAPITOL SJ-12321 (8.98) (CD)	POWER SLAVE
109	135	—	2	ANDREAS VOLLENWEIDER COLUMBIA FM 39963 (CD)	WHITE WINDS
110	107	91	31	SAMMY HAGAR ● GEFEN GHS24043/WARNER BROS. (8.98) (CD)	VOA

○ 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 83)

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 7-8, **International Sports & Entertainment Law Conference**, Univ. of Miami Conference Center, Miami. (305) 372-0140.

March 7-9, **Country Radio Seminar**, Opryland Hotel, Nashville. (615) 327-4487.

March 10-13, **Rockers '85**, Sheraton Premiere Hotel, Universal City, Calif. (818) 343-3952.

March 13, 10th annual **Big Apple Radio Awards Ceremony**, New York Market Radio Broadcasters Assn., Sheraton Centre Imperial Ballroom. (212) 935-4477.

March 15-17, **Intercollegiate Broadcasting System National Convention**, Washington Hilton, Washington, D.C. (914) 565-6710.

March 17, **New Jersey Record Collectors Show/Convention**, Ramada Inn, Clark, N.J. (201) 548-7188.

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 22-25, **Audio-Visual Exhibition**, Wembley Conference Centre, London. (212) 593-2258 or (212) 752-8400.

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.

EXECUTIVE TURNTABLE

(Continued from page 4)

In Nashville, **Steve Singleton** is named professional manager of Screen Gems/Colgems-EMI Music. He was co-owner and director of the OAS Music Group, OAS Wild Tracks Recording Studio and Spirit Horse Productions & Songs.

Susan E. Hunt becomes publishing administrator for Star Song Publishing Group, Nashville. She was in management at Gifts Of Praise #7 Christian Bookstore.

HOME VIDEO. **James Lopes** is named vice president and general counsel of CBS/Fox Video in New York. He will be responsible for supervision of all functions of the legal and business affairs department. Lopes joined the company in 1984 as assistant general counsel.

Six new representatives join Embassy Home Entertainment's regional sales offices: **Carolyn Derry** and **Fred Eggink**, Western region; **Lisa Curtright**, Southwestern; **Vickie Barber**, Southeastern; **Darlene Linton**, Central; and **Barbara Chinsky**, Eastern.

Also in Embassy's sales area, **Dana Plautz** is promoted from customer service supervisor to manager of that area and will be replaced by **Lynn Sevy**. **Dorie Halperin** joins as customer service representative.

Brad Gunches is appointed national sales manager of Video Latino in Los Angeles. He was sales manager at Target Video.

PRO AUDIO/VIDEO. **Robert Mayben** joins Pro Audio General Store as sales engineer and will be based in Marietta, Ga. He has an extensive background in broadcast engineering.

In Des Plaines, Ill., **Brent Jessee** is upped to technical services manager of VCA Duplication Corp./Midwest. He was engineering group leader and engineering supervisor.

Century III Audio, a new division of Century III Teleproductions, promotes **Ward Dilmore** to manager of operations. He was CIII's budget/inventory analyst.

TRADE GROUPS. The National Music Publishers' Assn. promotes **Heather Dawn O'Keefe** to the newly created position of director of association services, New York. She was executive assistant to former president Leonard Feist.

RELATED FIELDS. MTV Networks makes the following appointments in New York: **Dwight Tierney** as senior vice president of administration; **Margaret Bynoe** as vice president of human resources operations; **Michele Vonfeld** as vice president of program standards and public responsibility; **Jeffrey A. Manoff** as New York group sales manager for MTV: Music Television and VH-1; and **Marie Skelly** as account manager, also for MTV and VH-1. Tierney was senior vice president of human resources for Warner Amex and MTV Networks, Bynoe had been serving in the same capacity, also for Warner Amex and MTV Networks. Vonfeld is upped from executive assistant to the president. Manoff is elevated from account manager. Skelly joins from the McCann Erickson advertising agency, where she was vice president, senior national broadcast supervisor.

Jeri R. Spencer heads Golden Rule Music Administrators Ltd. at Kaufman Astoria Film Studios, New York. She was vice president of administration at Copyright Service Bureau, Ltd.

Ed Bilous and **Lynn Doemling** join John Hill Music, New York, as staff arranger/composer/producer and office manager respectively. Bilous has conducted workshops and lectures throughout the country for the Lincoln Center Institute. Doemling was a booking and scheduling manager for the Hit Factory.

Bubbling Under

THE TOP POP ALBUMS

- 201 VARIOUS ARTISTS CHESS RCA CPL-2-5340
- 202 ROMAN HOLLIDAY FIRE ME UP JIVE/ARISTA JLB-8252 (ARISTA)
- 203 THE NAILS MOOD SWING RCA NFL 1-8037
- 204 DONNIE IRIS NO MUSS...NO FUSS HME HFW-39949 (COLUMBIA)
- 205 THE MOODY BLUES VOICES IN THE SKY-BEST OF THRESHOLD 820155-1 (POLYGRAM)
- 206 LINDA THOMPSON ONE CLEAR MOMENT WARNER BROS. 1-25164
- 207 SHAKATAK DOWN ON THE STREET POLYDOR 823304-1 (POLYGRAM)
- 208 ANGEL CITY TWO MINUTE WARNING MCA 5509
- 209 RONNIE LAWS CLASSIC MASTERS CAPITOL ST-12375
- 210 RY COODER PARIS, TEXAS WARNER BROS. 1-25270

THE HOT 100 SINGLES

- 101 BACK IN STRIDE MAZE CAPITOL 5431
- 102 TILL MY BABY COMES HOME LUTHER VANDROSS EPIC 34-04760
- 103 BE YOUR MAN JESSE JOHNSON'S REVUE A&M 2702
- 104 PREMONITION JACK WAGNER QWEST 7-29085 (WARNER BROS.)
- 105 FOREVER YOUNG ALPHAVILLE ATLANTIC 7-89578
- 106 BAD HABITS JENNY BURTON ATLANTIC 7-89583
- 107 TONIGHT READY FOR THE WORLD MCA 52507
- 108 INJURED IN THE GAME OF LOVE DONNIE IRIS HME 4-04734
- 109 ROXANNE'S REVENGE ROXANNE SHANTE POP ART 1406
- 110 I'LL STILL BE LOOKING UP TO YOU FELDER/WOMACK MCA 52467

...newslines...

STARRING AT THE NARM AWARDS BANQUET is Dan Fogelberg, the Full Moon/Epic performer with nine platinum albums to his credit. The affair, capping the trade group's convention at the Diplomat Hotel in Hollywood, Fla., March 28-April 1, will also feature NARM best-seller awards and tributes to the merchandiser of the year, and ad awards for "Give The Gift Of Music" and "Get Into Grammy Music."

NOW IT CAN BE TOLD: In One Ear Productions didn't let invited guests to its second anniversary bash Saturday (2) know where they were going, but Billboard found out before deadline. Three yellow school buses made the journey from P.J. Clarke's in Manhattan to the Eldorado bumper-car disco in Coney Island. For the record, we didn't give the mystery bus ride away.

THE PR FOLKS FOR POLAND'S LADY PANK let it be known loud and clear last week that the Kurt Waldheim Room of the United Nations Plaza Hotel would be the site of a "diplomazing" press conference Tuesday (5) morning. Polish vodka, beer and wine will be served. The vocal/instrumental rockers made their album debut shortly on MCA Records. It's called "Drop Everything."

ED MURPHY, PRESIDENT OF THE HARRY FOX AGENCY, is guest speaker at the monthly meeting of the music and performing arts lodge of B'nai B'rith, Monday (4) at the Sutton Place Synagogue in New York, starting at 6 p.m. The evening also involves additional nominations and voting for new leaders of the lodge.

New Companies

Pro Motion Teleproductions, formed by Earle Greenberg. Company has integrated video production and strategic marketing services. P.O. Box 1664, Skokie, Ill. 60076; (312) 679-4664.

Caprice International Records, formed by Gerry Granahan. Current roster includes Gerry Granahan, Santo and Joey Welz. 2338 Fruitville Pike, Lancaster, Pa. 17601; (717) 569-2009.

Brimstone Productions, a management and publishing firm, formed by Joe Brimstone. First signings include singer/songwriter Dave Lar-

kin. P.O. Box 1813, New York, N.Y. 10185.

Tropical Budda Records, formed by Henry Montalvo. Company emphasizes tropical Latin, Latin jazz and dance music. 1906 3rd Ave., New York, N.Y. 10029; (212) 410-7772.

Orange Records and Orange Publishing, formed by Stephen Adcock, James Durbrow and Thomas Mathews. Label and publishing is exclusive to the Rich Kidz. 234 Orange St., Jackson, Mich. 49202; (517) 789-8980.

Lifelines

BIRTHS

Boy, Cameron Michael, to **Harley I. and Karen Lewin**, Jan. 29 in New York. He is an entertainment attorney there.

Boy, Matthew James, to **Jere and Stephanie Hausfater**, Feb. 15 in Los Angeles. He is vice president of business affairs for Media Home Entertainment Inc.

Girl, Renee Elyse, to **Pat and Debra Ingram**, Feb. 19 in Glendale, Calif. He is director of personnel for Media Home Entertainment Inc.

Girl, Ashley Elizabeth, to **Ron A. and Betty Safinick**, Feb. 8 in Santa Monica, Calif. He is president of Media Home Entertainment Inc.

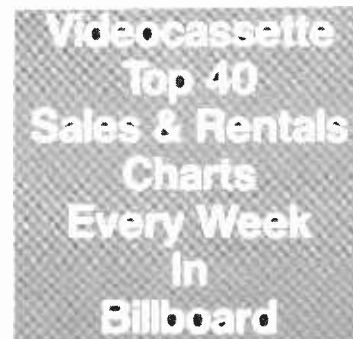
Girl, Haley Egeana, to **Pat Benatar and Neil Giraldo**, Feb. 16 in Tarzana, Calif. She is a Chrysalis recording artist. He is her guitarist and co-producer.

MARRIAGES

Manny G. Wells to Margaret Strauss, Feb. 14 in Boynton Beach, Fla. He is owner of Surplus Records & Tapes, Passaic and Chicago surplus albums firm.

DEATHS

Naomi Wolfberg, 57, of cancer, Feb. 13 in Croton-On-The-Hudson, N.Y. She was wife of Marvin Wolfberg, treasurer of PolyGram Corp. U.S. She is survived by her husband and their three children.



VIDEO DISTRIBS

(Continued from page 1)

distributor branches, however, dis-

turbs some home video manufacturers, who fear that having too many outlets in too few markets will result in competitive chaos. Video dis-

tributors in one locale are "not automatically authorized distributors" for other areas, warns MGM/UA Home Video vice president of sales

Saul Melnick.

MGM/UA is "open to talk" with distributors about expanding their reach, Melnick says. But, he adds,

his company is carefully watching how many different wholesalers there are in each important market, and assigning authorizations accordingly.

Most distributors go through a lengthy period of negotiation with manufacturers before they open up a new branch. But it is the manufacturers themselves who are sparking the wave of branch openings, some distributors say.

"It is protection against regional distributorships," says one wholesaler. The home video industry has always operated on a non-exclusive basis, with distributors frequently shipping cassettes across the country. Manufacturers have long said that the resulting chaotic competition would eventually force them into granting exclusive territories, and opening new branches is one potential way to escape the effects of that, the distributor says.

Opening branches is also a way to escape the cost of national transshipping, distributors say. "Neither distributors nor dealers can afford to pay the air freight" costs of one or two-day shipping, says VVI vice president John Taylor, yet both need to get product quickly because of the nature of the industry. Branching out is one way to escape the expense, he and other distributors say.

Boosting market share is another reason distributors give for opening branches. "The way to increase market share is to become more localized," says VTR vice president Paul Pasquerelli. VTR is planning to open two branches this year and two more in 1986, he says.

Being in the specific markets where his retailers are based rather than just shipping them product will benefit the entire home video industry, Pasquerelli says. Retailers will be able to get much more support from their distributors, who will move away from dealing simply in "product fulfillment," he predicts.

Whatever the need, opening fully stocked new branches is not cheap, distributors concede. Star Video of New York City will be creating a "full-service branch" soon says topper Artie Bach, who sees the new outlet as being "a smaller version of what we have now" at the firm's headquarters.

"To do it right, you've got to have a lot of money," says Bach, who estimates that costs for his new branch, whose locale he would not disclose, have been in the million-dollar range.

At East Texas Periodicals, head Ron Eisenberg says his firm invested \$2 million for its recently opened Denver facility.

Currently the Southeast and New England regions seem to be seeing the hottest levels of branch activities, with openings scheduled or already taking place in Florida, Atlanta, and upstate New York.



AGFA magnetite 12

Agfa Magnetite 12 cassette duplicating tape delivers true master quality sound. Outstanding high and low output combines with the lowest noise floor available to provide unmatched versatility and tremendous enhancement capabilities. Magnetite 12 fulfills the needs of the most demanding master. You spend too much time perfecting your master recording to trust its sound to an unfaithful cassette duplicating tape.

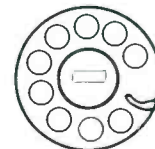
Trust Agfa Magnetite 12.
It gives as good as it gets.

AGFA-GEVAERT  MAGNETIC TAPE DIVISION, 275 NORTH STREET, TETERBORO, NJ 07608 (201) 288-4100

AGFA AUDIO

TOUCH That DIAL!

Get fast results with **ACTION-MART**, the Billboard Classified.



Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!

Billboard® TOP POP ALBUMS...continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
111	96	83	83	GEORGE WINSTON ● WINDHAM HILL C-1025/A&M (9.98) (CD)	DECEMBER
112	111	111	18	UB40 A&M SP-5033 (8.98)	GEFFREY MORGAN
113	85	79	16	CULTURE CLUB ▲ VIRGIN/EPIC QE39881/EPIC	WAKING UP WITH THE HOUSE ON FIRE
114	113	102	38	RUN-D.M.C. ● PROFILE PRO 1201 (8.98)	RUN D.M.C.
115	103	98	22	WYNTON MARSALIS COLUMBIA FC39530 (CD)	HOT HOUSE FLOWERS
116	122	114	125	LIONEL RICHIE ▲ ⁴ MOTOWN 6007 ML (8.98) (CD)	LIONEL RICHIE
117	108	92	20	ROGER HODGSON A&M SP-5004 (8.98) (CD)	IN THE EYE OF THE STORM
118	118	123	8	RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
119	NEW			SOUNDTRACK A&M SP-5045 (8.98)	THE BREAKFAST CLUB
120	112	110	51	RATT ▲ ² ATLANTIC 80143-1 (8.98) (CD)	OUT OF THE CELLAR
121	102	84	16	TOTO COLUMBIA QC38962 (CD)	ISOLATION
122	125	130	22	PAT METHENY GROUP ECM 25008-1/WARNER BROS. (9.98)	FIRST CIRCLE
123	121	112	74	MOTLEY CRUE ▲ ² ELEKTRA 60289 (8.98) (CD)	SHOUT AT THE DEVIL
124	119	104	76	LINDA RONSTADT ▲ ² ASYLUM 60260/ELEKTRA (8.98) (CD)	WHAT'S NEW
125	131	157	3	ROCKWELL MOTOWN 6122 ML (8.98)	CAPTURED
126	159	—	2	JERMAINE STEWART ARISTA ALB-8261 (8.98)	THE WORD IS OUT
127	129	129	23	W.A.S.P. CAPITOL ST-12343 (8.98)	W.A.S.P.
128	128	133	5	ERIC CARMEN GEFEN GHS 24055/WARNER BROS. (8.98)	ERIC CARMEN
129	170	175	3	RAY CHARLES COLUMBIA 39415	FRIENDSHIP
130	126	128	56	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
131	105	93	10	SOUNDTRACK RCA ABL1-5349 (8.98) (CD)	EURHYTHMICS (1984)
132	134	124	85	MIDNIGHT STAR ▲ ² SOLAR 60241/ELEKTRA (8.98)	NO PARKING ON THE DANCE FLOOR
133	136	122	562	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
134	NEW			THE VELVET UNDERGROUND VERVE 823 721-1/POLYGRAM (8.98)	VU
135	167	—	2	LOUDNESS ATCO 90246 (8.98)	THUNDER ON THE EAST
136	114	119	14	SHALAMAR SOLAR 60385/ELEKTRA (8.98) (CD)	HEARTBREAK
137	139	121	39	VARIOUS ARTISTS MOTOWN 6094 ML (9.98)	MORE SONGS FROM THE BIG CHILL
138	140	146	12	ARMORED SAINT CHRYSALIS FV 41476	MARCH OF THE SAINT
139	116	99	13	RAY PARKER JR. ARISTA AL 8-8266 (8.98)	CHARTBUSTERS
140	115	117	16	BIG COUNTRY MERCURY 822831-1/POLYGRAM (8.98) (CD)	STEELTOWN
141	143	147	21	THE DAZZ BAND MOTOWN 6117ML (8.98)	JUKEBOX
142	144	137	66	U2 ● ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
143	110	105	21	DAVID BOWIE ▲ EMI-AMERICA SJ-17138 (8.98) (CD)	TONIGHT
144	148	152	4	SOUNDTRACK MOTOWN 6131ML (9.98)	THE FLAMINGO KID
145	187	—	2	DIONNE WARWICK ARISTA ALB-8262 (8.98)	FINDER OF LOST LOVES
146	146	151	5	EGYPTIAN LOVER EGYPTIAN EMPIRE PMSR 0663 (8.98)	ON THE NILE
147	138	141	22	QUEENSRYCHE EMI-AMERICA ST-17134 (8.98)	THE WARNING
148	151	155	21	VARIOUS ARTISTS WINDHAM HILL WHG-1035/A&M (9.98) (CD)	SAMPLER '84
149	133	120	24	SAM HARRIS ● MOTOWN 6103ML (8.98) (CD)	SAM HARRIS
150	132	113	35	COREY HART EMI-AMERICA ST-17117 (8.98)	FIRST OFFENSE
151	123	125	116	MICHAEL JACKSON ▲ ²⁰ EPIC QE 38112 (CD)	THRILLER
152	NEW			WILTON FELDER MCA 5510 (8.98)	SECRETS
153	153	156	45	R.E.M. I.R.S. SP-70044/A&M (8.98) (CD)	RECKONING
154	164	—	2	ELVIS PRESLEY RCA AFL1-5353 (8.98)	A VALENTINE GIFT FOR YOU
155	160	167	5	JOHN HUNTER PRIVATE 1BFZ 39626/EPIC	FAMOUS AT NIGHT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	162	180	3	SAWYER BROWN CAPITOL/CURB ST-12391/CAPITOL (8.98)	SAWYER BROWN
157	194	—	2	THE SMITHS SIRE 1-25269/WARNER BROS. (8.98)	MEAT IS MURDER
158	NEW			RICHARD THOMPSON MERCURY 825 421-1/POLYGRAM (8.98)	ACROSS A CROWDED ROOM
159	NEW			ELLIOT EASTON ELEKTRA 60393 (8.98)	CHANGE TO CHANGE
160	137	131	57	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
161	147	126	18	GROVER WASHINGTON JR. ELEKTRA 60318 (8.98) (CD)	INSIDE MOVES
162	127	127	10	THE MANHATTAN TRANSFER ATLANTIC 81233 (8.98) (CD)	BOP DOO-WOP
163	192	—	53	TRIUMPH ● MCA 5542 (8.98) (CD)	ALLIED FORCES
164	165	163	20	ANNE MURRAY CAPITOL ST-12363 (8.98) (CD)	HEART OVER MIND
165	155	162	84	JEFFREY OSBORNE ● A&M SP-4940 (8.98) (CD)	STAY WITH ME TONIGHT
166	177	182	4	WHITE WOLF RCA NFL-8042 (8.98)	STANDING ALONE
167	171	176	5	ISLEY/JASPER/ISLEY CBS ASSOCIATED FZ 39873/EPIC	BROADWAY'S CLOSER TO SUNSET BLVD.
168	NEW			JEFF LORBER ARISTA ALB-8269 (8.98)	STEP BY STEP
169	117	108	17	ELVIS PRESLEY RCA CPM6-5172 (49.95)	A GOLDEN CELEBRATION
170	124	116	23	DENNIS DEYOUNG A&M SP-5006 (8.98) (CD)	DESERT MOON
171	154	158	14	THE JUDDS RCA/CURB MHL1-8515/RCA (8.98)	THE JUDDS
172	150	132	15	ANDREAS VOLLENWEIDER COLUMBIA FM-37793 (CD)	BEHIND THE GARDENS, BEHIND THE WALL . . .
173	145	145	37	ORIGINAL BROADWAY CAST GEFEN GHS 2031/WARNER BROS. (16.95)	CATS
174	142	135	34	DIO ● WARNER BROS. 25100-1 (8.98) (CD)	THE LAST IN LINE
175	158	142	34	ELTON JOHN ● GEFEN GHS 24031/WARNER BROS. (8.98) (CD)	BREAKING HEARTS
176	149	153	13	ANDREAS VOLLENWEIDER CBS FM 37827 (CD)	CAVERNA MAGICA
177	156	160	15	SOUNDTRACK WINDHAM HILL WH1039/A&M (9.98)	COUNTRY
178	180	183	88	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
179	178	150	27	NEWCLEUS SUNNYVIEW SUN 4901 (8.98)	JAM ON REVENGE
180	NEW			KEEL GOLD MOUNTAIN 6-5041/A&M (8.98)	THE RIGHT TO ROCK
181	169	138	30	BOB MARLEY AND THE WAILERS ISLAND 90169/ATLANTIC (8.98)	LEGEND
182	179	178	6	JULIE BROWN RHINO 610 (5.98)	GODDESS IN PROGRESS
183	182	186	72	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD)	THE RIVER
184	174	177	20	JOAN JETT & BLACKHEARTS MCA MCA5476 (8.98)	GLORIOUS RESULTS OF A MISSPENT YOUTH
185	166	139	38	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC FE 39304 (CD)	COULDN'T STAND THE WEATHER
186	163	168	27	THE FIXX ● MCA MCA5507 (8.98) (CD)	PHANTOMS
187	141	134	18	PAUL MCCARTNEY ● COLUMBIA SC 39613 (CD)	GIVE MY REGARDS TO BROAD STREET
188	NEW			THE GAP BAND TOTAL EXPERIENCE 343-1/POLYGRAM (8.98)	GAP GOLD
189	191	197	52	THE THOMPSON TWINS ▲ ARISTA AL-8-8200 (8.98) (CD)	INTO THE GAP
190	RE-ENTRY			JEAN-LUC PONTY ATLANTIC 80185 (8.98) (CD)	OPEN MIND
191	196	159	61	PRINCE ▲ WARNER BROS. BSK 3601 (6.98) (CD)	CONTROVERSY
192	152	149	27	KROKUS ● ARISTA ALB-8243 (8.98) (CD)	THE BLITZ
193	168	171	69	NIGHT RANGER ▲ CAMEL/MCA 5456/MCA (8.98) (CD)	MIDNIGHT MADNESS
194	190	185	12	ALPHAVILLE ATLANTIC 80166 (8.98)	FOREVER YOUNG
195	NEW			RICKY SKAGGS EPIC FE-39409	FAVORITE COUNTRY HITS
196	198	169	81	BRUCE SPRINGSTEEN ▲ COLUMBIA JC 35311 (CD)	DARKNESS AT THE EDGE OF TOWN
197	195	190	6	MALCOLM MCLAREN ISLAND 90242/ATLANTIC (8.98)	FANS
198	161	165	17	SHADOWFAX WINDHAM HILL WH-1038/A&M (9.98) (CD)	THE DREAMS OF CHILDREN
199	157	136	52	SCORPIONS ▲ ² MERCURY 814981-1/POLYGRAM (8.98) (CD)	LOVE AT FIRST STING
200	183	187	34	PAT BENATAR ▲ CHRYSALIS FV41444 (CD)	LIVE FROM EARTH

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

Bryan Adams 10	Deep Purple 23	Roger Hodgson 117	Jeff Lorber 168	Pink Floyd 133	SOUNDTRACKS	Tina Turner 9	ZZ Top 76
Alabama 50, 160	Dennis DeYoung 170	Honeydrippers 42	Loudness 135	Pointer Sisters 17	Amadeus 78	Twisted Sister 73	
Alphaville 194	Dio 174	John Hunter 155	Madonna 3, 63	Jean-Luc Ponty 190	Beverly Hills Cop 6	U2 54, 142, 178	
Animation 68	Dokken 105	Billy Idol 102	Manhattan Transfer 162	Elvis Presley 154, 169	Big Chill 69	UB40 112	
Armored Saint 138	Duran Duran 27	Julio Iglesias 106	Barry Manilow 72	Prince 91, 191	The Breakfast Club 119		
Ashford & Simpson 29	Sheila E. 83	Iron Maiden 108	Bob Marley & Wailers 181	Prince & the Revolution 11	Breakin' 2 Electric Boogaloo 79	Van Halen 65	
Autograph 33	Eliot Easton 159	Isley, Jasper, Isley 167	Teena Marie 37	Queensryche 147	The Electric Blue 119	VARIOUS ARTISTS	
Philip Bailey 22	Sheena Easton 18	Jermaine Jackson 99	Wynon Marsalis 115	R.E.M. 153	Country 177	More Songs From Big Chill 137	
Pat Benatar 34, 200	Egyptian Lover 146	Michael Jackson 151	Paul McCartney 187	REO Speedwagon 8	The Falcon & The Snowman 96	MTV's Rock & Roll To Go 104	
George Benson 58	Eurythmics 131	Al Jarreau 74	Malcolm McLaren 197	Ratt 120	The Flamingo Kid 144	Sampler '84 148	
Big Country 140	Fat Boys 66	Joan Jett 184	Pat Metheny Group 122	Lionel Richie 20, 116	1984 131	Stevie Ray Vaughan & Double	
Kurtis Blow 85	Wilton Felder 152	Billy Joel 57	Midnight Star 44, 132	Rockwell 125	Purple Rain 11	Trouble 185	
David Bowie 143	The Firm 30	Elton John 175	Van Morrison 98	Kenny Rogers 97	Stop Making Sense 70	Velvet Underground 134	
Martin Briley 86	Fixx 186	Linda Ronstadt 77, 171	Motley Crue 123	David Lee Roth 16	Vision Quest 60	Andreas Vollenweider 109, 172, 176	
Bronski Beat 36	John Fogerty 2	Keel 180	Anne Murray 164	Diana Ross 45	Woman In Red 59	W.A.S.P. 127	
Julie Brown 182	Foreigner 5	Chaka Khan 56	New Edition 7	David Lee Roth 16	Bruce Springsteen 4, 130, 183, 196	Jack Wagner 67	
John Cafferty/Beaver Brown Band 89	Frankie Goes To Hollywood 38	Kinks 71	Newcleus 179	Run-D.M.C. 52, 114	Ray Stevens 118	John Waite 80	
Eric Carmen 128	Gap Band 82, 188	Kiss 61	Night Ranger 193	Sade 40	Jermaine Stewart 126	Dionne Warwick 145	
Cars 41	General Public 32	Klymaxx 951	Billy Ocean 13	Sawyer Brown 156	Barbra Streisand 103	Grover Washington Jr. 161	
Ray Charles 129	Giuffria 26	Koel & the Gang 28	ORIGINAL CAST	David Sanborn 64	Survivor 39	Wham 1	
Chicago 12	Sammy Hagar 110	Krokus 192	Cats 173	Scandal Featuring Patty Smyth 87	Talking Heads 70	The Whispers 88	
Bruce Cockburn 81	Daryl Hall & John Oates 15	LRB 75	Jeffrey Osborne 51, 165	Scorpions 199	Temptations 55	White Wolf 183	
Phil Collins 24, 92	Sam Harris 149	Cyndi Lauper 21	Ray Parker Jr. 139	Shadowfax 198	Richard Thompson 158	Whodini 46	
Commodores 48	Corey Hart 150	Jukan Lennon 19	John Parr 49	Shalamar 136	Thompson Twins 189	Eugene Wilde 101	
Culture Club 113	Dan Hartman 94	Huey Lewis & News 23	Steve Perry 43	Tommy Shaw 107	George Thorogood 62	Kim Wilde 84	
Dazz Band 141	Don Henley 14	Los Lobos 47		Totipot 121	Time 25	George Winston 111	
				Triumph 35, 163		Stevie Wonder 59	

GRAMMY AWARD WINNERS

(Continued from page 1)

of the younger, more progressive members of the Recording Academy were split between Prince and Springsteen, while Richie commanded a clear majority of the votes of the more traditional Grammy members.

Richie's award also seems to refute the whispered contention that corporate block voting controls the final Grammy selections. Prince's "Purple Rain" was WEA's only entry in the album of the year finals, and still didn't win. Indeed, with the record of the year on Capitol and the album of the year on Motown, neither of the top prizes went to CBS or WEA—the first time that's been true since 1974.

Richie is the second Motown artist to win the Grammy for album of the year, following three-time winner Stevie Wonder. Turner is the first Capitol artist to win for record of the year. Turner and Richie, who teamed for one of 1984's memorable tour packages, had each won one previous Grammy Award. Turner won in 1971 for "Proud Mary," Richie in 1982 for "Truly."

While Cyndi Lauper was shut out in the top categories, she did win, as expected, for best new artist. It's the third year in a row that a CBS artist has won that award, with Lauper following Men At Work two years ago and Culture Club last year.

Wynton Marsalis repeated his previously unprecedented feat of winning in both the jazz and classical fields. Other repeat winners from last year included Chaka Khan (female r&b), Herbie Hancock (r&b instrumental), Ricky Skaggs (country instrumental) and Donna Summer (inspirational performance). Amy Grant (female gospel performance) and the Pat Metheny group (jazz/fusion performance) won for the third straight year.

The big winner in classical music was Fantasy's "Amadeus" soundtrack, which has made the biggest impact on the pop charts of any classical title in years.

Sheena Easton, who has made news lately as the first performer to crack the top five on the pop, black, country and dance/disco charts, further demonstrated her range with a win in the category of best Mexican/American performance.

Springsteen's award for best male rock vocal performance comes after two previous losses in that category. His "Devil With A Blue Dress"/"Good Golly Miss Molly" medley was bested by Billy Joel's "Glass Houses" in 1980; his "The River" was topped by Rick Springfield's "Jessie's Girl" in 1981.

This year marked the first tie in the best producer category, between Richie and David Foster. Foster was honored for his work on "Chicago 17," as were arranger Jeremy Lubbock and engineer Humerto Gatica. Chicago, however, failed to win a Grammy for the album, losing in the pop group category to the Pointer Sisters. The Pointers' only previous Grammy, 10 years ago, was in the country field.

Adding to formidable Grammy totals were Quincy Jones, whose career Grammy total now stands at 16, and John Williams, who has won 15. Both were cited for their work on CBS' "Official Music Of The XXIIIrd Olympiad At Los Angeles" album, which received two craft Grammy Awards as consolation for its disappointing sales performance.

Michael Jackson, who dominated last year's show with a record eight Grammys, won in the long-form video category with "Making Michael Jackson's Thriller." And the winner in the comedy category—"Weird Al" Yankovic's "Eat It"—is a parody of Jackson's "Beat It," last year's record of the year.

Two of this year's awards were posthumous. Steve Goodman's "City Of New Orleans" was honored as best country song; Count Basie's "88 Basie Street" won for best jazz instrumental performance, big band. Basie's 1955 release "April In Paris" was also inducted into the Grammy Hall Of Fame, along with Stan Kenton & his Orchestra's "Artistry In Rhythm" (1955), Pablo Casals' "Bach: Suites For Cello Unaccompanied" (1936/39), Jimmie Rodgers' "Blue Yodel (T For Texas)" (1928) and Gene Autry's "Rudolph The Red-Nosed Reindeer" (1949).

Columbia was the top combined label in this year's Grammys with 12 awards. Warner Bros. won nine; RCA, seven.

Here's the complete list of Grammy winners.

Record of the year—Tina Turner's "What's Love Got To Do With It," Capitol. Producer: Terry Britten. Her second Grammy Award; his first.

Album of the year—Lionel Richie's "Can't Slow Down," Motown. Producers: Lionel Richie, James Anthony Carmichael. Richie's second; Carmichael's first.

Song of the year—Graham Lyle and Terry Britten's "What's Love Got To Do With It," Nyack Music Ltd., administered by Chappell & Co./ASCAP, and Good Single Ltd., administered by Irving Music/BMI. Lyle's first; Britten's second.

Best new artist—Cyndi Lauper, Portrait. Her first.

Producer of the year—(a tie) David Foster; Lionel Richie & James Anthony Carmichael. Foster's third; Richie's third; Carmichael's second.

Pop vocal performance, male—Phil Collins' "Against All Odds (Take A Look At Me Now)," Atlantic. His first.

Pop vocal performance, female—Tina Turner's "What's Love Got To Do With It," Capitol. Her third.

Pop vocal performance, duo or group—Pointer Sisters' "Jump (For My Love)," Planet/RCA. Their second.

Pop instrumental performance—Ray Parker Jr.'s "Ghostbusters," Arista. His first.

Rock vocal performance, male—Bruce Springsteen's "Dancing In The Dark," Columbia. His first.

Rock vocal performance, female—Tina Turner's "Better Be Good To Me," Capitol. Her fourth.

Rock vocal performance, duo or group—Prince & the New Power Generation's "The Love Love Train," Warner Bros. Their first.

Rock instrumental performance—Yes' "Cinema," Atco/Atlantic. Their first.

R&B vocal performance, male—Billy Ocean's "Caribbean Queen (No More Love On The Run)," Jive/Arista. His first.

R&B vocal performance, female—Chaka Khan's "I Feel For You," Warner Bros. Her fourth.

R&B vocal performance, duo or group—James Ingram & Michael McDonald's "Yah Mo B There," Qwest/Warner Bros. Ingram's second; McDonald's fifth.

R&B instrumental performance—Herbie Hancock's "Sound System," Columbia. His second.

R&B song—Prince's "I Feel For You," Controversy Music/ASCAP. His second.

Country vocal performance, male—Merle Haggard's "That's The Way Love Goes," Epic/CBS. His first.

Country vocal performance, female—Emmylou Harris' "In My Dreams," Warner Bros. Her fourth.

Country vocal performance, duo or group—The Judds' "Mama He's Crazy," RCA. Their first.

Country instrumental performance—Ricky Skaggs' "Wheel Hoss," Columbia. His second.

Country song—Steve Goodman's "City Of New Orleans," Buddah Music/Turnpike Tom Music/ASCAP. His first.

Jazz vocal performance, solo-

ist—Joe Williams' "Nothin' But The Blues," Delos. His first.

Jazz instrumental performance—Wynton Marsalis' "Hot House Flowers," Columbia. His third.

Jazz instrumental performance, group—Art Blakey's "New York Scene," Concord Jazz. His first.

Jazz instrumental performance, big band—Count Basie & his Orchestra's "88 Basie Street," Pablo. His ninth.

Jazz fusion performance, vocal or instrumental—Pat Metheny Group's "First Circle," ECM/Warner Bros. Their third.

Gospel performance, male—Michael W. Smith's "Michael W. Smith 2," Reunion/Word. His first.

Gospel performance, female—Amy Grant's "Angels," Myrrh/Word. Her third.

Gospel performance, duo or group—Debby Boone & Phil Driscoll's "Keep The Flame Burning," Lamb & Lion/Sparrow. Her third; his first.

Soul gospel performance, male—Andrae Crouch's "Always Remember," Light/Lexicon. His sixth.

Soul gospel performance, female—Shirley Caesar's "Sailin'," Myrrh/Word. Her third.

Soul gospel performance, duo or group—Shirley Caesar & Al Green's "Sailin' On The Sea Of Your Love," Myrrh/Word. Her fourth; his fifth.

Inspirational performance—Donna Summer's "Forgive Me," Geffen/Warner Bros. Her fourth.

Latin pop performance—Placido Domingo's "Always In My Heart (Siempre En Mi Corazon)," CBS Masterworks. His second.

Tropical Latin performance—Eddie Palmieri's "Palo Pa Rumba," Musica Latina. His third.

Mexican/American performance—Sheena Easton & Luis Miguel's "Me Gustas Tal Como Eres," Top Hits. Her second; his first.

Traditional blues recording—"Blues Explosion," Atlantic. John Hammond, Stevie Ray Vaughan & Double Trouble, Sugar Blue, Koko Taylor & the Blues Machine, Luther "Guitar Junior" Johnson, J.B. Hutto & the New Hawks. Their first.

Ethnic or traditional folk recording—Elizabeth Cotten's "Elizabeth Cotten Live!," Arhoolie. Her first.

Reggae recording—Black Uhuru's "Anthem," Island. Their first.

Recording for children—Shel Silverstein's "Where The Sidewalk Ends," Columbia. Producer: Ron Haffkine. Silverstein's second; Haffkine's first.

Comedy recording—"Weird Al" Yankovic's "Eat It," Rock'n'Roll. His first.

Spoken word or non-musical recording—Ben Kingsley's "The Words Of Gandhi," Caedmon. His first.

Video—David Bowie's "David Bowie," Sony/Picture Music. His first.

Video Album—"Making Michael Jackson's Thriller," Vestron Music Video. His 10th.

Instrumental composition—(a tie) Randy Newman's "The Natural," Warner Bros., and John Williams' "Olympic Fanfare And Theme," Columbia. Newman's first; Williams' 15th.

Album of original score—"Pur-

ple Rain," Warner Bros. Composers: Prince (his third); John L. Nelson, Lisa and Wendy (their first).

Cast show album—"Sunday In The Park With George," RCA. Composer and lyricist: Stephen Sondheim. His fifth. Producer: Thomas Z. Shepard. His 10th.

Arrangement on an instrumental—"Grace" (Gymnastics Theme)," Columbia. Arrangers: Quincy Jones, Jeremy Lubbock. Jones' 16th; Lubbock's first.

Instrumental arrangement accompanying vocal(s)—"Hard Habit To Break," Full Moon/Warner Bros. Arrangers: David Foster, Jeremy Lubbock. Foster's fourth; Lubbock's second.

Vocal arrangement for two or more voices—"Automatic," Planet/RCA. Arrangers: Pointer Sisters. Their third.

Album package—"She's So Unusual," Portrait. Art director: Janet Perr. Her first.

Album notes—"Big Band Jazz," Smithsonian. Album notes writers: Gunther Schuller (his third); Martin Williams (his first).

Historical album—"Big Band Jazz," Smithsonian. Producer: J.R. Taylor. His first.

Engineered recording—"Chicago 17," Full Moon/Warner Bros. Engineer: Humerto Gatica. His first.

Classical album—"Amadeus" soundtrack, Fantasy. Neville Martin conducting Academy of St. Martin-in-the-Fields. Producer: John Strauss. Marriner's second; Strauss' first.

Classical orchestral recording—Prokofiev: Symphony No. 5 in B Flat, Op. 100, RCA. Leonard Slatkin conducting St. Louis Symphony. Producer: Jay David Saks. Slatkin's first; Saks' third.

Opera recording—Bizet: Carmen (original soundtrack), Erato. Conductor: Lorin Maazel (his first). Principal soloists: Julia Migenes-Johnson, Faith Esham, Ruggero Raimondi (their first), Placido Domingo (his third). Producer: Michel Glotz (his second).

Choral performance (other than opera)—Brahms: A German Requiem, RCA. Choral director: Margaret Hillis. Her sixth. Conductor: James Levine. His third.

Classical performance, instrumental soloist(s) with orchestra—Wynton Marsalis—Edita Gruberova—Handel, Purcell, Torelli, Fasch, Molter. Wynton Marsalis, CBS Masterworks. His fourth.

Classical performance, instrumental soloist(s) without orchestra—Bach: The Unaccompanied Cello Suites, Yo-Yo Ma, CBS Masterworks. His first.

Chamber Music Performance—Beethoven: The Late String Quartets, Juilliard String Quartet, CBS Masterworks. Their fourth.

Classical vocal soloist performance—Ravel: Songs Of Maurice Ravel, Jessye Norman, Jose Van Dam, Heather Harper, CBS Masterworks. Their first.

New classical composition—Anthony And Cleopatra, New World. Composer: Samuel Barber. His second.

Engineered recording (classical)—Prokofiev: Symphony No. 5 in B Flat, Op. 100, RCA. Engineer: Paul Goodman. His second.

Classical producer of the year—Steven Epstein. His first.

RECORD COVERS & JACKETS

Design, art, type, color separations, printing, fabrication. Let us work for you—find out what quality, reliability & service mean.



Lee Myles Associates, Inc.
160 East 56th Street Dept. N2
NYC, NY 10022 Tel: 758-3232

Serving the graphic needs of the music industry since 1952.

Diskmakers

*SEND FOR OUR PRICE LIST.

RECORD PRESSING

We press 7" and 12 records.

12" jackets always in stock. White, blue, red and black.

CASSETTE DUPLICATION

High speed duplication saves you money

Custom leaded blanks at factory direct prices

Large & small quantities duplicated.



DISKMAKERS INC. Philadelphia Plant
925 North 3rd Street, Philadelphia, Pa 19123
212-986-3185 215-827-2277

CALL TOLL FREE 1-800-468-9353

RECORD BAR/LICORICE PIZZA

(Continued from page 1)

Greenwood is turning his attention to his eight-store gift chains, Aaahs, but is expected to continue as chairman of this year's National Assn. of Recording Merchandisers (NARM) convention in Florida, March 29-April 1.

Cohen, and the entire Licorice Pizza chain, report now to Ralph King, senior vice president of marketing for Record Bar in Durham. "We're very excited about [the merger] and looking forward to what is an incredible opportunity," comments Cohen.

The two companies have had what Cohen calls a "close" relationship, including that of Jim Greenwood and Record Bar chairman Barrie Bergman. "There was a sharing of management"—referring to a 1983 store manager exchange program—"and there has been a sharing of information from time to time," he adds.

Record Bar has made no secret of its intent to acquire an existing chain, and assembled an acquisition team in 1984 to investigate opportunities. "Our five-year plan had this type of acquisition build into it," says Ron Cruickshank, Record Bar's president and CEO. "We had talked about something in the 50-store range, and Jimmy approached us exactly at the right time."

Record Bar originally targeted \$120 million in sales for the current year, including business from its home video distribution wing, Mid-America. Result of the Pizza purchase will be to increase sales to more than \$160 million, Bergman projects.

The acquisition also returns Record Bar to California, a market it was forced to abandon during the '70s. "I've always wanted to be there," says Bergman. "This fills in one of the best market areas and carries us right out to the border. If you looked at it from our standpoint, this is the best interface we could have asked for."

Aside from the 34 outlets, the purchase gives Record Bar a West Coast warehouse and offices, and additional 700 employees. The Lico-

rice Pizza name and logo will continue to be used on existing and future stores in the Southern California market, although Bergman speculates that expansion in the Pacific Northwest will probably be under the Record Bar banner.

The acquisition also takes Record Bar out of malls. Virtually all of the Licorice Pizza outlets are free-standing, while the Carolina chain operates mall stores exclusively. The free-standing locations have also smoothed Licorice Pizza's entrance into video rentals, a move Record Bar has been loath to make in its mall stores.

Says Cohen: "Record Bar has an area of expertise and a different one from Licorice Pizza, and this is the kind of sharing of knowledge which makes the merger so positive." He also points out that Record Bar lacks the experience in video retailing that Licorice enjoys, the latter having launched video rental in mid-1983.

Cruickshank estimates that Licorice Pizza now does approximately 60% of its gross in video. While pleased with the company's visibility in video, both he and Bergman stress that the purchase will signal a heavier emphasis on music for Licorice Pizza.

"Their midline and catalog business has decreased," says Cruickshank. "We will increase those things to fit our family entertainment concept. We will very much be in the music business."

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

Despite shifts in product mix, Bergman foresees little in the way of sweeping changes.

The acquisition also provides a new client for Mid-America, and Bergman plans to open a branch in the Licorice Pizza warehouse. Additionally, all Record Bar store shipments west of the Mississippi will eventually be handled out of the California facility.

FRED GODDMAN

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

THE WEBSTER'S DEFINITION of Proteus is "one possessing great diversity in interests and abilities," and the folks at New York's **Proteus Publishing Co.** have taken the definition to heart as they enter round two of the record business. Primarily a publisher of rock 'n' roll books, Proteus formed its record division last June to issue an album by New Zealand quartet **the Drongos**. The self-titled venture became a press and college radio favorite, and the Drongos' second Proteus album, "Small Miracles," ships this month.

According to Proteus marketing manager **Steve Cohen**, this album is a small miracle indeed, as the disk was recorded on three street-corner locations in New York with producer **John Holbrook**. The recording technique is only appropriate, as the Drongos' trademark is "busking," a British term for the hand-to-hat existence of street musicians. As such, the group has acquired a strong following of stockbrokers lured from their summer performances on Wall St., many of whom turned out for the Drongos' impressive show at the Bottom Line's "Local Heroes" concert last week.

As for Proteus Records, Cohen says the label was formed mainly to launch the Drongos, and expanding the roster is unlikely. The album is shipping through Proteus' book distributor, **Cherry Lane Music**, plus an additional network of independent record distributors.

SEEDS & SPROUTS: No indie entries on the pop chart this week... The word from the "little house" label of **Shanachie**, Ho-ho-kus, N.J., is pop. No, they're not abandoning their commitment to traditional Irish, reggae or African music—just taking the move they made in signing the instrumental surf-rockers the Raybeats, a step further

Grass Route

with the recruit of two more pop acts. In facing the mainstream market as an independent, Shanachie's **Randall Grass** says, "The decks are stacked against us. There are radio stations that flat out won't play indie product."

Planning to crack urban and AOR radio before tackling top 40, Grass says projects by new signings **Tina Harris** and **Julie Davidson** are slated for release within the next two months. Grass calls the 19-year-old Harris a "new wavish, urban contemporary rocker with an off-the-wall sense of humor and plenty of songs about sex, sex and sex." On the other end of the spectrum, Davidson is a singer/songwriter in the vein, says Grass. Shanachie intends to kick the latter's career off with a cover of the Exciters' "Tell Him," revived last year on the "Big Chill" soundtrack but not yet covered.

Even after last week's rundown of new labels, we're still struggling to keep pace with the proliferation of young indies. So here's a second shot.

In New York, former entertainment law firm assistant **Terry Charles** has formed **Magnum Opus**

Records, with a debut single by Gotham rock act **the Body Electric**. Charles is currently looking to sign additional artists of any genre, "so long as I don't have to babysit them," she says... **Magnum Opus'** distributor is another New York newcomer, **Br-Roma Distributing**. **Bruce Clark**, one of the company's many principals, says Br-Roma's intent is to help the small indies "who can't get out of their hometown with a record." While he wouldn't name names, Clark claims 11 clients.

Up in Boston, musician **Larry Baeder** and attorney **Donald Brown** are doing it their way with the formation of **Baeder-Brown Limited Partnership**. So far, the team has reportedly raised \$50,000 to produce and promote "Treasure Hunt," an album of none Baeder/Brown songs performed by 20 local musicians... In Santa Monica, Calif., **Suite Beat Music Group** breaks new musical ground with its subsidiary label **Epitaph Records**. Under the direction of label manager **Bret Gurewitz**, Epitaph's debut release in **Bad Religions'** "Back To Known" EP.

On the Beam

BY SAM SUTHERLAND

A weekly column focusing on developments in Compact Disc hardware and software.

JUGGLING CATALOG with important new releases is a basic programming issue for any new configuration, and, as noted here recently, one rendered more difficult for Compact Discs by the current CD production crunch. That makes it all the more remarkable that **RCA Records'** February release lists eight new CD titles for **David Bowie**, representing a flight of catalog product that outstrips the CD profile for any other pop performer we can think of.

The Bowie offering is even more noteworthy in light of the label's already bullish CD stand behind the artist. Nine other Bowie albums have already been issued as CDs, bringing the artist's U.S. Compact Disc catalog to a staggering 19 items, counting the two albums recorded for EMI America since leaving RCA.

Classical producers' early commitment to digital recording has enabled a number of important performers and conductors to amass substantial Compact Disc catalogs, but in the pop realm, few labels have attempted to release more than four or five CD titles. At **WEA** for example, **Linda Ronstadt** and **Grover Washington Jr.**, on **Asylum** and **Elektra** respectively, now have five CD titles each. **Dire Straits**, **the Cars**, **Emmylou Harris** and **Talking Heads** are **WEA's** runners-up, each having four Compact Discs on the market.

PolyGram's listings likewise show such levels as their most generous offerings, with **Eric Clapton** featured on six CDs, including four solo albums, **Derek & the Dominos'** classic "Layla" and **John Mayall & the Bluesbreakers'** 1967 debut; **James Last** represented by five CDs, and **John Cougar Mellencamp** by four. **CBS** has myriad artists with similar CD catalogs, but nothing approaching **RCA's** Bowie bonanza.

ONE GOOD CD (seller) deserves another, at least at **Arista**. The label's \$12.98 list sampler of tracks by various artists, "**Arista's Perfect 10**," has emerged as the label's top "sales solicitation" CD yet since its release in January, with the label's national sales director, **Jim Cawley**, pegging the tally at 11,000 units. Originally intended primarily for in-store airplay, the package's success has prompted plans for a second volume, "**Arista's Perfect 10 Rides Again**," projected for spring.

WRIGHT MAPS CHRYSALIS REORGANIZATION

(Continued from page 3)

cept then would have been to have two separate Chrysalis labels, one English, the other American. It would have been a bit of a nightmare, really, plus the people here worked together well."

Such a split would also have made substantial cutbacks a probability for both the resulting firms, he adds, while overseas licensing arrangements would have posed a further hurdle.

Thus, Wright obtained an option to buy out Ellis, and now notes that his plans include some expansion, rather than any overhead trimming. The U.K. company has already been revamped with the repositioning of former managing director **Doug D'Arcy** as director of Chrysalis Records International, former a&r director **Roy Eldridge's** elevation into D'Arcy's vacated U.K. post, and the appointment of **Stuart Slater**, formerly general manager of Chrysalis Music Ltd., as U.K. a&r director.

Now Wright says he and Chrysalis Records' U.S. president **Jack**

Craigo are mulling a key marketing post for the label here. "We are looking for someone at the vice presidential level in the area of creative services and marketing," Wright says, adding that the American company is otherwise running smoothly.

"We're also going to build up our publishing company," he notes. "Whereas before we always had a general manager in both the U.S. and the U.K., we've recognized that we'd like to find one very good publisher to operate the company as a separate entity on a worldwide basis."

Apart from a recent dispute with one of the English label's biggest acts, **Spandau Ballet**, Wright reports no significant "fire-fighting" problems between the first reports of the split (**Billboard**, Nov. 3) and the present. "I think we contained it rather well," he says.

Wright himself, while often viewed as the company's English presence during the partnership,

has maintained a strong presence here throughout the past four years, he notes. Former co-chairman **Ellis** had actually relocated to England during that time, although, Wright concedes, many in the industry were unaware of that move.

Recent years had seen the English company fall below the 5% market share and "Rolls Royce image" that Wright sought for Chrysalis, but he now places U.K. business at "well ahead of 4% of the market—we've turned it around rather quickly."

Meanwhile, the company's involvement in low-budget, music-oriented theatrical features is being restrained. Following "quite heavy" investments during the past three years, the U.K. film arm's calendar is now focusing on one major project, "Max Headroom," destined for cable tv here and broadcast via England's Channel 4.

But music video, an area which Chrysalis pioneered in the late '70s before closing down a pilot video di-

vision, is once again being actively pursued. "Now that we know what the music video world has come to mean, I think we'll set up the necessary infrastructure to create and market music programs with our major artists," Wright says.

Any agreements with home video companies would likely find Chrysalis itself retaining primary marketing control.



DOVE AWARD NOMINEES

(Continued from page 6)

Album of the year: inspirational—"A New Point Of View," the New Gaither Vocal Band, Bill Gaither, Gary McSpadden, Jon Mohr, Larnelle Harris; "I'm Gonna Praise The Lord," Lanny Wolfe & the Lanny Wolfe Trio, Phil Johnson; "Songs From The Heart," Sandi Patti, Greg Nelson, Sandi, Patti Helvering; "Steve Green," Steve Green, Greg Nelson; "The Warrior Is A Child," Twila Paris, Jonathan D. Brown.

Album of the year: traditional—"Hemphills Together," Hemphills, Wayne Hilton, Trent Hemphill; "Living Waters," Jimmy Swaggart, Joe Huffman; "Reaching Out," Florida Boys, Herman Harper; "The Best Of And A Whole Lot More," the Rex Nelson Singers, Ken Harding; "Wherever I Am," the Talleys, Bill Gaither, Gary McSpadden.

Album of the year: contemporary (black)—"My Soul Is Free," Paul Beasley, Neal Joseph; "No Time To Lose," Andrae Crouch, Bill Maxwell; "Psalms," Richard Smallwood Singers, Gentry McCreary; "Trust In God," Al Green, Paul Zaleski; "You're My Praise," Brooklyn Tabernacle Choir, Neal Joseph.

Album of the year: traditional (black)—"Chosen," Vanessa Bell Armstrong, Butch McGee, Thomas Whitfield; "Love Alive III," Walter Hawkins, Walter Hawkins; "Miracle Live," the Rev. Milton Brunson & the Thompson Community Choir, Bubba Smith; "Sailin'," Shirley Caesar, Sanchez Harley, Shirley Caesar, David Lehman; "Tomorrow," the Winans, Maxwell-Smith.

Album of the year: instrumental—"Celebrate The Freedom," Phil Driscoll, Phil Driscoll, Lari Goss "Celebration," Koinonia, Koinonia; "Great Is The Lord," Dino, Bill Cole, Nathan DiGesare; "Michael W. Smith 2," Michael W. Smith, Michael W. Smith; "The Heart Of Dixie," Little Roy Lewis, Herman Harper.

Album of the year: worship and praise—"Hymns Triumphant II," produced by Billy Ray Hearn, Birdwing Records; "Just Piano Praise II," Bill Cole, Nathan DiGesare, Light; "O Magnify The Lord," Ron Huff, Word; "The Praise In Us," Neal Joseph, Word; "Upon This Rock," David Clydesdale, Impact.

Album of the year: musical—"Forever Christmas," produced by Phil Brower, New Dawn; "How Great Thou Art," David Clydesdale, Royal Tapestry; "Love Found A Way," Mark Hayes, Michael Wells, Impact; "Masterworks," Billy Ray Hearn, Birdwing; "The Race Is On," Steve Taylor, Word.

Album of the year: children's music—"Amazing Grace," produced by Greg Nelson, Brentwood; "Psalms Singalongthon," Ernie Rettino, Debby Kerner Retting, Maranatha; "Surprise-R-Cise," John & Dianne Mays, Love Song; "Ten New Songs With Kids . . . For Kids About Life," Ron W. Griffin, Word; "The Story Of The Little Tree," Tony Salerno, Ron Krueger, Birdwing.

Album of the year: design—"Family Band," Mark Tucker, McConnell, Eva Oglender; "Kingdom Of Love," Don Putnam, Eddie Yip, Stan Evenson Design; "Living Waters," David Muench, Tom England, David Muench, John Kleinpeter, Gary Roulston; "Messiah," Dennis Hill; "Post Of Praise," Dennis Carney, Bob McConnell.

Album of the year: secular artist—"Cats Without Claws," Donna Summer, "Christmas At Our House," Barbara Mandrell; "If Jesus Comes Tomorrow (What Then)," Vern Gosdin; "Time Line," Kerry Livgren & AD; "You Were Loving Me," Lulu Roman Smith.

Gospel music artist of the year: group or individual—Amy Grant, Jimmy Swaggart, Sandi Patti, Scott Wesley Brown, Steve Taylor.

INSIDE TRACK

NARM HAS REACTED to the December, 1982 consolidated class action, charging antitrust against a group of major record labels, being heard before **Chicago Federal Judge Nicholas Bua** (Billboard, Jan. 16). The organization notified members that "all members of the plaintiff class" who wish exclusion from the suit must write H. Stuart Cunningham, clerk of the Northern Illinois District, at P.O. Box 7948, Chicago 60680-7948 by Friday (1). Class includes all who purchased product from 1971-82 for resale from the defendants, **ABC Record & Tape Sales, ABC Records, Atlantic Records, Capitol/EMI, CBS, MCA, PolyGram, United Artists, Warner Bros., Warner Communications and WEA**. The NARM bulletin from **Mickey Granberg** goes on to explain that if one excludes himself from the action, he would not share in any possible settlement or proceeds. The notice was dated Feb. 13. Track had noted a mailing was made by the courts, and a Jan. 30 **Wall Street Journal** ad of notification was printed.

GRAPEVINE HAS A COMPACT DISC plant emerging in the Meriden, Conn. area. At presstime, Track had found a 30,000 square foot former **Seth Thomas** clock plant in Thomaston, Conn., which was being reconstructed by a division of **Insilco**, the old International Silver Co. An Insilco spokeswoman said she had no knowledge of such an undertaking, but noted that company divisions are autonomous in researching new ventures . . . **Ex-Apple computer wiz turned concert impresario Steve Wozniak** is naming his home video firm "My Best Friend" . . . Beginning Thursday (28), **WLXI-TV**, the all-music video station in the Greensboro/Winston-Salem marketplace, programmed Grammy award winner "Weird Al" **Yankovic's** music video of "This Is The Life" continuously for 15 hours. "We wanted to do something different that no one has ever done before or would ever want to do in the future," station manager **Herb Rossin** explained. Don't be too sure it won't happen again, Herb. Video was produced by **Imaginary Entertainment** in association with Fox and was directed by **Jay Levey and Robert K. Weiss**.

AT PRESSTIME, **Cream Records' Alvin Bennett** had been awarded \$200,000 damages in a civil suit in L.A. against a group of defendants, including **Schlitz beer**, who allegedly had used a song from the **Stax** catalog without authorization in a brewery commercial . . . Track found **Bob Skaff** doing indie record production in his ole hometown, Cleveland . . . Watch for **Milwaukee ad mogul Ben Barkin** to add a blues festival this summer to the drum festival he inaugurated last

year in the Watts area of L.A. . . . The SEC figures on **Wherehouse Entertainment** don't match those in **Billboard** last week. SEC shows 50,000 shares (\$975,000) and \$812,500 (\$15,843,750) for a Feb. 8 filing. Didja note in the NARM convention agenda where **Lou Kwiker** has done a prodigal son bit and is listed as a participant in a convention seminar?

CREDITORS of Innovative Cash Flow Systems Corp., which operates the **Record Shop Store**, Palm Desert, Calif., were pondering a reorganization plan tendered to federal bankruptcy by the debtor at presstime. The three-year-old firm once operated three stores in the Cochella Valley area . . . The **Target** record departments rocked the Denver area with a \$5.55 ticket on all \$8.98s two weekends ago . . . Rumor recurrent again has **K-mart** as the firm eyeing a buyout of **Handleman Co.** (Billboard, March 2) . . . The **Compact Disc** pressing crunch has put on hold a midline CD series from **PolyGram**. Slated for first quarter and now delayed until later, some 20 titles were to be included initially in a \$6-\$7 wholesale range. Concept called for PolyGram "repertoire centers" to compile CDs featuring one attraction (e.g., **Mantovani**) in best-known performances.

ONLY 148 DAYS LEFT until **VSDA's** election, and Track hears there's much behind-the-scenes maneuvering with the number of signatures for nominees up from the normal five to 20. The reason: the **VSDA's** explosive growth. Present board nominates five names to replace the number departing. This year it's **Troy Cooper, Noel Gimbel, Jack Messer, Gene Silverman and Bob Skidmore** out. Anyone else can run if they garner 20 signatures. By the way, expect two or three of those leaving to campaign vigorously for re-election . . . **Publishing legend Lou Levy** takes particular pleasure out of the **Songwriters Hall of Fame** installation soiree in Gotham March 18, as he had a hand in developing the careers of **Gene DePaul** and the late **Don Raye**, two new members . . . **Personal manager Alan Dranow** shopping a disk deal for former **Arista** act **D. L. Byron**, whose ditty "Shadows Of The Night" was global . . . A source at **Merit Music**, Nashville, denies a mass layoff of writers, but confirms the new publisher will trim its roster within six months . . . **Last but hardly least: Big State Distributing**, one of the oldest bastions of indie record label distribution, is rumored ready to drop its record/tape inventory to concentrate on home video software. **Billy Emerson Jr.**, who recently bought the Dallas operation from the **Daily** family, would not comment.

Edited by JOHN SIPPEL

DECLINING COUNTRY RECORD SALES

(Continued from page 1)

ing the much-touted crossover movement. Names like **Eddie Rabbitt, Conway Twitty, Barbara Mandrell, Crystal Gayle, Don Williams, Mickey Gilley** and **Waylon Jennings**, who once sold some 350,000 albums per release, now sell as few as 130,000 copies of new product.

A **Crystal Gayle** "Greatest Hits" package on Columbia has failed to top 150,000, while her more recent **Warner Bros.** album, "Cage The Songbird," has sold fewer than 80,000 copies despite having had two No. 1 singles and two top five hits.

Discounting the returns rate, which can run to 40% on singles and 20% on albums, these gross figures reflect the current state of economies in country music.

Conway Twitty's "By Heart" album, released last year, has sold fewer than 150,000 copies. **Michael Martin Murphey's** "The Heart Never Lies" has sold only about 80,000 units for **EMI America**. **Mickey Gilley's** "Too Good To Stop Now" album reportedly is at the 70,000 mark; the same is true for **Charley Pride's** current "Power Of Love" album on **RCA**.

Although **Vern Gosdin** recently

had his first career No. 1 single, from his "There Is A Season" album, that package has sold less than 70,000 units to date. **David Allan Coe's** "Just Divorced" album, shipped last April, did not hit 100,000. Despite the **Gatlins'** well-publicized switch to swing, plus the group's first No. 1 single since 1979 from the "Houston To Denver" album, that album reportedly has not cracked 100,000 in sales.

Don Williams' "Cafe Carolina" album is below 120,000, while **B.J. Thomas** failed to reach 98,000 with "New Looks" and didn't even reach 45,000 with "Shining." **Juice Newton** signed with **RCA**, but her "I Can't Wait All Night" album has sold only 125,000 copies. **Barbara Mandrell** now sells under 130,000, though her duet album with **Lee Greenwood**, "Meant For Each Other," has topped the 350,000 mark.

John Conlee's sales have slipped: "In My Eyes" sold little more than 140,000. **Charly McClain's** "Charly," released last August, has sold fewer than 70,000 units, though a 1983 release titled "The Woman In Me" reached 145,000. **George Jones'** "By Request" and "Ladies Choice" have both shown slow sales, with the lat-

ter reportedly 100,000-120,000.

Willie Nelson, **Alabama**, **Ricky Skaggs**, the **Oak Ridge Boys**, **Hank Williams Jr.**, **Lee Greenwood** and **George Strait** appear to be holding their own at the 500,000-plus line, although there are recurring hints of sales slumps even at this level.

Biggest disappointments for labels are not always tied to airplay. **Ronnie McDowell**, a regular in the top 10 of **Billboard's** country singles chart, reportedly sold only 32,000 copies of his "Willing" album and fewer than 40,000 of his greatest hits package. **Shelly West** and **David Frizzell**, both solo and as a duet, aren't selling much more than 40,000 pieces. **Gene Watson**, **Moe Bandy** and **Joe Stampley** are also said to fall into the 35,000-46,000 range. A **Whites** album on **MCA/Curb** only sold 50,000 copies.

However, there are bright spots. **CBS** is said to be pleased by **Janie Fricke's** sales, which fall into the quarter-million range. While he has not repeated the success of his gold single, "Swingin'," or his gold "Wild And Blue" album, **John Anderson** still regularly sells between 225,000 and 275,000 albums. **John Schneider's** surprise success with

his No. 1 single on **MCA** has pushed his album beyond the 350,000 mark. **Ray Stevens** is around 400,000 on his "Mississippi Squirrel Revival" single.

Gary Morris' current "Why Lady Why" album is at the 250,000 mark, while **Exile's** second **Epic** album, "Kentucky Hearts," has sold a little more than 170,000, with some 140,000 singles on the No. 1 "Gimme One More Chance." The **Judds** have sold more than 350,000 copies of their **RCA** mini-album, "Why Not Me." Labelmate **Deborah Allen** has sold 200,000 copies of her **RCA** mini-LP debut on the initial strength of her crossover hit, "Baby I Lied." Her single, "I've Been Wrong Before," is believed to have sold 56,000. **Vern Gosdin's** No. 1, "I Can Tell By The Way You Dance," sold 70,000.

While publishers still say a hit record sells, they're quick to point out that a turntable hit isn't necessarily a big seller. It isn't uncommon today for a No. 1 country single to sell fewer than 80,000 copies, with the average being around 100,000.

According to publishers, singles mechanicals are worsening. **Michael Martin Murphey** reached the top 12

with "Disenchanted" with only around 47,500 copies. **Mark Gray's** "Left Side Of The Bed," a top 10 hit, did only about 45,000, though his more recent "Diamond In The Dust" reached 59,000. **Gene Watson's** "Forever Again" reportedly sold only 72,000 copies, while **John Conlee's** No. 1, "As Long As I'm Rockin' With You," managed to hit 110,000.

Gary Morris' "Wind Beneath My Wings" racked up sales of close to a quarter of a million units. The **Judds** are only in the 20s on the charts with their latest single, "Girls Night Out," yet it's already reported to have sold 120,000 copies. **Jane Fricke's** single "Your Heart's Not In It" reportedly sold 98,000 copies.

Observes **Dean Kay**, executive vice president of the **Welk Music Group**: "You could be looking at three or four times more performance income from a top 10 pop single than from a No. 1 country single. On mechanicals, this figure can be as much as 10 to 20 times as great. A No. 1 country single might sell 100,000 copies, where a pop No. 1 can do a million in sales. The loss in crossover hurts."

AN EXCLUSIVE MOTOWN RECORDS RELEASE

A SOUNDTRACK ALBUM YOU CAN SEE FROM A FILM YOU CAN HEAR!

TRI-STAR PICTURES PRESENTS BERRY GORDY'S

THE LAST DRAGON

A MOTOWN PRODUCTIONS PICTURE

Written by LOUIS VENOSTA Produced by RUPERT HITZIG Directed by MICHAEL SCHULTZ

A TRI-STAR RELEASE
©1985 Tri-Star Pictures.



FEATURING SONGS PERFORMED BY

STEVIE WONDER — "Upset Stomach" · **DeBARGE** — "Rhythm Of The Night" · **ROCKWELL** — "Peeping Tom" · **SMOKEY ROBINSON AND SYREETA** — "First Time On A Ferris Wheel (Love Theme from "Berry Gordy's THE LAST DRAGON")" · **ALFIE** — "Star" · **DWIGHT DAVID** — "The Last Dragon" (Title Song from "Berry Gordy's THE LAST DRAGON") · **VANITY** — "7th Heaven" · **CHARLENE** — "Fire" · **WILLIE HUTCH** — "The Glow" · **WILLIE HUTCH WITH THE TEMPTATIONS** — "Inside You"

THEY'RE PLAYING OUR SONGS

6128ML



COMING THIS SUMMER ON COMPACT DISC

© 1985 MOTOWN RECORD CORPORATION. © TRI-STAR PICTURES.

www.americanradiohistory.com

Musicians

LINDSEY BUCKINGHAM
LENNY CASTRO
RAY COOPER
DUCK DUNNE
NATHAN EAST
JAMES NEWTON HOWARD
JAMIE OLDAKER
MICHAEL OMARTIAN
GREG PHILLINGANES
JOHN ROBINSON
PETER ROBINSON
CHRIS STANTON

Producers

PHIL COLLINS
TED TEMPLEMAN
LENNY WARONKER

Single

"FOREVER MAN" 7-29081

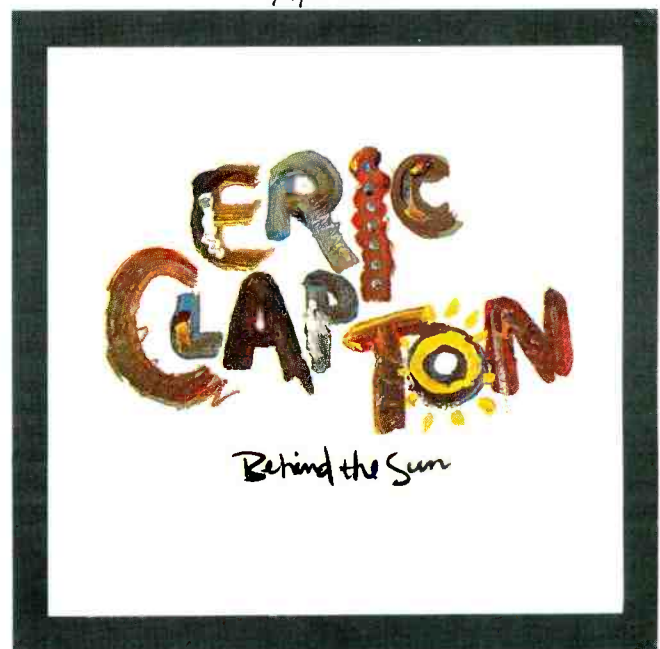
Artist

ERIC CLAPTON



Album

BEHIND THE SUN
1/412-25166



AVAILABLE MARCH 11 ON WARNER BROS. RECORDS, CASSETTES & COMPACT DISCS



©1985 WARNER BROS. RECORDS INC.

