

Billboard

In this issue, new design,
new features, new charts

Does it have a video?
Clip availability
signified on Hot 100
See page 64

New Home Video, Video
Music departments
See pages 25, 30

VOLUME 96 NO. 43

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

OCTOBER 27, 1984/\$3.50 (U.S.)

Vidcom Consensus

Europe Takes It on Chin In Global Software Scene

BY TONY SEIDEMAN

CANNES The global video software scene is moving into a new phase, as distribution networks are being created in formerly pirate-only Third World nations, while once-booming European markets are seen as slumping under the burdens of undercapitalized retailers, product gluts and negative consumer perceptions of the medium.

At the same time, the strength of U.S. manufacturers and the retail base that has helped fuel that market's growth was highlighted at Vidcom, held here Oct. 13-17, as suppliers strongly praised the retailers they more frequently criticize at home.

"Next year our entry phase or pioneering phase will be over," said Paramount Video president Mel Harris. "Then it becomes a marketing job to keep the home video industry moving. And the store-owners that lead the world's market are in the U.S."

Lieberman's Stock Offer Bares \$ Details

BY JOHN SIPPEL

LOS ANGELES Continued belt-tightening and successive sales increases characterize a five-year fiscal review documented in the prospectus for Lieberman Enterprises' public stock offering. The nation's second largest rackjobber, Lieberman is putting 1.2 million shares on the block, asking \$15 to \$17 per share.

While the Minneapolis-based rack giant's net sales have fluctuated from a 1980 low of \$115,384,000 to a

(Continued on page 66)

Official numbers for Vidcom came to 811 companies registered with 271 stands, 373 firms without stands, and 169 companies simply with executives present. A total of 49 countries were represented, and the number of attendees was re-

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Turner Vid Channel Will Pay for Play

By PAUL GREIN

LOS ANGELES Ted Turner's Cable Music Channel, bowing Friday (26), is making commitments to record companies to pay cash for videos on a per-play basis as soon as the channel's subscription base reaches a predetermined level. That level is believed to be 10 million

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RIAA: BIG GAINS IN FIRST HALF

45% Rise in Cassette Shipments Paces Recovery

BY IS HOROWITZ

NEW YORK Net shipments of recorded product by U.S. manufacturers rose by 18% in units for the first six months of the year, and 15% in dollar volume at suggested list compared to the same period a year ago, providing new evidence of an accelerating industry recovery.

These figures, released by Recording Industry Assn. of America (RIAA) last week, reinforced data made public earlier this month by the National Assn. of Recording Merchandisers (NARM), which showed sales by more than 1,000 retail outlets up by 17% for the first seven months of the year as compared to the equivalent period in 1983 (Billboard, Oct. 6). The latter statistic, however, incorporates blank tape and accessories sales in addition to prerecorded product.

The new RIAA figures show net shipments for the half-year at 312.5 million units, as against 265.6 mil-

lion for the same period in 1983. Their cumulative value, expressed at suggested retail list, is given as \$1,929.7 million. The 1983 tally was \$1,674.2 million.

With the heaviest selling season still to come, it is anticipated that total shipments for the year will be significantly ahead of 1983, when the industry fed 578 million units valued at \$3,814.9 million into merchandising pipelines.

As expected, the market share of cassettes continued to increase in the RIAA survey period, jumping an unprecedented 45% in unit shipments to 143.5 million, and 36% in dollar volume at suggested list to \$1,003.4 million. Figures for the prior year were 99.3 million units and \$736.3 million, respectively.

The combined LP/EP total continued to slide, but only marginally in units and a relatively modest 6% in dollars. Unit totals were given as 99.2 million this year, compared to 99.6 million in 1983. Volume at sug-

gested list came in at \$735.6 million for the recent half-year, down from \$784.4 million in 1983.

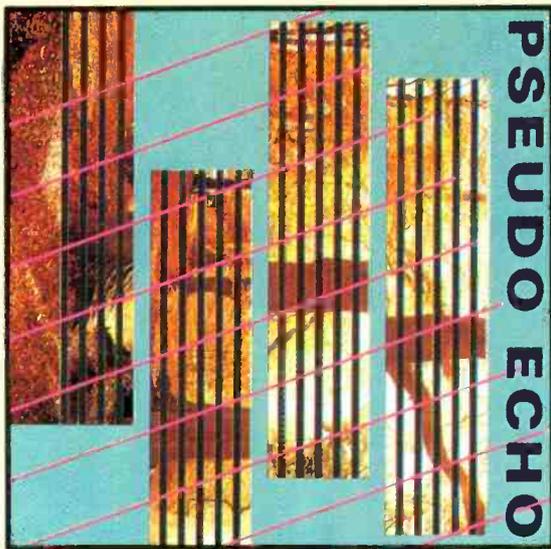
Both dollar volume and unit shipments of the LP/EP category have declined for the past three years, and are expected to ebb further when year-end figures are assembled.

Singles shipments, which have suffered reverses each year since 1980, showed some recovery during the last six months, at least in units, which rose 2% from 63.6 million to 64.8 million. Dollar value, however, dipped slightly from \$141.6 million to \$141.2 million.

Although totals are still modest, eight-track cartridges showed surprising percentage gains for the most recent six-month period, rising 13% in units from 3.1 million to a current 3.5 million. Dollar volume soared 59%, to \$18.9 million from \$11.9 million.

The RIAA attributes increased eight-track activity largely to demand in the direct marketing sector, where the configuration is said

(Continued on page 66)



PSEUDO ECHO burst the Australian charts in 1984 with three Top 10 singles and a gold LP. PSEUDO ECHO's American debut is equally brilliant and features their biggest hit "LISTENING" (B 8232), from the L.P. PSEUDO ECHO (ST 17130) on EMI America.

ADVERTISEMENTS



LILLO THOMAS, one of Gotham's brightest new stars, came to national prominence by writing the hit single "Mind Up Tonight" for MELBA MOORE. Now she returns the favor by dueting on ALL OF YOU, the title track single, from Capitol Records.

RCA Picking Up Extra Tab For Digital Sessions

NEW YORK RCA Records has begun picking up the incremental costs of recording in the digital mode to spur use of the technology by non-classical artists.

In a move seen as precedential in the industry, the label hopes to upgrade the quality of pop product destined for release on Compact Disc by removing added cost factors from artist decisions.

It's known that some artists have balked against using digital studio equipment since it can add substan-

(Continued on page 66)



CPM6-5172

RCA
Records and Cassettes

ELVIS PRESLEY A GOLDEN CELEBRATION

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- The complete 1950's network TV appearances.
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SOLID AS A ROCK
AND NOTHING'S
CHANGED IT
THE THRILL IS STILL
HOT, HOT, HOT,
HOT, HOT, HOT"**



From "Ain't No Mountain
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CDs, Cassettes Stir Growth

CHAINS EYE MORE INVENTORY SPACE

BY JOHN SIPPEL

LOS ANGELES The Compact Disc's growing popularity and rising interest in cassettes have U.S. record/tape/accessories chains estimating significant added physical space for the two product categories in their 1984-85 expansion plans.

Mike Stewart of Music Vision, St. Louis, plans to double the size of three of his four stores. The fourth is already more than 4,000 square

feet, a figure he'll shoot for in his enlarging. For 1985, he has leased adjacent space which will bring two more stores into the 4,500 square foot range.

"CDs require expert merchandising. I need more browser space for that," Stewart explains. He plans no store openings next year.

There are approximately 20 new mall openings in the Camelot crystal ball, according to executive vice president Jim Bonk. With the Camelot chain now at 166 units, Bonk

says four more will open before the end of this year.

Bonk estimates that in using his new custom plastic reusable CD box, a 50-LP browser will house 21 CDs, so he'll require more space for the laser-read disks. With prerecorded video prices edging downward toward \$25, Bonk foresees a stronger sales picture in 1985, for which he'll again require more inventory space.

Jerry Shulman of Listening Booth/Wall-To-Wall Sound chains envisions new outlets for both. The present 48 Listening Booths will become 50 by the end of 1984, he says, and there will be four or five more by the end of 1985. The 25 Wall-To-Walls will increase by another dozen, he projects. Shulman sees more video product in the Listening Booths, probably equalling the larger stocks he already has in Wall-To-Wall.

At 430-unit Musicland, the world's largest record/tape/accessories retailer, Jack Eugster sees a possible 10 to 20 more stores coming in 1985, with perhaps five or six more openings still to come this year. Like his peers, he's preparing for a stronger cassette and CD market.

In Atlanta, Ron Freeman of Peppermint/Crazy Jack's/Newsome's sees a possible five more outlets added to his current 17 over the next year. He's mulling more of a push into video, perhaps adding rentals.

Deorsey's 10 stores will add their first discount outlet store, Enter-

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Your Guide: The New Billboard

IN LAST week's issue, we introduced new editorial features and departments, new charts and an entirely new graphic look. The goal: to improve the quality and presentation of the tremendous volume and variety of information which appears in Billboard each week. Here's where to find the highlights:

- Home Video—a new department (page 25).
- Video Music—a new department (p. 30).
- On The Beam—a new column on Compact Disc (p. 68).
- Counter Intelligence—a new retailing column (p. 20).
- New Video Clips—a guide to the latest promotional videos (p. 31)
- Newsline—information at a glance, from the U.S. (p. 60) and abroad (p. 9).
- Audio Track and Video Track—new columns in the pro A/V field (p. 32).
- Singles Radio Action—a guide to the hits on the airwaves, region-

ally and nationally, in pop (p. 15), country (p. 42) and black (p. 52).

- Singles Retail Action—a guide to the hits in the stores, regionally and nationally, in pop (p. 16), country (p. 43) and black (p. 53).

- Hot 100—expanded to include separate sales-only and airplay-only information, plus a guide to label activity based on the number of titles charted (pp. 64-65).

- Hot Country Singles—expanded to include separate sales-only and airplay-only information. Also, in an A-Z by title, and a ranking by label (pp. 40-41).

- Hot Black Singles—expanded to include separate sales-only and airplay-only information. Also, an A-Z by title, and a ranking by label (pp. 50-51).

- The hits on video—a guide to what records have video clips, indicated by a special symbol on the Hot 100, Hot Black Singles, Hot Country Singles and Hot Dance/Disco charts.

CD in Good Shape on German Market

2.8 Million Laser Disks Seen Shipping This Year

BY JIM SAMPSON

MUNICH Some 18 months after the market launch of Compact Disc in Germany, the new medium appears to be meeting or exceeding developer expectations in winning acceptance by local dealers and consumers.

PolyGram now predicts that 2.8 million of the laser-read disks will be shipped this year, a figure that represents roughly 6% of the German music market. Hi fi dealers are taking up a relatively big chunk (18%) of the software business, while an increasing number of CD-only retailers have sprung up.

With 49% of the market, according to an independent research firm, PolyGram clearly dominates CD sales here. But EMI Electrola took a meager 1% of Germany's CD business between January and May this year. And the recent EMI conference in New York reportedly confirmed the company's restraint toward CD marketing, with an eye toward possible launch of digital cassettes by late 1985.

Market research from the G&I Recordings survey gives record dealers 61% of Germany's CD business, clubs and mail order 13% and department stores 8%. Almost all of the department store business is done by one chain, Karstadt, which began pushing the new technology

early and heavily.

The new medium's sonic qualities, which help explain the continued strength of classical product (33% of sales), have led many hardware dealers to increase their software operations. Only 9% of all CDs move through German hi fi shops.

PolyGram officials in Baarn and Hamburg confirm what one calls the "new phenomenon" of CD studios: small software shops specializing in CD and audiophile product. Guenter Keute, CD coordinator at

PolyGram, Hamburg, estimates that slightly fewer than 40 such dealers have opened since January.

"We're not sure that this idea will prove profitable," says Keute. "Most will probably either move into a broader range of merchandise or disappear." In particular, he says, many hardware dealers have inquired about CD retailing.

Keute is clearly pleased with his group's showing in the market share race, although he concedes

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Alabama Getaway Again. Alabama members celebrate their status as the Country Music Assn.'s entertainer of the year for the third year in a row at the CMA's recent awards ceremonies.

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47 Latin	40 Country
49 Black	42 Country Radio Action
58 Hits of the World	43 Country Retail Action
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IFPI Blasts EEC Cable Licensing Plan

Video Council, at St. Tropez Meet, Vows Opposition

BY NICK ROBERTSHAW

CANNES The International Federation of Phonogram & Videogram Producers (IFPI) has signalled total opposition to a newly published European Economic Community Green Paper that recommends the introduction of blanket compulsory licensing for European cable operations.

At an Oct. 12 meeting in St. Tropez, prior to Vidcom, the World Video Council, representative body of IFPI's video division, discussed the EEC Commission document, "Television Sans Frontiers." After the meeting, associate director general Gillian Davies said IFPI would fight the suggestion that cable stations be issued compulsory licenses, since this would destroy the right of program producers to control the use of their works. Instead, Davies said, collective license payments should be negotiated through national representative societies.

On the use of music video material by cable and satellite broadcasters, she said that after an initial reluctance to pay, most had now accepted the principle of payment. Thorn EMI/Virgin's "Music Box" and the Rupert Murdoch-owned Sky Channel, both based in Britain, have agreements with Video Performance Ltd., with the revenue

earned going to record companies providing clips or long-form programming and therefore indirectly benefiting featured artists.

Bodies similar to VPL exist in Austria (VST) and West Germany (GVL), and IFPI recommended that other countries should follow suit, either by extending the mandate of existing rights administration societies or by setting up new ones.

Radio Tele-Luxembourg, which along with Music Box is the main European broadcaster of music video programming, has so far refused to pay for use, and Belgian IFPI group SIBESA has halted supplies of material as a result. Negotiations are under way with broadcast stations and cable operators in France, Holland, Spain and Italy.

On the question of rates, IFPI legal adviser Beatrice von Silva Tarouca Wagner said West German stations are paying up to \$380 for each use up to four and minutes and \$460 for clips up to 10 minutes in length. Austrian fees average \$150 per screening. She criticized the "divide and rule" tactics of some users and emphasized the need for music video producers to unite to secure payment, as they had done in such countries as West Germany, Austria and Belgium.

Also discussed at the IFPI meet-

ing was home taping. An EEC paper covering the whole area of private copying and the possibility of standardizing regulations through the European community will be published around the end of the year and will hold "extremely important implications" for those concerned, it was said.

In the U.K., a Green Paper expected to advocate imposition of a blank tape levy is due out in November, reversing the conclusions of an earlier government consultative document. However, the new Green Paper will focus mainly on audio tapes and was unlikely to protect the interests of video producers. "There will be much lobbying still to be done on behalf of the video companies," said Davies.

She listed West Germany, Austria, Hungary, Finland, Sweden and Iceland as countries now operating blank software levies. In most of these, she said, revenue earned goes directly to right owners, but in Finland one-third and in Sweden two-thirds of the monies are earmarked for national cultural promotion.

Davies said that it was acceptable that in smaller territories some proportion of revenue might be used for this purpose, but that the majority of the funds should definitely go back to rights owners.

JAZZ SALES SURGE FOR POLYGRAM

BY FRED GOODMAN

NEW YORK Riding a shift in consumers' configuration preferences, PolyGram Classics' jazz department says it has doubled its sales this year.

PolyGram Unveiling Wing For Broadway Show Albums

BY IRV LICHMAN

NEW YORK PolyGram Classics will have under its wing by January a Broadway show album division, the initial centerpiece of which will be a two-volume recording of the currently touring "Jerry's Girls," featuring the show songs of Jerry Herman.

According to John Harper, marketing vice president for PolyGram Classics, the London Records arm will serve as the umbrella unit for show albums under its chief Richard Rollefson. A new label entity may be created to house the current catalog of show albums and others to come. Harper emphasizes that PolyGram intends to bid strongly for what it deems to be major cast album acquisitions, with an eye toward financial investments in the shows themselves.

PolyGram has, over the past several years, acquired the rights to a number of Broadway cast albums, mostly in association with England's John Yap, managing director of That's Entertainment Records, which has acquired international rights to the shows. This partnership will continue, says

Saying 1983 sales were "stable," Richard Seidel, jazz product manager for PolyGram Classics, credits this year's sales boom to a late but drastic increase in cassette sales, the opening of the CD market, and the success of several new series

and packages. "Part of our approach has been to offer a balanced price mix," says Seidel, adding that the department offers both foreign and domestic recordings in the \$5.98-\$9.98 price range.

The department's biggest thrust has come in the area of the Compact Disc. With 60 titles already in the marketplace, another 40 are planned by year's end. Included is the new Silver Collection series, CD-only compilations with more than 60 minutes of music per disc.

"We're fortunate in having good source material," Seidel says of the recordings being transferred to CD. "Much of what we have, like Rudy Van Gelder's recordings for Verve, are among the finest recordings of the '50s and '60s. When the source is good, the CD enhances it."

As with its cassette and LP releases, the department has a wealth of material from which to select its titles. "With the acquisition of MPS in 1983, we now have access to over 2,000 masters," says Seidel. The PolyGram Classics jazz catalog currently includes more than 300 titles culled from Verve, Polydor, MPS, Mercury, EmArcy, Philips and Enja. The independent Gramavision label, once distributed by the jazz department, is now administered by PolyGram's pop arm.

Aside from the success of CDs, the jazz department owes much of its '84 success to a jump in cassette sales. Although their proportion of sales has lagged behind that for the industry at large, cassettes are now accounting for between 30% and 40% of the department's volume. In the preceding year, it had been between 10% and 15%.

As part of its new emphasis on cassettes, the upcoming Verve and

(Continued on page 68)



Production Pays Off. Producers Thomas Z. Shepard, left, Phil Ramone, center, and Milt Gabler pose after receiving Governors' Awards from the New York NARAS chapter for their contributions to the music industry. Honored posthumously at the Oct. 3 ceremony were Decca Records founder Jack Kapp and classical music pioneer Fred Gaisberg.

Executive Turntable

RECORD COMPANIES. Bruce Garfield and Gerry Griffith are appointed vice presidents of a&r for Manhattan Records, New York. Garfield, formerly East Coast a&r vice president for Capitol, takes charge of contemporary music at the label. Griffith, previously East Coast director of a&r for Arista, helms black music.

Marc Nathan and Michael Prince are named director of national singles promotion and director of national album promotion, respectively, for Atco Records in New York. Nathan was formerly promotion coordinator for the label; Prince was Atlantic's local promotion executive in Cincinnati.

Liz Heller is promoted to director of video services for MCA Records, responsible for all aspects of the company's music videos. She was manager of video services.

Charlie Springer is promoted to national sales manager for Warner Bros. Records, Burbank. He was the company's regional marketing manager in Chicago for six years.

Island Records makes five regional promotion appointments. Covering the Northeast out of New York is John Boulos, previously with RCA; Steve Smith, formerly with PolyGram, covers the Southeast out of Atlanta; George Anthony oversees the Midwest from Chicago, moving from music director at radio station WYDD; Sandy Thompson, who was with Capitol, fills the Western spot out of Los Angeles; and Geoffrey Schulman, who had his own indie marketing and promo firm, takes over the Southwest from Dallas.



GARFIELD



GRIFFITH



NATHAN



PRINCE

Bryn Bridenthal has resigned as vice president of publicity and artist development at Elektra Records, New York, after nearly eight years with the company. She is relocating to Los Angeles, and will form a PR company specializing in music, books and visual arts after the first of the year.

Debbie Cutting becomes director of sales and advertising administration for Arista Records, New York. She moves from associate director in that department.

Doc Remer takes over as vice president of promotion and publicity for Mirus Music Inc., Cleveland, the six-year-old group of indie music-related enterprises. He was national promotion director.

Chuck Offutt is named vice president of marketing and promotion at American Dream Records, New York. He was previously with CBS and Warner Bros. Records.

Michael Scott is appointed director of dance music marketing for Sleepin' Bag Records, New York. He was a freelance music journalist.

Clare Godholm is appointed contract specialist, business affairs, at RCA Records, New York. She most recently practiced entertainment law out of Philadelphia.

Sonny Hunter is named director of direct sales at the Fiction label, North Hollywood. He doubles as lead singer of the band Hunter, signed to Fiction.

PUBLISHING. W. Robert Thompson is elected to SESAC's board of directors, effective immediately. He has served as special council to board chairman A.H. Prager for 10 years.

Morris Maybruch becomes chief financial officer for Cherry Lane Music, Port Chester, N.Y. He previously served in a similar capacity at Datronics Inc.

Cherie Fonorow is named creative director for Chrysalis Music. She was professional manager, East Coast.

Ronald Bergan is appointed production manager, creative services, at CBS Songs, Los Angeles. He has been creative coordinator for the company since 1982.

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THE FIRST MAJOR AMERICAN ALBUM FROM THE BIGGEST- SELLING PIANIST OF TODAY. RICHARD CLAYDERMAN'S "AMOUR."

With a staggering *35 million albums* sold to date—*177 Gold* and *42 Platinum*—French-born Richard Clayderman's romantic piano playing has made him the idol of millions around the world! Particularly women!

His incredible popularity insures him sold-out concerts and spellbound audiences in every corner of the record-buying globe. Now, after conquering Europe, South America, the Far East and elsewhere—he's ready to win the hearts of America!

Last year Richard Clayderman's first domestic album, "Music Of Love," was released through Columbia Special Products. Backed by a direct TV marketing blitz, to date this compilation has sold 400,000 copies!

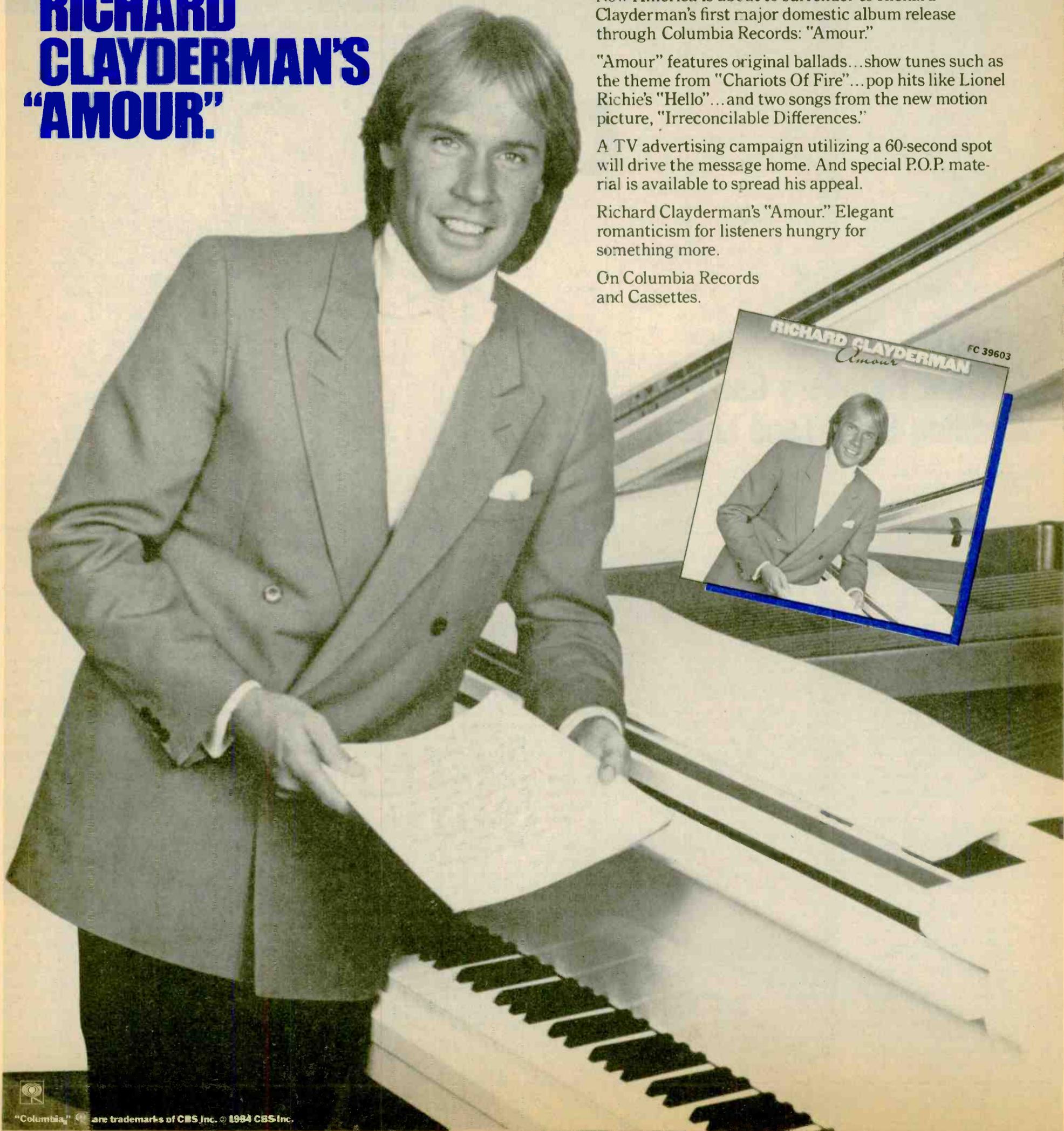
Now America is about to surrender to Richard Clayderman's first major domestic album release through Columbia Records: "Amour."

"Amour" features original ballads...show tunes such as the theme from "Chariots Of Fire"...pop hits like Lionel Richie's "Hello"...and two songs from the new motion picture, "Irreconcilable Differences."

A TV advertising campaign utilizing a 60-second spot will drive the message home. And special P.O.P. material is available to spread his appeal.

Richard Clayderman's "Amour." Elegant romanticism for listeners hungry for something more.

On Columbia Records
and Cassettes.



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High Court Hears 'Sorry' Arguments

Copyright Case Focuses on 'Recaptured' Songs

BY BILL HOLLAND

WASHINGTON The U.S. Supreme Court has heard oral arguments in a complicated music industry copyright case involving the future mechanical royalties of the song "Who's Sorry Now?" and whether a publisher can continue to collect royalties once the song has been "recaptured" under the copyright extension provisions of the 1976 Copyright Act.

At issue is the knotty legal question that involves the interpretation of an exception clause in the so-called "termination" provision of the act: Who is entitled to a share of mechanical royalties from sound recordings utilizing an older copyrighted song once the authors or their heirs have recaptured it by getting a 19-year extension beyond the 56 years of protection afforded in the 1909 Copyright Act?

The case, Mills Music Inc. vs. Marie Snyder and Ted Snyder, grew out of a suit in 1981 by the Harry Fox Agency seeking a determination of how to disperse mechanical royalty income of Ted Snyder's one-third share of the song (he was co-writer along with Burt Kalmar and Harry Ruby), recaptured by his estate in 1980.

A District Court ruling in 1982 found that publishers can continue to receive their share of the me-

chanicals because the wording of the derivative works exception in the Copyright Act gives post-termination rights to Mills.

Snyder's lawyers appealed the ruling, arguing that Mills Music obtained no post-termination rights in the exception, and that Congressional intent did not extend to protection of the terminated grantee of underlying rights at the expense of the authors.

In 1983, the Appeals Court reversed the ruling in Snyder's favor. Mills attorneys filed a petition with the Supreme Court Jan. 13, and the Court accepted a review of the case March 26.

Marvin E. Frankel, representing Mills, argued that the District Court had been correct in determining that all granted rights revert to the author except for derivative works (sound recordings) prepared under authority of the grant before its termination.

Harold R. Tyler Jr., representing Snyder, argued that the assertion that typical entertainment industry contractual agreements will be put in jeopardy if the Court lets the District Court ruling stand is overstated, and that it would affect only a limited number of cases where the original assignee (Mills) is not a derivative works creator but rather licenses a third party, a record company.

Tyler told the Court that the legislative intent of the exception clause was to benefit authors and to guarantee public access to derivative works after termination of the underlying rights to a grantee. He referred to the publisher grantees as "middlemen."

The justices, by their questions to the attorneys, indicated a puzzlement that the exception clause in the Copyright Act was written without mentioning situations other than direct grants. Said Justice Sandra Day O'Connor: "On the face of it, the exception doesn't mention any third party."



Paul's Pastimes. ASCAP president and lyricist Hal David, left, presents Paul McCartney with a commemorative plaque of the Society's first banquet in 1914 during a New York luncheon in the artist's honor.

Secular Retailers Carry Wedding Song Tape Line

BY EDWARD MORRIS

NASHVILLE Calvary Music Group here, under its Wedding Song logo, is debuting a series of accompaniment tracks of wedding music on cassettes via selected secular retail record stores. Historically, these tracks have featured religious music and were available primarily through Christian bookstores.

There are 87 religious and secular titles in the initial series, each with a suggested retail price of \$6.98.

Accompaniment tracks offer a recorded instrumental background for singers to use in concert or for practice instead of using live musicians. On the Wedding Song series, one side is instrumental, the other instrumental and vocal for a complete background music package. Most of the songs are available in two keys to accommodate different vocal ranges.

Rex Bledsoe, executive director of the Calvary Music Group, says that Central South Music Sales of Nashville will test market the product in some of its Sound Shop retail stores and distribute it to its Christian bookstore accounts.

According to Bledsoe, his company's research shows that the wedding business overall amounted to \$19 billion in the U.S. in 1980. General accompaniment track sales in Christian bookstores—the major outlet—are estimated to be about \$15 million a year. "The wedding market is recession-proof and self-replenishing," Bledsoe contends.

In addition to traditional wedding songs, the series offers such recent

titles as "Annie's Song," "Close To You," "Color My World," "Evergreen," "Hello," "I Won't Last A Day Without You," "The Rose," "Theme From Ice Castles (Through The Eyes Of Love)," "Up Where We Belong," "What A Difference You've Made In My Life," "Wind Beneath My Wings," "You Light Up My Life" and "You Needed Me." Also available is a 15-minute instrumental medley of prelude and postlude music.

Marlo Copeland, gospel music buyer for Central South, says the Wedding Song line will be tried out initially on the secular level at Sound Shop stores in Columbia, Tenn. and Nashville. "If they sell the way we think they will," he adds, "we'll put them in all the Sound Shops." That would amount to nearly 50 stores through the Southeast.

Calvary is offering the series to stores in two prepacked self-display cases, one a floor pedestal and one a counter-top model. The large pack has 192 cassettes and 15 copies of a wedding songbook (priced at \$9.98), while the small pack has 88 cassettes and 10 songbooks. The songbook itself is graphically keyed to the cassette series and contains 34 titles.

Stores handling the series are provided with 90-minute sampler tapes for use in their listening centers or for sale.

Nelson S. Parkerson Jr. and Bledsoe co-produced the tracks in Nashville over a period of three months. The tapes are chrome oxide with Dolby noise reduction.

CHART BEAT

by Paul Grein



LAST WEEK we discussed the fact that you can never count anyone out in pop music. Even acts that have been cold for years can come back with big hits, given the right record and a proper push.

This week we'll examine the inevitable corollary of that rule: you can never count anyone *in* in pop music. Even the biggest stars can falter with new releases if the public, or radio programmers, don't like the record.

How else to explain the fact that **Barbra Streisand** is apparently peaking at number 50 with "Left In The Dark," the first single from her first new studio album in four years? Or that **Donna Summer** climbed no higher than 21 with "There Goes My Baby," the first single from her new album? Or that **The Jacksons** peaked at number 17 with "Torture," perhaps the best-liked cut from the group's "Victory" album?

The current Hot 100 contains several other examples of top acts taking their knocks. **Glenn Frey's** "The Allnighter," the first single from his MCA debut album, loses its bullet at number 54 this week; **the Steve Miller Band's** "Shangri-La," the first single from their new studio album, inches up two positions to 57. And **Barry Gibb's** "Shine, Shine," the first single from his first solo album, peaked two weeks ago at 37.

Radio's resistance is most surprising with Streisand's single, in part because the first singles from her last two studio albums ("No More Tears (Enough Is Enough)" and "Woman In Love") were No. 1 hits. The suspected reason for the failure of the single is that the public has tired of the mini-operatta production style employed by **Jim Steinman**.

Indeed, each of Steinman's key singles over the past year has fared less well than the one before it. **Bonnie Tyler's** "Total Eclipse Of The Heart" reached No. 1, **Air Supply's** "Making Love Out of

Nothing At All" peaked at two, **Barry Manilow's** "Read 'Em And Weep" climbed to 18 and **Bonnie Tyler's** "Holding Out For A Hero" stopped at 34.

The failure of Summer's single to crack the top 20 is also surprising, given the fact that the first singles from Summer's eight previous albums all reached the top 10. It's especially disappointing for Geffen Records because the first single from Summer's last album, "She Works Hard For The Money," was an across-the-board smash last year for PolyGram.

The consolation for Geffen—and Summer—is that her album may

first single from his last studio album, "Abracadabra," was a worldwide No. 1 hit.

WARNER IN WALK: Warner Bros. and its affiliated labels have five of this week's top 10 singles. **Chicago's** "Hard Habit To Break" (on Full Moon/Warner Bros.) holds at number three, **Prince's** "Purple Rain" surges to four, **Madonna's** "Lucky Star" (on Sire) dips to five, **Prince's** "Let's Go Crazy" drops to eight and **Rod Stewart's** "Some Guys Have All The Luck" jumps to 10.

This marks the first time in Stewart's 15-year career that he's had back-to-back top 10 hits. Stewart's last hit, "Infatuation," reached number six in August.

FOOTLOOSE ROLLS ON: The "Footloose" videocassette holds at No. 1 on Billboard's video sales chart for the third straight week. This continues the No. 1 success "Footloose" has enjoyed all year.

The film was No. 1 in weekly grosses early in the year, and was the top-grossing 1984 feature for

Top acts take their knocks as their new releases falter

yet yield a major hit in "Supernatural Love." Artists are increasingly able to overcome disappointing first singles, as **The Pointer Sisters** have demonstrated with their string of hits from the "Break Out" album. The album's first single "I Need You," peaked at number 48.

The failure of the Jackson's record to crack the top 20 is the clearest evidence yet that there has been a backlash at radio to **Michael Jackson's** phenomenal success over the past two years. It suggests that Jackson may have oversaturated the market by participating on records this year with **Paul McCartney, Rockwell, Jermaine Jackson and Mick Jagger**.

The disappointing reaction to the Frey and Gibb records underscores the difficulties those artists are having in establishing solo identities apart from **The Eagles** and **The Bee Gees**. The reaction also suggests that programmers see those acts as belonging more to the '70s than the '80s.

The failure of the Steve Miller Band hit is noteworthy because the

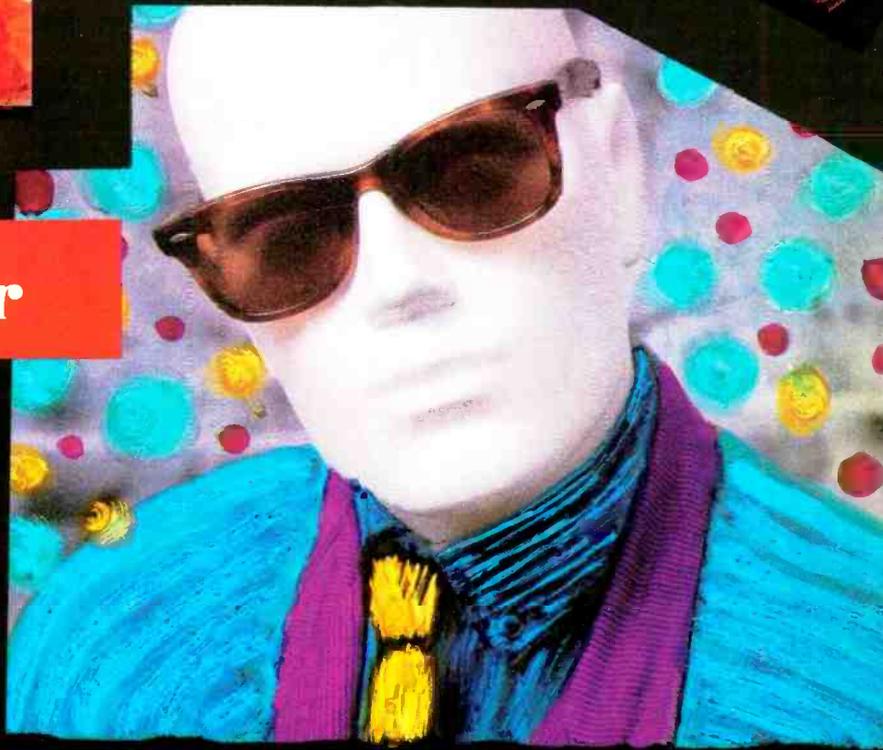
the first half of the year. The soundtrack album was No. 1 for 10 weeks, and produced two No. 1 pop singles. One of those cuts (**Deniece Williams'** "Let's Hear It For The Boy") also reached No. 1 on the black and dance/disco charts, while a third, **Mike Reno & Ann Wilson's** "Almost Paradise," hit No. 1 on the adult contemporary chart.

The soundtrack and various singles from it have also reached No. 1 in several foreign markets.

CHAKA IGNITES: **Chaka Khan's** "I Feel For You" jumps to No. 1 on this week's dance/disco chart, and leaps into the top 15 on the pop chart. That makes it Khan's highest-charting solo hit to date, and her highest-charting record period since **Rufus'** "Sweet Thing" climbed to number five in 1976.

"I Feel For You" also holds at number two on the black chart, behind **Stevie Wonder's** "I Just Called To Say I Love You." That's noteworthy because Khan's record features an extended harmonica break by Wonder.

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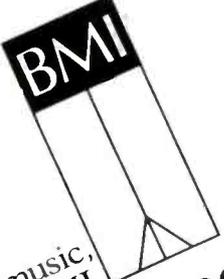


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SPECIAL REPORT: U.K.

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THE MERVYN CONN ORGANIZATION has opened a U.S. office at 9200 Sunset Blvd., Los Angeles, with the joint aim of selling television productions to the U.S. market and booking U.S. acts for European concert tours and festivals. Heading the new center is Peter Lundin. First tv production involved, a 90-minute special on Conn's Wembley Country Music Festival, hosted by Patrick Duffy, is set for Metromedia small-screen usage. Conn's new label, MCO Records, is to be distributed in the U.K. by Premier.

SKY CHANNEL'S "Live From London" Friday evening cable pop concert slot is back with a second series, with programs by John Martyn, Girls School, A Flock Of Seagulls, Spear Of Destiny and Norwegian band the Monroes. Currently received by 1.9 million cable-linked homes in the U.K. and through Europe and Scandinavia, the channel's potential household market is expected to top the 2.4 million mark by year's end.

FREDDIE MERCURY'S hit solo single "Love Kills," without Queen group label credit, is not, as first claimed, his first as a lone performer. Back in 1974, he recorded a cover version of the Beach Boys' "I Hear Music," using the name Larry Lurex as a spoof on the then hit-making Gary Glitter.

THE PERFORMING RIGHT SOCIETY has opened a Scottish office in Edinburgh. It's managed by Renwick Imrie, who was previously with the BBC and the Edinburgh Festival Society.

MIKE LEANDER, the producer/songwriter who built several major pop careers, including that of Gary Glitter, has linked with Eddie Seago on a stage musical, "The Kid From Palma," based on the life and times of Spanish bullfighter El Cordobes, known in the '60s as "The Spanish Beatle" because of his long-haired pop image.

LASGO EXPORTS of North London has won its second Queen's Award for Export. The firm, which has links with most major record companies, now covers all of Europe, Scandinavia, North America, the Far East, the Middle East and sectors of South America. Its corporate range has expanded to include music video, Compact Discs and music books, while on the record exporting side it has had particular impact with heavy metal and dance music.

Music Cable: Swiss Reaction Mixed

BY PIERRE HAESLER

ZURICH In recent weeks, Switzerland has been linked up to Music Box, Europe's first music television channel, which offers some 16 hours of stereo music programming via satellite from London. Additionally, part of the Zurich area is receiving programs from Sky Channel, another U.K. satellite music offering. At this early stage, record company reaction is mixed.

In Switzerland, which has a population of roughly 6.5 million, a million households are connected to cable circuits, more than 50% of the total. There are some 400 cable television distributors operating in 1,200 municipalities nationwide, but

it's widely acknowledged that only a handful, perhaps 30, can offer the latest and most sophisticated technology.

Music Box is represented by Thorn EMI Screen Entertainment. By early October, some 70,000 households in the Zurich area were linked to its product. Thorn EMI executive Mario Magistris says he expects a total of 300,000 within six months.

"Cable television, like the recently accepted commercial radio network, has long been an emotive political issue in Switzerland," Magistris says. "But despite the equipment problems, we've signed deals in various regions.

"Basically, Swiss pop trends fol-

low what's happening in the Anglo-American marketplace," he continues. "The demand is there. Our hope is that video clips of Swiss artists will eventually be included in the Music Box fare, but it's a fact that few domestic acts have yet reached international video standards."

Josef Willmann, of the cable tv company Autophon, says he believes the U.K.-originated programming is right for young Swiss music/tv fans. "The shows are there in the air," he says, "so why not make use of them?"

But Swiss record industry opinion seems split. Peter Frei, Swiss PolyGram chief, says: "Naturally we welcome additional promotional outlets. But we have to be aware that part of our local promotional function is effectively being transferred to the U.K.

"British standards and tastes are predominant in the programming, though the Swiss market operates in a different way," he continues. "For instance, our singles market is decidedly slow-moving compared with the way it is in the U.K.

"So we could well have video clips of artists and records showcased via satellite yet the product not available in the Swiss stores. When it is in the shops, we could have lost consumer interest.

"Despite all the early excitement," Frei concludes, "I don't think we've fully assessed all the implications about U.K. satellite cable programming."

Takeaways: Monkees Revisited?

Made-for-TV Group a Smash in Australia

BY GLENN A. BAKER

SYDNEY In a situation reminiscent of the Monkees explosion in the U.S. in 1967, a "non-existent" Australian rock band has stormed onto the charts with a smash hit single and platinum album, all through the power of television.

The Takeaways are the centerpiece of a 20-episode youth-slanted drama series, "Sweet & Sour," created by the government-owned ABC network. Five young actors (one of whom, David Reyne, is the brother of Australian Crawl singer James Reyne) portray a struggling inner-city new wave band who record an independent single and, by eschewing the normal avenues of pop stardom, attempt to find success on their own terms. The Takeaways never really succeed in the television storyline, but they've become one of the year's hottest real-life sensations.

The music for the series was written, performed and sung by some of this country's leading progressive rock artists, including Don Walker (Cold Chisel), Red Symonds (ex-Skyhooks), Sharon O'Neill, Martin Armiger (ex-Sports), Tommy Emmanuel, Ricky Fataar (ex-Beach Boys/Rutles), Rick Grossman (Divinyls), Johanna Pigott (ex-X.L. Capris), Chris Bailey (ex-Saints) and Reg Mombassa (Mental As Anything). Each episode also featured a cameo appearance by a popular rock figure, such as Renee Geyer, Richard Clapton, Jon English or Ignatius Jones.

The release of a soundtrack album on the ABC's own label, distributed by Festival Records, set off an extraordinary chain of events. The series itself achieved a very healthy 20-plus rating in its 6 p.m. time slot. As a result, a number of commercial radio stations began playing the single, "Sweet & Sour," and cuts from the album.

A few weeks after the series went off the air, both the single and the album were in the national top five. The show's cast members, unwilling and unable to perform as a group, agreed to undertake personal appearances at shopping centers, radio station promotions and so on, pushing sales towards an eventual platinum level in a year when such

success for "real" domestic acts has been relatively scarce.

ABC is currently rerunning the series, and a "Sweet & Sour Vol. 2" album is about to be released. Says Noel Brown, Festival Records creative director: "There's enough material in the series to release three or four albums. We'll see what happens now that the show is on the air again."

The disk's success has startled ABC, which gratefully accepted a platinum plaque for the soundtrack in late September. Since switching distribution from CBS to Festival early this year, the label, which operates on a similar level to BBC Re-

(Continued on page 59)

WEA Italiana Rebounds With Strong Third Quarter

BY VITTORIO CASTELLI

MILAN After a poor start to the year's trading, when the company was dramatically trimmed and restructured in an attempt to ride the overall Italian economic depression, WEA Italiana has come back with what it describes as a "very good" third quarter sales return.

Results for August were particularly outstanding, with sales reaching \$630,000 compared to just \$185,000 in the same month of 1983. The company is now budgeting for a \$3.2 million turnover for the last quarter of the corporate fiscal year (September-November).

Exchange rates against the U.S. dollar complicate precise comparisons of one year against another. The rate is now up to 1,900 liras, compared to 1,600 a few months ago.

Luigi Calabrese, who took over as managing director in May this year, says the cited figures refer to

WEA's own catalog sales, excluding local distributed labels. "In the end, our fiscal year bottom line won't be hit as hard as was once predicted," he says. "We've certainly built a good starting point for 1985, which I firmly believe will be our best year ever."

The increased impact of local talent, domestically and through Europe, is the main reason for the WEA upturn, Calabrese says: "Five years ago, WEA Italiana had to depend almost entirely on our formidable U.S. repertoire. But that wasn't enough. We had to break Italian and European talent for ourselves."

He lists recent success with Drupi, an established act in Italy, and new band Novecento. From British sources, the company has scored with Howard Jones and Matt Bianco. It has also had success with Alphaville (West Germany) and Union (Spain).

Requests Increasing PPL Handling U.K. Dubbing License

LONDON Phonographic Performance Ltd. (PPL) is taking on administration of the industry dubbing license, which permits its holders to re-record or dub the records of British Phonographic Industry member companies for rental to commercial venues in return for a percentage fee based on usage.

The BPI has been granting this license since 1983, and the permit is held by more than 30 major suppliers in the field. Now requests for the license are increasing rapidly in proportion with the overall demand for taped compilations of commercial pop and MOR music, new and catalog, for use in clubs, restaurants and shops.

The dubbing license stresses that licensees must not sell to customers or supply tapes to the public. Additionally, full copyright information must appear on either tapes or packaging; no mixing/editing can be carried out without the permission of the record company concerned; suppliers can't use more than two tracks per tape of a particular act without specific permission; and a BPI member company can exclude all or any of its repertoire from the scope of the license.

The BPI requires an advance payment of \$1,250. Licenses, granted for one year, are not automatically renewable.

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Editorial

NOW A PEER OF THE COUNTRY REALM

Finally, King Arthur has been invited to sit with the knights at the Round Table he created. Ralph Sylvester Peer has now been inducted into the Country Music Hall of Fame.

The irony of this embarrassingly delayed acknowledgment is sharpened by the fact that nearly a third of those who preceded Peer into the gallery of greats had Peer's assistance in getting there.

Even the most casual student of country music must know that Peer was the first to ferret out and record Jimmie Rodgers (inducted 1961) and the Carter Family (1971), and in so doing expose their artistry

to a world eager to buy it.

Less recognized is that in Peer's Southern Music and Peer International publishing companies Gene Autry (1969), Bill Monroe (1969), Lefty Frizzell (1982), Pee Wee King (1974), Floyd Tillman (1984), Bob Wills (1968), Hank Snow (1979) and Marty Robbins (1982) all found supportive homes for their early songwriting efforts.

"Great Speckled Bird" and "Wabash Cannonball"—the songs that most aided Roy Acuff (1962) in establishing a musical identity—were drawn from the rich Peer catalogs. And another Peer prize—"It Wasn't God Who Made Honky Tonk An-

gels"—assuredly gave Kitty Wells (1976) her vehicle to Hillbilly Heaven. Hall of Famer Roy Horton (1982), a founder of the Country Music Assn., has been an executive with the Peer-Southern Organization since the late '40s.

So in a way, Peer has been making piecemeal appearances in the Hall of Fame since it started.

A sharp businessman, Peer no doubt ruffled his share of those notoriously shaky rural sensibilities by his hard dealing and his unsentimental appraisal of music as a commodity to be sold. It is unclear whether it was his reputation as a wheeler-dealer or the increasing ig-

norance of the Hall of Fame electing body as time passed that kept the pioneer standing so long at the threshold.

Whatever the cause, the omission has at last been mended, and it should serve as a reminder to those who do the choosing that they ought always prefer the meaningful candidates to the merely memorable ones.

Many years ago, Billboard's Paul Ackerman gently took the CMA to task for overlooking Peer's monumental contributions. Mission accomplished, Paul.

More Rock, Please

ON GETTING THE MOST OUT OF CD

BY GARY ROSENOWITZ

As an audiophile and proud owner of a Compact Disc player, I am distressed to see how poor the selection of rock material is. I realize that CDs are new, but it is frustrating to see the seemingly random method of choosing which artists and titles get released. Also troubling is the lack of simultaneous LP/CD release.

Although the available selection of classical CDs is already enormous, rock CDs are only just beginning to come out in reasonable numbers.

True, a person likely to invest in a CD player, along with expensive disks, is likely to be older and have more money than the average teenage record buyer. But if that's so, why is it that predominantly teen acts like Adam Ant and Bon Jovi are being released on laser disk before even one CD by that obscure group, the Beatles?

The only available Beatles CD I know about is the Japanese import of "Abbey Road." As a Beatles fanatic, I would purchase any of their material issued on CD. I'll eat my



'It's frustrating to see the seemingly random method of choosing artists and titles'

Gary Rosenowitz is owner of Zig Zag Records, a retail shop located in New York.

CD player if Cliff Richard's "Silver" sells any significant number on CD.

There are so many classic recordings that should be released on CD instead of some of the new and lesser records. Selecting the Rolling Stones' "Still Life" as their first CD release was a poor choice. It was not one of their best-selling Atlantic albums and drew mixed reviews. And, in general, live rock albums don't sell well and are not recorded as well as studio product. So why even think of releasing live rock recordings on CD? Hopefully, London Re-

cordings will release some of the Stones' great early music on CD.

CD packaging also leaves a lot to be desired. The disks come in huge packages, some of which are nearly impossible to open. Why aren't they simply supplied in their plastic jewel boxes?

Unfortunately, even that jewel box scuffs and scratches too easily. It would seem that a quality item like a CD should be packaged better (several have arrived with cracked plastic covers).

Inside the container, the liner

note booklet devotes too much space to how CDs are made and how wonderful they sound. This information is largely superfluous. CD owners already know how great they sound. They don't need to be told again and again, every time they buy a CD, especially when it takes up space that might better be devoted to printing the lyrics or other useful information.

Just because CDs are smaller than LPs doesn't mean a way can't be found to include adequate information, photos and lyrics in the package (the same, of course, also applies to cassettes).

I realize that eventually most recordings will come out in the CD format. But in the meantime, buyers hunger for more quality. It would be great to have available a wide variety of old recordings as well as new rock material. I hope this happens soon.

The Compact Disc is one of the most important developments in the music industry, and no effort should be spared to improve its marketability.

Letters to the Editor

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

WHY CROSS OVER?

Thanks for Gerrie Summers' article on black music (Oct. 13). It's good to know that someone has spoken out about blacks and this craze to cross over to pop. Why should black artists with such stirring voices not maintain their soulful expressions? The video channels are great, but if they don't want to play black videos because they sound too black, it's their loss and their problem.

Sometimes we should remember our beginnings. Thanks also to Mtume and Gladys Knight for speaking out.

Ophelia Mosley
North Little Rock, Ark.

PART OF THE MAINSTREAM

With reference to the commentary by Gerrie Summers (Oct. 13), isn't it the goal of all Americans, regard-

less of color and career goals, to be part of the mainstream of this great country? Success in America is not based on color; it's based on appeal. No American should be considered as selling out for achieving his or her career goal. They should be commended for that success. Isn't that part of the American dream?

During the early '70s I managed the Chambers Brothers, a black rock band that had appeal to the masses. No one thought of them as selling out. They were a great American act, dearly loved by their fans.

People in general buy and listen to the music they like. I'm sure we all take our hats off to the success of Charley Pride and his contribution to country music.

Robert Zimmerman
Bob Zimmerman Promotions
Kent, Wash.

CULTIVATING MUSICAL ROOTS

Gerrie Summers really hit the nail on the head with her recent commentary, "The Graying Of Black Music" (Oct. 13). Having been weaned on the soul music of days

gone by, I find it disheartening that very few black performers in today's music scene have retained their musical roots.

There used to be a definite feel that was trademarked in a black singer's voice, but most of the newer singers have given up that soulful voice quality in exchange for crossover appeal. We are fortunate that Tina Turner is from the old school of black music, because she can teach the newer recording artists a thing or two.

David Lopatin
Rogers & Cowan Inc.
Los Angeles

DODGING FLYING OBJECTS

Three cheers for Elizabeth Chapin, whose letter (Oct. 6) summed up perfectly just how dangerous rock concerts have become (for both artist and audience). I've become apprehensive about going to most concerts simply because I fear for my life.

Don't get me wrong. There's nothing more exciting than seeing you favorite artist performing on a stage. But how can one enjoy a

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Keynote Address by Peter Wolf!

11:00 AM Friday, Nov. 9

PANELS & MODERATORS

Friday, Nov. 9, 9:00 AM-5:00 PM

- The Purpose of College Radio—*Jim Cardillo, WNYU, New York*
- Rock Radio as a Progressive Force—*Norm Winer, WXRT, Chicago*
- Future Directions of Album Radio—*Steve Smith, Album Network, Los Angeles*
- AOR Promotion—*Bill Bennett, Epic Records, New York*
- The Urban/Contemporary "Street Music" Promotion & Marketing Campaign—*Brad LeBeau, PRO MOTION, New York*
- Urban/Contemporary Radio Programmers Caucus
- Urban/Contemporary Producers and Remixers Panel—*Jerry Lembo, Chrysalis Records, New York*
- Reggae Music: The Harder It Comes—*Amy Wachtel, The Reggae Route*
- Alternative Media Networking—*Rob Burr, QL Records, Coral Gables, FL*

Independent Label Survival and Expansion

Howie Klein, 415 Records, San Francisco

Saturday, Nov. 10, 9:00 AM-5:00 PM

- College Radio Programming—*Scott Byron, CMJ New Music Report*
- College Radio Promotion—*Karen Glauber, A&M Records, New York*
- The Future of Rock Media—*Mike Harrison, KMET, Los Angeles*
- Video's Role in the Music Industry—*Todd Rundgren*
- The Artist Panel—*Dusty Street, KROQ, Los Angeles*
- Charts, Trades and Tips—*Steve Feinstein, Radio & Records, Los Angeles*
- New Music Radio: What Next?—*Mark Josephson, Rockpool, New York*

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CHANGES AT CKLW/CFXX

Windsor FM Outlet to Easy Listening, AM to Nostalgia

DETROIT While no official word had been released at presstime, the rumblings across the river-in Windsor, Ont. have changes—and plenty of them—coming from CKLW/CFXX.

Word is that 45 of the stations' 75 employees are no longer with the border outlets, which are said to be switching formats, including long-time music director Rosalie Trombley, who had served in that capacity since CKLW's influential heyday in the '60s.

The moves come on the heels of two developments: CKLW/CFXX's

sale from Baton Broadcasting to CUC Ltd. (Billboard, Sept. 22), and the subsequent announcement from the Canadian Radio-Television & Telecommunications Commission that it would be flexible in the handling of the stations in Windsor.

The CRTC regulations, involving such areas as format restrictions and Canadian content requirements, were long held responsible by many observers for CKLW's faltering ratings. The CRTC's rigid guidelines, including the banning of top 40 on FM, were said to have led in part to Baton's sale.

Prior to that transaction, Baton had planned to take nostalgia-formatted CFXX in a top 40 direction as "The Fox," only to reassess those plans when assured the license would be in jeopardy.

With the lifting of the restrictions, it was assumed that plans for that switch would again be underway. But the surprising word amidst the flurry of firings had the FM nostalgia programming moving to the AM operation (now transitioned from top 40 to AC), with CFXX-FM adopting a compatible easy listening approach.



Clark's Cohorts. Dick Clark and friends celebrate the continued success of The United Stations' "Dick Clark's Rock, Roll and Remember" program during a network-hosted party at New York's Hard Rock Cafe. Shown from left are United Stations president Nick Verbitsky, the Brooklyn Bridge's Johnny Maestro, Tommy James, Clark and Jay Black of Jay and the Americans.

WLAT/WYAV on 'Grand Strand' Kelly Gets His Feet Wet At Myrtle Beach Stations

MYRTLE BEACH "I don't want to sound too much like I know what I'm doing," admits Ohio native Jeffrey B. Kelly about his first experience with radio in the Southeast. "I plan to do quite a bit of observing at first," says the new operations manager of Conway, S.C.'s WLAT/WYAV, which serve the Myrtle Beach metro.

While the South may be new to Kelly, programming successful radio stations is not. During his tenure in Cleveland, George Beasley's WDMT saw its highest numbers to date. He left the urban outlet a mere two months ago to serve as late night personality on adult contemporary WLTF there, after which Kelly's desire to return to programming and Beasley's acquisition plans quickly coincided.

The Conway properties, formerly country-formatted WLAT-AM-FM, were acquired by an equal partnership of Beasley and Gene Tart. Brought in as general manager is former Beasley national PD Ed Seeger, who most recently managed New Bern, N.C.'s WSFL and previously served as the top 40 outlet's PD.

Seeger's first moves included the switching of WLAT-FM to "adult top 40" WYAV, and the hiring of Kelly as operations manager and Chris Blake as FM PD. Blake, as Jeff Blake, previously programmed outlets in the Southeast, including Chattanooga's WSKZ. While Kelly handles mornings, Blake will hold down afternoons on the Class C outlet.

WQAL Cleveland Changes Hands

NEW YORK Gulf Broadcasting Corp. has sold easy listening outlet WQAL Cleveland to WIN Communications, a newly formed group of five investors spearheaded by Walt Tiburski, who left WMMS Cleveland this February to get into the station ownership business.

At presstime, Tiburski was unavailable for comment, but WQAL's John Stanford says Tiburski informed station personnel Thursday (18) that there would be no format changes under the new ownership.

"Right now we're at 28,000 watts," notes Seeger, who plans to pump the full 100 kw across the coast by this February, "and already we're the only station effectively covering the 'Grand Strand' area."

Long a vacation spot for the Carolinas, Horry County, which includes the famed resort area of Myrtle Beach, has been largely served by Class A outlets, including the highly successful WKZQ and North Myrtle Beach's WNMB, the former home of Dick Biondi.

Signal alone puts WYAV at a distinct advantage, and what Kelly lacks in knowledge of the market is more than compensated for by Seeger's past. "I grew up in (nearby) Kingstree," he says.

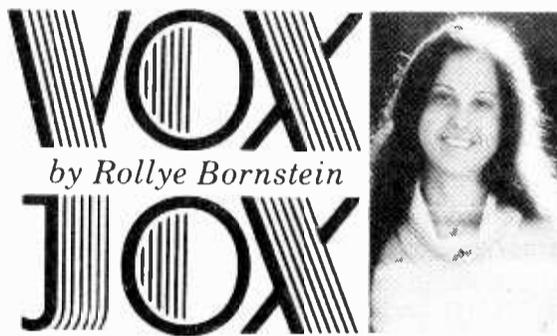
"But let me tell you, this market has changed. It's got 80,000 year-round residents and growing daily." Using the same approach George Johns often employs when setting up a new "Class" AC outlet (Johns runs promos telling listeners it's "their" radio station, and asks for their help and suggestions in "rebuilding" it the way they want it.), Seeger expects to unveil the results in the form of a new format Nov. 1.

Kelly's reticence to discuss that format is well founded. At this point, he's yet to see the station or hear the current competition. But, he says, "I have a lot of respect for the broadcasters here, from WKZQ today to its legendary past as 'Tiger Radio.' We'll be 'adult top 40,' but we won't be going head to head with WKZQ or anyone." (Seeger positions the station "somewhere between 'KZQ and [easy listening] WJYR.")

"I want people to look at us as an alternative," continues Kelly. "KZQ is very high energy, very highly produced. We'll be a cleaner-sounding station, but we won't be 'less talk.' It's not easy to put into four or five words, but I guess you could say we'll be in the old top 40 tradition—but not with screaming 'hot rocking' jocks.

"If you want to know more, why don't you come to town? In fact, I'd like to extend an invitation to any jock vacationing on the Grand Strand. Come on by and do a guest show. And if you want to stay longer, we do have a few full-time openings."

ROLLYE BORNSTEIN



ROCK AMERICA comes to Las Vegas, as KEER drops both its easy listening format and its call letters. It's now KYRK, utilizing the SMN format around the clock. According to operations manager Jim Austin, who also oversees KORK's highly successful AM nostalgia approach, KEER fell far short of competing KXTZ's numbers. The new stance pits KYRK against locally programmed top 40 outlets KLUC and KOMP.

It's a done deal: the sale of Plough's radio properties to DKM Broadcasting. And so it is that DKM will retain WPLO/WVEE Atlanta, WCAO/WXYV Baltimore, WMLX/WUBE Cincinnati and WZNE Clearwater. Taft, as you'll recall, bought 'ZNE's AM sister, WSUN, while Adams Communications of Minneapolis picked up Memphis' WKDJ/WHRK.

The latter sale nets us a good rumor (and only a rumor at this point), as the word on the street is that Jim Maddox may leave the Bluff City and return to L.A. to program KJLH. Speaking of which, another juicy and totally unproven tidbit we've picked up has KJLH's Pam Robinson walking over to KACE, as PD Alonzo Miller is said to be going to MCA Records. And before we move on to some solid facts, we'll also mention that we've heard that the KDIA call letters may not be leaving the Bay Area after all. Seems Inner City's KRE is possibly planning to apply for the longtime urban moniker.

BACK IN L.A., Doyle Rose takes up where Tim Sullivan left off as general manager of Magic 106 (WMGG). As you may know, the longtime L.A. broadcaster is planning on entering ownership in Southern California in the near future. Doyle's appointment will bring a broad smile to Northwest Orient Air Lines, as the rest of the story has the WLOL Minneapolis general manager continuing in that capacity as well. His new title? Vice president/regional manager for Emis Broadcasting.

Also at Magic, Laurie Allen gets the nod as 6 to 10 p.m. personality. That puts her head to head with husband Bruce Vidal, who replaced her a few years back at KIIS-FM.

Meanwhile, Mike McVay adds numbers 15 and 16 to his consultancy, signing Fort Wayne's WFWQ and Portland's KCNR. Joining the Fort Wayne AC outlet as morning man is former WIBC Indianapolis night personality Rod Tanner.

Over in Columbus, no word on a replacement for Harry Lyles as yet at WSNY, but a programming change has taken place on the AM side of the operation, where music director K.C. Jones is upped to PD. Kirk Bishop stays on, handling community affairs.

So where did Dancin' Danny Wright wind up? If you haven't heard, here are the facts: Wright is now doing afternoon drive at Kansas City's KBEQ, follow-

ing the legendary Bill Bailey (WLS Chicago, among many others), who now handles middays.

HE'S BACK. Ed Hamlin, that is. As you'll recall reading last year, Ed gave up radio for good (where have we heard that before?), exiting his operations manager post at Phoenix's KUKQ/KUPD. Under Hamlin's direction, the AM urban contemporary outlet grew phenomenally, so it was radio's loss and lawn care's gain. (That's right, friends, Ed actually believed he could give up this glamorous life to talk to plants in San Diego. Of course, after programming KGB there, he had experience in that area.)

During part of Hamlin's tenure, Jeff Colson (who you may know as Jay Stone from his programming days at Phoenix's KRUX, KRIZ and KUPD) joined him as interim PD of KUKQ (a post Hamlin later added to his duties) before leaving for Las Vegas' KLUC, where he's been for the past year and a half.

So much for history. As it now stands, Hamlin is back as operations manager of both stations, while Colson is back as PD of KUKQ (Valerie McIntosh remains PD at KUPD). Both personalities are back on

KEER becomes KYRK, prepares to rock Las Vegas

the air as well, with Hamlin doing middays (while former midday man Joe Bailey now haunts the sales department) and Colson in afternoons. Exiting the outlet is PD Rick Nuhn. Got all that?

Other PD movement includes the promotion of Jerry Mason from MD to PD at KRNB Memphis, while former PD Melvin Jones concentrates on afternoon drive... Upped to PD at Columbia, S.C.'s WZLD is midday man Mike Willis... From assistant PD to PD goes WTPA Harrisburg's Bruce Bond, while former PD Jeff Kauffman becomes group PD for Sky Corp.

Bob Dayton (not that one) is upped to PD at Poughkeepsie's K-104. The afternoon personality replaces Chris Leide at top 40-formatted WSPK... Exiting Sandusky's KPBI is PD Howie Castle, with no replacement expected this year.

Cliff Blake's programming post at Milwaukee's WBCS (Blake, as you'll recall, took Bob Cole's place at WMZQ Washington) has been filled by WEEP Pittsburgh's Bill White. No replacement named yet in Steel Town.

Back to Boise's KBBK goes PD Tom Evans. Most recently he'd been down the street at the top 40 competition, Nampa's KNPA... WRIE Erie PD Jay Scott goes back to where he came from, WBZA/WNIQ Glens Falls/Saratoga, this time as operations manager. Scott formerly programmed the upstate New York outlets.

LOTS OF GSM appointments, including Chuck Hill at Buffalo's WBUF... Howard Neal at KFI/KOST (Neal, who replaces Bob Griffith, who's now running KJOI across town, was LSM at the Los Angeles Cox outlets)... Bill McGlamery at Atlanta's WCNN (he was in that capacity across town at WLLT)... And Bob Barnett at NBC's KYUU (upped from sales manager at the San Francisco top 40 station).

Going from station manager to GM at Honolulu's KKUA/KQMQ is Don Metzger, who replaces Dennis Brown. Brown's coming back to the mainland with radio in mind.

(Continued from page 17)

Martin Plans 'Vibrant AC' For WFYR

CHICAGO "It's an adult contemporary station with equal emphasis on adult and contemporary," says newly appointed WFYR PD Glen Martin. If the name sounds unfamiliar, it's because Martin has been known as McCartney for the past nine years at San Diego's B-100 (KFMB-FM), which he programmed for the past four.

"There was a Billy Martin at the station when I got there, so I used McCartney," he explains. "I'll probably still use it if I do any fill-in air work, but off the air I've gone back to my real name. It's a lot easier to make hotel reservations, for one thing."

Martin replaces Jack Kelly, who remains with the station, handling 9 a.m. to noon. The remainder of the day includes B-97's C.K. Cooper in mornings; newcomer Bob Barnes-Watts, noon to 4; Bob Bateman, 4 to 8 p.m.; and Tom Rivers, 8 to midnight. The RKO outlet runs RKO Net's Bob Dearborn, overnights.

For several years, WFYR was the Windy City's oldies outlet. In the early '80s the station moved in a soft AC direction, putting it head to head with Bonneville's WCLR. The results were less than overwhelming for "Fire"; the most recent Arbitron survey showed WFYR at a 2.4, compared to "Clear's" 4.1.

Consequently, consultant Walt Sabo began instituting a foreground approach just before Martin's arrival. "After talking it through, it was apparent that my philosophies were the same as Walt's," says Martin. "There is room for one good soft AC in the market, and WCLR fills that niche nicely. We had the choice of outspending them or taking another approach."

Choosing the latter, Martin terms the new format "vibrant AC." Sensing a vulnerability among top 40 stations when it comes to adult demos, Martin says his music will be "a highly researched set of contemporary hits, without including groups like Twisted Sister that have little appeal to a non-teen audience."

Ex-Controller at WQXR New York Charged With Theft

NEW YORK John Leo, former controller of WQXR here, has been arrested and charged with stealing \$145,000 from the classical station. The Manhattan District Attorney's office alleges that Leo tampered with the station's financial books to conceal personal purchases he had charged to WQXR over the last three years.

After 10 years with the station, Leo was dismissed in September, 1983, when the budget discrepancies surfaced during a routine investigation of the station's books by the parent company, The New York Times Co. At presstime, New York Times spokesman Elliot Sanger Jr. said that the company had not decided what course of action to pursue, but that "we're hoping for retribution."



Innocent Fans. WAPP New York promotions director Eric Margolis, center, and assistant program director Steve Ellis send listener Doretta Scarola off to London with tickets to Billy Joel's concert there and more than a week's worth of hotel accommodations.

The Joke Ends in D.C.

All-Comedy WJOK Changing Hands

WASHINGTON WJOK-AM, the nation's only all-comedy radio station—which in its almost two years of operation received tons of press coverage but ounces of listenership—has been sold by Barto Communications to Bel Air Broadcasting for \$750,000.

Robert Cobbins, president of Barto, says he plans to take the comedy format to satellite. He blames the demise of the station, located in suburban Gaithersburg, Md., to its tiny power output: WJOK was a 1,000-watt daytime,

500-watt evening operation.

"There's nothing wrong with the format; the format was fine," Cobbins says. "We're going to syndicate the format nationally by satellite, and we're hoping to be available for affiliates by April 1."

The new owners also own WHRF-AM, a 250-watt daytimer in Bel Air, Md. They plan to drop the comedy for an oldies/news format, and welcome the chance to broadcast in affluent Montgomery County suburbs outside Washington.

Sexual Assault Charged

Suit Hits CBS Executive

NEW YORK WCAU-FM Philadelphia general sales manager Elissa Dorfsman has filed a \$1 million suit against former CBS national sales vice president and general manager Eli Kaufman and CBS itself. Dorfsman claims that Kaufman made a sexual assault upon her during a

sales meeting in 1982. Her charge against CBS alleges that the company was "negligent in not supervising Kaufman."

Following an investigation of the incident, CBS made Kaufman issue a written apology to Dorfsman and issued a formal warning that similar actions would serve as grounds for dismissal. Dorfsman did not file the suit until CBS denied her request that Kaufman make a public apology and be suspended for at least three days without pay.

CBS spokesman Helene Blieburg says that the company has an "outstanding" policy towards women, and that CBS is prepared to defend its response in the Kaufman case as appropriate. But Dorfsman, an 11-year CBS veteran and daughter of CBS vice president/corporate advertising and design Louis Dorfsman, says all the openings in CBS's so-called "open door" policy were shut on her, and claims that one high-level executive threatened her career if she pursued the issue further. Dorfsman says she made every effort to settle the case out of court, filing the suit only as a last resort.

Kaufman is a 27-year CBS veteran. His title is currently in limbo due to the recent merging of the CBS Networks AM and FM rep firms into CBS Radio Spot Sales.

Washington Roundup

BY BILL HOLLAND

A SIX-MONTH "cooling off" period—that's the solution most subscribers responding to an Arbitron survey favor as a solution to the growing problem of "hot" call letters, caused by a station snapping up dropped calls. They cause potential confusion and rating distortion, according to Arbitron Radio Advisory Council chairman Edward Giller.

Giller, who explained the problem at an NAB meeting here, said he has forwarded the call letter survey to the Electronic Media Rating Council (EMRC) for final recommendation. The NAB radio board, of which Giller is also vice president, fully supports this action. Arbitron has said it will accept whatever solution the industry chooses to follow.

(Continued on page 14)

RKO General Appoints Jerry Lyman as New Chief

BY BILL HOLLAND

WASHINGTON In what the industry is calling a surprising move, RKO General Inc. has appointed Jerry R. Lyman as president of RKO Radio, replacing Robert Williamson. Lyman will also direct RKO Radio Network.

Lyman, 43, is a 15-year veteran of RKO, and has worked at WGMS-AM-FM here for 13 years, 12 of them as vice president and general manager. In addition, he has been an executive in the FM division, and is on the NAB radio board of directors, filling the RKO Network seat.

RKO announced the appointment Tuesday (16). In addition, the network announced the resignation of two other top executives: John Fitzgerald, chief financial officer of RKO Radio, and Ken Frankl, general counsel of RKO General. No replacements have been named.

The new RKO Radio president will also serve in a government relations capacity here, and already has significant Washington experience. Lyman says he plans to set up a Washington office adjacent to the station offices, but adds that he has "the door open to move" to New York after his daughter graduates from high school.

Lyman says he will make an announcement about his WGMS replacement next week. There are strong indications that the new vice president and general manager will be chosen from inside the station.

The news of the Lyman appointment and the resignation of four RKO executives comes at a time when the FCC is preparing hearing-designation orders for the approximately 160 competing applications for RKO General stations. The qualifications case involves illegal activities of RKO's parent company, General Tire & Rubber Co.

It also follows an RKO Radio

Networks Inc. billings foul-up last summer in which RKO admitted to the FCC that the radio subsidiary, according to an inside investigative report, had errors in charges to advertisers and underpayments to certain affiliated stations totalling almost \$6 million. Several executives resigned as a result of the disclosure.

Lyman comes to the job with a reputation as an outstanding broadcaster with significant community involvement. He is a former chairman of the Washington Area Broadcasters Assn. (WABA) and a member of the board of directors of Children's Hospital National Medical Center, and, in 1976, was the recipient of the first Peabody Award given in radio, for his contribution to "outstanding radio entertainment."



A Feat We'll Never Forget. WGRO Buffalo air personality Larry "Snorton" Norton parades for fans while celebrating a world record he set by spending 40 days on a ferris wheel.

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WASHINGTON ROUNDUP

(Continued from page 13)

A UNIVERSITY SETTING for

NRBA's Radio Sales University Nov. 16-18 at John Carroll Univ. in suburban Cleveland is drawing posi-

tive response. "This is not a social event," says NRBA, "but a working set of classes," about 18 hours of

classroom work. The three-day event, the first of its kind, will present sales executives and not just

"canned videotape presentations," the organization adds, and focus will be on—serious business here—productivity. For more info, call NRBA's Jim Mackin at (202) 466-2030.

AUSSIES SELECT MOTOROLA and its C-Quam AM stereo system, according to an announcement by the Australian Dept. of Communication, the land-down-under's FCC, which picked Motorola over three other systems. The system will be allowed to air Dec. 1.

THE REVITALIZATION OF AM RADIO is the subject of a series of NAB seminars to be held this fall and winter for AM broadcasters examining their position in the industry.

Highlights of the seminars are the discussion of the recent Ted Bolton Associates survey on the re-marketing of AM radio, a new NAB AM technical improvement report, and sales and marketing and leadership talks. The dates: Oct. 23-24, St. Louis; Oct. 25-26, Portland, Ore.; Feb. 26-27, Orlando, Fla., and Feb. 28-March 1, Charlotte, N.C. For additional info, call NAB at (202) 293-4955.

WILL REAGAN VETO the appropriations bill, sponsored by Sen. Barry Goldwater (R-Ariz.), for the Corp. for Public Broadcasting? Chances are he will, according to observers here. The bill, S.607, is on his desk, and he has until Monday (22) to act on it. It gives CPB \$200 million, \$225 million and \$250 million for fiscal years 1987-89—more than Reagan wants but not as much as public broadcasting asked for.

SUCH A DEAL! The NAB's scheduled annual convention and engineering conference, set for April 14-17, will have the same registration fees as it did last year: \$175 pre-registered, \$200 on-site for members. "This," the NAB asserts, "is the lowest price for any broadcast industry convention."

THE GUESSTIMATE on the profits of the joint Radio Convention & Programming Conference held by NAB and NRBA is around \$350,000, according to a source, higher than their previous separate conventions put together. But they're still paying bills, and a final official figure is still in the future. NAB and NRBA will split the profits evenly.

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REO SPEEDWAGON I DON'T WANT TO KNOW POLYGRAM		56	58
THE CARS HELLO AGAIN ELEKTRA		54	56
JERMAINE JACKSON DO WHAT YOU DO ARISTA		44	44
TOTO STANGER IN TOWN COLUMBIA		42	43



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

PAT BENATAR
WE BELONG

THE JACKSONS
BODY

THE CARS
HELLO AGAIN

WGUY Bangor, ME
WIGY Bath, ME
WHTT Boston, MA
WXKS-FM Boston, MA
WBEN-FM Buffalo, NY
WKBW Buffalo, NY
WNYS Buffalo, NY
WERZ Exeter, NH
WTIC-FM Hartford, CT
WFEA Manchester, NH

WKCI (KC-101) New Haven, CT
WJBQ Portland, ME
WSPK Poughkeepsie, NY
WPRO-FM Providence, RI
WPXY Rochester, NY
WMJQ Rochester, NY
WGFM Schenectady, NY
WFLY Troy/Albany, NY
WRCK Utica/Rome, NY

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

JERMAINE JACKSON
DO WHAT YOU DO

PAT BENATAR
WE BELONG

HUEY LEWIS AND THE NEWS
WALKING ON A THIN LINE

KHFI Austin, TX
WFME Baton Rouge, LA
WQID Biloxi, MS
WKXX (KXX-106) Birmingham, AL
KITE Corpus Christi, TX
KAFM Dallas, TX
KAMZ El Paso, TX
KSET El Paso, TX
KISR Fort Smith, AK
WQEN (Q-104) Gadsden, AL
KILE Galveston, TX
KKBQ (93-FM) Houston, TX
WTYX Jackson, MS

KKYK Little Rock, AR
KBFM McAllen-Browns, 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
WEZB (B-97) New Orleans, LA
WTIX New Orleans, LA
KTFM San Antonio, TX
KITY San Antonio, TX

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

PAT BENATAR
WE BELONG

THE CARS
HELLO AGAIN

REO SPEEDWAGON
I DON'T WANT TO KNOW

WFBG Altoona, PA
WJLK-FM Asbury Park, NJ
WBSB (B-104) Baltimore, MD
WMAR-FM Baltimore, MD
WZYQ (Z-104) Frederick, MD
WBLI Long Island, NY
WKTU New York, NY
WPLJ New York, NY
WKHI Ocean City, MD
WCAU-FM Philadelphia, PA
WUSL Philadelphia, PA
WBZZ (B-94) Pittsburgh, PA
WHTX Pittsburgh, PA

WHTZ (Z-100) New York, NY
WPST Trenton, NJ
WAVA Washington, DC
WASH Washington, DC
WRQX (Q-107) Washington, DC
WKRZ Wilkes-Barre, PA
WILK Wilkes-Barre, PA
WQKA (Q-106) York, PA
WYCR York, PA

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

PAT BENATAR
WE BELONG

REO SPEEDWAGON
I DON'T WANT TO KNOW

HUEY LEWIS AND THE NEWS
WALKING ON A THIN LINE

WKDD Akron, OH
WBWB Bloomington, IN
WCIL Carbondale, IL
WBBM-FM (B-96) Chicago, IL
WGCI-FM Chicago, IL
WLS-AM/FM Chicago, IL
WKRQ (Q-102) Cincinnati, OH
WDMT Cleveland, OH
WGCL Cleveland, OH
WNCI-FM Columbus, OH
WXGT-FM Columbus, OH
WDRQ Detroit, MI
WHYT Detroit, MI

WCZY Detroit, MI
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

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

PAT BENATAR
WE BELONG

JULIAN LENNON
VALOTTE

JERMAINE JACKSON
DO WHAT YOU DO

KKXX Bakersfield, CA
KIMN Denver, CO
KOAQ (Q-103) Denver, CO
KPKE Denver, CO
KLUC Las Vegas, NV
KIIS Los Angeles, CA
KKHR Los Angeles, CA
KOPA Phoenix, AZ
KZZP Phoenix, AZ
KFMY Provo, UT
KDZA Pueblo, CO
KRSP Salt Lake City, UT
KSDO-FM San Diego, CA

XTRA San Diego, CA
KSly San Luis Obispo, CA
KIST Santa Barbara, CA
KHYT Tucson, AZ
KRQQ-FM Tucson, AZ
KTKT Tucson, AZ

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

PAT BENATAR
WE BELONG

JERMAINE JACKSON
DO WHAT YOU DO

THE CARS
HELLO AGAIN

WISE Asheville, NC
WQXI-FM (94-Q) Atlanta, GA
WVEE (V-103) Atlanta, GA
WZGC (Z-93) Atlanta, GA
WBBQ-FM Augusta, GA
WSSX Charleston, SC
WVSR Charleston, WV
WBCY Charlotte, NC
WCKS (CK-101) Cocoa Beach, FL
WNFI (I-100) Daytona Beach, FL
WNOK-FM Columbia, SC
WDCG (G-105) Durham/Raleigh, NC
WFLB Fayetteville, NC
WRQK Greensboro, NC

WANS Greenville, SC
WKEE Huntington, WV
WOKI Knoxville, TN
WHYI (Y-100) Miami, FL
WINZ-FM (I-95) Miami, FL
WKZQ-FM Myrtle Beach, SC
WNVZ Norfolk, VA
WBJW Orlando, FL
WRVQ (Q-94) Richmond, VA
WXLK (K-92) Roanoke, VA
WAEV Savannah, GA
WZAT (Z-102) Savannah, GA
WRBQ (Q-105) Tampa, FL
WSEZ Winston-Salem, NC

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

PAT BENATAR
WE BELONG

REO SPEEDWAGON
I DON'T WANT TO KNOW

TOTO
STANGER IN TOWN

KFYR Bismarck, ND
KFMZ Columbia, MO
KIHK Davenport, IA
KMGK Des Moines, IA
WEBC Duluth, MN
KQWB Fargo, ND
KKXL-FM Grand Forks, ND
KRNA Iowa City, IA
KBEQ (Q-104) Kansas City, MO
WL0L Minneapolis, MN
KJYO (KJ-103) Oklahoma City, OK
KQKQ Omaha, NE

KKLS-FM Rapid City, SD
KKRC Sioux Falls, SD
KDWB-AM/FM Minneapolis, MN
KHTR St. Louis, MO
KDVV Topeka, KS
KAYI Tulsa, OK
KRAV Tulsa, OK
KFMW Waterloo, IA
KEYN-FM Wichita, KS

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

PAT BENATAR
WE BELONG

THE CARS
HELLO AGAIN

REO SPEEDWAGON
I DON'T WANT TO KNOW

KYYA Billings, MT
KBBK Boise, ID
KTRS Casper, WY
KMGX Fresno, CA
KGHO Hoquiam, WA
KOZE Lewiston, ID
KHOP Modesto, CA
KOSO Modesto, CA
KIDD Monterey, CA
KMJK Portland, OR
KWOD Sacramento, CA
KSFM Sacramento, CA
KSKD Salem, OR

KITS San Francisco, CA
KWSS San Jose, CA
KUBE; Seattle, WA KPLZ
Seattle, WA KNBQ
Tacoma, WA;

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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 196 REPORTERS		NUMBER REPORTING
DAN HARTMAN	WE ARE THE YOUNG MCA	49
HONEYDRIPPERS	SEA OF LOVE ES PARANZA	41
PAUL MCCARTNEY	NO MORE LONELY NIGHTS COLUMBIA	37
SAM HARRIS	SUGAR DON'T BITE MOTOWN	32
NEW EDITION	COOL IT NOW MCA	29

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

DAN HARTMAN
WE ARE THE YOUNG

JULIAN LENNON
VALOTTE

SAM HARRIS
SUGAR DON'T BITE

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

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

PAUL MCCARTNEY
NO MORE LONELY NIGHTS

AL JARREAU
AFTER ALL

LIONEL RICHIE
PENNY LOVER

Album Den Richmond,, VA
Bibb One Stop Charlotte,, NC
Camelot Daytona Beach, FL
Camelot Winston-Salem, NC
Coconuts Atlanta, GA
Coconuts Jacksonville, FL
Franklin Music/Young Entertain Atlanta, GA
Grapevine Records Charlotte, NC
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 Durham, NC
Record Bar Savannah, GA
Record Bar Morgantown, WV
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
Turtles Atlanta, GA

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

CHAKA KHAN
I FEEL FOR YOU

NEW EDITION
COOL IT NOW

DARYL HALL & JOHN OATES
OUT OF TOUCH

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

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

PAUL MCCARTNEY
NO MORE LONELY NIGHTS

SAM HARRIS
SUGAR DON'T BITE

TOMMY SHAW
GIRLS WITH GUNS

Abbey Road One Stop Santa Ana, CA
Alta One-Stop Salt Lake City, UT
Associated One-Stop Phoenix, AZ
Canterbury's Pasadena, CA
Circles Records Phoenix, AZ
Dan-Jay Denver, CO
Independent Records Englewood, 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 Irvine, CA
Record Bar Colorado Springs, CO
Record Bar Salt Lake City, UT
Record Retreat Los Angeles, CA
Show Industries Los Angeles, CA
Sound Barrier Tucson, AZ
Tower Anaheim, CA
Tower El Cajon, CA
Tower Las Vegas,, NV
Tower Panorama City, CA
Tower San Diego, CA
Tower San Diego, CA
Tower Sherman Oaks, CA
Tower Los Angeles, CA
Tower Tempe, AZ
Tower West Covina, CA
Wherehouse Mission Valley, CA
Wherehouse Entertainment Gardena, CA

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

HONEYDRIPPERS
SEA OF LOVE

CYNDI LAUPER
ALL THROUGH THE NIGHT

NEW EDITION
COOL IT NOW

A-1 One Stop New York, NY
All-Service One-Stop Union,, NJ
Alpha Rack New York,, NY
Alwic Records Elizabeth, NJ
Benel Dist. Bronx, NY
C&M 1-Stop Hyattsville, MD
Eastern One-Stop Philadelphia,, PA
El Roy 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 Pittsburgh, PA
Oasis Bethel Park,, PA
Peaches Rockville, MD
Record & Tape LTD. Washington, DC
Richmond Bros. 1-Stop Pennsauken, NJ
Sam Goody Baltimore, MD
Sam Goody Philadelphia, PA
Sam Goody Valley Stream, NY
Seasons Four Records Hyattsville, MD
Shulman's Rec. Co. Cinnamaninon,, NJ
Tape King One Stop Hillside,, NJ
The Wiz Brooklyn, NY
Tower New York, NY
Universal One-Stop Philadelphia,, PA
Waxie Maxie Washington, DC
Wee Three Philadelphia, PA
Win 1-Stop Long Island City, NY

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

GLEN FREY
THE ALLNIGHTER

DAN HARTMAN
WE ARE THE YOUNG

JULIAN LENNON
VALOTTE

Ambat One-Stop/Record Theater Cincinatti,, OH
Angot 1-Stop Detroit, MI
Buzzard's Nest Columbus, OH
Camelot Mt. Prospect, IL
Camelot N. Canton, OH
Centra Columbus, OH
Flipside Records Arlington Heights, IL
Gemini One Stop Cleveland, OH
Laury's Records Des Plains, IL
Mainstream Records Milwaukee, WI
Martin & Snyder Dearborn,, MI
Music Peddlers One Stop Troy,, MI
Musicland Norridge, IL
Northern Record 1-Stop Cleveland, OH
Oranges Chicago, IL
Peaches Cincinatti, OH
Radio Doctors Milwaukee, WI
Rapid Sales 1-Stop Madison, WI
Record City Skokie, IL
Record Works Bellvue Park, IL
Rose Records Chicago, IL
Scott's 1-Stop Indianapolis, IN
Sound Video One Stop Niles,, IL
The Record Store Chicago, IL
Vinyl Vendors Kalamazoo,, MI
Wax Works Owensboro,, KY

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

HONEYDRIPPERS
SEA OF LOVE

BARBRA STREISAND
LEFT IN THE DARK

DAN HARTMAN
WE ARE THE YOUNG

Budget Corpus Christi, TX
Camelot N.Richland Hills, TX
Camelot Little Rock, AR
Camelot Piano, 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 Record & Tape Houston, TX
Western Merch. One Stop Houston, TX
Wherehouse Records Metairie,, LA

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

DAN HARTMAN
WE ARE THE YOUNG

PAUL MCCARTNEY
NO MORE LONELY NIGHTS

HONEYDRIPPERS
SEA OF LOVE

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

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week
POP SINGLES-10 Years Ago

1. **Then Came You**, Dionne Warwick & the Spinners, ATLANTIC
2. **You Haven't Done Nothin'**, Stevie Wonder, TAMLA
3. **You Ain't Seen Nothing Yet**, Bachman-Turner Overdrive, MERCURY
4. **Jazzman**, Carole King, ODE
5. **The Bitch Is Back**, Elton John, MCA
6. **Can't Get Enough**, Bad Company, SWAN SONG
7. **Steppin' Out (Gonna Boogie Tonight)**, Tony Orlando & Dawn, BELL
8. **Sweet Home Alabama**, Lynyrd Skynyrd, MCA
9. **Stop And Smell The Roses**, Mac Davis, COLUMBIA
10. **Love Me For A Reason**, Osmonds, MGM

POP SINGLES-20 Years Ago

1. **Do Wah Diddy Diddy**, Manfred Mann, ASCOT
2. **Dancing In The Street**, Martha & the Vandellas, GORDY
3. **Last Kiss**, J. Frank Wilson & the Cavaliers, JESIE
4. **We'll Sing In The Sunshine**, Gale Garnett, RCA VICTOR
5. **Oh, Pretty Woman**, Roy Orbison, MONUMENT
6. **Baby Love**, Supremes, MOTOWN
7. **A Summer Song**, Chad Stuart & Jeremy Clyde, WORLD ARTISTS
8. **Let It Be Me**, Betty Everett & Jerry Butler, VEE JAY
9. **When I Grow Up To Be A Man**, Beach Boys, CAPITOL
10. **Have I The Right?**, Honeycombs, INTERPHON

TOP LPs-10 Years Ago

1. **Can't Get Enough**, Barry White, 20TH CENTURY
2. **So Far**, Crosby Stills, Nash & Young, ATLANTIC
3. **Back Home Again**, John Denver, RCA
4. **Welcome Back, My Friends, To the Show That Never Ends—Ladies & Gentlemen Emerson, Lake & Palmer**, MANTICORE
5. **Wrap Around Joy**, Carole King, ODE
6. **Not Fragile**, Bachman-Turner Overdrive, MERCURY
7. **Body Heat**, Quincy Jones, A&M
8. **Holiday**, America, WARNER BROS.
9. **Anka**, Paul Anka, UNITED ARTISTS
10. **Photographs & Memories, His Greatest Hits**, Jim Croce, ABC

TOP LPs-20 Years Ago

1. **The Beatles—A Hard Day's Night**, Soundtrack, UNITED ARTISTS
2. **People**, Barbra Streisand, COLUMBIA
3. **Everybody Loves Somebody**, Dean Martin, REPRISÉ
4. **Something New**, Beatles, CAPITOL
5. **How Glad I Am**, Nancy Wilson, CAPITOL
6. **All Summer Long**, Beach Boys, CAPITOL
7. **Peter, Paul & Mary In Concert**, WARNER BROS.
8. **Hello Dolly!**, Original Cast, RCA VICTOR
9. **The Impressions Keep On Pushing**, ABC PARAMOUNT
10. **The Animals**, MGM

COUNTRY SINGLES-10 Years Ago

1. **I See The Want To In Your Eyes**, Conway Twitty, MCA
2. **I Overlooked An Orchid**, Mickey Gilley, PLAYBOY
3. **Love Is Like A Butterfly**, Dolly Parton, RCA
4. **Bonaparte's Retreat**, Glen Campbell, CAPITOL
5. **Mississippi Cotton**, Charley Pride, RCA
6. **Woman To Woman**, Tammy Wynette, EPIC
7. **I Honestly Love You**, Olivia Newton-John, MCA
8. **Boney Fingers**, Hoyt Axton, A&M
9. **Country Is**, Tom T. Hall, MERCURY
10. **Trouble In Paradise**, Loretta Lynn, MCA

SOUL SINGLES-10 Years Ago

1. **Higher Plane**, Kool & the Gang, DE-LITE
2. **Let's Straighten It Out**, Latimore, GLADES
3. **Do It ('Til You're Satisfied)**, B.T. Express, SCEPTER
4. **Papa Don't Take No Mess**, James Brown, POLYDOR
5. **You Haven't Done Nothin'**, Stevie Wonder, TAMLA
6. **Party Down**, Little Beaver, CAT
7. **Skin Tight**, Ohio Players, MERCURY
8. **Ain't Nothing Like The Real Thing**, Aretha Franklin, ATLANTIC
9. **Let This Be A Lesson To You**, Independents, WAND
10. **Blood Is Thicker Than Water**, William DeVaughn, ROXBURY

VOX JOX

(Continued from page 12)

WITH STANDARD TIME coming back again, and the "Steve & Garry Show" now on AM, those of you into classic airchecks should get those cassettes in gear. Word is that **Steve Dahl** and **Garry Meier's** WLS-AM show (50,000 watts, clear channel at 890) contains more than one dig at WLS and ABC management and policies. If you're reading this on the East Coast, you might be able to get about two and a half hours of choice stuff as the sun goes down.

Other changes at 'LS-AM, by the way, include weekender **Mike Wolf** segueing into the exiting **Amy Scott's** all-night shift, as late nighter **Jeff Davis** exits for KYUU San Francisco.

Moving into the overnight slot at CBS's KKHR Los Angeles is former KUTE and KMG L.A. jock **Mark Mendoza**, who's been spending the last couple years at San Bernardino's KFXM.

Meanwhile, over at **Barry Richards' KGFJ**, the on-air lineup is starting to take shape. Former KKHRer **Willie Sancho** comes on board doing weekends, while Richards' former cohort from New Orleans' WAIL, **R. Anthony**, is ensconced in morning drive . . . And KRLA's **Johnny Hayes** gets some urban competition for his highly acclaimed noon countdown show (we never miss it) in the form of **Roland Bynum**, a former KGFJ'er who's back in action hosting KGFJ's noon to 1 oldies block.

From lunchtime at the oldies we go to snacktime at the oldies: South Florida legend **Rick Shaw**, who has spent 25 years in radio—23 of them in Miami—and several years programming RKO's WAXY, now hosts the hour-long snack, resplendent with requests and reminiscences, from 2 to 3 p.m. as part of his afternoon drive slot.

OK OK, so **Mark Driscoll** is *not* programming the Apple. Actually, he still is programming Indy's Ap-

ple, WZPL, but will not be programming New York's Apple, WAPP. You see, what happened was (watch us try to get out of this one): Driscoll had all but accepted the job (he got far enough along to be inside WAPP cutting promos and everything) until he talked to **Ken Wolt**. The WZPL principal and former Doubleday PD (as Danny Clayton, you may remember his stint at KRIZ Phoenix) came up with a few points Driscoll hadn't considered, and so it is that he'll stay put. Who will get the WAPP operations manager post? We could list the front-running candidates, but at this point we're going to cut our losses until something's signed in blood.

On to safer subjects: **Lori Thompson** is the new late night (10 p.m. to 2 a.m.) personality on San Francisco's "Hot Hits!" KITS. That reunites the former WCIL Carbondale personality with **Bob Garrett**, her former cohort at KHTR St. Louis (where she most recently was doing nights and hosting "Hot Hit Video" on KMOX-TV). As you'll recall, Garrett now programs KITS—and quite nicely too, judging from the summer Arbitron.

Westinghouse once again fills the KDKA Pittsburgh 6 to 9 p.m. talk block. When we left Group W, it had just filled that slot with **Fred Honsberger**. Well, now he's back to being a morning news anchor on the "K-Team," as **Chris Cross** comes on board. Apparently Cross was the intended recipient of that shift when **Roy Foxx** vacated it earlier this year, but he wasn't ready to leave co-owned WBZ Boston. Now he is.

AL PETERSON signs first client, as KSMB Lafayette, La. shifts from AOR to top 40 under his direction.

Moving ahead in the ABC organization is **Bob Vistocky**, who becomes GSM of Kiss-FM (KTKS) in Dallas, leaving Chicago's WLS. Joining the Texas top 40 outlet as business manager is **Susan Podkrash**.

Seattle's Best Rock (KISW) has solidified its lineup with the addition of KMET Los Angeles personality **David Perry** in middays and former KJR Seattle personality **John Maynard** doing morning drive news.

Down I-5 about 100 miles, top 40 outlet Z-100 (KKRZ Portland) appoints afternoon drive host **Scott Drake** to the music director post.

FROM THE "Sometimes you just don't know how it's gonna sound until you hear it" department comes word that Guam's 94 Rock (KUAM) completely revamped its on-air lineup, not once but twice in a 36-hour period. According to station manager **Bob Berger**, he's fending off competition. If nothing else, he's confusing 'em, so if you've got your scorecard ready, here's what happened: Monday morning, midday queen (his word, not ours) **Cindy Hanson** moved into morning drive, followed by former evening jock **Mike Appleby**. PD **Bob Webb** stayed in afternoon drive, as former morning man **Chris Marlowe** handled evenings.

Tuesday, however, had Cindy still doing mornings, followed by Webb in middays, Marlowe in afternoons and Appleby back in evenings, which at last count is where things stand.

If you don't care about Guam, maybe you'll be more delighted to hear that **Geraldine Peters** moves up to corporate VP for Mohr-Engledow Broadcasting, which recently acquired Muncie's WMDH/WCTW, where Peters was business manager.

Changes in the KEBC Oklahoma City news department have **Joyce Russell** moving into afternoon drive, co-anchoring with **Bob Sands**, while **Bill Bateman** handles overnight news on the country outlet.

WGAR Cleveland's **Ed Richards** moves up the North Coast to Detroit's WOMC as news director/morning drive anchor. Joining the

Metromedia AC station as production coordinator and 1 to 3 p.m. host is WWWM Toledo's **Jay Stevens**.

Back to KSJO San Jose from WGRX (Gourmet Rock) in Baltimore is **Jim Robinson**, who becomes assistant PD and morning drive personality on the Bay Area AOR outlet. Robinson, a former KZOK Seattle PD, will be joined by news director **Lise Dominique**.

UPPED TO MUSIC DIRECTOR of **Ken Kohl's** KOMO Seattle is **Michael Bettelli**, who will continue as a weekend personality on the AC outlet . . . It must be some kind of a record: **Lewis Compton** is still doing mornings at Martinsville, Va.'s WHEE. He's been doing it for 30 years, but now he's joined by some new folks, including WVRU (Radford Univ.) jock **Wanda Tobler** in middays and **Rusty Law** (formerly of WRCS/WQDK Ahsokie, N.C.) in afternoons. Chapel Hill's **Richard Martin** (WXYC and WUNC) serves as news director.

Meanwhile, WMML, Mel Tillis' Mobile outlet (and if you think *he* can say that, forget it), is once again programmed by **Bill Black**, who moves from afternoons into mornings in the transition. WMML's **Ricky Barnes** moves into afternoons.

Then we have **Cousin Brucie's** WKGL, 92 Rock 7, in Middletown, where the new lineup reads **Chris Rogers** (from WSRK Oneonta) in mornings, **Bobby T.** (a local club jock) in middays, PD **Rick Love** in afternoons and former WBVR Ithaca jock **Sharon Fox** in nights, as **Luther London** continues on "Late Nights With Luther."

Into afternoon drive on Rock 105 (WBEC) Pittsfield, Mass. is **Fun 102** (WFAN Mystic, Conn.) morning man **Louis Manno**, who also serves as production director.

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FOR WEEK ENDING OCTOBER 27, 1984

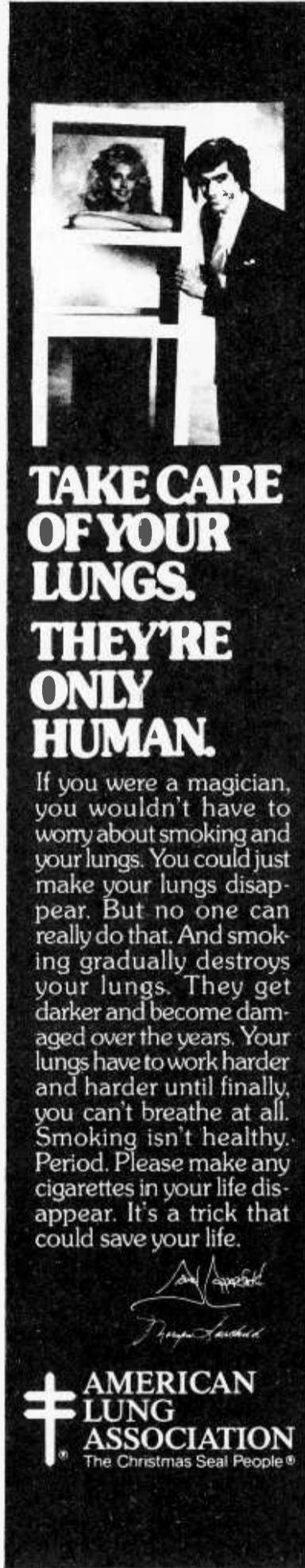
Billboard

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TOP ROCK TRACKS

Compiled from national album-oriented radio airplay reports.

	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	4	5	7		SURVIVOR SCOTTI BROS.	I CAN'T HOLD BACK
2	3	3	7		DAVID BOWIE EMI-AMERICA	BLUE JEAN
3	2	2	7		U2 ISLAND	PRIDE (IN THE NAME OF LOVE)
4	1	1	9		JOHN CAFFERTY & BEAVER BROWN B. SCOTTI BROS.	ON THE DARK SIDE
5	5	11	5		.38 SPECIAL MCA	TEACHER TEACHER
6	7	14	5		TOMMY SHAW A&M	GIRLS WITH GUNS
7	20	39	3		BOB SEGER & THE SILVER BULLET BAND CAPITOL	UNDERSTANDING
8	31	43	3		THE HONEYDRIPPERS ATLANTIC	ROCKIN' AT MIDNIGHT
9	12	12	12		SAMMY HAGAR GEFREN	CAN'T DRIVE '55
10	9	8	10		JOHN WAITE EMI-AMERICA	TEARS
11	23	47	3		RODGER HODGSON A&M	HAD A DREAM
12	10	17	7		SCANDAL FEATURING PATTY SMYTH COLUMBIA	BEAT OF A HEART
13	11	15	6		KISS POLYGRAM	HEAVEN'S ON FIRE
14	6	4	19		BRUCE SPRINGSTEEN COLUMBIA	COVER ME
15	16	21	6		ZEBRA ATLANTIC	BEARS
16	8	6	11		THE FIXX MCA	ARE WE OURSELVES
17	19	22	6		STEVE PERRY COLUMBIA	STRUNG OUT
18	21	23	7		ELTON JOHN GEFREN	WHO WEARS THESE SHOES?
19	50		2		JULIAN LENNON ATLANTIC	VALOTTE
20	18	26	4		DARYL HALL & JOHN OATES RCA	OUT OF TOUCH
21	25	36	6		DOKKEN ELEKTRA	INTO THE FIRE
22	29		3		MOLLY HATCHET EPIC	SATISFIED MAN
23	42		2		PETER WOLF EMI-AMERICA	I NEED YOU TONIGHT
24	13	9	14		HONEYMOON SUITE WARNER BROS.	NEW GIRL NOW
25	30	33	5		EDDIE MONEY POLYDOR	I'M MOVIN ON
26	22	18	6		PRINCE AND THE REVOLUTION WARNER BROS.	PURPLE RAIN
27	15	13	11		KROKUS ARISTA	MIDNIGHT MANIAC
28	NEW				PAT BENATAR CHRYSALIS	WE BELONG
29	26	19	12		BILLY SQUIER CAPITOL	ALL NIGHT LONG
30	14	10	11		BILLY IDOL CHRYSALIS	FLESH FOR FANTASY
31	43		2		THE CARS ELEKTRA	HELLO AGAIN
32	28	25	6		IRON MAIDEN COLUMBIA	TWO MINUTES TO MIDNIGHT
33	39		2		PAUL MCCARTNEY COLUMBIA	NO MORE LONELY NIGHTS
34	32	38	6		TINA TURNER CAPITOL	BETTER BE GOOD TO ME
35	24	29	9		DIO WARNER BROS.	MYSTERY
36	36	20	12		ROMEO VOID COLUMBIA	A GIRL IN TROUBLE
37	40		3		JETRO TULL CHRYSALIS	LAP OF LUXURY
38	NEW				HUEY LEWIS AND THE NEWS COAST TO COAST	WALKING ON THIN LINE
39	27	28	7		ROD STEWART WARNER BROS.	SOME GUYS HAVE ALL THE LUCK
40	NEW				HONEY DRIPPERS ATLANTIC	SEA OF LOVE
41	NEW				REO SPEEDWAGON EPIC	I DON'T WANT TO KNOW
42	35	31	7		DENNIS DEYOUNG A&M	DESERT MOON
43	NEW				COREY HART EMI-AMERICA	IT AIN'T ENOUGH
44	17	7	14		LINDSEY BUCKINGHAM ELEKTRA	GO INSANE
45	46		2		CYNDI LAUPER PORTRAIT	ALL THROUGH THE NIGHT
46	NEW				THE FIXX MCA	SUNSHINE IN THE SHADE
47	NEW				FRANKIE GOES TO HOLLYWOOD ISLAND	TWO TRIBES
48	NEW				TIMOTHY B. SMITH ELECTRA	PLAY IT COOL
49	34	16	7		DAVE EDMUNDS COLUMBIA	SOMETHING ABOUT YOU
50	49		2		HONEYMOON SUITE COLUMBIA	BURNIN' IN LOVE



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If you were a magician, you wouldn't have to worry about smoking and your lungs. You could just make your lungs disappear. But no one can really do that. And smoking gradually destroys your lungs. They get darker and become damaged over the years. Your lungs have to work harder and harder until finally, you can't breathe at all. Smoking isn't healthy. Period. Please make any cigarettes in your life disappear. It's a trick that could save your life.

AMERICAN LUNG ASSOCIATION
The Christmas Seal People



Billboard

VIDEO MUSIC CONFERENCE
Nov. 15-17, 1984
Sheraton Premiere Hotel
Universal City, California

Promotions

INSTANT ALBUM COLLECTION
WGEZ (Z-1490) Beloit, Wis.
(top 40)

Contact: Brian Wright
Most stations give away albums on a regular basis. But Z-1490 has packaged the concept in an unusually effectively way, offering a prize listeners covet. In conjunction with local record stores, the station is regularly awarding "instant album collections," including 15 current LPs of the winner's choosing.

The contest, which runs continually, is tied to the 1490 Inflation Fighter Card promotion; 10,000 such cards bearing the station's logo have been distributed in the Stateline area. Each card is consecutively numbered, and listeners holding one are invited to call in and register the number on their card to be eligible for specific prizes. Numbers are called at specified times, with the card holder given 20 minutes to respond in order to claim the prize.

Q-107's GONNA MAKE ME A STAR
WRQX (Q-107) Washington, D.C.
(top 40)

Contact: Vivienne Vaughan
Tying in with Columbia Pictures, Q-107 hosted Washington's biggest casting call earlier this month. Air personality Gary Murphy was on hand at Champions Bar in Georgetown looking for 2,000 people, ages 18 or older, to be used in a street scene to be shot in Georgetown later this month.

The scene is part of the movie "St. Elmo's Fire," which features Q-107's Scott Woodside in a principal role and centers on the lives of seven Georgetown Univ. graduates in their first year in the "real world."

Promotions such as these have unlimited potential, usually cost little or nothing, and can be stretched out over several months or longer. It's likely Q-107 will host the screening of the movie, giving the "extras" and their friends a shot at seeing themselves on the silver screen.

MORE Q-107 MOVIE MADNESS
WRQX (Q-107) Washington, D.C.
(top 40)

Contact: Marty Wall
In addition to the above promotion, Q-107 goes to Hollywood with a giveaway package that will send a pair of listeners to Los Angeles, including air fare, hotel accommodations at the Hyatt on Sunset Strip,

tours of the various studios and "plenty of party cash."

Using the "call in and win" method, listeners qualified throughout the day, instantly winning a pair of movie passes and a chance at the grand prize drawing, which was held on Elliott & Woodside's morning drive show, Oct. 6.

GARAGE SALE
CJCL Toronto (nostalgia)

Contact: Jean-Marie Heimrath
More and more folks are spending their weekends holding or looking for garage sales. Dedicated followers of such events are willing to hunt through hours of trash for that one treasure of thrift. At least that's the story in Toronto—especially during the warmer weather.

Last year, CJCL came up with a public service campaign which was an instant hit with such bargain hunters. A special phone line was equipped with an automatic answering device. Listeners were asked to describe their upcoming sale and location. Those responding were sent the "CJCL Garage Sale Kit," which included posters of various sizes (printed with CJCL's logo, of course) and an information sheet with helpful hints.

Each Saturday morning during the "season," air personality Tom Fulton would announce all the upcoming sales in the 9 to 10 a.m. hour. The feature was promoted heavily during the week.

POCKET GUIDES
KBCO Boulder (AOR)

Contact: David Rahn
One of the Denver area's more popular promotions is the annual KBCO Pocket Guide. The wallet-sized foldout, printed on heavy, high-quality paper, includes a plethora of information of interest to KBCO's target audience, including the phone numbers of all the entertainment outlets, ticket locations, emergency contacts, and referrals and information.

Everything from the Fiske Planetarium to the Arson Hotline to a listing of zip codes can be found in the small but attractive pamphlet, which not only bears KBCO's call letters prominently on the front, but also has room to hype the locations for KBCO shirts and apparel as well as station phone numbers.

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FOR WEEK ENDING OCTOBER 27, 1984

Featured Programming

ABC ROCK RADIO NETWORKS and PolyGram Records have joined forces to welcome the newly reunited Deep Purple back to the music scene. On Friday (26), ABC will make a live, international broadcast of the group's press conference in New York. To be aired in 21 countries, the show will feature the group debuting one track from its forthcoming Mercury/PolyGram album "Perfect Strangers." Deep Purple's returning lineup consists of vocalist Ian Gillan, guitarist Ritchie Blackmore, bassist Roger Glover, keyboardist Jon Lord and drummer Ian Paice.

IT APPEARS Merle Haggard has lost none of his charm, as **The United Stations** announces that it is nearing the 150 mark on stations that will carry its special on the country star during the last week-end of this month. The three-hour program is part of The United Stations' "Country Six Pack" series of specials.

WESTWOOD ONE is gearing up to do a live broadcast of the last gig on Elton John's current "Breaking Hearts" tour. The 2 1/2-hour show airs Nov. 4 and will begin with a brief interview with the singer/keyboardist.

Further down the line, Westwood One has inked a deal with former Who leader Pete Townsend to host its tribute to Elvis Presley. Entitled "Elvis: A Golden Celebration," the three-hour special airs Nov. 17. The show will trace the rock'n'roll hero's history, including rare interviews, performances and early Sun Records projects.

C.R.N. INC., the parent company of **Creative Radio Network** in Woodland Hills, Calif., has formed a new consulting and radio resource company, **Communications ResourceNet**. The company's president and chief executive officer **Tom Shovan** says the new division will offer market positioning, packaging, promotion, research, focus groups and several other services. Communications ResourceNet will operate out of C.R.N.'s new offices at 22210 Victory Blvd., Suite D 201, Woodland Hills, Calif. 91367; (818) 888-2866.

KRIS STEVENS ENTERPRISES INC. of Sherman Oaks, Calif., is again offering its "12 Hours Of Christmas" program. The 12-album package houses 120 minutes of commercial time for local sponsors and is available now through the end of the holiday season. The show features comedy, nostalgia and tales of Christmas celebrations around the world, with music geared toward mass appeal.

Jim Cameron moves up to host of **Narwood Productions'** twice-daily "Minding Your Business" show. Cameron had served as writer and producer of the 2 1/2-minute show since its debut two years ago.

Republic Radio, a Katz subsidiary in New York, adds four stations to its representation duties. They are WYNG Evansville, Ind., KYKY St. Louis, WGAC Augusta, Ga., and WYSR/WTIP Charleston, Va.

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.

Oct. 19-25, **Motorhead**, Metalshop, MJI Broadcasting, one hour.

Oct. 22, **Roger Hodgson of Supertramp**, Rockline, Global Satellite Network, 90 minutes.

Oct. 22, **Spandau Ballet**, Guest DJ, P.F.M., one hour.

Oct. 22, **General Public**, exclusive U2 cut, **Big Country** premier cut, **Rock Over London**, Radio International, one hour.

Oct. 22-26, **David Gilmour, Roger Waters**, **The Inside Track**, DIR Broadcasting Network, 90 minutes.

Oct. 22-28, **Scorpions**, **Innervision**, Inner-View Network, one hour.

Oct. 22-28, **The Best Of Gilley's** part two, **Live From Gilley's**, Westwood One, one hour.

Oct. 22-28, **Kashif**, Special Edition, Westwood One, one hour.

Oct. 22-28, **John Cougar Mellencamp**, **Off The Record Special**, Westwood One, one hour.

Oct. 22-28, **Y&T, Saxon**, In Concert, Westwood One, 90 minutes.

Oct. 22-28, **America**, **Star Trak Profile**, Westwood One, one hour.

Oct. 22-28, **Country Music Month Special**, part four, **Country Close-up**, Narwood Productions, one hour.

Oct. 22-28, **Nancy Wilson**, **The Music Makers**, Narwood Productions, one hour.

Oct. 26-28, **Ozzy Osbourne**, **Captured Live!**, RKO Radioshows/P.G. Productions, one hour.

Oct. 26-28, **Grass Roots**, **Rare & Scratchy Rock'n'Roll**, Program Services Group, three hours.

Oct. 26-28, **U2, Lindsey Buckingham**, **Rock Album Countdown**, Westwood One, two hours.

Oct. 26-28, **Reunions**, **Rock Chronicles**, Westwood One, one hour.

Oct. 26-28, **George Strait**, **Solid Gold Country**, United Stations, three hours.

Oct. 26-28, **B.J. Thomas**, **Weekly Country Music Countdown**, United Stations, three hours.

Oct. 26-28, **Gladys Knight & the Pips**, **Dick Clark's Rock, Roll & Remember**, United Stations, four hours.

Oct. 26-28, **Jeffrey Osborne**, **Joyce Kennedy**, **Rick Dees' Weekly Top 40**, United Stations, four hours.

Oct. 26-28, **Robert Goulet**, **The Great Sounds**, United Stations, four hours.

Oct. 26-28, **Night Ranger**, **Modern English**, **Blasters**, **Star Talk**, IRAP Productions, 90 minutes.

Oct. 26-28, **The Merle Haggard Story**, **Country Music Month Special**, United Stations, three hours.

Oct. 26-28, **Ralph MacDonald**, **Leon Haywood**, **The Countdown**, Westwood One, two hours.

Oct. 26-28, **Top 30 USA Halloween Special** hosted by M.G. Kelly, RadioRadio, CBS, three hours.

Oct. 26-28, **Top 40 Satellite Survey** hosted by Dan Ingram, RadioRadio, CBS, three hours.

Oct. 26-Nov. 1, **George Lynch of Dokken**, Metalshop, MJI Broadcasting, one hour.

Oct. 27, **Earl Thomas Conley**, **the Judds**, **Silver Eagle**, ABC Entertainment Network, 90 minutes.

Oct. 27-28, **Kool & the Gang**, **Hot Rocks**, United Stations, one hour.

Oct. 27-28, **Jay & the Americans**,

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.

	76 REPORTERS	NEW AODS	TOTAL ON
JERMAINE JACKSON OO WHAT YOU OO	17	17	
THE HONEYDRIPPERS SEA OF LOVE	15	32	
CINDI LAUPER ALL THROUGH THE NIGHT	15	43	
PAUL MCCARTNEY NO MORE LONELY NIGHTS	8	59	
STEVEN STILLS CAN'T LET GO	7	21	

WSKY	Asheville, NC
WRMM	Atlanta, GA
WSB-AM	Atlanta, GA
KEYI	Austin, TX
WBAL	Baltimore, MD
WBFB	Baltimore, MD
WAFB	Baton Rouge, LA
WLTT	Washington, D.C.
WJBC	Bloomington, IL
KBOI	Boise, ID
WBEN	Buffalo, NY
WGR	Buffalo, NY
KTWO	Casper, WY
WVAF	Charleston, WV
WBT	Charlotte, NC
WYEN	Chicago, IL
WKRC	Cincinnati, OH
WLLT	Washington, D.C.
WZZP	Cleveland, OH
WMJI	Cleveland, OH
WTYN	Columbus, OH
KMGC	Dallas, TX
WLAD	Danbury, CT
WHIO	Dayton, OH
KHOW	Denver, CO
KRNT	Des Moines, IA
WOMC	Detroit, MI
WRIE	Erie, PA
WEIM	Fitchburg, MA
WWDE	Norfolk, VA
WTIC-AM	Hartford, CT
WENS	Indianapolis, IN
WSLI	Jackson, MS
WIVY	Jacksonville, FL
KMJJ	Las Vegas, NV
KOST	Los Angeles, CA
WRKA	Louisville, KY
WHAS	Louisville, KY
WMAZ	Macon, GA
WIBA	Madison, WI
WRVR	Memphis, TN
WAIA	Miami, FL
WTMJ	Milwaukee, WI
WISN	Milwaukee, WI
WCCO	Minneapolis, MN
WLTE	Minneapolis, MN
KWAV	Monterey, CA
WHHY	Montgomery, AL
WLAC-FM	Nashville, TN
WCTC	New Brunswick, NJ
WPIX	New York, NY
KLTE	Oklahoma City, OK
KOIL	Omaha, NE
KOY	Phoenix, AZ
KKLT	Phoenix, AZ
WWSW	Pittsburgh, PA
KEX	Portland, OR
KGW	Portland, OR
WPRO-AM	Providence, RI
WPTF	Raleigh, NC
WRVA	Richmond, IN
WHAM	Rochester, NY
KQSW	Rock Springs, WY
WISW	Saginaw, MI
KSL	Salt Lake City, UT
KFMB-FM	San Diego, CA
KFMB-AM	San Diego, CA
WGY	Schenectady, NY
KIXI	Seattle, WA
WCLR	Chicago, IL
KKPL	Spokane, WA
KSO	St. Louis, MO
KKJO	St. Joseph, MO
WIQI	Tampa, FL
WWWM	Toledo, OH
KRAV	Tulsa, OK;

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HOT ADULT CONTEMPORARY

				Compiled from national radio airplay reports.		
	THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	11		I JUST CALLED TO SAY I LOVE YOU MOTOWN 1745	Weeks at No. One: 3 ◆ STEVIE WONDER
2	2	4	7		WHAT ABOUT ME? ◆ KENNY ROGERS WITH KIM CARNES AND JAMES INGRAM	RCA 13899
3	3	3	12		HARD HABIT TO BREAK ◆ CHICAGO	FULL MOON/WARNER BROS. 7-29214
4	7	14	4		PENNY LOVER ◆ LIONEL RICHIE	MOTOWN 1762
5	5	7	7		LEFT IN THE DARK ◆ BARBRA STREISAND	COLUMBIA 38-04605
6	6	6	10		IN THE NAME OF LOVE ROB MCDONALD & BILL WITHERS	POLYDOR 881221-7/POLYGRAM
7	10	15	7		DESERT MOON ◆ DENNIS DEYOUNG	A&M 2666
8	8	11	8		SHINE SHINE ◆ BARRY GIBB	MCA 52443
9	9	12	8		ON THE WINGS OF A NIGHTINGALE ◆ THE EVERLY BROTHERS	MERCURY 880213-7/POLYGRAM
10	4	2	13		DRIVE ◆ THE CARS	ELEKTRA 7-69706
11	12	19	8		CARIBBEAN QUEEN ◆ BILLY OCEAN	JIVE/ARISTA 1-9199
12	15	16	8		NOBODY LOVES ME LIKE YOU DO ANNE MURRAY & DAVE LOGGINS	CAPITOL 540
13	14	18	6		WHO WEARS THESE SHOES? ELTON JOHN	GEFFEN 7-29189/WARNER BROS.
14	20	27	4		WAKE ME UP BEFORE YOU GO-GO ◆ WHAM	COLUMBIA 38-04552
15	25	33	3		NO MORE LONELY NIGHTS ◆ PAUL MCCARTNEY	COLUMBIA 38-04581
16	21	25	4		OUT OF TOUCH ◆ DARYL HALL & JOHN OATES	RCA 13916
17	11	8	12		MISSING YOU JOHN WAITE	EMI-AMERICA 8212
18	18	22	6		SPECIAL GIRL AMERICA	CAPITOL 5398
19	19	21	8		LUCKY STAR ◆ MADONNA	SIRE 7-29177/WARNER BROS.
20	22	26	5		REAL LIFE SERGIO MENDEZ	A&M 2672
21	16	5	13		TURN AROUND NEIL DIAMOND	COLUMBIA 38-04541
22	28	31	4		MOONLIGHT LADY JULIO IGLESIAS	COLUMBIA 38-04645
23	17	9	14		IF THIS IS IT HUEY LEWIS & THE NEWS	CHRYSALIS 4-42803
24	32	37	3		ALL THROUGH THE NIGHT CINDI LAUPER	PORTRAIT 37-04639/EPIC
25	13	13	11		THE LUCKY ONE ◆ LAURA BRANIGAN	ATLANTIC 7-89636
26	30	-	2		AFTER ALL ◆ AL JARREAU	WARNER BROS. 7-29262
27	29	30	9		I'M SO EXCITED ◆ POINTER SISTERS	PLANET 13857/RCA
28	24	17	17		LEAVE A TENDER MOMENT ALONE BILLY JOEL	COLUMBIA 38-04514
29	23	10	13		YOU WERE MADE FOR ME IRENE CARA	GEFFEN/NETWORK 7-29257/WARNER BROS.
30	39	-	2		SEA OF LOVE ◆ THE HONEYDRIPPERS	ESPERANZA 7-99701/ATCO
31	26	20	19		STUCK ON YOU ◆ LIONEL RICHIE	MOTOWN 1746
32	27	23	10		THERE GOES MY BABY DONNA SUMMER	GEFFEN 7-29291/WARNER BROS.
33	36	-	2		IT AIN'T ENOUGH ◆ COREY HART	EMI-AMERICA 8236
34	33	28	19		WHAT'S LOVE GOT TO DO WITH IT TINA TURNER	CAPITOL 5334
35	38	-	2		LOVE SONGS ARE BACK AGAIN ◆ BAND OF GOLD	RCA 13866
36	NEW				SOME GUYS HAVE ALL THE LUCK ◆ ROD STEWART	WARNER BROS. 7-29215
37	NEW				SLEEP WITH METONIGHT NEIL DIAMOND	COLUMBIA 38-04646
38	NEW				CAN'T LET GO ◆ STEVEN STILLS/MICHAEL FINNEGAN	ATLANTIC 7-89611
39	NEW				SWEET MAGNOLIA AND THE TRAVELING SALESMAN DAN FOGELBERG	FULL MOON/EPIC 34-04660
40	NEW				DO WHAT YOU DO JERMAINE JACKSON	ARISTA 1-9279

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

SPECIALTY LABELS EYE VIDEO

Stores Use Own Lines To Enhance Product Mix

BY FRED GOODMAN

NEW YORK The tradition of specialty retailers developing their own imprint is still alive and now extending to video.

Whether the music is jazz, blues, r&b or classical, record labels begun by retailers have played an historic role, from New York's Commodore to Chicago's Delmark to California's Rhino. And like their forerunners, today's retailer-owned specialty labels are both a labor of love and a logical extension of a store's product line.

Bill and Debbie Asp have run the Record & Tape Exchange (RTX) in Washington, D.C. since October 1976. Dedicated wholly to new music, the store doesn't even stock titles released on major labels, Debbie says.

"RTX deals strictly with the indies," she says. "The only titles we carry that the majors have anything to do with are on labels with Enigma and IRS. Our whole thing is to get new music out."

The couple also began booking shows and recording young local acts on their own Wasp imprint in 1977. "It was all fresh and exciting then," Debbie says, adding, "I guess the new music is dying, although we're still trying to find new bands."

Wasp's first release was by Richmond, Va.-based the Beaks. Since then, the label has offered a plethora of regional artists, including Insect Surfers, True Facts, the Insaniacs, Young Caucasians, the Strand and Pop Maru. More recently, the label has been moved out of the shop, and has become part of another Asp operation, Endless Weekend. A promotion company geared towards national college promotions,

Endless Weekend is transforming Wasp into a vehicle for exposing new bands to college radio rather than to retail.

"Bill is trying to push young bands into the market," notes Asp. "I guess that's our aim at this point. We're a real low-key operation. I don't know how we've stayed in business."

In New York, J. D. Martignon has taken a more aggressive approach with his Midnight Records. The label debuted in 1983 with an album by the Zantees, a year after Martignon opened his same-named rock and r&b collectors' shop on Manhattan's 23rd St.

Begun as a one-man mail order house in 1979, Martignon met one of his future acts, psychedelic revivalists Plan 9, at a collectors' convention. "They were just collectors then," he notes, adding that Midnight released their album last month.

Although Midnight has focused on recording garage bands like the Outta Place, Fuzztones and Cheeps-kates, the label will have its first r&b release soon with a live Screamin' Jay Hawkins album. Also coming is a Christmas compilation album featuring many of the label's artists.

"We have a lot of things planned," says Martignon. "We're growing rapidly and I expect to have 10 or 12 albums by the end of the year." The label is available through such distributors as Jem, Important and Greenworld.

Although its youth precludes having the tradition of retailer imprints, the video business gives every indication of following a path similar to the record industry's, despite the comparably high costs of producing original fare.

Manhattan's two New Video stores in Greenwich are full-line outlets. But because they offer an extensive selection of foreign and classic films as well, they have attracted a large number of customers interested in more esoteric fare.

"We've been in retail for three years now," says co-owner Michael Pollack. "A lot of our clients are filmmakers and video artists who have always offered a lot of their work to us. We felt the time was right to accept their offers."

The result is The Independent Film & Video Series, the shop's own videocassette label. The Series currently includes 37 works by 32 different filmmakers and video artists, including Emile De Antonio and Les Blank.

"We didn't have the means to go beyond our own geographic region," says Pollack of the Series' emphasis on New York filmmakers. "We would like to in the future, and have already spoken to some people in Germany about a 1983 Allen Ginsberg performance film."

While Pollack says his shops do 85% of their business in commercial fare, he adds that it is most important to develop titles from outside the mainstream.

"We didn't want to be beholden to the studios, and our customers are looking for things like this," he says. "I know that for the most part stores don't have a call for this kind of product, but by making it available, we will bring in people who have been resisting buying videocassette recorders because they feel there is nothing for them to watch."

Although he is the only outlet carrying the Series, Pollack says he would like to offer his line nationally, and hopes to have 100 titles within a year.



Attack Of The 14-Foot Woman (In Red). Tower's Sunset Blvd. store is the site for an elaborate display supporting Motown's "The Woman In Red" soundtrack. Pictured below it from left are Craig Coleman of Tony Joni Displays, Motown's senior vice president Miller London and Western regional manager Hank Wylie, display designer Joni Rivas, Tower operations manager Dennis Leffer and display designer Tony Rivas.

Counter Intelligence

NOTHING'S LOST IN AUSTIN: A diverse market requires a full-line promotion. Aside from enjoying a reputation as a good town for music, Austin is also the home of the Univ. of Texas, a great one-two combination for local retailers.

"Austin is very diversified," says Susan Riojas, assistant manager of the Sound Warehouse on Austin's Burnet Rd. "I'm originally from San Antonio, where there's more interest in metal. This town is so well rounded musically that just about anything will sell."

A "huge" store with approximately 60 employees including the video department, the outlet has been matching its clients' diverse tastes with a promotion that covers all configurations of the Cars' "Heartbeat City," including video.

Part of a chain-wide promotion with WEA, Riojas says it's the only promotion she can recall in the chain's history to cover so many configurations. During the sale, the album and cassette are being offered at \$5.99, the Compact Disc at \$10.99, and the Beta and VHS videocassettes at \$22. The band's singles are also included.

Riojas adds that the LP and cassette are "doing real well," and that while the CDs sold out quickly, she's had trouble getting them back in stock.

"That's a major source of frustration," she says of CD stocking. "We carry more CDs than anyone I know in this area. We have regulars that come in here looking for new CDs all the time, and it feels like we're always out of something that's hot or new."

Riojas also says that not having a simultaneous release date for CDs, LP's and cassettes is hindering the new configuration. "It's much more exciting for a customer to be able to get something when it's brand new. It just isn't the same when the album has already been around awhile."

CD BLUES IN OHIO, TOO: Only here it's a result of not having in-store support in the form of promotional recordings.

Bill Rees of Camelot says that the lack of Compact Disc samplers is proving a discouragement for large chains like the Canton, Ohio-based outfit. Rees says the chain now has CD players in all its stores—including 100 Sony units made available in a Compact Disc Group promotion—but not enough to play on them.

"Outside of a few samplers from Telarc, we just aren't finding much," says Rees. And at the present price point, he adds, popping them open for in-store play just isn't practical: "We're just not inclined to take a scissors and bust into packaging like CDs."

"We're not asking for the moon," he adds. "The whole idea of CD is tremendous fidelity. And samplers could expose a multitude of artists and types of music." And Rees points out that a well-balanced sampler would most likely cover more types of music than would programming left to the discretion of employees.

CLUB TRICKLE-DOWN: Before leaving Camelot, we'd like to pass on a newly quantified factor, the Christmas Club effect. For those unfamiliar with Christmas Clubs, they are savings programs that banks offer on an annual basis, paying out—you guessed it—just as the holiday season is about to begin.

Pat Tidwell, a buyer for Camelot, tells us that some of the chain's stores can just about pinpoint the day the banks in their area pays out on their clubs. "We can usually tell when the checks start hitting," she says. "It used to be that they were paid out at the end of November, but now it's usually the beginning of the month."

Edited by FRED GOODMAN

Another Sign of Resurgence

Illustrator Brings Pizazz to Board Ads

BY EARL PAIGE

LOS ANGELES Still another indication that home entertainment stores are on the upswing again is the use of more sophisticated outdoor boards and the increasing willingness of labels to offer support. At least this appears to be the case here, says one of the busiest outdoor illustrators in town.

According to Tony Rivas of Tony/Joni, new trends are larger boards like the 14-foot-high "The Woman In Red" at Tower Records on Sunset, more 3D and lots of neon. It's all part of what makes Los Angeles atypical, as labels and artist managers vie to have stores here look good.

"The companies want to feel proud about the business again," says Rivas, whose survival following the industry slump in 1979 found him relying on the pet store business. Some of Rivas' contemporaries in the outdoor illustration game were not as fortunate.

As luck would have it, Rivas had one pet store when the recording industry slump worsened. He added more, and now he says he has too many. He wants to unload one near Thousand Oaks that's a bit off his track in running from one branch of

Tower, Warehouse or Music Plus to another.

Noting further serendipity, Rivas says that at any given time he can put 12 to 13 people at work on a record company project, calling in pet store staff if need be. He has a core of six or seven people working constantly at Tony/Joni.

That projects call for "overnight miracles" is all part of the industry turnaround. Increasingly, Rivas is being called on for label events, such as MCA's recent distribution meeting. "We had to do 20 boards in three days," he notes.

Until he entered the frantic recording industry nearly seven years ago, Rivas had been with Foster & Kleiser; prior to that, he was an animator with Hanna-Barbera. He married his wife Joni at about the same time he got started with the record companies and credits her as being "the brains of the business."

Rivas can't really describe himself as an illustrator, though everything he does is first illustrated and later photographed. "We use glass, electrical parts, styrofoam, everything," says the combination carpenter, artist and, considering the egos in the business, psychologist.

Most of the trends Rivas sees coming into outside store signing

are embodied in the new sign at Tower. The three-foot-square label logo neon in the corner is already spoken for by two labels, Rivas claims. The figure of "The Woman In Red" extends up into the letters of the store's logo, lending the added dimension. The sign is 20 feet long and 10 feet high, obscuring a large portion of window space that, significantly, Tower does not utilize.

"There's going to be much more 3D, papier mache, masonite, something to give boards a dimension, make them pop," says Rivas. He adds that Motown artist Vanity has called him three times since the board at Tower went up.

Noting the high degree of innovation in store signing, Rivas says, "You have to give the record companies a lot of credit" in terms of increased quality of art and more imaginative concepts.

Offering what he contends is their most frequent failing, Rivas says shopkeepers often neglect to consider the whole environment. "Many [store logos] are just too small," says Rivas. "You need good street visibility."

Store Targets Aerobics Instructors New Record Market Seen Shaping Up

BY EARL PAIGE

LOS ANGELES A former physical fitness instructor has teamed with a former disco promotion chief to target what they feel is a new market for all types of pop music: aerobics/teachers.

Already consulting 40 health clubs nationally, Aerobic Service here has set up Ron's Records in San Francisco as the pilot store for a potential network around the country catering to an emerging new type of "DJ."

Noting that some health clubs handle as many as 11,000 members weekly, Ken Alan and Randy Sills see a market extending well beyond the exercise teachers to the pupils themselves. But, Aerobic Service's two principals say, they have encountered at least two impediments in nearly a year of operation.

One is that aerobics instructors go for all types of music, well beyond the confines of the 12-inch dance single or exercise oriented anthologies. "To say you can't dance to it doesn't mean anything to aerobics teachers," says Sills. "In fact,

labels have a big market for slower tunes to allow teachers a change of pace during an hour class."

The other, deemed by the pair a more significant impediment, is that labels have cut back severely on their service to traditional dance music pools. They don't want to hear about a new kind of pool they have never heard anything about," says Sills, a former national disco promotion head at Ariola Records.

In order to get product and service, Aerobic Service is working closely with Resource, a music pool here headed by T.Q. (Tarquin Featherstonshaw).

Both Sills and Alan, a former instructor with Body By Gilda as well as a DJ at such clubs as Studio One and Revolver, note confusing parallels between dance music and aerobic music, not the least of which are their own backgrounds.

A monthly tip sheet going to 40 clubs from the Sports Connection in Beverly Hills to spas in such small markets as Sylvania, Ohio and Huntsville, Tex. identifies product as to beats per minute, a definite throwback to disco DJs.

However, categorization of product immediately marks a contrast. Listed are songs for "Warm-Up," "Standing Calisthenics," "Aerobics," "Floor Work" and "Cool Down"—the buzz words of exercise instructors.

As an example of the spread in repertoire that Alan says even extends to country product in some health spas in Texas and the Southeast, the Aerobic Service tip sheet's top 10 includes current hits by such acts as the Pointer Sisters, Prince, the Jacksons, Lou Reed, Katie Kissoon, Stevie Wonder, Diana Ross, Daryl Hall & John Oates, Tina Turner and the Fixx. The tip sheet's longest list is for aerobics, with 16 titles ranging from South African pop song "Fever" by Juluka to "Half A Boy, Half A Man" by Nick Lowe, a Tex-Mex-flavored rocker which Alan categorizes as country.



Seasonal Savings. TDK Electronics has launched a \$3 dollar rebate program for consumers purchasing three types of the company's various video tape grades: the standard, high standard or extra high standard. The program runs through December.

FOR WEEK ENDING OCTOBER 27, 1984

Billboard

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TOP VIDEO GAMES

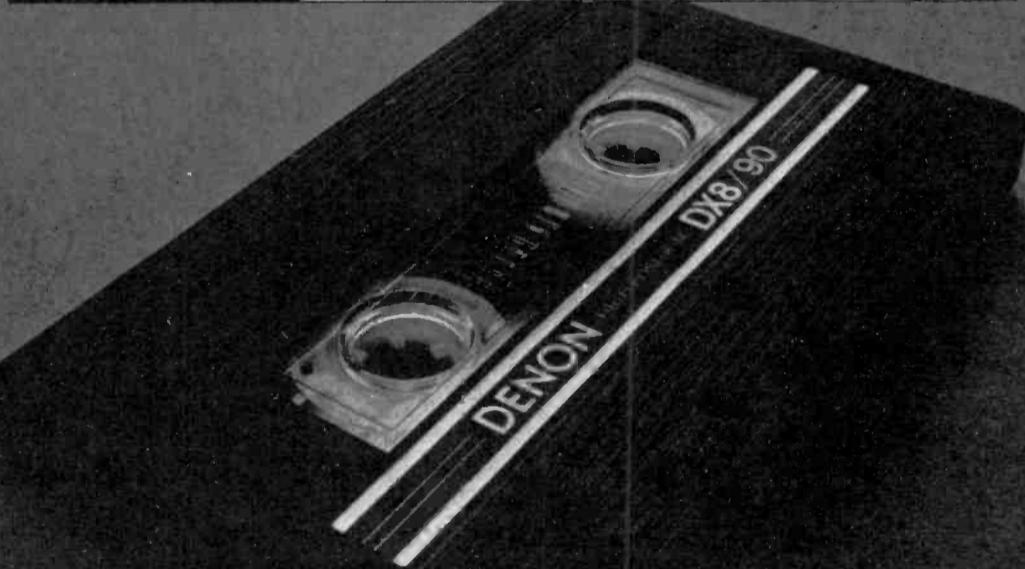
RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE MANUFACTURER, CATALOG NUMBER	Compiled from national retail store sales reports.			
					Atari 2600	Atari 5200	Coleco Vision	Intellivision
1	1	29		Pitfall II Activision AX 035				
2	3	61		Q-bert Parker Brothers 5360	•	•	•	•
3	2	109		Frogger Parker Brothers 5300	•		•	•
4	4	8		Tarzan Coleco 2632				•
5	6	8		Star Trek Coleco 2680				•
6	5	61		Pole Position Atari CX 2694	•	•		
7	7	59		Decathlon Activision AZ 030	•			
8	9	49		Popeye Parker Brothers 5370	•	•	•	•
9	8	81		Centipede Atari CX 2676	•	•	•	
10	10	21		War Games Coleco 2637				•
11	12	7		War Room Odyssey 2153 CL	•			
12	18	43		Space Shuttle Activision AX 033	•			
13	16	8		Real Sports Baseball Atari CX 5209		•		
14	19	39		Congo Bongo Sega 006 01	•	•		
15	11	7		Qix Atari CX 5212		•		
16	22	67		Burger Time Intellivision 4549	•			•
17	13	9		Bump 'N' Jump Coleco 2440				•
18	17	13		Star Wars Parker Brothers	•	•	•	
19	RE-ENTRY			Pitfall Activision AX 018	•	•	•	
20	NEW ▶			Ka-Boom Activision AG 010	•	•		
21	14	8		Rock And Rope Coleco 2668				•
22	20	33		Mario Brothers Atari CX 2697	•			
23	RE-ENTRY			Jungle Hunt Atari CX 2688	•	•	•	
24	21	91		River Raid Activision AX 018	•		•	•
25	23	18		Hero Activision AZ-038	•	•	•	

• Denotes hardware configuration for which software is available.

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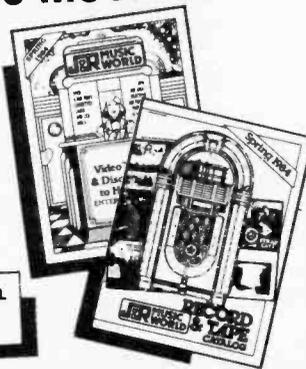
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NOW PLAYING

by Faye Zuckerman

A weekly column focusing on hardware and software developments in the home computer industry.

HOW TODAY'S computer industry "champions" cope with the rapidly changing home and business computer marketplace will take center stage during the keynote address at the upcoming **Computer Dealer Expo (Comdex)**, Nov. 14-18 in Las Vegas.

Scheduled to deliver the address is **John Sculley**, president of **Apple Computer**. Beyond examining the fast-paced computer industry, Sculley will discuss new opportunities for it. Spotlighted in his speech will be information about new technologies, shifts in sales and distribution and support systems for retailers.

In April, 1983, Sculley joined Apple Computer as president after nearly five years with Pepsi-Cola. Before joining PepsiCo, where Sculley is said to have developed most of his marketing prowess, he

worked for **Cesar's Palace** hotels.

Some 1,400 computer-related exhibitors will be in attendance, with total crowds expected to exceed 90,000, according to a spokesman for Comdex. The show will also



Comdex will examine today's rapidly changing marketplace

worked for **Inter Public Group Co.** and **Donald Deskey & Associates**.

The sixth annual Comdex Fall is said to be world's largest computer industry trade show. Not only does it encompass the main convention center in Las Vegas; it also sprawls throughout the Las Vegas Hilton, Riviera, MGM Grand and

feature 43 sessions on marketing and selling computer products.

ATARI'S LOSS: "Dig Dug," "Pac-Man" and "Pole Position," among others, are video games and computer software titles associated with Atari. But Atari's li-

(Continued on page 24)

Computer Software Chart

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New Releases

ALBUMS

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POPULAR ARTISTS

- BRUCE, ED**
Tell 'Em I've Gone Crazy
LP MCA MCA 5511/\$8.98
CA MCAC 5511/\$8.98
- JETT, JOAN**
Glorious Results Of A Misspent Youth
LP MCA MCA 5476/\$8.98
CA MCAC 5476/\$8.98
- SAINT**
LP Sound Image SI 25884/\$8.98
CA SIC 25884/\$8.98
- SAXON, SUZY, & THE ANGLOS**
Guilt by Association
LP Brat MDP 884/\$6.98
CA C884/\$6.98
- STONE FURY**
Burns Like A Star
LP MCA MCA 5522/\$8.98
CA MCAC 5522/\$8.98

BLACK

- DAZZ BAND**
Juke Box
LP Motown 6117ML (MCA)/\$8.98
CA 6117MC/\$8.98
- FORCE M.D.'S**
Love Letters
LP Tommy Boy TBLP 1003/\$8.98
CA TBCA/\$8.98
- NEW EDITION**
LP MCA MCA 5515/\$8.98
CA MCAC 5515/\$8.98

COUNTRY

- MANDRELL, BARBARA**
Christmas At Our House
LP MCA MCA 5519/\$8.98
CA MCAC 5519/\$8.98
- STRAIT, GEORGE**
Does Fort Worth Ever Cross Your Mind
LP MCA MCA 5518/\$8.98
CA MCAC 5518/\$8.98

COMPACT DISC

- COMMODORES**
All The Great Love Songs
CD Motown 6107MD (MCA)/no list
- FOUR TOPS**
Compact Command Performance
CD Motown 6106MD (MCA)/no list
- GREEN, AL**
Compact Command Performance
CD Motown 6111MD (MCA)/no list
- JAMES, RICK**
Reflections
CD Gordy/Motown 6095 (MCA)/no list
- KNIGHT, GLADYS & THE PIPS**
Compact Command Performance
CD Motown 6109MD (MCA)/no list
- ROSS, DIANA**
All The Great Love Songs
CD Motown 6105MD (MCA)/no list
- VARIOUS ARTISTS**
Motown Grammy R&B Performances Of The 1960's And 1970's
CD Motown 6110MD (MCA)/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 New Releases, 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.

- FILMS**
- AN ORPHAN BOY OF VIENNA**
The Vienna Choirs Boys
♠♥ Video Yesteryear 264/\$49.95
- BORIS GODONOV**
♠♥ Video Arts International VAI OP3/\$69.95
- DANGER LIGHTS**
Louis Wolheim, Robert Armstrong, Jean Arthur
♠♥ Video Yesteryear 60/\$49.95

DER ROSENKAVALIER
♠♥ Video Arts International VAI OP2/\$89.95

THE DEVIL'S WEDDING NIGHT
♠♥ VCI Home Video 6197/\$49.95

DIVORCE HEARING
♠♥ Video Yesteryear 309/\$29.95

ECLECTIC BASS STYLES SERIES
♠♥ pH9 Publications/\$49.95

FRIENDS AND LOVERS
♠♥ Video Yesteryear 242/\$39.95

GHOSTS THAT STILL WALK
♠♥ VCI Home Video 1044/\$49.95

JUST WILLIAM'S LUCK
William Graham
♠♥ Video Yesteryear 257/\$49.95

KINGDOM OF THE SPIDERS
♠♥ VCI Home Video 10354/\$29.95

LUCIA DI LAMMERMOOR
♠♥ Video Arts International VAI OP1/\$69.95

THE MEDIUM
♠♥ Video Arts International VAI OP4/\$59.95

MERE JEEVAN SAATHI
♠♥ Video Yesteryear 218/\$49.95

NEVER CRY WOLF
Charles Martin; Smith, Brian Dennehy
♠♥ Walt Disney Home Video 182/\$79.95
♠ 182/\$39.95

NIGHT CREATURE
♠♥ VCI Home Video 6210/\$49.95

NIGHT OF THE LIVING DEAD
♠♥ VCI Home Video 2088/\$19.95

PAGLIACCI
Richard Tauber, Steffi Duna, Diana Napier
♠♥ Video Yesteryear 259/\$49.95

POGO FOR PRESIDENT—I GO POGO
♠♥ Walt Disney Home Video 890/\$49.95

RUBY
♠♥ VCI Home Video 7002/\$49.95

SCREAMS OF WINTER NIGHT
♠♥ VCI Home Video 7003/\$49.95

SUPERCHARGER
♠♥ Video Yesteryear 198/\$39.95

TERMINAL ISLAND
♠♥ VCI Home Video 6319/\$29.95

TOOLBOX MURDERS
♠♥ VCI Home Video 10154/\$29.95

TWILIGHT PEOPLE
♠♥ VCI Home Video 6019/\$59.95

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EZS 7512	YOU DON'T KNOW, Serious Intention <i>Great New Club Record</i>
EZS 7511	EMOTIONS CAN BE SERIOUS, Hassan & 7-11 <i>Breakin' all over the North East</i>
EZS 7510	PICKIN' UP PROMISES, Jocelyn Brown <i>9000 Sold In New York Already!</i>
EZS 7509	VOTE FOR ME, Uncle Sham <i>West Coast Action</i>

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Harmony House In Austin Debut

LOS ANGELES Harmony House, the 16-store Detroit chain founded by Carl Thom more than 30 years ago, popped up recently in Austin, Tex. The proprietor is Carl's 30-year-old son, Bill.

The younger Thom points out that the Austin store is associated with the Detroit chain in name only. "We are totally independent," he says.

Bill is buying direct, with his current inventory representing 10,000 different LP titles, 8,000 cassette titles and more than 3,000 single titles. Bill oversees buying by two Harmony House veterans: Rob Coble, albums and CDs, and Mary Duff, singles.

Bill Thom, who was director of Harmony House retail operations for the past 10 years, is specializing the top 50 pop albums and the top 10-15 country albums from Billboard weekly at \$6.99. JOHN SIPPEL



He Loves My Bar. RCA recording artist Ronnie Milsap performs at the recent Record Bar convention in Hilton Head, S.C.

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FOR WEEK ENDING OCTOBER 27, 1984

Billboard TOP COMPUTER SOFTWARE

NOW PLAYING

(Continued from page 22)

censing arrangements with Japan's Namco for those titles state that if Atari is sold, the new owners no longer have the marketing rights.

Hence, Atari's claim on the Namco titles reverted back to the Japanese electronics firm, which in turn passed the rights on to the home computer software firm DataSoft.

DataSoft is not revealing how much it paid for the games. But according to Pat Ketchum, president of the Gillette-owned firm, "It was way under \$1 million."

By the holiday selling season, DataSoft will be marketing Commodore 64 versions of the games, with Atari and Apple versions likely to be ready for launch early next year.

Already, Ketchum contends, pre-orders for the Namco games are nearly 10,000, a healthy number given the state of today's computer software market. "We chose to come out with the Commodore 64 version first because that machine is the most popular," he says. "I think this Christmas will be another Commodore 64 year."

SPECIALTY STORES SPREAD: About 46% of home computer owners will make additional purchases at computer specialty stores in the next 12 months, a 25% increase over the last 12 months, according to a study by Software Access, based in Mountain View, Calif.

After surveying 4,300 randomly chosen U.S. households, Software Access discovered that the home computer market is shifting toward higher-end machines. Explains the firm's William L. Coggshall: "If home computer users are starting to frequent computer specialty stores, then they are showing a preference for Apple and IBM products over Atari and Commodore."

"Those [specialty] stores tend to sell higher-priced units than the mass merchandiser channel," Coggshall continues. He predicts that mass merchants will begin to see a drop in computer sales, while specialty stores will witness a surge.

"Mass merchants have been enjoying a 35% share of home computer sales. That should slip to 17%, and specialty stores will see an increase," he adds.

Coggshall also points out that "the most important source of computer information today is word of mouth."

Compiled from national retail store sales reports.

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
ENTERTAINMENT	1	1	41	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•							
	2	2	49	FLIGHT SIMULATOR	Microsoft	Simulation Package				•						
	3	14	55	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•						
	4	7	4	ARCHON II	Electronic Arts	Strategy Arcade Game		•	•							
	5	3	21	SUMMER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•						
	6	12	55	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•									
	7	16	3	ZORK I	Infocom	Fantasy Adventure Strategy Game	•	•	•	•	•		•	•		
	8	6	5	RAID OVER MOSCOW	Access	Strategy Game			•							
	9	10	3	MILLIONAIRE	Bluechip	Stock Market Simulation Game	•		•	•	•	•	•	•	•	
	10	5	42	JULIS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game	•	•	•							
	11	9	6	SKY FOX	Electronic Arts	Fantasy Role-Playing Game	•									
	12	4	11	SARGON III	Hayden	Chess Program	•			•						
	13	13	40	BEACH-HEAD	Access	Strategy Arcade Game		•	•							
	14	18	2	ZAXXON	Synapse	Arcade War Game			•							
	15	8	4	TRANSYLVANIA	Penguin	Adventure Game	•	•	•	•	•					
	16	NEW ▶		SARGON II	Hayden	Chess Program	•	•★	•★				•★			
	17	NEW ▶		MISSIE COMMAND	Atari	Arcade Game		♦								
	18	NEW ▶		SPACE INVADERS (ATARI)	Atari	Arcade Game		♦♦								
	19	17	2	BEYOND CASTLE WOLFENSTEIN	Muse	Arcade War Game	•	•	•							
	20	11	52	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game	•	•								

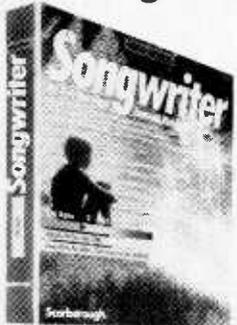
	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
EDUCATION	1	1	56	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	♦♦	♦♦	•	•					
	2	2	37	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•							
	3	3	18	COMPUTER STUDY PROGRAM FOR SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.	•		•	•						
	4	10	3	SAT	CBS	Educational Program designed to help prepare for the SAT exam.	•		•	•					•	
	5	5	12	KOALA PAD TOUCH	Koala Technologies Corp.	Graphic generator for home computers	•	•	•	•						
	6	4	39	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students age 6-12, with game at the end.	•	•	•							
	7	RE-ENTRY		COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational Program designed to help prepare for the SAT exam.	•	•		•			•			
	8	RE-ENTRY		TYPING TUTOR III	Kriya	Program that develops speed and shows progress in typing speed and accuracy.	•		•	•						
	9	8	2	SUCCESS WITH MATH: ADDITION/SUBTRACTION	CBS	A teacher created Math tutorial program for students 7 to 10 years old.	•	•	•	•						
	10	9	2	IN SEARCH OF THE MOST AMAZING THING	Spinaker	Learning adventure that encourages problem solving and sharpens the mind of the player, (10 to adult) while they search for The Most Amazing Thing.	•	•	•	•						

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
HOME MANAGEMENT	1	2	56	PFS:ILE	Software Publishing	Information Management System	•			•	•					
	2	8	2	PFS:WRITE	Software Publishing Company	Word Processing Package	•			•						•
	3	4	14	PRINT SHOP	Broderbund	At Home Print Shop	•									
	4	3	48	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•						
	5	5	56	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program	•	•	•	•	•	•	•	•	•	•
	6	7	6	NEW PAPER CLIP	Batteries Included	Word Processing Package			♦♦							
	7	1	56	BANK STREET WRITER	Broderbund	Word Processing Package	•	•								
	8	6	9	THE CONSULTANT	Batteries	Database			•							•
	9	RE-ENTRY		ADREW TOBIAS MANAGING YOUR MONEY	Meca	Home Financial Management System				•						
	10	RE-ENTRY		APPLE WORKS	Apple	Word Processor, Financial Modeler, and Database Management System	•									•

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Willie's Winning Way. Marilyn Wohlgermuth, regional sales rep for CBS/Fox Video, chats with Arthur Morowitz, president of Video Shack, after hosting a promotion for the "Willie Nelson And Family In Concert" videocassette at New York's Lone Star Cafe.

PolyGram Music Wing Cuts South African, Italian Deals

BY NICK ROBERTSHAW

CANNES Rockit Music Video, South Africa's first specialist music video label, will release 22 PolyGram Music video titles acquired at Vidcom here featuring such artists as David Essex, Barry Gibb, Tom Robinson and Barclay James Harvest. First product should appear before Christmas, and thereafter releases will be at the rate of four a month.

According to Henni Ehrlich, Rockit managing director, current shipouts in the South African market average 2,000 units at retail prices around \$24.50. Straight sale is growing, but the market remains generally rental-oriented. Distribution to record shops and chains is handled separately through the local CBS Records operation.

With a VCR penetration of 20% or some 750,000 machines, sales of music video material are expanding rapidly, says the Rockit chief, boosted by the dearth of visual music coverage on South Africa's three broadcast television channels and the reluctance of many major international groups to tour in the politically ostracized territory.

Fuji Readies Camera/VCR For Japanese Market

TOKYO Fuji Photo Film Co., beginning early next year, will market an 8mm video camera here with an integrated VCR unit, retailing at around \$1,200. The firm thus becomes the first Japanese manufacturer to move into the domestic marketplace with this product line.

Eastman Kodak has started selling a similar line in the U.S., made for it by Matsushita Electric. Additionally, Sony, Hitachi, Toshiba and Sanyo have developed models and could readily go into production, though none has made firm marketing commitments. Fuji Photo has made no export plans for its model, the Fujix-8.

Apart from integrating the camera/VCR functions, the machine incorporates instant playback capability. Reproduction is achieved by simple connection to the in-home television set. Software units are likely to retail here for around \$12.

As an example, Ehrlich cites "amazing response" to a recently released video from British group the Jam, the fruit of an earlier deal with PolyGram Music video. Shelf life of such titles is "virtually indefinite," he adds. "We still expect to be selling product like Dire Straits' video in five years' time."

Attending Vidcom with a booth in the Palais des Festivals for the first time, PolyGram Music Video reported "incredibly busy trading," despite a generally subdued atmosphere. "I think the reason it's so quiet is that there's no film product around," said joint managing director David Hockman. "The inventories have all been used up over the first couple of years."

"The majors are now in place internationally, and most of the independents as well," Hockman added. "So far as the software is concerned, Vidcom has to become more specialized."

PolyGram Music Video's catalog of around 50 titles is now marketed in most major video markets, including the U.K., U.S., Japan, Australia, West Germany, Holland and Scandinavia. In some countries it goes through local PolyGram subsidiaries, in others through single or various licensees.

The latest addition, aside from Rockit, is Milan-based Technofilm Multivision, which will release an initial package of 24 stereo hi fi music videotapes in Italy after a Vidcom deal inked by chairman K.F. Gianni that marks PolyGram's official entry into the Italian market.

Talks are also under way for Greece, Brazil and Venezuela, and Hockman also reported keen interest from potential Far Eastern licensees in Taiwan, Korea and elsewhere. "People have spotted that music video is a sale item, which brings income to the industry in a way rental product does not," he said.

PolyGram Music Video general manager Michael Golebo said the company is very active in supporting its licensees with artwork, promotional materials and related backup, operating a special department for this purpose. "It's in our interests to do so, because we want to see these new markets opened up," he noted.

The PolyGram arm is currently embarked on an intensive program

(Continued on page 30)

Statistics from Sony

MUSIC GROWTH SLOW

CANNES More than 10% of U.S. record stores now stock music video titles, and the numbers have doubled over the past year, according to statistics disclosed by Sony Video Software director John O'Donnell, speaking at a Vidcom seminar here, Oct. 14.

But O'Donnell characterized the Stateside industry as in a state of "post-euphoric depression," after misreading future trends in the wake of Vestron's success with "Making Michael Jackson's Thriller." The Sony executive provided attendees with a slew of figures culled from recent research and Sony's own customer response surveys.

"In Fact," he said, "Thriller" gave everyone the impression that music video was there in full force and that the American public would buy anything with a music soundtrack. Nothing could be further from the truth."

The well-known F. Eberstadt forecast, made 10 months ago, that music video would account for 25% of video software business by 1988, selling some 40 million units worth \$1.2 billion annually, was characterized as being a long way from current realities.

A survey conducted this April found that of the 86% of video outlets that carried music video inventories in the U.S., only 3% described music video as their best-selling product category, and fewer than 1% called it best-renting category. In addition, 66% of all customers were in the 26-35 age group and only 6% in the under-25 bracket seen as representing the prime target market for music video programming.

O'Donnell concluded that video stores needed to stock a better selection of product and to promote it more energetically. Experience, he said, has shown the most effective promotions to be triangular cam-

paigns involving dealers, nightclubs and radio stations, with sponsored radio previews of hot titles and competition prizes to generate customer excitement around release dates.

Pricing was not seen as a problem, with one-hour programs already under \$30 and further price drops expected. Faster release patterns, increasing stereo VCR penetration and the falling average ages of VCR owners will all contribute to expanding the music video market, O'Donnell predicted.

However, to combat the demographic mismatch between music video buyers and video retailers, many of whom were unaware of artists of the stature of David Bowie and Michael Jackson, it was necessary to boost the number of record stores moving into music video retailing. In 1983, O'Donnell said, the percentage was below 5%; this year, it has risen to above 10%.

Questionnaires included in Sony music video product showed that

pop was the most popular genre with between 40%-50% of those in the age group up to 34 years, with jazz and classical material reaching a figure around 60% among those over 35. On Video 45s, a concept introduced by O'Donnell in January, 1983, the response showed that each was viewed an average of 14 times, and most often as a social activity with others present.

More than 40% of those responding to the questionnaires had listened to Video 45s without watching them, and 55% played the tapes through stereo speaker systems. Some 70% had bought one to four tapes in the last half year, and 15% had bought from five to nine.

Slightly more than half regarded the music video tapes as "acceptable value" and a further 29% as "good value." More than 80% said they would definitely or probably buy further 15- to 20-minute programs by artists they liked at \$16.95.

'Virtually Simultaneous' Bryan Adams Release Set

BY SAM SUTHERLAND

LOS ANGELES A&M Records and its A&M Video arm will narrow the traditional gap between audio and video product releases with the ambitious November rollout of Bryan Adams' "Reckless," expected to arrive in LP, cassette, Compact Disc and prerecorded video form.

The "virtually simultaneous" release of the Adams project in all formats will still entail a three-week lapse between delivery of the analog audio album and the corresponding \$19.95 video EP, with a similar delay likely for the CD version. But

executives at A&M and RCA/Columbia Pictures Home Video, which distributes A&M Video product, are making the multi-format aspect of the project a central motif for broad cross-marketing between configurations.

A&M's move dramatizes the increasing overlap in prerecorded audio and video marketing, and comes on the heels of earlier attempts to tie audio and video products together at retail. PolyGram previously marketed an EP videocassette linked to an album by Pat Travers, while WEA, Elektra/Asylum and

(Continued on page 29)

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TOP VIDEODISKS

			Compiled from national 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	7	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98
2	3	6	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	CED Laser	29.95 29.95
3	2	5	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	CED Laser	29.98 34.98
4	4	9	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	CED Laser	29.95 29.95
5	7	12	EDUCATING RITA ▲ ◆	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	CED Laser	29.95 29.95
6	8	16	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	CED Laser	29.98 39.98
7	6	4	BLAME IT ON RIO ▲ ◆	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	CED Laser	29.95 39.95
8	RE-ENTRY		TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley Maclaine Debra Winger	1983	PG	CED Laser	29.95 29.95
9	5	10	LASSITER ▲	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	CED Laser	19.98 39.98
10	10	19	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	CED Laser	34.98 39.98

◆ 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.

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TOP VIDEOCASSETTES SALES

Compiled from national 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	7	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	39.95 39.95
2	2	7	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98 79.98
3	3	128	JANE FONDA'S WORKOUT ▲ ♦	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NR	VHS Beta	59.95 59.95
4	4	5	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	79.95 79.95
5	5	45	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95 39.95
6	8	18	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY ♦	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95 29.95
7	11	3	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta	79.98 79.98
8	7	19	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley Maclaine Debra Winger	1983	PG	VHS Beta	39.95 39.95
9	6	12	THE BIG CHILL ▲ ♦	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	79.95 79.95
10	10	5	HEARTBEAT CITY	Elektra Entertainment Warner Home Video 34024	The Cars	1984	NR	VHS Beta	29.98 29.98
11	13	43	MAKING MICHAEL JACKSON'S THRILLER ▲ ♦	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95 29.95
12	9	3	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta	79.95 79.95
13	NEW ▶		GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta	79.95 79.95
14	12	32	THE JANE FONDA'S WORKOUT CHALLENGE ●	Karl Video Corporation KVC-RCA 051	Jane Fonda	1984	NR	VHS Beta	59.95 59.95
15	14	3	1984 SUMMER OLYMPICS HIGHLIGHTS ●	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR	VHS Beta	29.95 29.95
16	18	17	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta	79.95 79.95
17	19	18	LIMITED GOLD EDITION CARTOON CLASSICS DONALD ♦	Walt Disney Home Video 200	Donald Duck	1984	NR	VHS Beta	29.95 29.95
18	15	15	CULTURE CLUB: KISS ACROSS THE OCEAN	CBS-Fox Music Video 6659	Culture Club	1984	NR	VHS Beta	29.98 29.98
19	30	38	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Association 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95 39.95
20	16	17	LIMITED GOLD EDITION CARTOON CLASSICS MINNIE ♦	Walt Disney Home Video 199	Minnie Mouse	1984	NR	VHS Beta	29.95 29.95
21	26	21	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	79.95 79.95
22	17	9	SWING SHIFT ▲	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta	79.95 79.95
23	31	2	SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta	79.95 79.95
24	28	66	DURAN DURAN ●	Thorn/emi Tvd Thorn/EMI Tvd 1646	Duran Duran	1983	NR	VHS Beta	29.95 29.95
25	34	2	RACING WITH THE MOON	Paramount Pictures Paramount Home Video 1668	Elizabeth McGovern Sean Penn	1984	PG	VHS Beta	59.95 59.95
26	22	57	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95 39.95
27	38	32	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95 39.95
28	40	13	VERTIGO ●	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta	59.95 59.95
29	29	23	REAR WINDOW ● ♦	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta	59.95 59.95
30	NEW ▶		ZIGGY STARDUST AND THE SPIDERS FROM MARS	Mainman Production RCA/Columbia 91500 Home Video	David Bowie	1984	NR	VHS Beta	29.95 29.95
31	21	86	STAR TREK II-THE WRATH OF KHAN ▲ ♦	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95 39.95
32	27	4	ICEMAN ▲ ♦	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta	69.95 69.95
33	NEW ▶		BEAT STREET ●	Orion Pictures Vestron 5047	Gina Belafonte Rae Dawn Chong	1984	PG	VHS Beta	No listing
34	20	28	SUDDEN IMPACT ▲ ♦	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.95 79.95
35	23	17	LIMITED GOLD EDITION CARTOON CLASSICS SILLY SYMPHONIES ♦	Walt Disney Home Video 204	Animated	1984	NR	VHS Beta	29.95 29.95
36	36	44	RISKY BUSINESS ▲ ♦	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.95 39.95
37	24	12	LASSITER ▲	Warner Home Video Warner Brothers Pictures 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta	79.95 79.95
38	33	20	SILKWOOD	Abc Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta	79.95 79.95
39	32	17	LIMITED GOLD EDITION CARTOON CLASSICS PLUTO ♦	Walt Disney Home Video 202	Pluto	1984	NR	VHS Beta	29.95 29.95
40	25	9	HARD TO HOLD ●	Universal City Studios MCA Dist. Corp. 80073	Rick Springfield Janet Eilber	1984	PG	VHS Beta	69.95 69.95

● 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.

POLYGRAM MUSIC DEALS

(Continued from page 25)

of original long-form music video productions, mostly involving PolyGram recording artists but also including third-party projects, such as a newly completed video by Beggars Banquet signing Icicle Works. More than 20 original productions have been undertaken so far this year, including four third-party projects in the last few months.

The changing role of long-form music programming is significant, according to Hockman. Once confined to well-established groups, he said, it is now "beginning to generate interest in the acts themselves. Working in very close liaison with the record companies, we are now making video productions with practically unknown acts, something we could never have contemplated as recently as two years ago."

Coordinated marketing linking the videos with audio single or al-

bum release schedules shapes up as a powerful tool to break and develop new acts.

Especially effective in building consumer awareness of music video, well before "Making Michael Jackson's Thriller" transformed perceptions, have been 20-minute video EPs combining three or four promotional clips and selling on the U.K. market at around \$14. PolyGram Music Video has released more than half a dozen, dubbing them "videosingles," and reports strong sales on all of them.

Full-length compilations, little explored in the U.S., are also finding ready acceptance in other markets. "We average one a year," said Golembo, "though we do meet some resistance from other record companies when we try to get clearances. They figure if they've spent \$50,000 on a clip, they'd rather sit on it than let it go for the sake of earning \$750."

Overall, the PolyGram Music Video executives see steady progress. "There were unreal expectations after 'Thriller,'" said Hockman, "and it would be wrong to expect music video to burst on the marketplace with the same force as feature films did. But the market is growing in the U.K. and elsewhere."

Grundig Delivering VCR Kits to China

FRANKFURT West German audio/video giant Grundig is set to deliver videocassette recorder kits in the VHS format to China, with assembly under license planned to start early next year. Itted, are currently being worked.

This marks the second video deal for China. Sony of Japan unveiled plans earlier this year to produce 300,000 Beta-system VCRs in that territory over a six-year period. It's understood that Matsushita is also working out details for a VCR project in China.

Grundig started manufacturing VHS-system hardware this year, having previously concentrated on the V2000 format which the company had developed with Philips in Holland. The German conglomerate is also extending its links with the Chinese in the production of color television sets.

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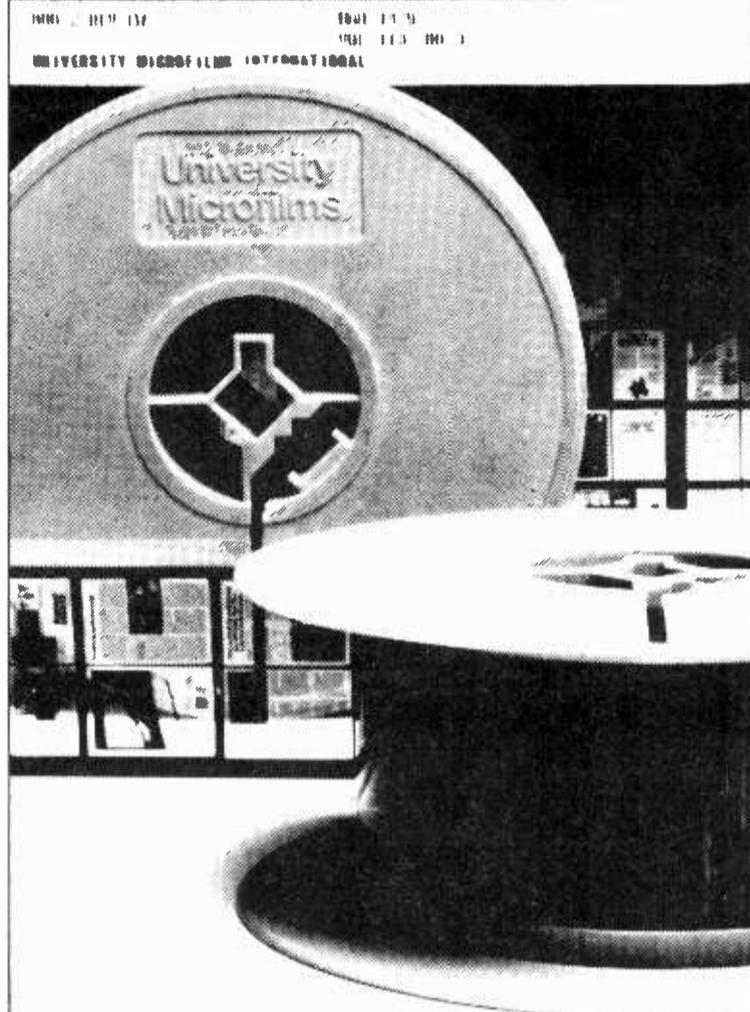
TOP VIDEOCASSETTES RENTALS

Compiled from national retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Format	Rating
1	1	6	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta
2	2	5	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta
3	3	6	FOOTLOOSE	Paramount Home Video Paramount Pictures 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta
4	5	3	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta
5	6	2	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta
6	4	12	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
7	21	2	SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta
8	27	2	GREYSTOKE: THE LEGEN OF TARZAN, LORD OF THE APES	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta
9	8	5	ICEMAN ▲ ◆	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta
10	7	17	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
11	12	3	ICE PIRATES	MGM/UA Home Video 800427	Robert Urich Mary Crosby	1984	PG	VHS Beta
12	11	14	BLAME IT ON RIO ▲ ◆	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta
13	9	19	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley Maclaine Debra Winger	1983	PG	VHS Beta
14	14	15	EDUCATING RITA ▲ ◆	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta
15	16	13	TANK ▲ ◆	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1983	PG	VHS Beta
16	13	21	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
17	19	8	PURPLE HEARTS ▲	Warner Brothers Pictures Warner Home Video 20018	Cheryl Ladd Ken Wahl	1984	R	VHS Beta
18	10	9	SWING SHIFT ▲	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta
19	15	12	LASSITER ▲	Warner Home Video Warner Brothers Pictures 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta
20	NEW		RACING WITH THE MOON	Paramount Pictures Paramount Home Video 1668	Elizabeth McGovern Sean Penn	1984	PG	VHS Beta
21	18	20	SILKWOOD ◆	Abc Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta
22	22	2	HOT DOG... THE MOVIE	MGM/UA Key Video 4723	David Naughton Shannon Tweed	1984	R	VHS Beta
23	20	46	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	Beta VHS
24	17	8	HOTEL NEW HAMPSHIRE ●	Orion Pictures Vestron 5042	Jodie Foster Beau Bridges	1984	R	VHS Beta
25	NEW		HARDBODIES	RCA/Columbia Pictures Home Video 60366	Grant Cramer Teal Roberts	1984	R	VHS Beta
26	24	6	THE DRESSER ▲ ◆	RCA/Columbia Pictures Home Video 10184	Albert Finney Tom Courtney	1983	PG	VHS Beta
27	NEW		MAKING THE GRADE	Cannon Films Inc. MGM/UA Home Video 800448	Judd Nelson	1984	PG	VHS Beta
28	23	9	UNFAITHFULLY YOURS ▲	CBS-Fox Video 1340	Dudley Moore Natassa Kinski	1983	PG	VHS Beta
29	25	25	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
30	34	2	UP THE CREEK ●	Orion Pictures Vestron 5043	Tim Matheson Stephan Furst	1984	R	VHS Beta
31	39	10	HARRY AND SON ▲ ◆	Orion Pictures Vestron 5037	Paul Newman Robby Benson	1983	R	VHS Beta
32	29	5	WEEKEND PASS ●	Crown Pictures Vestron 5045	Chip McAllister Peter Ellenstein	1984	R	VHS Beta
33	31	32	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
34	32	26	UNDER FIRE ▲	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta
35	30	9	HARD TO HOLD ●	Universal City Studios MCA Dist. Corp. 80073	Rick Springfield Janet Eilber	1984	PG	VHS Beta
36	28	19	ALL THE RIGHT MOVES ▲	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	VHS Beta
37	26	28	SUDDEN IMPACT ▲ ◆	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta
38	33	8	RECKLESS ●	Mgm/ua Home Video MGM/UA Home Video 800421	Daryl Hannah Aidan Quinn	1984	R	VHS Beta
39	40	20	CHRISTINE ▲ ◆	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta
40	36	7	WHERE THE BUFFALO ROAM	Universal City Studios MCA Dist. Corp. 55075	Bill Murray Peter Boyle	1980	R	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.

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BRYAN ADAMS RELEASE

(Continued from page 25)

Warner Home Video have just launched their first all-inclusive audio/video promotion for the Cars' "Heartbeat City."

The Cars' videocassette followed its album counterpart by many months, however, while the Travers video, "Just Another Killer Day," differed in its title from the corresponding "Hot Shot" album.

The Adams video EP, directed by Steven Barron and produced by Simon Fields for Limelight, will tie together five songs from the "Reckless" album to create a conceptual romantic story, with a promotional clip for one song, "Run To You," released last Wednesday (17). The "Reckless" LP and cassette will reach accounts on Nov. 5, with the videocassette to follow on Nov. 26.

Laura Reitman, director of video programming for A&M Video, says that the two-step distribution scheme employed for video accounts necessitated the gap between the album and video. Pre-ordering for the latter will commence later this month.

"We feel it's to our advantage to begin soliciting sales on a video EP at the same time the single is released," Reitman notes. "We timed the release dates as close as possible to get as much attention for both products."

Echoing that view is A&M Records sales vice president David Steffen, who says the label began huddling with RCA/Columbia "to find ways to maximize the saleability of the program in all formats."

Accordingly, says Steffen, all advertising and merchandising materials will plug availability of both video and audio formats. "We'll also create a special display piece to help retailers cross-merchandise the audio and video products," he adds.

Reitman notes that one factor in striving for the multi-format rollout was increasing interest among video dealers, who have recently criticized existing music video projects for not reaching shelves until after the album counterparts have peaked in sales. But while she anticipates more simultaneous audio/video projects in the future, Reit-

man warns that achieving simultaneity remains "tricky."

Explains the executive, "An artist

works for many months on an album, after which it's hard to get them to concentrate on video."

Steffen notes that a special display piece is being developed to spur in-store exposure in such locations,

as well as to drive multi-format sales in other record/tape/video outlets.

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RCA/Columbia Japan Steps Up Domestic Projects

TOKYO Following its successful entry into the international repertoire music video marketplace, RCA/Columbia Pictures Video Japan is now into domestic video via newly produced packages by singers Hideki Saijo and Taeko Onuki. They join the four international music videos recently included in an overall catalog of 66 titles.

The Saijo package is a video single of three songs, running 14 minutes and retailing at roughly \$18.80. The Onuki production, consisting of 10 original songs written by the singer, runs 38 minutes. It was shot in France, using French musicians.

**Computer Software
Chart
Every Week
In Billboard**

St. Tropez: So-So Market

Clip Festival: Big Crowd, Little Business

BY TONY SEIDEMAN and DERRY HALL

ST. TROPEZ With final claimed registration figures of 1,840, almost double those initially expected, the first annual St. Tropez Video Music Festival proved far more successful at drawing attendees than as a marketplace for video music product.

Final tallies claimed by festival organizers included representation from 381 companies, attendance by citizens of 20 countries, and an extraordinarily high level of media interest, with 405 journalists registered for the event, including 17 film crews and 57 radio stations.

Registrants' post-festival reactions varied from annoyed and dismayed to enthusiastic. But all conceded that the show was far more successful as a social event than as a commercial one.

Those whose goals were to buy and sell product found St. Tropez an almost complete wipeout (Billboard, Oct. 20). Festival organizer Ruper Schmidt, a 23-year-old French magazine magnate, claimed that "many deals are going on here," but American attendees said that making friends was the most important aspect of the show, as they met and talked with people whose overloaded work schedules make them difficult to reach in the U.S.

Curiosity about world music video markets was evidenced by the relatively large audiences for most of the seminars scheduled during the festival. Topics discussed ranged from the placing of video clips on the French subways to the payment of fees for clip use by various outlets.

A forum devoted to comparing

film and video techniques featured a wide spectrum of both and a delegation of American professionals, among them Antony Payne of Gaspi Productions and James Kristoff of Cranston Scurri.

American video artist Elliott Landy concluded the seminar with a presentation of semi-abstract pieces designed for club licensing. The very limited use of "video wallpaper" on the Continent left a few European viewers somewhat perplexed.

At another panel, Mort Nasatir of the Assn. of Music Video Broadcasters pointed out: "Video clips should not be seen as a plague of locusts...nor as a fad that will rapidly disappear. It is a new art form, one destined to be present everywhere."

Addressing the seminar's principal topic, what other than rock music is suitable for video, Nasatir said, "There are no limits on subjects. Soon we will see specialized cable services much like radio: classical music, country...It will all be there."

Jean Bernard Hebey, a veteran of rock production on French television, made a number of points, often at the expense of his compatriots. "This festival," he said, "shows at least this: The Americans do things; we are content simply to discuss them. There is no real impetus to produce. Until television starts paying for the use of clips—even at a rate well below what it pays for feature film rights—no one's going to take any risks."

At the final seminar, the subjects were the question of remuneration for video clips and the judicial status of evolving video forms. The American and British panel, moderated by Billboard's Tony Seideman,

addressed the first topic; SACEM head Jean-Loup Tournier, flanked by Pierre Chesnais, a legal expert, and Gilbert Gregoire, on loan from traditional French film distribution circles, took up the subject in locally applicable legal terms.

"Record companies cannot sustain production at current levels," said RCA's Arnie Holland. "We must then look to four sources of income: home video, jukeboxes, television fees and clubs."

Mike Green of Atlanta's Video Music Channel countered: "We [broadcasters] can continue as long as clips are provided free. If payment is required, music video channels will simply disappear." He added that rights owners have been extremely reluctant to negotiate.

(Continued on opposite page)



Sammy Speeds On. Geffen's Sammy Hagar accelerates his licks for the filming of "I Can't Drive 55," from his recent "VOA" album. The clip was produced by Beth Broday and directed by Gil Bettman at various spots in Los Angeles.

Labels Look at Long-Form's Potential Marketing of Conceptual Projects Seen Growing

BY FAYE ZUCKERMAN

LOS ANGELES As longer-form video programs stand poised to become a viable sale item, record labels' video departments are looking for other ways to exploit video product.

Says Jo Bergman, vice president of video for Warner Bros. Records: "Marketing and selling will become more prevalent for the clips, and the [emerging] longer forms of music production."

Adds Laura Reitman, director of video for A&M Records: "We set up A&M Video because we believed that visual music will become a complement to records." The company will dramatize the merging of video and audio next month, when it simultaneously releases an album by Bryan Adams with a corresponding video EP. "Essentially, if you like the video or the album, you will purchase both," Reitman says.

Other record labels are also planning to launch longer conceptual video product in which sections can be extracted and used as clips to promote both an album and a longer-form videocassette. RCA will roll out a video project developed by Ray Davies of the Kinks later this year. And PolyGram U.K. will be

shipping "Now Voyager," a long-form video that contains cuts from Barry Gibb's MCA album of the same name.

The jury is still out on the viability of long-form music as a retail sale item. The plethora of concert videos and clip compilations currently available is racking up sluggish sales. David Bowie's "Serious Moonlight," predicted to be a top seller, was a "disappointment" to Media Home Entertainment, a spokeswoman for the firm says, selling about 20,000 copies.

Similarly, sales figures for compilation reels hover around the 20,000 mark, while the average movie on videotape sees figures nearing 40,000.

"The concert video is dead," contends Laura Foti, director of marketing for RCA Video Productions. Adds A&M's Reitman, "We have to move beyond compilation reels to video programs that are cohesive, a complete package."

Peter Blachley, director of marketing for Picture Music International, an EMI company, agrees. He says that live concerts on video are boring and lack creativity. "We need to see a more conceptual treatment to the form," Blachley says. "It should become a musical con-

cept with visuals."

Also thwarting the advent of long-form music video as a sale item is the inability to time the video's release to that of the corresponding album. A long-form for the Cars titled "Heartbeat City" shipped nearly six months after the album "Heartbeat City" came out. "Sales are good, but we can't determine if they would have been better if the video had been released last spring," a spokesman for Elektra Records says.

"Being timely is not that easy," adds Reitman. "Artists are not about to think up a long-form video while in the studio recording an album. That's probably the last thing on their minds."

But some artists are beginning to map out longer videos while doing work in a studio. According to Warner Bros.' Bergman, "Many more artists are taking an active role in their videos." She cites as examples Laurie Anderson, Prince, Van Halen and the Talking Heads.

But record companies have to be willing to advance more money for longer-form videos, says Mark L. Lawrence, who produced a \$150,000 EP for Columbia's Weather Report titled "The Evolutionary Spiral." He describes the 15-minute conceptual video as "a mini-movie," and an example of the direction music video should take. Sony Video Software Operations is currently distributing the title as a Video 45.

Sony's Video Software Operations was one of the first firms devoted to the selling and marketing of music video clips. It currently offers a sizeable catalog of music titles.

As daring as John O'Donnell, who heads up the unit, has been in fostering a sale market for music video, sales for visual music product remain sluggish. Music has not yet emerged as a viable industry, most agree.

PMI's Blackley predicts that once the VCR population increases beyond 13 million and the bulk of the record buying public owns video hardware, music will become more viable. "Record stores need to begin to sell video products if this industry is going to emerge," he says.

Clip Producers Join Forces In Bid To End Confusion

CANNES Record companies should not feel threatened, but pleased that producers have decided to band together and create the Music Video Producers Assn. (MVPA), says Picture Music International's Mark Levinson, a board member of the new organization.

Speaking here at Vidcom, Levinson said the MVPA's aim is to add some structure and organization to a business that is so chaotic in many areas that valuable time and effort is frequently wasted.

The fledgling organization held its first meeting a few weeks ago. Its second major gathering is scheduled for the sixth annual Billboard Video Music Conference, where it will have both a meeting room and an exhibit booth.

Key among the MVPA's goals, according to Levinson, is resolving the confusion as to who is in charge that arises at so many video shoots. In the video industry, PMI often runs up against "the unique problem of not knowing who your client is, as artists, managers, label executives and video staffs jockey for the honor of making creative decisions about a video shoot," he said.

An industrywide organizational structure will help solve such conflicts and ensure better product, Levinson claimed. But whatever it

might do to help smooth things out for the entire industry, the MVPA will be first and foremost a producers' association.

Among the issues Levinson sees the organization dealing with are "the end of multiple commissions," whereby record companies have as many as 10 or 11 contenders create storyboards for a single project. Levinson hopes for a fee for such work, which will be paid back out of the budget of the video.

He also hopes to "get residuals for our directors," when a video clip goes into commercial exploitation, and to guarantee that "everybody knows what the rules are," creating an environment similar to that established by the association of independent commercial producers, where there is a uniform bid sheet to ensure that producers compete on an equal footing and record companies know exactly what they are getting.

Although the MVPA is a new organization, it has drawn many top video producers to its ranks, including Ken Wolz of Ken Wolz Productions and Tim Newman of Dancing Buffalo Productions. Members say that the MVPA has already proven a help, aiding in the discovery of at least one multiple commission situation.



Clipping For Votes. EMI America artist Peter Wolf poses after filming a spot for "Citizens Vote," a series currently airing on MTV that urges youth to participate in the upcoming election. Pictured from left are series co-producer Danny Goldberg, Wolf, Tommy Boy artist Afrika Bambaataa and Jay Dubin, director of Wolf's segment.

MTV PROGRAMMING

NEW VIDEOS ADDED

BONE SYMPHONY "IT'S A JUNGLE" NO LABEL
DUKE JUPITER "RESCUE ME" MOROCCO/MOTOWN
ROD FALCONER "ONLY SO MUCH" MCA
FIONA "LOVE MAKES YOU BLIND" ATLANTIC
MICHAEL FURLONG "USE IT OR LOSE IT" ATLANTIC
GENERAL PUBLIC "TENDERNESS" IRS
INDUSTRY "IN THE STILL OF THE NIGHT" CAPITOL
LOS LOBOS "WILL THE WOLF SURVIVE" WARNER BROS.
QUEENSRYCHE "TAKE HOLD OF THE FLAME" EMI AMERICA
DWIGHT TWILLEY "WHY DO YOU WANT TO BREAK MY HEART" EMI AMERICA
UB40 "IF IT HAPPENS AGAIN" A&M
HANK WILLIAMS JR. "ALL MY ROWDY FRIENDS" WARNER BROS.
Y&T "LIPSTICK & LEATHER" A&M

HEAVY ROTATION

PAT BENATAR "WE BELONG" CHRYSALIS
DAVID BOWIE "BLUE JEAN" EMI AMERICA
LINDSEY BUCKINGHAM "GO INSANE" ELEKTRA
JOHN CAFFERTY & THE BEAVER BROWN BAND "ON THE DARK SIDE" SCOTTI BROS./CBS
CARS "DRIVE" ELEKTRA
CARS "HELLO AGAIN" ELEKTRA
CHICAGO "HARD HABIT TO BREAK" FULL MOON/WARNER BROS.
CULTURE CLUB "THE WAR SONG" VIRGIN/EPIC
DENNIS DE YOUNG "DESERT MOON" A&M
FIXX "ARE WE OURSELVES" MCA
SAMMY HAGAR "I CAN'T DRIVE 55" GEFFEN
DARYL HALL & JOHN OATES "OUT OF TOUCH" RCA
HONEYDRIPPERS "SEA OF LOVE" ESPERANZA/ATLANTIC
JACKSONS "TORTURE" EPIC
JEFFERSON STARSHIP "LAYIN' IT ON THE LINE" RCA
ELTON JOHN "WHO WEARS THESE SHOES" GEFFEN
KROKUS "MIDNIGHT MANIAC" ARISTA
MADONNA "LUCKY STAR" SIRE/WARNER BROS.
PAUL McCARTNEY "NO MORE LONELY NIGHTS" COLUMBIA
BILLY OCEAN "CARIBBEAN QUEEN" JIVE/ARISTA
STEVE PERRY "STRUNG OUT" COLUMBIA
POINTER SISTERS "I'M SO EXCITED" RCA
POLICE "SYNCHRONICITY" A&M
PRINCE "LET'S GO CRAZY" WARNER BROS.
QUIET RIOT "PARTY ALL NIGHT" PASHA/CBS
SCORPIONS "I'M LEAVING YOU" MERCURY
SHEILA E. "THE GLAMOROUS LIFE" WARNER BROS.
RICK SPRINGFIELD "BOP 'TIL YOU DROP" RCA
ROD STEWART "SOME GUYS HAVE ALL THE LUCK" WARNER BROS.
DONNA SUMMER "THERE GOES MY BABY" GEFFEN
.38 SPECIAL "TEACHER TEACHER" CAPITOL
TINA TURNER "BETTER BE GOOD TO ME" CAPITOL
TWISTED SISTER "I WANNA ROCK" ATLANTIC
VAN HALEN "HOT FOR TEACHER" WARNER BROS.
WHAM "WAKE ME UP" COLUMBIA
PETER WOLF "LIGHTS OUT" EMI AMERICA
STEVIE WONDER "I JUST CALLED TO SAY I LOVE YOU" MOTOWN

MEDIUM ROTATION

BAD MANNERS "MY GIRL LOLLIPOP" EPIC
BLACK N' BLUE "HOLD ON TO 18" GEFFEN
RONNIE JAMES DIO "MYSTERY" WARNER BROS.
DOKKEN "INTO THE FIRE" ELEKTRA
EUROGLIDERS "HEAVEN MUST BE THERE" COLUMBIA
FRANKIE GOES TO HOLLYWOOD "TWO TRIBES" ISLAND
BARRY GIBB "SHINE SHINE" MCA
GO-GO'S "YES OR NO" IRS
GOLDEN EARRING "LONG BLOND ANIMAL" 21/POLYGRAM
GRIM REAPER "SEE YOU IN HELL" RCA
HERBIE HANCOCK "HARDROCK" COLUMBIA
HANOI ROCKS "UP AROUND THE BEND" EPIC
COREY HART "IT AIN'T ENOUGH" EMI AMERICA
IAM SIAM "TALK TO ME" COLUMBIA
IRON MAIDEN "2 MINUTES TO MIDNITE" CAPITOL
JERMAINE JACKSON "DYNAMITE" ARISTA
JETHRO TULL "LAP OF LUXURY" CHRYSALIS
RICKIE LEE JONES "THE REAL END" WARNER BROS.
KISS "HEAVEN'S ON FIRE" MERCURY
JOHN LENNON "EVERY MAN HAS A WOMAN" POLYDOR
RATT "WANTED MAN" ATLANTIC
RED ROCKERS "EVE OF DESTRUCTION" COLUMBIA
LIONEL RICHIE "PENNY LOVER" MOTOWN
STONE FURY "BREAK DOWN THE WALLS" MCA
SURVIVOR "CAN'T HOLD BACK" SCOTTI BROS./CBS
TALKING HEADS "ONCE IN A LIFETIME" SIRE/WARNER BROS.
U2 "PRIDE" ISLAND
XAVION "EAT YOUR HEART OUT" ASYLUM/MIRAGE
ZEBRA "WAIT UNTIL THE SUMMER'S GONE" ATLANTIC

LIGHT ROTATION

ALL I NEED IS EVERYTHING
AZTEC CAMERA WARNER BROS.
HAND CLAPPIN'
BACKSTERS A&M
THE WILD LIFE
BANANARAMA MCA
GOING DOWN TO LIVERPOOL
BANGLES COLUMBIA
ALL THAT I WANTED
BELFEGORE ELEKTRA
SOLIDARITY
BLACK UHURU ISLAND
THAT'S LOVE THAT IS
BLANCMANGE SIRE/WARNER BROS.
UNITY
JAMES BROWN & AFRIKA BAMBAATAA TOMMY BOY
STRUT
SHEENA EASTON EMI AMERICA
DRESSED TO KILL
LITA FORD MERCURY
BOYS IN THE STREET
EDDY GRANT PORTRAIT/CBS
I WANT YOU BACK
HOODOO GURUS A&M
THE SLAB
HUNTERS & COLLECTORS WHITE LABEL/
SLASH
BURN FOR YOU
INXS ATCO
HELL IS ON THE RUN
JAKATA MOROCCO/MOTOWN
BABYLON
JUSTINE JOHNS ARTIST INTERNATIONAL
FEVER
JULUKA WARNER BROS.

I FEEL FOR YOU
CHAKA KHAN WARNER BROS.
TURN YOU HEART AROUND
KEATS EMI AMERICA
WHERE DO THE BOYS GO
MEN WITHOUT HATS MCA
CRUISE MISSILE
STEVE MORSE BAND ELEKTRA/MUSICIAN
NO GUARANTEES
NOBODY'S CAPITOL
LOCOMOTION
OMD A&M
BAD LIFE
PUBLIC IMAGE LTD. ELEKTRA
HAMMER TO FALL
QUEEN CAPITOL
SWEPT AWAY
DIANA ROSS RCA
CAN'T SHAKE YOU
SANTERS PASSPORT
THE WORD IS OUT
JERMAINE STEWART ARISTA
DON'T LOOK NOW
TORCH SONG IRS
DON'T BE MY ENEMY
WANG CHUNG GEFFEN
LOVE AIN'T NO STRANGER
WHITESNAKE GEFFEN

New Video Clips

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

JOHN LENNON
Every Man Has A Woman Who Loves Him
Every Man Has A Woman/Polydor/Polygram
Tim Gibbs for MGMM
Roger Lyons

PAUL McCARTNEY
No More Lonely Nights
Give My Regards to Broad Street/Columbia
John Weaver
Keith MacMillan

THE NOBODYS
No Guarantees
No Guarantees/Capitol
Safeway Goya
David Claessen, Paul Cohen & Bibbe Hansen

O'BRYAN
Breakin' Together
Be My Love/Capitol
Peggy Pierpont/Sue McGonagle
Kenny Ortega

ORCHESTRAL MANOEUVRES IN THE DARK (O.M.D.)
Locomotion
Junk Culture/A&M
Dream Factory
J.P. Berkman

STEVE PERRY
Strung Out
Street Talk/Columbia
Paul Flattery
Jack Cole

QUEEN
Hammer To Fall
The Works/Capitol
Jacqui Byford
Brian Grant

MR. T
Mr. T's Commandments
Mr. T's Commandments/Columbia
Niles Siegel
Peter Israelson

ROGER TAYLOR
Strange Frontier
Strange Frontier/Capitol
Picture Music International
George Bloom

.38 SPECIAL
Teacher, Teacher
Teachers/Capitol
Tammara Wells
Jim Yukich

TINA TURNER
Better Be Good To Me
Private Dancer/Capitol
Jacqui Byford
Brian Grant

UB40
If It Happens Again
Geffery Morgan/A&M
DEP International
Brian Tavers

WASP
L.O.V.E. Machine
WASP/Capitol
Drew Suss
Rick Rosenthal

Billboard



VIDEO MUSIC CONFERENCE
Nov. 15-17, 1984
Sheraton Premiere Hotel
Universal City, California

BANGLES
Going Down To Liverpool
All Over The Place/Columbia
Mathew Hintlian
Tammy Hoff

DENNIS DE YOUNG
Desert Moon
Desert Moon/A&M
Flattery, Halperin & Cole
Jack Cole

HOODOO GURUS
I Want You Back
Stoneage Romeos/A&M
KALI Productions
John Witterton & Tony Stevens

HUGGER
Summer Magic
Hugger/Columbia
Lydia Del Rossi
Bon Ingma

REBBIE JACKSON
Centipede
Centipede/Columbia
Niles Siegel
Peter Israelson

JOYCE KENNEDY
The Last Time I Made Love
Lookin' For Trouble/A&M
BLTV
Bob Lampel

ST. TROPEZ FESTIVAL

(Continued from opposite page)
Addressing the question of licensing fees, Randy Edwards of Elektra Records noted, "It would be absurd to assume that local broadcasters should be asked to pay fees comparable to those asked of national networks."

Martin Smith, representing British writers and publishers, asserted that any formula offering a "free license until [production] expenses had been covered" was not viable, as neither publishers nor writers had any say in what production costs might be. "What we have is the [promotional] tool becoming the product itself," he said.

Tournier's brief commentary followed. Aware of criticism of SACEM stemming from what certain users call excessive rates, he said, "We are not in the business of ruining anybody. Furthermore, video may be part of the cure for a sick music industry."

There was a disorganized quality to the festival, which peaked around the awards ceremony. At an acrimonious press conference prior to the awards, French journalists protested the ways in which information had been handled, including the early release of material to selected radio stations.

Most of the executives behind the leading clips were unable to get seats in the nightclub where the ceremony was held. The majority of them were unable to get in at all.

"I'll open your bloody envelope if you give me a seat" was Rolling Stone Bill Wyman's comment when it came time for him to announce an award winner. His words were spoken during the live transmission of the program over French television.

Announcements made during the week indicated growing interest in new audio/visual forms on the part of French officialdom. Chief among

them was the news that an \$8 million government subsidy has been created to aid "new media" producers.

Festival organizers say they are planning to restructure the event in response to this year's complaints. Changes will include a central meeting place, small panels of jurists to judge the clips, the limitation of competition to only those clips made in the past year, better VIP treatment and the creation of a better taxi service to ferry attendees around this small French fishing town.

The orientation of the festival will also change, with the concentration next year being more on long-form music videos and more marketable types of tune-oriented product.

Schmidt claims that he invested

\$900,000 in the festival and lost \$200,000 of that. He doesn't expect to show a profit until some time in 1985.

Major award winners at the festival included:
Clips: gold, "You Might Think," the Cars; silver, "Say, Say, Say," Paul McCartney & Michael Jackson; bronze, "Thriller," Michael Jackson.

Long-form: gold, "Heartbeat City," the Cars; silver, "The Complete Beatles"; bronze, "Caught In The Act," Styx.

Best script, direction and special effects: "You Might Think," the Cars.

Best photography, costumes, design, casting: "Say, Say, Say," Paul McCartney & Michael Jackson.

Best choreography: "Thriller," Michael Jackson.

\$29,150 for Clips

Canadians Get New Grants

TORONTO The Video Foundation to Assist Canadian Talent (VideoFACT) has disbursed its second series of grants to Canadian artists. Seven projects will receive a total of \$29,150.

Most of the artists receiving money are from the Toronto area, including the Arrows for a video of "Say It Isn't True," Nash The Slash for "Born To Be Wild," the Extras for "Can't Stand Still" and Eva Everything for "No Pleasure." The others receiving funds are Prairie Wing for "Teardrop," Aaron Davies for "Mandela," and K.D. Lang for "Hanky Panky."

The fund was started earlier this year by MuchMusic Network, the CHUM Ltd.-owned national cable music video network. A board presides over the applications for the

funding, which will be \$100,000 or 2.4% of MuchMusic's revenues, whichever amount is greatest. MuchMusic promised such funding when it successfully applied for its network license before the federal broadcast agency.

A total of 72 applications were processed. The Canadian Independent Record Production Assn. (CIRPA) helps administer the fund. There are hopes that corporate sponsorship can soon be added to the fund.

At a video and new media festival in Toronto, the Heinz food company will offer a \$25,000 prize for Canadian music video production. MuchMusic is co-sponsoring the festival, Nov. 2-4, which is expected to draw more than 20,000 people.

KIRK LaPOINTE

Members of DASH Group Reaffirm Unity Studer's Lagadec Rocks Boat at AES Convention

BY STEVEN DUPLER

NEW YORK Did Studer's Dr. Roger Lagadec question the validity of the Digital Audio Stationary Head (DASH) format as it currently exists? Were his remarks during Studer's presentation of its D820 two-track DASH recorder at the Audio Engineering Society (AES) meet here, Oct. 8-11, indicative of a dissension in the Sony-Studer-Matsushita DASH ranks?

Officially, such is not the case, though it certainly seemed so at the time. In explaining the differences between Studer's D820 and Sony's new two-track DASH recorder, the PCM-3102, Lagadec, head of Studer's digital program, referred to the "rather restrictive" nature of

the "Japanese interpretation of DASH," and indicated that he felt certain aspects of the DASH format had perhaps been locked into place too early. The AES gathering marked the first anniversary of the DASH format.

One aspect of the format to which Lagadec made particular reference was tape speed. When queried about the prospects of a 15 ips DASH recorder, Lagadec responded with what seemed to be a tongue placed firmly in the cheek:

"We have all [Sony Corp., Studer and Matsushita Electric] agreed upon only a 7½ ips machine. That is a part of the format, and so we do support it. However, Studer is ready with a proposal for a 15 ips machine, but as that is not included

in the DASH format, we must wait until it is discussed within the DASH group first."

Lagadec also spoke at length about the differences between Studer's D820 and Sony's PCM-3102, saying that while the manufacturers are striving for complete compatibility, the problems inherent in maintaining security on engineering secrets made the process of exchanging information among manufacturers a difficult one.

"For example," he said, "our servo is driven by the data itself, while theirs (Sony's) is driven by an auxiliary track. This doesn't mean that our tapes aren't compatible with Sony's. However, the issue of tape interchangeability cannot really be answered today, for when we start exchanging tapes and machines, we are both extremely careful."

Lagadec went on to call the Studer machine the "only truly up-to-date digital two-channel recorder" and "the first DASH machine to offer the maximum error protection which can be provided under the DASH format."

Lagadec's outspoken comments were noted by both the trade press and the DASH committee, and by the end of the AES convention, after a meeting of the DASH committee, a statement was drafted in which the Studer engineer's position seemed to have been considerably toned down.

In the statement, Lagadec stressed the importance of cooperation between all three DASH members, saying, "The appearance in 1984 of compatible digital recorders from DASH manufacturers was a major step. The equipment from the different manufacturers features a healthy diversity in engineering solutions, but the prime objective of compatibility has still been maintained and achieved."

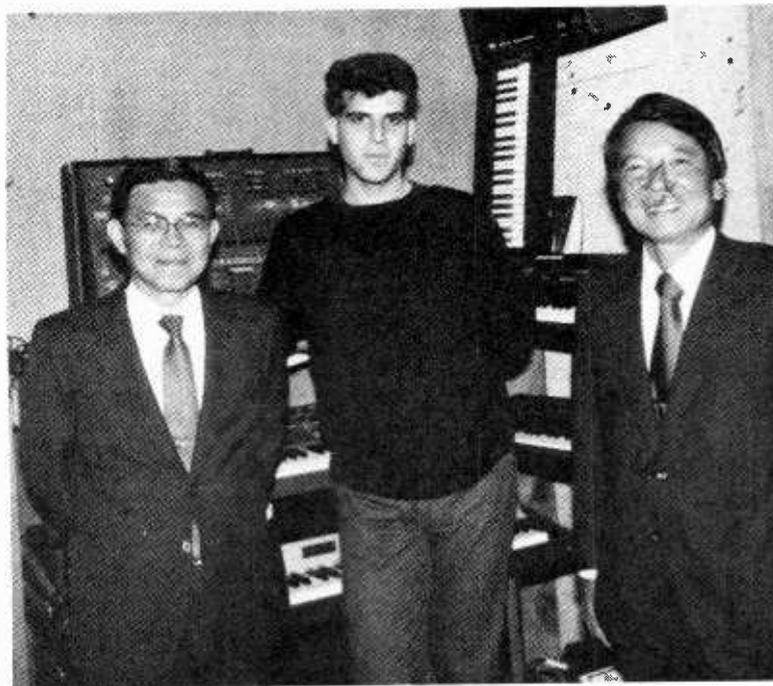
A highly placed source at Sony says Lagadec was asked to clarify his position by the DASH committee after an article on the Studer D820 press conference appeared in the Pro Sound News AES Daily.

"He said he was misquoted and misunderstood," says the source. "He said the most important point he wished to make was that Sony and Studer are together in terms of the DASH format, and that the ultimate goal for all of us is compatibility."

One problem that seems to face all three members of the DASH association is that of maintaining an individual company image within a group format such as DASH.

"Studer has found themselves in the difficult position of saying, 'Yes, our product is compatible with Sony's, but we feel it's a better machine,'" says the Sony spokesman. "We all feel the differences between our machines are important, and we want the customer to understand those differences, but the whole idea of DASH is compatibility between those machines as well."

In the DASH statement, the committee also announced the agreement of the members on a revised symmetrical track geometry, a move "designed to increase the format's universality." The agreement is less than 10 weeks old, and is incorporated into both the Studer and Sony machines. Matsushita has not yet released a DASH machine.



A Unique Visit. Top Yamaha executives pay a visit to New York's Unique Recording to view their new technology now in place in the studio, including Yamaha's Pro DX/Apple IIe/DX-7 on-screen editor and sound library manager, RX-11 drum machine, two Yamaha C-3 Conservatory Grand pianos with Forte Music's MIDI controller adaptor and Yamaha's 10-piece pro recording series drum kit. Shown from left are Masazumi Miyake, president of Yamaha International Corp./America; Curt Cosentino, Unique's studio manager, and Seisuke Ueshima, executive vice president, Yamaha/Nippon Gakki Co. Ltd.

Video Track

NEW YORK

THE CREATOR of television's "PM Magazine" series, Eric Jones, has completed production on a 90-minute "Video Wine Guide." Hosted by Dick Cavett, the video was filmed on location in California's wine country as well as in New York. Wine luminaries interviewed in the production are Robert Mondavi, France's Alexis Lichine and Italy's Pero Antinori.

New York's 32nd Precinct played host to director Peter Israelson's "Once Over" video for A&M Records' Burning Rome. The video, which follows Burning Rome member Vicki Thomas' exploits through New York's legal system, features a courtroom scene as well as her experiences in prison. The executive producer was Steven Saporta, and Lee Greenberg produced. A 16mm camera was used to shoot the entirely black and white video, which was then edited at The Tape House.

James Brown and Afrika Bambaataa, "the godfather of rap," teamed up for "Unity," a video clip for Tommy Boy Records' "Unity Part 1-6." Featured in the production is a ride on the #2 subway, an appropriate image since Bambaataa is from the Bronx, says director Tom Pomposello. Producers Fred/Alan Inc. used the Quantel Digital Paintbox, the Dubner Chron, the E-Flex and other special effects equipment to allow the artists to design graphics and animation to be placed directly on the video. Helping Brown and Bambaataa to create images was artist Rick Spain.

VCA's ADO and Paint Box took center stage during design work for 14 comic animation transitions and bumpers for CBS's "Comedy Zone." Manhattan Design took charge of the creations at the New York facility.

(Continued on page 34)

Audio Track

New York

BRITAIN'S BRONSKI BEAT is at Skyline, laying tracks for PolyGram. Mike Thorne is producing, with Carl Beatty and assistant David Young at the board. Thorne and Beatty are also working with PolyGram's Swan's Way with assistant Roger Moutenot. And Warner Bros. artist Michael Franks is working on a new album with producer Rob Mounsey, engineer Ben Wish and assistant Young.

Several projects are underway at Long Island's Power Play. Shep Pettibone is producing and mixing Pilot's single for Prelude. He is also mixing First Choice's next release. Patrick Adams, Mitch Braithwaite and Greg Carmichael are producing these sessions. Julian Herzfeld is at the board with help from Debi Cornish. Richard Bassoff is producing Mahogany's next Island release. Herzfeld is at the desk with Cornish assisting. And Bassoff and Nick Braddy are producing Toney Lee's new release, "Teaser."

The Earons are also there working on Island singles, engineered by Tony Arfi and Elai Tubo. Former Kool & the Gang keyboardist Ricky West is producing his first solo album for Shop A Song Productions. Patrick Adams is engineering and consulting. Finally, Christine Wiltshire is working with Adams doubling as producer and engineer.

Island artist Gwen Guthrie is producing her next project with Steve Stanley co-producing and engineering at Planet Sound. Tom Durack is assisting. Alvin Fields is laying tracks for his self-produced Manhattan project. Rick Kerr and John Hechtman are engineering with help from Durack. Mark Gray is in with producer Teruo Nakamura for Toshiba/EMI Records. Kerr is at the board with Durack assisting. And Lynn Lynn is producing D.D. Domino, with Andy Heermans and Julian McBrowne engineering with Durack's assistance.

North Carolina act Island hits the Big Apple to work on four tracks at

Mayfair Recording. Lenny Manchess is engineering and co-producing with Jay Siegel.

Four artists are making use of Quadrasonic's new SSL 4000E. Jimmy Sabatr is working on final tracks for his Marin Records single. Bobby Marin is producing, with Peter Lewis at the desk. Ed Harper is wrapping a single and album. Harper is producing with Julius Dixon Sr., while Lewis mans the board. Vocalist Della Humphrey is working on four remixes with Tim Geelan. Stuart Wiener is producing, with Paul Policros acting as executive producer while Geelan is at the board.

Former Buddah and RCA artist Jim Dawson is recording for a new label, Straight A Records, at Westrax Recording. Steven Donaghey is producing with engineer Jeremy Harris.

Los Angeles

ERIC CLAPTON leads the current schedule of activity at Amigo. Clapton is tracking and overdubbing cuts for his forthcoming Warner Bros. album with producers Lenny Waronker and Ted Templeman, engineer Lee Herschberg and assistant Steven Strassman. Pia Zadora is trying her hand at singing with an album for Par Par Productions. Tino Barzie is producing, with Herschberg at the board. The Neville Brothers are there with their next Black Top/Rounder album. Barry Wilson is producing, with Chet Himes at the desk. Rickie Lee Jones is mixing her "Real End," from the Warner Bros. album "Magazine," for foreign release.

Arista's Dionne Warwick is tracking tunes at Capitol with producer Richard Landis and engineer David Cole. Ronnie Laws is producing his own Capitol release there with engineer David Leonard. Gee Bellos is tracking for Capitol with producers Oliver Scott and Jonah

(Continued on page 34)

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AUDIO TRACK

(Continued from page 32)

Ellis, engineer Jerry Brown and assistant Charlie Paakkari. And the Castro Brothers are overdubbing an album for their own label with producer Greg Mathieson and engineer Leonard.

Mama Jo's plays host to Melissa Manchester, who's tracking songs for MCA with producer Robbie Buchanan. Jack Joseph Puig is at the controls with help from Steve Ford. Producer Brown Bannister is finishing mixes for the Imperials' next Word Records project, with Puig and Ford. Jonathan David Brown has begun production of Petra's next album. Brown is doubling as engineer, with help from Todd Van Etten.

Plenty of projects going on at Skip Saylor. Jazz guitarist Steve Narahara is recording for Pausa with producer Dan Siegel, engineer Skip Saylor and assistant Tom McCauley. Singer/songwriter Scott McCarl is tracking an EP. Saylor and Toni Talavera are producing, with Saylor doubling at the board. Producer Dean Chamberlain is cutting a single by KCBS sportscaster Roy Fierstone, with Saylor again at the console. King Errisson is producing his own single for Nassau Music with Saylor engineering. And Amma Records act Funk City Rebels are working on a single with producers Dexter Mack and Clarence Holmes. Saylor and McCauley are sharing board duties.

Local hard rockers Antix are recording "Antix Get Up, Get Happy" at Prime Track. Don Dokken is producing the EP with the group.

Jef Scott is recording a project at Cherokee with producer Bill Pfordresher and engineer Brad Gilderman.

Texas act Automatic is working at Goodnight L.A. Studio head Keith Olsen is producing with engineer Tom Gondolf.

Singer/songwriter Frank Musker is at F.M. Music's studio producing his own album with engineer Philip Moores.

Producer Kenny Kerner is recording local rock act Sweetheart at his own studio.

Producer Pete Christlieb is mixing Louis Bellson's Bosco Records album at Group IV. Jim Hughart is engineering, with help from Bob Winard.

Nashville

SEVERAL projects are in progress at Woodland Sound. Johnny Cash and June Carter Cash are laying tracks with producer Chips Moman, engineer David Cherry and assistant Ken Criblez. Ray Baker is mixing Big Al Downing's session with engineer Tim Farmer. And engineer Denny Purcell is mastering Lloyd David Foster's new single.

Country International artist Timothy Thomas is working on a new album at Sound Connection. Steve Messer is at the board.

Other Cities

THE GOMEZ BROTHERS are at Santa Barbara Sound with producer Marian Kirkbride and engineer Daniel Protheroe.

In Boston, Chip Goddard is working on an EP at Pyramid Recording. Nate Cohen and Ray Fernandes are producing, with Gene Bodio at the board.

At Morning Sun, Deland, Fla., Lazzar is recording its second album with producer Jack Sferlazza and engineers Greg Rike and Rick Bailey.

Producer Rick Holton is at Dallas Sound Lab mixing singles for singer/songwriter Todd Baytee.

Material for the Audio Track column should be sent to Kim Freeman, Billboard, 1515 Broadway, New York, N.Y. 10036.



All In The Family. Studer's Roger Lagadec and Sony's Masaru Nagami show solidarity as they stand with their company's respective DASH two-track recorders, both making their North American debut. The D820, left, will range from \$20,000-\$30,000 and be available in about six months. Sony's PCM-3102 will be ready for spring delivery and cost roughly \$20,000.

Add-ons for Mitsubishi X-80 DEC Unveils New Options

NEW YORK At the Audio Engineering Society (AES) convention here, Oct. 8-11, Digital Entertainment Co. introduced several new options for its Mitsubishi X-80 two-track digital master recorder. According to the firm, the add-ons are specifically designed to facilitate the X-80's incorporation into the increasing number of applications for digital two-track machines in both video and film post-production, as well as Compact Disc mastering.

The firm showed a voltage-controlled oscillator (VCO) unit with which the X-80 can be interfaced to the BTX line of SMPTE-based synchronizers, enabling the recorder to slave to various videos, film and audio systems. A spokesman for DEC said that other products will soon follow that will allow the interface of the X-80 with other sync systems

as well, but that the BTX compatibility was opted for initially because of its widespread popularity.

One feature incorporated by the new VCO is a variable speed option that displays a visual readout of the actual vari-speed sampling rate. Designed for commercial applications such as vinyl disk or CD mastering, the device will, for the first time, allow engineers to produce vari-pitch masters for both albums and CDs.

Other X-80 options which made their debut include a new studio cart that allows the recorder to be used in either a portable or console-type setup. The wheeled cart also has room for ancillary equipment like Mitsubishi's DDL-1 digital delay, the DEC-VCO unit, as well as a side panel for tape reels and manuals.

STEVEN DUPLER

Video Track

(Continued from page 32)

LOS ANGELES

JIM YUKICH will direct a promotional video for the movie "2010" at MGM/UA's Culver City studios. Andy Summers of the Police will be featured in a performance video that interweaves scenes from the science fiction thriller. Yukich is producing the video for Picture Music International, but MGM/UA is paying for the clip. "The budget is very good, but I can't say how much," Yukich comments.

Julien Temple, best known for directing the Sex Pistols in "The Great Rock And Roll Swindle," recently completed a video EP for David Bowie, "Jazzin' For Blue Jean." It was produced by Picture Music International for EMI America Records.

Christmas time came to California's The Complex a little early this year. The firm re-created the holiday season for Moffitt-Lee Productions to tape several episodes of "Not Necessarily The News" for Home Box Office. Vic Kaplan is the executive producer and John Moffitt the director.

OTHER CITIES

BOSTON WAS WHERE filming took place for a 50-minute dance video choreographed to 10 unreleased songs by Los Angeles music producer Jerry Marcellino. "Hot-dance" will feature dancers from the Boston Ballet and the Boston Conservatory. Sullivan Associates edited the video, shot by Boston-based Prelude Productions.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210

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Roomful Of Bluesmen. Stevie Ray Vaughan and members of his "Soul Revue" pose prior to going on stage at New York's Carnegie Hall. Standing to the left of a tuxedo-clad Dr. John are Vaughan's brother Jimmy of the Fabulous Thunderbirds, vocalist Angela Strehli, and Vaughan, while the Roomful of Blues players look on.

New 'Tropico' Album Benatar Seeks 'Mature' Sound

BY PAUL GREIN

LOS ANGELES Pat Benatar sees her forthcoming album "Tropico" as continuing an evolution which began on her last studio album, 1982's "Get Nervous," and continued on her 1983 hit "Love Is A Battlefield."

"I just wanted to not do such hard rock'n'roll things or real poppy things," she says. "I wanted to start doing songs that have a little more emotional impact. As you get older—I'm not saying we're rocking in our chairs—but I wanted to get a little bit more of a mature attitude into it. I wanted to make sure that as time went by I would feel comfortable singing these songs."

Of the songs on "Tropico," which is due from Chrysalis on Halloween, Benatar says: "Rhythmically and melodically, the songs have a lot more depth than usual. It's not really the kind of crunch-rock songs we were doing before."

Benatar and her husband and co-producer Neil Giraldo are expecting a baby next March, but she says she doesn't think that will soften her aggressive image.

"I hope not," she says. "You never know until it's upon you, but I can't imagine that it will really change me that much. I've been this way for so long that I can't imagine it's going to make that much difference."

"At the same time, I'd like to expand more. I don't think that's a bad thing to do: to try to get a little more dimension there."

Benatar's pregnancy had created some complications in the marketing of the album. She rushed to finish three videos and says, "If we do any more it will have to wait until after the baby is born." And she won't be able to begin touring until next May—six months after the release of the album.

The videos are for "We Belong" and "Ooh Ooh Song," both directed by Marty Callner, and "Painted Desert," directed by Chris Gabrin and Limelight Productions. "We Belong," the first single from the album, is one of only two songs on the album not written by Benatar and her band.

"Tropico," Benatar's bid for a sixth consecutive platinum album, will feature variable pricing, with the album retailing at \$8.98 and the cassette counterpart at \$9.98.

"I tried to hold back the price hike on the album version," Benatar says, "but I let them have the tape (price) because they're using chromo-cam tape."

"At least the fans are getting

something for their money. But on the record I asked them to wait. I hate being the guinea pig on something like this."

Benatar says she has a good working relationship with Chrysalis, which has been her label since her first album, "In The Heat Of The Night," released five years ago. "The good thing about staying with a company a long time is that you get all the bugs worked out," she says.

Benatar adds that she doesn't expect to be affected by the split of Chrysalis' founding partners Terry Ellis and Chris Wright. "Terry has always handled me directly," she says. "Chris was really just for the U.K. We didn't see him very much anyway."

In addition to her long-standing label association, Benatar has also had the same manager (Rick Newman) and booking agency (Premier) from the beginning.

"I hate change," she jokes. "Actually, we have changed bass players. Our longtime bass player Roger Kapps is only on two cuts (on the new album). We have a new bass player, Donny Nossov, who was formerly with John Waite."

Benatar will also have a video EP on the market before Christmas. It will include five or six songs of her choice.

"It's mostly the ones I like best," she says. "I'll have a couple of songs from the early days, like 'I'm Going To Follow You,' that were never really hits."

Wiedlin Leaving Go-Go's

LOS ANGELES Jane Wiedlin has announced plans to leave the Go-Go's, to launch a solo career. But rumors that the group is disbanding are denied by the group's management company, Front Line Management.

Hodgson's New 'Storm' Hits Streets Supertramp 'Divorce' Leads to Singer's Solo Debut

BY ETHLIE ANN VARE

LOS ANGELES Roger Hodgson announced in early 1983 that he was leaving Supertramp, of which he was a founding member, and that his solo album "Sleeping With The Enemy" would be released in the summer of 1983. Now, near the end of 1984, Hodgson's debut solo effort, entitled "Eye Of The Storm," has finally hit the streets.

"I scrapped the first attempt,"

explains Hodgson. "I made that album under extreme duress, and after listening to it I said, 'No. That's not the kind of album I want to put out.' So I shelved it."

Following a farewell tour with his former bandmates (who plan to have a new album out by March), Hodgson went into his home recording studio and did it all over again.

"Now I'm ready to do battle," says Hodgson, 34. Though he has no plans to tour until 1986—by which

time he expects to have delivered to A&M a second solo album—Hodgson is circling the globe on an extensive press and promotional tour for "Eye Of The Storm."

"I've just done 64 interviews in four and a half days in Canada," he says. "And, after minimal promotion in America, I'm going on a major promotional tour of Europe."

"Remember, America didn't get into Roger's music until (1979's) 'Breakfast (In America),' notes Hodgson's manager, Doug Pringle. "For the rest of the world, it was (1974's) 'Crime Of The Century.'"

Hodgson is also doing a \$75,000 video for the single "Had A Dream," which he storyboarded and Xenon produced. "Videos and film projects will play a large part in getting his image out there," notes Pringle, former program director of Montreal's CHOM-FM. "Roger isn't a pop star. The focus of everything is directed to the music."

Hodgson's enthusiasm about his solo career comes after a long and difficult period of ending his 14-year relationship with Supertramp. "I think Supertramp had a reputation for quality, and I think we made some great albums," says Hodgson. "But the last two albums, the last four years... I think a lot of people lost interest in Supertramp over the last four years. I certainly did."

Although the multi-instrumentalist/vocalist/songwriter/producer has tried to maintain a friendly relationship with his ex-cohorts, he says the "divorce" has been painful. "It's not just a rock'n'roll band," he says. "It's a company. Dividing the spoils isn't easy. That's when you get into bickering."

Hodgson indicates that the progression of Supertramp recording time hints at a slowing up of creative juices: "Crime Of The Century" was recorded in five months, "Breakfast In America" took eight, and "Famous Last Words" took 16. Hodgson's album took seven.

"My studio is definitely going to pay for itself, even though I sunk a million dollars into it," he says. "I spent seven months in the studio on this album alone; when I went to mix it in New York, it cost \$125,000 for only three weeks."

Hodgson says he hopes to produce other artist/friends in the Northern California 48-track facility, but has no plans to use the space commercially.

for software in this industry," Gansky adds. "What we have developed is nothing that IBM or some local software company couldn't do, but because of my knowledge of the industry it's easier for me to provide the product at a more reasonable cost."

Gansky says the system for hardware and software could range from less than \$10,000 to "hundreds of thousands" of dollars. (He notes that while he is principally a supplier of software, he's gotten into the hardware business as well because the two go hand-in-hand.)

In addition to the companies that already have the system on line, Gansky says he's negotiating with Premier, ICM and Triad.

"One of the biggest problems talent agencies and promoters have is that they're constantly referring to their old shows as a basis for what's a good or bad offer," he says. "They have masses of old show settlements in three-ring binders, and it's a very time-consuming process to go back to this data."

"We can cut down their paperwork to a tremendous extent. When a talent agency takes an offer from a given promoter, the computer will issue contracts and print out technical riders and cover letters to the manager, venues and unions. It automates the whole process and frees up hundreds or thousands of man hours, depending on the size of the organization."

Gansky, whose company is based in suburban Philadelphia, has a second firm, Fox Productions, which provides licensing for software.

PAUL GREIN

New Software Keeps Track Of Accounting on the Road

BY PAUL GREIN

LOS ANGELES Veteran tour accountant Steve Gansky has developed an integrated software system that stores production data and provides a cash control system to acts on tour.

Through his newly formed company Main Line Software, Gansky is selling the system to promoters and talent agencies. His first agency account is Monterey Peninsula Artists; he says he's also phasing in systems for Beach Club Booking, John Bauer Productions and Sunshine Productions.

"This grew out of my own need for control of all the various aspects of being on the road," says Gansky, who was tour accountant on Loverboy's last tour and is Foreigner's longtime tour business manager.

"Inevitably I'd be in some town and would want some piece of information and could remember the last time I was here I needed the same thing," he continues. "The information would be in a file back in the office and wouldn't do me any good. I wanted all that data with me with respect to the names and addresses of vendors in different cities, promoters and venue information—all the stuff you gather being on the road year after year."

Gansky says the other main function of the system is to track cash flow. "On a large tour you can easily go through \$1 million of petty cash in float," he says. "It's cumbersome trying to keep a proper accounting when you're whizzing around the countryside."

"I saw there was a definite need

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WALL OF VOODOO
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AT MIDNIGHT here Oct. 10, Wall Of Voodoo tested the waters in an unannounced show with a new band lineup. After the departure of former lead singer Stanard Ridgway (who left the band to pursue independent projects, such as his collaboration with Stewart Copeland on a song from "Rumblefish") and the band's delay in a long-anticipated album and tour, the question was: could the re-formed Wall Of Voodoo stand on its own? Within minutes it became obvious that the answer was an emphatic yes.

Andy Prieboy, Ridgway's replacement, has an enrapturing stage persona that seduced the audience into the brooding, textured sound that Wall Of Voodoo is known for. Silhouetted in a ghostly spotlight and clad in a Johnny Cash-like white lace shirt, black cloak and hat, Prieboy led the band through the old songs "Standards," "Red Light," "They Don't Want Me" and "Can't Make Love."

As the band played their Spanish-flavored tunes, the set was as tight as ever. The dance floor was packed with fans who repeatedly yelled "Let's go to Mexico." During "Dance You F**ckers," Prieboy danced through the audience, teasingly stealing cigarettes and lighters from dancers who had left their goods unattended.

The 60-minute show ended with the encore songs "Ring Of Fire" and "Room With A View." With Wall Of Voodoo's intricate rhythmic textures and haunting high-plaints sound, as well as an interesting front man, they should do well with their reorganization.

The date was a warmup for several upcoming California shows before a month-long tour of England with the Lords Of The New Church. Opening the show was a local group, Mad Affaire. **JILL RICHMOND**

MAHAVISHNU
Beacon Theatre, New York
Tickets: \$15, \$12.50

ONE OF THE highlights of the Oct. 13 Beacon Theatre concert that served to introduce John McLaughlin's new Mahavishnu band to New York was a soft, pretty McLaughlin composition called "Nostalgia." The title may have been chosen with a touch of irony; nostalgia was, thankfully, one thing the concert did not provide.

The new Mahavishnu is definitely not a throwback to McLaughlin's original Mahavishnu Orchestra, which helped usher in jazz-rock fusion in the early '70s. There are obvious similarities: McLaughlin's emphatic, high-energy guitar lines dominate, the volume is cranked up high, jazz ideas and licks mingle comfortably with rock rhythms and instrumentation. But the differences are more significant than the similarities—and after one listening, it would appear that those differences are almost entirely for the better.

McLaughlin's decision to excise the word "orchestra" from the new ensemble's name was probably not a casual one. The Mahavishnu Orchestra, for all its originality and high spirits, had a tendency to

sound self-important and heavy-handed; Mahavishnu doesn't.

There are fewer compositions in complicated meters and more loose, funky rhythms. McLaughlin's writing, exemplified by the rapid-fire "East Side, West Side" and "Pacific Express," has a lighter touch than it used to, and the compositional contributions of saxophonist Bill Evans and keyboardist Mitch Forman add variety and texture to the group's sound. The relaxed propulsion provided by drummer Danny Gottlieb, a veteran of Pat Metheny's band, and bassist Jonas Hellborg, a phenomenal young player, is a key to the more laid-back, less grandiose feel of the new Mahavishnu.

One change unveiled at the Beacon that may not be entirely for the better was McLaughlin's reliance on the Synclavier digital guitar, which he used to produce a variety of sounds, most of them not very guitar-like and some of them rather unpleasant. He used the new instrument to good effect on the Miles Davis classic "Blue In Green," played as a duet with Evans' sensitive soprano. But on "East Side, West Side," he spent a lot of time making it sound alternately like a fire engine and a train whistle, for no apparent reason. **PETER KEEPNEWS**

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The Ritz, New York
Tickets: \$17.50

THE REUNION tour of the I-Three's and Bob Marley's Wailers arrived here Oct. 10 amidst doubts that their appearance would ever materialize. Nonetheless, all were present and accounted for. And to pay tribute to Marley, the group turned in a powerhouse performance, with audio and visual aid from the late artist's videos. Some in the audience may have been uncomfortable with the blend of Marley's voice and visage with the Wailers' live accompaniment, but this evening was tendered with great love and care.

When Marley was alive, he regularly stood slightly to his right of center stage, which placed him directly at the audience's heart-center. In this subtle yet crucial detail, Marley called on people's emotions while the music played to their bodies and minds. For this tour, the I-Three's—Judy Mowatt, Rita Marley and Marcia Griffiths—are in that spot, while lead vocalist/guitarist Junior Marvin bounds about from left of center, where the women used to sway.

Marvin proved to be a more than able vocalist for the wealth of Marley material. He shared vocals with the I-Three's, as well as keyboardist Tyrone Downie. The songs were given an added punch by a dynamic three-piece horn section. Downie sang the beautiful "Waiting In Vain," extending the phrasing, and he even included a quote from Tina Turner's recent reggae-style hit, "What's Love Got To Do With It."

Multi-media highlights included the I-Three's marching in step to the "Buffalo Soldier" clip; they also sang letter-perfect harmonies to a superb live recording and film of Marley performing "No Woman No Cry." The warmly rendered encore, "One Love," was preceded by the group exhorting "Get Up, Stand

(Continued on opposite page)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE BEACH BOYS	Mile High Stadium Denver	June 17.	\$396,457 \$15/\$9.35/\$8.25/\$7.15/4.13	47,218 85,328	Feyline Presents Inc.
THE GRATEFUL DEAD	Red Rock Amphitheater Denver	June 12-14.	\$383,839 \$14.30/\$12.09	26,845 three sellouts	Feyline Presents Inc.
JUDAS PRIEST GREAT WHITE	Madison Square Garden New York	June 18.	\$230,293 \$14.50/\$12.50	16,757 sellout	Monarch Entertainment Bureau
HUEY LEWIS & THE NEWS STEVIE RAY VAUGHAN	Irvine Calif. Meadows	June 15.	\$204,570 \$16/\$15/\$10.50	14,615 sellout	Avalon Productions
VAN HALEN VELCRO	Frank Erwin Center Austin, Tex.	June 10.	\$194,431 \$13.50/\$11.50	15,290 sellout	In-House/ University of Texas
JUDAS PRIEST GREAT WHITE	Joe Louis Arena Detroit	June 13.	\$168,939 \$13.50	12,514 13,714	Brass Ring Prods.
THE BEACH BOYS	Mud Island Amphitheater Memphis	June 14-15.	\$139,925 \$14.50	9,650 two sellouts	Mid-South Concerts
DAVID GILMOUR	Reunion Arena Dallas	June 16.	\$123,762 \$12.50	10,001 11,379	Pace Concerts
.38 SPECIAL EDDIE MONEY	Red Rock Amphitheater Denver	June 16.	\$112,020 \$13.20/\$12.10/\$11.81/ \$11.16/\$10.72/\$10.22	8,991 sellout	Feyline Presents Inc.
JAZZ ON THE ROCKS SPYRO GYRA DAVID SANBORN	Red Rock Amphitheater Denver	June 15.	\$110,334 \$15.40/\$14.30/\$13.71/ \$13.10/\$12.79/\$12.14	7,435 9,000	Feyline Presents Inc./ Lu Vason
HANK WILLIAMS JR. DAVID FRIZZELL	Mid-South Coliseum Memphis	June 15.	\$102,240 \$15/\$12.50	7,394 10,000	Shelton Harrison
CAMEO O'BRYAN NEWCLEUS	Reunion Arena Dallas	June 15.	\$90,456 \$13.50/\$12.50	6,736 9,663	American Amusement Corp.
THE STATLER BROTHERS FREDDY WELLER	Lanierland Music Park Cumming, Ga.	June 16.	\$85,690 \$12.50/\$10.50	6,881 8,567	In-House/ two shows
JOHN DENVER	Civic Center Portland	June 15.	\$86,251 \$15/\$12.50	6,212 8,460	Frank J. Russo
MOTLEY CRUE RATT	Springfield Mass. Civic Center	June 15.	\$84,067 \$12.50/\$11.50	7,196 10,000	Cross Country Concerts
THE POINTER SISTERS	Chastain Park Atlanta	June 17	\$79,866 \$17.50/\$11/\$9	6,313 6,500	Alex Cooley/Southern Promotions
LAURIE ANDERSON	Shrine Auditorium Los Angeles	June 8.	\$77,235 \$15/\$13.50	5,675 6,400	Avalon Prods./ Bill Graham Presents
HUEY LEWIS & THE NEWS DR. GONZO	Candy Bowl Santa Barbara, Calif.	June 16.	\$60,670 \$15/\$12.50/\$10.50	4,464 sellout	Stephen Cloud Presents
THREE DOG NIGHT JOHN KAYE & STEPPENWOLF	Irving Meadows Amphitheater Laguna Hills, Calif.	June 8.	\$50,092 \$15/\$12.50	4,516 6,133	Avalon Prods.
NIGHT RANGER BLACK & BLUE	The Palladium Hollywood, Calif.	June 8.	\$49,561 \$11.75	4,377 sellout	Avalon Prods.
HANK WILLIAMS JR. DAVID ALLAN COE	Convention Center Pine Bluff, Ark.	June 9.	\$46,414 \$11.50	4,314 7,900	Sound Seventy Prods.
MOTLEY CRUE ACCEPT	Stanley Theater Pittsburgh	June 12.	\$44,905 \$12.75	3,522 sellout	DiCesare-Engler Prods.
HUEY LEWIS & THE NEWS	Sonoma-Marin Fair Petaluma, Calif.	June 14.	\$40,000 \$9.50/\$8	5,000 sellout	Bill Graham Presents
TED NUGENT ALCATRAZZ	Stanley Theater Pittsburgh	June 14.	\$37,944 \$12.75	2,976 3,550	DiCesare-Engler Prods.
BONNIE RAITT CATFISH HODGE	Starry Night Portland, Ore.	June 8-10.	\$37,500 \$12.50	3,000 three sellouts	Double Tee Promotions
NIGHT RANGER BILLY SATILITE	Civic Center Albuquerque, N.M.	June 15.	\$37,238 \$10.50/\$9.50	3,779 6,500	Feyline Presents Inc.
RICKY SKAGGS	Little Nashville Ind. Opry	June 16.	\$36,000 \$9	4,000 two sellouts	In-House
PEABO BRYSON JENNIFER HOLLIDAY	Mud Island Amphitheater Memphis	June 10.	\$35,200 \$12.50	2,820 5,000	Mid-South Concerts/ Jerry Dickerson
NIGHT RANGER BLACK & BLUE YOUR EYES	San Diego Calif. State Univ.	June 9.	\$31,047 \$12.50/\$10.50/\$9.50	3,152 4,377	Avalon Prods.
BLUE OYSTER CULT PAT TRAVERS	The Met Center Minneapolis	June 15.	\$27,596 \$11/\$9.50	2,714 7,500	Schon Promotions
MIXED BAG VOL. 2 THE MCGARRIGLE SISTERS JANIS IAN MARIA MULDAUR SUZANNE VEGA	Beacon Theater New York	June 16.	\$16,181 \$15.50/\$14.50	1,902 2,618	Monarch Entertainment Bureau
LEON REDBONE STEVE GOODMAN	Paolo Soleri Santa Fe, N.M.	June 7.	\$11,853 \$16/\$7/\$5	1,108 2,800	Evening Star Prods./ Big River Concerts
INXS THE TAN	Mission Theater Santa Barbara, Calif.	June 15.	\$9,594 \$13	738 sellout	Rock'N'Chair Prods.
R.E.M. DREAM SYNDICATE	Warner's Star Palace Fresno, Calif.	June 16.	\$5,608 \$11.50/\$10.50	526 sellout	Rock'N'Chair Prods.
BLACK OAK ARKANSAS PASSENGER	Mohawk Club Shirley, Mass.	June 16.	\$4,620 \$6	770 800	John Coleman Co.
BLACK OAK ARKANSAS NO MERCY	Jack's Nightclub Portland	June 18.	\$3,600 \$6	600 sellout	In-House

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.

Flip Side Chain Proprietors Back On Concert Scene

BY MOIRA McCORMICK

CHICAGO Carl and Larry Rosenbaum are back in the concert business. The proprietors of the 10-unit Flip Side Records chain here are overseeing booking, promotion and advertising for the newly renovated 1,400-seat Vic Theatre on Chicago's North Side. The Vic is set to open Nov. 3 with a show by Roy Orbison.

The Rosenbaums had operated as concert promoters under the Flip Side banner for 11 years. Their last concert was Black Sabbath at the International Amphitheatre in 1981.

The Rosenbaums' return to concert promotion is abetted by the booking services of Lou Volpano & Associates. Volpano, who formerly booked talent for the annual summer music extravaganza Chicago-Fest, has in addition to Orbison booked Alvin Lee, Shadowfax and WLS personalities Steve Dahl and Garry Meier. Ticket prices are \$10 for all shows, available at Ticketron, of which Flip Side is a major outlet.

According to promotions director Jeff Schwartz, the Vic (a former movie palace most recently used for East Indian films) is owned by an investment group called Victoria Entertainment Ltd. Walt Klein of Bianca Productions is producing all shows, Schwartz adds.

The Vic features 650 cabaret-style seats on the main level, with approximately the same amount of seating spread over upper and lower balconies. The theatre sports three bars and its own sound and lighting system.

Schwartz and Rosenbaum confirm that the Flip Side stores will be used to cross-promote Vic performances. "We'll utilize the stores as an inducement to attend the concerts," says Rosenbaum. Sales, in-store displays, possible artist appearances and radio tie-ins are expected to be part of the promotional activity.

"It would be detrimental if we didn't cross-promote ourselves," Schwartz observes. "Flip side is one of the largest independent record chains in Chicago."

Pittsburgh Mayor Fails To Save Jacksons Dates

PITTSBURGH Despite last-minute intervention by Mayor Richard Caligiure, Three Rivers Stadium management and vendors failed to reach an agreement that would have brought two Jacksons concerts to the 60,000-seat facility.

Vendors had initially rejected a \$1,000-per-person buyout offer that would have cleared the way for Jacksons personnel to sell licensed merchandise at the shows. Caligiure then authorized the Stadium Authority to up the offer to \$1,750, but the union never voted on the new proposal. The deadline imposed by Jacksons management passed, and the Oct. 13-14 dates were shifted to Chicago.

Officials estimated that the two shows would have brought the city \$250,000 in amusement and parking taxes.



Rock Of Ages. Word Records gospel artist Amy Grant headlines a sold out show at Radio City Music Hall in New York. (Photo: Chuck Pulin.)

New Start for New Group General Public: English Beat Doesn't Go On

BY ETHLIE ANN VARE

LOS ANGELES IRS Records is launching what it calls its largest retail, radio and video marketing campaign yet for a band that is starting from scratch after abandoning a promising prior career. General Public, whose "All The Rage" album shipped Oct. 1, is fronted by Dave Wakeling and Ranking Roger, who walked away from the English Beat just when that band was starting to make a name for itself.

While the label is drawing upon the duo's past association, using tag lines like "the Beat goes Public" in ads, the singers themselves are somewhat reluctant to dredge up the past.

"Me and Roger never say anything about the Beat unless we're

asked," comments Wakeling. "But then, a group doesn't always have much say in marketing forces. Still, I don't mind if it will sell back catalog Beat records, because that will benefit everyone else who was in the group."

As for why the group split right after its most successful album, "Special Beat Service," Ranking Roger says that it was a case of losing the spark. "We just couldn't do a half-hearted 'Tears Of A Clown' for another four years," he says. Other Beat alumni have gone on to form Fine Young Cannibals and two other offshoot bands, as yet unsigned.

Aside from the fact that it contains the two most visible members of the Beat, General Public is receiving the most attention of these progeny because the group was joined for "All The Rage" by Clash co-founder Mick Jones. Jones' for-

mer partner, Joe Strummer, had publicly accused General Public of seducing his bandmate away. Ranking Roger denies the charge.

"Mick didn't start playing with us until the Clash split up," he insists. "The Beat split up, and two weeks later the Clash split up. It was in the papers and everything."

After an open request for audition tapes to fill out the new General Public, Wakeling and Roger settled on a lineup that includes former members of Dexys Midnight Runners and the Specials. In addition to "special guest" Jones, they have name value from remix master John "Jellybean" Benitez, who helmed the dance version of the single "Tenderness."

The group is set to tour the U.S. through December. Its best audiences appear to be in metropolitan strongholds up and down the coasts.

Talent in Action

(Continued from opposite page)

Up" while the video blended in neatly. This clever mix froze on a bigger-than-life-size image of Marley pointing a finger stage right, where the band had inched off as the video took over.

If the Wailers and Rita Marley wish, they could exist as a viable touring unit. With new material for future tours, and perhaps with the inclusion of Marley's children (and EMI's latest signing) the Melody Makers, the next step forward may soon come.

HARRY WEINGER

BLASTERS DEL FUEGOS

The Ritz, New York
Admission: \$12.50

NO-FRILLS American roots rock'n'roll was the order of the evening here Oct. 6. Southern California's Blasters lived up to their reputation as the keepers of the flame in the purist rockabilly and r&b department, and Boston's Del Fuegos managed to win over the crowd with their own version of uncut, lean rock which bypassed all current trends and went straight to the dancing feet.

The Del Fuegos, led by the vocal and guitar team of brothers Dan and Warren Zanes, are a quartet that has plowed its way to the top of the Boston club scene with a straight-ahead sound that has been compared to the likes of Creedence Clearwater Revival. While it's true that the Slash Records act—whose debut album is "The Longest Day"—does possess the energy of that '60s outfit, their approach is more contemporary and packs a harder, more urban edge. The rhythm section of bassist Tom Lloyd and drummer Brent Giessmann saw to it that the bottom never meandered.

The Blasters, also led by a brother team (Dave Alvin, lead guitar and chief composer; Phil on vocals), took the stage following a particularly raucous video clip of an ancient Jerry Lee Lewis performance, and proceeded to outdo the Killer's version of "High School Confidential" with their own. The pace never let up in the original material which followed.

Unlike past tours, this one did not find the quintet augmented by saxophonists Lee Allen and Steve Berlin.

But still there was no doubt that this is a band that has thoroughly assimilated its roots—blues, country, rockabilly and gut-wrenching rock'n'roll.

JEFF TAMARKIN

Rod Stewart Added To 'Rock In Rio' Roster

BY JACK McDONOUGH

LOS ANGELES Rod Stewart has joined the talent lineup of "Rock In Rio," the 10-day music festival set for January in Rio de Janeiro (Billboard, Sept. 29).

Stewart has replaced Men At Work in the lineup, which also includes AC/DC, the B-52's, George Benson, Def Leppard, the Go-Go's, Nina Hagen, Iron Maiden, Al Jarreau, Queen, Ozzy Osbourne, the Scorpions, James Taylor and Yes.

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Springsteen Ticket Furor Graham Reclaims Oakland Seats

BY JACK McDONOUGH

SAN FRANCISCO A furor over abuses with tickets for Bruce Springsteen's Oakland Coliseum Arena shows Sunday and Monday (21-22) has been concluded with a move by concert producer Bill Graham to reclaim and make available to disgruntled fans "hundreds" of the \$16 ducats that had been improperly purchased—and in some instances scalped—by employees of San Francisco-area ticketing agencies.

Graham made the announcement at an Oct. 11 press conference at which he was accompanied by personnel of involved companies, including David Mendelsohn, manager of the BASS ticket service; Ray Ward, operations chief at the Coliseum; and Sterling Lanier, president of Record Factory. BASS maintains ticket desks at the stores of Record Factory, the Bay Area's largest retail chain.

The group specified various employees who had been fired for chicanery, which in most instances involved commandeering for their

own use more than the four-ticket limit that was set for both agency employees and the general public.

Graham said that the highly unusual situation resulted from an extreme supply-demand disparity, "with 27,000 tickets and 150,000 people wanting those tickets."

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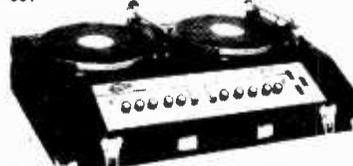
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NEW JERSEY

600 AT CMA MEMBERSHIP MEET

Jim Ed Norman, Frank Mull, Oaks Honored

NASHVILLE Attendance at the Country Music Assn.'s annual membership meeting, held Oct. 11 at the Opryland Hotel, surpassed the 600 mark, doubling last year's figure, as the organization elected a new board of directors and presented its Producer's Award, President's Award and Founding President's Award.

Jim Ed Norman, executive vice president of Warner Bros. Records in Nashville, won the Producer's Award for producing the CMA's single of the year and album of the year, Anne Murray's "A Little Good News."

The President's Award, given for special service to the CMA and country music, has been presented only 10 times in 26 years and was last awarded in 1981. The Oak Ridge Boys were named the recipients this year and received their honors from outgoing CMA president Dick McCullough.

Frank Mull, executive director of the Country Radio Seminar, received the 1984 Founding President's Award, annually bestowed upon a non-board member who, in the judgment of the directors, has contributed the most to the CMA. The award was established in 1963 by CMA's first president, Connie B. Gay, and was presented this year in his absence by William Utz of Steel & Utz.

McCullough and CMA chairman Ralph Peer II both gave addresses, recapping the organization's accomplishments over the year, stressing

new emphasis on educational informational and research projects.

Treasurer Buddy Killen detailed the organization's fiscal stance as of Aug. 31: total liquid assets, \$320,830; total receivables, \$20,665; total non-liquid assets, \$120,602; operating income, \$593,335; expenses, \$548,765. Total current assets are \$1,102,182 compared with \$897,551 last Aug. 31, while total assets are \$1,170,605 compared with last year's \$982,389. The CMA had projected a loss for the year of \$44,077, but instead had a net gain of \$47,740, according to Killen.

New directors elected to the board in their respective categories are as follows: Brenda Lee, artist/musician; Dick McCullough of J. Walter Thompson, advertising agency; Paul Corbin of The Nashville Network, audio/video communications; Rhubarb Jones of WLWI Montgomery, Ala., broadcast personality; Jerry Flowers of the Jim Halsey Co., agent/manager; Dennis Morgan of Collins Court Music, composer.

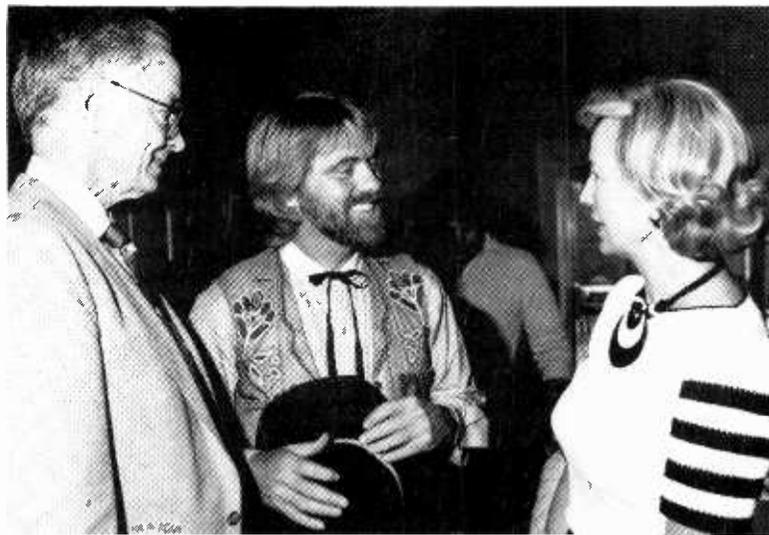
Also: Dennis Brown, Joe Brown Enterprises, New Zealand, international; Lon Helton, Radio & Records, publication; David Conrad, Almo-Irving, publisher; Jim Ed Norman, Warner Bros. Records, record company; Sam Marmaduke, Western Merchandisers Inc., record/video merchandiser; and Don Romeo, Don Romeo Agency, talent buyer/promoter.

At-large directors elected for 1984-85 are Bob Montgomery, Writ-

ers House Music; Dianne Petty, SE-SAC; Roy Wunsch; CBS Records; and Jerry Bradley, Bradley Productions. They will join incumbent directors.

These include Rick Blackburn, CBS Records; Tom Collins, Tom Collins Productions; Tony Conway, Buddy Lee Attractions; Charlie Daniels; Len Ellis, WAKE/WLJE Valparaiso, Ind.; Jim Foglesong, Capitol/EMI America Records; Al Greenfield, KYSR El Paso; Dean Kay, Welk Music Group; Howard Lander, Amusement Business; Blake Mevis; Greg Rogers, RCA/London; Jim Schwartz, Schwartz Bros.; Joe Sullivan, Sound Seventy Corp.; and Jack V. Walz, BDA-BBDO.

KIP KIRBY



Radio Fans. Michael Martin Murphey discusses his current single, "Radio Land," with Capitol/EMI America Nashville president Jim Foglesong, left, and Jo Walker-Meador, executive director of the CMA, during recent Country Music Week activities.

NASHVILLE SCENE

by Kip Kirby



A FEW RANDOM thoughts now that Country Music Week 1984 is over . . .

There may have been fewer events to attend, but it *did* seem that those attended were enjoyed more.

Record company showcases were the single most missed event, since they traditionally represented the best opportunity for seeing the labels' new and breaking talent.

And high-level brass from the labels, once clearly in evidence at parties throughout DJ Convention, were for the most part nowhere to be seen . . . But then, the same was true of DJs!

However, there were plenty of others in evidence, if one were interested in publishers, producers, artists and songwriters. They glittered at the CMA Awards Show, and on through the week at various awards banquets and ceremonies. Among these were **Dolly Parton, Kris Kristofferson, Willie Nelson, Nicolette Larson, Bob Seger**, producer **Booker T. Jones** and actor **David Keith** (of "An Officer And A Gentleman" fame).

If the record companies weren't sponsoring their own label shows, there were plenty of showcases around town during the week.

One of the best was **Pam Tillis'** showcase at the Sutler during the Talent Buyers Seminar. The showcase coincided with the release of Tillis' first Warner Bros. country single, "Goodbye Highway," and featured her with an all-star band: Ray Flack, formerly with the Ricky Skaggs Band, on electric guitar; drummer Tommy Wells of EMI America group **RPM**; Mike Joyce, co-writer of **Gail Davies'** new single, "Jagged Edge Of A Broken Heart," on bass; MCA artist **Rick Carnes** on harmony vocals and rhythm guitar; Tommy Hannum on steel; and Leonard Wolf on keyboards.

Tillis has spent a number of years honing her artistry. There have been side trips into rock'n'roll and time spent figuring out her musical direction. The time spent seems to have been useful, because at last she is emerging with a sense of identity and conviction.

Her vocals are marvelous; so is her songwriting. The set was tight, without a single weak moment. Outstanding numbers included "Sometimes A Stranger Will Do" (in our opinion, a definite single), "One Of Those Things" (co-written with **Paul Overstreet**), and "Emotions," a lovely ballad composed some years ago by Pam's father, **Mel Tillis**.

Bonnie Gallie and Pam Wolfe, who work under the name **Two Desperate Women**, had a lively show in progress at Bogey's Tuesday night after the BMI banquet when they were joined onstage by former Allman Brother **Dickey Betts** for several tunes.

A short distance away the same evening, **Don Schlitz** and former Amazing Rhythm Ace **Russell Smith** held a packed audience captive at the Bluebird Cafe, with a little help from sit-in guests like **Gail Davies**.

It was just that kind of week around Nashville. Even **John Anderson** got in on the festivities, headlin-

ing two shows Friday night at Music Village U.S.A. in nearby Hendersonville. Warner Bros. took a busload of its execs and press out to the show, and presented Anderson with a gold album award for "Wild And Blue" backstage after his performance.

WELK MUSIC GROUP, which celebrates its 10th anniversary in Nashville next year, marked Country Music Week with a groundbreaking ceremony to inaugurate its planned three-story office complex, now under way on Music Row at 16th Ave. and South St.

Welk currently has 42 signed writers on staff, including **Bob McDill, Dickey Lee, Ricky Skaggs, Reba McEntire, David Wills, David Frizzell, Don Williams, Jerry Kennedy, Jerry Gillespie** and **Tommy Rocco**. Rocco tied for ASCAP's country songwriter of the year honors last week.

Welk's new offices will feature solar gray glass, garden courtyard, landscaping, balconies, and something not often found in Music Row publishing offices: elevators.

Passing thoughts in the wake of the Week

A NEW BEAUTY and talent pageant hosted by 1980 Miss America **Cheryl Prewitt** takes place April 15 at the Tennessee Performing Arts Center. It will be produced by Multimedia Entertainment and The Program Factory in Nashville, with assistance from Opryland U.S.A. It's to be called "**The All-America Music Pageant**." Hmmm . . . Does it include new wave and punk rock, too?

Rosanne Cash and Columbia Records held a "sneak preview" of Cash's upcoming album, "**Rhythm & Romance**," at Emerald Studio two weeks ago. The album is due in January . . . **George Jones** made his first singing appearance on The Nashville Network Oct. 11 when he performed on "Nashville Now." Jones also appeared on TNN during Country Music Week in a "New Country" concert segment.

MOLLY SKAGGS, the baby daughter of **Ricky Skaggs** and **Sharon White**, is beginning to become a regular "member of the audience" at her parents' concerts. She saw her mother for the first time when the Whites headlined Music Village, although we aren't sure how much she actually heard, since she apparently slept contentedly through most of the show.

Signings: Paul Overstreet (formerly on RCA Records) to **The Writers Group** in Nashville . . . RCA's **Keith Whitley** to **The Hyland Co.** for public relations . . . **Country Gold Talent** is now booking **George Jones**. The agency can be contacted at 4101 Lone Oak Rd., Nashville, Tenn. 37215; (615) 292-5816. The same agency also books **John Anderson**.

Movie Review

'Songwriter' Adds Insult To Cinematic Injury

"Songwriter," starring **Willie Nelson, Kris Kristofferson**; directed by **Alan Rudolph**; produced by **Sydney Pollack**. Tri-Star Pictures.

One of these days—maybe before the polar ice caps melt and Dick Clark's hair turns gray—someone is going to produce a movie about country music that doesn't demean the genre. It wasn't "Honeysuckle Rose," an earlier Willie Nelson vehicle. It wasn't "Nashville" nor "Tender Mercies," both of which were only incidentally about country music. And it certainly wasn't "Rhinestone," a movie so awful that the showing of it is now a felony in most Southern states.

"Songwriter" neither redeems its predecessors nor compensates for their shortcomings. Its storyline is far-fetched. Its characters are stereotypes, and their development eludes detection.

Ostensibly concerned with the rise and fall and rise again of sing-

er/songwriter **Doc Jenkins** (Willie Nelson), the movie presents us with the usual gallery of "Hee Haw" grotesqueries and asks us to care about them. Fat, be-hatted and cigar-chomping executives and promoters, insatiable snuff queens and "good women" who angelically wait for their trifling men to settle down and comehome to them—they're all here.

If these accumulated offenses weren't sufficiently noxious, they are compounded by the fact that the characters are given Li'l Abner names, such as "Blackie Buck" (Kris Kristofferson), "Honey," "Dino," "Corkie" and "Rodeo Rocky" (he's the villain).

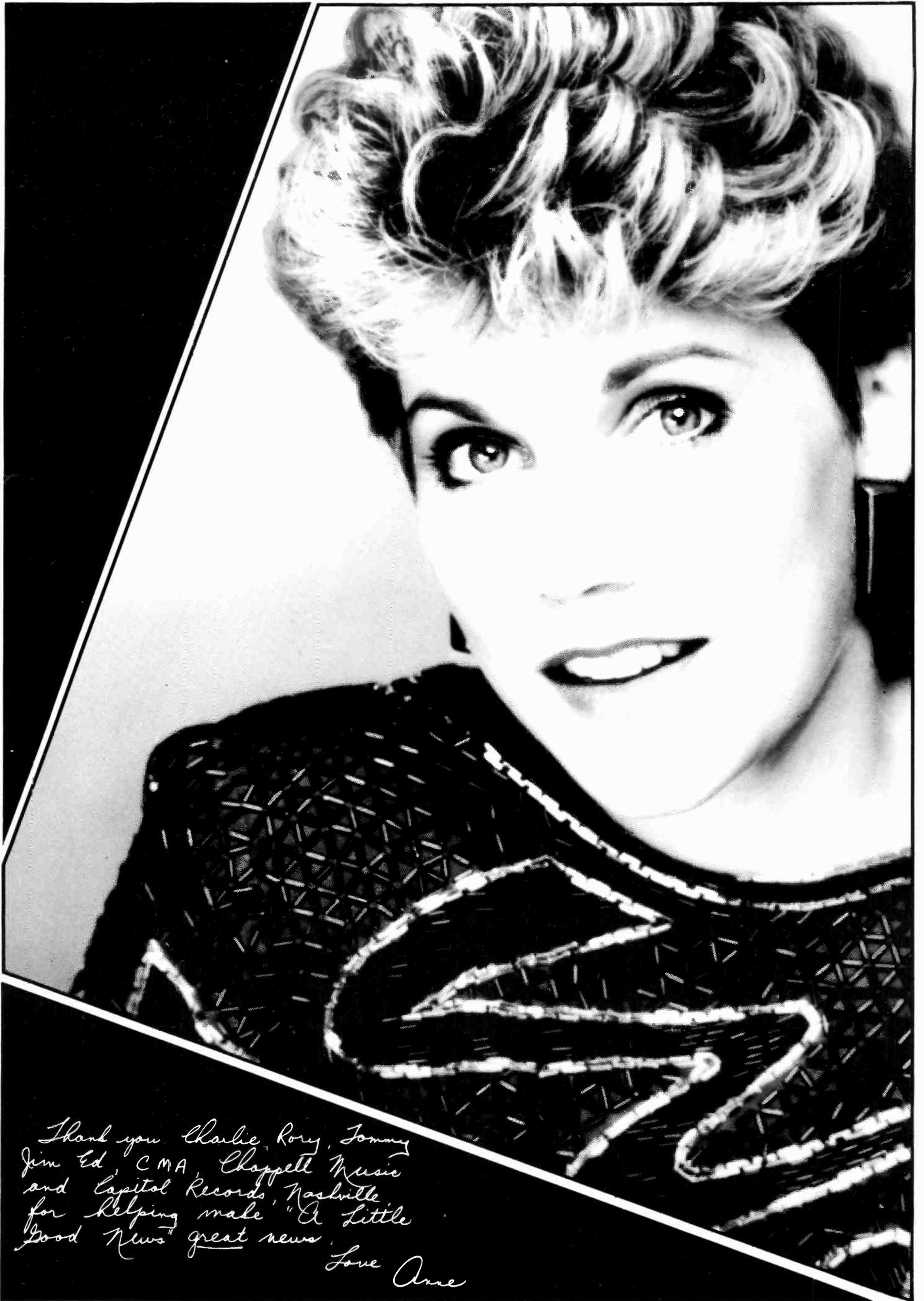
Nelson, who in real life is the mogul that the character in the film wants to be, surely knows enough about the music business to see that the gifts and perils of songwriting are trivialized by the way they are shown here. After all, wouldn't you think that a really sensitive songwriter might suspect the usefulness of a business partner who seems to have taken **Boss Hogg** as his role model?

As actors, however, Nelson and Kristofferson do quite well imparting interest in the frail script they have to work with. But it is Rip Torn who comes close to stealing the show by his portrayal of a lovably larcenous promoter.

EDWARD MORRIS

For The Record

In last week's story on the BMI Country Awards (Billboard, Oct. 20), the names of the Blackwood Group, the Combine Music Group and Unichappell Music were inadvertently omitted. All three companies won five awards each from BMI, and should have been so listed.



Thank you Charlie Rory, Tommy
Jim Ed, CMA, Chappell Music
and Capital Records, Nashville
for helping make "A Little
Good News" great news.
Love Anne

FOR WEEK ENDING OCTOBER 27, 1984

Billboard

HOT COUNTRY SINGLES

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Compiled from national retail store and one-stop sales reports, and radio airplay reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER LABEL & NUMBER DISTRIBUTING LABEL	ARTIST
1	2	4	13	IF YOU'RE GONNA PLAY IN TEXAS H SHEDD ALABAMA RCA 13840	ALABAMA Weeks at No. One 1
2	4	6	11	CITY OF NEW ORLEANS C MOMAN COLUMBIA 06371	WILLIE NELSON
3	5	8	14	I'VE BEEN AROUND ENOUGH TO KNOW J BOWEN MCA 52407	JOHN SCHNEIDER
4	6	9	12	GIVE ME ONE MORE CHANCE B KILLEN EPIC 34 04567	EXILE
5	7	11	11	SHE SURE GOT AWAY WITH MY HEART J ANDERSON L BRADLEY WARNER BROS 7 29207	JOHN ANDERSON
6	3	5	15	THE LADY TAKES THE COWBOY EVERYTIME L GATLIN GATLIN BROTHERS COLUMBIA 38 04533	LARRY GATLIN & GATLIN BROS. BAND
7	11	15	11	FOOL'S GOLD J CRUTCHFIELD MCA MCA 52426	LEE GREENWOOD
8	1	2	14	I DON'T KNOW A THING ABOUT LOVE J BOWEN WARNER BROS 7 29227	CONWAY TWITTY
9	10	13	12	PLEDGING MY LOVE B AHERN WARNER BROS 7 29218	EMMYLOU HARRIS
10	13	17	11	ONE TAKES THE BLAME J KENNEDY MERCURY 880 130 7	THE STATLER BROTHERS
11	15	19	10	YOU COULD'VE HEARD A HEART BREAK J BOWEN WARNER BROS 7 29206	JOHNNY LEE
12	12	14	13	WOMAN YOUR LOVE B MEVIS COLUMBIA 38 04466	MOE BANDY
13	17	20	9	YOUR HEART'S NOT IN IT B MONTGOMERY COLUMBIA 38-04578	JANIE FRICKE
14	18	21	9	PRISONER OF THE HIGHWAY R MILSAP R GALBRAITH RCA PB-13847	RONNIE MILSAP
15	19	23	10	PINS & NEEDLES R SKAGGS MCA CURB 52432	THE WHITES
16	21	24	9	MAGGIE'S DREAM D WILLIAMS G FUNDIS MCA 52448	DON WILLIAMS
17	22	26	8	CHANCE OF LOVIN' YOU N LARKINE T CONLEY RCA 13877	EARL THOMAS CONLEY
18	23	25	9	TOO GOOD TO STOP NOW J BOYLAN EPIC 34 04563	MICKEY GILLEY
19	25	29	8	NOBODY LOVES ME LIKE YOU DO J E NORMAN CAPITOL 5401	ANNE MURRAY & DAVE LOGGINS
20	9	10	14	(YOU BRING OUT) THE WILD SIDE OF ME K LEHNING EMI AMERICA 8220	DAN SEALS
21	26	30	10	RADIO LAND J E NORMAN LIBERTY 1523	MICHAEL MARTIN MURPHY
22	28	32	8	P.S. I LOVE YOU J KENNEDY MERCURY 880-216-7	TOM T. HALL
23	29	34	6	SHE'S MY ROCK B SHERRILL EPIC 34-04609	GEORGE JONES
24	24	28	11	GOODBYE HEARTACHE E KILROY RCA 13850	LOUISE MANDRELL
25	30	35	7	GOD WON'T GET YOU M POST D PARTON RCA 13883	DOLLY PARTON
26	31	36	6	I LOVE ONLY YOU M MORGAN P WORLEY WARNER BROS 7-29203	NITTY GRITTY DIRT BAND
27	14	16	13	ROCK & ROLL SHOES B SHERRILL COLUMBIA 38 04531	RAY CHARLES WITH B.J. THOMAS
28	33	38	6	WORLD'S GREATEST LOVER D BELLAMY H BELLAMY S KLEIN MCA CURB 52446	THE BELLAMY BROTHERS
29	34	40	7	WISHFUL DRINKIN' M BODDAN L MCBRIDE MCA 52452	ATLANTA
30	20	7	14	SECOND HAND HEART G MORRIS J E NORMAN WARNER BROS 7 29230	GARY MORRIS
31	37	44	5	AMERICA J BRIDGES G SCRUGGS RCA 13908	WAYLON JENNINGS
32	39	48	4	WHY NOT ME B MAHER RCA CURB 13923	THE JUDDS
33	36	41	7	IT'S A BE TOGETHER NIGHT J E NORMAN VIVA 7 29187	FRIZZELL & WEST
34	16	3	15	TO ME T COLLINS J CRUTCHFIELD MCA 52415	BARBARA MANDRELL & LEE GREENWOOD
35	38	43	6	SOME HEARTS GET ALL THE BREAKS CHUCKO II EPIC 34 04586	CHARLY MCCLAIN
36	40	45	5	DOES FORT WORTH EVER CROSS YOUR MIND J BOWEN G STRAIT MCA 52458	GEORGE STRAIT
37	41	46	4	THE BEST YEAR OF MY LIFE E RABBITT E STEVENS J BOWEN WARNER BROS 7-29186	EDDIE RABBITT
38	8	1	15	UNCLE PEN R SKAGGS SUGAR HILL EPIC 34-04527	RICKY SCAGGS
39	44	49	5	DIAMOND IN THE DUST B MONTGOMERY S BUCKINGHAM COLUMBIA 38-04610	MARK GRAY
40	47	54	4	ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT J BOWEN H WILLIAMS JR. WARNER CURB 7-29184	HANK WILLIAMS JR.
41	51	58	4	CROSSWORD PUZZLE T COLLINS MCA 52465	BARBARA MANDRELL
42	45	51	6	TURN ME LOOSE E GORDY JR. RCA 13860	VINCE GILL
43	27	18	15	WHAT WOULD YOUR MEMORIES DO B MAVIS COMPLEAT 126 POLYGRAM	VERN GOSDIN
44	32	12	16	EVERYDAY R CHANCEY MCA 52419	THE OAK RIDGE BOYS
45	48	55	6	WHATEVER TURNS YOU ON K LEHNING EPIC 34-04590	KEITH STEGALL
46	53	62	3	HOW BLUE H SHEDD MCA 52468	REBA MC ENTIRE
47	42	42	8	WHEN THE WILD LIFE BETRAYS ME J BOWEN M UTLEY T BROWN MCA 52438	JIMMY BUFFETT
48	55	65	3	THE BOYS NIGHT OUT B MEVIS COLUMBIA 38 04601	MOE BANDY AND JOE STAMPLEY
49	59	67	4	JAGGED EDGE OF A BROKEN HEART G DAVIES L SKLAR RCA 13912	GAIL DAVIES
50	49	53	6	DON'T YOU GIVE UP ON LOVE N WILSON T BROWN RCA 13862	STEVE WARINER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER LABEL & NUMBER DISTRIBUTING LABEL	ARTIST
51	56	61	5	ON THE WINGS OF A NIGHTINGALE D EDMUNDS MERCURY 880 213 7	THE EVERLY BROTHERS
52	64	-	2	YEARS AFTER YOU B LOGAN MCA 52470	JOHN CONLEE
53	35	27	15	I COULD USE ANOTHER YOU E RAVEN P WORLEY RCA 13839	EDDY RAVEN
54	58	63	6	GETTIN' OVER YOU D SCHAFER R DIXON TEXAS 5557	MASON DIXON
55	60	77	3	GOT NO REASON NOW FOR GOIN' HOME R REEDER G WATSON MCA CURB 52457	GENE WATSON
56	NEW			ME AGAINST THE NIGHT J BOWEN WARNER BROS 7 29151	CRYSTAL GAYLE
57	70	-	2	HEARTACHE AND A HALF R VAN HOY RCA 13921	DEBORAH ALLEN
58	63	68	4	LEONA R SCRUGGS CAPITOL CURB 5403	SAWYER BROWN
59	61	66	5	TURN ME TO LOVE N WILSON RCA 13810	KEITH WHITLEY
60	43	22	12	A SWEETER LOVE (I'LL NEVER KNOW) J CRUTCHFIELD MCA 52394	BRENDA LEE
61	50	50	7	THAT'S EASY FOR YOU TO SAY R PEOPLES B HILL MERCURY 880-192-7	KATHY MATTEA
62	52	39	7	MAMA SHE'S LAZY PINKARD BOWDEN WARNER BROS 7 29205	PINKARD AND BOWDEN
63	67	74	4	I'M GLAD YOU COULDN'T SLEEP LAST NIGHT J MORRIS EVERGREEN 1025	NARVEL FELTS
64	71	82	3	ROSE OF MY HEART R ALBRIGHT EPIC 34-04628	JOHNNY RODRIGUEZ
65	78	-	2	THE GIRL MOST LIKELY TO B MONTGOMERY CLEVELAND INTERNATIONAL 38-04608 COLUMBIA	B.J. THOMAS
66	NEW			A PLACE TO FALL APART M HAGGARD R BAKER EPIC 34-04663	MERLE HAGGARD
67	75	-	2	RESTLESS HEART R LANDIS RCA 13907	JUICE NEWTON
68	NEW			I'D DANCE EVERY DANCE WITH YOU B MEVIS MERCURY 880-306	THE KENDALLS
69	57	59	5	HOME AGAIN M MASSER ELEKTRA 7 69697	JUDY COLLINS & T.G. SHEPPARD
70	46	31	17	TURNING AWAY J BOWEN WARNER BROS 7 29254	CRYSTAL GAYLE
71	65	37	13	I'VE ALWAYS GOT THE HEART TO SING THE BLUES J CRUTCHFIELD RCA 13851	BILL MEDLEY
72	76	-	2	LOVE AND LET LOVE S MACLELLAN S LIMBO AMOR 1002	DANNY SHIRLEY
73	NEW			SLOW NIGHTS H SHEDD MCA 52474	MEL TILLIS WITH GLEN CAMPBELL
74	81	-	2	OLD MEMORIES ARE HARD TO LOSE J FULLER J HOBBS CAPITOL 5404	KIMBERLY SPRINGS
75	69	60	21	YOU'RE GETTIN' TO ME AGAIN D TOLLE NOBLE VISION 105	JIM GLASER
76	77	-	2	THE RIVER'S SONG M POST W MURPHEY RCA 13913	JOEY SCARBURY
77	54	33	16	LET'S CHASE EACH OTHER AROUND THE ROOM M HAGGARD EPIC 34 04512	MERLE HAGGARD
78	62	47	15	TONIGHT I'M HERE WITH SOMEONE ELSE J E NORMAN WARNER BROS 7 29225	KAREN BROOKS
79	NEW			ANOTHER LONELY NIGHT WITH YOU J KENNEDY MCA CHURCHILL 52469	ROY CLARK
80	66	57	13	KNOCK ON WOOD T BROWN J BOWEN MCA 52421	RAZZY BAILEY
81	68	52	11	RIDE 'EM COWBOY R LANDIS CAPITOL 5379	JUICE NEWTON
82	72	70	19	I GOT A MILLION OF 'EM B KILLEN EPIC 34-04499	RONNIE MCDOWELL
83	NEW			THINKING 'BOUT LEAVING D KASTLE MERCURY 880-256	BUTCH BAKER
84	73	64	15	STUCK ON YOU L RICHIE J A CARMICHAEL MOTOWN 1746	LIONEL RICHIE
85	83	75	10	IT'S GREAT TO BE SINGLE AGAIN B SHERRILL COLUMBIA 38-04553	DAVID ALLAN COE
86	82	73	19	FAITHLESS LOVE H SHEDD ATLANTIC AMERICA 7-99768	GLEN CAMPBELL
87	79	71	18	EVENING STAR/MIDSUMMER NIGHTS B GIBB K RICHARDSON A GALUTEN RCA 13832	KENNY ROGERS
88	87	78	11	TELL 'EM I'VE GONE CRAZY T WEST MCA MCA 52433	ED BRUCE
89	86	69	19	WAG BACK B LOGAN MCA 52403	JOHN CONLEE
90	74	56	16	DREAM ON TEXAS LADIES A DIMARTINO MOON SHINE 3030	REX ALLEN JR.
91	NEW			WABASH CANNONBALL L RUSSELL PARADISE 629	WILLIE NELSON & HANK WILSON
92	84	83	5	SOMEBODY'S BACK IN TOWN A PERKINS SUGAR HILL 4105	CHRIS HILLMAN
93	89	85	11	ALL I WANNA DO (IS MAKE LOVE TO YOU) E PRESTIGE J E NORMAN WARNER BROS 7-29226	BANDANA
94	90	81	19	HE BROKE YOUR MEM'RY LAST NIGHT N WILSON MCA 52404	REBA MCENTIRE
95	80	72	5	ALL HEAVEN IS ABOUT TO BREAK LOOSE T ROCCO COMPLEAT 129 POLYGRAM	ZELLA LEHR
96	88	76	21	ONLY A LONELY HEART KNOWS T COLLINS MCA 52397	BARBARA MANDRELL
97	NEW			SLEEPING BACK TO BACK J RAGSDALE JUNGLE ROGUE 1004	WHITE WATER JUNCTION
98	97	96	23	IF ALL THE MAGIC IS GONE B MONTGOMERY S BUCKINGHAM COLUMBIA 38 04464	MARK GRAY
99	91	90	7	WHAT'S GOOD FOR THE GOOSE (IS GOOD FOR THE GANGER) J CRUTCHFIELD PERMAN 82006	DOTTIE WEST
100	85	80	9	ALL THE LOVE ON THE RADIO G MILLS MERCURY 880-173 7	TOM JONES

Products with the greatest airplay and sales gains this week. ♦ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

Billboard Hot Country Singles SALES & AIRPLAY

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart.

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	2	1	2			
1	2			IF YOU'RE GONNA PLAY IN TEXAS	ALABAMA	1
2	5			CITY OF NEW ORLEANS	WILLIE NELSON	2
3	4			I'VE BEEN AROUND ENOUGH TO KNOW	JOHN SCHNEIDER	3
4	6			GIVE ME ONE MORE CHANCE	EXILE	4
5	3			THE LADY TAKES THE COWBOY EVERYTIME	L. GATLIN & BROS.	6
6	8			SHE SURE GOT AWAY WITH MY HEART	JOHN ANDERSON	5
7	11			FOOL'S GOLD	LEE GREENWOOD	7
8	1			I DON'T KNOW A THING ABOUT LOVE	CONWAY TWITTY	8
9	10			PLEDGING MY LOVE	EMMYLOU HARRIS	9
10	13			ONE TAKES THE BLAME	THE STATLER BROTHERS	10
11	17			YOU COULD'VE HEARD A HEART BREAK	JOHNNY LEE	11
12	12			WOMAN YOUR LOVE	MOE BANDY	12
13	20			YOUR HEART'S NOT IN IT	JANIE FRICKE	13
14	18			PRISONER OF THE HIGHWAY	RONNIE MILSAP	14
15	16			PINS & NEEDLES	THE WHITES	15
16	24			MAGGIE'S DREAM	DON WILLIAMS	16
17	22			CHANCE OF LOVIN' YOU	EARL THOMAS CONLEY	17
18	25			NOBODY LOVES ME LIKE YOU DO	A. MURRAY & D. LOGGINS	19
19	29			TOO GOOD TO STOP NOW	MICKEY GILLEY	18
20	9			(YOU BRING OUT) THE WILD SIDE OF ME	DAN SEALS	20
21	23			RADIO LAND	MICHAEL MARTIN MURPHY	21
22	-			P.S. I LOVE YOU	TOM T. HALL	22
23	28			WISHFUL DRINKIN'	ATLANTA	29
24	19			GOODBYE HEARTACHE	LOUISE MANDRELL	24
25	-			SHE'S MY ROCK	GEORGE JONES	23
26	15			TO ME	BARBARA MANDRELL & LEE GREENWOOD	34
27	14			ROCK & ROLL SHOES	RAY CHARLES WITH B.J. THOMAS	27
28	7			UNCLE PEN	RICKY SCAGGS	38
29	-			GOD WON'T GET YOU	DOLLY PARTON	25
30	26			WHAT WOULD YOUR MEMORIES DO	VERN GOSDIN	43

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	2	1	2			
1	4			CITY OF NEW ORLEANS	WILLIE NELSON	2
2	2			IF YOU'RE GONNA PLAY IN TEXAS	ALABAMA	1
3	5			I'VE BEEN AROUND ENOUGH TO KNOW	JOHN SCHNEIDER	3
4	6			GIVE ME ONE MORE CHANCE	EXILE	4
5	7			SHE SURE GOT AWAY WITH MY HEART	JOHN ANDERSON	5
6	3			THE LADY TAKES THE COWBOY EVERYTIME	L. GATLIN & BROS.	6
7	9			FOOL'S GOLD	LEE GREENWOOD	7
8	11			YOU COULD'VE HEARD A HEART BREAK	JOHNNY LEE	11
9	10			PLEDGING MY LOVE	EMMYLOU HARRIS	9
10	8			WOMAN YOUR LOVE	MOE BANDY	12
11	14			YOUR HEART'S NOT IN IT	JANIE FRICKE	13
12	13			ONE TAKES THE BLAME	THE STATLER BROTHERS	10
13	15			PRISONER OF THE HIGHWAY	RONNIE MILSAP	14
14	1			I DON'T KNOW A THING ABOUT LOVE	CONWAY TWITTY	8
15	16			MAGGIE'S DREAM	DON WILLIAMS	16
16	17			CHANCE OF LOVIN' YOU	EARL THOMAS CONLEY	17
17	18			TOO GOOD TO STOP NOW	MICKEY GILLEY	18
18	22			PINS & NEEDLES	THE WHITES	15
19	24			NOBODY LOVES ME LIKE YOU DO	A. MURRAY & D. LOGGINS	19
20	25			RADIO LAND	MICHAEL MARTIN MURPHY	21
21	27			P.S. I LOVE YOU	TOM T. HALL	22
22	28			SHE'S MY ROCK	GEORGE JONES	23
23	29			GOD WON'T GET YOU	DOLLY PARTON	25
24	30			I LOVE ONLY YOU	NITTY GRITTY DIRT BAND	26
25	26			GOODBYE HEARTACHE	LOUISE MANDRELL	24
26	-			WORLD'S GREATEST LOVER	THE BELLAMY BROTHERS	28
27	12			(YOU BRING OUT) THE WILD SIDE OF ME	DAN SEALS	20
28	21			ROCK & ROLL SHOES	RAY CHARLES WITH B.J. THOMAS	27
29	-			AMERICA	WAYLON JENNINGS	31
30	19			SECOND HAND HEART	GARY MORRIS	30

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COUNTRY SINGLES BY LABEL

A ranking of labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA	18
RCA	16
WARNER BROS.	12
COLUMBIA	9
EPIC	9
MERCURY	7
CAPITOL	3
MCA/CURB	3
COPELEAT	2
AMOR	1
ATLANTIC AMERICA	1
CAPITOL/CURB	1
CLEVELAND INTERNATIONAL	1
ELEKTRA	1
EMI-AMERICA	1
EVERGREEN	1
JUNGE ROGUE	1
LIBERTY	1
MCA/CHURCHILL	1
MOON SHINE	1
MOTOWN	1
NOBLE VISION	1
PARADISE	1
PERMIAN	1
RCA/CURB	1
SUGAR HILL/EPIC	1
SUGARHILL	1
TEXAS	1
VIVA	1
WARNER/CURB	1

COUNTRY SINGLES A-Z—SONGWRITERS/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

A-Z (LISTED BY TITLE)

66 A PLACE TO FALL APART - M.Haggard W.Nelson (Mount Shasta,BMI)	25 GOD WON'T GET YOU - D.Parton (Velvet Apple,BMI)	80 KNOCK ON WOOD - E.Floyd S.Cropper (Irving,BMI)	97 SLEEPING BACK TO BACK - K.Blazy M.Heiter (Evanlee,ASCAP/Pat-Hit,ASCAP)	45 WHATEVER TURNS YOU ON - K.Stegall D.Lowery (Blackwood,ASCAP/Stegall,BMI/Sheddhouse,ASCAP)
60 A SWEETER LOVE (I'LL NEVER KNOW) - J.Crutchfield (Music Corp. of America, BMI)	24 GOODBYE HEARTACHE - R.C.Bannon M.Spriggs (Warner-Tamerlane,BMI/Three Ships,BMI/Writers House,BMI)	58 LEONA - B.Shore D.Wills (Royal Haven,BMI/G.I.D.,ASCAP)	73 SLOW NIGHTS - B.Albright (Sawgrass,BMI)	99 WHAT'S GOOD FOR THE GOOSE (IS GOOD FOR THE GANGER) - A.Harvey (Blackwood,BMI/Preshus Child,BMI)
95 ALL HEAVEN IS ABOUT TO BREAK LOOSE - T.Rocco (Bibo,BMI/Vogue,BMI/Chappell,ASCAP)	55 GOT NO REASON NOW FOR GOIN' HOME - J.Russell (Vogue, BMI/Sunflower County, BMI)	77 LET'S CHASE EACH OTHER AROUND THE ROOM - M.Haggard (Mount Shasta, BMI)	35 SOME HEARTS GET ALL THE BREAKS - J.Raymond B.Moore (Tapadero,BMI)	47 WHEN THE WILD LIFE BETRAYS ME - J.Buffett M.Utley W.Jennings (Coral Reeler,ASCAP/Coconutley,ASCAP/Warner-Tamerlane,BMI/Blue Sky Rider,BMI)
93 ALL I WANNA DO (IS MAKE LOVE TO YOU) - K.Kane K.Kane (E.Prestige,ASCAP/J.E.Norman,ASCAP)	94 HE BROKE YOUR MEM'RY LAST NIGHT - D.Lee B.Jones (Maplehill, BMI/Hall-clement, BMI/Cross Keys,ASCAP)	72 LOVE AND LET LOVE - D.Gray B. Reneau (Simonton, BMI/Emeryville, BMI)	92 SOMEBODY'S BACK IN TOWN - D.Helms (Sure Fire, BMI)	32 WHY NOT ME - H.Howard B.Maher S.Throckmorton (Cross Keys,ASCAP/Welbeck,ASCAP/Blue Quill,ASCAP/Tree,BMI)
40 ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT - H.Williams,Jr. (Bocephus,BMI)	57 HEARTACHE AND A HALF - D.Allen R. Van Hoy E. Struzick (Posey, ASCAP/Van Hoy, ASCAP/Unichappell, BMI/Struzick Muzick, ASCAP)	16 MAGGIE'S DREAM - D.Loggins L.Silver (Leeds,ASCAP/Patchwork,BMI)	84 STUCK ON YOU - L.Richie (Brockman, ASCAP)	29 WISHFUL DRINKIN' - B.Mevis B.Shore (G.I.D.,ASCAP/Royal Haven,BMI)
100 ALL THE LOVE ON THE RADIO - L.Russell D.A.Snyder (Young Carney,ASCAP/Warner-Tamerlane,BMI)	69 HOME AGAIN - M.Masser (Prince Street,ASCAP/Screen Gems-Capitol EMI, ASCAP)	62 MAMA SHE'S LAZY - K.O'Dell (Kenny O'Dell,BMI)	88 TELL 'EM I'VE GONE CRAZY - E.Bruce P.Bruce R.Peterson (Tree,BMI/Sugarplum,BMI)	12 WOMAN YOUR LOVE - B.Shore D.Willis (Royalhaven,ASCAP/G.I.D.,ASCAP)
31 AMERICA - S.Johns (Lowery,BMI/Legibus,BMI/Captain Crystal, BMI)	46 HOW BLUE - J.Moffat (Sonmedia, BMI/Bugshoot, BMI)	56 ME AGAINST THE NIGHT - P.Rose M.Kennedy P.Bunch (Irving,BMI/Love Wheel,BMI)	61 THAT'S EASY FOR YOU TO SAY - B.Clifford D.Hodges (Welbeck,BMI/ATV,ASCAP)	28 WORLD'S GREATEST LOVER - D.Bellamy (Bellamy Brothers,ASCAP)
79 ANOTHER LONELY NIGHT WITH YOU - R.Clark C.Anderson (Seductive Lady,BMI/Sweet Street,ASCAP)	53 I COULD USE ANOTHER YOU - C.Waters B.Jones T.Spario (Tree,BMI/O'lyric,BMI/Cross Keys,ASCAP)	19 NOBODY LOVES ME LIKE YOU DO - J.Dunn P.Phillips (Ensign, BMI)	37 THE BEST YEAR OF MY LIFE - E.Rabbit E.Stevens (Deb Dave,BMI/Briarpatch,BMI)	52 YEARS AFTER YOU - T.Schuyler (Debdave, BMI/Briarpatch, BMI)
17 CHANCE OF LOVIN' YOU - E.T.Conley R.Scraggs (Blue Moon,ASCAP/Labor Of Love,BMI)	8 I DON'T KNOW A THING ABOUT LOVE - H.Howard (Tree Publishing Corp., BMI)	74 OLD MEMORIES ARE HARD TO LOSE - J.Fuller J.Self (Atv,BMI/Wingtip,BMI)	48 THE BOYS NIGHT OUT - J.Stampley T.Stampley D.Rosson (Millet, BMI/Bannon, BMI)	20 (YOU BRING OUT) THE WILD SIDE OF ME - D.Seals (Pink Pig Music, BMI)
2 CITY OF NEW ORLEANS - S.Goodman (Buddah,ASCAP/Turnpike Tom,ASCAP)	82 I GOT A MILLION OF 'EM - M.Garvin R.Hellard B.Jones (Tree,BMI/Cross Keys,ASCAP)	51 ON THE WINGS OF A NIGHTINGALE - P.McCartney (MPL, ASCAP)	65 THE GIRL MOST LIKELY TO - S.Pippin W. Newton (Warner-tamerlane, BMI/Writers House, BMI)	11 YOU COULD'VE HEARD A HEART BREAK - M.Rossi (Songmaker,ASCAP)
41 CROSSWORD PUZZLE - S.Dean F.J.Myers (Tom Collins,BMI/Collins Court,ASCAP)	26 I LOVE ONLY YOU - D.Loggins D.Schlitz (MCA,ASCAP/Don Schlitz,ASCAP/Leeds,ASCAP/Patchwork,ASCAP)	10 ONE TAKES THE BLAME - O.Reid (Statler Brothers,BMI)	6 THE LADY TAKES THE COWBOY EVERYTIME - L.Gatlin (yarry Gatlin, BMI)	13 YOUR HEART'S NOT IN IT - M.Garvin B.Jones T.Shapiro (Tree,BMI/O'lyric,BMI/Cross Keys,ASCAP)
39 DIAMOND IN THE DUST - M.Gray S.LeMare (Warner-Tamerlane,BMI/Dotcabs,BMI)	68 I'D DANCE EVERY DANCE WITH YOU - M.Paden K.Welch (Tree,BMI/Cross Keys,ASCAP)	96 ONLY A LONELY HEART KNOWS - D.Morgan S.Davis (Tom Collins, BMI/Dick James, BMI)	76 THE RIVER'S SONG - S.Geyer M.Post (Famous, BMI/Darla, BMI/April, ASCAP/Ensign, BMI)	75 YOU'RE GETTIN' TO ME AGAIN - P.McManus W.Bomar (Music City, ASCAP)
36 DOES FORT WORTH EVER CROSS YOUR MIND - S.D.Shafer D.Shafer (Scaff-Rose,BMI)	98 IF ALL THE MAGIC IS GONE - C.Lester (Warner-Tamerlane,BMI/Writers House,BMI)	15 PINS & NEEDLES - R.Carnes J.Carnes C.Hardy (Elektra,BMI/Asylum,BMI/Refuge,ASCAP)	83 THINKING 'BOUT LEAVING - R.Albright M.D.Sanders B.Paulson (Milene,ASCAP)	
50 DON'T YOU GIVE UP ON LOVE - D.Gibson (Silverline,BMI)	1 IF YOU'RE GONNA PLAY IN TEXAS - D.Mitchell M.Kellum (Baray,BMI/Dale Morris,BMI)	9 PLEDGING MY LOVE - D.Robey F.Washington (Mca,BMI)	34 TO ME - M.David M.Reed (Collins Court, ASCAP/Lodge Hall, ASCAP)	
90 OREAM ON TEXAS LADIES - S.Dan Mills (Combine, BMI)	63 I'M GLAD YOU COULDN'T SLEEP LAST NIGHT - T.Skinner S.Nathan J.L.Wallace (Jack & Bill,BMI/Hall-clement,BMI)	14 PRISONER OF THE HIGHWAY - M.Reid (Lodge Hall,ASCAP)	78 TONIGHT I'M HERE WITH SOMEONE ELSE - D.Loggins (Leeds, ASCAP/Patchwork, ASCAP)	
87 EVENING STAR/MIDSUMMER NIGHTS - B.Gibb M.Gibb (Gibb Brothers, BMI/Unichappell,ASCAP)	33 IT'S A BE TOGETHER NIGHT - T.Rocco J.Schweers C.Black (Chappell, ASCAP)	22 P.S. I LOVE YOU - G.Jenkins J.Mercer (MCA,ASCAP/WB,ASCAP)	18 TOO GOOD TO STOP NOW - B.McDill R.Bourke (Hall-clement,BMI/Chappell,ASCAP)	
44 EVERYDAY - D.Loggins J.D.Martin (Leeds, ASCAP/Patchwork, ASCAP/Music Corp. of America, BMI)	85 IT'S GREAT TO BE SINGLE AGAIN - D.A.Coe (Warner-Tamerlane,BMI)	21 RADIO LAND - C.Rains J.E.Norman M.Murphy (Choskee Bottom,ASCAP/Kahala,ASCAP/Timberwolf,BMI)	42 TURN ME LOOSE - V.Gill (yenefit,BMI)	
86 FAITHLESS LOVE - J.D.Souther (Warner Bros., ASCAP/Golden Spread, ASCAP)	71 I'VE ALWAYS GOT THE HEART TO SING THE BLUES - G.Lyle T.Seals (Good Single,BMI/Irving,BMI/WB,ASCAP)	67 RESTLESS HEART - V.Stephenson T.DuBois D.Robbins (Warner House of Music,BMI/WB Gold, BMI)	59 TURN ME TO LOVE - W.Holyfield (April,ASCAP/ides Of March,ASCAP/Blackwood,BMI/Easy Days,BMI)	
7 FOOL'S GOLD - T.Tappan D.Roth (Goldsboro,ASCAP/Ronzomatic,BMI)	3 I'VE BEEN AROUND ENOUGH TO KNOW - D.Lee B.McDill (Hall-clement, BMI)	81 RIDE 'EM COWBOY - P.Davis (Web Iv,BMI)	70 TURNING AWAY - T.Krekel (Combine, BMI)	
54 GETTIN' OVER YOU - C.L.Rutledge (Phono,SESAC/Big Crush,SESAC)	49 JAGGED EDGE OF A BROKEN HEART - W.Igleheart M.Joyce (Black Note,ASCAP/Greaser,BMI)	27 ROCK & ROLL SHOES - P.Kennerly G.Lyle (Good Single,BMI/Irving,BMI)	38 UNCLE PEN - B.Monroe (Rightsong,BMI)	
4 GIVE ME ONE MORE CHANCE - J.P.Pennington S.LaMaire (Pacific Island,BMI)		64 ROSE OF MY HEART - J.Moffat (Atlantic, BMI/Boquillas Canyon, BMI)	91 WABASH CANNONBALL - L.Russell (Young Carney,ASCAP)	
		30 SECOND HAND HEART - C.Karp M.Gray H.Tipton (Warner-Tamerlane,ASCAP/Daticabo,BMI/Irving Music Inc.,BMI)	89 WAY BACK - J.Fuller (Atv,BMI/Wingtip/BMI)	
		5 SHE SURE GOT AWAY WITH MY HEART - W.Aldridge T.Brasfield (Rick Hall,ASCAP)	43 WHAT WOULD YOUR MEMORIES DO - H.Cochran D.Dillon (Tree, BMI)	
		23 SHE'S MY ROCK - S.K.Dobbins (Famous,ASCAP/Chappell,ASCAP)		

Bare Takes His Show On Road

NASHVILLE The Jim Halsey Co., Bobby Bare's newly signed booking agency, has announced that Bare will take his successful "Bobby Bare & Friends" television show on the concert trail beginning early next year. One of the highest rated programs on The Nashville Network, the show features Bare talking to top songwriters, who also perform their own songs.

Halsey will initially book the show into small, intimate venues, but will also experiment with larger ones. In the concert adaptation, Bare will not actually interview his songwriting guests but will talk briefly about them and their work before bringing them onstage. The guests will perform both solo and with Bare.

To support all of Bare's concert appearances, the Halsey Co. and Bare's manager Steve Greil are developing a series of 30- and 60-second tv spots for local promoters. The generic commercials will leave space for promoters to insert information about the specific concerts and will be available in January.

Besides the "Bobby Bare & Friends" format, the agency will concentrate on securing the singer bookings at fairs, rodeos, special events and conventions. The agent responsible for Bare at the Halsey Co. is Joe Hupp.

NMA's Spotlight Shines on Gibbs

NASHVILLE Terri Gibbs headlines this week's Nashville Music Assn. Spotlight Wednesday (24), along with Fred Knoblock, Bobby Whitlock and the A-Strings.

The showcase begins at 7:30 p.m. in the Tennessee Performing Arts Center's Polk Theatre.

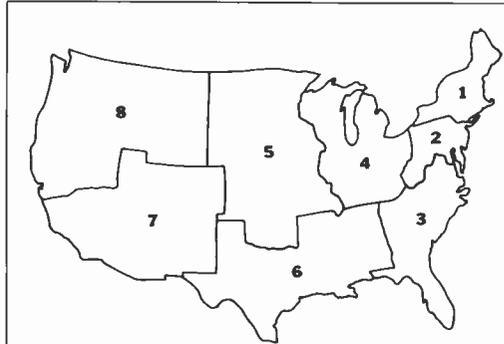
Admission to the four-act concert is \$5. Proceeds benefit the NMA.



Rare Visit. Capitol/EMI America's reception at the Opryland Hotel during Country Music Week brought artists and label brass together. Chatting here are, from left, Lynn Shults, vice president, a&R; EMI America artist Dan Seals; and Capitol artist Marie Osmond.

Billboard HOT COUNTRY SINGLES RADIO ACTION

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



REGION 1

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

REGION 2

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

CRYSTAL GAYLE
ME AGAINST THE NIGHT

JOHN CONLEE
YEARS AFTER YOU

MOE BANDY AND JOE STAMPLEY
THE BOYS NIGHT OUT

WDLW Boston, MA
WYRK Buffalo, NY
WOKQ Dover, NH
WPOR Portland, ME
WHIM Providence, RI
WSEN-FM Syracuse, NY

WPTR Albany, NY
WXKW Allentown, PA
WCAO Baltimore, MD
WHN New York City, NY
WMZQ Washington, DC

REGION 3

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

MERLE HAGGARD
A PLACE TO FALL APART

CRYSTAL GAYLE
ME AGAINST THE NIGHT

THE KENDALLS
I'D DANCE EVERY DANCE WITH YOU

WJAZ Albany, GA
WWNC Asheville, N.
WPLO Atlanta, GA
WGUS Augusta, GA
WXBQ Bristol, VA
WEZL Charleston, SC
WSOC Charlotte, NC
WCOS Columbia, SC
WFNC Fayetteville, NC
WKQS Ft. Lauderdale, FL
WESC Greenville, SC
WCRJ Jacksonville, FL
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
WGTO Springs, FL
WQYK St. Petersburg, FL
WPXK Washington, DC
WIRK West Palm Beach, FL
WWVA Wheeling, WV
WTQR Winston-Salem, NC

NATIONAL

127 REPORTERS

	NEW ADDS	TOTAL ON
CRYSTAL GAYLE ME AGAINST THE NIGHT WARNER BROS.	57	65
THE KENDALLS I'D DANCE EVERY DANCE WITH YOU MERCURY	41	43
MERLE HAGGARD A PLACE TO FALL APART EPIC	39	39
MEL TILLIS WITH GLEN CAMPBELL SLOW NIGHTS MCA	32	32
JOHN CONLEE YEARS AFTER YOU MCA	31	83

REGION 4

IL,IN,KY,MI,OH,WI

CRYSTAL GAYLE
ME AGAINST THE NIGHT

THE KENDALLS
I'D DANCE EVERY DANCE WITH YOU

MEL TILLIS WITH GLEN CAMPBELL
SLOW NIGHTS

WSLR Akron, OH
WUSN Chicago, IL
WUBE Cincinnati, OH
WGAR-FM Cleveland, OH
WMNI Columbus, OH
WONE Dayton, OH
WCXI-AM/FM Detroit, MI
WWWW Detroit, MI
WAXX-FM Eau Claire, WI
WROZ Evansville, IN
WKMF Flint, MI
WGEE Green Bay, WI
WFMS Indianapolis, IN
WIRE Indianapolis, IN
WITL Lansing, MI
WAMZ Louisville, KY
WTSO Madison, WI
WMIL Milwaukee, WI
WOSH Oskosh, WI
WXCL Peoria, IL
WKKN Rockford, IL
WKLR Toledo, OH
WTDQ Toledo, OH
WSDS Ypsilanti, MI

REGION 5

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

CRYSTAL GAYLE
ME AGAINST THE NIGHT

DEBORAH ALLEN
HEARTACHE AND A HALF

B. J. THOMAS
THE GIRL MOST LIKELY TO

KHAK Cedar Rapids, IA
KFGO Fargo, ND
KWMT Fort Dodge, IA
KFKF Kansas City, MO
WDAF Kansas City, MO
WDGY Minneapolis, MN
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

CRYSTAL GAYLE
ME AGAINST THE NIGHT

MERLE HAGGARD
A PLACE TO FALL APART

DEBORAH ALLEN
HEARTACHE AND A HALF

KEAN-AM/FM Abilene, TX
KMML Amarillo, TX
KASE Austin, TX
WYNK Baton Rouge, LA
WZZK Birmingham, AL
WDOD Chattanooga, TN
WUSY Chattanooga, TN
KOUL Corpus Christi, TX
KHEY El Paso, TX
KPLX Fort Worth, TX
KIKK-FM Houston, TX
KILT Houston, TX
WIVK Knoxville, TN
KLRA Little Rock, AR
KLLL Lubbock, TX
WMC Memphis, TN
WOKK Meridian, MS
WKSJ Mobile, AL
KNOE Monroe, LA
WLWI Montgomery, AL
WSM Nashville, TN
WNOE New Orleans, LA
KYXX Odessa, TX
KKYX San Antonio, TX
KBUC 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,W

CRYSTAL GAYLE
ME AGAINST THE NIGHT

THE KENDALLS
I'D DANCE EVERY DANCE WITH YOU

MEL TILLIS WITH GLEN CAMPBELL
SLOW NIGHTS

KRST Albuquerque, NM
KUZZ Bakersfield, CA
KKBC Carson City, NV
KSSS Colorado Spring, CO
KLZ Denver, CO
KYGO Denver, CO
KBRQ-AM/FM Denver, CO
KMAK Fresno, CA
KVEG Las Vegas, NV
KIK-FM Orange, CA
KNIX-FM Phoenix, AZ
KSOP Salt Lake City, UT
KSON San Diego, CA
KCUB-AM Tucson, AZ

KGEM Boise, ID
KHSL Chico, CA
KUGN Eugene, OR
KNEW Oakland, CA
KWJJ Portland, OR
KRAK Sacramento, CA
KGAY Salem, OR
KMPS Seattle, WA
KGA Spokane, WA

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Billboard HOT COUNTRY SINGLES RETAIL ACTION

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.

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Keith Whitley: Carrying On The Tradition

BY KIP KIRBY

NASHVILLE Anybody who doubts the validity of traditional country music's resurgence should listen to Keith Whitley, RCA's newest Nashville addition.

Whitley's debut is a six-song mini-LP titled "A Hard Act To Follow." It's not his first studio effort: He's recorded on more than a dozen albums, including two duet projects with Ricky Skaggs while both were still teenagers, a number of releases with Ralph Stanley, and two albums with J.D. Crowe and the New South.

But this album is different, says Whitley: It's country, not bluegrass. Despite the fact that the 29-year-old singer is a stylistic descendant of Lefty Frizzell and at times bears uncanny resemblance to Merle Haggard, George Jones and John Anderson, it has taken him 10 years to navigate the transition from bluegrass into country.

Whitley recalls spending hours as a child imitating the songs of Frizzell, Jones and Haggard from the radio. But he adds that in the small Kentucky town where he lived, playing bluegrass music meant employment.

By the age of eight, Whitley was performing live on a Charleston radio station singing Hank Williams tunes. When he was 12, he formed the Whitley Brothers with older brother Dwight; when he was 14, he met and became friends with Ricky Skaggs during a talent competition. Not long afterward, both he and Skaggs were hired by veteran bluegrass artist Ralph Stanley as part of his group. By the age of 16, Skaggs and Whitley were already in the studio.

Yet it wasn't until his 1982 Rounder album, "Somewhere Between" with J.D. Crowe, that Whitley finally got a chance to demonstrate the kind of country music he wanted to record. The album marked his first departure from traditional bluegrass and earned critical acclaim, if not noteworthy sales.

"Since I was planning to leave the group anyway, and J.D. wanted to produce an album, we went into the studio and did what we wanted to do instead of just cutting another bluegrass record," Whitley explains. "It was still marketed as bluegrass, but the album opened doors for me in
(Continued on next page)

NATIONAL 94 REPORTERS

NUMBER
REPORTING

DOLLY PARTON GOD WON'T GET YOU RCA	31
GEORGE STRAIT DOES FORT WORTH EVER CROSS YOUR MIND MCA	27
TOM T. HALL P.S. I LOVE YOU MERCURY	23
ANNE MURRAY & DAVE LOGGINS NOBODY LOVES ME LIKE YOU DO CAPITOL	19
NITTY GRITTY DIRT BAND I LOVE ONLY YOU WARNER BROS	17

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

ANNE MURRAY AND DAVE LOGGINS; ;NOBODY LOVES MY LIKE YOU DO
GEORGE STRAIT
DOES FORT WORTH EVER CROSS YOUR MIND
DOLLY PARTON
GOD WON'T GET YOU

Am-Bat Records Cincinnati, OH
Arc Distributing Cincinnati, OH
Arrow Dist Beachwood, OH
Gemini Record Cleveland, OH
Martin & Snyder Dearborn, MI
Music Peddlers Troy, MI
National Record Mart #74 St. Clairsville, OH
National Records Akron, OH
Northern Records Cleveland, OH
Radio Doctors Milwaukee, WI
Scott's 1-Stop Indianapolis, IN
Singer One Stop Chicago, IL
Sounds Unlimited Niles, IL
Vine Records Louisville, KY
Wax Works Owensboro, KY

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

TOM T. HALL
P.S. I LOVE YOU
DOLLY PARTON
GOD WON'T GET YOU
ANNE MURRAY & DAVE LOGGINS
NOBODY LOVES ME LIKE YOU DO

Lee's Records & Tapes Tulsa, OK
Lieberman Kansas City, MO
Lieberman Minneapolis, MN
Music City Bismarck, ND
Musical Sales Minneapolis, MN
Phil's One Stop Oklahoma City, OK
Records & Tapes Omaha, NE
Uptown Records St. Louis, MO

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

GEORGE STRAIT
DOES FORT WORTH EVER CROSS YOUR MIND
GEORGE JONES
SHE'S MY ROCK
JOHN CONLEE
YEARS AFTER YOU

ABC One Stop San Antonio, TX
Big State Dallas, TX
Camelot Music Amarillo, TX
Camelot Music Austin, TX
Central South Dist. Nashville, TN
E&R One Stop San Antonio, TX
Floyd's Wholsler Dist. Ville Platte, LA
H.W. Daily Houston, TX
Handleman Co. Little Rock, AR
Hastings Records Abilene, TX
Lieberman Dallas, TX
Music City Nashville, TN
Poplar Tunes Memphis, TN
Record Bar New Orleans, LA
Record Bar Baton Rouge, LA
Record Bar Chattanooga, TN
Record Bar Mobile, AL
Record Bar #66 Odessa, TX
Record Service Houston, TX
Record Shop Montgomery, AL
Sound Shop Natchez, MS
Sound Shop Meridan, MO
Sound Shop #940 Bossier City, LA
Sound Warehouse Metarie, LA
Southwest Wholesalers Houston, TX
Target/Jet Co. Maumelle, AR
The Record Shop Huntsville, AL
Top Ten Records Dallas, TX
Tuckers Record Shop Knoxville, TN
United Records Houston, 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,W

GEORGE STRAIT
DOES FORT WORTH EVER CROSS YOUR MIND
TOM T. HALL
P.S. I LOVE YOU
DOLLY PARTON
GOD WON'T GET YOU

Charts Records And Tapes Phoenix, AZ
KSG Layton, UT
Mountain Coin Denver, CO
Music Operators Fullerton, CA
Pro One Stop Tempe, AZ
Smash Record Dist Phoenix, AZ
Tower El Cajon, CA
Tower El Toro, CA
Tower Records Las Vegas, NV
American Stereo Springfield, OR
Major Dist. Seattle, WA
Sea Port Records Portland, OR
Tower San Francisco, CA
Tower Sacramento, CA
Tower Stockton, CA;

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

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

NITTY GRITTY DIRT BAND
I LOVE ONLY YOU

GEORGE JONES
SHE'S ME ROCK

THE BELLAMY BROTHERS
WORLD'S GREATEST LOVER

Peter's One Stop Norwood, MA
Record Town Latham, NY

A&C Records Pittsburgh, PA
J.E.K. Enterprises Baltimore, MD
Kemp Mill Beltsville, MD
Mobile Record Serv Pittsburgh, PA
Musical Sales Baltimore, MD
Record Wagon Linden, NJ
Universal Record One Stop Philadelphia, PA

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

DOLLY PARTON
GOD WON'T GET YOU

NITTY GRITTY DIRT BAND
I LOVE ONLY YOU

HANK WILLIAMS, JR.
ALL MY ROWDY FRIENDS ARE COMING

Bibb Distributors Charlotte, NC
Dean's Record One Stop Richmond, VA
Elkins One Stop Charleston, WV
Franklin Music Augusta, GA
Lieberman Norcross, GA
One Stop Records Atlanta, GA
Peaches Records & Tapes Clearwater, FL
Peaches Records & Tapes West Palm Beach, FL
Record Bar Savannah, GA
Record Bar Durham, NC
Record Bar Atlanta, GA
Record Bar #74 Columbus, GA
Ripete Records Fayetteville, NC
Sounds Familiar Columbia, SC
Southern Music Orlando, FL
Tracks Records Norfolk, VA

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: Barbara DeMaria
1515 Broadway
New York NY 10036

KEITH WHITLEY

(Continued from page 43)

country. Country disk jockeys picked up on the album and started to recognize me as a country artist."

Norro Wilson, RCA's a&r director, says he first became interested in Whitley when he was given a copy of "Somewhere Between." After Whitley moved to Nashville in 1983, he contacted the producer, who brought him to the label.

They began work on "A Hard Act To Follow" in March. Whitley says that it was the first time he had worked with a producer who brought him new material on the day of a session.

"It was a new experience for me," he chuckles, "but Norro told me it had worked for him with other artists over the years, so I trusted him. For instance, I had never heard my single, 'Turn Me To Love,' until we got into the studio. Norro and Way-

land Holyfield got together and wrote that for me right before we cut, but the second verse wasn't even finished when I first sang it."

Whitley professes no concern about his striking stylistic resemblance to Lefty Frizzell. He thinks it might even expand his audience.

"I don't mind if people comment on the similarity, if it gets them interested in my music," he says. "When you listen to singers like Lefty and Merle and George for as many years as I have, you're bound to be influenced."

Whitley comes to RCA with a full support team. He is managed by veteran Don Light, represented by attorney Bill Carter, booked by ICM, and has hired the Hyland Co. in Nashville for public relations.

While Whitley has assembled a new band, he won't be on the road until after he finishes a month-long RCA-sponsored national tour to ra-

dio and retail accounts. The label is capitalizing on a trick it used successfully to break the Judds: having the singer sit down in programmers' offices and sing live with his guitar.

"I guess that isn't done much these days," observes Whitley, who says that he is as comfortable working as a solo act as with a group.

Whitley's signing by RCA is seen as continuing proof that major labels see commercial potential in once-shunned traditional country music. Whitley is quick to credit his longtime friend Skaggs with helping bring this about.

"Ricky's success has opened a lot of doors for a lot of people," he points out. "I don't think record companies were really interested in giving traditional country acts a chance until then."



Witnessing Whitley. Keith Whitley celebrates the release of his debut album for RCA, "A Hard Act To Follow." Pictured from left are Harry Warner of BMI, Don Light, Whitley's manager, Whitley and Bob Heatherly of RCA.

FOR WEEK ENDING OCTOBER 27, 1984

Billboard

TOP COUNTRY ALBUMS

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Compiled from national 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	1	1	13	WILLIE NELSON COLUMBIA FC 39145 Weeks at No. One: 5	CITY OF NEW ORLEANS
2	2	2	28	ALABAMA RCA AHL 1 4939	ROLL ON
3	3	3	19	MERLE HAGGARD EPIC FE 39364	IT'S ALL IN THE GAME
4	4	6	15	JOHN ANDERSON WARNER BROS 25099	EYE OF THE HURRICANE
5	5	4	20	HANK WILLIAMS JR. WARNER CURB 25088	MAJOR MOVES
6	8	9	9	THE OAK RIDGE BOYS MCA 5496	GREATEST HITS 2
7	6	8	9	BARBARA MANDRELL & LEE GREENWOOD MCA 5477	MEANT FOR EACH OTHER
8	11	13	20	LEE GREENWOOD MCA 5488	YOU'VE GOT A GOOD LOVE COMIN'
9	7	5	53	RICKY SKAGGS EPIC FE 38954	DON'T CHEAT IN OUR HOMETOWN
10	15	15	24	LARRY GATLIN & THE GATLIN BROS. BAND COLUMBIA FC 39291	HOUSTON TO DENVER
11	10	10	28	MICKEY GILLEY & CHARLY MCCLAIN EPIC FE 39292	IT TAKES BELIEVERS
12	9	7	51	GEORGE STRAIT MCA 5450	RIGHT OR WRONG
13	13	12	35	THE JUDDS RCA CURB MHL 1 8515	THE JUDDS - WYNONNA & NAOMI
14	14	17	21	RONNIE MILSAP RCA AHL 1 5016	ONE MORE TRY FOR LOVE
15	12	11	27	BARBARA MANDRELL MCA 5474	CLEAN CUTS
16	17	22	8	JOHN SCHNEIDER MCA 5495	TOO GOOD TO STOP NOW
17	16	16	24	THE STATLER BROTHERS MERCURY 818-652 1	ATLANTA BLUE
18	21	24	5	EXILE EPIC FE-39424	KENTUCKY HEARTS
19	20	19	48	JIM GLASER NOBLE VISION NV 2001	THE MAN IN THE MIRROR
20	18	18	24	CONWAY TWITTY WARNER BROS 25078	BY HEART
21	19	14	67	EARL THOMAS CONLEY RCA AHL 1 4713	DON'T MAKE IT EASY FOR ME
22	26	23	15	NITTY GRITTY DIRT BAND WARNER BROS 25113	PLAIN DIRT FASHION
23	28	34	14	THE WHITES MCA CURB 5490	FOREVER YOU
24	22	21	20	DON WILLIAMS MCA 5493	CAFE CAROLINA
25	27	45	3	JIMMY BUFFET MCA 5512	RIDDLES IN THE SAND
26	24	25	7	JANIE FRICKE COLUMBIA FC-39338	THE FIRST WORD IN MEMORY
27	25	26	51	CRYSTAL GAYLE WARNER BROS 23958	CAGE THE SONGBIRD
28	23	20	27	GARY MORRIS WARNER BROS 25069	FADED BLUE
29	37	36	10	RAY CHARLES COLUMBIA FC 39415	FRIENDSHIP
30	30	27	15	MOE BANDY AND JOE STAMPLEY COLUMBIA FC-39426	THE GOOD OL' BOYS - ALIVE AND WELL
31	33	30	19	THE BELLAMY BROTHERS MCA CURB 5489	RESTLESS
32	32	33	58	THE KENDALLS MERCURY 812 7791 1	MOVIN' TRAIN
33	29	29	10	CHARLY MCCLAIN EPIC FE-39425	CHARLY
34	31	32	27	ATLANTA MCA 5463	PICTURES
35	35	43	84	ALABAMA ▲ RCA AHL 1-4663	THE CLOSER YOU GET
36	38	39	11	MICKEY GILLEY EPIC FE 39324	TOO GOOD TO STOP NOW
37	34	28	22	DAVID ALLAN COE COLUMBIA FC-39269	JUST DIVORCED
38	36	35	14	SOUNDTRACK RCA ABL 1-5032	RHINESTONE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	41	38	13	GLEN CAMPBELL ATLANTIC AMERICA 90164	LETTER TO HOME
40	39	41	25	VERN GOSDIN COMPLEAT CPL1-1008	THERE IS A SEASON
41	40	40	136	WILLIE NELSON ▲ COLUMBIA FC 37951	ALWAYS ON MY MIND
42	50	52	162	WILLIE NELSON ▲ COLUMBIA KC 237542	GREATEST HITS
43	47	47	338	WILLIE NELSON ▲ COLUMBIA JC 35305	STARDUST
44	52	55	91	WILLIE NELSON & MERLE HAGGARD ▲ EPIC FE 37958	PANCHO & LEFTY
45	49	54	137	ALABAMA ▲ RCA AHL 1 4229	MOUNTAIN MUSIC
46	42	44	58	JOHN CONLEE MCA 5434	IN MY EYES
47	44	37	55	ANNE MURRAY CAPITOL ST12301	A LITTLE GOOD NEWS
48	59	—	2	EDDIE RABBITT WARNER BROS WB 25151	THE BEST YEAR OF MY LIFE
49	46	48	14	KAREN BROOKS WARNER BROS 1-25051	HEARTS ON FIRE
50	43	31	46	EXILE EPIC B6E 39154	EXILE
51	60	—	2	JOHNNY LEE WARNER BROS 25125	WORKIN' FOR A LIVIN'
52	NEW ▶			KENNY ROGERS RCA AFL 1 5043	WHAT ABOUT ME
53	NEW ▶			JOHN ANDERSON WARNER BROS 25169	JOHN ANDERSON'S GREATEST HITS
54	NEW ▶			ANNE MURRAY CAPITOL SJ-1233333363	HEART OVER MIND
55	NEW ▶			EMMYLOU HARRIS WARNER BROS 21561	PROFILES II - THE BEST OF EMMYLOU HARRIS
56	57	61	16	MCGUFFEY LANE ATLANTIC AMERICA 90155	DAY BY DAY
57	45	42	53	HANK WILLIAMS JR. WARNER CURB 23924	MAN OF STEEL
58	48	49	24	KATHY MATTEA MERCURY 818 560 1	KATHY MATTEA
59	58	60	21	B.J. THOMAS COLUMBIA FC 39337	SHINING
60	65	—	2	TOM T. HALL MERCURY 822-425-1	NATURAL DREAMS
61	61	66	78	JOHN CONLEE MCA 5406	JOHN CONLEE'S GREATEST HITS
62	51	53	49	WILLIE NELSON COLUMBIA FC-39110	WITHOUT A SONG
63	62	63	23	THE WRIGHT BROTHERS MERCURY 818-654-1	EASY STREET
64	64	59	25	MEL TILLIS MCA 5472	NEW PATCHES
65	NEW ▶			TOM JONES MERCURY 422 822 701	LOVE IS ON THE RADIO
66	63	65	106	HANK WILLIAMS JR. ELEKTRA CURB 60193	HANK WILLIAMS, JR.'S GREATEST HITS
67	67	73	32	DON WILLIAMS MCA 5465	THE BEST OF DON WILLIAMS VOL. 3
68	55	50	40	THE STATLER BROTHERS MERCURY 812-184-1	TODAY
69	56	56	49	THE OAK RIDGE BOYS MCA 5455	DELIVER
70	53	46	13	WAYLON JENNINGS RCA AHL 1 5017	NEVER COULD TOE THE MARK
71	54	51	15	EDDY RAVEN RCA AHL-1-5040	I COULD USE ANOTHER YOU
72	75	64	26	REBA MCENTIRE MCA 5475	JUST A LITTLE LOVE
73	69	69	21	GEORGE JONES EPIC FE-39002	YOU'VE STILL GOT A PLACE IN MY HEART
74	68	68	13	BILL MEDLEY RCA MHL-8519	I STILL DO
75	71	72	52	JANIE FRICKE COLUMBIA FC 38730	LOVE LIES

● Products with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units. *CBS Records does not issue a suggested list price for its product.



Bob Seger receives his plaque for "We've Got Tonight," ASCAP's most performed country song of the year, from ASCAP president Hal David and Southern director Connie Bradley.



The Statlers perform on the 18th annual CMA Awards Show in Nashville. During the telecast, the group was named CMA's vocal group of the year.



Chappell/Intersong's Henry Hurt and Pat Rolfe, ASCAP's country publisher of the year, left, share their victory moment with ASCAP songwriters of the year Charlie Black and Tommy Rocco, flanking Connie Bradley of the organization's Nashville office. At right are ASCAP president Hal David and managing director Gloria Messinger.



Songwriter Glenn Ray, left, basks in the receipt of his SESAC Hall of Fame Award for "I Just Came Home To Count The Memories." With Ray, from left, are SESAC's executive vice president Vincent Candilora, SESAC's vice president Dianne Petty and Ted Harris of Contention Music, the song's publisher.



The Oak Ridge Boys accept the CMA's President's Award at the organization's general membership meeting, held during Country Music Week in Nashville. Shown with the Oaks are outgoing CMA president Dick McCullough, second from left, and outgoing CMA chairman Ralph Peer II, right.



Anne Murray lofts her recent CMA Award for "A Little Good News," named both single and album of the year. This was the first time that a female artist has won the CMA's album of the year trophy.



A newly-slimmed Dolly Parton accepts the Robert J. Burton Award for the Gibb brothers as "Islands in The Stream" is named BMI's most performed country song of the year at its recent awards banquet in Nashville. Surrounding Parton are, from left, BMI vice president Frances Preston, BMI president Ed Cramer and publisher Irwin Robinson of Unichappell Music.



CMA's male vocalist of the year Lee Greenwood shares a hug with first-time female vocalist of the year Reba McEntire backstage after the CMA Awards Show in Nashville.



Lewis Anderson, center, is named BMI's country writer of the year with four awards. Runners-up Kerry Chater, left, and Rafe VanHoy, right, earned three apiece.

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TOP SPIRITUAL ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER	DISTRIBUTING LABEL	
1	2	17	SHIRLEY CEASAR	MYRRH 6732	Weeks at No. One: 1 SAILIN'
2	4	17	ANDREA CROUCH	LIGHT 5863	NO TIME TO LOSE
3	10	9	REV. CLAY EVANS & THE FELLOWSHIP CHOIR	SAVOY 14762	WHAT HE'S DONE FOR ME
4	8	17	JACKSON SOUTHERNAIRES	MALACO 4392	MADE IN MISSISSIPPI
5	6	17	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INTERNATIONAL 10077	NO TEARS IN GLORY
6	1	17	RICHARD SMALLWOOD SINGERS	ONYX 3833	PSALMS
7	5	73	REV. F.C. BARNES AND SISTER BROWN	ATLANTA INTERNATIONAL AIR 10059	ROUGH SIDE OF THE MOUNTAIN
8	11	29	LITTLE CEDRIC & THE HAILEY SINGERS	GOSPEARL 16019	JESUS SAVES
9	3	57	SANDRA CROUCH	LIGHT LS 5825	WE SING PRAISES
10	NEW		THE GEORGIA MASS CHOIR	SAVOY 7088	I'M GONNA HOLD OUT
11	NEW		REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY CHOIR	MYRRH 6763 6763	MIRACLE "LIVE"
12	16	25	BISHOP JEFF BANKS	SAVOY 14749	LORD LIFT ME UP
13	7	25	DOUGLAS MILLER	GOSPEARL PL 16022	I STILL LOVE THE NAME JESUS
14	NEW		EDWIN HAWKINS AND THE MUSIC AND ART SEMINARY MASS CHOIR	BIRTHRIGHT 4045	ANGELS WILL BE SINGING
15	12	49	JAMES CLEVELAND AND THE CHARLES FOLD CHOIR	SAVOY 7072	THIS TOO WILL PASS
16	9	69	VANESSA BELL ARMSTRONG	ONYX R 3831	PEACE BE STILL
17	29	41	THE MIGHTY CLOUDS OF JOY	MYRRH 001	SING AND SHOUT
18	24	9	THE SENSATIONAL NIGHTINGALES	MALACO 4391	I SURRENDER ALL
19	NEW		BILL SAWYER	TYSCOT 01030	SOMETHING OLD SOMETHING NEW
20	NEW		PAUL BEASLEY	MYRRH 6749	MY SOUL IS FREE
21	23	25	THE LATEST WORD SINGERS	AMERICAN DREAM AD 537	SONGS OF THE TIMES
22	22	29	THOMAS WHITFIELD & CO	SOUND OF GOSPEL 140	HALLELUJAH ANYHOW
23	17	37	THE TRUTHETTES	MALACO 4386	TAKE IT TO THE LORD IN PRAYER
24	34	29	SISTER LUCILLE POPE	ATLANTA INTERNATIONAL 1	GREAT REUNION
25	18	13	THE NEW JERSEY MASS GOSPEL CHOIR	SAVOY SGL 7086	LIVE AT THE RITZ
26	14	25	THE PILGRIM WONDERS	CHURCH DOOR 22021	THE TIME IS NOW
27	20	41	TIMOTHY WRIGHT	GOSPEARL 16017	TESTIFY
28	27	5	ALBERTINA WALKER	SAVOY 12	THE IMPOSSIBLE DREAM
29	35	53	NICHOLAS	MESSAGE 1002	WORDS CAN'T EXPRESS
30	33	115	FLORIDA MASS CHOIR	SAVOY SGL 7078	LORD, YOU KEEP ON PROVING YOURSELF TO ME
31	NEW		DR. CHARLES HAYES AND THE COSMOPOLITAN CHURCH CHOIR	SAVOY 14746	I KNOW THE LORD LAYED HIS HANDS ON ME
32	NEW		DONALD VAILS AND THE CHORALEERS	SAVOY 14743	HE PROMISED A NEW LIFE
33	21	9	WILLIS PITMAN AND THE BURDEN LIFTERS	CRP LP 0777	NOAH
34	31	61	TRAMAIN HAWKINS	LIGHT LS521	DETERMINED
35	13	41	GEORGIA MASS CHOIR	SAVOY SGL 7082	YES WE CAN
36	30	25	DOTTI PEOPLES	CHURCH DOOR 14746	SURELY GOD IS ABLE
37	19	25	THE GOSPEL KEYNOTES	SAVOY SGL 7086	TELL IT TO JESUS
38	32	43	THE WINANS	LIGHT 5826	LONG TIME COMING
39	28	5	LEON PITILLO	LIGHT	THE SKY'S THE LIMIT
40	15	13	THE GMWA MASS CHOIR	SAVOY SGL 7085	LIVE IN CINCINNITI

● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units.
▲ RIAA seal for sales of one million units.

GOSPEL LECTERN

by Bob Darden



THE BENSON CO.'S Wayne Hilton, a&r director for Southern gospel music, recently had the idea of preparing jingles to promote Southern gospel. The idea went over so well that those same jingles are currently being marketed to the more than 2,000 stations across the U.S. that program Christian music.

The jingles feature many of Benson's Southern gospel artists and include each individual station's ID. Benson has already recorded jingles by the **Kingsmen, the Hemphills, the Hoppers, the Dixie Melody Boys, the Easter Brothers, Squire Parsons & Redeemed, the Gold City Quartet and Kingsboys**, with more on the way. For more information contact The Benson Co., 365 Great Circle Road, Nashville; (615) 259-9111.

PEOPLE IN THE NEWS: LoveSong recording artist Cheryl Prewitt, Miss America 1980, has been in the news a lot lately. First, she accepted the position of co-chairman of Christians For Reagan, a division of the Christian Voice Moral Government Fund. In that capacity she's made a number of statements concerning everything from prayer to abortion, as well as commenting on the recent Miss America pageant... Among the winners of Christian Review's annual "Christy" awards: Amy Grant's "Straight Ahead" (best inspirational album) Russ Taff's "Walls Of Glass" (best contemporary album by a male artist) and Al Green's "I'll Rise Again" (best black contemporary album).

Because of numerous requests from Christian bookstores and consumers, Sparrow Records has decided

to issue a music video single coupling Steve Taylor's "Meltdown" and Sheila Walsh's "Mystery." The price of the "video double play" is tentatively set at \$19.95 for VHS... The Blackwood Singers have added new vocalists Donna Blackwood (wife of R.W. Blackwood) and Candy Grant to the group. The Blackwoods are currently doing a tour of state fairs through the Harry Peebles Agency of Kansas City... Chicago's Channel 38 recently aired "Chicago Love Special," featuring Nancy Harmon & the Victory Voices. Hundreds of public professions of faith were recorded... Still attracting attention is "Gospel

Benson's new jingles promote Southern sounds

Rappin'," a release by 10 Los Angeles teenagers. The rap, based on the Sermon on the Mount, was supposedly banned by an L.A. radio station. The young people are members of the James Cleveland-sponsored Gospel Workshops of America... The Singing Americans have been negotiating with the British Broadcasting Co. for a documentary on Southern gospel music—possibly to be shown on Sheila Walsh's popular BBC program, "Rock Gospel"... Lisa Keeling, former operations manager for Lorenz Creative Services and copyright administrator for Charlie Monk Music, has opened her own firm in Nashville offering complete copyright and song catalog administrative services.

JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



CONTEMPORARY'S BACK, and, as long rumored, Fantasy's got it. That venerable West Coast label, founded by the late Lester Koenig, had suffered a low profile in recent years due to the legal limbo surrounding Koenig's estate, although son John Koenig had made Contemporary's infrequent new releases more than worth the wait. Now, in the wake of the Oct. 10 ruling by a Los Angeles probate

OJC release] will also be the first time that any Contemporary release has been made available at less than full list," he says. "Lester and John never dumped product or made hasty deletions, so we're getting a very clean and well-respected line to work with."

As with the other labels in the F/P/M stable, Contemporary will also be represented with full list titles, a number of which will begin

Contemporary finally joins the Fantasy family of labels

court (Billboard, Oct. 20), Fantasy is moving quickly to restore its new acquisition to prominence. Both historic catalog and recent releases will be part of the Berkeley-based jazz titan's blueprint for Contemporary.

"I hope to have an Original Jazz Classics release out in December," Fantasy president Ralph Kaffel reports, referring to the first batch of key older contemporary titles that will ship through Fantasy/Prestige/Milestone. "Even though that's normally a taboo month for new releases, we feel the material's strong enough."

Kaffel's quick to credit the Koenigs with protecting the line's appeal over the years. "I think [the

reaching accounts well in advance of the first Contemporary OJC release. Kaffel notes that Fantasy's acquisition includes finished inventory as well as release rights, providing a ready stock of material.

Two-fers, however, aren't being planned, despite Fantasy's past success in creating double-pocket anthologies and reissues. "The market really seems to have gone away from the twofer at this point," Kaffel observes, "and is no longer broad enough to accommodate every type of reissue."

WASHINGTON, D.C.'s Jazz America Marketing (JAM) Records has had a rocky road since its inception roughly five years

ago. A one-man operation headed by Richard Spring, JAM has tried to forge a place for itself as the jazz-funk label with albums by Jimmy McGriff, Les McCann, Arnold Sterling and others. However, its small size has proven one of its largest stumbling blocks, as the label has spent a lot of time scuffling to get noticed by distributors.

Now Spring has struck a pressing and distribution deal with Allegiance Records, which he says will enable JAM to release between 12 and 18 albums a year. "I'm looking forward to spending my time on promotion and marketing," says Spring. "I won't have to be a collection agency anymore."

Outside the U.S., JAM has now pacted a production deal with Virgin's new Paladin label, headed by Paul Murphy of Record Shack. Spring says that the deal places JAM product on the Paladin label, although there will be no JAM label outside the U.S. and Canada. Spring expects Paladin to pick up 10 albums a year over the next five years.

First releases here under the new pact with Allegiance will include albums by Les McCann, Phil Upchurch (featuring Lenny Breau's last date), Gene Harris and Herman Riley. Joel Dorn, who produced the McCann date, will also work on other albums.

FOR WEEK ENDING OCTOBER 27, 1984

Billboard

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TOP LATIN ALBUMS

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

STATE	RANK	THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
					ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
NEW YORK	1	3	8		JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035
	2	2	11		JOSE JOSE	SECRETOS	ARIOLA 6000
	3	1	10		EL GRAN COMBO	EN ALASKA	COMBO 2039
	4	12	9		PIMPINELA	PIMPINELA	CBS 11317
	5	4	3		LOS NIETOS DEL REY	Y SU ABUELITA	PROFONO 101
	6	6	3		LA ORGANIZACION SECRETA	ORGANIZACION SECRETA	MUNDO 011
	7	-	3		MARIA CONCHITA	MARIA CONCHITA	A&M 37007
	8	13	9		ELIO ROCA	SEGUNDA LUNA DE MIEL	RCA 7274
	9	5	5		JULIO IGLESIAS	1,100 BELAIR PLACE	CBS 50335
	10	9	10		LANI HALL Y CAMILO SESTO	LANI HALL	A&M 37008
	11	-	1		OSCAR D'LEON	CON CARINO	TH 2304
	12	-	6		RAPHAEL	ETERNAME TUYO	CBS 80379
	13	14	2		TOMMY OLIVENCIA	CELEBRANDO OTRO ANIVERSARIO	TH 2296
	14	15	6		LUPITA D'ALESSIO	YO ORFEON 84	
	15	-	1		DULCE	MUNECA	PROFONO 90388
CALIFORNIA	1	1	8		JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035
	2	2	4		JULIO IGLESIAS	1,100 THE BELAIR PLACE	CBS 50335
	3	6	10		MARIA CONCHITA	MARIA CONCHITA	A&M 37007
	4	3	4		DULCE	TU MUNECA	MELODY 033
	5	5	11		JOSE JOSE	SECRETOS	RCA 6000
	6	-	6		WILFRIDO VARGAS	EL AFRICANO	KAREN 75
	7	8	8		PERLA	CONFIDENCIAS	RCA 7244
	8	4	10		LANI HALL Y CAMILO SESTO	LANI HALL	A&M 37008
	9	13	5		AMANDA MIGUEL	EL ULTIMO SONIDO	PROFONO 90391
	10	10	6		DYANGO	AL FIN SOLOS	ODEON 9024
	11	7	11		LOS BUKIS	MI FANTASIA	PROFONO 3122
	12	-	1		DIEGO VERDAGUER	SIMPLEMENTE AMOR	PROFONO 90390
	13	9	4		DANIELA ROMO	AMOR PROHIBIDO	GAMA 433
	14	11	2		RAMON AYALA	15 EXITOS	FREDDIE 1290
	15	-	1		GUALBERTO IBARRETO	LEONELA	ALHAMBRA 188
FLORIDA	1	2	5		JULIO IGLESIAS	1,100 BELAIR PLACE	CBS 50335
	2	1	4		PLACIDO DOMINGO	SIEMPRE EN MI CORAZON	CBS 10355
	3	8	10		MARIA CONCHITA	MARIA CONCHITA	A&M 37007
	4	5	10		LANI HALL Y CAMILO SESTO	LANI HALL	A&M 37008
	5	7	3		RUDY RUDY	RCA 7333	
	6	3	11		HANSEL Y RAUL	HANSEL Y RAUL	TH 2271
	7	13	2		TOMMY OLIVENCIA	CELEBRANDO OTRO ANIVERSARIO	TH 2296
	8	-	1		JOSE LUIS RODRIGUEZ	VOY A CONQUISTARTE	CBS 30307
	9	9	10		RAPHAEL	ETERNAME TUYO	CBS 80379
	10	-	1		JOSE FELICIANO	COMO TU QUIERES	RCA 7338
	11	-	9		LUPITA D'ALESSIO	YO ORFEON 089	
	12	4	2		DULCE	TU MUNECA	PROFONO 90388
	13	6	11		JOSE JOSE	SECRETOS	ARIOLA 6000
	14	11	10		EL GRAN COMBO	BREAKING THE ICE	COMBO 2039
	15	-	4		CHARITYN	SE ACABO	TR 002
TEXAS	1	1	9		JUAN GABRIEL	RECUERDOS NO 2	ARIOLA 6035
	2	2	9		RAMON AYALA	VESTIDA DE COLOR DE ROSA	FREDDIE 1285
	3	5	10		JOSE JOSE	SECRETOS	ARIOLA 6000
	4	10	11		LOS BUKIS	MI FANTASIA	PROFONO 3122
	5	-	10		LOSTIGRESDELNORTE	INTERNACIONALMENTENORTENO	PROFONO3124
	6	4	4		JULIO IGLESIAS	1,100 BELAIR PLACE	CBS 50335
	7	6	3		LOS ANGELES NEGROS	20 EXITOS	ODEON 9004
	8	9	10		MARIA CONCHITA	ACARICIAME	A&M 7007
	9	7	5		LOS YONICS	YA NO ME DEJES	PROFONO 90351
	10	12	8		RAMON AYALA	15 EXITOS	FREDDIE 1266
	11	8	9		LANI HALL Y CAMILO SESTO	LANI HALL	A&M 37008
	12	-	1		VICENTE FERNANDEZ	15 NUEVOS EXITOS CON EL IDOLO	CBS 20704
	13	-	2		LOS INVASORES DE NUEVO LEON	LOS INVASORES	TH 2288
	14	-	1		LA MAFIA	HOT STUFF	CARA 060
	15	3	3		GRUPO PEGASO	AMOR VENDIDO	REMO 1011
PUERTO RICO	1	1	3		DANNY RIVERA	ASI CANTABA CHEITO GONZALEZ	ARTT 314
	2	3	10		EL GRAN COMBO	EN ALASKA	COMBO 2039
	3	4	7		JUAN GABRIEL	RECUERDOS 2	RCA 6035
	4	2	10		RUBEN BLADES	BUSCANDO AMERICA	ELEKTRA 60352
	5	5	5		GUILLERMO DAVILA	DEFINITIVAMENTE	SONO-RODVEN 033
	6	9	3		MENUDO	EVOLUCION	RCA 7335
	7	6	10		BOBBY VALENTIN Y CANO ESTREMER	EN ACCION	BRONCO 129
	8	-	7		YOLANDITA MONGE	SUENOS	CBS 10345
	9	7	11		JOSE JOSE	SECRETOS	ARIOLA 6000
	10	12	2		WILKINS	LA HISTORIA SE REPITE	MASA 012
	11	-	1		LUISA MARIA GUELL	QUIEN SERA ESA MUJER	COMPAS 7018
	12	-	1		JOSE FELICIANO	COMO TU QUIERES	RCA 7338
	13	-	4		VARIOS ARTISTAS	LLENA TU CABEZA DE ROCK	CBS 10352
	14	-	2		TOMMY OLIVENCIA	CELEBRANDO OTRO ANIVERSARIO	TH 2296
	15	-	1		TRIO BORINQUEN	LA BATALLA DE LOS TRIOS	CRJI 002

LATIN NOTAS

by Enrique Fernandez



BETH CARVALHO, one of Brazil's leading interpreters of the country's most characteristic sound, the samba, plans to do something that hasn't been tried before: *samba en español*. The RCA artist was in New York last week to perform at a Carnegie Hall concert sponsored by the Caribbean Cultural Center and at the Brazilian club S.O.B.'s, and she has been exploring her innovative plans with the label.

The singer's latest album, "Suor no rostro," has been released in the U.S. Until now, Beth's albums have been available here only as imports. "I don't expect to become a Broadway star," says the singer, "but to get into the Latin market is some kind of coup."

Beth Carvalho's new idea: Spanish-language sambas

Though Beth is one of many top Brazilian artists who have been performing in the U.S. lately—others include Gilberto Gil, Djavan, Caetano Veloso and Milton Nascimento—this new Brazilian boom is minimal in terms of record sales. The large U.S. Latin market seems like a natural entry for Brazilian artists, particularly if they can bridge the language gap and record in Spanish, rather than Portuguese. Balladeers like Roberto Carlos and Perla are already doing so.

For her Spanish-language samba album, which is aimed at all of Spanish America, Beth may take advantage of RCA's recording studios in New York. But her musicians, she insists, have to be Brazilian, and the engineering has to be done by either a Brazilian or someone trained in Brazil.

"Samba is a very specific thing," explains Beth, "and it's very difficult for a foreigner to get right. For example, the air conditioning of the recording studios changes the pitch of the instruments, which are all acoustic and made of organic materials. You have to know how to tune them for these conditions."

"The objective of a samba recording is a very fluid sound," she goes on, "and this makes samba sound simple. But, in fact, it's very sophisticated, and you have to pay attention to a lot of details. Any of my records is a super-production."

For many years, samba was recorded any old way. Musicians came to a studio and jammed, and that was it. With artists like Carvalho, a new recording sophistication sprang up, with close attention being paid to the different textures of each samba instrument.

Beth, who claims to be her label's biggest seller in Brazil, owes her success to the care taken in production. For her, samba is culture. And her success, she says, is a victory for the samba and a strike against the discrimination black music, like samba, has suffered in her country.

But the black samba, the sound of Rio's ghetto-like suburbs, was not Beth's original genre. She started out with the bossa nova, which, she explains, is the samba harmonically and poetically enriched but rhythmically simplified. A member of the second bossa nova generation—the first included such figures as Antonio Carlos Jobim—she switched to samba in 1970 and has been working closely with the genre's musicians and composers ever since.

Beth, whose producer is Rildo Hora, has been recording for RCA for the past eight years, with eight albums, all of them gold, under her belt. Before that she recorded one album for EMI/Odeon and three for the Tapeccar label.

CLASSICAL KEEPING SCORE

by Is Horowitz



CLASSICAL MUSIC MAY BE an art form, but radio is an entertainment medium, and when a classical radio station looks to its future it must keep the entertainment factor uppermost.

That's not a unique view, but it's one that occupies an increasing amount of the attention of Matthew Field, vice president and general manager of WNCN, and the New York station's program director, Mario Mazza. And it has led to a significant restructuring of the station's program mix and delivery approach.

The target, of course, is the affluent 25-54 population segment, with an even stronger bias favoring the lower end of the age scale. Field remembers that when he first came to the station in 1976, some 75% of its listeners were over the age of 50. This has been turned around, but he's pushing for an even more favorable ratio.

In addition to a more contemporary, informal announcing style, programming guidelines at WNCN have undergone substantial change and now hew to a number of well-defined standards.

Block programming, once a traditional characteristic of classical

radio, is out, and good riddance, to hear Field and Mazza say it. The idea now is to have a consistent profile during much of the broadcast day so that listeners who tune in at almost any time know what they're getting.

Mazza divides his music into three basic categories to come up with the programming equations

day are made up of longer works, and they too will resurface about every 3.4 weeks, although repeat performances may feature different artists.

Stock recordings, which follow no particular rotation pattern, consist of works whose idioms are familiar, although the average listener would have difficulty identify-

WNCN New York's management mixes art with entertainment

he and Field favor. They speak in terms of "power, image and stock recordings."

What's a power record? That's a performance of a well-known piece that is instantly recognized by the mass of listeners—a kind of greatest hit. It can be long or short, and two or three of the short variety (under nine minutes) are played during the competitive 6 to 9 a.m. drive time. They're drawn from a select catalog of about 120 titles that go into station rotation, which in WNCN terms mean they'll be repeated about every 3.4 weeks.

Power recordings spotted during the rest of the station's 24-hour

ing the actual title (a Vivaldi flute sonata, for example, but not the "Four Seasons"). Lots of Baroque and early classical here, with the emphasis on chamber music.

Image records add spice and are designed to reinforce the station's youthful and "cutting edge" perception, says Mazza. They would include such titles as "Facades" by Philip Glass, select movie music and "Syrinx" by Debussy. Rotation in this category is low. Like lipstick, it heightens the image, says WNCN's program director.

Field has little doubt that programming features have had lots

(continued on page 66)

Retailer Laments Losses

'Worst Time Ever' for Brooklyn's Long

NEW YORK To Joe Long, who has been involved in record retailing since 1968, this year has been "the worst time ever" for his business. Long, who has a classic small mom-and-pop store in the center of Brooklyn's black Bedford-Stuyvesant neighborhood, laments: "The bottom has fallen out of the business, and I don't see where the record companies are doing anything to keep black retailers in the business."

Long remembers that when he bought Birdel's, there were 20 or more black-owned record stores in Brooklyn. Now he estimates there may be five in the populous borough, several of which specialize in Caribbean music. And, he says, many so-called record stores in the New York area "are places fronting records, but actually selling herb out of the back."

In Long's view, Michael Jackson's "Thriller" artificially stimulated the market for more than a year, drawing in a cross-section of buyers from all parts of the black community in a way nothing has since. "He appealed to everyone from eight to 88," Long says. "That helped everybody because it brought traffic. 'Purple Rain' has done all right, but Prince doesn't reach as many people as Jackson does. He only gets the 25 and under crowd."

However, says Long, the bottom-line problem is the longtime complaint of black retailers "that we haven't gotten the credit and deals we need to remain competitive. We'll get a deal every six months, but not on a regular basis."

"There have been a lot of meetings with us mom-and-pop stores. But we've received nothing that can keep us moving. We can't capitalize

on hit material with profit margins so small. Disc-O-Mat [a retail chain in New York] is charging \$5.99 for a Lionel Richie or Mtume album, while we pay \$5.39 just to get them."

The backbone of Birdel's business since the industry downturn in 1980 has been gospel music. However, Long says, the rise in Savoy's price from \$7.98 to \$8.98 will force him "to cut back on buying Savoy gospel and have to buy deletes or cut-outs" to pick up the slippage in sales he anticipates.

Right now, Long sees the only silver lining for the owners of small stores in the sale of catalog priced in the \$4.98-\$5.98 range. He cites albums by the late Marvin Gaye and r&b star turned gospel singer Al Green as consistent sellers.



On Broadway. Kashif poses backstage after opening for Gladys Knight & the Pips at the Gershwin Theatre in New York, where he showcased tunes from his two Arista albums. Standing from left are WRKS New York vice president and general manager Barry Mayo, Arista president Clive Davis, Kashif, the label's national promotion vice president Don Jenner, and Sal Licata, Arista's executive vice president and general manager.

'Bubblegum' Jacksons Link Sticks to the New Edition

BY STEVE IVORY

LOS ANGELES Because of their natural falsettos, slick choreography and youth, the New Edition—Rick Bell, Michael Bivens, Ronnie DeVoe, Ralph Tresvant, all 16, and Bobby Brown, 15—are often compared to the early Jackson Five. Certainly the top 10 success of their first MCA single, "Cool It Now," and the bubblegum soul sound of their current self-titled album are Jacksonesque. And Jheryl Busby, MCA's vice president of black music, says the connection between the two acts goes even deeper.

"New Edition is successful because, just as the Jackson Five and the Osmonds did, this group is the only kid act today making music for kids," Busby says. "This is good, simple music directed at a built-in market that's always been there."

"I knew they weren't just a novelty," he continues. "I have a 12-year-old son who told me, 'Dad, they're gonna be big.' The great thing about the single is its rapid cross-over strength. The pop acceptance has been very encouraging. As it is, the album is selling about 200,000 a week, while we're moving 55,000 singles a week."

According to New Edition's Michael Bivens, the group came together in Boston's Roxbury district in 1978 "to earn some spare change for movies and stuff like that," performing on the city streets before appearing on "Hollywood Talent Night" at Boston's Strand Theater in 1981.

Their act garnered the attention of Maurice Starr, who produced and co-wrote "Candy Girl," the group's 1983 debut hit single and album for the small, New York-based Streetwise label. The association ended earlier this year in a bitter legal battle in which Starr claimed rightful ownership to the New Edition name and trademark, but lost the case.

The group's promotional strategy has been to support its brisk record sales with coverage in black teen magazines, appearances on key tv music shows and exposure through important public service campaigns,

such as nationwide "stay in school" and "learn to read" programs, and a slot as spokespeople for New York's March of Dimes "Walk America."

The group's debut MCA album was produced by five teams of producers, including Ray Parker Jr., Richard Rudolph and Michael Sembello. Busby insists the use of different producers shouldn't suggest any searching in the dark.

"We went back to the old a&r tactics," he says, "getting 80 songs to choose 20, 20 to find 10—that kind of thing. We chose the best songs, then found good producers to get them onto wax. Any competition among them brings about quality." Two of the songs, "Hide And Seek" and "Kinda Girls We Like," were written and arranged vocally by the New Edition.

According to Rick Smith, who along with Bill Dern and Steven Machat manages the group, "Cool It Now" wasn't expected to be a big hit. We figured we'd have to lean heavily on 'Mr. Telephone Man,' but 'Cool' has gone through the roof."

The comparisons of New Edition to the early Jackson family aren't without merit. Michael Jackson himself has, in fact, embraced the group, sending his famed "Beat It" jacket over for one of the members to wear during a recent encore at New York's Beacon Theatre. According to Smith, Jackson was also set to produce a track for the current album, but his schedule wouldn't permit it.

Smith also claims that Jackson asked to direct a video on the group. "It would have been Michael's directing debut and would have worked in the favor of the group promotionally," he says, "but when it got down to budgets, the Jackson people were talking about something like \$250,000. We had to let them know we're not at that stage—not yet, anyway."

THE RHYTHM & THE BLUES

by Nelson George



EVEN TWO YEARS ago it was hard to find many books that took up the issue of black pop music. But today there is a wide range of titles that, though varied in substance, give the reading listener something to glance over with the earphones on.

Of most immediate general interest are two Prince biographies, the first wave of many, that offer surprisingly divergent views of the charismatic "Kid." Jon Bream's "Prince: Inside The Purple Reign," a large-format 112-page picture book from MacMillan's Collier imprint, is based largely on the writer's experiences covering Prince over the years as rock critic for the Minneapolis Star and Tribune. In fact, this book is actually based on a series of newspaper articles for that paper, and, perhaps because of that, the book, while fast-paced, spends too little time discussing Prince's considerable influence on contemporary music and morals.

The best parts of the text are Bream's first-person encounters with Prince. The most bizarre incident Bream relates is an interview with Prince and guitarist Dez Dickerson which was set up and then interrupted on purpose by other band members for use in a Prince home movie. It is a fascinating anecdote, but Bream remains remarkably cool about it, neither expressing any outrage in being used nor demanding an explanation for what happened.

A 1979 question-and-answer session in which Prince displays a rather droll sense of humor is worth reading. When Bream asks, "What qualities do you think made you successful?" Prince replies, "Being tall." Prince's birth certificate and an interview with him from his high school newspaper, both reprinted here, are musts for Prince fans. The pictures, mostly from Minneapolis-based photographers, are uniformly excellent. The book's worst photo, arguably, is the Lynn Goldsmith cover shot.

In "Prince," a 175-page Pedigree paperback, Black Beat editor and Billboard contributor Steve Ivory provides a surprisingly hard-edged look at his subject. Many of the quotes and anecdotes Ivory has compiled from Minneapolis musicians and residents emphasize a darker side of the flamboyant singer.

Some ex-comrades express contempt for Prince based on old wounds (being kicked out of his band or ignored by Prince once stardom set in). He comes across as being fixated with image-making from a remarkably early point in his career, a concern that obviously has served him well. Ivory, in addition, makes up for this third-person approach by integrating comments about Prince's musical and social impact into his profile.

Little Richard knows exactly what his contribution has been: he single-handedly created rock'n'roll. His biographer Charles White agrees, though some of us

might mention Chuck Berry in there somewhere. However, "The Life And Times Of Little Richard, Quasar Of Rock," a 268-page Harmony hardcover, spends much more time vividly depicting the many changes in his colorful lifestyle than it does on musicology.

Richard's tales of his sexual development are numerous and not for the bashful. His observations on show business, while often funny, are also decidedly bittersweet, with an emphasis on the bitter. A brief, vivid description of Duke/Peacock Records president Don Robey would, for example, be hilarious, like reading about the dictator of a banana republic, if the disgust Richard felt about his treatment were not so real. Richard's comments, intercut with the observations of veterans such as "Bumps" Blackwell, make this a fun, fascinating read.

New books take a look at Prince, Little Richard

AT AN EPIC-SPONSORED press conference for college reporters, producer/performer James Mtume recently revealed several intriguing future projects. His next album, "Theater Of The Mind," will be composed of a series of vignettes about changes in today's society with spoken-word sections that will serve as interludes between cuts. One song, "New Face Deli," will deal with cosmetic surgery.

and said he hopes to translate it into a long-form video with the help of the black video production company Bill Parker Productions. He anticipates shooting four of the songs as videos before the album's release.

Sometime after the first of the year, Mtume said, he plans to open his own studio, "a laboratory" where he hopes to work with young musicians and writers. Meanwhile, he added, he has talked with the British synth-pop band A Flock Of Seagulls about producing their next Arista album and with Marilyn, an English singer more famous for being Boy George's ex-roommate than for his records. According to Mtume, "The next trend in music is for producers with a skill in r&b to work with European acts looking for that flavor."

Mtume, known for pure pop music dealing with romantic entanglements ("Juicy Fruit," "You, Me And He"), also said he is interested in doing more music with "a socially relevant message." He expressed interest in "finding a rap group and using the production techniques I've developed over the years to make music that would help make their words more accessible to a wider audience."

Billboard Hot Black Singles SALES & AIRPLAY

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	1
2	2	SWEPT AWAY	DIANA ROSS	3
3	4	I FEEL FOR YOU	CHAKA KHAN	2
4	7	COOL IT NOW	NEW EDITION	4
5	5	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)	BILLY OCEAN	12
6	3	LET'S GO CRAZY	PRINCE AND THE REVOLUTION	7
7	6	THE LAST TIME I MADE LOVE	J. KENNEDY & J. OSBORNE	19
8	8	THE MEDICINE SONG	STEPHANIE MILLS	8
9	11	CENTIPEDE	REBBIE JACKSON	5
10	-	PURPLE RAIN	PRINCE AND THE REVOLUTION	10
11	21	BETTER BE GOOD TO ME	TINA TURNER	11
12	18	JUNGLE LOVE	THE TIME	6
13	14	IN THE NAME OF LOVE	RALPH MACDONALD WITH BILL WITHERS	13
14	10	YOU GET THE BEST FROM ME	ALICIA MYERS	14
15	16	DON'T STAND ANOTHER CHANCE	JANET JACKSON	9
16	20	YOU'RE MY CHOICE TONIGHT	TEDDY PENDERGRASS	16
17	12	WHAT'S LOVE GOT TO DO WITH IT	TINA TURNER	31
18	-	SOLID	ASFORD AND SIMPSON	15
19	15	DYNAMITE	JERMAINE JACKSON	20
20	19	TORTURE	JACKSONS	21
21	23	PRETTY MESS	VANITY	18
22	26	I OWE IT TO MYSELF	PRIME TIME	23
23	-	ARE YOU THE WOMAN	KASHIF	25
24	25	FRIENDS/FIVE MINUTES OF FUNK	WHODINI	24
25	27	8 MILLION STORIES	KURTIS BLOW	45
26	9	YOU, ME AND HE	MTUME	32
27	-	PENNY LOVER	LIONEL RICHIE	29
28	28	LUCKY STAR	MADONNA	42
29	-	SHOW ME	GLEN JONES	26
30	13	THE GLAMOROUS LIFE	SHEILA E.	50

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	I FEEL FOR YOU	CHAKA KHAN	2
2	1	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	1
3	3	COOL IT NOW	NEW EDITION	4
4	4	SWEPT AWAY	DIANA ROSS	3
5	5	CENTIPEDE	REBBIE JACKSON	5
6	6	JUNGLE LOVE	THE TIME	6
7	12	OFF AND ON LOVE	CHAMPAIGN	17
8	18	PURPLE RAIN	PRINCE AND THE REVOLUTION	10
9	7	DON'T STAND ANOTHER CHANCE	JANET JACKSON	9
10	10	THE MEDICINE SONG	STEPHANIE MILLS	8
11	19	SOLID	ASFORD AND SIMPSON	15
12	13	TENDERONI	LEON HAYWOOD	22
13	16	BETTER BE GOOD TO ME	TINA TURNER	11
14	17	PRETTY MESS	VANITY	18
15	8	LET'S GO CRAZY	PRINCE AND THE REVOLUTION	7
16	24	SLIPPERY PEOPLE	THE STAPLE SINGERS	27
17	20	CRUSHED	THE CONTROLLERS	30
18	22	FRIENDS/FIVE MINUTES OF FUNK	WHODINI	24
19	11	IN THE NAME OF LOVE	RALPH MACDONALD WITH BILL WITHERS	13
20	15	YOU'RE MY CHOICE TONIGHT	TEDDY PENDERGRASS	16
21	9	YOU GET THE BEST FROM ME	ALICIA MYERS	14
22	-	DON'T STOP	JEFFREY OSBOURNE	28
23	-	PENNY LOVER	LIONEL RICHIE	29
24	27	SHOW ME	GLEN JONES	26
25	26	I OWE IT TO MYSELF	PRIME TIME	23
26	-	ARE YOU THE WOMAN	KASHIF	25
27	-	LET IT ALL BLOW	THE DAZZ BAND	33
28	-	LUCKY STAR	MADONNA	42
29	-	MAKE MY DAY	LAKESIDE	37
30	-	TORTURE	JACKSONS	21

BLACK SINGLES BY LABEL

A ranking of labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS.	7
CAPITOL	6
MCA	6
RCA	6
ARISTA	5
COLUMBIA	5
A&M	4
EPIC	4
MOTOWN	4
ATLANTIC	3
GORDY	3
PRIVATE I	3
TABU	3
TOTAL EXPERIENCE	3
ELEKTRA	2
JIVE/ARISTA	2
MERCURY	2
PHILLY WORLD	2
4TH & B'WAY	1
ALLEGIANCE	1
ASYLUM	1
AWARD	1
CAPITAL	1
CASABLANCA	1
CBS ASSOCIATED	1
GEFFEN	1
GOLDEN BOY/QUALITY	1
LONDON	1
MODERN	1
NEIGHBOR	1
PARK PLACE	1
PERSONAL	1
POLYDOR	1
QWEST	1
SIRE	1
SOLAR	1
SPECIFIC	1
SUGARHILL	1
SUNNYVIEW	1
SUTRA	1
SVENGALI	1
T-NECK	1
TAMLA	1
TOMMY BOY	1
VANGUARD	1
VIDCOM	1
VINYL DREAMS	1
VIRGIN/EPIC	1

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BLACK SINGLES A-Z—SONGWriters/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.	(Perk's, BMI/Duchess, BMI/Mca, BMI)	39 JUST FOR THE NIGHT - K.Carter P. Leonard B. Gaitch (Unison, ASCAP/Edge of Fluke, ASCAP/Outer Snake, ASCAP/Johnny Yuma, BMI)	27 SLIPPERY PEOPLE - D. Byrne T. Weymouth C. Frantz J. Harrison (Index, ASCAP/Bleu Disque, ASCAP/WB, ASCAP)
55 17 - R. James (Stone City, ASCAP/Jay Warner, ASCAP)	20 DYNAMITE - A. Goldmark B. Roberts (Nonpareil/BMI/Broerztoons/BMI)	34 JUST THE WAY YOU LIKE IT - T. Lewis J. Harris III (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	47 SLOW DANCIN' - P. Bryson (Warner Bros., ASCAP/Peabo, ASCAP)
82 50/50 LOVE - F. Knight (Harlem, BMI/Key of Life, BMI)	97 FRAGILE...HANDLE WITH CARE - J. Harris, III T. Lewis (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	24 FRIENDS/FIVE MINUTES OF FUNK - J. Hutchins L. Smith (Zomba, ASCAP)	15 SOLID - N. Ashford V. Simpson (Nick-O-Val, ASCAP)
45 8 MILLION STORIES - W. Waring K. Blow D. Harris S. Breck (Kuwa, ASCAP)	46 GET OFF (YOU FASCINATE ME) - P. Rushen G. Albright F. Washington (Baby Fingers, ASCAP/Sel Mar, ASCAP/Freddee Dee, BMI)	7 LET'S GO CRAZY - Prince And The Revolution (Controversy, ASCAP)	49 SOMEBODY - Junior Nightingale (Junior, prs/SaMusic, PRS/Airs & Graces, ASCAP)
79 A GENTLEMAN - R. Hall G. Burris (Raha, BMI/Inspired Moment, BMI)	53 GHOSTBUSTERS - R. Parker, Jr. (Golden Touch, ASCAP/Raydiola, ASCAP)	43 LOOK THE OTHER WAY - E. Isley (April, ASCAP/II, ASCAP)	99 SON OF BEAT STREET - J. Byas L. Underwood (Hargreen, BMI/Snowy Woods, ASCAP)
60 AFTER ALL - A. Jarreau J. Graydon D. Foster (Aljarreau, BMI/Garden Rake, BMI/Foster Frees, BMI)	92 GIVE ME THE DANCE - R. Roeder J. Thomas (Award Masters, BMI)	74 LOVER GIRL - T. Marie (Midnight Magnet, ASCAP)	89 STREET LOVE - G. Bahary J. Sautter (Jackaroo, ASCAP/Bahary, ASCAP)
25 ARE YOU THE WOMAN - Kashif (Kashif)	69 GO ON AND CRY - O. Burnette, II (BIG TRAIN, ASCAP)	42 LUCKY STAR - Madonna (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP)	87 STRONGER THEN BEFORE - C. B. Sager B. Bacharach B. Roberts (Fedora, BMI/Unichappell, BMI/Begonia Melodies, BMI/New Hidden Music, ASCAP)
67 BECAUSE OF YOU - C. Yarbrough A. Peoples (Temp, BMI)	65 GOTTA GET YOU HOME TONIGHT - M. Horton R. Broomfield (Philly World, BMI/Great Alps, BMI)	37 MAKE MY DAY - Lakeside (Lakesound, ASCAP/Jay Warner, ASCAP)	3 SWEPT AWAY - D. Hall S. Allen (Hot Cha, BMI/Fust Buzza, BMI/Unichappell, BMI)
11 BETTER BE GOOD TO ME - Knight Chinn Chapman (Chinnichap, ASCAP/Land Of Dreams, ASCAP/Arista, BMI)	48 HARMONY - Wiz (Arrival, BMI/Alma, BMI)	91 MR. T'S COMMANDMENTS - P. Henderson L. Armorr K. Sagner (April, ASCAP/Monsteri, ASCAP)	51 TAKE A CHANCE - R. D. Miller N. McDuffy (Fresh Ideas, ASCAP)
36 BLACK BUTTERFLY - B. Mann C. Weil (Oyad, BMI)	100 HOT POTATO - A. Bayyan L. Jackson (Amirful, ASCAP/Larry-Lou, BMI/LaToya, BMI)	85 NIGHTTIME - Starling Cooler (Genetic, ASCAP)	40 TEARS - Force MD's R. Halpin (T-Boy, ASCAP)
98 BLOODSTONE'S PARTY - R. Wilson (Triple Three, BMI/Blackwood, BMI)	41 I CAN'T FIND - W. Robinson (Bertam, ASCAP)	62 NO - P. Richmond (Earlock, BMI/Sweet Bernadette, BMI)	22 TENDERONI - L. Haywood (Jim-Edd, BMI)
83 (CAN'T TAKE HALF) ALL OF YOU - L. Thomas L. Laurence (Bush Brunin, ASCAP/New Music, ASCAP/Music Corporation Of America, BMI)	2 I FEEL FOR YOU - Prince (Controversy, ASCAP)	17 OFF AND ON LOVE - Champaign (Walkin, BMI)	50 THE GLAMOROUS LIFE - Sheila E. (Girl's Song, ASCAP)
12 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN) - K. Diamond B. Ocean (Willesden/Zomba)	1 I JUST CALLED TO SAY I LOVE YOU - S. Wonder (Jobete, ASCAP/Black Bull, ASCAP)	59 OOOHH - M. Adams D. Webster C. Carter K. Nash J. Douglass (Slave Song, ASCAP/Major Toms, BMI)	19 THE LAST TIME I MADE LOVE - B. Mann C. Weil J. Barry (Dyad, BMI/Steeple Chase, BMI)
5 CENTIPEDE - M. Jackson (Mijac, BMI/Warner-Tamelane, BMI)	23 I OWE IT TO MYSELF - J. Hamilton M. Haynes T. Rabb (Temp, BMI)	52 OUT OF TOUCH - D. Hall J. Oates (Hot Cha, BMI/Unichappell, BMI)	8 THE MEDICINE SONG - D. H. Wolinski (Overdue, ASCAP/WB, ASCAP)
76 CHANGE (WE GO THROUGH) - M. Dowling, R. Dowling (Clarkjay, BMI/Specifically, BMI)	63 I PROMISE (I DO LOVE YOU) - J. Stanton (Rashida, BMI)	29 PENNY LOVER - L. Richie B. Harvey-Richie (Brockman, ASCAP)	88 THE WAR SONG - Culture Club (Virgin, ASCAP)
86 CHANGE YOUR WICKED WAYS - O. Scott P. Ford (TX, ASCAP/Temp, BMI)	56 I WISH YOU WOULD - J. Brown N. Bennett (Trumar, BMI/Jocelyn Brown, BMI)	73 PHOTOGENIC MEMORY - J. Knight D. Sigerson L. Clarke (Almo, ASCAP/Crimco, ASCAP/Great Theater Of Oklahoma, ASCAP/Lillie's, ASCAP)	54 THE WORD IS OUT - J. Stewart J. Lindsay G. Craig (10 BMI/Nymph, BMI/Warner BMI)
58 C.O.D. - J. Mtume Tawatha (Mtume, BMI/Do Drop, BMI)	93 I WONDER - P. Brown R. Sausberry (Peter Brown, ASCAP/Rod Sausongs, ASCAP)	84 PHYSICAL LOVER - C. Boone E. Boone E. Boone (Stud Rico, ASCAP/Avante Garde, ASCAP)	44 THERE GOES MY BABY - B. Nelson L. Patterson G. Treadwell (Jot, BMI/Unichappell Music, BMI)
95 COMPUTER AGE (PUSH THE BUTTON) - M. B. Cenac (Wicked Stepmother, ASCAP/Wedot, ASCAP)	72 I'M GIVIN' ALL MY LOVE - T. Wells J. King J. Williams (Philly World, BMI/Hearl to Heart, ASCAP)	18 PRETTY MESS - Vanity (Jobete, ASCAP/Wolltoons, ASCAP)	21 TORTURE - J. Jackson K. Wakefield (Siggys, BMI/April, ASCAP/Lady of the Lake, ASCAP)
4 COOL IT NOW - Brantley Timas (New Generation, ASCAP)	13 IN THE NAME OF LOVE - R. MacDonald W. Salter B. Withers (Antisia, ASCAP/Bleuign, ASCAP)	10 PURPLE RAIN - Prince And The Revolution (Controversy, ASCAP)	81 TREAT HER LIKE A LADY - R. Hall G. Burris (Jobete, ASCAP/Tall Temptations, ASCAP)
30 CRUSHED - M. Watson (Platinum Star, BMI)	96 I'VE BEEN WATCHING YOU (JAMIE'S GIRL) - R. Hall R. Irving III (Raha, BMI/Vitasia, BMI)	71 SECRET FANTASY - M. Starr (Maurice Starr, ASCAP)	75 WATCH MY BODY TALK - B. Bowles B. L. Eager (WB, ASCAP/Bowles & Eager, ASCAP/Lindee, ASCAP)
78 DON'T GIVE IT UP - T. Comer (Gone Fishin', ASCAP)	57 JAILHOUSE RAP - K. Blow L. Smith D. Reeve M. Morales D. Robinson S. Abbatiello (Amber Pass, BMI/Too-Much, BMI/Kuwa, ASCAP/Fools Prayer, BMI)	77 SELF CONSCIOUS - C. Favors P. Mozeby H. Mozeby W. Dozier (Missing Publishers)	68 WE DON'T WORK FOR FREE - C. Savage M. Glover (Sugar Hill, BMI)
9 DON'T STAND ANOTHER CHANCE - M. Jackson J. Barnes (Vabritmar, BMI/Ram Wave, ASCAP)	70 JAZZY LADY - R. Fields (Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	80 SET IT OUT - B. Nazarian D. Bradley A. Phillips (Personal ASCAP/Beezer, ASCAP)	61 WHAT ABOUT ME? - K. Rogers D. Foster (Lionsmate, ASCAP/Security Hogg, ASCAP/Foster Frees, BMI)
28 DON'T STOP - D. Sembello D. Batteau (No Pain No Gain, ASCAP/Unicity, ASCAP/David Batteau, ASCAP)	6 JUNGLE LOVE - M. Day J. Johnson (Tionna, ASCAP)	38 SEX O MATIC - Bar-kays A.A. Jones (Warner-Tamelane/Bar-kays, BMI)	31 WHAT'S LOVE GOT TO DO WITH IT - T. Britten G. Lyle (Chappell, BMI/Rondor, BMI/Goodsingle, BMI/Irving, ASCAP)
90 DON'T STOP - A. Hudson		35 SEX SHOOTER - Apollonia 6 (Girlsongs, ASCAP)	64 YOU ARE THE ONE - B. Williams (Screen Gems, EMI/Beau Williams, BMI)
		26 SHOW ME - LaLa G. Jones (New Music Group, BMI/Mca, BMI)	14 YOU GET THE BEST FROM ME - K. McCord A. Hudson

Low-Cost Shows The Latest Plan At Philly's NU-TEC

BY MAURIE H. ORODENKER

PHILADELPHIA The future of NU-TEC (New Uptown Theatre & Entertainment Center), which started out to become a national showcase for black music, now rests on popular WDAS-AM radio personality and concert promoter Georgie Woods. But if Woods' plan for low-cost stage shows fails to boost revenues, operators of NU-TEC will try to sell the financially ailing 2,000-seat theatre and its four floors of night clubs and restaurants to one or more big name entertainers or sports superstars.

NU-TEC underwent a \$3.1 million renovation in 1981 with financing from federal, state and city agencies. But since it opened in November, 1982, it has been plagued by Liquor Control Board investigators and saddled with debts. The complex has been in default of \$1.2 million in city-backed loans since July 1.

After being cited for liquor board violations, NU-TEC has agreed to surrender its private club liquor license once it receives approval for a public restaurant license. As part of the settlement, NU-TEC also agreed to change management.

Woods' new entertainment policy for the theatre calls for shows three or four times a month. The first series of shows, scheduled for this Thursday through Sunday (25-28), will offer six groups: the Delphonics, Blue Magic, the Intruders, People's Choice, the Mad Lads and the Persuaders.

There will be no advance ticket sales, with seating on a first-come, first-served basis. Tickets will be \$3 to \$5 for an early show, \$7 for an evening show and \$10 for a mid-night show.

If Woods gets enough support from performers and the cheaper tickets lure a larger audience, he says he will sponsor one show a month that will run three or four nights at a time. He says he plans to give this "new concept" six months to a year to work. In case it doesn't, Woods says he is talking to a group of entertainers and athletes to see if they are interested in purchasing the theatre building.

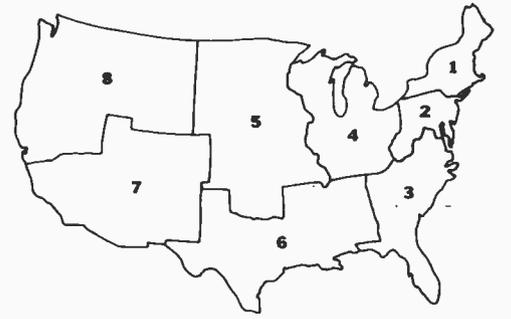
Joseph Stafford, a local businessman who was asked to manage NU-TEC after the death of its developer, John Bowser, says he hopes Woods' programs and ticket prices will help attract crowds to the venue. But in any case, he says, the Bowser family is interested in selling the building.

Billboard HOT BLACK SINGLES RADIO ACTION

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

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		NATIONAL 89 REPORTERS		NEW ADDS	TOTAL ON
REGION 1 CT,MA,ME,NY State,Ri,VT		LILLO THOMAS FEATURING MELBA MOORE (CAN'T TAKE HALF) ALL OF YOU Capitol		26	26
REGION 2 DE,D.C.,MD,NJ,NY Metro,PA,WV		THE TEMPTATIONS TREAT HER LIKE A LADY GORDY		20	25
THE TEMPTATIONS TREAT HER LIKE A LADY		SLAVE OOHH ATLANTIC		20	45
TOM BROWNE SECRET FANTASY		TEENA MARIE LOVER GIRL EPIC		19	30
LILLO THOMAS FEATURING MELBA MOORE (CAN'T TAKE HALF) ALL OF YOU		ONE WAY DON'T STOP MCA		19	21
WILD Boston, MA WKND Hartford, CT WNHC New Haven, CT WDKX-FM Rochester, NY WWIN-FM Baltimore, MD WXYV Baltimore, MD WRKS New York, NY WNJR Newark, NJ WDAS-FM Philadelphia, PA WUSL Philadelphia, PA WAMO Pittsburgh, PA WHUR Washington, DC WDJY Washington DC, DC WWIL Wilmington, NC		REGION 4 IL,IN,KY,MI,OH,WI			
		SLAVE OOHH			
		MTUME C.O.D.			
		THE TEMPTATIONS TREAT HER LIKE A LADY			
		WBMX Chicago, IL WGCI-FM Chicago, IL WJPC Chicago, IL WCIN Cincinnati, OH WBLZ 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 WNOV Milwaukee, WI WLUM Milwaukee, WI WESL St. Louis, MO			
REGION 3 FL,GA,NC,SC,East TN,VA		REGION 6 AL,AR,LA,MS,West TN,TX			
AL JARREAU AFTER ALL		RICK JAMES YOU TURN ME ON			
ERNIE ISLEY, CHRIS JASPER, MARVIN ISLEY LOOK THE OTHER WAY		LILLO THOMAS FEATURING MELBA MOORE (CAN'T TAKE HALF) ALL OF YOU			
ONE WAY DON'T STOP		THE TEMPTATIONS TREAT HER LIKE A LADY			
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 WPDQ Jacksonville, FL WJAX-FM Jacksonville, FL WEDR Miami, FL WOWI Norfolk, VA WRAP Norfolk, VA WORL Orlando, FL WANT Richmond, VA WEAS Savannah, GA WRXB St. Petersburg, FL WVDM Sumter, SC WANM Tallahassee, FL WQKS Williamsburgh, WV WAAA Winston-Salem, NC		WXOK Baton Rouge, LA WATV Birmingham, AL WENN 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 WVOL Nashville, TN WQQK Nashville, TN WYLD-AM New Orleans, LA WYLD-FM New Orleans, LA WPLZ Petersburg, VA KHYS Port Arthur, TX KAPE San Antonio, TX KOKA Shreveport, LA KZEY Tyler, TX			
		REGION 5 IA,KS,MN,MO,NE,ND,OK,SD			
		RICK JAMES YOU TURN ME ON			
		LILLO THOMAS FEATURING MELBA MOORE (CAN'T TAKE HALF) ALL OF YOU			
		THE TEMPTATIONS TREAT HER LIKE A LADY			
		KPRS Kansas City, MO KAEZ Oklahoma City, OK KMJM St. Louis, MO WZEN St. Louis, MO			
		REGION 7 AZ,Southern CA,CO,HI,Southern NV,NM,UT			
		REGION 8 AK,Northern CA,ID,MT,Northern NV,OR,WA,W			
		TEENA MARIE LOVER GIRL			
		THE TEMPTATIONS TREAT HER LIKE A LADY			
		AL JARREAU AFTER ALL			
		KDKO Denver, CO KDAY Los Angeles, CA KGFJ Los Angeles, CA KJLH Los Angeles, CA KACE Los Angeles, CA KUKQ Phoenix, AR 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:
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Attn: Barbara DeMaria
1515 Broadway
New York, NY 10036

Billboard HOT BLACK SINGLES RETAIL ACTION

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.

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Isley Brothers' Younger Half Breaks Loose

BY HARRY WEINGER

NEW YORK One of the biggest and most consistently chart-topping groups of the past 10 years is splitting. The younger half of the Isley Brothers, Ernie Isley, cousin Chris Jasper and Marvin Isley, has released a single, "Look The Other Way." The album, "Broadway's Closer To Sunset Boulevard," is scheduled for release Nov. 3.

Billing themselves as Isley-Jasper-Isley, the group is seeking a new identity away from the Isley family's fur-lined nest. With their Magic Sound company, as with the Isleys' releases, product will be distributed through CBS. However, the new company's logo appears in place of the family's T-Neck insignia. Isley-Jasper-Isley is handling its own management, while ATI's Jeff Franklin acts as business advisor.

"The Isley Brothers and Isley-Jasper-Isley are two separate groups," states bassist Marvin Isley. "You can compare it to the Jacksons, with Michael having his own identity—and recording agreement." The young musicians joined their elders in 1969 on the "It's Your Thing" album, leading the Isley Brothers to an aggressive rock-oriented sound.

At present, there appears to be little contact between the two sets of Isleys. Ronnie, Rudolf and O'Kelly Isley are reportedly producing a group for another label.

Even with the success of the recent "Between The Sheets" album and single, the younger trio have had some differences of musical opinion with the other three Isleys. But Marvin deflates the speculation that the three went unnoticed and underappreciated.

"It's not about that," he remarks. "It's about musical ideas that can be better expressed with a separate project."

The Isley-Jasper-Isley album is a step towards a new musical attitude. It builds on a careful assessment of pop radio, from the adult contemporary feel of the ballad "Love Is Gonna Last Forever," sung by Jasper, to the AOR/MTV sound of the first single, which features Ernie on lead vocals. Jasper even blends in a Michael McDonald-sounding backdrop to close side one in "Kiss And Tell." And Ernie Isley's guitar wail is more in evidence.

"As the Isley Brothers, that's the six of us, we had a certain sound," Jasper says. "We were in an r&b category. By getting this record together, we gave ourselves a freedom we simply didn't have before."

The video for "Look The Other Way" begins shooting Tuesday (23). Steve Kahn is directing the group in a futuristic setting at Astoria's Sivercup Studios.

Possibilities for an Isley-Jasper-Isley tour are still in the discussion stage. And the three are non-committal about future projects with their elders.

"It's not to say we wouldn't ever record together again," Jasper says. "That's really up to the older three guys, whether they want to continue or not. The decision is not in our hands."

NATIONAL 135 REPORTERS

NUMBER
REPORTING
43

DIANA ROSS
SWEPT AWAY RCA

THE DAZZ BAND
LET IT ALL BLOW MOTOWN

BAR-KAYS
SEX O MATIC MERCURY

NEW EDITION
COOL IT NOW MCA

GLENN JONES
SHOW ME RCA

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

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

AL JARREAU;(tab)(tab);AFTER ALL
GLENN JONES

SHOW ME
TINA TURNER

BETTER BE GOOD TO ME

Cambridge One Stop Boston, MA
Cavages Cheektowaha, NY
Easy One Stop N.Quincy, MA
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 New York, 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 D.C., DC
Sam K Records Washington D.C., 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 D.C., 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

THE DAZZ BAND
LET IT ALL BLOW

LIONEL RICHIE
PENNY LOVER

PRINCE & THE REVOLUTION
PURPLE RAIN

Album Den Richmond, VA
Bibb Distributors Charlotte, NC
Cals Records Jacksonville, FL
D.J. Records Jacksonville, FL
Frankie's Got It Norfolk, VA
Franklin Atlanta, GA
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
Sound Express Atlanta, GA
Southern Music Orlando, FL
Specs Music Hialeah, FL
Tara Records Atlanta, GA
Tidewater One Stop Norfolk, VA
Tropical Records Miami, FL

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

THE DAZZ BAND
LET IT ALL BLOW

VANITY
PRETTY MESS

BAR-KAYS
SEX O MATIC

Angott Detroit, MI
Barneys Chicago, IL
Central One Stop Columbus, OH
Cleveland One-Stop Cleveland, OH
Color Rite Records Chicago, IL
Damon's Detroit, MI
Detroit Audio Detroit, MI
Eklund EnterprisHG Kansas City, MO
Filmore Records Cleveland, OH
Fletchers One Stop Chicago, IL
Gemini One-Stop Cleveland, OH
Grapevine Records Flint, MI
Greater Detroit Detroit, MI
Kendricks Records Detroit, MI
Mainstream Records Milwaukee, WI
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 Aslyum Toledo, OH
Sounds Good Chicago, IL

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

KASHIF
ARE YOU THE WOMAN

THE DAZZ BAND
LET IT ALL BLOW

WHODINI
FRIENDS/FIVE MINUTES OF FUNK;

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

BAR-KAYS
SEX O MATIC

DIANA ROSS
SWEPT AWAY

NEW EDITION
COOL IT NOW

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
Disc Records Houston, TX
Discount Records Nashville, TN
H&W Records Dallas, TX
Kings Record Mart Dallas, TX
Mushroom New Orleans, LA
Music Center, One Stop Birmingham, AL
Peaches Memphis, TN
Peaches New Orleans, LA
Pop Tunes Memphis, TN
Poplar Tunes Memphis, TN
Reses 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
Tucker's Record Shop Knoxville, TN
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,W

DIANA ROSS
SWEPT AWAY

APOLLONIA 6
SEX SHOOTER

THE DAZZ BAND
LET IT ALL BLOW

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

dance TRAX

by Brian Chin



thur Baker for an Island 12-inch promo. Clearly, musical taste has caught up with Morrison, and this cut sounds positively commercial. At the same time, Baker's edit-and-drop-in work makes for an especially witty windup on the long version.

OTHER NEW 12-INCHES, briefly: Paul Hardcastle's "Rain Forest," heavily tipped in the British press, has been released domestically by Profile; it's a unique instrumental with a Kraftwerk-style rhythm track supporting a soothing jazz-funk overlay... The Flirts' "Helpless" (Telefon 12-inch, through Personal) is already charting; it adapts rhythmic and melodic touches from "Self Control" and "High Energy," among others

... Ministry's new single, on Chicago's Wax Trax label, is a double-sider with two interesting, well-made dance cuts: "All Day," a new-wave disco thumper, and the midtempo, slightly scratched "Everyday Is Halloween." The group put on a fine show a couple of

sold more than 400,000 units... Lou Reed's adolescent "My Red Joystick" (RCA 12-inch), given a straightforward remix by Francois Kevorkian and Jay Mark... the Cars' "Hello Again" (Elektra 12-inch), redone by Arthur Baker in the fragmented style

SINGLES: Fans of Duran Duran (and of Nile Rodgers, we suppose) will undoubtedly be amazed by "The Wild Boys" (Capitol 12-inch). It's Rodgers' return engagement with the band following the "Reflex" remix, and it starts conceptually where that cut leads off, drawing from, among other sources, Keith Forsey's productions with

the Psychedelic Furs, and just about every bonus-beats record ever heard. At the moment, this record makes them the pop group that's ventured furthest toward the Trevor Horn and Baker/Robie school of beat-mongering... The latter is truer still for Junie Morrison, the avant-funk artist whose "Tease Me" was remixed by Ar-

Rodgers' return to Duran Duran is sure to amaze listeners

weekends ago at the Ritz, with a menagerie-like sense of lively movement and color.

REMIXES AND REPRESSINGS: Run-D.M.C.'s "Hollis Crew" (Profile 12-inch), the third single from an album that's now reportedly

of "Girls Just Wanna Have Fun" and "Swept Away"... "Burn For You" is the third worthwhile remix from INXS' "This Swing" album; Nik Launay's mix on this Atco 12-inch is layered skillfully.

(Continued on opposite page)

FOR WEEK ENDING OCTOBER 27, 1984

Billboard

HOT DANCE/DISCO

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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	2	5	6	I FEEL FOR YDU weeks at No. One: 1 (12 INCH) WARNER BROS. 0-20249	◆ CHAKA KHAN
2	1	1	7	SWEPT AWAY (12 INCH) RCA PW13865	◆ DIANA ROSS
3	6	6	8	TWO TRIBES (12 INCH) ZTT/ISLAND 0-96931 /ISLAND	◆ FRANKIE GOES TO HOLLYWOOD
4	4	8	7	SLIPPERY PEOPLE (12 INCH) PRIVATE 1 429-05078	THE STAPLE SINGERS
5	3	2	8	LET'S GO CRAZY/EROTIC CITY (12 INCH) WARNER BROS. 0-20246	◆ PRINCE & THE REVOLUTION
6	8	18	5	BLUE JEAN/DANCING WITH THE BIG BOYS (12 INCH) EMI-AMERICA V-7838	◆ DAVID BOWIE
7	7	13	6	TUCH ME (ALL NIGHT LONG) (12 INCH) KN/PERSONAL KN1001 /PERSONAL	WISH FEATURING FONDA RAE
8	24	41	3	OUT OF TOUCH (12 INCH) RCA PW13917	◆ DARYL HALL & JOHN OATES
9	16	25	4	BODY ROCK (12 INCH) EMI-AMERICA V-7836	◆ MARIA VIDAL
10	14	19	5	STRUT (12 INCH) EMI-AMERICA V-7837	◆ SHEENA EASTON
11	18	26	5	A GIRL IN TROUBLE (IS A TEMPORARY THING) (12 INCH) COLUMBIA 44-05103	◆ ROMEO VOID
12	10	10	7	THE LUCKY ONE (12 INCH) ATLANTIC 0-86925	◆ LAURA BRANIGAN
13	15	15	8	WHAT KIND OF GIRL (12 INCH) IMPORT	APB
14	5	4	8	WOOD BEEZ/ABSOLUTE (12 INCH) WARNER BROS. 0-20225	◆ SCRITTI POLITTI
15	19	22	5	JUNGLE LOVE (12 INCH) WARNER BROS. (PROMO)	THE TIME
16	12	12	8	HONEY TO A BEE (12 INCH) ELEKTRA 0-66944	TINA B.
17	22	30	4	PRETTY MESS MOTOWN 1752MF	◆ VANITY
18	13	3	8	THE MEDICINE SONG (12 INCH) CASABLANCA 880 180-1 /POLYGRAM	◆ STEPHANIE MILLS
19	33	-	2	(LOVE IS JUST) THE GAME (12 INCH) COLUMBIA 44-05102	PETER BROWN
20	11	9	7	TORTURE (12 INCH) EPIC 49-05075	◆ THE JACKSONS
21	9	7	8	IN THE EVENING (12 INCH) NEW YORK MUSIC CO. NYM-11	SHERYL LEE RALPH
22	27	40	4	HAND ON MY HEART (12 INCH) IMPORT	SHRIEKBACK
23	28	49	3	SEXOMATIC (12 INCH) MERCURY 880 255-1	BAR KAYS
24	42	53	3	TOGETHER IN ELECTRIC DREAMS (12 INCH) EPIC (PROMO)	GIORGIO MORODER & PHIL OAKEY
25	25	34	4	I'M GIVIN' ALL MY LOVE (12 INCH) PHILLY WORLD 0-96924 /ATLANTIC	TERRI WELLS
26	21	21	7	FLESH FOR FANTASY (12 INCH) CHRYSALIS 4V9-42810	◆ BILLY IDOL
27	29	43	4	VICIOUS (12 INCH) GARAGE/ISLAND ITG-201 /ISLAND	BLACK MAMBA
28	32	52	3	DON'T BE MY ENEMY/WAIT (12 INCH) GEFEN 0-20252 /WARNER BROS.	◆ WANG CHUNG
29	49	62	3	BETTER BE GOOD TO ME (12 INCH) CAPITOL V-8609	◆ TINA TURNER
30	30	36	5	HIEROGLYPHICS/PRIVATE WORLD (12 INCH) MERCURY 880 138-1 /POLYGRAM	THE VELS
31	23	23	8	DON'T STAND ANOTHER CHANCE (12 INCH) A&M SP-12105	JANET JACKSON
32	43	-	2	THE WORD IS OUT (12 INCH) ARISTA AD1-9273	◆ JERMAINE STEWART
33	26	17	7	NEXT LOVE (12 INCH) COLUMBIA 44-05043	DENIECE WILLIAMS
34	46	63	3	FRIENDS/FIVE MINUTES OF FUNK (12 INCH) JIVE JD1-9227 /ARISTA	WHODINI
35	20	14	8	UNDER THE GUN (12 INCH) EPIC 49-05033	◆ FACE TO FACE
36	36	45	4	CENTIPEDE (12 INCH) COLUMBIA 44-05047	◆ REBBIE JACKSON
37	37	66	3	SOMEBODY (12 INCH) LONDON 882 008-1	JUNIOR
38	38	38	6	HOT POTATO (12 INCH) PRIVATE 1 429-05074	◆ LA TOYA JACKSON
39	39	39	8	WHERE DO THE BOYS GO (12 INCH) MCA 23513	◆ MEN WITHOUT HATS
40	60	-	2	COVER ME (12 INCH) COLUMBIA 44-05087	BRUCE SPRINGSTEEN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE (CONFIG.) LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
41	57	-	2	THE WAR SONG (12 INCH) VIRGIN/EPIC 49-05107	◆ CULTURE CLUB
42	17	11	9	LIGHTS OUT (12 INCH) EMI-AMERICA V-7834	◆ PETER WOLF
43	56	-	2	BAJA (12 INCH) PERSONAL/OH MY 0M4005	MASCARA
44	48	-	2	WAKE ME UP BEFORE YOU GO-GO (12 INCH) COLUMBIA 44-05049	◆ WHAM
45	47	61	3	AFTER THE DANCE (12 INCH) EPIC 49-05084	KRYSTOL
46	35	35	8	IN THE RIVER (12 INCH) VIRGIN/EPIC 49-05070 /EPIC	I-LEVEL
47	58	60	4	TIMB BOMB/SING YOUR OWN SONG (12 INCH) MEGATONE MT-125	JEANIE TRACY
48	51	-	2	RAIN (12 INCH) POLYDOR 880 291-1	DRAGON
49	63	-	2	REACH FOR LOVE (12 INCH) A&M SP-12106	MARCEL KING
50	53	55	3	TAKE A BITE (12 INCH) BLACK SUIT BS-003	EVE ELEKTRO
51	NEW			SOLID (12 INCH) CAPITOL V-8612	ASHFORD AND SIMPSON
52	NEW			SUNSET NOW (12 INCH) VIRGIN/ARISTA AD1-9269	HEAVEN 17
53	NEW			BIG IN JAPAN (12 INCH) ATLANTIC 0-86947	ALPHAVILLE
54	67	-	2	BULLISH (12 INCH) A&M SP-12110	HERB ALPERT TIJUANA BRASS
55	34	27	7	MISSING YOU (12 INCH) EMI-AMERICA V-7833	◆ JOHN WAITE
56	69	-	2	DON'T TELL ME (12 INCH) SIRE (PROMO) /WARNER BROS.	BLANCMANGE
57	NEW			LOVIN' IS REALLY MY GAME (12 INCH) PACIFIC SA3-6A	ZINO
58	NEW			JUST FOR TONIGHT (12 INCH) RCA PW13915	EVELYN "CHAMPAGNE" KING
59	59	59	8	ONE HOT NIGHT (12 INCH) PRISM ITP 204 /ISLAND	PURE ENERGY
60	44	29	8	CRUEL SUMMER (12 INCH) LONDON 810 291-1 /POLYGRAM	◆ BANANARAMA
61	31	16	9	SET IT OUT (12 INCH) PERSONAL P49811	MIDWAY
62	40	24	8	RELEASE THE TENSION (12 INCH) 4TH & BROADWAY BWAY 405 /ISLAND	CIRCUIT
63	NEW			LET IT ALL BLOW (12 INCH) MOTOWN 4524MG	DAZZ BAND
64	NEW			SUGAR DON'T BITE (12 INCH) MOTOWN 4523MG	◆ SAM HARRIS
65	NEW			OBSESSION (12 INCH) MERCURY 822 580-1	ANIMOTION
66	NEW			HELPLESS (YOU TOOK MY LOVE) (12 INCH) TELEFON/PERSONAL TE 3	FLIRTS
67	61	58	4	ONCE IS NOT ENOUGH (12 INCH) OH MY/PERSONAL 0M4010 /PERSONAL	OH ROMEO
68	52	47	5	BOP TIL YOU DROP (12 INCH) RCA PW13868	◆ RICK SPRINGFIELD
69	41	37	7	TASTE SO GOOD (12 INCH) PROFILE PRO7052	FILE 13
70	65	51	4	I WISH YOU WOULD (12 INCH) VINYL DREAMS VND-D03 /PRELUDE	JOCELYN BROWN
71	45	20	8	DYNAMITE (12 INCH) ARISTA AD1-9222	◆ JERMAINE JACKSON
72	50	28	8	I CAN'T TAKE IT (12 INCH) COTILLION 0-86922 /ATLANTIC	JANET WRIGHT
73	54	44	8	GIRLS, GIRLS (AH-AH-HI) (12 INCH) NEXT PLATEAU NP50022	SOLO
74	70	54	4	REACH OUT (EVERLASTING LOVER) (12 INCH) PRELUDE PRLD-683	UNLIMITED TOUCH
75	73	65	9	RELEASE YOURSELF (12 INCH) NIA NI-1241	ALEEM
76	68	46	8	THE MEXICAN (12 INCH) EMI-AMERICA V-7831	JELLYBEAN
77	72	50	9	SHE-BOP (12 INCH) PORTRAIT 49-05011	◆ CYNDI LAUPER
78	74	56	7	(WHAT) IN THE NAME OF LOVE (12 INCH) EMI-AMERICA V-7832	NAKED EYES
79	55	31	9	NO FAVORS (12 INCH) MCA 23506	TEMPER
80	75	72	18	THE GLAMOROUS LIFE (12 INCH) WARNER BROS. 0-20251	◆ SHEILA E.

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Billboard

POP ALBUMS

CHART RESEARCH PACKAGES

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DANCE TRAX

(Continued from opposite page)

RECOMMENDED ALBUMS: Dan Hartman's AOR fans should start with side one of "I Can Dream About You" (MCA), while his dance cult should flip to side two immediately. There are contained three great uptempo numbers: the uplifting electronic production number "Name Of The Game," a bouncy neo-Motown "Second Nature" (of a pair with "Wake Me Up Before You Go-Go"), and the electro-funk "Electricity," joined by Nona Hendryx... "Appollonia 6" (Warner Bros.) has some absolutely hilarious moments on it, amid the top-notch funk, particularly "I Love You (A Million Miles)," a mock-tortured soul/blues; "Blue Limousine," an extended riff and chant; "Some Kinda Lover," and "Oo She She Wa Wa," most of which are connected by slumber-party dialog... Evelyn King gets the support of five different production teams on "So Romantic" (RCA), which runs from hip-hop to rock. Best cuts: "I'm So Romantic," a terrific rock-and-soul produced by the System; the pop "Show Me, Don't Tell Me"; and two Jimmy Douglass productions, "Talking In My Sleep" and "Out Of Control," which King sings with great skill and vigor.

NOTES: RCA is releasing an album of material from the 1974-79 disco period, titled "Ultra Dance." Included are Hues Corporation's "Rock the Boat," Vicki Sue Robinson's "Turn The Beat Around," Brainstorm's "Lovin' Is Really My Game," Grey & Hanks' "Dancin'," and Odyssey's "Native New Yorker." The latter cut is included in its second, overdubbed album version, not the 12-inch mix which was reissued in 1982 as the B side of the "Together" 12-inch.

Also included are two fine cuts which had been undiscovered (also known as stiff) at their original release: Rhyze's "Risn' To The Top," a laid-back, non-dance easy rocker, and Charme's cover of Toto's underground favorite, "Georgy Porgy," which features the uncredited but obviously recognizable lead voice of Luther Vandross. In this remixed version, also shipped as a 12-inch promo with an instrumental, Jonathan Fearing restored some outtake material and re-recorded the drum track.

Incidentally, RCA of Canada has reissued, on 12-inch, Machine's social commentary, "There But For The Grace Of God Go I," which was a near-pop hit in early 1979. The reason, according to one local retailer: "supply and demand." (We sympathize with the DJ who

bought the U.S. original for \$18 just before these arrived.)... While on the subject of reissues, we note the digitally remixed Jimi Hendrix "Kiss The Sky" compilation on Reprise, not merely because he was the crossover dance hit of all the junior high school parties we ever went to, but also because, according to a much-told story, a certain Florida-based DJ dared to play "Purple Haze" at dawn Sunday morning at a certain well-established dance hall here in

New York several years ago. He was instantly dismissed for it. Considering what's happened since then, we'd have to say that that particular iconoclast lost the battle, but won the war.

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European 12"

Back In My Arms—Hazel Dean
If He Love You're After—Jackson Moore
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Game Of Chance—Twins
I Don't Give A Damn—Ricki Gable
I'm On Fire—Kelly Marie
Sensations—Cherish
I'm Going To Make It—Jocelyn Brown
Dance With Me—National Interest
I'm So Beautiful—Diane
Space Effects #2
A Man Like That—Kelly Page
Cherish—Eyes—Fanny
You Turned My Bitter (Remix)—Linda
Lovers
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Disco Classics

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Is A War/In Ready—Kano
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Can't Take My Eyes—Boyson Gang
Savage Love—Ring
That's The Trouble/I Need A Man—Grass Jones
Little Love/Don't Turn Around—Rena
Heaven Must Have Sent—Bonnie
Poster
You Love—Linda
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BRITAIN (Courtesy of Music & Video Week) As of 10/20/84

This Week	Last Week	SINGLES
1	3	FREEDOM WHAM! EPIC
2	1	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN
3	2	THE WAR SONG CULTURE CLUB VIRGIN
4	6	NO MORE LONELY NIGHTS PAUL McCARTNEY PARLOPHONE
5	9	TOGETHER IN ELECTRIC DREAMS GIORGIO MORODER & PHILIP OAKLEY VIRGIN
6	5	DRIVE CARS ELEKTRA
7	13	SHOUT TO THE TOP STYLE COUNCIL POLYDOR
8	4	GHOSTBUSTERS RAY PARKER JR. ARISTA
9	20	I'M GONNA TEAR YOUR PLAYHOUSE DOWN PAUL YOUNG CBS
10	16	MISSING YOU JOHN WAITE EMI AMERICA
11	7	WHY? BRONSKI BEAT FORBIDDEN FRUIT
12	35	ALL CRIED OUT ALISON MOYET CBS
13	8	PRIDE U2 ISLAND
14	10	PURPLE RAIN PRINCE & REVOLUTION WARNER BROS.
15	21	SKIN DEEP STRANGLERS EPIC
16	12	IF IT HAPPENS AGAIN UB40 DEP INTERNATIONAL
17	11	LOST IN MUSIC SISTER SLEDGE COTILLION
18	14	LOVE KILLS FREDDIE MERCURY CBS
19	22	SMOOTH OPERATOR SADE EPIC
20	18	CARELESS WHISPER GEORGE MICHAEL EPIC
21	15	APOLLO 9 ADAM ANT CBS
22	NEW	I FEEL FOR YOU CHAKA KHAN WARNER BROS.
23	NEW	LOVE'S GREAT ADVENTURE ULTRAVOX CHRYSALIS
24	25	AGADOO BLACK LACE FLAIR
25	NEW	HIGHLY STRUNG SPANAU BALLET REFORMATION
26	34	MODERN GIRL MEAT LOAF ARISTA
27	17	BLUE JEAN DAVID BOWIE EMI AMERICA
28	19	A LETTER TO YOU SHAKIN' STEVENS EPIC
29	29	THE MEDICINE SONG STEPHANIE MILLS CLUB
30	NEW	TOO LATE FOR GOODBYES JULIAN LENNON CHARISMA
31	23	BIG IN JAPAN ALPHAVILLE WEA
32	27	MR. SOLITAIRE ANIMAL NIGHTLIFE ISLAND
33	NEW	THE SECOND TIME KIM WILDE MCA
34	24	EAST OF EDEN BIG COUNTRY MERCURY
35	26	DR. BEAT MIAMI SOUND MACHINE EPIC
36	NEW	PENNY LOVER LIONEL RICHIE MOTOWN
37	28	HAMMER TO FALL QUEEN EMI
38	38	COVER ME BRUCE SPRINGSTEEN CBS
39	NEW	GOTTA GET YOU HOME TONIGHT EUGENE WILDE FOURTH & BROADWAY
40	NEW	LISTEN TO YOUR FATHER FEARGAL SHARKEY ZARJAZZ
1	1	U2 THE UNFORGETTABLE FIRE ISLAND
2	2	SADE DIAMOND LIFE EPIC
3	NEW	UB40 GEFERY MORGAN... DEP INTERNATIONAL
4	NEW	BRONSKI BEAT THE AGE OF CONSENT FORBIDDEN FRUIT
5	3	DAVID BOWIE TONIGHT EMI AMERICA
6	16	VARIOUS HITS, HITS, HITS TELSTAR
7	4	STEVIE WONDER THE WOMAN IN RED MOTOWN
8	5	VARIOUS NOW THAT'S WHAT I CALL MUSIC III VIRGIN
9	6	ZZ TOP ELIMINATOR WARNER BROS.
10	13	VARIOUS ALL BY MYSELF K-TEL
11	10	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS.
12	7	SISTER SLEDGE WE ARE FAMILY COTILLION
13	NEW	LLOYD COLE & COMMOTIONS RATTLESNAKES POLYDOR
14	12	LIONEL RICHIE CAN'T SLOW DOWN MOTOWN
15	9	TINA TURNER PRIVATE DANCER CAPITOL
16	NEW	BREWING UP WITH BILLY GRAGG GOL DISCS
17	11	QUEEN THE WORKS EMI
18	28	MISS RANDY CRAWFORD-GREATEST HITS K-TEL
19	14	LEVEL 42 TRUE COLOURS POLYDOR
20	8	DEPECHE MODE SOME GREAT REWARD MUTE
21	18	BOB MARLEY & WAILERS LEGEND ISLAND
22	20	SPANAU BALLET PARADE REFORMATION
23	17	MICHAEL JACKSON THRILLER EPIC
24	22	ELTON JOHN BREAKING HEARTS ROCKET
25	15	VARIOUS NIGHT MOVES K-TEL
26	30	U2 UNDER A BLOOD RED SKY ISLAND
27	24	NIK KERSHAW HUMAN RACING MCA
28	NEW	HANOI ROCKS TWO STEPS FROM THE MOVE CBS
29	NEW	CARS HEARTBEAT CITY ELEKTRA
30	35	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
31	19	HEAVEN 17 HOW MEN ARE B.E.F.
32	29	QUEEN GREATEST HITS EMI
33	25	LAURA BRANIGAN SELF CONTROL ATLANTIC
34	26	VARIOUS STREET SOUNDS ELECTRO 5 STREET SOUNDS
35	23	HOWARD JONES HUMAN'S LIB WEA
36	37	JULIO IGLESIAS 1100 BEL AIR PLACE CBS
37	NEW	MEAT LOAF BAT OUT OF HELL CLEVELAND INTERNATIONAL
38	NEW	THIS MORTAL COLL IT'LL END IN TEARS 4AD
39	21	AZTEC CAMERA KNIFE WEA
40	33	BILLY JOEL AN INNOCENT MAN CBS

CANADA (Courtesy of The Record) As of 10/22/84

SINGLES		
1	2	I JUST CALLED TO SAY I LOVE YOU Stevie Wonder Motown/Quality
2	1	MISSING YOU John Waite EMI America/Capitol
3	3	THE WARRIOR Scandal Columbia/CBS
4	4	LET'S GO CRAZY Prince Warner Bros./WEA
5	8	DRIVE CARS Elektra/WEA
6	10	DYNAMITE Jermaine Jackson Arista/PolyGram
7	7	TORTURE Jacksons Epic/CBS
8	6	GHOSTBUSTERS Ray Parker Jr. Arista/PolyGram
9	5	WHAT'S LOVE GOT TO DO WITH IT Tina Turner Capitol
10	9	SHE BOP Cyndi Lauper Epic/CBS
11	11	WE'RE NOT GONNA TAKE IT Twisted Sister Atlantic/WEA
12	12	BLUE JEAN David Bowie EMI America/Capitol
13	13	THE GLAMOROUS LIFE Sheila E. Warner Bros./WEA
14	15	IF EVER YOU'RE IN MY ARMS AGAIN Peabo Bryson Elektra/WEA
15	17	WAKE ME UP BEFORE YOU GO GO Wham! Columbia/CBS
16	19	FLESH FOR FANTASY Billy Idol Chrysalis/MCA
17	NEW	CRUEL SUMMER Bananarama London/PolyGram
18	NEW	LUCKY STAR Madonna Warner Bros./WEA
19	NEW	OUT OF TOUCH Daryl Hall & John Oates RCA
20	NEW	SWEPT AWAY Diana Ross RCA
ALBUMS		
1	1	PRINCE & THE REVOLUTION Purple Rain Warner Bros./WEA
2	2	BRUCE SPRINGSTEEN Born In The U.S.A. Columbia/CBS
3	3	TINA TURNER Private Dancer Capitol
4	4	JULIO IGLESIAS 1100 Bel Air Place Columbia/CBS
5	5	HUEY LEWIS & THE NEWS Sports Chrysalis/MCA
6	6	TWISTED SISTER Stay Hungry Atlantic/WEA
7	7	CARS Heartbeat City Elektra/WEA
8	8	SCANDAL Warrior Columbia/CBS
9	9	JOHN WAITE No Brakes EMI America/Capitol
10	10	CYNDI LAUPER She's So Unusual Epic/CBS
11	12	DAVID BOWIE Tonight EMI America/Capitol
12	19	U2 The Unforgettable Fire Island/MCA
13	14	ZZ TOP Eliminator Warner Bros./WEA
14	13	ELTON JOHN Breaking Hearts Geffen/WEA
15	15	FIXX Phantoms MCA
16	16	IRON MAIDEN Powerslave Capitol
17	20	STEVIE WONDER The Woman In Red Soundtrack Motown/Quality
18	17	LIONEL RICHIE Can't Slow Down Motown/Quality
19	11	RATT Out Of The Cellar Atlantic/WEA
20	NEW	ROGER HODGSON In The Eye Of The Storm A&M

WEST GERMANY (Courtesy Der Musikmarkt) As of 10/22/84

SINGLES		
1	1	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN/RCA
2	2	NEVERENDING STORY LIMAHN EMI
3	4	CARELESS WHISPER GEORGE MICHAEL EPIC/CBS
4	6	IRGENDWIE, IRGENDWO, IRGENDWANN NENA CBS
5	3	MASTER & SERVANT DEPECHE MODE MUTE/INTERCORD
6	5	GHOSTBUSTERS RAY PARKER JR. ARISTA/ARIELA
7	9	WHY BRONSKI BEAT METRONOME
8	7	WHAT'S LOVE GOT TO DO WITH IT TINA TURNER CAPITOL/EMI
9	10	CHINESE EYES FANCY METRONOME
10	20	DISCO BAND SCOTCH 6 ZYX/MIKULSKI
11	8	SUCH A SHAME TALK TALK EMI
12	11	PEOPLE FROM IBIZA SANDY MARTON ARIOLA
13	NEW	FOREVER YOUNG ALPHAVILLE WEA
14	16	SMOOTH OPERATOR SADE EPIC/CBS
15	14	SQUARE ROOMS AL CORLEY MERCURY/PHONOGRAM
16	17	KALIMBA DE LUNA BONEY M HANSA/ARIELA
17	NEW	DR. BEAT MIAMI SOUND MACHINE EPIC/CBS
18	13	PRECIOUS LITTLE DIAMOND FOX THE FOX CBS
19	19	SHE BOP CYNDI LAUPER EPIC/CBS
20	12	REACH OUT GIORGIO MORODER CBS
ALBUMS		
1	2	HERBERT GROENEMEYER 4630 BOCHUM EMI
2	1	SADE DIAMOND LIFE EPIC/CBS
3	3	DEPECHE MODE SOME GREAT REWARD MUTE/INTERCORD
4	5	TINA TURNER PRIVATE DANCER CAPITOL/EMI
5	4	STEVIE WONDER THE WOMAN IN RED MOTOWN/RCA
6	13	ALPHAVILLE FOREVER YOUNG WARNER/WEA
7	15	AUDREY LANDERS WO DER SUEWIND WEHT ARIOLA
8	11	DAVID BOWIE TONIGHT EMI
9	8	MIKE OLDFIELD DISCOVERY VIRGIN
10	6	LIMAHN DON'T SUPPOSE EMI
11	7	TALK TALK IT'S MY LIFE EMI
12	9	JULIO IGLESIAS 1100 BEL AIR PLACE CBS
13	10	KLAUS LAGE BAND SCHWEISSPERLEN MUSIKANT/EMI
14	16	ROGER WHITTAKER EIN GLUECK AVON
15	17	JENNIFER RUSH CBS
16	14	IRON MAIDEN POWERSLAVE EMI
17	19	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS./WEA
18	NEW	UDO JUERGENS HAUTNAH ARIOLA
19	20	BILLY IDOL REBEL YELL CHRYSALIS/ARIELA
20	12	ART GARFUNKEL MY BEST CBS

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 10/20/84

SINGLES		
1	1	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN/M
2	5	WHY BRONSKI BEAT LONDON
3	3	HOT WATER LEVEL 42 POLYDOR
4	4	ON THE WINGS OF A NIGHTINGALE EVERLY BROS. MERCURY
5	NEW	PURPLE RAIN PRINCE WARNER BROS.
6	2	CARELESS WHISPER GEORGE MICHAEL EPIC
7	7	IF IT HAPPENS AGAIN UB40 VIRGIN
8	8	PRIDE U2 ISLAND
9	NEW	I FEEL FOR YOU CHAKA KHAN WARNER BROS.
10	10	BLUE JEAN DAVID BOWIE EMI/BOVEMA
ALBUMS		
1	1	SADE DIAMOND LIFE EPIC
2	2	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS.
3	3	TINA TURNER PRIVATE DANCER EMI/BOVEMA
4	4	STEVIE WONDER THE WOMAN IN RED MOTOWN
5	9	U2 THE UNFORGETTABLE FIRE ISLAND
6	6	EVERLY BROTHERS EB 84 MERCURY
7	10	DAVID BOWIE TONIGHT EMI/BOVEMA
8	5	SPANAU BALLET PARADE Chrysalis
9	8	DIANA ROSS SWEPT AWAY CAPITOL
10	7	ROBERTO JACKETTI & SCOOTERS TIME CNR

AUSTRALIA (Courtesy Kent Music Report) As of 10/22/84

SINGLES		
1	1	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN
2	2	CARELESS WHISPER GEORGE MICHAEL EPIC
3	3	GHOSTBUSTERS RAY PARKER JR. ARISTA
4	4	PRIDE U2 ISLAND
5	5	MISSING YOU JOHN WAITE EMI AMERICA
6	7	LEGS ZZ TOP WARNER BROS.
7	6	DANCING IN THE DARK BRUCE SPRINGSTEEN CBS
8	15	YOU THINK YOU'RE A MAN DIVINE SHAKE
9	11	SHE BOP CYNDI LAUPER PORTRAIT
10	12	DRIVE CARS ELEKTRA
11	NEW	WE'RE NOT GONNA TAKE IT TWISTED SISTER ATLANTIC
12	10	LET'S GO CRAZY PRINCE & REVOLUTION WARNER BROS.
13	9	PASSENGERS ELTON JOHN ROCKET
14	8	WHAT'S LOVE GOT TO DO WITH IT TINA TURNER INTERFUSION
15	14	BLUE JEANS DAVID BOWIE EMI AMERICA
16	17	AGADOO BLACK LACE EMI
17	NEW	SUNGLASSES AT NIGHT COREY HART EMI AMERICA
18	13	JUMP POINTER SISTERS PLANET
19	NEW	COVER ME BRUCE SPRINGSTEEN CBS
20	NEW	NO SAY IN IT MACHINATIONS WHITE LABEL
ALBUMS		
1	2	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
2	4	ZZ Top ELIMINATOR WARNER BROS.
3	3	JULIO IGLESIAS 1100 BEL AIR PLACE CBS
4	1	JIMMY BARNES BODYSWERVE MUSHROOM
5	8	RODNEY RUDE LIVE EMI
6	5	VARIOUS HITS HUGE '84 CBS
7	6	DAVID BOWIE TONIGHT EMI AMERICA
8	7	U2 UNDER A BLOOD RED SKY ISLAND
9	11	LIONEL RICHIE CAN'T SLOW DOWN MOTOWN
10	9	TINA TURNER PRIVATE DANCER INTERFUSION
11	10	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS.
12	14	INXS THE SWING WEA
13	NEW	STEVIE WONDER THE WOMAN IN RED MOTOWN
14	13	THE VERY BEST OF KIM WILDE RAK
15	15	ELTON JOHN BREAKING HEARTS ROCKET
16	16	CARS HEARTBEAT CITY ELEKTRA
17	12	VARIOUS 1984 THE MUSIC EMI
18	19	MADONNA SIRE
19	NEW	SOUNDTRACK GHOSTBUSTERS ARISTA
20	NEW	STEVIE RAY VAUGHAN COULDN'T STAND THE WEATHER EPIC

JAPAN (Courtesy Music Labo) As of 10/22/84

SINGLES		
1	NEW	TENGOKUNI ICHIBANCHIKAI SHIMA TOMOYO HARADA CBS-SONY/VARIETY
2	2	YAMATONADESHIKO SHICHIHENG KYOKO KOIZUMI VICTOR/BURNING
3	1	HOSHIKUZU NO STAGE CHECKERS CANYON/YAMAHA
4	3	BERANME DANDY SHIBUGAKITAI CBS-SONY/JOHNNY'S
5	5	VIRGIN BLUE SALLY PHONOGRAM/JCM-NIHONGEINO-ON
6	7	AISHUJOKHU YUU HAYAMI TAURUS/SUN-JCM
7	4	LA VIE EN ROSE KOJI KIKKAWA SMS/WATANABE
8	8	SAIAI YOSHIE KASHIWARA PHONOGRAM/YAMAHA
9	10	NAKANABE HIROSHI TACHI FUN HOUSE/JCM-ISHIHARA
10	12	NANIWABUSHIDAYO JINSEI WA TOMOE KIMURA VICTOR/KAYO-SHINEI
11	9	KOI HAZIMEMASHITE YUKIKO OKADA CANYON/SUN
12	11	JIKKAI AKINA NAKAMORI WARNER-PIONEER/MC CABIN-NTV-KITTY
13	6	EIEN NI HIMITSUSA MASAHIKO KONDO CANYON/JOHNNY'S
14	13	NAGARAGAWA ENKA HIROSHI ITSUKI TJC/TV ASAHI-RFMP-SOUND I
15	14	NANIWABUSHIDAYO JINSEI WA TAKASHI HOSOKAWA COLUMBIA/JCM-BURNING
16	18	MOSHIKASHITE PART 2 SACHIKO KOBAYASHI & KATSUHIKO MIKI WARNER-PIONEER/DAICHI ONGAKU
17	17	MOMOIRO TOIKO MARIKO TAKAHASHI VICTOR/BURNING
18	16	MIDORINOHIBI OFF COURSE FUN HOUSE/FAIRWAY-PMP
19	15	ZENRYAKU MICHINOUE YORI ISSUIFUJIBI TJC/TOKUMA-ISSEIFUJIBI
20	19	NYUANSE SIMASYO MIYUKI KOSAKA POLYDOR/SUN
ALBUMS		
1	NEW	POSSIBILITY AKINA NAKAMORI WARNER-PIONEER
2	1	KOJI KIKKAWA LA VIE EN ROSE SMS
3	2	MARIKO TAKAHASHI TRIAD VICTOR
4	3	HIROSHI TACHI IN THE MOOD FUN HOUSE
5	5	DAVID BOWIE TONIGHT TOSHIBA-EMI
6	4	SOUNDTRACK GHOSTBUSTERS ARISTA/PHONOGRAM
7	7	STEVIE WONDER THE WOMAN IN RED VICTOR
8	6	SOUNDTRACK FOOTLOOSE CBS-SONY
9	9	MOMOKO KIKUCHI OCEAN SIDE VAP
10	8	REIMI R COLUMBIA
11	11	SHEENA EASTON PRIVATE HEAVEN TOSHIBA-EMI
12	12	ASAMI KOBAYASHI CRYPTOGRAPH CBS/SONY
13	10	SOUTHERN ALL STARS NINKIMONO DE IKOU VICTOR/AMUSE
14	17	CHECKERS ZETTAI CHECKERS CANYON
15	NEW	TOGE SHINJI TANIMURA POLYSTAR
16	NEW	GINGAHYORYU VIFAM TAO WARNER-PIONEER
17	15	ISSEI FUJIBI MICHINOUE TACHI NO SE WO OSHITA TJC
18	13	YASUHIRO SUZUKI HELLO AGAIN FUN HOUSE
19	14	TAKESHI ITO DEAR HEARTS CBS-SONY
20	NEW	U2 THE UNFORGETTABLE FIRE POLYSTAR

ITALY (Courtesy Germano Ruscitto) As of 10/15/84

SINGLES		
1	3	SOUND LIKE A MELODY ALPHAVILLE WEA
2	2	PEOPLE FROM IBIZA SANDY MARTON POLYGRAM
3	1	MOVIN' ON NOVECENTO WEA
4	5	FRIENDS AMI STEWART RCA
5	12	KALIMBA DE LUNA TONI ESPOSITO RICORDI
6	8	SMALL TOWN BOY BEAT LONDON/POLYGRAM
7	9	FOTOROMANZA GIANNINA NANNINI RICORDI
8	4	SUCH A SHAME TALK TALK EMI
9	7	TIME AFTER TIME CINDI LAUPER CBS
10	17	VOICES RUSS BALLARD EMI
11	NEW	GUARDIAN ANGEL MASQUERADE BABY/CGD-MM
12	14	CIGARETTE & COFFEE SCIALPI RCA
13	15	AGAINST ALL ODDS PHIL COLLINS WEA
14	6	CI VORREBBE UN AMICO ANTONELLO VENDITTI RICORDI
15	NEW	EYES WITHOUT A FACE BILLY IDOL CHRYSALIS/RCA
16	NEW	LOVE RESURRECTION ALISON MOYET CBS
17	13	MAYBE ONE DAY CREATURES FULL TIME
18	16	SAD SONGS ELTON JOHN POLYGRAM
19	19	FIORE DI MAGGIO FABIO CONCATO POLYGRAM
20	20	SHINE ON DANCE CARRARA DDD/CBS

Gala Sendoff for New French TV Network

BY DERRY HALL

PARIS France's fourth television network has entered French public consciousness with a bang. Canal Plus, a pay-tv channel which starts Nov. 4, has been launched through billboards, newspapers, radio and a direct mail campaign reportedly reaching four million homes.

French advertising giant Havas owns more than 40% of the channel's stock. Other investors include nationalized banks, insurance companies, regional newspapers and one private citizen, Guy Merlin.

Canal Plus offers 20-hour daily programming through the week and round-the-clock broadcasting on weekends. It claims it will be "the tv service to change television."

The three existing networks in France are state-controlled and financed by annual licenses paid by set owners. The extent of government influence on their programming has long been open to debate.

Subscriptions for Canal Plus are \$13 monthly, and a deposit of \$46 is

required for an "unscrambler" of the channel's VHF signal. There's a target figure of 200,000 subscribers by the end of November and 700,000 nationwide within the first year of operation.

Feature movies will take up 40% of air time, with imported films playing in both dubbed and original versions. American football and European soccer is also planned.

Music is also set for plenty of exposure. Top programmer Pierre Lescuré, 39, is well-known through his work on commercial stations Radio Luxembourg and Radio Monte Carlo. He also developed "Les Enfants du Rock," a pioneering pop show which still goes out on TF-1, one of the main French channels.

Canal Plus music programmer Albert Ansellem will concentrate on

purchases of shows suited to the mass and less specialist public, bringing in names like Michael Jackson, Julio Iglesias and Elton John.

Key rock program executives are Antoine de Caunes and Marc Toesca, veterans of French commercial radio. The former's daily show "Surtout l'Après-Midi" is slanted to a young public, with just a few quality video clips, live bands and interviews. Each Friday a concert by a top act like Bowie, McCartney or the Stones will be the show's key ingredient, and the concert will be rerun in three other slots.

Toesca's "Hit Parade" series will be based on what's being touted as "the first accurate chart rating system in France." He'll also lean heavily on video clips.

Sound-Alike Packages Find Success in Australia

BY GLENN A. BAKER

SYDNEY A series of product offers, unprecedented in the Australian market, has seen television record company Telmak Teleproducts streak to the head of the highly competitive specialist market. The label also appears to have single-handedly broken down the long-standing consumer resistance to "sound-alike" recordings of contemporary hits.

Although it has not won any friends among this country's six major record companies, Telmak has been able to churn out an almost monthly series of hit packages, such as "Breakdance" (rushed out before the movie "Breakin'" had opened here), "84 The Dance Floor," "Street Beat," "Rap Attack" and "Hip Hop."

Each release comprises two single albums on a "buy one, get one free" basis. Although the covers state clearly "Not Recorded By The Original Artists," each release has stormed past the 50,000-unit sales mark, giving the company a handful of positions in the upper reaches of the various national and state charts.

Says managing director David Hammer: "What we're demonstrating is that, this year at least, the public wants to buy the music it likes and not necessarily the big names that go with it. The majors put out their teen hit compilations at \$11.99 for one album, while we give the kids two albums for \$9.99. "We can come out monthly if we wish, while the majors can only come out with their combined packages three times a year, because it takes them that long to argue about what tracks go on."

Hammer readily concedes that his success has created considerable antagonism toward him in the industry. But he defends his actions on a number of levels, insisting that such British labels as Warwick, MFP, Top Of The Pops and Hailmark long ago set a legitimate precedent for his style of operation.

He also points out that, although his company has been out of the hands of receivers and operating profitably under his own control for a full year now, it's virtually impossible for him to lease music product

from local companies, except at "exorbitant" royalty rates of 20%-22% or with "ludicrous" advances.

"We had our problems," he says, "but instead of going to the wall and dragging all creditors down with us, we traded our way out and fought back to become the No. 1 tv marketer. Yet if we had to rely on local sources, we virtually wouldn't be in business."

"It's infuriating when you request some old product, like say 'The Black & White Minstrels,' are asked something like 20% for it, and then, when you turn it down, it's given to a competitor for obviously much less. We've seen a number of our album concepts vetoed but then passed on to other companies who steal them right out from under us."

With only minor exceptions, Telmat now either generates its own concept packages through local musicians and producers, or buys tapes outright, with no royalties payable, from any of six foreign sources, notably Countdown in West Germany.

Takeaways

(Continued from page 9)

cords in the U.K., has enjoyed what Brown describes as "strong commercial success" with some 20 albums of classics, soundtracks, spoken word, children's entertainment, digitally-enhanced jazz masterpieces and punk demo tapes, the latter packaged by avant-garde station 2JJJ-FM.

Brown attributes the change of fortune for the ABC label to the fact that the fiercely independent Festival "knows how to sell Australian music." Part of his strategy has been sending the mythical group back to the series producer Jan Morris to record a new video for the second single, "Glam To Wham," from the first album.

The project's success seems attributable to two factors: the carefully researched accuracy and basic honesty of the series itself, and the fact that the Takeaways have proved more in touch with market demands than most "real" groups in the country right now.

Tariff Changes: See CD Price Cut

BY KIRK LaPOINTE

OTTAWA Compact Disc prices could decline significantly in 1985 as a result of changes in the General Agreement on Tariffs & Trade (GATT). But the enthusiasm greeting such an impending development is being tempered by concerns that the changes are also going to reopen the flow of cheap deleted product and pose a threat to Canadian firms' album and tape sales.

Compact Discs now are assessed a 15% duty on what is known as the "fair market value" of the product; in this case, the federal government deems \$10 U.S. to be the value. However, GATT changes due Jan. 1 will revise the way in which the duty is assessed. From then on, the "transaction value" will be generally the amount on which the duty is assessed.

"It could be a major boost," says Brian Robertson, president of the Canadian Recording Industry Assn. (CRIA). Record executives agree and say the retail price could be several dollars lower early next year as a result.

Currently, CDs sell for \$20-\$29 in Canada, with only a few retailers in major centers discounting them to any degree. In some downtown Toronto stores, for instance, the price of new stock has recently been in the \$17-\$19 range.

The federal government, however, has a catch to the new valuation of CDs. It must be convinced there is an "arm's length" purchasing arrangement by the importer.

Many companies are currently pressing upon the government that intra-company purchases aren't by any means to their advantage. Many Canadian firms are finding it difficult to get as many CDs as they wish from their own companies' international pools, given the shortage of suppliers worldwide.

The government has the power to adjust tariffs under the new GATT if it determines there are problems. One such area may be deleted imports, a once-troubled area for Canadian firms which has somewhat dissipated over the last five years.

In the mid-'70s, a flood of deleted product came into Canada from the U.S. In some cases, product by Canadian artists which had not lived

up to expectations upon American release streamed back into the country and displaced domestically produced albums on the front racks. "We are worried the delete situation may occur again," Robertson says.

The fair market value of deleted product is much higher than the transaction value, resulting in a significantly higher duty. Still, the deleted product remains popular with many of the country's major retailing chains.

The popularity of British artists in Canada compared to the U.S. creates a wide-ranging repertoire for delete importers to exploit. In many instances, British artists who are best-sellers in Canada may have entire catalogs deleted south of the border.

A spokesman for the international trade branch of the External Affairs Department says the government can adjust by 25% the duty percentage in cases where the transaction value is not deemed to be sufficient as a measuring stick and won't help protect flooding of the market.

A 10% assessment could be increased to 12.5%, for example, the spokesman says. The Finance Department accepts the recommendation of the Tariff Board on such matters. There are also forms of protection for parallel imports and predatory dumping of product.

Ontario Applications For FM Licenses

HULL, Quebec Calls were issued last week for applications for FM radio licenses in eight Ontario cities, including Toronto and Hamilton.

The Canadian Radio-Television & Telecommunications Commission said Monday (15) it wants applications to serve Toronto, Hamilton, London, Niagara Falls, Brockville, Chatham and the Parry Sound-Gravenhurst markets. Deadline is Jan. 31.

It is expected that J. Robert Wood, the general manager and vice president of CHUM Toronto, will apply for one of the licenses.

FM Stations Get Concession CRTC Revises Foreground Rules

HULL, Quebec Long-sought changes in radio regulations have now taken effect, and a process of public comment has allowed small-market FM stations to gain an important concession in the area of foreground programming.

The Canadian Radio-Television & Telecommunications Commission said Oct. 10 that it will include under the foreground category any live or tape-delayed concert "produced by a Canadian" and of at least 15 minutes in duration. A proposed amendment would have allowed live concerts produced by stations and live concerts of Canadian artists to be included as foreground.

"A number of interveners indicated that, while broadcasters in major

markets would be able to produce these live concert programs, other broadcasters in smaller markets would have difficulty either to produce such programs or to purchase programs that would qualify as foreground," the commission said.

The result may mean more Canadian-made concert productions on radio and a wider market for te sale and syndication of such efforts.

The regulations are aimed at reducing the burden on Canadian broadcasters, a major move by the commission that has received somewhat mixed reviews. Included in the changes are a reduction in format categories to give stations more playlist flexibility.

- 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—JUL ANTHONISSEN, 27A Oude Godstraat, 3100 Heist op den Berg. 015-241953
 - Canada—KIRK LaPOINTE, 43 Sweetland Ave., Ottawa, Ontario K1N 7T7. 613 238-4142
 - Czechoslovakia—DR. LUBOMIR DOURZKA, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08
 - Denmark—Knud Orsted, 22 Tjoernevej, DK-3070 Snekkersten. 02-22-26-72
 - Finland—KARI HELOPALTIO, SF-01860 Perttula 27-18-36
 - 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, Orloutca 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 URULESCU, 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 Leninograd, K-268. 225-35-88
 - West Germany—WOLFGANG SPAHR (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551-81428. JIM SAMPSON (News Editor), Liebherrstr. 19, 8000 Munchen 22. 089-227746.
 - Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana 23-522.

...newsline...

MTV IS TYING IN with Daryl Hall & John Oates' forthcoming "Big Bam Boom Tour—Live Through '85." The rock video channel will provide tour date and ticket outlet announcements, while the MTV name will appear on all tickets and print advertising, and be tagged on all radio spots. Other promotional elements are in progress.

FUJIS' BLANK VIDEOTAPE division seeks multiple purchases this Christmas via a Nov. 1-Jan. 31 rebate promotion. The consumer gets a \$1 rebate when buying one cassette, \$5 when buying four. Each household can run up to \$25 in rebates.

THE NARM ROCKJOBBER'S conference in Scottsdale, Ariz., Oct. 29-31, will feature an address by Dr. Egil Juliussen, chairman of Future Computing. He says that the biggest challenge to mass merchandisers of home computer software is the shift from video games to home productivity and educational software.

SHOWTIME/THE MOVIE CHANNEL will pay \$90,000 a month to ASCAP, especially appointed magistrate Michael Dolinger has ordered in Manhattan. The order is the initial phase in the cable system's desire to settle its payment structure to ASCAP.

J.C. PENNEY will begin regular video broadcasts to 15 of its district offices in November, delivered via satellite by Private Satellite Network (PSN). The retailer is instituting the network to save time and reduce travel expenses incurred with buyers' frequent trips to New York. A two-way audio feature allows for q&a sessions, making any video conference interactive.

New Companies

Annex Video Marketing Inc., a video distribution firm. Company will handle a range of product from homemade short subjects through major feature films. 296 Brunswick Ave., #208, Toronto, Ontario, Canada M5S2M7; (416) 925-6525.

Tenth Avenue Music and Tenth Avenue Productions, formed by Michelle Scott. Tenth Avenue Music is a publishing company; Tenth Avenue Productions will be involved in audio- and video-related products. 512 Amalie Court, Nashville, Tenn. 37211; (615) 834-1808.

Filmfutures Corp., a rock video production firm, formed by director Ilan Duran, whose first U.S. film features Ellen Foley. 799 Broadway, Suite 325-D3, New York, N.Y. 10003; (212) 686-0544.

Concept Productions Inc., a programming service for syndication via cable and commercial outlets, as well as for home video release

through his International Video Entertainment division, formed by Noel C. Bloom. First production will be Jerry Lewis at the Sahara Hotel in Las Vegas. 7920 Alabama Ave., Canoga Park, Calif. 91304-4991; (818) 888-3040.

Empire Sound Records, an r&b/dance-oriented label, formed by Sam Wright and Joseph Cooper. First release is "No Doubt" by Jeff McCarthy. 2700 Flora, Dallas, Tex. 75201; (214) 269-2716.

Road Records, a country-rock label, formed by Bette Bailey, vice president of Pop Productions, and Bill Culwell, president of Shadow Hill Records. 3870 Dickerson Rd., Nashville, Tenn. 37207; (615) 868-5982.

McDon Productions, encompassing McDon Records and Gordon Management, formed by Jeff Gordon. 5245 Whitsett Ave., Suite 17, N. Hollywood, Calif. 91607.

CHAINS' GROWTH

(Continued from page 3)

tainment Warehouse Outlet, in Portsmouth, N.H. next month. The 3,000 square footer will feature the broad hardware/software inventory characteristic of Deorsey's, at low prices with the emphasis on cut-outs and deletions, according to the chain's Tony Arruda.

The 80-unit Budget Tape & Records franchise chain will swell by 10 over the next 15 months, with four new stores this year and approximately six in 1985, according to Danjay Music president Evan Lasky. Lasky finds his franchisees reporting that CD sales are about 5% of their total.

Increasing emphasis on home video rentals will continue into 1985 for the 11 Flip Side locations in the Chicago area. The chain's Carl Rosenbaum sees six of his 11 stores well into rentals by early 1985, carrying 500 titles. He expects to be competitive, charging \$2 nightly or \$20 paid in advance for a 20-rental ticket.

Dan Kennedy of the J.R.'s and Oranges stores in Chicago recently opened his first J.R.'s store out of state in Ann Arbor, and another Michigan store is planned for Grand Rapids soon, he reports. There are 19 J.R.'s and six Oranges. Kennedy declines to estimate how many

stores he will open next year.

Lenny Silver of the 14-location Record Theater chain is ready to open his largest store, a 22,000 square footer, before Christmas. He has no definite plans for 1985. Art Shulman of Laury's three stores in Chicago and Jim Peterson of the seven Mainstream stores in Milwaukee are also undecided about 1985 store openings.

The 16 Harmony Houses will probably add no new stores, but there's much remodeling going on, says Carl Thom. He's going for a California modern motif that stresses no-glare lighting.

The nine Great American and six Wax Museum stores in Minneapolis-St. Paul might be joined by some new stores. "We have a few in mind," says Ira Heilicher. "We are really adding CD titles. We might have 5,000 titles in a year from now, depending on how the market increases. Where do I find space for such an increase?"

Lou Kwiker of Wherehouse Entertainment, which now has 130 locations, predicts that a "couple, three more stores" might open before 1984. He sees "more than 10" bowing in 1985.

Lifelines

BIRTHS

Girl, Kasey Michele, to **Mark and Kathie Miller**, Oct. 2 in Buffalo. He is a drummer for Talas.

Boy, Forest Thompson, to **Jerry and Kristie Bailey**, Oct. 6 in Nashville. He is manager of press information for Group W Satellite Communications.

Boy, Brandon, to **Norman and Zot Hunter**, Oct. 7 in Durham, N.C. He is album buyer for Record Bar.

Boy, Regan-Joseph, to **Trey and Mary Foerster**, Sept. 29 in Neenah, Wis. He is managing editor of Goldmine magazine.

Boy, Andrew Jacob, to **Terry and Kelly Sautter**, Oct. 6 in Barrington, Ill. He is district sales manager for Capitol Records in Chicago.

MARRIAGES

Sam Accordino to **Annette Noworyta**, Oct. 13 in Buffalo. He is a booking agent with Entertainment Services Inc.

DEATHS

Alberta Hunter, 89, Oct. 17 in New York. The legendary jazz and blues singer had triumphantly returned from retirement in 1977. (Separate story, page 68.)

Don Reno, 58, of heart failure Oct. 16 in Charlottesville, Va. One of the foremost bluegrass banjo stylists and songwriters, Reno had chart hits on the Monument and King labels during the '60s via his pairings with Benny Martin and Red Smiley. With Arthur Smith, Reno co-wrote "Feuding Banjos," later used as the theme for the movie "Deliverance" under the title "Dueling Banjos."

Bubbling Under

THE TOP 200 ALBUMS

- 201 THE RAMONES TOO TOUGH TO DIE SIRE 25187-1
- 202 IRON MAIDEN PIECE OF MIND CAPITOL ST-12274
- 203 RED ROCKERS SCHIZOPHRENIC CIRCUS COLUMBIA BFC 39281
- 204 LAURA BRANIGAN BRANIGAN 2 ATLANTIC 80052
- 205 THE SWIMMING POOL Q'S THE SWIMMING POOL Q'S A&M SP-5015
- 206 THE RED HOT CHILI PEPPERS THE RED HOT CHILI PEPPERS EMI-AMERICA ST-1712
- 207 LET'S ACTIVE CYPRESS I.R.S. SP-70648
- 208 SOUNDTRACK THE WILD LIFE MCA 9999999
- 209 JANEY STREET HEROES, ANGELS & FRIENDS ARISTA AL 8-8219
- 210 WILLIE NELSON/KRIS KRISTOFFERSON MUSIC FROM A SONGWRITER A&M 9999

THE HOT 100 SINGLES

- 101 SO FINE MARC ANTHONY THOMPSON WARNER BROS. 7-29175
- 102 MOONLIGHT LADY JULIO IGLESIAS COLUMBIA 38-04645
- 103 IN THE AIR TONIGHT PHIL COLLINS ATLANTIC 7-73231 (WARNER BROS.)
- 104 PLAYING IT COOL TIMOTHY SCHMIT ASYLUM 7-69690 (ELEKTRA)
- 105 LOVE AGAIN JOHN DENVER & SYLVIA VARTAN RCA 13931
- 106 DON'T STAND ANOTHER CHANCE JANET JACKSON A&M 2660 (A&M)
- 107 NOBODY LOVES ME LIKE YOU ANNE MURRAY & DAVE LOGGINS CAPITOL 5401
- 108 SOLID ASHFORD AND SIMPSON CAPITOL 5397
- 109 SLIPPERY PEOPLE THE STAPLE SINGERS PRIVATE 14-04583 (EPIC)
- 110 FRIENDS WHODINI JIVE/ARISTA 1-9276 (JIVE/ARISTA)

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to *Industry Events, Billboard, 1515 Broadway, New York, New York 10036.*

OCTOBER

Oct. 18-21, **National Assn. for Campus Activities Upper Midwest Regional Conference**, Holiday Inn-Nicollet Mall, Minneapolis. (701) 777-3926.

Oct. 19, **Radio-Television News Directors Assn.'s conference**, Sheraton Centre Hotel, New York City. (202) 737-8657.

Oct. 19-21, **Independent Distributors Conference**, Eden Roc Hotel, Miami Beach, Fla.

Oct. 19-21, **1984 Steelband Festival's preliminary competitions**, Port-Of-Spain, Trinidad & Tobago. (212) 684-6300.

Oct. 21-24, **National Assn. For Campus Activities East Coast Regional Conference**, Grossinger's, Catskill Mountains, N.Y. (803) 782-7121.

Oct. 23-24, **Financial Management Seminar For Broadcasters**, Hyatt Regency O'Hare, Rosemont, Ill. (212) 689-1776.

Oct. 24-25, **Ohio Assn. of Broadcasters Fall Convention**, Hyatt Regency, Capitol South, Columbus. (614) 228-4052.

Oct. 24-26, **New Mexico Cable Television Assn. convention**, Santa Fe Hilton, Santa Fe, N.M. (505) 983-5885.

Oct. 25-28, **National Assn. For Campus Activities New England Regional Conference**, Boston Marriott Copley Place, Boston. (803) 782-7121.

Oct. 26-28, **National Assn. For Campus Activities Wisconsin Regional Conference**, Univ. of Wisconsin/Whitewater. (803) 782-7121.

Oct. 28-30, **Iowa Cable Television Assn. annual meeting**, Airport Hilton, Des Moines. (515) 842-7202.

Oct. 29-30, **1984 Steelband Festival semi-finals**, Port-Of-Spain, Trinidad & Tobago. (212) 684-6300.

Oct. 29-31, **Rackjobbers Conference**, La Posada, Scottsdale, Ariz.

Oct. 29-Nov. 1, **third annual Comdex/Europe, RAI Congress & Exhibition Centre**, Amsterdam. (617) 449-6000.

Oct. 30-Nov. 1, **Atlantic City Cable Show**, Atlantic City Convention Center, Atlantic City, N.J. (609) 848-1000.

Oct. 31-Nov. 2, **One-Stop Conference**, LaPosada Hotel, Scottsdale, Ariz. (609) 424-7404.

NOVEMBER

Nov. 1-4, **National Assn. For Campus Activities Great Lakes Regional Conference**, Seven Springs Mountain Resort, Champion, Pa. (803) 782-7121.

Nov. 1-4, **15th annual Loyola Radio Conference**, Hotel Continental, Chicago. (312) 670-3116.

Nov. 2-9, **27th annual International Film & TV Festival of New York**, Sheraton Centre Hotel, New York. (212) 246-5113.

Nov. 3-4, **eighth annual Songwriters Expo**, Pasadena City College, Pasadena, Calif. (818) 841-3343.

Nov. 3-4, **1984 Steelband Festival finals**, Port-Of-Spain, Trinidad & Tobago. (212) 684-7300.

Nov. 8-10, **CMJ Music Marathon & 1984 New Music Awards**, Roosevelt Hotel, New York. (516) 248-9600.

EXECUTIVE TURNTABLE

(Continued from page 4)

HOME VIDEO. Fred Fehlauer is named senior vice president for the commercial products division of CBS/Fox Video, New York. He was formerly vice president and general manager for the firm's Farmington Hills operations.

Michael Olivieri is promoted to vice president of marketing and sales for Vestron Video, a new post. He has been vice president of sales for the company since its 1982 inception. Also at Vestron, **Gregory Johnson** becomes director of corporate development, joining from Bear, Stearns & Co.

Kathie Van Brunt becomes vice president of product development at Media Home Entertainment, Los Angeles, switching from Vestron Video, where she was vice president of original programming.

Sandra Embrey is named sales promotion manager at Prism Entertainment Corp., Los Angeles. She assumes the newly created post from customer service manager. **Joan Chase**, formerly administrative director of the Video Software Dealers Assn., takes over Embrey's responsibilities as customer service manager.

Valerie Gold is named national video coordinator for WEA Corp., Burbank. She was executive secretary/administrative assistant.

Barry Gutman joins the Video Insider newsletter as editor, based in Philadelphia. He succeeds **Karen Bell**, who has moved over to the Video Software Dealers Assn.

TURNER'S CABLE MUSIC CHANNEL

(Continued from page 1)

homes, a point that the channel expects to reach by July 1.

Scott Sassa, the channel's vice president and general manager, declines to specify the point at which the channel will begin paying for clips. But he does say: "Cable services can't survive until they get to 10 million homes because they just don't have the advertising base. Even MTV, CNN, and WTBS struggled until they got to about 10 to 15 million homes.

"After that point you get rated by Nielsen and advertisers start seeing you as an efficient buy. The whole economics change for you."

Sassa says that at the point the channel begins paying for clips, "We won't be turning the corner; we'll still be losing money, but once we get there we'll know that this is going to work." He says the channel "can't be burdened with large programming payments upfront" because "we need to be able to get out of the starting blocks without ankle

weights on."

The channel is set to bow with a base of 2.5 million homes. Sassa projects that the channel will reach five million homes by Dec. 31 and 10 million by July 1.

Sassa says the channel will give strong emphasis to new and breaking hits. "One-third of the overall day will be hits in the top 40," he says. "Another third will be recurrents, and the most important third will be songs that aren't on the chart or are just starting to climb the chart.

"We've got to get out there with new product, because there's a proliferation of local shows on Fridays and Saturdays that are all playing the same videos. So we need to develop these other acts in order to have enough to play during the week. If we just stuck to the basics, you'd end up with the problem that happened with AOR radio."

Sassa says he had the same philosophy of developing new artists at WTBS's "Night Tracks," where he served as executive producer. He says that show was the first to play Howard Jones, and also gave early exposure to Cyndi Lauper and Quiet Riot.

Sassa adds that the Cable Music Channel will day-part, and will emphasize new videos and new artists in the afternoons when there is a heavy concentration of young viewers. "Kids are your heavy users," he says, "and they want to see the new stuff."

The channel will emphasize adult contemporary-type videos from 10 a.m. to 3 p.m. and will add more AOR material from 3 p.m. to 8 p.m. and again from 11 p.m. to 6 a.m., according to Sassa, who says the most top 40-oriented time will be from 8 p.m. to 11 p.m.

While the programming is live throughout the country, the schedule is geared to the Eastern time zone because, says Sassa, 78% of tv households are in the Eastern and central time zones.

Sassa is philosophical about the exclusivity agreements that MTV has struck with five top record companies. "I can talk until I'm blue in

the face about whether that's a good thing or not," he says. "But rhetoric doesn't do it, lawsuits don't do it. It's going out there and showing that you're an effective way to market records."

Sassa acknowledges that those exclusivity agreements will make it more difficult for the Cable Music Channel to make inroads. But he says the channel had no choice but to enter the fray now.

"Let's say we waited until the exclusivity agreements were up two three years from now," he says. "Shoot, if MTV is in almost 30% of the country now, they'd be in close to 50% to 60% of the country by then. There would be no way of catching up then.

"There will be three music channels by January," he continues, "and 80% of the programming is the same stuff. It's like radio: What sets the channels apart is personality. We're going to slowly develop our personality and they'll develop theirs."

Sassa last week named the announcers who will be working on the channel, including Francesca Cappucci from K100, Raechel Donahue from KROQ, Linda McInnes from KLOS, Joe Reiling from KLOS, KMET and KNX, Susan Henderson O'Neil from a station in Agora, Calif., and Rob Taylor, an 18-year-old from KPRF Terre Haute, Ind.

The channel will also have a husband-and-wife team on Sunday nights, Ron Stevens and Joy Grdnick, who were formerly on the air in St. Louis. Sassa plans to develop their shift into a comedy show.

GERMAN CD SALES

(Continued from page 3)

that "there is a margin of error of up to 3%" in the G&I figures. According to that company, DG/Polydor took 35% of German CD sales between January and May, followed by Phonogram (14%), WEA (12%), Ariola, CBS and Teldec (all 9%) and RCA (7%). By comparison, PolyGram has "just under 25%" of the remaining recording market, according to Keute.

Wilfried Jung, EMI Music's head of Central European Operations, claims an 11.4% share of German music sales and asserts that his CD share has improved to 3%-4% since May. "We started late, and we believe that CD could be superseded as early as late 1985 by the digital cassette," explains Jung.

More than any other label, EMI has been a constant source of frustration for Compact Disc supporters here. Several interviews with EMI executives in the consumer press

have included comments highly critical of the new playback system, including Jung's own frequently repeated quote from the spring of 1983: "The Compact Disc is as necessary as a goiter."

The August issue of the company's PR brochure EMI Intern claims that worldwide CD hardware sales have been "sluggish," and that software sales figures from some CD proponents "belong in the realm of fable, or pious wishful thinking."

Jung says that EMI supports any new technology, and that he believes CD will achieve a market share of 25% by 1990. "But the name of the game is money," he adds, pointing to software prices double the black disk versions and players between \$300 and \$500. "There's consumer resistance to Compact Disc that will not disappear overnight."

At the recent EMI senior management conference in New York, Jung said the firm's worldwide philosophy remained unchanged: "To a certain extent, we remain skeptical about CD. There are no software capacity problems any more, and I believe you will see prices drop sharply around the end of the year. But there will not be a sharp increase in CD sales."

According to the official Phonoverband Assn. figures on wholesale sound carrier business, about 500,000 CDs were shipped in each of this year's first two quarters, an apparent no-growth situation. But the second quarter is traditionally weak, with LP sales this year slumping 19% over the preceding three months. In July and August, 429,000 CDs were shipped, leading to a projected CD sales increase of 30% in the third quarter.

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ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top 200 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

Reviews are coordinated by Sam Sutherland at Billboard 9107 Wilshire Blvd.

Beverly Hills, Calif. 90210 (telephone: 213-273-7040);

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Country albums should be sent to: Kip Kirby, Billboard

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Nashville, Tenn. 37203

(telephone: 615-748-8100)

POP

PICKS

STEVE MILLER BAND

Italian X Rays
PRODUCERS: Steve Miller Band
Capitol SJ-12339

Miller's long string of pop/rock albums has traced a checkered commercial path, but this new set seems likely to prompt another upward swing, melding the crisp yet dreamy thrust of his most popular '70s work with nods to techno-pop and dance music in the percussion, synthesizers and overall production style. Title track in particular could prove another "Abracadabra."

JOAN JETT

Glorious Results Of A Misspent Youth
PRODUCERS: Various
MCA/Blackheart MCA 5476

After a disappointing first outing for MCA, Jett plays her strong suit here by coming out of the chute rocking. Gone are the blatant attempts at pop crossover, although "I Need Someone" is a good bet for a single and her cover of "New Orleans" is superior. The selling point, however, is having Jett back on her own terms, especially on the Stones-like "Frustrated."

JIMI HENDRIX

Kiss The Sky
PRODUCERS: Kevin Laffey, Chip Branton, Alan Douglas (compilation)
Reprise 25119

Yet another Hendrix anthology, this package differs in its orientation to new listeners, not bona fide fans. With a new generation of Hendrix disciples like Stevie Ray Vaughan and Prince at hand, the set courts younger listeners not fortunate enough to have been around for "Electric Ladyland." Digital remastering, heavier audiophile pressing and graphics styled after Japanese imports (including a belly-band) could lure old fans, too.

DEVO

Shout
PRODUCERS: Devo
Warner Bros. 25097

Their basic techno-pop blueprint, still at the leading edge of current trends, is altered little, with the Spud Boys concentrating on refinement, not revolution. More spacious production sound and a use of electronics to replicate conventional timbres as well as the usual outer limits squeak-and-twitter bring them closer to Dolby processing, pun intended. Title track

fares best.

FEE WAYBILL

Read My Lips
PRODUCER: David Foster
Capitol ST-12369

The Tubes' lusty front man teams with the producer who finally delivered that band's long-expected commercial promise, and Foster's balance of sleek pop production techniques and thundering hard rock arrangements fits the bill. Though his band's usual wit survives in flashes of wordplay, the focus is more on vivid, widescreen rock romance, taken uptempo. Look for corresponding AOR and mainstream pop responses.

AC/DC

'74 Jailbreak
PRODUCERS: Vanda & Young
Atlantic 80178 (EP)

As the title implies, earlier recordings by Australia's hard rock champions, predating their stature as superstar metal monsters. Bon Scott handles vocals on all of these tracks from the mid-70s, and Angus Young shows his roots, especially on the Led Zeppelin-style version of "Baby Please Don't Go."

RECOMMENDED

MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK

The Wild Life
PRODUCERS: Various
MCA MCA-5523

Strange groups, strange tracks and no-hum boxoffice suggest the set may be overlooked during the Christmas product crush; there are gems for aficionados, though, from Eddie Van Halen, Andy Summers and the unique duo of Louise Goffin and Charlotte Caffey.

TOM ROBINSON

Hope And Glory
PRODUCERS: Robin Millar, Tom Robinson
Geffen GHS 24053

Former new wave politico softens his stance, sweetens his style to create a solid if hardly revelatory pop/rock set. More melodic slant mirrored by choice of a Steely Dan cover. "Rikki Don't Lose That Number."

JUDY COLLINS

Home Again
PRODUCERS: Dave Grusin, Larry Rosen
Elektra 60304

Collins' strong, clear voice finds fresh new musical settings via the Grusin-Rosen production tie. As always, smart choices in material yield elegant, adult pop.

THE LIMITS

Teenage Bedrooms
PRODUCERS: Peter Smoyer, Rick Levy
Ozagen 8003 (EP)

Intelligent pop quartet from Bethlehem, Pa. offers fair musicianship, above-average songwriting; mini-album for European market now handled here by Jem, Important and Greenworld.

CHAMPAIGN

Woman In Flames
PRODUCERS: Champaign
Columbia FC 39365

Combo's third album is efficient, though rather anonymous. Best are the pop-soul ballads, such as "Intimate Strangers" and "This Time."

FOLLAZAY

One In A Million
PRODUCER: Michael Lloyd
Gold Mountain GM-80007

Songwriters Keith and Adrienne Follazay get a bouncy pop backdrop for their lively originals; soft rock style seems better suited for older AC formats.

ASHFORD & SIMPSON

Solid
PRODUCERS: Nickolas Ashford, Valerie Simpson
Capitol ST-12366

Unleashing the voice of Valerie Simpson on the title single, the veteran duo display the spark necessary to excite both old and new

NEW AND NOTEWORTHY

JULIAN LENNON

Valotte
PRODUCER: Phil Ramone
Atlantic 80184

Sure to stir more than a modicum of debate, the recording debut of John Lennon's eldest son will be praised by some, damned by others, but initial response to album and single augur broad commercial interest. The

similarities between younger and older Lennon voices is more than a little eerie, especially when producer Ramone goes the echo, and there are some strong tunes, notably "Jesse" and "Too Late For Goodbyes." Still, it's questionable whether this career would cause such ripples without that connection—the son also rises, but not that high.

THE TEMPTATIONS

Truly For You
PRODUCERS: Al McKay, Ralph Johnson
Motown 6119GL

This r&b institution lacks the distinctive lead vocalists of its past, but more than compensates with stellar harmonies and soulful songs. Highlights are "Treat Her Like A Lady," the first single; "Running," framed with contemporary funk; and "My Love Is True," a classic ballad. Sharp production, too.

DREAMBOY

Contact
PRODUCERS: Dreamboy
Qwest 25163

This band is fast finding an audience for its tough-edged rock-driven pop-funk. "Hold On Tight" and "Contact" are just about as gripping as Prince in mid-strut, and while epic tunes are not their real strength, the quintet can knit together vocal and instrumental tension that's ripe for radio. No tricks, just a solid effort that's a step forward for this Motor City outfit.

BLACK

PICKS

TWIN IMAGE

Mirror
PRODUCERS: Sigidi, Todd Cochran
Capitol ST-12338

Twin sisters present no audio illusion, as the duo's brand of dance-funk proves strong and direct on "Champions" and "Turn The World Around."

TWILIGHT 22

PRODUCER: Gordon Bahary
Vanguard VSD 79452

Producer, conceptualist and one-man band Bahary has already had dance floor response as Twilight 22 with "Siberian Nights" and "Electric Kingdom," both included here, but this entire album has consistency and dance appeal worth noting.

COUNTRY

PICKS

WAYLON JENNINGS

Greatest Hits, Vol. II
PRODUCERS: Various
RCA AHL1-5325

The title's a bit misleading here, since three of the songs are brand new: the current single, "America," and two previously unreleased selections, "Looking For Suzanne" and "Waltz Me To Heaven." Still, there are legitimate hits like "I Ain't Living Long Like This," "Don't You Think This Outlaw Bit's Done Got Out Of Hand" and "The Conversation" (with Hank Williams Jr.). Ironically, the new "Waltz Me To Heaven" proves the set's highlight.

REBA McENTIRE

My Kind Of Country
PRODUCER: Harold Shedd
MCA MCA-5516

If there was any lingering doubt that McEntire is the finest woman country

singer since Kitty Wells, this album should banish it. In her relentlessly honest voice are mingled and magnified all the woes (and a few of the joys) resident in modern womanhood. She hurts as much as her predecessors, but relays it with unique intelligence. There isn't a disposable moment here.

GEORGE JONES

Ladies Choice
PRODUCER: Billy Sherrill
Epic FE 39272

Duets being a dime a dozen these days, even a twosome package built around George Jones has to prove itself on the turntable. Happily, this one does. Instead of sounding like an extended commercial or a studio frolic, the set offers some thought-provoking music, typified by his duet with Barbara Mandrell, "Daisy Chain," and "Size Seven Round" with Lacy J. Dalton.

JOHN CONLEE

Blue Highway
PRODUCER: Bud Logan
MCA MCA-5521

It's disheartening to hear one of country's great vocal stylists getting warmed-over Eddie Rabbit-style tracks to croon against. Conlee has moved further from his "Rose Colored Glasses" roots to no apparent advantage: Surrounded by strings, saxes and slick sweetness, his magnetic voice pales into a parody of misguided AC/pop.

GENE WATSON

Heartaches, Love & Stuff
PRODUCERS: Russ Reeder, Gene Watson
MCA MCA-5520

After a couple of disappointingly soft albums, Watson is back with uniformly good material and his reliably magnificent voice to mold it into sharp points. With songs like "Got No Reason For Goin' Home" and "A Memory Away," Watson could very well become the next thinking man's honky-tonker.

THE JUDDS

Why Not Me
PRODUCER: Brent Maher
RCA/Curb AHL-5319

The meteoric success story of this duo is no accident; it's predicated on exactly the kind of purity, acoustic brilliance and attention to detail that shines here on the sisters' first full album, following their mini-album debut. Contained are the No. 1 hit "Mama He's Crazy," the striking title song and an inspired remake of "Endless Sleep."

RECOMMENDED

RAY STEVENS

He Thinks He's Ray Stevens
PRODUCER: Ray Stevens
MCA MCA-5517

When Stevens lets himself get really crazy, he's an inspiration worth listening to. And he's delightfully crazy here.

GOSPEL

PICKS

THE NEW GAITHER VOCAL BAND

New Point Of View
PRODUCERS: Various
DaySpring 7-01-412701-2

After beginning as a traditional-sounding gospel quartet, the group has moved to a new style reminiscent of the contemporary Imperials. The new lineup has some interesting possibilities, but seems to fall short of its full potential in this maiden project.

AL GREEN

Trust In God
PRODUCER: Paul Zaleski
Myrrh 7-01-678306-5

Leave it to Al Green to present an album powerful enough for gospel followers or older secular fans. Smart remakes, including "Ain't No Mountain High Enough," "Don't It Make You Wanna Go Home" and "Lean On Me," as well as solid new songs, give the set a powerful punch.

JAZZ-FUSION

PICKS

MAHAVISHNU

PRODUCER: John McLaughlin
Warner Bros. 25190

Guitarist McLaughlin updates his original fusion ensemble with an attack as to the point as its now truncated name. Apart from Billy Cobham, the lineup is new, featuring bassist Jonas Hellborg, saxophonist Bill Evans and keyboardist Mitchell Forman, with the leader's new Synclavier guitar adding violin-like lines. Not as evocative as recent solo works, but still likely to click with fusioners.

WAYNE JOHNSON TRIO

Everybody's Painting Pictures
PRODUCERS: Wayne Johnson, Kevin Clark
Zebra ZR-5003

Guitarist Johnson's fleet, rounded playing continues to evoke Pat Metheny's earlier, unsynthesized work, but the stripped-down trio format allows him to carve out a personal style with his sympathetic rhythm section, drummer Bill Berg and bassist Jimmy Johnson. It's melodic fusion that should find fans at college, jazz and like-minded strongholds.

RECOMMENDED

CLIFFORD JORDAN QUARTET

Repetition
PRODUCER: Giovanni Bonandrini
Soul Note SN 1084 (PolyGram)

Jordan's vivid, post-bop tenor sax has matured handsomely: with Barry Harris' piano as chief harmonic foil and Walter Booker (bass) and Vernel Fournier (drums), this is powerful small group jazz.

JOHN ABERCROMBIE

Night
PRODUCER: Manfred Eicher
ECM 25009 (ECM 1272)

Guitarist's latest ensemble boasts Mike Brecker's tenor, Jan Hammer's keyboards (sans rock overkill) and Jack DeJohnette on drums. Results are intelligent, evocative fusion with surprising intimacy.

DUKE ELLINGTON & HIS FAMOUS ORCHESTRA

Carnegie Hall Concert
PRODUCER: Albert Marx
Musicraft MVS 2004

Title to the contrary, these recordings aren't from any of the Duke's actual Carnegie concerts, deriving instead from sessions cut around his 1946 appearance at the venerable hall. Recording quality is superior to the actual concert sides.

THE SHELLY MANNE QUINTET & BIG BAND

Manne—Tha's Gershwin!
PRODUCER: Albert Marx
Discovery DS 909

The late drummer recorded these tracks in 1965 with his quintet and big band, but the date belongs more to John Williams, who contributed charts and set the tone.

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	1	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	1
2	2	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)	BILLY OCEAN	2
3	5	HARD HABIT TO BREAK	CHICAGO	3
4	13	PURPLE RAIN	PRINCE	4
5	4	LET'S GO CRAZY	PRINCE AND THE REVOLUTION	8
6	6	LUCKY STAR	MADONNA	5
7	3	DRIVE	THE CARS	12
8	11	BLUE JEAN	DAVID BOWIE	13
9	10	I'M SO EXCITED	POINTER SISTERS	9
10	12	WAKE ME UP BEFORE YOU GO-GO	WHAM	6
11	9	COVER ME	BRUCE SPRINGSTEEN	11
12	24	I FEEL FOR YOU	CHAKA KHAN	15
13	15	ARE WE OURSELVES?	THE FIXX	22
14	14	ON THE DARK SIDE	JOHN CAFFERTY & BEAVER BROWN BAND	7
15	7	THE GLAMOROUS LIFE	SHEILA E.	21
16	8	MISSING YOU	JOHN WAITE	23
17	25	BETTER BE GOOD TO ME	TINA TURNER	16
18	16	SHE BOP	CYNDI LAUPER	28
19	17	CRUEL SUMMER	BANANARAMA	41
20	21	SWEPT AWAY	DIANA ROSS	19
21	22	STRUT	SHEENA EASTON	18
22	23	SOME GUYS HAVE ALL THE LUCK	ROD STEWART	10
23	28	DESERT MOON	DENNIS DEYOUNG	14
24	27	OUT OF TOUCH	HALL & OATES	20
25	18	WHAT'S LOVE GOT TO DO WITH IT	TINA TURNER	44
26	-	COOL IT NOW	NEW EDITION	34
27	-	WHAT ABOUT ME? KENNY ROGERS WITH K. CARNES & J. INGRAM		24
28	29	BOP 'TIL YOU DROP	RICK SPRINGFIELD	25
29	30	WHO WEARS THESE SHOES?	ELTON JOHN	17
30	-	PENNY LOVER	LIONEL RICHIE	26

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	1	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	1
2	2	HARD HABIT TO BREAK	CHICAGO	3
3	4	CARIBBEAN QUEEN	BILLY OCEAN	2
4	3	LUCKY STAR	MADONNA	5
5	9	PURPLE RAIN	PRINCE	4
6	13	WAKE ME UP BEFORE YOU GO-GO	WHAM	6
7	6	ON THE DARK SIDE	JOHN CAFFERTY & BEAVER BROWN BAND	7
8	10	SOME GUYS HAVE ALL THE LUCK	ROD STEWART	10
9	5	LET'S GO CRAZY	PRINCE AND THE REVOLUTION	8
10	11	WHO WEARS THESE SHOES?	ELTON JOHN	17
11	15	DESERT MOON	DENNIS DEYOUNG	14
12	12	I'M SO EXCITED	POINTER SISTERS	9
13	7	COVER ME	BRUCE SPRINGSTEEN	11
14	20	BETTER BE GOOD TO ME	TINA TURNER	16
15	8	DRIVE	THE CARS	12
16	19	STRUT	SHEENA EASTON	18
17	25	OUT OF TOUCH	HALL & OATES	20
18	18	SWEPT AWAY	DIANA ROSS	19
19	22	I FEEL FOR YOU	CHAKA KHAN	15
20	23	BLUE JEAN	DAVID BOWIE	13
21	14	THE GLAMOROUS LIFE	SHEILA E.	21
22	28	WHAT ABOUT ME? KENNY ROGERS WITH K. CARNES & J. INGRAM		24
23	30	PENNY LOVER	LIONEL RICHIE	26
24	-	ALL THROUGH THE NIGHT	CYNDI LAUPER	27
25	16	BOP 'TIL YOU DROP	RICK SPRINGFIELD	25
26	17	MISSING YOU	JOHN WAITE	23
27	21	ARE WE OURSELVES?	THE FIXX	22
28	24	SHE BOP	CYNDI LAUPER	28
29	-	THE WAR SONG	CULTURE CLUB	29
30	-	NO MORE LONELY NIGHTS	PAUL MCCARTNEY	30

HOT 100 SINGLES BY LABEL

A ranking of labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA	11
WARNER BROS.	10
EMI-AMERICA	9
CAPITOL	6
A&M	5
ATLANTIC	5
MCA	5
RCA	5
ARISTA	4
CHRYSALIS	4
ELEKTRA	4
MOTOWN	4
EPIC	3
GEFFEN	3
ISLAND	2
MERCURY	2
PORTRAIT	2
SCOTTI BROS.	2
CAMEL/MCA	1
CASABLANCA	1
ES PARANZA	1
FULL MOON/WARNER BROS.	1
JIVE/ARISTA	1
LONDON	1
PLANET	1
POLYDOR	1
POLYGRAM	1
PRIVATE I	1
QWEST	1
SIRE	1
TSR	1
VIRGIN/EPIC	1

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HOT A-Z—SONGWRITERS/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES/SHEET MUSIC

TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.	91 DYNAMITE - A.Goldmark B.Roberts (Nonpareil, BMI/Brookstone, BMI) HL	98 IN THE NAME OF LOVE - R.MacDonald W.Safer B.Withers (Antisia, ASCAP/Bleunig, ASCAP) CPP/ALM	70 STRANGER IN TOWN - D.Paich J.Porcuro (Not Listed)	45 WE BELONG - D.E.Lowen D.Navarro ()
35 A GIRL IN TROUBLE (IS A TEMPORARY THING) - D.Iyall P.Woods P.Zincavage D.Kahne (Talk Dirty, BMI/Bug, BMI/See Squared, BMI)	80 EDGE OF A DREAM - Adams Vallance (Irving, BMI/Adams Communications, Proc/Calypro Toonz, BMI) CPP/ALM	31 IT AIN'T ENOUGH - C.Hart (Jesent, ASCAP/Harco, ASCAP)	40 STRUNG OUT - S.Perry C.Krampf B.Steele (Street Talk, ASCAP/Phosphene, BMI/Billym, BMI)	93 WE'RE NOT GONNA TAKE IT - D.Snider (Zomba, ASCAP) HL
72 AFTER ALL - A.Jarreau J.Graydon D.Foster (A.Jarreau, BMI/Garden Rake, BMI/Foster Frees, BMI)	53 FLESH FOR FANTASY - Idol Stevens (Boneidol, ASCAP/Rare Blue, ASCAP/Rock Steady, ASCAP)	88 JUNGLE LOVE - M.Day J.Johnson (Missing Publishers)	18 STRUT - C.Dore J.Littman (Ackee, ASCAP) WBM	24 WHAT ABOUT ME? - K.Rogers D.Foster R.Marx (Loinsmate, ASCAP/Security Hogg, ASCAP/Foster Frees, BMI) CAP/CLM/PPP
81 ALL I NEED - C.Magnus G.Ballard D.Pack (Yellow Brick Road, BMI/Mca, ASCAP/Art Street, BMI) CPP	95 GHOSTBUSTERS - R.Parker, Jr. (Golden Torch, ASCAP/Raydiola, ASCAP) CPP	50 LEFT IN THE DARK - J.STEINMAN (Lost Boys, BMI)	94 STUCK ON YOU - L.Richie (Brockman, ASCAP) CLM	97 (WHAT) IN THE NAME OF LOVE - R.Fisher P.Byrne (Almo, ASCAP) CPP/ALM
27 ALL THROUGH THE NIGHT - J.Shear (Funzalo, BMI/Jutera, BMI)	42 GIRLS WITH GUNS - T.Shaw (Tranquility Base/ASCAP/Almo, ASCAP) CPP/ALM	8 LET'S GO CRAZY - Prince And The Revolution (Controversy, ASCAP) WBM	43 SUGAR DON'T BITE - B.Roberts D.Weiss (Broozertones, BMI/Donna Weiss, BMI)	44 WHAT'S LOVE GOT TO DO WITH IT - T.Britten G.Lyle (Chappell, ASCAP/Irving ASCAP/Good Single, BMI) CPP/ALM/CHA/HL
22 ARE WE OURSELVES? - Currin West Oram Woods Greenall Brown (Coligems-emi, ASCAP) WBM	59 GO INSANE - L.Buckingham (Now Sounds, BMI) CPP	69 LOVE KILLS - F.Mercury G.Moroder (Moroder, BMI/Queen, BMI)	19 SWEPT AWAY - D.Hall S.Allen (Hot Cha, BMI/Fust Buzza, BMI/Unichappell, BMI) CHA/HL	79 WHEN YOU CLOSE YOUR EYES - J.Blades A.Fitzgerald B.Gillis (Kid Bird, BMI/Rough Play, BMI) HL
16 BETTER BE GOOD TO ME - Knight Chinn Chapman (Arista Music, Inc.) CPP	74 HAD A DREAM (SLEEPING WITH THE ENEMY) - R.Hodgson (Unichord, ASCAP/Almo, ASCAP)	77 LOVE SONGS ARE BACK AGAIN - Various (Various Publishers)	36 TEACHER TEACHER - Adams Vallance (Irving, BMI/Adams Communications, Proc/Calypro Teenz, BMI) CPP/ALM	17 WHO WEARS THESE SHOES? - E.John B.Taupin (Intersong, ASCAP) CHA/HL
13 BLUE JEAN - D.Bowie (Jones, ASCAP) HL	56 HANDS TIED - M.Chapman H.Knight (The Makiki, ASCAP/Arista, ASCAP) CPP	5 LUCKY STAR - Madonna (Warner Bros., ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP) WBM	49 TEARS - V.Cusano A.Mitchell (Streetbeat, BMI/Warner-lamerlane, BMI/Ten Speed, BMI)	
66 BODY - M.Jackson ()	3 HARD HABIT TO BREAK - S.Kipner J.Parker (April, ASCAP/Stephen A.Kipner, ASCAP/MCA/ASCAP) CPP/ABP	23 MISSING YOU - J.Waite C.Sandford M.Leonard (Hudson Bay, ASCAP/Paperwaite, ASCAP/Kulwater, BMI/Markmeem, BMI) HL	54 THE ALLNIGHTER - G.Frey J.Temphchin (Red Cloud, ASCAP/Night River, ASCAP) WBM	
48 BODY ROCK - S.Levay J.Bettis (Chilly D, ASCAP/John Bettis, ASCAP/WB, ASCAP)	58 HEAVEN'S ON FIRE - P.Stanley D.Child (Kiss, ASCAP/Desmobeal, ASCAP)	30 NO MORE LONELY NIGHTS - P.McCartney (MPL Communications, ASCAP)	89 THE BELLE OF ST.MARK - Sheila E. (Girlsongs, ASCAP)	
25 BOP 'TIL YOU DROP - R.Springfield (Vogue, BMI) CLM	60 HELLO AGAIN - R.Ocacek ()	7 ON THE DARK SIDE - J.Cafferty (Aurora Film Partners, BMI/John Cafferty, BMI/Warner-lamerlane, BMI)	21 THE GLAMOROUS LIFE - Sheila E. (Girl's Song, ASCAP)	
52 BOUNCING OFF THE WALL - M.Wilder (Streetwise, ASCAP/Buchu, ASCAP)	99 HIGH ENERGY - L.Levine F.Trench (Ryan's Song, ASCAP)	82 ON THE WINGS OF A NIGHTINGALE - P.McCartney (MPL Communications, ASCAP) MPL/HL	92 THE LAST TIME I MADE LOVE - B.Mann C.Weil J.Barry (Dyad, BMI/Steeple Chase, BMI)	
67 CAN'T LET GO - J.Esposito A.Willis (Off Backstreet, BMI/Streamline Moderne, BMI/Beanery, BMI/Finger, BMI)	83 HOT FOR TEACHER - E.Van Halen A.Van Halen M.anthony D.I.roth (Van Halen, ASCAP)	20 OUT OF TOUCH - D.Hall J.Oates (Hot-Cha, BMI/Unichappell, BMI) CHA/HL	63 THE LUCKY ONE - B.Roberts (Roliram, BMI/Lorimar, BMI) CPP	
2 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN) - K.Diamond B.Ocean (Willesden/Zomba) CPP	37 I CAN'T DRIVE 55 - S.Hagar (WB, ASCAP/The Nine, ASCAP) WBM	26 PENNY LOVER - L.Richie B.Harvey-Richie (Brockman, ASCAP) CLM	71 THE MEDICINE SONG - D.H.Wolinski (Overdue, ASCAP/WB, ASCAP)	
65 CENTIPEDE - M.Jackson (Mijac/BMI/Warner-lamerlane/BMI) WBM	32 I CAN'T HOLD BACK - F.SULLIVAN J.Peterik (Rude, BMI/Easy Action, ASCAP/WB/ASCAP) WBM	85 (PRIDE) IN THE NAME OF LOVE - U2 ()	29 THE WAR SONG - Culture Club (Virgin, ASCAP)	
34 COOL IT NOW - V.Brantley R.Timas (New Generation/ASCAP)	62 I DO'WANNA KNOW - K.Cronin (Fate, ASCAP)	4 PURPLE RAIN - Prince (Controversy, ASCAP) WBM	38 THE WARRIOR - H.Knight M.Gilder (The Makiki, BMI/Arista, BMI/Red Admiral, BMI) CPP/CLM	
11 COVER ME - B.Springsteen (Bruce Springsteen, ASCAP) CPP	15 I FEEL FOR YOU - Prince (Controversy, ASCAP) WBM	68 SAY HELLO TO RONNIE - J.Street (Bright Smle, ASCAP/Under The Clock, ASCAP/Strike Zone, ASCAP)	55 THERE GOES MY BABY - B.Nelson L.Patterson G.Treadwell (Jot, BMI/Unichappell, BMI) CHA/HL	
41 CRUEL SUMMER - T.Swain S.Jolley Bananarama (Mca/ASCAP)	1 I JUST CALLED TO SAY I LOVE YOU - S.Wonder (Jobete, ASCAP/Black Bull, ASCAP) CPP	33 SEA OF LOVE - Khoury Baptise (Fort Knox, BMI)	84 TORTURE - J.Jackson K.Wakefield (Sigg, BMI/April, ASCAP/Lady of the Lake, ASCAP) CPP	
14 DESERT MOON - D.Deyoung (Grand Illusion, ASCAP/Almo, ASCAP) CPP/ALM	47 I NEED YOU TONIGHT - P.Wolf P.Bliss (Park, ASCAP)	87 SEX SHOOTER - Apollonia 6 (Girlsongs, ASCAP)	75 TWO TRIBES - Gill Johnson O'Toole (Perfect Songs, BMI/Island, BMI) WBM	
64 DO WHAT YOU DO - R.Dino L.DiTomaso (Unicity, ASCAP/Ra Ra, ASCAP/Aldente, ASCAP)	76 I WANNA ROCK - D.Snider (Zomba, ASCAP/Snidest, ASCAP)	57 SHANGRI-LA - S.Miller K.Lewis (Sailor, ASCAP/Silk Stocking, BMI)	51 VALOTTE - J.Lennon J.Clayton C.Morales (Charisma, ASCAP/Chappell, ASCAP) CHP/HL	
73 DON'T STOP - D.Sembello D.Bateau (No Pain No Gain, ASCAP/Unicity, ASCAP/David Bateau, ASCAP)	61 IF THIS IS IT - J.Colla H.Lewis (Hulex, BMI/Red Admiral, BMI) CLM	28 SHE BOP - C.Lauper S.Lunt G.Corbett R.Chertoff (Rella, BMI/Noyb, BMI/Perfect Punch, BMI/Hobbler, ASCAP) HL	6 WAKE ME UP BEFORE YOU GO-GO - G.Michael (Chappell, ASCAP) CHA/HL	
12 DRIVE - R.Ocacek (Ric Ocacek, ASCAP/Lido, ASCAP) WBM	9 I'M SO EXCITED - A.Pointer J.Pointer R.Pointer T.Jawrence (Braintree, BMI/Till Dawn, BMI/Blackwood, BMI) CPP/CLM	90 SHINE SHINE - B.Gibb M.Gibb G.Bitzer (Gibb Bros., BMI/Unichappell, BMI) CHA/HL	39 WALKING ON A THIN LINE - A.Pessis K.Wells (Endless Frogs, ASCAP) CLM	
		10 SOME GUYS HAVE ALL THE LUCK - J.Fortgang (Kirshner, ASCAP/April, ASCAP) CPP/ABP	46 WE ARE THE YOUNG - D.Hartman C.Midnight (Blackwood, BMI/Multi-level, BMI/Janiceps, BMI)	

LIEBERMAN STOCK OFFER

(Continued from page 1)

reported high of \$164,833,000 this year, profit erosion from selling, general and administrative expenses has been reduced from 22% in 1980 to 16.3% in 1984, while the cost of goods sold has been pared from 1980's 76.9% to 75.5% in 1984. In the process, net income per share has soared from a reported loss of \$1.11 in 1980 to a positive \$2.52 in 1984, a high for the five-year period covered.

According to the prospectus, the projected \$19.2 million to be raised through the stock float would be used to repay \$15,964,000 of long-term debt outstanding as of Aug. 31, 1984. At the same time, the net tangible value of Lieberman common stock was \$6,944,000, or \$3.74 per share. Interest expense, which would be eliminated through the repayment, has averaged \$2,550,000 over the past three years.

Net sales for the three months ended Aug. 31 of this year were \$41,159,000, representing a 19.4% increase over the \$34,468,000 reported for the same period a year ago.

Net sales rose by \$32,824,000 in the year ending May 31, 1984, as compared to the prior year, attributed in the report to the addition of 60 more Wal-Mart outlets and the deletion of lower volume stores, plus the conversion from locked to open cassette fixturing.

The introduction of computer software to 550 accounts added \$3.7 million in sales during the final two quarters of fiscal 1984, the report notes. During the six months, 550 accounts were racked.

Aiding the stronger sales were the elimination of all Lieberman one-stops, except in Portland, Ore., enabling the company to close two leased warehouses and eliminate approximately 200 employees. One-stopping generated \$9.6 in 1983 and \$14.6 million in 1982.

During fiscal 1984, Lieberman

was reimbursed for almost all its ad expenditures by prerecorded music suppliers, while during the prior year lower than anticipated purchases curtailed such subsidization, the report explains.

Lieberman today racks 136 of approximately 2,200 K-mart outlets, which account for \$9.3 million or 5.6% of net sales. Overall, the company racks 2,250 stores. The prospectus reports that starting in calendar 1985, Handleman will take over the Lieberman K-marts, giving the Detroit giant all K-mart prerecorded music racking. Lieberman predicts that it will pick up the slack through volume produced this past June. The report notes that K-mart outlets historically produce less net sales for music than other mass merchandisers served by the Minneapolis-based firm.

The 423 Wal-Mart and 305 Sears stores racked by Lieberman respectively contributed 28% and 13% of its fiscal 1984 net sales, while the 10 largest accounts represented 79% of its total net sales.

Lieberman reports it does "over 90%" of its prerecorded music buying from the six majors.

The firm started distributing home video software this June to 96 outlets. In August, it purchased a half interest in Home Entertainment Distributors, Minneapolis, for \$25,000.

Also in August, the report continues, Lieberman sold 48,950 shares of its stock to Cy Leslie, the record industry veteran now with MGM/UA Home Entertainment, for \$5.45 per share. Purchase was made via the Leslie Group, a company in which the executive and his family are shareholders. Leslie is on the Lieberman board of directors.

"Cash compensations" of top Lieberman executives disclosed in the report are as follows: chairman David Lieberman, \$250,000; president Harold Okinow, \$235,271; executive

vice president Steve Lieberman, \$114,279; sales topper Jim Hanke, \$97,500; field service vice president Dennis Sinclair, \$84,500; treasurer Sandy Goldberg, \$72,500.

Present shares are held as follows: David Lieberman, 616,110; Steve Lieberman, 682,220; Harold and Sandra Okinow, 702,340.

In March, 1982, Lieberman Enterprises paid Lenny Silver of Transcontinent Sales, Buffalo, \$749,000 for his rack wing, which included \$99,000 in inventory, \$505,000 in fixtures and \$145,000 for miscellaneous items.

Underwriting the public offering are Bear, Stearns & Co. and Piper, Jaffray & Hopwood.



Massive Project. EMI Music principals and the Andrew Lloyd Webbers mark an agreement to record the composer's new "Requiem Mass," with Placido Domingo and Sarah Brightman (Mrs. Webber) as soloists and Lorin Maazel as conductor. Shown from left are EMI's international classical music division director Peter Andry, the Webbers, Angel Records president Brown Meggs, and Bhaskar Menon, EMI Music chairman.

VIDCOM REPORT

(Continued from page 1)

ported to be more than 9,000.

The consensus at what was considered a sober Vidcom was that Germany and the U.K., once two of the world's hottest markets, have stalled out.

"The slump relates to the retailer and the consumer perception of the video business," said Gene Giaquinto, president of MCA Home Video. British and German retailers "seem to lack the kind of entrepreneurial excitement that exists in the U.S.," he said, with a key problem being that "they don't seem to have the perception of entertainment as a commodity that we have in the U.S."

Estimates here are that German business levels may be off by as much as 30%, while the rapid growth of the U.K. market has ceased. Giaquinto and most other top manufacturing executives expressed the belief that the U.S. will be able to avoid the stagnation that has gripped the European marketplace.

"Europe is emulating the American pattern of two years ago," said Roy Featherstone, president of CIC International, the overseas joint venture of several U.S. majors, including Paramount and MCA/Universal. In 1981-82, the home video industry was "looking at a declining

market in the U.S.," he said; now the U.K. has "reached rock bottom," and a foundation can be built which will re-energize the market.

But not all executives at Videcom felt the U.S. market would be able to escape the doldrums that have taken hold of its overseas cousins. "No matter how good the business is, no matter how many videocassettes we may be selling, it will never be right until all members of the distribution system are in the same business," said Jim Jimmiro, president of Walt Disney Telecommunications. Right now, he said, "The studios are selling and the retailers are renting, creating an imbalance which I feel can't help but have a damaging effect on the marketplace."

However, Paramount's Harris said he feels safe in describing the U.S. video marketplace as "the most sophisticated, vibrant and exciting market in the world."

Harris' estimate is that only 35% of British VCR owners are currently using prerecorded videocassettes, against the 70%-80% U.S. level. The lack of interest, he said, shows up directly there in the number of videocassettes needed to fill the retail pipeline. While in the U.S. one cassette is sold for every six VCRs, in the U.K. and France the number is closer to one per ev-

ery 600.

Assistance in preparing this report provided by Nick Robertshaw.

At the same time that most European markets are in the doldrums, other markets were described here as in the takeoff phase or better.

Spain is currently the hottest market in Europe, while Italy and Greece have both begun to wake up as home video marketplaces. With manufacturers deciding that the best way to combat piracy is to set up their own organization, networks are being created in South America, the Middle East and the Far East.

Japan, with a VCR population of 12 million, is beginning to shape up as a hot potential market, after a slow start, while manufacturers are beginning to organize in Taiwan and even Thailand, a country where pirates have dominated the scene.

With hardware sales spurring software growth, manufacturers see the problem areas as less important than the potential sales.

Keeping Score

(Continued from page 47)

do with the station's current healthy financial state; he expects a 25% profit increase this year. But he insists that it is being accomplished without pandering to the lowest common denominator among listeners.

Field and Mazza walk a narrow line. But they have yet to lose their balance.

A DECADE OR MORE HENCE, one of the more impressive Compact Disc albums in the catalog may well be London's recently issued "Das Rheingold," a new digital transfer of a recording already more than a quarter-century old. It all goes to show that a true artistic and technical achievement can enjoy a life span far beyond its own generation.

Still, one is little prepared for the stunning sound and wide dynamic range that the disks reveal, apparently unsullied even under the minute scrutiny of the laser. It reminds us how significant was the contribution of producer **John Culshaw** and his recording team to opera recording, treating it as a form with imperatives of its own, related to but different than stage performance. One awaits CD release of the remaining operas in London's Solti "Ring" with impatience.

RIAA STATISTICS

(Continued from page 1)

to remain an important factor.

As for Compact Discs, now being tracked by the RIAA, the first six months of the year showed shipments of 1.5 million units, calculated to be worth \$30.6 million at suggested retail. The RIAA did not begin assembling CD shipment statistics until the second half 1983, so no comparison figures were available.

Computer Software Chart
Every Week
In
Billboard

RCA DIGITAL

(Continued from page 1)

tial amounts to charges levied on future royalties. Standard industry practice is to transfer studio costs as a debit to royalty accounts. In some cases, it's estimated that the use of digital technology can add as much as \$30,000 to recording costs.

The RCA action comes at a time when labels are generally placing more stress on their pop CDs as the new configuration gains consumer favor. All agree that CD must move far beyond its early primary reliance on classical product to achieve mass market penetration. A perceived inhibiting factor, however, has been frequent criticism of the quality of analog recordings issued on CD, whose shortcomings can be highlighted under laser scrutiny.

Word of the steps taken by RCA came Wednesday (17) during a seminar on CD mounted here by the New York Chapter of NARAS. Panelist Robbin Ahrold, RCA vice president of communications, indicated that a recent recording by Deborah Allen had been produced digitally in Nashville, and that it had come under the new cost policy.

Other label panelists, including Jerry Shulman of CBS and Emiel Petrone of PolyGram, spoke of the importance of a wide spread of product on CD to keep up the momentum of a consumer surge toward the medium. They noted with satisfaction that pop and rock CDs were increasing their market share at a rapid pace.

Following the seminar, John Ford, RCA Records vice president, U.S. and Canada, indicated that the new label policy can apply to master purchases as well as recordings produced in-house. He said the program is still being developed and is expected to help convince many pop acts, reluctant until now, to show more enthusiasm for digital production.

Other panelists at the NARAS seminar were Dave Grusin of GRP, Paul Sloban of Atlantic Records Studio, Leslie Rosen of the Compact Disc Group, Mark Finer of Sony, Jack Renner of Telarc and Bob Menasche of Record World and T.S.S. Stores. GRP's Larry Rosen was moderator.

IS HOROWITZ

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TOP 200 ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from national retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	16	PRINCE AND THE REVOLUTION ▲ WARNER BROS. 25110-1	PURPLE RAIN Weeks at No. One: 13
2	2	2	19	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 38653	BORN IN THE U.S.A.
3	3	3	20	TINA TURNER ▲ CAPITOL ST-12330	PRIVATE DANCER
4	4	4	56	HUEY LEWIS AND THE NEWS ▲ CHRYSALIS FV 41412	SPORTS
5	6	6	9	JULIO IGLESIAS COLUMBIA QC 39157	1100 BEL AIR PLACE
6	5	5	30	THE CARS ▲ ELEKTRA 60296	HEARTBEAT CITY
7	7	12	6	STEVIE WONDER MOTOWN 6108ML	THE WOMAN IN RED-SOUNDTRACK
8	8	10	61	MADONNA ▲ SIRE 1-23867/WARNER BROS.	MADONNA
9	10	9	25	JOHN CAFFERTY & THE BEAVER BROWN B. ▲ SCOTTI BROS. BFZ 38929/EPIC	EDDIE & THE CRUISERS-SOUNDTRACK
10	9	7	51	LIONEL RICHIE ▲ MOTOWN 6059 ML	CAN'T SLOW DOWN
11	11	8	49	THE POINTER SISTERS ▲ PLANET BXL1-4705/RCA	BREAK OUT
12	13	19	22	CHICAGO ● FULL MOON/WARNER BROS. 1-25060	17
13	12	11	45	CYNDI LAUPER ▲ PORTRAIT BFR 38930/EPIC	SHE'S SO UNUSUAL
14	14	13	32	RATT ▲ ATLANTIC 80143	OUT OF THE CELLAR
15	15	14	16	JOHN WAITE ● EMI-AMERICA ST-17124	NO BRAKES
16	20	25	10	BILLY OCEAN JIVE/ARISTA JL 8-8213	SUDDENLY
17	16	15	50	NIGHT RANGER ▲ CAMEL/MCA 5456	MIDNIGHT MADNESS
18	18	18	17	TWISTED SISTER ● ATLANTIC 80156	STAY HUNGRY
19	19	20	8	THE FIXX MCA 5507	PHANTOMS
20	26	46	4	KISS MERCURY 822495-1/POLYGRAM	ANIMALIZE
21	21	21	5	IRON MAIDEN CAPITOL ST-12321	POWER SLAVE
22	22	16	13	BILLY SQUIER ▲ CAPITOL ST-12361	SIGNS OF LIFE
23	17	17	13	SCANDAL FEATURING PATTY SMYTH ● COLUMBIA FC 39173	WARRIOR
24	35	-	2	DAVID BOWIE EMI-AMERICA SJ-171138	TONIGHT
25	24	24	14	THE TIME ● WARNER BROS. 25109-1	ICE CREAM CASTLE
26	25	22	17	SOUNDTRACK ▲ ARISTA AL8-8246	GHOSTBUSTERS
27	28	29	5	DIANA ROSS RCA AFL1-5009	SWEPT AWAY
28	27	27	40	VAN HALEN ▲ WARNER BROS. 1-23985	1984
29	47	-	2	U2 ISLAND 9023/ATCO	THE UNFORGETTABLE FIRE
30	30	30	22	BANANARAMA LONDON 820036-1/POLYGRAM	BANANARAMA
31	31	31	48	BILLY IDOL ▲ CHRYSALIS FV 41450	REBEL YELL
32	36	36	8	KROKUS ARISTA AL8-8243	THE BLITZ
33	NEW			DARYL HALL & JOHN OATES RCA AFL1-5309	BIG BAM BOOM
34	34	28	17	SHEILA E. WARNER BROS. 1-25107/WEA	THE GLAMOUROUS LIFE
35	29	26	80	ZZ TOP ▲ WARNER BROS. 1-23774	ELIMINATOR
36	37	39	6	KENNY ROGERS RCA AFL1-5043	WHAT ABOUT ME
37	23	23	15	JACKSONS ▲ EPIC QE 38946/CBS	VICTORY
38	33	33	18	ROD STEWART ● WARNER BROS. 25095-1	CAMOUFLAGE
39	44	52	3	THE EVERLY BROTHERS MERCURY 822431-1	EB 84
40	32	32	15	ELTON JOHN ● GEFEN GHS 24031/WEA	BREAKING HEARTS
41	41	41	6	THE TALKING HEADS SIRE 25121-1/WARNER BROS.	STOP MAKING SENSE
42	43	43	12	SAMMY HAGAR GEFEN GHS24043/WARNER BROS.	VOA
43	40	40	6	DONNA SUMMER GEFEN GHS 24040	CATS WITHOUT CLAWS
44	51	68	4	DENNIS DEYOUNG A&M SP-5006	DESERT MOON
45	39	35	63	BILLY JOEL ▲ COLUMBIA QC 38837	AN INNOCENT MAN
46	50	72	3	RICKIE LEE JONES WARNER BROTHERS 25117-1/WARNER BROS.	THE MAGAZINE
47	38	38	27	LAURA BRANIGAN ● ATLANTIC 80147	SELF CONTROL
48	52	73	5	SAM HARRIS MOTOWN 9459	SAM HARRIS
49	42	42	16	COREY HART EMI-AMERICA ST-17117	FIRST OFFENSE
50	63	-	2	THE HONEYDRIPPERS ES PARANZA 90220/ATCO	VOLUME ONE
51	163	-	2	CHAKA KHAN WARNER BROS. 25162-1	I FEEL FOR YOU
52	48	34	13	QUIET RIOT ▲ PASHA QZ 39516/EPIC	CONDITION CRITICAL
53	49	47	15	DIO ● WARNER BROS. 25100-1/WEA	THE LAST IN LINE
54	55	55	11	BOB MARLEY AND THE WAILERS ISLAND 90169/ATCO	LEGEND
55	45	45	9	LINDSEY BUCKINGHAM ELEKTRA 60363	GO INSANE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from national retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	54	59	102	PRINCE ▲ WARNER BROS. 1-23720	1999
57	46	37	12	PETER WOLF EMI-AMERICA SJ-17121	LIGHTS CUT
58	73	-	2	SHEENA EASTON EMI-AMERICA ST-17132	A PRIVATE HEAVEN
59	NEW			BARBRA STREISAND COLUMBIA QC 39480	EMOTION
60	62	66	10	HONEYMOON SUITE WARNER BROS. 25098-1	HONEYMOON SUITE
61	57	49	19	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC FE 39304/CBS	COULDN'T STAND THE WEATHER
62	53	44	24	JERMAINE JACKSON ● ARISTA AL8-8203	JERMAINE JACKSON
63	61	54	16	GLENN FREY MCA 5501	THE ALLNIGHTER
64	56	57	20	LOU REED RCA AFL1-4998	NEW SENSATIONS
65	65	65	54	SOUNDTRACK ▲ MOTOWN 6062ML	THE BIG CHILL
66	92	120	3	QUEENSRYCHE EMI-AMERICA ST-17134	THE WARNING
67	72	74	6	VANITY MOTOWN 6102 ML	WILD ANIMAL
68	68	70	10	ROMEO VOID COLUMBIA 39155	INSTINCTS
69	101	-	2	JEFFREY OSBORNE A&M SP-5017	DON'T STOP
70	58	53	33	SCORPIONS ▲ MERCURY 814-98101/POLYGRAM	LOVE AT FIRST STING
71	64	50	11	SPANDAU BALLET CHRYSALIS FV 41473	PARADE
72	59	48	33	THOMPSON TWINS ▲ ARISTA AL-8-8200	INTO THE GAP
73	74	78	10	GRIM REAPER RCA NFL1-8038	SEE YOU IN HELL
74	126	135	3	NEW EDITION MCA 5515	NEW EDITION
75	76	76	20	TEDDY PENDERGRASS ● ASYLUM 60317/WEA	LOVE LANGUAGE
76	81	87	4	W.A.S.P. CAPITOL ST-12343	W.A.S.P.
77	78	56	97	MICHAEL JACKSON ▲ EPIC QE 38112	THRILLER
78	118	-	2	BARRY GIBB MCA 5506	NOW VOYAGER
79	66	51	11	NEIL DIAMOND COLUMBIA QC 39199	PRIMITIVE
80	60	60	9	THE S.O.S. BAND TABU FZ 39332/EPIC	JUST THE WAY YOU LIKE IT
81	86	61	12	Y&T A&M SP-5007	IN ROCK WE TRUST
82	91	116	3	DOKKEN ELEKTRA 60376	TOOTH & NAIL
83	88	91	13	BANGLES COLUMBIA BFC 39220	ALL OVER THE PLACE
84	84	86	6	ZEBRA ATLANTIC 80159	NO TELLING LIES
85	104	122	3	VARIOUS ARTISTS POLYDOR 823490-1/POLYGRAM	EVERY MAN HAS A WOMAN
86	87	92	27	STEVE PERRY ▲ COLUMBIA FC 39334	STREET TALK
87	67	67	24	WHITESNAKE GEFEN GHS-4018/WARNER BROS.	SLIDE IT IN
88	69	62	47	DURAN DURAN ▲ CAPITOL ST-12310	SEVEN AND THE RAGGED TIGER
89	95	103	5	JIMMY BUFFETT MCA 5512	RIDDLES IN THE SAND
90	90	93	16	SPYRO GYRA MCA 2-6983	ACCESS ALL AREAS
91	115	-	2	TOMMY SHAW A&M SP-5017	GIRLS WITH GUNS
92	111	121	3	STEPHANIE MILLS CASABLANCA 822421-1/POLYGRAM	I'VE GOT THE CURE
93	NEW			APOLLONIA 6 WARNER BROS. 25108-1	APOLLONIA 6
94	70	58	10	RICK JAMES GORDY 6095GL/MOTOWN	REFLECTIONS
95	75	75	9	STEPHEN STILLS ATLANTIC 80177	RIGHT BY YOU
96	102	129	3	PAT METHENY GROUP ECM 25008-1/WARNER BROS.	FIRST CIRCLE
97	99	69	11	HELIX CAPITOL ST-12362	WALKING THE RAZOR'S EDGE
98	80	81	26	R.E.M. I.R.S. SP-70044/A&M	RECKONING
99	71	71	8	THE OAK RIDGE BOYS MCA 5496	GREATEST HITS, VOL. 2
100	105	134	3	WYNTON MARSALIS COLUMBIA FC29530	HOT HOUSE FLOWERS
101	82	85	19	RUN-D.M.C. PROFILE PRO 1202	RUN D.M.C.
102	100	84	20	PEABO BRYSON ELEKTRA 60362/WEA	STRAIGHT FROM THE HEART
103	NEW			SOUNDTRACK CAPITOL SV-12371	TEACHERS
104	79	79	8	JOYCE KENNEDY A&M SP-4996	LOOKIN' FOR TROUBLE
105	85	63	55	MOTLEY CRUE ▲ ELEKTRA 60289	SHOUT AT THE DEVIL
106	106	109	8	LUCIANO PAVAROTTI LONDON 411959-1/POLYGRAM	MAMMA
107	77	77	7	MTUME EPIC FE 39473	YOU, ME AND HE
108	NEW			GENERAL PUBLIC I.R.S. SP-70046	ALL THE RAGE
109	120	124	65	JEFFREY OSBORNE ● A&M SP-4940	STAY WITH ME TONIGHT
110	110	114	10	SOUNDTRACK COLUMBIA JS 39526	METROPOLIS

○ Products with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units. *CBS Records does not issue a suggested list price for its product.

On the Beam

A weekly column focusing on developments in Compact Disc hardware and software.

LASER BLAST: Pioneer's long-rumored laser audio/video player appears to be nearing launch readiness. With the Japanese electronics giant already bullish in its efforts to expand the Laser videodisk field through its development of 10-inch EP/single video product, the inevitable marriage of video with digital audio will find CDs, conventional Laserdiscs and new, third generation videodisks with digitally encoded optical audio all dropping onto the same player spindle and read by the same laser assembly.

One of the first visual music programs produced expressly for the player is already in production as a joint venture with a U.S. company, our sources tell us. And, with trade and media sources having already seen previews of the unit and clips of possible programming, more news should be imminent.

MULLING PARITY: With \$9.98 again active as a price point for mainstream LPs and cassettes, albeit on a selective basis, dealers report some feelers from vendors as to whether a drop in CD prices to that same tally would help counterbalance a wider swing to \$9.98 on analog albums. Such an adjustment

Screen Gems Music Cuts Deal With Lorimar

LOS ANGELES Screen Gems-Colgems-EMI Music Inc. and the Lorimar Music Group have entered a worldwide publishing administration agreement, governing the catalogs of Lorimar's Marilor Music (ASCAP) and Roliram Music (BMI).

The deal, confirmed by Screen Gems-Colgems president Lester Sill and Bobby Roberts, president of the Lorimar Music Group, covers music from both current and past Lorimar television programs, mini-series and feature films.

Included are such Lorimar properties as the "Dallas," "Falcon Crest" and "Knot's Landing" series, as well as prior network shows now in syndication such as "The Waltons" and "Eight Is Enough." Forthcoming films and mini-series will yield scores by Riz Ortolani, Elmer Bernstein and Keith Emerson.

would clearly spur consumer acceptance for Compact Disc, while likely hastening defection from black vinyl.

Such a scenario is rumored at retail to be outlined in queries from WEA, but a source there flatly denies such a strategy. "We've come as far as we're going to go this year," that contact reports.

"We're not about to pursue pricing parity by taking LPs up to \$9.98 overall, because the analog disk business, while declining, is still enormous. We've got to crawl before we can walk with CD."

BRIDGING CONFIGURATIONS: As the Compact Disc comes on-stream, paralleled by the steady catalog expansion of music video products, retailers will see the first vendor-supplied merchandising aids designed to cluster all three audio configurations—with those rare but quickening instances of complementary video titles also coming into play.

WEA is readying a floor display piece designed to build store traffic with the phenomenal lure of Prince's current movie/music success in "Purple Rain." According to WEA's Alan Perper, the Warner Bros. LP, cassette and CD of Prince's soundtrack set will be displayed alongside the Warner Home Video videocassette of the blockbuster movie, with between 1,000 and 1,500 key retailers to have access to the piece.

"It's the first time we've ever had four configurations that would blow out the door," says Perper of the reasoning behind this merchandising gambit.

NEW LABELS: Among the more promising new additions to the ranks of Compact Disc labels is Gramavision, the eclectic new music (in its original, avant-garde sense) line headed by founder/president Jonathan Rose. Rose has confirmed plans to ship CD versions of the label's four new fall releases shortly.

In addition to those albums—by Jamaaladeen Tacuma, John Scofield, Kazumi Watanabe and Anthony Davis—the PolyGram-distributed line is readying four catalog titles (by Tacuma, Oliver Lake & Jump Up, James Newton and

Jay Hoggard) to follow in December. What makes news of CDs from such frankly specialized artists exciting is Gramavision's existing quality standards for its analog configurations. Its evident care in product quality for early LPs and cassettes has recently been underscored by added refinements in both those formats, including a switch to imported pressings using Teldec's Direct Metal Mastering (DMM) technique and chromium dioxide cassette tape. Also noteworthy is Rose's assertion that the entire label catalog will eventually be issued in CD form.

On a more prosaic note, we recently stumbled across a new, CD-only line, Suite Dreams, offering vintage jazz material in the new laser-read format. Parent for the line is Sounds Good Imports in Santa Monica, but we'll reserve judgement until we've had a chance to check out the performances, which appear to include older masters, including mono material.

Edited by SAM SUTHERLAND

Ladd Leaving Copyright Post Returning to Private Law Practice

BY BILL HOLLAND

WASHINGTON David Ladd, the Register of Copyrights since 1980, will be leaving the post Jan. 2 to re-enter private law practice.

Ladd was appointed in June, 1980, after the resignation of Barbara Ringer. He was the first government official to hold the posts of both Register of Copyrights and Commissioner of Patents & Trademarks. He held the latter post during the Kennedy administration.

Ladd will be joining the Washington firm of Wylie & Rein, specialists in communications law. Joining him as a partner in the firm will be his policy, planning and advisory chief, David Leibowitz, who has served in that post since 1977.

The copyright register's job comes under the legislative branch and is a civil service position. Ladd's replacement will be chosen by an advisory committee to the Librarian of Congress and not by the White

House.

During his tenure, Ladd has advised Congress on virtually every copyright issue stemming from the communications revolution, including the impact of home taping, video and audio First Sale Doctrine amendments, jukebox royalties, counterfeiting, piracy and other intellectual property right violations both in the U.S. and in world commerce. Like Barbara Ringer before him, he garnered a reputation as a guardian and champion of the rights of copyright owners and the public welfare.

Deputy Librarian of Congress Bill Welsh says that the Library will shortly announce a search committee and a rating panel to select a new Register. Of the Copyright Office officials who might be considered, several sources have already mentioned general counsel Dorothy Schraeder as a possible replacement for Ladd.

Grass Route

A weekly column focusing on the activities of independent labels and distributors.

BY KIM FREEMAN

THE INDEPENDENT LABEL COALITION is finalizing arrangements for its second collective appearance at the Midem convention, Jan. 28-Feb. 1 in Cannes. The nine labels that joined forces to attend last year's event under the ILC banner came home high on the concept of strength in numbers.

Among independents, Midem is known as a prime opportunity for establishing foreign licensing deals. All of last year's attendees returned with numerous contacts, and some, such as Boston's Ace Of Hearts, came back with contracts in hand.

Ace Of Hearts joins New York's Tommy Boy, Emergency and Ascot as the labels already confirmed for this year's event, while the ILC's Eric Beall says eight more are "very close" to signing up. The cost per label for the ILC trip is

tagged at an estimated \$2,300, subject to change according to the number of labels attending.

The fee includes registration, a space in the Coalition's 16-unit booth, a mention in a full-page advertisement in the Midem directory, use of a translator and insurance. The ILC estimates that the same package for an indie going solo would run at least \$5,000. Participating labels must be paid ILC members, and the entrance deadline is Oct. 30. Those interested should call Beall at (212) 662-5942.

SEEDS & SPROUTS: Three labels step onto the Black Singles chart this week at 82, 85 and 89. They are, in order of appearance, Park Place (Box 315-16, Jackson, Miss. 39206) with C.L. Blast's "50/50 Love;" Svengali, (609) 662-4428, with Pretty Poison's "Nighttime," and Vanguard, (212) 255-7732, with Twilight 22's "Street Love."

Urban Blight enters the semi-finals of WLIR's "New Music Wars" (Billboard, Oct. 6) after surpassing commendable performances by Atrilogy and the Dancing Hoods in the contest's first round Wednesday (17). Sire Records has committed itself to release a single on the winning band for all territories outside the U.S. As Sire president Seymour Stein, a former indie, is unwilling to infringe upon any contract the top group may have with a U.S. independent, Sire will consider the single's U.S. release only if the band is unsigned.

MOOSEMANIA is spreading, says Carl Grefenstette, president of Pittsburgh's Bogus Records. Initial symptoms were spotted more than a month ago, when the label released r&b legend Bill Moose Jackson's first new record in 28 years. Entitled, "Get Off The Table Mabel (The Two Dollars Is For The Beer)," the single joined Twisted Sister and other notables on the playlist at WDVE, a leading hard rock station there. Known as the first r&b artist to receive a gold award from the success of his 1947

single "I Love You, Yes I Do," Jackson and his band the Flashcats have an album set for release early next month. Grefenstette reports that promoters in England and Germany have already contacted him about Moose appearances in their countries.

POLYGRAM JAZZ

(Continued from page 4)

EmArcy Great American Songbooks series will offer chromium dioxide cassettes with gatefold liner notes. Manufactured in Europe, the cassettes will be offered at the same \$6.98 as the Germans and Dutch-minted Lps.

"We're also going through the back catalog," says Seidel. "We're going to release things on cassette that were only available on LP before. We're also going to start to incorporate more of a cassette focus in our co-op ads. We'll still push LPs, but there'll be a different focus with the minis."

Special packages have also been a part of the PolyGram jazz program. During August, the company issued a 10-record Charlie Parker set featuring the saxophonist's complete verve recordings. Next month a five-record Stan Getz bossa nova box will commemorate the 20th anniversary of the release of "The Girl From Ipanema."

In early '85, there will be a four-record set composed entirely of previously unreleased tracks to celebrate the 40th anniversary of Mercury Records. The Mercury set, prepared by Nippon Phonogram of Japan, is also indicative of the way PolyGram Classics has been undertaking joint jazz projects with its international affiliates.

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Alberta Hunter Dies at 89

NEW YORK Alberta Hunter, the legendary jazz and blues singer who emerged from retirement in her 80s to capture a new generation of fans, died here Wednesday (17). She was 89.

Hunter began her performing career in 1910, her recording career in 1921, and her remarkable comeback in 1977, when she appeared at the Cookery here and was subsequently signed to Columbia Records. She recorded three albums for Columbia, all produced by John Hammond, and had been preparing to begin work on a fourth at the time of her death.

Her first recordings were done for the Black Swan label in 1921, but her most significant early work was done for Paramount. "Downhearted Blues," which Hunter co-wrote with

pianist Lovie Austin and recorded for Paramount, became a significant hit as recorded by Bessie Smith in 1923. Among Hunter's other compositions were "I've Got A Mind To Ramble" and "Chirpin' The Blues."

Hunter also performed on the Broadway and London stages before leaving show business in the mid-'50s to become a nurse. Although she did some recording in the early '60s, she didn't attempt a full-fledged comeback until 1977, when Barney Josephson, proprietor of the Cookery, coaxed her to New York for what turned out to be a triumphant six-week engagement. With the Cookery as her home base, she toured extensively, recorded and made numerous tv appearances through this year.

PETER KEEPNEWS

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FOR WEEK ENDING OCTOBER 27, 1984

TOP 200 ALBUMS *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
111	97	80	37	SOUNDTRACK ▲ COLUMBIA JS 39242	FOOTLOOSE
112	113	89	10	BRUCE COCKBURN GOLD MOUNTAIN GM8002 /A&M	STEALING FIRE
113	122	115	61	HERBIE HANCOCK ● COLUMBIA FC 38814	FUTURE SHOCK
114	96	96	106	LIONEL RICHIE ▲ MOTOWN 6007 ML	LIONEL RICHIE
115	93	98	8	NEWCLEUS SUNNYVIEW SUN 4901 /BECKET	JAM ON REVENGE
116	89	90	8	BARBARA MANDRELL/LEE GREENWOOD MCA 5477	MEANT FOR EACH OTHER
117	NEW			REBBIE JACKSON COLUMBIA BFC-39238	CENTIPEDE
118	98	100	13	WILLIE NELSON COLUMBIA FC 39145	CITY OF NEW ORLEANS
119	124	144	5	SURVIVOR SCOTTI BROS. FZ 39578 /EPIC	VITAL SIGNS
120	94	64	20	JEFFERSON STARSHIP GRUNT BXL-4921 /RCA	NUCLEAR FURNITURE
121	129	141	7	BLACK 'N' BLUE GEFEN GHS 24041/WARNER BROS.	BLACK 'N' BLUE
122	107	88	15	KASHIF ARISTA AL8-8205/RCA	SEND ME YOUR LOVE
123	139	162	6	JACK WAGNER Q WEST 25089-1/WARNER BROS.	ALL I NEED
124	128	101	9	STEVE MORSE BAND MUSICIAN 60369/ELEKTRA	THE INTRODUCTION
125	83	83	8	NAKED EYES EMI-AMERICA ST-17116	FUEL FOR FIRE
126	NEW			ROGER HODGSON A&M SP-5004	IN THE EYE OF THE STORM
127	108	95	13	LITA FORD MERCURY 818864-1M-1 /POLYGRAM	DANCIN' ON THE EDGE
128	112	110	42	PRINCE ● WARNER BROS. BSK 3601	CONTROVERSY
129	103	102	38	ALABAMA ▲ RCA AHL1-4939	ROLL ON
130	143	164	3	RALPH MACDONALD POLYDOR 823323-1 /POLYGRAM	UNIVERSAL RHYTHM
131	135	139	65	JEFFREY OSBORNE CHRYSALIS FV-44000	DON'T STOP
132	116	99	17	BOX OF FROGS EPIC BFE39327/CBS	BOX OF FROGS
133	141	153	47	U2 ● ISLAND 90127 /ATCO	UNDER A BLOOD RED SKY
134	114	82	9	HERBIE HANCOCK COLUMBIA FC 39478	SOUND-SYSTEM
135	117	104	30	THE GO GO'S I.R.S. SP-70041/A&M	TALK SHOW
136	NEW			JOAN JETT MCA 5476	GLORIOUS RESULTS OF A MISPEPNT YOUTH
137	137	142	5	SOUNDTRACK ATLANTIC 80158	BEAT STREET II
138	NEW			JETHRO TULL CHRYSALIS FV 41461	UNDER WRAPS
139	145	154	9	TWISTED SISTER ATLANTIC 80074	YOU CAN'T STOP ROCK 'N' ROLL
140	140	155	3	DAVE EDMUNDS COLUMBIA FC39273	RIFF RAFF
141	109	97	22	SOUNDTRACK ▲ POLYDOR 821919-1 /POLYGRAM	BREAKIN'
142	150	170	34	PRINCE ● WARNER BROS. BSK 3478	DIRTY MIND
143	132	136	164	VAN HALEN ▲ WARNER BROS. BSK 3075	VAN HALEN
144	146	150	8	RAMSEY LEWIS/NANCY WILSON COLUMBIA FC 39326	THE TWO OF US
145	123	108	17	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 39429	GOODBYE CRUEL WORLD
146	151	118	23	INXS ATCO 90160	THE SWING
147	147	152	8	VARIOUS ARTISTS DOMINION MUSIC 2320	ELECTRIC BREAKDANCE
148	125	125	23	PSYCHEDELIC FURS COLUMBIA BFC 39278	MIRROR MOVES
149	119	111	83	JULIO IGLESIAS ▲ COLUMBIA FC 38640	JULIO
150	156	113	52	CULTURE CLUB ▲ VIRGIN/EPIC QE 39107	COLOUR BY NUMBERS
151	157	160	66	MIDNIGHT STAR ▲ SOLAR 60241/ELEKTRA	NO PARKING ON THE DANCE FLOOR
152	152	157	6	PETER TOSH EMI-AMERICA ST-17126	CAPTURED LIVE
153	155	158	543	PINK FLOYD ● HARVEST ST-11163/CAPITOL	DARK SIDE OF THE MOON
154	154	161	5	METALLICA MEGAFORCE 769/IMPORTANT	RIDE THE LIGHTNING
155	158	156	70	THE POLICE ▲ A&M SP-3735	SYNCHRONICITY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	136	105	39	THE PRETENDERS ▲ SIRE 1-23980	LEARNING TO CRAWL
157	133	137	57	LINDA RONSTADT ▲ ASYLUM 60260/ELEKTRA	WHAT'S NEW
158	121	106	10	FRANK SINATRA QWEST 25145-1 /WARNER BROS.	L.A. IS MY LADY
159	164	123	53	HUEY LEWIS AND THE NEWS CHRYSALIS FV41340	PICTURE THIS
160	166	-	53	PHIL COLLINS ATLANTIC 16029/WARNER BROS.	FACE VALUE
161	172	-	2	SUMMERS & FRIPP A&M SP-9-5011	BEWITCHED
162	185	190	3	KURTIS BLOW MERCURY 822420-1 /POLYGRAM	EGO TRIP
163	148	148	7	CHUCK MANGIONE COLUMBIA FC 39479	DISGUISE
164	131	107	10	A FLOCK OF SEAGULLS JIVE/ARISTA JL 8-8250	THE STORY OF A YOUNG HEART
165	134	140	48	YES ▲ ATCO 90125	90125
166	162	119	20	PATRICE RUSHEN ELEKTRA 60360/WEA	NOW
167	169	147	46	MOTLEY CRUE ● ELEKTRA 60174	TOO FAST FOR LOVE
168	174	174	80	QUIET RIOT ▲ PASHA BF2-38443	'METAL HEALTH
169	171	131	26	RUSH ▲ MERCURY 818476-1/POLYGRAM	GRACE UNDER PRESSURE
170	180	185	25	SOUNDTRACK/RICK SPRINGFIELD ▲ RCA ABL-1-4935	HARD TO HOLD
171	167	130	52	JOHN COUGAR MELLENCAMP ▲ RIVA RVL-7504/POLYGRAM	UH-HUH
172	165	132	36	BON JOVI MERCURY 814982-1M1/POLYGRAM	BON JOVI
173	NEW			ANNE MURRAY CAPITOL ST-12363	HEART OVER MIND
174	RE-ENTRY			VARIOUS ARTISTS MOTOWN 6094 ML	MORE SONGS FROM THE BIG CHILL
175	159	163	98	BILLY IDOL ● CHRYSALIS FV41377	BILLY IDOL
176	187	-	2	VARIOUS ARTISTS WINDHAM HILL WH 1015/A&M	SAMPLER '84
177	NEW			JANET JACKSON A&M SP-4962	DREAM STREET
178	127	127	4	MEN WITHOUT HATS MCA 5487	FOLKS OF THE 80'S
179	142	146	110	BILLY SQUIER ▲ CAPITOL ST-12146	DON'T SAY NO
180	NEW			EARL KLUGH CAPITOL ST-12372	NIGHTSONGS
181	149	149	10	ORIGINAL BROADWAY RECORDING RED SEAL/RCA HBC1-5042	SUNDAY IN THE PARK WITH GEORGE
182	189	-	2	DAZZ BAND MOTOWN 6117ML	JUKEBOX
183	186	192	91	DEF LEPPARD ▲ MERCURY 8103081 /POLYGRAM	PYROMANIA
184	188	193	3	AZTEC CAMERA SIRE 1-25183 /WARNER BROS.	KNIFE
185	138	112	20	SOUNDTRACK MCA 5492	STREETS OF FIRE
186	161	126	10	HERB ALPERT TIJUANA BRASS A&M SP-5022	BULLISH
187	144	145	8	CHERRELLE TABU BF2 39144 /EPIC	FRAGILE
188	NEW			BLACKFOOT ATCO 90218	VERTICAL SMILE
189	130	94	9	SOUNDTRACK VIRGIN/EPIC SE 39600	ELECTRIC DREAMS
190	153	143	10	RAIL EMI-AMERICA MLP 19010	RAIL
191	200	176	4	EMMYLOU HARRIS WARNER BROS. 25161-1	PROFILES II - THE BEST OF EMMYLOU HARRIS
192	192	194	68	NIGHT RANGER CAMEL 5460	DAWN PATROL
193	198	197	28	IRON MAIDEN CAPITOL ST-15017	MAIDEN JAPAN
194	173	175	8	SOUTHSIDE JOHNNY & THE JUKES MIRAGE 90186/ATCO	IN THE HEAT
195	NEW			BOB JAMES COLUMBIA FC 395890	12
196	183	166	18	CHRIS DEBURGH A&M SP5002	MAN ON THE LINE
197	175	181	18	RATT TIME COAST TC2203 /ENIGMA	RATT
198	170	128	36	WANG CHUNG GEFEN GHS-4004/WARNER BROS.	POINTS ON A CURVE
199	178	138	14	LAKESIDE SOLAR 60355 /ELEKTRA	OUTRAGEOUS
200	191	189	126	DURAN DURAN ▲ CAPITOL ST-12211	RIO

TOP 200 ALBUMS A-Z (LISTED BY ARTISTS)

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Concern Over Lyrics

National PTA Asks Labels: Institute Ratings System

BY STEVEN DUPLER

CHICAGO The National Congress of Parents & Teachers here has sent a letter to record companies urging them to voluntarily rate and label all records and cassettes featuring lyrics which some consumers might consider to contain "profanity, sex, violence or vulgarity."

The letter, signed by National PTA president Elaine Stienkemeyer on behalf of the organization's 5.4 million members, asks the record labels to "protect consumers' right to know what they are buying," and suggests that the manufacturers establish panels of consumers and industry representatives to determine what kinds of language might be considered objectionable to some consumers.

According to a spokeswoman for the National PTA, 29 record labels have been sent the statement, and although the Recording Industry Assn. of America (RIAA) was not included in the initial mailing, a letter has recently been sent to the trade association as well.

"The National PTA does not feel that it is in the position to make recommendations about what should or should not be considered vulgarity or profanity on records," says the PTA spokeswoman. "That is why we suggested the record companies establish a panel to evaluate the material for themselves. We feel they're in the position to do this, as they have already in many cases stickered albums and tapes that they feel may be considered offen-

sive to certain groups."

A spokesman for the RIAA says that his organization has not yet been directly contacted by the National PTA, but adds, "When the board meeting comes up in November, the most we can do is lay the proposal on the table, and communicate it to our members. We're not the MPAA—we're not about to start a rating system.

"I find it a dangerous kind of precedent," the spokesman continues. "It's not censorship per se, but it certainly does open up a Pandora's box of unpleasant possibilities."

According to the RIAA spokesman, most of the product that has been stickered by the record labels in the past has been comedy material of a controversial nature, and not music product.

"Song lyrics are rather ambiguous anyway," he says, "If you tag them 'vulgar and profane,' you can, in many cases, be encouraging a salacious interpretation, where kids might not even have thought to see one before you pointed it out to them."

Will the National PTA take any sort of action against the record industry, should their proposal not be adopted? Says the PTA spokeswoman: "This is more a statement of concern than a threat of action. Certain individual PTA chapters around the country have contacted us, asking what kinds of action they might take if the proposal is not adopted by the industry. But so far, nothing is planned on a national level by the PTA."

Indie Baptism of 'Fire': Bonds Rises on Phoenix

By FRED GOODMAN

NEW YORK In a deal not unlike the one that got disco bandleader KC back on the charts, Gary U.S. Bonds has a new independent label being coordinated for national distribution by Alpha Distributing in New York.

"Standing In The Line Of Fire" is the first album on the Phoenix label, headed by John Apostol, Bonds' personal manager. Although the only other title set so far for the label is by vocalist Donna Cristy, Apostol says Phoenix plans at least four albums for the first year.

Calling Phoenix "a realistic approach to a real situation," Apostol says the label stems "from the conditions of the industry as I see them." Although Apostol will not confirm that Bonds had been dropped by EMI America, his previous label, Apostol simply says, "We wanted to not depend on somebody else's ears. So we're going to try ourselves."

Although the title track was produced by Steve Van Zandt, the rest of the album was self-produced. "It just made a lot of sense," Apostol says of the decision to have Bonds produce the album.

"Bruce (Springsteen) did the last two, so when does the man stand on his own?," Apostol says. "There were nine years before Bruce came in

where he was staying alive and doing it himself."

After the split with EMI, Apostol says he "checked out the indies and found them very hungry." Alpha will handle collection and marketing on a national level, coordinating with the other distributors who make up Phoenix's web, which currently includes MS, Schwartz Bros., Big State, Associated and CRDI.

Phoenix is also looking to back up its distributors with its first video in support of Bonds' album, and says Bonds will support the album with a tour. "We expect to be going on the road with a full-fledged tour at the end of October," says Apostol. "We want to tour, because Gary has always made money on the road."

Apostol is also lining up foreign licensing for the label, and beginning to think about the next Bonds album. "We've never had a greatest hits album," he muses.

Aside from Apostol, who is president and chief executive officer, Phoenix's staff includes Andrew Francis, executive vice president; Greg Wanley, director of artist development; Billy Civitella, director of a&r (and also owner of Kingdom Sound Studios on Long Island, where Phoenix will do all of its recording); Barbara Warren, general manager; Jessica Lohsen, director of business affairs; and Alison Aguiar, administrative assistant.

INSIDE TRACK

EXPECT AFTRA to spearhead a persistent campaign by talent unions, in which Screen Actors' Guild would be linked, to get a share of the music video pie in mid-November. Track hears that AFTRA and SAG are in continual huddles, preparing to sequester with vidmusic producers and record label reps before the holidays.

TRIAD RECORDS, the Nashville-based label started recently by a triumvirate composed of Tree Music's Buddy Killen, Chips Moman and Phil Walden, has folded. "We are going our separate ways" is the way the amiable Killen put it. . . . Marvin Davis, the Denver magnate, has made it plain that Paramount Pictures is mulling re-entry into the record biz. A good longshot to play an important part in the effort would be Russ Regan. . . . Breaking Motown act Sam Harris will be touring soon. His personal manager, Dee Bratlinger, is conferring with ICM's Mark Shimmel and Bobby Brooks over the routing.

POPULAR SCIENCE, the CBS-owned monthly, in its November issue explores CD players for cars from Sony, Pioneer, Mitsubishi and Fujitsu. The Sony CDX-R7 is an AM/FM radio player, while the CDX-5 is player-only, boasting a player that automatically draws the record into position; a "music sensor button" that skips from song to song in either direction; and a fast forward or reverse 10 times normal playing speed, with samples of the music audible at normal pitch at a reduced volume during the playback. Len Feldman reports the Pioneer player will be a two-piecer, an operating module in the dashboard and a processing module housing power source and convertor in a remote location, perhaps underneath a seat.

JAN JAUQUES of L.A.'s Vignette Videos is music supervisor for "Bases Loaded," the Jonathan Winters/Ruth Gordon comedy being produced by Friedman & Associates for release through 20th Centruy Fox. . . . Track found David Kaye, former chairman of the board of Emerald City Music, parent of the original Oz Record stores out of Atlanta. Kaye is president of Capco Financial Services, Palm Springs, Calif., which offers limited partnerships in wind energy projects in the desert. . . . Welk Music executive VP Dean Kay engineering a 100th anniversary of the birth of Jerome Kern for 1985, which kicks off with a U.S. commemorative stamp Jan. 23.

THE ICEBERG TIP of the oft-bruited recording master tax shelter surfaced last week with the bankruptcy action of Bryson "Bud" Reinhardt in San Bernardino. His petition listed \$216 million in liabilities against less than \$1 million assets. Reinhardt reported 14 firms in which he had advised clients to invest, including South Hampton Music, San Romano, Calif.; Jerden Industries, Seattle; and Audio Leasing Co., whose base is unknown. Latter three firms were all offering investment in recording masters as tax shelters. . . . Looks like A&M Records, the Welk Music Group and CBS Songs have dropped out of the bidding for ATV Music (Billboard, Oct. 20). . . . Elektra Records in

Gotham moved into the WCI Building at 75 Rockefeller Center from its Madison Ave. digs. . . . Track accolades Santo Urso, father of Elektra Records' promo nabob David, who retired recently after 41 years as violinist and assistant conductor of the Detroit Symphony.

MILWAUKEE PR EXEC/JAZZ PROMOTER Ben Barkin was feted by Wisconsin Gov. Anthony Earl Saturday (20) with the Governor's Citation for 1984 for his contribution to the arts. . . . Worth noting on the LP jacket of the new Jimi Hendrix album is lack of a plug for the CD counterpart, although the cassette is noted. . . . Illinois Entertainer, the state industry paper, celebrates its 10th anniversary with a commemorative current issue. . . . Watch for the recently announced New York-based firm organized by Irv Biegel, Bob Gaudio and Frankie Valli to go public next month. . . . Varick/Rounder Records has inked Roomful of Blues, while Rounder has pacted Irma Thomas. . . . Still no official word from United regarding its acquisition by Handleman (Billboard, Oct. 13), but grapevine has Sid Silverman moving to Handleman in the deal.

ARNIE ORLEANS OF MUSIC SPECTRUM, Tarzana, Calif., has appointed the following distributors for KN Records, whose first release is a five-cut \$5.98 by Class Action: Schwartz Bros., Lanham, Md., Philadelphia and Charlotte; Jem, L.A.; Big State, Dallas; MS, Chicago and Atlanta; Action, Cleveland; Alpha, New York; and Associated, Phoenix. . . . Disneyland Records bought the envelope strip on Sears charge customer mailings this month to sell a Storyteller book-cassette collection and a portable tape deck. . . . Billy Squier is now being managed by Arnold Stiefel and Randy Phillips, who mentor Rod Stewart.

AMERICAN VIDEO LEASING has set VCR rental programs for the Music Plus stores in Southern California. . . . John Farr of the Target stores' in-house rackjobbing division awarded his first annual vendor of the year award to WEA during Target's recent convention in Minneapolis. . . . WEA gets a tip of Track's topper for uniting with Inner City Broadcasting and raising \$61,000 recently for Group Home residents in New York City by staging a WEA/WBLS basketball game. . . . Laury's three stores and their mail order division, Chicago, have sold their 50,000th CD, says Art Shulman. The sales split almost evenly between pop and classical.

PARAMOUNT'S PRICING PUSH on its fall hit list of 25 key video titles at \$24.95 reportedly hits some heady peaks last week, with the final day's orders on Wednesday (17) exceeding 605,000 videocassettes. A Paramount Home Video source claims that translates to \$10 million in wholesale sales, or more than \$16 million in retail sales—a performance that found Paramount distributors placing orders 75% higher than their original quotes. Now, according to Paramount's Tim Clott, the company faces the "very tough but pleasurable challenge" of keeping product duplication on track with orders, since the program has yet to actually hit stores.

Edited by JOHN SIPPEL



Cake Walk. Jeffrey Osborne, center, surprises his manager Jack Nelson and Nelson's date with a birthday cake during a party at the Rockefeller Center skating rink in New York, following Osborne's appearance at Radio City Music Hall.

Warner/PolyGram Case

Merger Extension Granted

WASHINGTON A Federal Trade Commission administrative law judge hearing the FTC's case against the merger of the recorded music interests of Warner Communications and PolyGram granted a motion for extension Tuesday (16) in the administrative litigation proceeding here against the proposed merger.

Judge Miles J. Brown, however, granted only a 20-day extension, to Nov. 5, although Warner and PolyGram had asked for a one-month extension of a three-week recess that began in September. An Oct. 9 meeting was cancelled pending the extension motion.

The recess and the extension came at the request of the labels in order to reevaluate their position in

light of a Sept. 14 injunction imposed by the Ninth Circuit Court of Appeals. The injunction followed the ruling that the FTC had shown cause that the court should look into the legality of the merger in the separate California court case.

The injunction was granted pending an expedited completion of the Washington proceeding.

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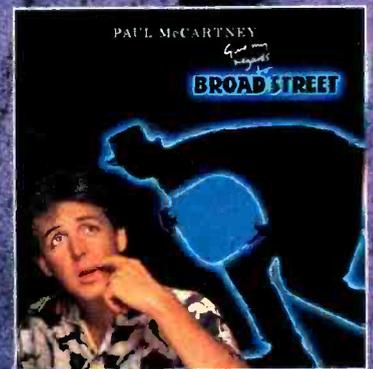
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