

Billboard

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NEWSPAPER

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

Does it have a video?
Clip availability
signified on Hot 100
See page 85

New Home Video, Video
Music departments
See pages 32, 42

VOLUME 96 NO. 44

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

November 3, 1984/\$3.50 (U.S.)

You're the Music Lovers, NARM Indie Distributions Told

BY KIM FREEMAN

MIAMI BEACH The third annual National Assn. of Recording Merchandisers (NARM) independent distributors convention, held here Oct. 19-21, drew the attention of 150 attendees to the Compact Disc as the configuration of the not-too-distant future, distributor support in breaking artists, and the need to leave the indie network's traumatic recent past behind.

The afternoons of the three-day meet were blocked out for one-on-one distributor/label sessions, while panels on breaking top 40 radio and the shifting dance music scene, plus a presentation by the Compact Disc Group, tackled the future of the independents in an upbeat tone.

NARM president Noel Gimbel of Sound Video Unlimited and Action Music Sales head Dennis Baker welcomed registrants with encouraging remarks on the "healthy state" of indie distributors, citing the proliferation of new labels as evidence. Gimbel attributed the "continuing vitality of independents in the midst

of adversity" to the notion that indies are "the entrepreneurs and music lovers" of the industry.

In his keynote speech, Jack Eugster of the 425-store Musicland/Sam Goody chain stressed the "persistence of the players" in dealing with a chain of Musicland's size. Eugster estimated that dance product accounted for 25% of Music-

(Continued on page 92)

See Wright Deal To Buy Chrysalis

BY SAM SUTHERLAND

LOS ANGELES Chrysalis Records co-founder Chris Wright is attempting to buy out partner Terry Ellis, thus assuming control of Chrysalis' worldwide label assets, Billboard has learned.

Although neither Wright nor El-

(Continued on page 92)

BY TONY SEIDEMAN

NEW YORK With distributors and retailers primed for the highest volume home video period to date, manufacturers are taking strong measures to keep product flowing through the wholesale network by extending dating terms and stretching credit limits.

The liberal efforts came from companies ranging from Paramount Home Video to the relatively young Continental Video. And the reasons for the accommodating tactics stretch almost as wide.

Large manufacturers refuse to confirm precisely that they are taking dramatic steps to back their promotions, but distributors confirm that the actions are being taken. And though they won't talk specifics, the majors admit that an unexpectedly high volume Christmas is making such moves necessary, and in some cases essential.

"We've become more flexible in our dealings with the market, be-

Software Sales Stimulus

VIDEO CREDIT: GOOD NEWS

cause it's [home video] becoming a big, big business," says Gene Giaquinto of MCA Home Video. Such adaptability at the distributor, store and studio level is one of the keys to "creating bigger demand" for pre-recorded video, Giaquinto says, keeping higher volumes of product in an uninterrupted flow to the marketplace.

If cash grows short, the results are quickly apparent, manufactur-

ers say. "Distributors are having difficulty carrying merchandise," says Saul Melnick, vice president of sales for MGM/UA Home Video.

The series of blockbuster promotions this year is the main reason for the economic stress a number of distributors feel.

"We placed a \$1 million order with Paramount on their \$24.95 program," says Sound Video Unlimited.

(Continued on page 93)

'Affidavit Returns' for 45s?

Cite Labor, Freight Savings

BY EARL PAIGE

LOS ANGELES What if record/tape accounts could obtain credit for unsold seven-inch singles without the time and expense of actually sending disks back—as paperback and magazine returns are handled?

The possibility surfaced at a re-

cent National Assn. of Recording Merchandisers (NARM) seminar, and a NARM committee is being formed to study such a plan.

Sources at various accounts say they like the concept, especially because volume in 45s continues strong. For instance, it's 4%-5% total gross for 150-unit Camelot Enterprises, and as much as 25% in some of the 160 Record Bar units.

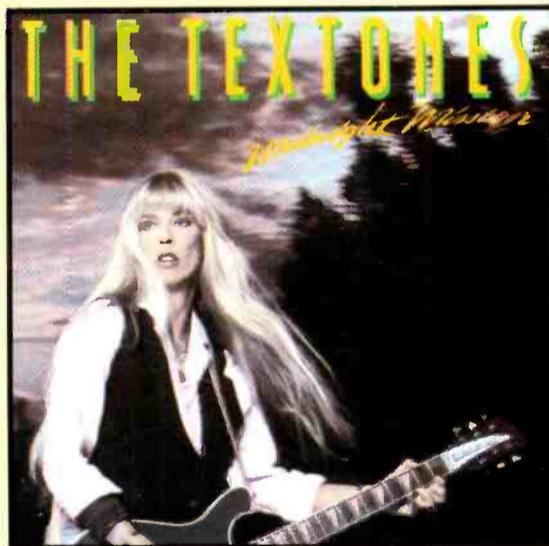
While paperback publishers are moving more cautiously to the system called "affidavit return," employing electronic scanning and destruction of goods on the wholesalers' premises, magazine publishers have gone to the new system much sooner, sources say. An older method is that of sending back a publication's cover only.

Maintaining strongly that "the time is now" to initiate a new 45s return plan is Bill Golden, vice chairman of Record Bar. He says NARM leaders have bandied about a plan "for a couple of years" and decided to explore it publicly with labels at the retail advisory/manufacture meeting Sept. 19-21 at San Diego, which Golden chaired.

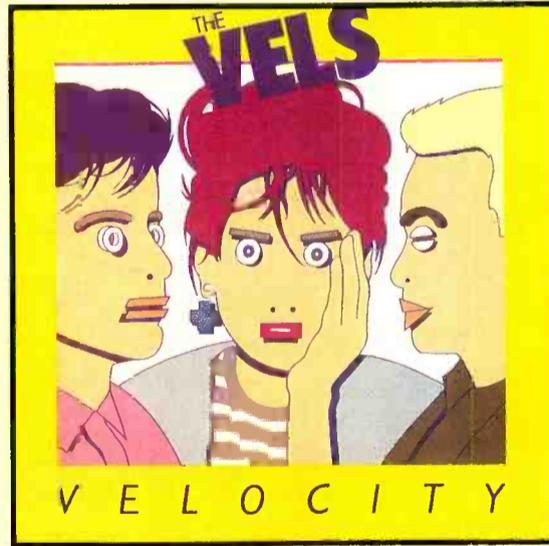
"LPs and cassettes," Golden says, "are re-circulated back to stores" through obvious channels one way or another, but "singles

(Continued on page 92)

ADVERTISEMENTS



"Along with Springsteen, The Textones are quite possibly the best American Rock & Roll band since Creedence Clearwater Revival." —Album Network. **THE TEXTONES'** debut album **MIDNIGHT MISSION** (GM-86010), the first single **STANDING IN THE LINE** (GS-82012). Produced by Brad Gilderman and Barry Goldberg. On Gold Mountain Records and BASF chrome cassettes. Manufactured and distributed by A&M Records, Inc.



THE VELS take a stance against music that's as pasteurized and textureless as "Cheese-Wz," with their highly animated and completely nutritious debut album, **"VELOCITY."** Includes the double-sided 12" dance hit "Hieroglyphics" and "Private World," now accelerating up the charts. Watch for the soon-to-be-released 2" "Look My Way," b/w "Tell Me Something." On Mercury. Marketed by PolyGram Records.

WB, Geffen Top List of Vid Nominees

NEW YORK Acts from the Warner Bros. and Geffen labels took a commanding share of nominations for 1984's Billboard Video Music Awards, garnering a total of 29 citations.

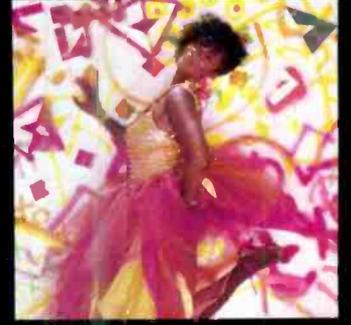
Billboard's Video Music Awards will be handed out at a special dinner at the end of the sixth annual Billboard Video Music Conference, to be held Nov. 15-17 at Universal City's Sheraton Premiere Hotel.

Registration for the conference has already passed the 500 mark, and looks to hit a record high.

Other Warner Communications-

(Continued on page 92)

THE SINGLE: YOU USED TO HOLD ME SO TIGHT MCA-52491



THE ALBUM: QUALIFYING HEAT MCA-5527

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DELIVERING THE MUSIC OF THE 80'S

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MCA RECORDS MCA-5525
DELIVERING THE MUSIC OF THE 60'S

November Hot Album Releases

Fourteen albums are due in November by acts that have hit gold or platinum with their last albums, or in the last 12 months. All are studio albums listing for \$8.98 unless noted after title.

ARTIST	TITLE	LABEL	DATE	PRODUCER
BRYAN ADAMS	RECKLESS	A&M	NOV. 5	BOB CLEARMOUNTAIN, BRYAN ADAMS
DURAN DURAN	ARENA (single-disk live album)	CAPITOL	NOV. 2	NILE RODGERS
BOB DYLAN	REAL LIVE (single-disk live album)	COLUMBIA	NOV. 26	GLYN JOHNS
GAP BAND	GAP BAND VI	TOTAL EXPERIENCE/RCA	MID-NOV.	LONNIE SIMMONS, CHARLIE WILSON, OLIVER SCOTT
DON HENLEY	BUILDING THE PERFECT BEAST	GEFFEN	NOV. 19	DON HENLEY, DANNY KORTCHMAR, GREG LADANYI
KOOL & THE GANG	EMERGENCY	DE-LITE/POLYGRAM	NOV. 8	JIM BONNEFOND, RONALD BELL, KOOL & THE GANG
MADONNA	LIKE A VIRGIN	SIRE/WARNER BROS.	NOV. 12	NILE RODGERS
BARRY MANILOW	2 A.M. PARADISE CAFE	ARISTA	NOV. 15	BARRY MANILOW
MIDNIGHT STAR	PLANETARY INVASION	SOLAR/ELEKTRA	NOV. 16	REGGIE CALLOWAY, MIDNIGHT STAR
RAY PARKER JR.	CHARTBUSTERS (greatest hits)	ARISTA	NOV. 15	RAY PARKER JR.
LINDA RONSTADT	LUSH LIFE	ASYLUM	NOV. 16	PETER ASHER
TOTO	DUNE (soundtrack)	POLYDOR	NOV. 8	TOTO, BRIAN ENO
TRIUMPH	THUNDER SEVEN (label debut)	MCA	NOV. 14	TRIUMPH, EDDIE KRAMER
THE WHO	WHO'S LAST (live double 1982 farewell tour)	MCA	NOV. 7	PETE TOWNSHEND

COMEBACK FOR LIVE ALBUMS

Three Top Acts' Concert Sets on November Schedule

BY PAUL GREIN

LOS ANGELES The live album, a format that has been in decline in recent years, is poised to make a comeback in November. Duran Duran, Bob Dylan and the Who are all set to follow gold studio albums with live collections. Other live releases set for the month range from the Dream Syndicate's EP "This Is Not The New Dream Syndicate Album" to Laurie Anderson's five-record set "United States Live."

Both the Duran Duran and Dylan albums are single-disk sets, which seems to indicate concern about the market viability of a double live al-

bum. But the Who album is a double, taped during the group's 1982 farewell tour.

November release schedules include five followups to platinum studio albums: Linda Ronstadt's "Lush Life," Madonna's "Like A Virgin," Bryan Adams' "Reckless," Midnight Star's "Planetary Invasion" and Duran Duran's "Arena."

Ronstadt's album, her second collaboration with the Nelson Riddle Orchestra, is the followup to the sleeper smash "What's New." It's one of several November releases aimed at an adult demographic, along with Barry Manilow's "2 A.M. Paradise Cafe," a jazz-shaded bal-

lad collection, and "Best Of The Big Bands," an MCA compilation featuring Glenn Miller, Lionel Hampton, Count Basie and the Dorseys.

Manilow's album was originally set for release two months ago, but was held up in a protracted dispute over whether the singer would resign with Arista. It's believed that Manilow granted the label rights to issue a "20 Greatest Hits" album early next year as a concession to get this album out, and that he will then leave the label.

Other albums targeted at a non-rock or television audience include Jane Fonda's \$10.98-list "Prime
(Continued on page 90)

Restructured IMIC Eyes Broader Canvas

LONDON Billboard's International Music & Home Entertainment Industry Conference (IMIC) is being restructured and redesigned to cater more comprehensively to the whole spectrum of home entertainment in the electronic age. The re-oriented IMIC will be inaugurated at the Sheraton Hotel, Munich, June 6-8, 1985.

Mike Hennessey, managing director of Billboard's international operations, has been named conference director for IMIC 1985, the 14th edition of the summit meeting which was first staged in Nassau in the Bahamas in April, 1969.

Outlining the need for a reappraisal of the conference's aims and scope, Hennessey says: "We have to broaden the base of the event to match the significant changes which have taken place in the home entertainment industry—changes which are reflected every week in the pages of Billboard.

"We are also conscious of the fact that in a contracting record industry—from which IMIC has traditionally drawn much of its support—budget restrictions and date clashes have contributed to a declin-

ing attendance at the conference. This reached a point this May where we had no alternative but to cancel the conference scheduled for Killarney, Ireland.

"However, we remain convinced that the home entertainment industry needs an annual, all-purpose meeting to take stock of the accelerating developments in our business and to discuss approaches to the multiplicity of challenges which confront us."

To this end, notes Hennessey, the conference agenda will be structured on four main pillars: legal, commercial, artistic and technological. The goal will be to consider how the home entertainment industry can best gear itself to deal with the problems of international copyright, piracy, home duplication, and other crucial issues that are common to all segments, including recording, publishing, home video and computer software.

Adds Hennessey: "We believe very firmly that the best way for the industry to tackle the problems and challenges in these areas is in concert, and it will be IMIC's aim to present the broadest possible coal-

ition of interests." There will be simultaneous translations of all sessions in German, French, English, Spanish and Russian.

The 14th IMIC is being held in conjunction with Intergu, the International Copyright Society, which is holding its 10th annual congress in the Sheraton in tandem with IMIC, June 8-12. IMIC is also taking place in the context of European Music Year, as designated by the European Parliament and endorsed by the parliamentary assembly of the Council of Europe.

European Music Year has as its objectives the promotion of music of all kinds; improving social conditions of musicians, artists and composers; increasing public access to and participation in musical life; reinforcing musical education, and the safeguarding of the common musical heritage.

Conference coordinator in the London office is Vera Madan, to whom all requests for further information should be addressed at Billboard, 7 Carnaby St., London W. 1; (01) 439-9411.

IN THIS ISSUE

VOLUME 96 NO. 44

NOVEMBER 3, 1984

3 NEWS November release schedule sees live albums in comeback. Restructured IMIC eyes broader spectrum of home entertainment. ▶4/Majors cool to CD subsidies. MTV's new network hires Imus, will focus on "folksy" style. ▶6/Promoters gain legal victory over banned concerts. Partners split at troubled Triad label. ▶88/On the Beam: new column on Compact Disc. ▶94/Chain survey finds midline prices up.

4 Executive Turntable	50 Dance Trax
46 Gospel	76 Newsmakers
46 Jazz	82 Album & Singles Reviews
47 Classical	88 Grass Route
47 Latin	94 Inside Track

9 INTERNATIONAL Lack of funds may jeopardize European Music Year events. Electronics exports make big bucks for Japan. New plan to fight Singapore piracy. Newsline.

10 COMMENTARY Guest Column: Stanley Gortikov contends new copyright law is not enough by itself.

12 RADIO Swanson gets KLLS San Antonio for \$8 million. KQAK San Francisco sale rumors denied. Station owner acquitted of election night assault. Vox Jox: changes at KMET as Gonzer goes video. ▶15/Australian awards attract VIPs. WLS-FM fires Chuck Evans for policy violation. ▶20/YesterHits. ▶22/Promotions. ▶23/Featured Programming.

24 RETAILING Local VSDA chapters proliferate. On Target: differences in buying patterns for male and female teens. ▶25/Small Jersey store hangs tough. Music Plus uses promo clip for video vendors. Counter Intelligence: new column. ▶26/Now Playing. New Releases. ▶31/New on the Charts.

32 HOME VIDEO Film classics find success in bookstores. Prism inks 24-picture deal with Metromedia. Bookstores eye sale market. ▶34/Big September sales for VCRs.

42 VIDEO MUSIC MTV restructures playlist. Pool offers custom clip compilations. Chicago theatres test music video programming. ▶44/MTV Programming. ▶45/New Video Clips.

52 PRO AUDIO/VIDEO Computer video unit for real-time digital effects bows. Audio Track. Video Track. ▶53/Sony gives grant to SPARS to develop studio exam. Sound Investment.

54 TALENT Double play due from Toto. Hancock starts rocking with Jagger. Styx's Shaw sticks to his "Guns." ▶55/Talent in Action: APB/Ministry, Red Hot Chili Peppers, Pressure Boys and more. ▶56/Textures on marketing "Mission."

58 COUNTRY Oak Ridge Boys promo flies via United. NSAI honors David, Sherill. Nashville Scene: John Schneider. ▶66/Firm debuts with Arnold album.

68 BLACK St. Louis dealer moves into computer software, toys. Ralph MacDonald ready for headliner tour. The Rhythm & the Blues. ▶72/Commodores' McClary goes solo.

77 ACTIONMART Classified advertising.

79 CANADA Cable service offers free music video. Juno nominees.

85 UPDATE Newsline: Calendar. Lifelines. New Companies.

CHARTS ▶6/Chartbeat: Billy Ocean is latest to ride wave of black crossover hits. His "Caribbean Queen" is the eighth No. 1 pop hit by a black artist in the last six months.

Albums	Singles
22 Rock Tracks	16 Hot 100 Radio Action
46 Jazz	18 Hot 100 Retail Action
47 Classical	23 Adult Contemporary
66 Country	50 Dance/Disco
74 Black	60 Country
80 Hits of the World	62 Country Radio Action
85 Bubbling Under	65 Country Retail Action
89 Top 200	70 Black
	72 Black Radio Action
	73 Black Retail Action
Video/Computer	80 Hits of the World
31 Computer Software	85 Bubbling Under
32 Videodisks	86 Hot 100
34 Videocassette Sales	
36 Videocassette Rentals	

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No Rush To Follow RCA

MAJORS COOL TO CD SUBSIDIES

BY STEVEN DUPLER

NEW YORK While it is viewed as a bold and interesting move, the general consensus among major labels is that they are not currently considering adopting digital "subsidy" programs similar to that set in motion by RCA Records last week (Billboard, Oct. 27).

RCA's plan is to absorb the extra cost of digital sessions by pop artists by not counting such costs as debits to the artists' royalty accounts. Word of the proposal left other labels surprised and curious, but not convinced of the plan's viability or necessity.

CBS vice president of marketing Jerry Shulman, the company's representative to the Compact Disc Group, says that the decision for a CBS artist to record digitally is left entirely up to the artist. "We simply inform our artists that digital is out there, and ask them to look into it and make up their own minds," Shulman states. "An artist has a

certain budget and must decide, along with the a&r people, if the extra cost of digital is worth it." He adds that CBS has not discussed a subsidy plan like RCA's.

According to Shulman, the quality of the music and the production is far more important to the overall caliber of a Compact Disc than whether or not the entire recording/mastering/storage chain is all-digital.

"The crucial thing is the quality of the production," he says. "While I understand and appreciate and even have a grudging respect for those people who insist that every CD be digital all the way, I'd hate to indicate to consumers that they should reject or buy something on the basis of whether it was recorded digitally or not. The music itself is more important."

In Shulman's view, as the CD market becomes directed more toward a mass audience rather than the "technophiles" it has so far mostly attracted, the issue of

whether an all-digital CD is inherently superior to an analog recording which is digitally mastered and produced as a CD will become less important. "I'd rather see everybody talking in terms of how a CD is always better than its LP counterpart," he notes.

At WEA, director of product marketing Alan Perper, who also sits on the CDG board, says, "It's terrific that RCA has made that decision. It should pave the way for a lot of artists to record digitally who could not previously afford to do so."

Perper says that while he applauds RCA's move, and would "love to see more of our acts recording digitally," he does not foresee the WEA group making a similar proposal. Atlantic's Dave Glew concurs: "We haven't thought about it at all."

MCA's Larry Solters says that his label has not yet begun formulating policies with regard to the digital subsidies issue, declining to comment further.

VH-1's First Video Jock: Don Imus New MTV Network Aims for 'Folksy' Style

BY TONY SEIDEMEN

NEW YORK In a move that further defines the targeting, planned format and programming mix of MTV Networks Inc.'s new music video network, Video Hits 1, the company has signed WNBC New York's Don Imus as the service's first video jock.

Imus will continue to work with the New York AM outlet, where his "Imus In The Morning" show was rated in a recent Arbitron survey as the nation's No. 1 radio program among adults ages 25 to 54.

MTV Networks is "searching for people with a strong entertainment value" for VH-1, which has a target debut date of Jan. 1, says Bob Pittman, the company's executive vice president and chief operating officer.

While at MTV the role of the video jocks is to provide "music news" and other information, VH-1 will recognize that its audience is less involved with the music being played than the younger people who watch its predecessor, says Pittman.

Because of the different audiences, VH-1 will not have MTV's "irreverent," fast-paced and "zany" atmosphere, but instead will concentrate on creating an atmosphere that is "stable, comfortable and folksy," Pittman says.

The new network will have four VJs, says Pittman, and "the same quality level as MTV," including the investment in promotions, animation and specials. VH-1 is "not going to be a video jukebox," he adds.

According to Pittman, VH-1 will be reluctant to pay for the video clips it programs. Even though MTV sends checks out to the record labels, he says, "We're not really paying for using of the videos, we're paying for relationship and exclusivity."

MTV's "primary value is that we sell a lot of records," Pittman says. He adds that although it will be a tougher road, VH-1 will end up doing the same.

Pittman says the "primary problem is that even the established acts

don't sell a lot of records" to VH-1's target 25- to 54-year-old demographic, so the hiring of Imus represents the network's first step in "trying to get those people excited about music."

Given that "music is very low down on the list" in popularity as a television programming category for VH-1's target audience, the new network will also be investing the money to "match the production value and look" of its broadcast network competition.

In order to survive, Pittman says, "There has to be a very defined audience" for VH-1, which in turn has to be "very specific in its appeal."

VH-1 will be going for "really the soft rock segment," says Pittman, with such acts as Barry Manilow and Air Supply as key players, "everything in the r&b genre" except

the outer-edge acts, and such country performers as Larry Gatlin, Crystal Gayle and Willie Nelson. He calls it "a softer top 40 mix."

As for what MTV is paying out for its talent, Imus will only say, "I'm not making a million dollars a year like I am here [at WNBC], but it's pretty good money."

Imus says he's not yet certain about what exactly he will be doing for the new service. "I haven't had a chance to sit down with them and find out what they do want," he says. He comments, however, that what he does "worked well in radio, and I'm sure it will work well in television."

He notes that he has worked before with both Pittman and MTV director of programming Kevin Metheny.



Mileage Rating. Jazz great Miles Davis, left, greets BMI president Ed Cramer at BMI's first salute to jazz pioneers in New York.

Executive Turntable

BILLBOARD Howard Levitt is promoted to production director from senior editor. Based in New York, he is responsible for directing and coordinating all aspects of the publication's editorial production.

Tina Wilkinson joins Billboard's New York editorial staff as production coordinator, working with Levitt. She was editorial production assistant of PC Magazine, a Ziff Davis publication.

Linda Moleski is named editorial receptionist for Billboard, also in New York. She joins from Torbet Radio, where she was a radio sales representative.

RECORD COMPANIES Patrick Clifford is appointed associated director of talent acquisition, East Coast, for Epic/Portrait. He joins from Nemperor Records, where he had served in a similar capacity.

Manhattan Records, New York, names Bruce Theriot vice president of business affairs and a&r administration. He was senior attorney and director of the artist contract section of Capitol's law department.

Gregor Benko is named manager of a&r for PolyGram Special Projects in New York. He joins from Tower Records, where he was operations manager of the classical department.

Kerry Wood is named director of national secondary/AC promotion for PolyGram New York. She was a promotion rep for RCA in New Orleans.

Larry Van Druff is upped to manager, regional promotion, East Coast for RCA. He was the label's field promotion rep in the Baltimore/Washington area.

Robert Shaw is upped to a new post as assistant vice president, management information systems, for Atlantic and Elektra in New York. He was director of management information systems.

Jim Marone becomes controller for Enigma, Torrance, Calif. He was senior accountant for the Allied label in Los Angeles.



CLIFFORD



THERIOT



WOOD



SOBCHAK

PUBLISHING Raechel Crossen is named attorney for the Chappell/Intersong Music Group, U.S.A., in New York. She was an international banking and foreign investment lawyer.

MERCHANDISING The Record Bar chain, Durham, N.C., makes the following changes: Jack Vacek Jr. is promoted from employment/employee relations to director of human resources. He is replaced by Patti Murray, who was an employee specialist. Jackie Stillman is named director of inventory and marketing systems. She was inventory and systems manager. Anne Crowder is hired as an internal auditor. She joins from Touche Ross, a public accounting firm. Mike Morgan and Debi Conway are upped from district supervisors to national supervisors. Jack Burnett is elevated from manager of the Greenville, S.C. Record Bar to district supervisor for the seven stores in central and Southern Georgia.

Music City ups Roger Boor to assistant manager of Cat's #8 store in Nashville. He joins after working with the Christian rock band Petra as its road manager and lighting director.

HOME VIDEO Stephen Diener, former president of CBS/Fox Video International, is named president and chief executive officer of Heron Communications Inc. and chairman of the board for Media Home Entertainment, a Heron subsidiary in New York. He will direct the company's new ventures in home entertainment, movies, tv production, distribution and marketing. An industry veteran, Diener was president of ABC International and ABC Records before joining CBS/Fox.

In New York, CBS/Fox Video appoints five as vice presidents of various departments. In the company's Farmington Hills, Mich., facility, the appointments are Susan Wood, management information systems; Larry

(Continued on page 90)

Your Guide: The New Billboard

BILLBOARD'S Oct. 20 issue 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 the publication each week. Here's where to find the highlights:

- Home Video—a new department (page 32).
- Video Music—a new department (p. 42).
- On The Beam—a new column on Compact Disc (p. 92).
- Counter Intelligence—a new retailing column (p. 25).
- New Video Clips—a guide to the latest promotional videos (p. 45).
- Newsline—information at a glance, from the U.S. (p. 85) and abroad (p. 9).
- Audio Track and Video Track—new columns in the pro A/V field (p. 52).
- Singles Radio Action—a guide to the hits on the airwaves,

regionally and nationally, in pop (p. 16), country (p. 62) and black (p. 72).

- Singles Retail Action—a guide to the hits in the stores, regionally and nationally, in pop (p. 18), country (p. 65) and black (p. 73).

- 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. 86-87).

- Hot Country Singles—expanded to include separate sales-only and airplay-only information. Also, an A-Z by title, and a ranking by label (pp. 60-61).

- 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. 70-71).

- 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.

A PRONOUNCED SMASH!

THE REBBIE JACKSON

(FREE-BEE)



ALBUM!

Rebbie Jackson puts it *all* together on her new album,

"Centipede." Titled after her smash single, the

FC 39238

38-04547

album includes songs by Michael Jackson,

Prince, Smokey Robinson and the Jacksons

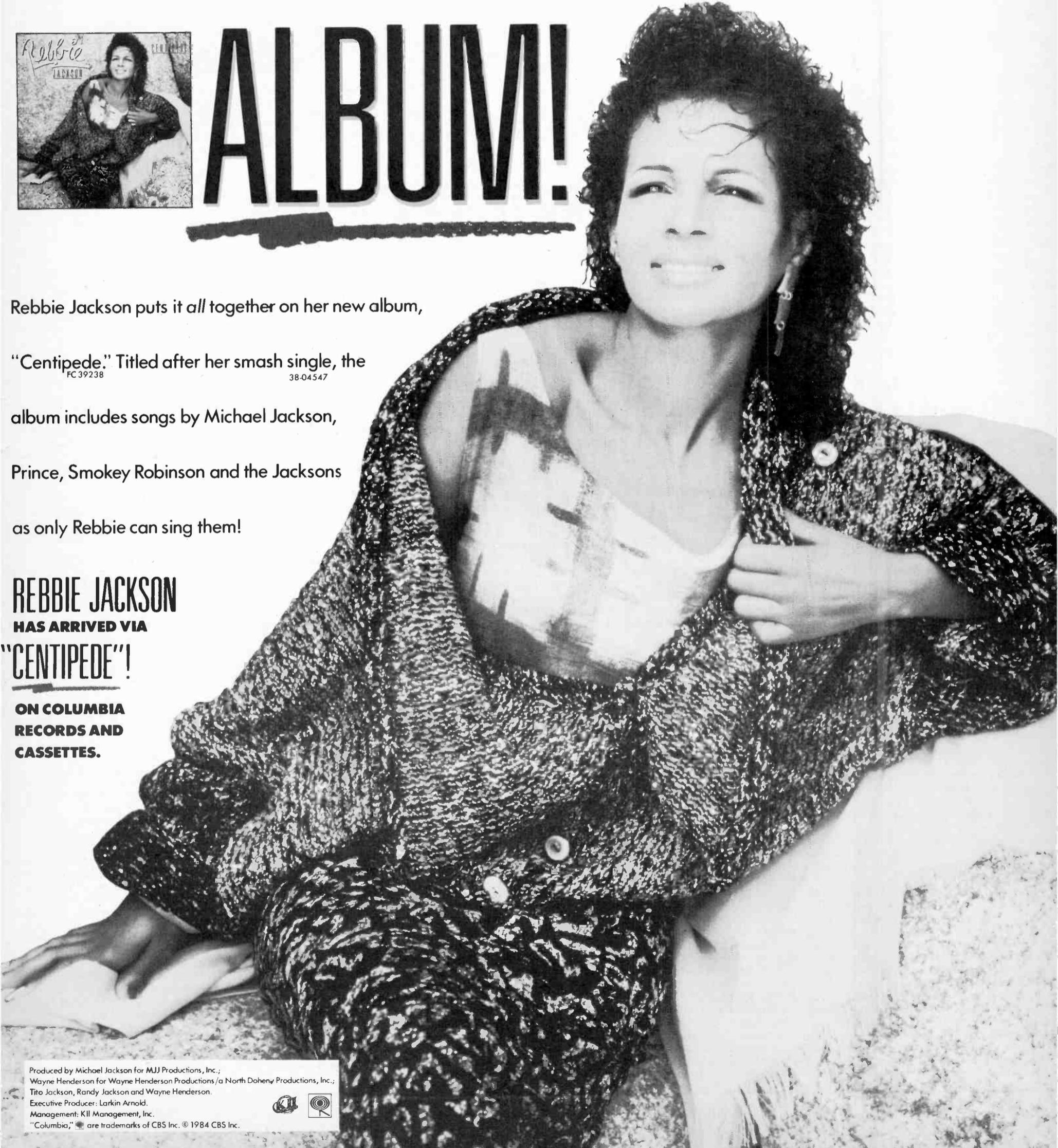
as only Rebbie can sing them!

REBBIE JACKSON

HAS ARRIVED VIA

"CENTIPEDE"!

**ON COLUMBIA
RECORDS AND
CASSETTES.**



Produced by Michael Jackson for MJJ Productions, Inc.;
Wayne Henderson for Wayne Henderson Productions/a North Doheny Productions, Inc.;
Tito Jackson, Randy Jackson and Wayne Henderson.
Executive Producer: Larkin Arnold.
Management: K11 Management, Inc.
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Legal Victory for Concert Promoters

Court Rules City Council Overstepped Its Bounds

BY JOHN SIPPEL

LOS ANGELES Concert promoters got a further leg up on venues run by municipalities when the Ninth Circuit Court of Appeals ruled Oct. 18 that Cinevision Corp. be awarded \$144,288 cumulatively in a suit filed in local Federal District Court in September, 1979.

The three-judge panel ruled that the Burbank City Council overstepped its legal bounds when it refused to allow Blue Oyster Cult, Jackson Browne, Al Stewart, Patti Smith and Todd Rundgren to perform concerts for the now defunct Cinevision Corp. during the 1979 season. Cited in the decision were arguments by council members that such acts would draw drug addicts, homosexuals and blacks. In addition, the council's rejection of acts on the basis of a performer's political views was deemed not constitutionally permissible.

The appeals court affirmed a Federal District Court jury award of \$20,000 against Burbank and Federal Judge Manuel Real's award of \$119,288 in attorney fees, as well as ruling that former Burbank councilman James Richman be held liable for \$5,000 in punitive damages for his "willful, wanton, malicious" conduct in voting against the proposed

concerts.

Richman had argued that in voting against the performances he was acting legislatively. But the three judges held he was acting in an executive capacity, which provided only qualified immunity, extended only if he acted in good faith. The district court had held that Richman acted in bad faith.

"Even though concert promoters generally promote concerts for profit, they still enjoy the protections of the First Amendment," the decision stated. To support this finding, the judges cited Southeastern Promotions Ltd. vs. Conrad and Fact Concerts Inc. vs. City of Newport. "Thus, under the First Amendment, there are clearly rights to promote protected expression for profit—including musical expression. As a promoter of protected musical expression, Cinevision enjoys First Amendment rights," the appeals court ruled.

"To have access to live musical expression, the public must necessarily rely on concert promoters to make arrangements for musicians to perform. Thus, a concert promoter, like a bookseller or theatre owner, is a type of 'clearinghouse' for expression."

The ruling rejected the city council's argument banning the concerts

on the basis that the promoters did not know the songs to be sung, suggesting it was tantamount to asking a bookseller to read all books and a theatre owner having to view all his films.

"By granting Cinevision access to the Bowl for presentation of music by a variety of performers, the City transformed publicly owned property into a public forum for expressive activity, even if the expressive activity is promoted by a single entity," the court found.

Bert H. Deixler of McCambridge & Deixler represented the plaintiffs, who also included Wolf & Rissmiller Concerts, another promotion firm that is now out of business.



Jesse Speaks On Vinyl. The Rev. Jesse Jackson gets a special plaque from Constellation Records president Dick Griffey in honor of his first spoken word album, "Our Time Has Come," for Constellation/MCA. Shown from left are Jack Gibson of the Black Music Assn. and the Jack The Rapper tip sheet, Griffey, Jackson, the Irene Ware Co.'s Irene Ware and BMA president Ewart Abner.

CHART BEAT

by Paul Grein



BILLY OCEAN's "Caribbean Queen" jumps to No. 1 on this week's Hot 100, becoming the eighth No. 1 pop hit by a black artist in the past six months. In the same period there have been only four No. 1 hits by non-black acts.

Indeed, since the first week of July, black acts have occupied the No. 1 spot on the pop chart every week but one: Sept. 22 when **John Waite's** "Missing You" took over the top spot.

Starting in July, the No. 1 spot was held in succession by **Prince's** "When Doves Cry," **Ray Parker Jr.'s** "Ghostbusters" and **Tina Turner's** "What's Love Got To Do With It." Following Waite's one-week interruption, the No. 1 spot has been occupied by **Prince's** "Let's Go Crazy," **Stevie Wonder's** "I Just Called To Say I Love You" and now "Caribbean Queen."

That's the most dramatic evidence that, while not all black smashes are crossing over to pop success, a significant number are. Indeed, black/pop crossover is more open than at any point in recent years, and probably much more open than the lines of crossover from such fields as country and adult contemporary.

In fact, black acts account for this week's top three pop hits, and five in the top 10. "Caribbean Queen" and "I Just Called" are followed by **Prince's** "Purple Rain" at number three, **Tina Turner's** "Better Be Good To Me" at nine and **Chaka Khan's** "I Feel For You" at 10.

In the past six months, two other hits by black artists have reached No. 1 on the pop chart: **Lionel Richie's** "Hello" and **Deniece Williams' "Let's Hear It For The Boy."** In the same time, only four hits by non-black artists have topped the chart: **Phil Collins' "Against All Odds," Cyndi Lauper's "Time After Time," Duran Duran's "The Reflex" and Waite's "Missing You."**

Significantly, "Caribbean Queen" is the fourth single in the past six months to top the pop, black and dance/disco charts, following "Let's Hear It For The Boy," "When Doves Cry" and "Let's Go Crazy."

In no other year have more than two singles topped all three charts. In fact, only 15 hits have topped all three charts since the dance/disco chart was inaugurated in Billboard in September, 1974.

Billy Ocean is the latest artist to ride the wave of black crossover hits

Finally, we should note that "Caribbean Queen" is the first No. 1 hit in the U.S. for Jive Records, a London-based label distributed in the U.S. by Arista. Jive's biggest American hit until now was also distributed by Arista: **A Flock Of Seagulls' "I Ran,"** which reached number nine in 1982.

Jive's biggest British hit was **Tight Fit's "The Lion Sleeps Tonight,"** which reached No. 1 there in 1982.

U.K. WATCH: Keeping our eye on the British chart for a moment, we notice that **Wham's "Freedom" (Epic)** holds at No. 1 for a second week. The smash comes just five months after Wham's first No. 1 U.K. hit, "Wake Me Up Before You Go-Go." In the U.S., "Go-Go" jumps to number five this week.

CHAKA CAN: **Chaka Khan** this week cracks the top 10 on the pop chart for the first time as a solo act, as "I Feel For You" jumps to number 10. Khan collected three top 10 hits as lead singer with **Rufus: "Tell Me Something Good" (#3 in 1974), "Once You Get Started" (#10 in 1975) and "Sweet Thing" (#5 in 1976).**

It's noteworthy that both Khan's

first top 10 hit and her current one were written by the leading black stars of their day. "Tell Me Something Good" was written by **Stevie Wonder**, "I Feel For You" by **Prince.**

"I Feel For You" holds at No. 1 on the dance/disco chart for the second straight week, and also climbs to No. 1 on the black chart. It's **Khan's** third No. 1 black hit as a solo act, following "I'm Every Woman" and "What Cha' Gonna Do For Me." She also had four No. 1 black hits with **Rufus: "You Got The Love," "Sweet Thing," "At Midnight" and "Do You Love What You Feel."**

If "I Feel For You" climbs to No. 1 on the pop chart, it will become the *fifth* triple crown winner (pop/black/dance) of 1984.

GOODMAN LEGACY: **Willie Nelson's "City Of New Orleans"** jumps to No. 1 on this week's coun-

Killen, Walden, Moman

Troubles at Triad Label; Three 'Go Separate Ways'

BY EDWARD MORRIS

NASHVILLE Is it Triad, Dyad, Monad or too bad? Triad Records, the label formed here seven months ago by **Buddy Killen**, **Phil Walden** and **Chips Moman**, is in the midst of a reorganization that seems certain to result in either its dissolution or its re-emergence with different principals and distributors.

Walden, former head of Capricorn Records, insists that Triad is still alive. Killen, owner of Tree International, says, "We had a meeting and decided to go our separate ways." Moman, a producer and studio owner, could not be reached for comment. **Scott Siman**, attorney for Triad, says, "The label is still afloat and will continue to exploit the masters it has."

In its brief history, Triad has released albums by **Jessi Colter** and **Orlando & Wine**, plus two Colter singles and one by **Orlando & Wine.** None of the releases had significant chart success. Albums are in the can by actor **Robert Duvall**, the **Atlanta Rhythm Section** and **Toy Caldwell.**

Irv Biegel, who formed the Independent Distribution Network to handle Triad releases, reports that the company hasn't given him any product to distribute for "the last couple of months, but I don't know if they've scheduled any releases." Biegel says he has not been notified that the label has ceased operations.

"I haven't talked to **Phil** in the last few days," Killen notes, adding that as far as he is concerned Walden can still speak for the label and its plans. "I know he's trying to put something together," Killen adds.

Launching an independent label, Killen continues, "just takes a terrific commitment, and you have to have everything in sync. I know I've been too busy to make a great commitment to it." In addition to producing such acts as **Exile** and **Ronnie McDowell**, Killen also oversees the operation of his giant publishing company, which recently made the multimillion-dollar purchase of the **Buck Owens** catalogs.

Walden says that since Triad has been built around the concept of contracting its various support services, the reorganization will not mean staff layoffs.

'Footloose' Team Together Again For New Film

LOS ANGELES The creative team behind the boxoffice smash "Footloose" will reunite for "Parallels," a new film to be presented by the **Geffen Film Co.** and released by **Warner Bros.**

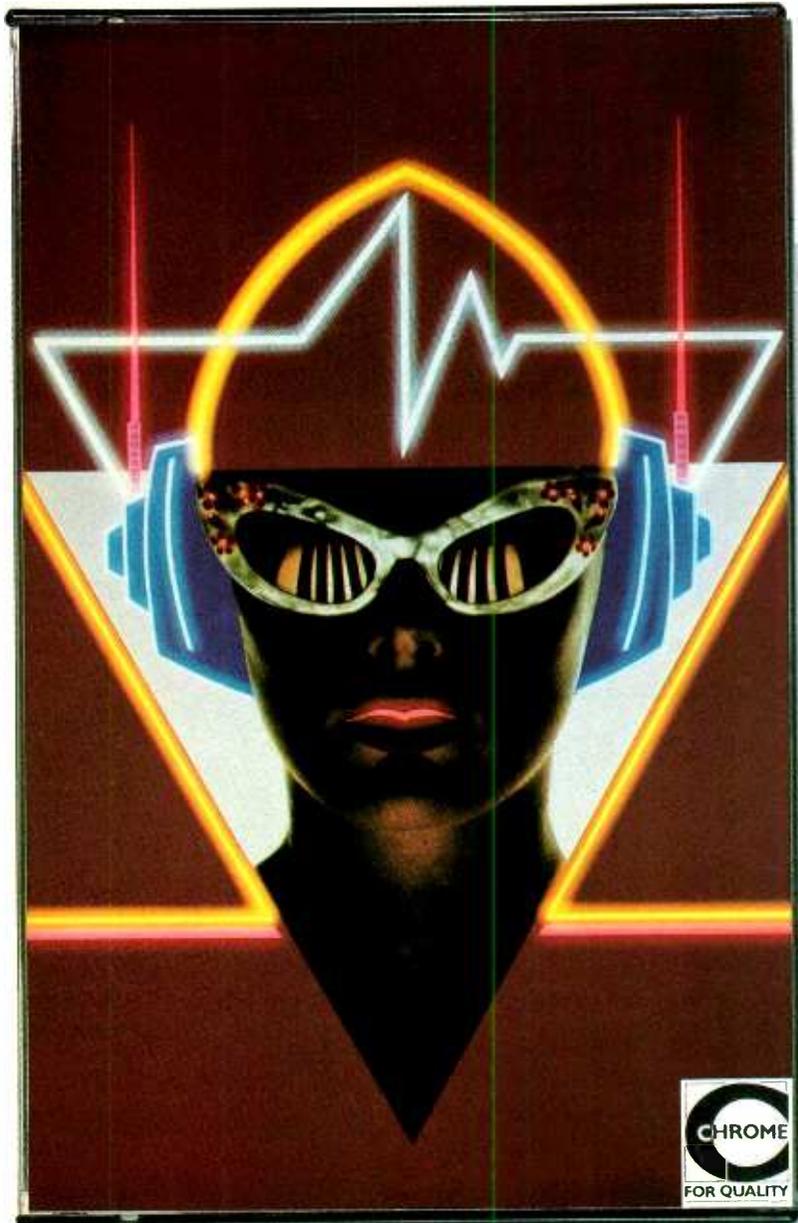
Director **Herbert Ross**, producer **Craig Zadan** and Oscar-winning lyricist/screenwriter **Dean Pitchford** will all repeat those roles in the new film, which is scheduled to begin production in January. **Geffen Records** will release the "Parallels" soundtrack, which, like "Footloose," will consist exclusively of **Pitchford's** lyrics.

The "Footloose" soundtrack has sold a reported 5.2 million copies, making it the largest-selling soundtrack in **CBS Records'** history.



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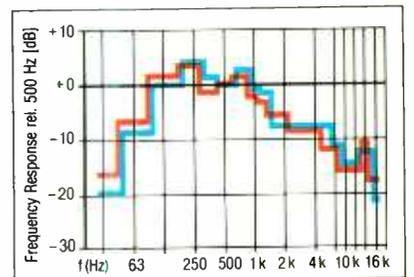
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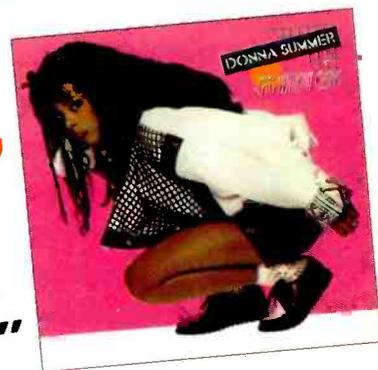


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SPECIAL REPORT: AUSTRALIA

...newslines...

I.C. DOWN UNDER RECORDS has dropped the "down under" tag and bought its independence from the German parent company. It will now be known simply as I.C. Records. Label boss Frank Howson, an Australian pop singer in the '60s, says the move will allow him to secure material from other international labels, though the thrust of his operation will continue to be foreign market penetration of artist John Paul Young.

PIONEERING VIDEO FIRM Video Classics is blaming "Making Michael Jackson's Thriller," the most successful video release in this country, for its recently reported \$650,000 loss for the 1983-84 fiscal year. This follows a previous year's profit of \$537,000 and is a massive turnaround from a first half profit of \$728,000. Though managing director Walter Lehne shipped a staggering 65,000 units of "Thriller," which retailed at the low (for this market) price of \$34.95, he received back 15,000. He dropped his standard profit margin from 40% to 12% to generate high sales, but was caught out by rapidly escalating production costs.

"Once burnt, twice shy," Lehne says. "We won't get involved in low-margin product again." He also says "Thriller" was his last foray into music video, though he has issued a small number of long-form titles since.

TINA TURNER'S strong identification with Australia, which embraces management (Roger Davies) and songwriters (Terry Britten, who penned "What's Love Got To Do With It?"), has led to her arriving here to star alongside Mel Gibson in the film "Mad Max III," sequel to what is known in the U.S. as "Road Warrior."

MUSHROOM RECORDS has struck up an innovative deal with Agfa-Gevaert for the promotion of its expensive video clip productions through that company's blank videotape sales. Agfa has marketed a three-hour "watch 'n' wipe" recording tape featuring up to 80 "free" minutes of Mushroom clips, the idea being for the consumer to view the material and then the tape for other purposes. Agfa is billing the software as "the only blank tapes to watch."

ANTHONY O'GRADY music consultant, accepted the statue for best soundtrack at the Australian Film Awards in October. The music score which he assembled for the youth-orientated "Street Hero" featured contributions from Leo Sayer, Dear Enemy, Dragon and Del Shannon.

GLENN A. BAKER

Electronic Product Exports Make Big Money for Japan

TOKYO Japan had a trade surplus in electronic products with the rest of the world last year of slightly more than 20%, nearly \$24 billion in monetary terms, according to the Electronic Industries Assn. of Japan (EIAJ). These statistics are seen as underscoring the importance of the U.S. to the Japanese electronics industry.

Exports to the U.S. jumped by 41.6% to a monetary tally of roughly \$9.8 billion, representing 37% of this country's electronics exports, in a year when Japan exported over half of its all-time record production of electronics goods (with a value \$51.4 billion).

However, Japan also maintained a "substantial" trade surplus over the European Economic Community countries, despite the EEC parliament's efforts to stem the flow of Japanese imports, especially VCRs. Total exports to the EEC were worth \$5.4 billion, compared with corresponding EEC exports to Japan of \$233 million. VCRs remained the major line exported to Europe, followed by electronic components, computers and audio tape recorders.

The figures reveal a dramatic turnaround in the trade situation regarding computers. In 1980, Japan was a net importer of computers, most of them coming from the U.S. But last year Japan exported computers valued at \$2.7 billion, more

than four times its total of imports. Computer exports to the U.S., seen as the major center for this hardware, rose 240% last year and accounted for 57% of Japan's total computer exports.

But VCRs, for the third year running, proved the biggest single export earner for Japan's consumer electronics industry. More than 18 million units were manufactured, valued at \$6.1 billion, and 87% were shipped out on export, with the U.S. buying 5.4 million.

Compact Disc in Brazilian Debut Via Philips Unit

RIO DE JANEIRO Philips has launched the Compact Disc player CD-204 in Brazil. The unit, which is being manufactured in Manaus, is being marketed first in Sao Paulo and Rio de Janeiro.

PolyGram is importing more than 500 CD titles to support the Philips player, with other record companies to follow suit soon. Philips estimates that as many as 150,000 CD players could be sold in Brazil in 1985. At this time, players made in Manaus will have 21% of their parts made locally, with that figure rising to 33% in 1986. CHRIS MCGOWEN

EUROPEAN MUSIC YEAR LOOMS

Money Questions May Jeopardize Some Events

BY JIM SAMPSON

MUNICH The Council of Europe's selection of 1985 as the European Music Year has already instigated hundreds of special events throughout the continent, many commemorating the birthdays of J.S. Bach, Handel and Scarlatti. Two major conferences next June in Munich, Billboard's International Music Industry Conference (IMIC) and that of the international copyright society Intergu, will highlight music industry observance of the year.

But some events could be jeopardized should the European Parliament fail to allot special subsidies. Just 10 weeks before the European Music Year begins, the politicians in Strassbourg still can't agree on how much money, if any, should be given to underwrite the observance.

Roughly \$500,000 was anticipated from Strassbourg to support events throughout Europe. According to Dr. Otto Zickenheiner, deputy general secretary of the German national music year committee, a European youth music festival, winding up in Munich next May and expected to attract thousands of music students from Europe, was counting on a substantial sum from the European Parliament.

"It's getting atrociously late," says Zickenheiner. "The organizers tell us that if they don't get the money, they don't know how they will finance the festival." He says "numerous events" in other countries are in the same precarious position.

With or without this financial support, 66 performing events, 24 conferences and 10 exhibitions are planned in West Germany alone in conjunction with the European Music Year. The great majority concentrate on serious music, either contemporary or by one of the composers who have significant birth anniversaries next year: Bach, Handel and Scarlatti (all born in 1685), Heinrich Scheutz (born in 1585) and Alban Berg (born in 1885).

As the United Nations has designated 1985 "The Year Of Youth," special attention will be given to encouraging music education and providing young music students with performance opportunities. For example, the GEMA Foundation is sponsoring a composition competition during the "New Music Days" next January in Wuerzburg, Germany, which could lead to a Berlin Philharmonic performance of a work by a young composer.

German observance of the European Music Year begins on Jan. 8 in Bonn with a performance of the German Youth Orchestra, televised nationally by ZDF-TV. The presence of television station managers and leading politicians on the national committee has fostered maximum participation in the celebration, although all events are being organized locally, not by the national committee.

The record industry appears to be taking the same approach to the European Music Year. Peter Zombik, managing director of the industry association Phonoverband, says: "Much discussion was devoted to the Music Year by us and at the German Phono Academy. There will be numerous releases, some very ambitious, by individual classical la-

bels in conjunction with particular composers, and the Phonoverband might put out a special catalog for the European Music Year. But we have not planned any industry-wide observation."

The one event which is expected to attract wide industry representation is IMIC, now set for June 5-8 at the Munich Sheraton Hotel. Sponsored for the 15th year by Billboard, the conference will again focus on commercial, artistic and technological aspects of the music and home entertainment business, with spe-

cial emphasis on the future of home entertainment and the development of the Compact Disc and Euromedia markets.

IMIC next year will be associated with the International Copyright Society's 10th Intergu conference, which has chosen European copyright protection as its main theme. Several joint IMIC/Intergu meetings are planned, with simultaneous translation in English, French, German, Spanish and Russian.

New Plan in IFPI War Against Singapore Piracy

SINGAPORE The IFPI antipiracy battle here could take on a new line of attack in which record companies will be encouraged to offer local dealers large discounts on original tapes, provided the traders discard their pirate stocks.

Distributors would be involved in the plan by being offered attractive sale-or-return incentives again on the agreed handing-over of pirate product in their possession.

Talks along these lines are still going on here. It's understood that the new initiative would run alongside a buildup of political pressure for changes in the law on piracy and for easing the way to full redress against pirates in the courts.

In this pirate-dominated territory, IFPI has long looked for assurances from the government that an effective copyright law will be drafted and put into effect. That is seen as still a long way from fruition, but successful court cases have recently been brought against pirates under existing legislation.

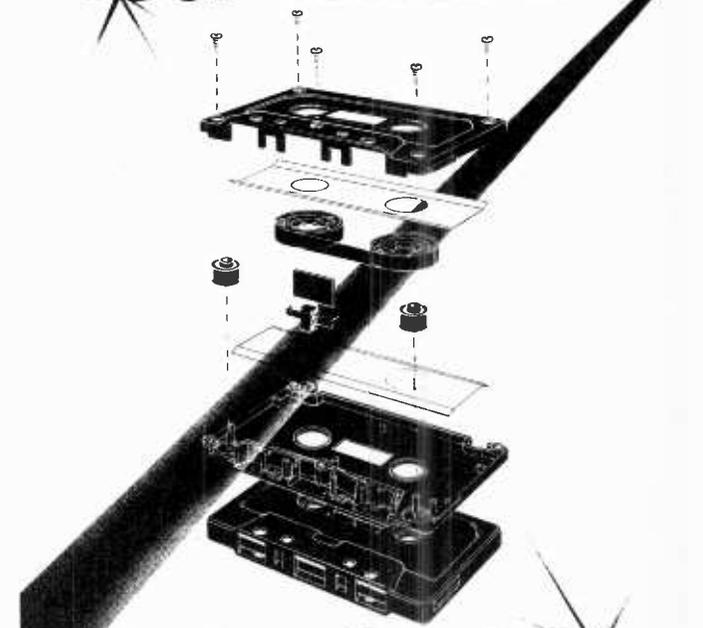
It's long been acknowledged that

Singapore is the world's largest producer and exporter of pirate cassettes. The output has been estimated as high as 70 million units a year, and substantially over 50 million are said to be shipped abroad. One estimate suggests that the U.S. music business alone loses some \$100 million annually to Singapore piracy.

Two months ago, IFPI set up an intelligence group with the maritime bureau of the International Chamber of Commerce to combat the world piracy problem. An early success, says IFPI, was in the West African state of Benin, when nearly 200,000 cassettes manufactured illegally in Singapore were seized by authorities.

The film, computer software and publishing industries are also hit hard by the disastrous incidence of Singapore piracy. George Schultz, U.S. Secretary of State, raised the matter here on a visit in July. And the British government is known to be deeply concerned about the problem.

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Congress Acts

SCORE A COUPLE FOR THE GOOD GUYS

BY STANLEY M. GORTIKOV

The "Good Guys" finally won in Washington. Two important legislative victories were achieved in the closing days of Congress, and all music industry performers, creators and copyright owners will be beneficiaries.

• It will be law that commercial rental of audio recordings is properly subject to the discretion of copyright owners.

• It will be law that a developing nation, which enjoys a preferential U.S. tariff, may at the discretion of the President no longer be eligible for such benefits if it fails to provide protection for American copyrights, trademarks, and patents.

The zeal and resources of the music industry helped realize those significant triumphs. The implications and benefits go far beyond the content of the two specific laws.

Congress listened to us. Congress acted in our behalf. Congress evidenced a growing awareness of the basic economic and cultural worth of intellectual property. Those realizations must now be nurtured and cemented. The inviolability of our copyrights in music and recordings must be reinforced.

Copyright is our principal protection against a multiplicity of threats: technological assault; the public's something-for-nothing appetite; pervasive international piracy; and a cafeteria-like accessibility to our recordings via undisciplined communications modes.

A vital alliance of several diverse copyright constituencies has emerged out of our Washington quests. This coming together really started with a government-sponsored mission in May to Taiwan and Singapore to seek relief from a piracy plague in those locales. That mission brought together four American industries: recordings, motion pictures, books and computer software.

All four are bound by a common right and conviction. The right is copyright, and the conviction relates to its need and sanctity. Since that Far East trip, those four indus-

tries have become committed to the need for a coherent, cohesive campaign within our government to reinforce copyright protections domestically and internationally.

This aggregated determination

enough all by itself. Such a law can come alive only in a process of very aggressive implementation. So it must be with the new potential protection in the GSP intellectual property security provisions.

Far East trip forcefully articulated our plight to the Singapore Chief-of-State and secured reassurance of corrective action. Even Maestro Zubin Mehta, on his recent Asian performance tour, similarly voiced to the Singapore chieftain the concerns of the American creative community.

Concurrent with the exercise of American trade powers in pirate zones, we also must assume a new obligation to help develop legitimate local industries and creative resources. Such development can in the long run expand domestic employment opportunities, widen options for foreign investment and know-how sharing, and even expand the base for local taxation.

But more important is the prospect for a local creator, a local performer or a local entrepreneur to find in his own nation a haven for the emergence and maturation of his own skills, without the devastating competition of condoned local piracy.

In the meantime, as we draw our wagons into a circle, opposition to our goals abounds at home and abroad. Everywhere, more and more people and entities want free use, access and ownership of our music, records, films, books, software, talent and creativity. Commercial enterprises and whole industries feed from our trough and get fat. They are staunchly unwilling to recognize—let alone nurture—the rights or contributions of those who provide the program sources of their prosperity.

All the enemies of intellectual property, therefore, do not reside outside our borders. They, too, need to be sensitized to the moral and economic requirements of creators and owners.

Yes, the "Good Guys" have chalked up two significant Washington legislative successes. We need many more. We need to fight hard to get them. But "we" also means "you." Won't you become a "Good Guy" too?



'But a new law is not enough all by itself . . . Whole industries feed from our trough'

Stanley Gortikov is president of the Recording Industry Assn. of America.

has made an impact in Washington. We've gained new supporters in Congress. They are the ones who in our behalf built an intellectual property protection provision into the law extending the Generalized System of (trade) Preferences (GSP), which permits preferential tariffs for 140 developing countries.

Further, in enacting audio record rental legislation, Congress effectively responded to a potential threat rather than a problem that had reached a devastation stage. The rental law, importantly, does affirm the propriety of copyright and the impropriety of any dilution to that right.

Other agencies of the government are now cooperating with us all as never before: State Department, Commerce Department, Special Trade Representative, Copyright Office, Patent/Trademark Office, Customs.

Increasingly, too, we are expanding our four-industry partnership to embrace all other groups with vital interests in copyright, patents and trademarks. Within the music industry itself, unprecedented cooperation and synergy prevail among organizations representing music publishers, composers, performing rights societies and unions.

But a new law on the books is not

Now it will be an imperative for our alliance of recordings/films/books/software to target on selected international zones. We need clearly to identify those nations which most flagrantly damn our intellectual property rights, and then condone practices that constitute economic and cultural punishment for America.

Singapore is one such nation. Internally, it sells 15 million pirate audio cassettes and then exports 155 million more throughout the world. Computer software programs, which retail in the U.S. for \$350, can be bought in Singapore for \$3.50. Motion pictures may be "registered" under Singapore law—but no government agency will even identify a street location for such registration.

Singapore, therefore—with all its heralded sophistication and newly found dignity—is a pirate nation and the pirate capital of Asia. Consequently, we must target Singapore as a logical place to focus U.S. trade clout in order to shield for the first time U.S. copyrights, trademarks and patents.

Our alliance took a first step in directing a Singapore turnaround recently, even before the enactment of the GSP measure. At our urging, the U.S. Secretary of State on his

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.

COLOR CODING MUSIC

I am a 19-year-old college sophomore whose music collection ranges from the Beatles, to Hugh Masekela, to Nat "King" Cole, to Prince, to Steely Dan, to Crosby, Stills & Nash. After reading Gerrie Summers' commentary on "The Graying Of Black Music," I began to ask some questions of my own.

What exactly is black music (or white music, for that matter)? Is it black because black people play it (Prince), or is it black because black people buy it (Culture Club)? Is it rock'n'roll because white people play it or because white people buy it?

Is it the categories that are important or the credit and benefits,

whatever they may be, that an artist gets from his or her music? For an industry that touts its universality, there sure seems to be a maniacal desire to place everybody in rigid categories. Music is music, black or white. Let's keep it that way.

Mabusha Dumisqa Masekela
Haverford College
Haverford, Pa.

assignment. We all know that media recognition is the only way to build a professional track record in show business, and that a public notice of his involvement would be fair and helpful.

Rose Lesniak
Out There Productions
New York

MEDIA RECOGNITION

We were elated to read the article about "the debut of poetry videos as a new audio/visual genre" (Billboard, Oct. 13). The journalist, Jim Bessman, should be commended for fully understanding and vividly describing the uniqueness of this concept.

Regrettably, however, there was a serious omission in the article we feel should be rectified. Karoly Bardoskh, who acted as co-producer/director, didn't even get mentioned. He was unable to attend the interview session due to another work

MORE ON CROSSOVER

Regarding Ms. Summers' commentary on black music, it sounds to me that the lady got her nose pushed out of joint and is trying to make someone feel guilty.

For years I've heard, from famous musicians to elementary school teachers, that music is the only universal language, understood by people all over the world. Music is from the heart and soul, and it makes you "feel." So who cares where it gets categorized? Categories were invented by people in marketing so it would be easier to sell their products.

Mr. Mtume had it half right, in my book, when he said "... cross over to what?" If music is in fact the universal language, what's there to cross over to?

As far as black artists losing "face" if they don't ooze crossover appeal, what a hunk of bull. If artists put 100% into their music, how can they lose face? I'm so tired of hearing that an artist has "sold out" to make a few extra bucks. Big deal! He's got to eat too. Businessmen all over the world do it every day. And besides, who are we to tell artists what their music should sound like?

I'm just a clerk in a record store, so maybe I'm no expert. But I'm the one who sees who buys what. I've sold a lot of different music to an even wider variety of people. If they like it, they buy it, regardless of what the band looks like.

Mary Anne Drummond
Record Factory
Monterey, Calif.

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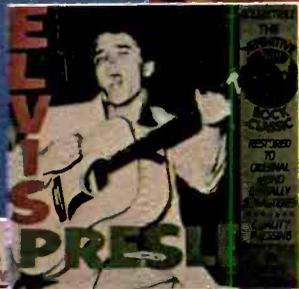
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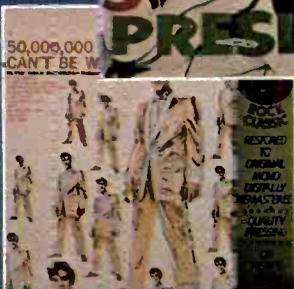
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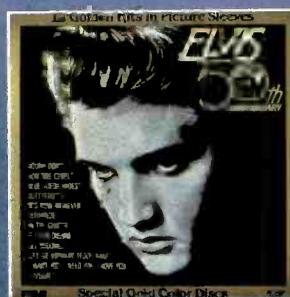
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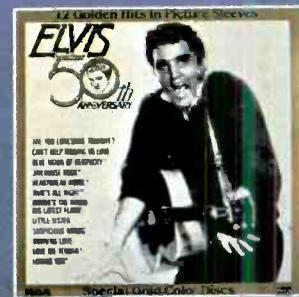
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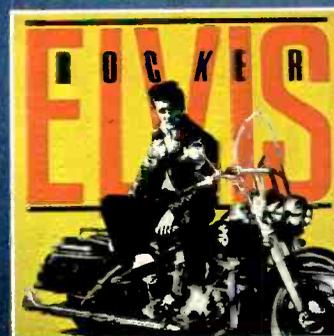


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KLLS SOLD FOR \$8 MILLION

Swanson Broadcasting Gets 'Class' in San Antonio

SAN ANTONIO Tulsa-based Swanson Broadcasting has agreed to purchase KLLS-AM-FM here for \$8 million cash. Selling the station is San Diego-based SBI (Southwestern Broadcasting Inc.), which also owns KOGO/KLZZ San Diego.

The acquisition will strengthen Swanson's San Antonio interests dramatically, as the company also owns KKYX-AM here. The intent is to keep the highly successful country outlet, spinning off KLLS-AM to

a yet-to-be-announced owner, according to KKYX PD Steve Warren.

The cash sale allows SBI to continue to pursue future acquisitions. "We're not getting out of radio," emphasizes SBI principal Ed Shaddek. "In fact, we're talking about a station right now which we hope to buy. I can tell you whatever we buy will be in a larger market, it will be an FM, and we'll be using George Johns' concept."

"Class" has excellent female numbers," notes Warren, who has just signed a new two-year pact to continue as KKYX PD, "which will nicely complement KKYX's heavy male demos. Right now we're No. 18 plus in men with a 10.3, and with the addition of KLLS we'll be in even better shape."

"It's quality, not quantity, we're after with the format," says Shaddek, who purchased the FM outlet—then KSAQ—in 1977. Coupling it with the acquisition of Doubleday's KITE six months later, SBI took the FM in a top 40 direction as KZZY, switching the AM first to country-formatted KCCW and later to "Music Of Your Life" before simulcast-

ing KZZY's FM fare.

In 1981, with the addition of Johns as national program director for SBI, the KLLS call letters were adopted as Johns instituted an AC format patterned after his success with Dallas' KVIL and Indianapolis' WIBC while national PD for the Fairbanks chain.

Since that time, a similar format has been installed at SBI's KLZZ. Johns also consults several outlets across the country which use his "Class" approach.

"We're looking at it as a merger," says Warren of the acquisition. "We're interested in the people as much as the facility, so we're not anticipating any changes in format or personnel." Swanson also owns KRMG Tulsa, WBYU New Orleans and KKNZ Oklahoma City.



They'd Rather Switch Than Fight. Staffers from various Atlanta radio stations gather at Y106 (WYAY) to oversee the station's switch to a country format. In the top row from left are Y106's George Dixon, WQXI's Harry Schuster, Y106's Jim Stewart and WQXI's Chris Morgan. Seated are Y106's Julie Richards and WQXI's J.J. Jackson.

'Rock America' Gets New Name

NEW YORK Music Satellite Network of Dallas has changed the name of its 10-month-old top 40 format "Rock America," due to a title conflict with a New York seminar firm of the same name, not to be confused with the Rock America music video pool.

Now named after its architect Kent Burkhart of the Burkhart/Abrams consultancy in Atlanta, "Kent Burkhart's Top 40" will stick with a fare of hits and a few oldies.

'No Dialog' with Powell

KQAK Sale Rumor Denied

NEW YORK A persistent rumor that KQAK San Francisco has changed hands has been denied by both station manager Gary Sullivan and supposed buyer Adam Clayton Powell III, the son of a civil rights activist and 17-year news radio veteran, who formed Powell Communications (West) Inc. a year ago.

Sullivan acknowledges that the sale has been rumored in local papers for the last month. But he says that Powell has had "no dialog" with the progressive rock outlet since he "looked at us" a year ago.

The sale hype appears to have arisen from a continuing unrest among the Bay Area black community after Powell's recent \$3.47 million purchase of KDIA, an urban station that Powell is switching to all-news fare under the KFYI call letters within the next two weeks.

Without acknowledging the controversy, Powell says his company is looking to buy a KFYI companion station. "The adoption of the KDIA call letters and format on our second acquisition is a possibility."

KIM FREEMAN

WROQ's Kaplan Acquitted Of Election Night Assault

CHARLOTTE The case of the State vs. Stan Kaplan (Billboard, June 23) was settled on Oct. 12, with Kaplan acquitted of all charges stemming from an election night incident last spring. The criminal charge filed June 7 alleged that Kaplan, owner of WAYS (now WROQ-AM), had assaulted Jim Rose, a WBT reporter, at the Charlotte Civic Center as Rose tried to interview a Congressional candidate.

"I'll tell you what really happened," says Kaplan. "It was a crowded place to begin with. I had no idea who this kid was, and he stepped on my foot. At 9 o'clock at night, a man my age is protective about his tired feet, so I shoved him off my foot."

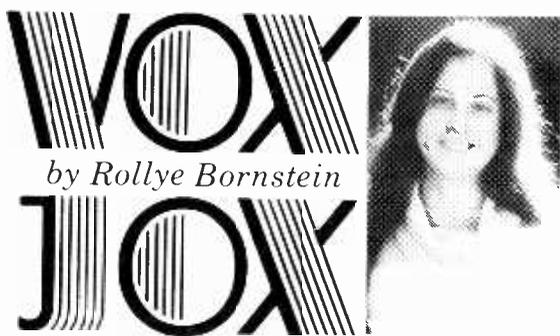
"At that point he lunged at me with his microphone, which landed in my chest. I pushed him again. The whole thing took less than 30 seconds, and believe me, they would not have called a foul in a girls' basketball game over it."

"I was shocked when the suit was filed," he continues. "I thought it

was groundless. On the day of the trial he told his story with six witnesses, and I told my story with one. What I think and what [Rose] thinks pales in comparison to what the judge thought. I was found not guilty."

Adds Kaplan: "I can tell you this much. Any reporter who works for me would not dare handle himself the way he did. But to give you a funny aside, we went to court twice. The first time my lawyer couldn't make it, so the trial was postponed. WBTV played that story above two murders!"

"The next time I was determined not to be a tv star on the evening news. To assure I had some leverage in that, I had a large sign made which read, 'The switch is on to WROQ and everybody knows it.' The WBTV cameraman could have qualified for the Olympics trying to get a clear shot of my face. He couldn't accomplish that, so when the story did run, they downplayed it and used the old footage."



EIGHT-YEAR KMET Los Angeles veteran **Jeff Gonzer** has resigned his afternoon drive post at the Metromedia AOR outlet to become a part of Ted Turner's Cable Music Channel, which debuted Friday (26). His new position has him heard but not seen as a VJ on the new service, which is being broadcast live.

Gonzer, who for seven years prior to the switch to afternoon drive last fall handled mornings, will be replaced for the time being by morning lady **Cynthia Fox**, as PD **Mike Harrison** returns to the regularly scheduled jock lineup, manning the morning mike, until a permanent solution is found.

Don Imus is also joining the world of "videots." Seems Video Hits-1 (VH-1), the new MTV service that's slated to debut around the first of the year, has selected the WNBC New York morning man to join the VJ lineup (separate story, page 3). He'll continue his morning stint, as VH-1, like MTV and unlike CMC, will be pre-taped (in case you're keeping track).

Imus' afternoon counterpart **Howard Stern** hasn't had any VJ offerings to our knowledge, but he is being seen on "Late Night With David Letterman." According to those who stay up late to watch, Stern gave some interesting insight into the workings of WNBC's management. Perhaps he should compare notes with **Steve & Garry**. More on the WLS duo in a moment...

PETE SULLIVAN will soon be leaving Charlotte's WBT. No word on new plans for the morning man, or on a replacement. PD **Dave Bishop** says he's looking within and without for the solution.

Across town at the "Great Sounds of the Past," WGSP, GM **Andy Bickel** has appointed a PD. Joining the oldies/beach station is former WBT sports director **Paul Ingles**, who also takes over morning drive.

Dean Tyler's moving up in the Greater Media organization. The WPEN Philadelphia program director adds to his duties, becoming manager of MOR programming services. In addition to WPEN, Greater Media's newly acquired WWRC Washington and WGSM Long Island, Tyler will oversee the further development of the highly successful nostalgia format.

Changes in Shamrock Broadcasting have **Ross Reagan** on the move. The KUDL general manager, who was appointed vice president of Shamrock just weeks ago, has now been promoted to the general management of Dallas' KMGC, replacing **David Small**, who's pursuing ownership. Back at the mother ship, **Bob Zuroweste** is upped to GM. Zuroweste, affectionately known throughout the market as "Z," moves up to that post from the KUDL GSM slot... Speaking of Shamrock GSMs, **Jim Blashill** takes on that title at Detroit's W4. He had been with Christal Radio there.

And at Shamrock's San Francisco outlets, KABL-AM-FM, we've got two moves of note, as **Greg Pete** is upped to news editor and **Bill Moen** has again been named "top jock of the Bay" by The Oakland Tribune. In the case of Pete, he moves up from assistant news director, replacing the exiting **Dick Lew**. As for Moen, we've got a bit of controversy there.

Actually, no one questions his win in the contest sponsored by the Oakland paper, which asks readers to vote for their fave by clipping a coupon and mailing it in. The question centers around the runner-up. As we hear it, KYUU's **True Don Bleu** was running neck and neck with Moen up to the last moment. The station spent quite a bit of time and energy promoting Bleu's worthiness, only to find out he'd been aceed by the dark horse in the race, the unstoppable **Dr. Don Rose**. Words of everything including ballot stuffing are flying, but in the meantime, Dr. Don is less than concerned and healing nicely from his recent surgery. He's expected back on the air shortly.

So what's **Henry Kavett** up to, you ask? The former ABC exec has formed a communications holding company known as the Independent Group of Companies.

Changes at KMET as Gonzer goes video

Backed by a private investment group, Kavett expects to announce initial acquisitions shortly.

MIKE FERRELL moves into the VP/GM slot at RKO's WGMS-AM-FM Washington. The former GSM follows on the heels of newly appointed RKO Radio president **Jerry Lyman**... Another former Washingtonian, **Calvin Booker** (a long time ago he worked at WEAM), becomes the new GM at Denver's urban KDKO. Booker, whose general managerships include New Orleans' WYLD, Gulfport's WTAM, and more recently Youngstown's WMGZ, replaces the retiring **Rod Loudon**.

Ron Gold fills the newly created station manager's post at Patchogue's WALK-AM-FM. He had been elsewhere on Long Island as GSM of Freeport's WGBB... Moving from Tampa's WOJC to Florida's WGTO, licensed to Cypress Gardens ("From the Gulf to the Ocean; Gainesville, Tampa, Orlando, this is WGTO"), is GM **Jim Bocock**.

Moving into the GSM slot at Boston's WROR is sales manager **Jay Sterin**, as account exec **Greg Orcutt** becomes LSM.

Jay Clark's replacement at WGAR-AM-FM Cleveland has been announced. He's **Barney Luv** (who in actuality is Tom Barney), most recently operations manager at Madison's WIBA... Speaking of Madison, did you hear former KHTZ Los Angeles newsman **Boyd R. Britton** is there? Yup, news director at WISM/WMGN.

Becoming news director at Warwick, N.Y.'s WTBQ is **Rick Davis**, late of Newton, N.J.'s WSUS.

Keith Carson leaves New York's WLIB/WBLS, where he was promotion director, for the easy life in easy listening. He's now the advertising and public relations director for Bonneville's WRFM.

(Continued on page 20)

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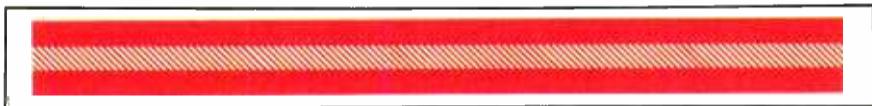
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Billboard RADIO AWARDS

RULES

- All entries must have aired within the eligibility period of Jan. 1, 1984 through Dec. 31, 1984 and must be submitted prior to Jan. 1, 1985.
- All entries must be accompanied by the official entry blank printed below which may be duplicated. A separate entry blank is required for each category entered.
- A telescoped aircheck of the work under consideration is mandatory for all categories and must be on cassette (no reel to reel). Total running time must not exceed 20 minutes.
- RADIO STATION OF THE YEAR, PROGRAM DIRECTOR OF THE YEAR AND PERSONALITY OF THE YEAR categories are open to all U.S. and Canadian broadcasters. Awards will be presented for small, medium and major markets. (Arbitron market size will apply in the U.S.; population figures will determine Canadian classification. Awards will further be divided into six format categories: contemporary (contemporary hits, AC, top 40), urban (including black), country, AOR (including new wave), MOR (including nostalgia), and miscellaneous, which includes any format not mentioned above, i.e. news/talk, oldies, Spanish. In addition to the entry blank and cassette, applicants as follows must also provide:
 - Radio Station Of The Year: In addition to the entry blank and cassette described in item 3, a written presentation describing station's programming, on-air promotions, off-air advertising, community involvement, target audience, goals and positioning statement in addition to a brief history of station's performance over the last five years. Support materials, i.e. promotional items, sales pieces, may also be included. If also entering the program director of the year category, a separate entry, including tape and written materials is required.
 - Program Director Of The Year: In addition to the entry blank and cassette described in item 3, a written presentation describing entrant's programming philosophy, station's ratings history (documentation must be included), target audience, objectives and positioning as well as entrant's background, motivational skills and personal goals.
 - Air Personality Of The Year: In addition to the entry blank, the cassette must contain a telescoped aircheck of one complete hour of actual air time.
- INTERNATIONAL PERSONALITY OF THE YEAR: Entrant must be a local broadcaster (military, commercial and state-owned stations) outside the U.S. and Canada. Cassette must contain a telescoped aircheck of one complete hour of actual air time, and it is suggested a one-page outline of station, format and market be included.
- FEATURED PROGRAMMING: Two awards will be given, one to a locally produced program by an individual station and one to a syndicated program including network, syndicator and AFRTS productions. Program may be a regularly scheduled feature or a one-time special aired within the eligibility period. In addition to the entry blank and telescoped cassette aircheck of the program, a written description including dates aired, personnel involved and target audience must also be included. Syndicated applicants must also provide station line-up.
- Judging will be supervised by Billboard's Radio Advisory Board. A list of members is available upon request.
- Finalists will be announced no later than June 1985. Awards will be presented at the Billboard Radio Conference, date and location to be announced.

BILLBOARD RADIO AWARDS 1984 ENTRY FORM

NAME (of entrant): _____
 STATION: _____
 ADDRESS: _____
 CITY STATE ZIP: _____
 PHONE: _____

CATEGORY ENTERING: (check one only)

- _____ STATION OF THE YEAR
 in present format since: mo: _____ yr: _____
- _____ PROGRAM DIRECTOR OF THE YEAR
 in present position since: mo: _____ yr: _____
- _____ PERSONALITY OF THE YEAR
 daypart _____ since: mo: _____ yr: _____
- _____ INTERNATIONAL PERSONALITY OF THE YEAR
 military _____ commercial _____
 market: _____ daypart _____
- _____ FEATURED PROGRAMMING
 station produced _____ syndicator/network produced _____

MARKET INFORMATION:

(American entrants state Arbitron market served and size)

MAJOR 1-30 # _____ market _____
 MEDIUM 31-100 # _____ market _____
 SMALL 101-over # _____ market _____
 (Canadian applicants state market and metro population: _____)

_____ contemporary hit/
 adult contemporary _____ AOR
 _____ urban/black _____ MOR/nostalgia
 _____ country _____ miscellaneous
 (please describe): _____

All entries must be submitted no later than Jan. 1, 1985 to:
 Rollye Bornstein Radio Editor
 Billboard Magazine 9107 Wilshire Blvd. Beverly Hills, CA 90210

Third Pater Ceremony VIPs Will Attend Australian Awards

BY GLENN A. BAKER

SYDNEY The third annual Pater Awards, to be staged in Sydney this month, will be attended by a dazzling array of notable figures, including this country's prime minister, its governor general, and the premier of the state of New South Wales.

Instituted by Melbourne media consultant Tony Mora with the intention of honoring excellence in the radio industry, the Paters have swiftly become accepted as the most important radio awards in Australasia. The annual presentations attract virtually every significant figure in the industry and are accorded intense media coverage.

Last year, 585 guests attended the ceremony at the Southern Cross Hotel in Melbourne, where 46 individual awards were handed out. The most coveted award, the Grand Pater, went to John Laws, who is believed to be the highest paid radio announcer in the world, earning the U.S. equivalent of \$1.2 million per annum. Some 433 radio stations in the South Pacific region entered nominations for awards.

This year the categories have been widened to allow 61 radio awards. The judgments will be supervised by the Australasian Academy of Broadcast Arts & Sciences

UPI Is Sued by Former President

NEW YORK The UPI news agency is the target of a \$10.3 million lawsuit filed in U.S. Federal Court here last week by its former president William Small.

The suit alleges breach of contract and libel following Smith's dismissal last month. It also alleges that Small was "dismissed without cause," and that talk following his termination had hurt his reputation.

A UPI spokesman says the company is prepared to defend its actions as appropriate.

WNYC-FM Series Take Close Look At Censorship

NEW YORK WNYC-FM and the New York Public Library have joined forces to present a six-week series on the various aspects of censorship. Entitled "The Battle Over Censorship: Highlights From The New York Public Library," the program debuts on WNYC-FM Nov. 7 and will be available to public radio stations across the country through the American Public Radio Network.

Topics include "What Should Our Children Learn?," "Suppression And The Stage," "Black Writers On Banned Books," "The New World Information Order And Freedom Of The Press" and "Sex Education: Are Limits Necessary?" Featured guests include activist Amiri Baraka, columnist Nat Hentoff, Czechoslovakian author Josef Skvovecky, Harper & Row president Brooks Thomas and several others.

board, which meets twice yearly in both Melbourne and Sydney. The board includes such illustrious radio and general media figures as Mushroom Records boss Michael Gudinski, television current affairs personality Mike Willesee, newspaper editor Ita Buttrose, radio superstar John Laws, recording artist John English, film producer Phillip Adams and Sydney FM radio programmer Cherie Romaro. Corporate sponsors of the awards are Esso Australia, Ansett Airlines and Mora's Oakhorn Media Productions.

The awards have attracted interest from a wide cross section of the community. Last year John Bertrand, skipper of the America's Cup-winning yacht Australia II, was an honored guest.

This year's awards are expected to draw a record 1,300 entries and will be broadcast throughout the Pacific region. Public broadcasters, admitted for the first time in 1983, are expected to make a strong showing.

According to Mora, "A great deal of interest is being shown in the Academy's new 'broadcast art' award for songwriting. This special category is being promoted heavily by all radio stations in order to breathe new life into the artist-medium relationship between composers and broadcasters, which has fallen off somewhat in recent years.

"The Paters are judged in three stages," he explains. "Thirty regional committees, each made up from within the industry, judge entries in rotation to reduce the numbers for the four senior committees, which in turn pass on the five final nominees in each category to the board of directors of the Academy for final placing."

The workshops introduced after last year's awards will be continued in 1984 under the management of the Federation of Australian Radio Broadcasters, with assistance from the Australian Broadcasting Corp. (the Down Under counterpart of the BBC) and Radio New Zealand.

Concludes Mora: "The phenomenal growth of the Paters over the past three years is ample evidence that the broadcasting industries of the Southern Hemisphere have long needed a credible system of performance evaluation and recognition which contributes to a vastly improved morale."

WLS-FM Lets Chuck Evans Go

CHICAGO WLS-FM personality Chuck Evans was fired Monday (22) for "violating station policy," in the words of general manager John Gehron. According to local newspaper reports, Evans had given an album intended for an on-air contest to an acquaintance who had helped him move equipment during a personal appearance.

Gehron, who had previously been quoted as saying that Evans' actions ran counter to FCC regulations, declined to comment on the incident when contacted, saying only that five-year veteran Evans is "no longer with WLS."

Weekend jock Susan Platt is temporarily filling Evans' vacated 11 p.m. to 2 a.m. slot, but no permanent replacement has been named. "We're accepting tapes," says Gehron.

Aussie FM Makes Strides Brisbane, Adelaide Outlets Hit No. 1

BY GLENN A. BAKER

SYDNEY The fourth anniversary of the introduction of commercial FM radio broadcasting in Australia was marked by the achievement of 5SA-FM in Adelaide becoming the first FM broadcaster to reach the No. 1 slot in a metropolitan area. And that success was quickly followed by the similar distinction now held by Brisbane's FM 104 (4MMM), which has also become market dominant. Both AOR outlets are consulted by American programmer Jeff Pollack.

"The proving period is now over," says SA-FM program director Greg Smith, a relatively new convert to FM who moved over in February after five years with Melbourne's top teen rocker 3XY (which now rates below 3EON-FM). "FM has moved out of its growing phase and has emerged as the obvious leader in Australian radio. I don't think it will be very long before an FM station is No. 1 in every Australian capital city."

Lee Simon, PD of Melbourne's 3EON-FM, sees one major barrier to that dream: what he calls "the graying of Australia." "Contemporary FM's market is proportionally smaller than news/talk and beautiful music stations catering to the

over-40s," he says.

But Simon predicts, "Commercial FM can only gain greater strength as music-based AM stations slip further down. Personally, I'm surprised we haven't yet seen one of the FM stations go over to beautiful music. That would really be the beginning of the end for AM."

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178 REPORTERS

	NEW ADDS	TOTAL ON
DURAN DURAN THE WILD BOYS CAPITOL	105	112
BRYAN ADAMS RUN TO YOU A&M	51	52
JERMAINE JACKSON DO WHAT YOU DO ARISTA	44	91
TOTO STRANGER IN TOWN COLUMBIA	43	95
PAT BENATAR WE BELONG CHRYSALIS	35	134

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

BRYAN ADAMS
WILD BOYS

PAT BENATAR
WE BELONG

REO SPEEDWAGON
I DO'WANNA KNOW

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, AR
WQEN (Q-104) Gadsden, AL
KILE Galveston, TX
KKBQ (93-FM) Houston, TX

WTYX Jackson, MS
KKYK Little Rock, AR
KBFM Mcallen-Brownsv, TX
WMC-FM (FM-100) Memphis, TN
WJDQ (Q-101) Meridian, MS
WABB-FM Mobile, AL
WHHY-FM Montgomery, AL
WWKX (KX-104) Nashville, TN
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

DURAN DURAN
THE WILD BOYS

BRYAN ADAMS
RUN TO YOU

JERMAINE JACKSON
DO WHAT YOU DO

WFBG Altoona, PA
WJLK-FM Asbury Park, NJ
WBSB (B-104) Baltimore, MD
WMAR-FM Baltimore, MD
WVSR Charleston, WV
WZYQ (Z-104) Frederick, MD
WKEE Huntington, WV
WBLI Long Island, NY
WKTU New York, NY
WPLJ New York, NY
WHTZ (Z-100) New York, N.Y.,
WKHI Ocean City, MD

WCAU-FM Philadelphia, PA
WUSL Philadelphia, PA
WBZZ (B-94) Pittsburgh, PA
WHTX Pittsburgh, PA
WPST Trenton, NJ
WRQX (Q-107) Washington, DC
WASH Washington, DC
WOMP Wheeling, WV
WILK Wilkes-Barre, PA
WKRZ Wilkes-Barre, PA
WQKA (Q-106) York, PA
WYCR York, PA

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

DURAN DURAN
THE WILD BOYS

REO SPEEDWAGON
I DO'WANNA KNOW

BRYAN ADAMS
RUN TO YOU

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 (92X) 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

DURAN DURAN
THE WILD BOYS

TOTO
STRANGER IN TOWN

JERMAINE JACKSON
DO WHAT YOU DO

KKXX Bakersfield, CA
KIMN Denver, CO
KOAO (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 (KS 103) San Diego, CA
XTRA San Diego, CA
KIST Santa Barbara, CA
KHYT Tucson, AZ
KRQQ Tucson, AZ
KTKT Tucson, AZ

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

DURAN DURAN
THE WILD BOYS

BRYAN ADAMS
RUN TO YOU

JERMAINE JACKSON
DO WHAT YOU DO

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
WBCY Charlotte, NC
WCKS (CK-101) Cocoa Beach, FL
WNOK-FM Columbia, SC
WNFI (I-100) Daytona Beach, FL
WDCG (G-105) Durham/Raleigh, NC
WFLB Fayetteville, NC
WRQK Greensboro, NC
WANS Greenville, SC

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
WAVA Washington, DC
WSEZ Winston-Salem, NC

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

DURAN DURAN
THE WILD BOYS

BRYAN ADAMS
RUN TO YOU

REO SPEEDWAGON
I DO'WANNA KNOW

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
WLOL Minneapolis, MN
KDWB Minneapolis, MN
KDWB-AM/FM Minneapolis, MN
KJYO (KJ-103) Oklahoma City, OK

KQKQ Omaha, NE
KKLS-FM Rapid City, SD
KKRC Sioux Falls, SD
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,W

DURAN DURAN
THE WILD BOYS

TOTO
STRANGER IN TOWN

JERMAINE JACKSON
DO WHAT YOU DO

KYYA Billings, MT
KBBK Boise, ID
KTRS Casper, WY
KYNO-FM Fresno, CA
KMGX Fresno, CA
KGHO Hoquaim, 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
KSLY San Luis Obispo, CA
KUBE Seattle, WA
KPLZ Seattle, WA
KNBQ Tacoma, WA

WESTWOOD ONE PRESENTS

SAGSON 
PRESENTS

**ELTON
JOHN**

breaking hearts tour



AN EXCLUSIVE LIVE RADIO CONCERT

Elton and his band have been touring the world since the early part of 1984, and it all comes to a climax the evening of *Sunday, November 4 at 8:30 p.m. (ET)*, when the Westwood One Satellite Network presents one of the final shows of Elton's *Breaking Hearts* tour *live via satellite* from the Centrum in Worcester, Massachusetts. To find out how you can lock up this much-anticipated radio concert exclusive for *your* market, contact your Westwood One representative now at (213) 204-5000.

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

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.

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		NATIONAL 196 REPORTERS		NUMBER REPORTING
<p>REGION 1 CT,MA,ME,NY State,RI,VT</p> <p>JULIAN LENNON VALOTTE</p> <p>PAT BENATAR WE BELONG</p> <p>VAN HALEN HOT FOR TEACHER</p> <p>Bee Gee Dist. Latham, NY Buffalo Enterprises 1-Stop Buffalo, NY Cambridge 1-Stop Framingham, MA Cavages Dewitt, NY Central Record & Tape S.Windsor, CT Cutler's New 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</p>	<p>JULIAN LENNON VALOTTE ATLANTIC 53 MARIA VIDAL BODY ROCK EMI-AMERICA 48 JOHN WAITE TEARS EMI-AMERICA 35 SURVIVOR I CAN'T HOLD BACK SCOTTI BROS. 31 HONEYDRIPPERS SEA OF LOVE ES PARANZA 25</p>	<p>REGION 2 DE,D.C.,MD,NJ,NY Metro,PA,WV</p> <p>HONEYDRIPPERS SEA OF LOVE</p> <p>DAN HARTMAN WE ARE THE YOUNG</p> <p>MARIA VIDAL BODY ROCK</p> <p>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 Elroy Enterprises Roslyn, NY Gallery of Sound Wilkes-Barre, PA Harmony Music Bronx, NY J&R Music World New York, NY JEK Enterprises Baltimore, MD Kemp Mill Beltsville, MD Mobile One-Stop Pittsburgh, PA Music Factory Brooklyn, NY Musical Sales 1-Stop Baltimore, MD Musicden Edison, NJ National Record Mart Pittsburgh, PA Oasis 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</p>		
<p>REGION 3 FL,GA,NC,SC,East TN,VA</p> <p>MARIA VIDAL BODY ROCK</p> <p>PAT BENATAR WE BELONG</p> <p>HUEY LEWIS & THE NEWS WALKING ON A THIN LINE</p> <p>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</p>	<p>REGION 5 IA,KS,MN,MO,NE,ND,OK,SD</p> <p>SURVIVOR I CAN'T HOLD BACK</p> <p>HONEYDRIPPERS SEA OF LOVE</p> <p>MARIA VIDAL BODY ROCK</p> <p>Brown Bros. One-Stop Minneapolis, MN CML-One Stop St. Louis, MO Camelot Wichita, KS Dart One-Stop Minneapolis, MN Great American Music 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</p>	<p>REGION 7 AZ,Southern CA,CO,HI,Southern NV,NM,UT</p> <p>JULIAN LENNON VALOTTE</p> <p>HUEY LEWIS & THE NEWS WALKING ON A THIN LINE</p> <p>VAN HALEN HOT FOR TEACHER</p> <p>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</p>		
<p>REGION 4 IL,IN,KY,MI,OH,WI</p> <p>HONEYDRIPPERS SEA OF LOVE</p> <p>SURVIVOR I CAN'T HOLD BACK</p> <p>SAMMY HAGAR I CAN'T DRIVE 55</p> <p>Ambat One-Stop/Record Theater Cincinnati, 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 Cincinnati, 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</p>	<p>REGION 6 AL,AR,LA,MS,West TN,TX</p> <p>JOHN WAITE TEARS</p> <p>SURVIVOR I CAN'T HOLD BACK</p> <p>MARIA VIDAL BODY ROCK</p> <p>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</p>	<p>REGION 8 AK,Northern CA,ID,MT,Northern NV,OR,WA,W</p> <p>JOHN WAITE TEARS</p> <p>JULIAN LENNON VALOTTE</p> <p>BANANARAMA WILD LIFE</p> <p>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</p>		

WESTWOOD ONE PRESENTS

THE CARS



THE CONCERT

The Cars hit the road in 1984 for their first American tour in two years, and it was standing room only—all the way to *Heartbeat City*. Westwood One's Concertmaster 1 mobile studio recorded the Boston-based foursome in Houston *exclusively* for our **SUPERSTAR CONCERT SERIES**. The weekend of November 3, the Westwood One Radio Network will proudly present this high-octane performance of classics from The Cars' five multi-platinum albums. And it's the group's only national radio concert of the year! To find out how your station and your listeners can experience this exciting, hard-driving performance, contact your Westwood One representative now at (213) 204-5000.

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

VOX JOX

(Continued from page 12)

IF YOU followed our advice last week and tried to tape "Steve (Dahl) & Garry (Meier)" on WLS-AM Chicago, you didn't have any luck Thursday or Friday. Seems Steve Casey suspended the dynamic duo for their colorful references to the colorful ABC management style. At least that's what appeared to be the case from a quick listen to the "Steve & Garry Hotline." (Dial it for yourself: 312-976-4242.) Our Chicago correspondent was checking out the weather number and heard a plug for the Steve & Garry number. Dialing it, she found the boys claiming that it might soon be the only way you'll be able to hear them for the next 14 months.

If there's any doubt in your mind that The Loop (Chicago's WLUP) is anything short of a full service station, make note that the rocker has just added a 90-minute Sunday night sports talk show hosted by morning sports reporter Bruce Wolf, who spends his days at Hol-



His Honor Speaks. New York City Mayor Ed Koch fills in for a vacationing WOR New York air personality Sherrye Henry. Watching the mayor field questions on Big Apple bleeps, bloopers and blunders is station vice president/general manager Lee Simonson.

stein, Mack & Associates as a civil litigation lawyer. (Perhaps he should work with Steve & Garry.)

If you want to hear the **Freakin' Deacon** in Myrtle Beach, you can now do it in afternoon drive. Filling Deac's former night slot is **Jeff F.**, with **John Kilgo** handling overnights, as all-nighter **Linda King** is upped to music director and weekend talent, replacing **Bob Chase**, who's off to WZLD in Columbia, S.C. As for **Marv Clark** and PD **Chris William**, they're still doing morning drive and middays respectively.

Moving from overnights to 9 a.m. to noon at Tulsa's Stereo Country K95FM is **Jim Davis**, who picks up the assistant PD/MD title on the way. He's replaced on the all-night shift by former weekender **Jennifer Wood**.

New to the Burkhart, Abrams, Michaels, Douglas & Associates fold is WLSR Louisville (but as we recall, they were with BAMD in the '70s, weren't they?) ... **Al Peterson** adds another: Anchorage's No. 1 KWHL. The AOR outlet is programmed by **Carter B. Bradley**.

Meanwhile, **Bob Wood's** AM Superserve, a division of **Bob Harper's** San Diego-based consultancy (619-268-4497), is sign'n' 'em up. Already on tap are Wood's former home WBEN-AM-FM Buffalo, WWWE Cleveland and **Bob Price's** WTIW New Orleans.

NEW TO the weekend lineup of Seattle's KLSY is former KSND Eugene morning man **Michael Ryan** (Newman). Also new at the **George Johns**-consulted station is the 10 p.m. to midnight weeknight "Lights Out" program. Hosted by **Delilah Rene**, the show is devoted to listeners' favorite love songs i.e. "Cherish," "Diary," "Rainy Days And Mondays."

Landing on her feet in the Big Apple is former KFRC San Francisco advertising and promotion manager **Mary Recchia**, who assumes that

post at co-owned WOR New York, replacing **Teresa Buyer** ... Moving down the coast to San Diego's KYXY as director of engineering is former KJOI Los Angeles director of operations/engineering and programming **Stan Gold**.

Coming in as chief at Atlanta's Z-93 (WZGC) is **Dick Byrd**, and upped to public affairs director at the First Media station is **Jennifer Mahon** ... Former KISS-FM San Antonio morning personality and music director **Tempie Lindsey** returns to the Dallas/Ft. Worth metroplex, where she formerly served as KTXQ overnights. This time she'll comprise half of the area's first afternoon drive team, joining **Chris Taylor** on 98 KZEW.

ACROSS THE state in Lubbock, KFYO-FM gets an FM companion, as South Plains Broadcasting acquires KRUX-FM from Rex Broadcasting. KRUX, known as K-102, is a stereo country outlet.

New to the WCAU-AM Philly news lineup is reporter **Mary Colleen**, who had been an anchor on WILM Wilmington, Del. ... You read it here first last month, but now it's official: **Mark Mitchell** is really going to WZOU. If you've been keeping track, you'll remember he has been with Doubleday's WAVA in D.C.

Cambria, Calif., the Sea Otter Sanctuary, now has K-Otter: KOTR signed on Oct. 1. GM/MD/PD and midday man (yes friends, welcome to the joys of small market radio) **Michael Coleman** says the Class A outlet, which sports an eclectic form of block programming, needs record service. Any kind—you name it, they'll play it. That's K-Otter, 840 Sheffield, Cambria, Calif. 93428.

Leaving this great business for semi-retirement (and are we ever jealous over that concept) is veteran WKOX Framingham, Mass. newsman **Jim "Scoop" Robbins**, who celebrates his 65th birthday and 33rd year with 'KOX this week ... Meanwhile, WGIV Charlotte turned 37 this month with a celebration titled "We Are Family Day" ... WMMW (which today is WKFI) Wilmington, Ohio prepares for its 20th anniversary, slated for December. Farm director **Bill Willis** is trying to round up all former air personnel, so if you're one of the elite, contact him at Box 1, Wilmington, Ohio 45177.

Happy anniversary to KYW Philly, which back in 1965 (Sept. 21 to be exact) made the switch to all-news, having in a previous incarnation been a top rocker in Cleveland ... Celebrating its 60th is Boston's WEEL-AM, which also marks 10 years in the news radio format ... Sexy and 17 is WNEW-FM New York this month. Marking the occasion last week, **Scott Muni** did his afternoon drive show from the Hard Rock Cafe.

OUT OF the production room and into the programming office goes WSAI-AM-FM Cincinnati's **Allen Matthews**. He becomes PD of Jacksonville's WQIK-FM, where **Sandy McBride** is upped to assistant PD.

Tom Teuber is once again working with WMET Chicago, so to speak. The former 'MET PD becomes VP/GM of Strategic Radio Research there, which numbers among its clients the Doubleday chain.

From Florida State Univ. to Tucson-based FMR Associates goes **Michael Samolis**. You may remember him as **Mick St. John** from his stint in Knoxville and Tallahassee. He'll serve as a research associate.

Half a million dollars gets ARC Broadcasting (**Alfred R. Campaigne**) Newark, Del.'s WNRK. A nice move for the former WAMS Wilmington news director, who for the past four years has been in the newsroom at AC-formatted WNRK. No changes are planned for the 1 kw daytimer.

ACADEMY OF Radio Broadcasting grad **Gregg West** leaves Orange County for South Lake Tahoe, doing weekends on AC-formatted KTHO ... Upped to PD at KRVE Los Gatos (it's near San Jose) is **Rich Amooi**, who replaces **Scott Hoover**.

If we didn't tell you before, then make note: **Butch Guest** has promoted four-year station vet **Angel Morris** to PD post at Savannah's Wave (WAEV). She replaces **J.D. North**, who as you'll recall is up in Raleigh programming **Wide (WYYD)**.

Further north in Philly, **Mikel Hunter** goes from AOR to MOR. Well, AC actually, as Hunter now programs WIP. In addition to taking **Cary Pahigian's** place, he also takes an additional name, becoming **Mikel Hunter Harrington**.

'Revitalization' Examined

NAB Sets Seminars on AM

WASHINGTON The National Assn. of Broadcasters (NAB), realizing that AM radio has refused to go down for the expected count as a result of the knockout punch that never quite came, has lined up a four-city series of radio seminars entitled "The Revitalization Of AM Radio."

The series of conferences will feature market research officials and technical experts discussing the remarketing of AM radio as well as the technical state of AM broadcasting and reception. There will also be seminars on sales training and leadership style.

The seminar dates are: Oct. 23-24, St. Louis; Oct. 25-26, Portland, Ore.; Feb. 26-27, Orlando, Fla.; and Feb. 28-March 1, Charlotte, N.C.

The announcement of the seminar series comes on the heels of the news that Doubleday will buy New York's WHN for \$13 million from Mutual. And the Oct. 8 issue of USA Today ran a front page story in its "Life" section showing the power and importance of AM drive-time "car radio."

Featured at the seminars will be **Dr. Ted Boulton**, head of his own Philadelphia media and marketing research firm, who will discuss his new, optimistic report on the remarketing of AM radio. Also to be unveiled is a new NAB science and technology report on the problems AM broadcasters face in broadcasting and reception, and what can be done about them.

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. You Haven't Done Nothin', Stevie Wonder, TAMLA
2. You Ain't Seen Nothing Yet, Bachman-Turner Overdrive, MERCURY
3. Jazzman, Carole King, ODE
4. The Bitch Is Back, Elton John, MCA
5. Can't Get Enough, Bad Company, SWAN SONG
6. Whatever Gets You Thru The Night, John Lennon, APPLE
7. Steppin' Out (Gonna Boogie Tonight), Tony Orlando & Dawn, BELL
8. Sweet Home Alabama, Lynyrd Skynyrd, MCA
9. Stop & Smell The Roses, Mac Davis, COLUMBIA
10. Tin Man, America, WARNER BROS.

POP SINGLES—20 Years Ago

1. Baby Love, Supremes, MOTOWN
2. Do Wah Diddy Diddy, Manfred Mann, ASCOT
3. Last Kiss, J. Frank Wilson & the Cavaliers, JOSIE
4. We'll Sing In The Sunshine, Gale Garnett, RCA VICTOR
5. Dancing In The Street, Martha & the Vandellas, GORDY
6. Let It Be Me, Betty Everett & Jerry Butler, VEE JAY
7. Have I The Right?, Honeycombs, INTERPHON
8. Oh, Pretty Woman, Roy Orbison, MONUMENT
9. Little Honda, Hondells, MERCURY
10. Chug-a-Lug, Roger Miller, SMASH

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

1. People, Barbra Streisand, COLUMBIA
2. Everybody Loves Somebody, Dean Martin, REPRISE
3. The Beatles—A Hard Day's Night, Soundtrack, UNITED ARTISTS
4. Something New, Beatles, CAPITOL
5. How Glad I Am, Nancy Wilson, CAPITOL
6. All Summer Long, Beach Boys, CAPITOL
7. The Animals, MGM
8. The Impressions Keep On Pushing, ABC-PARAMOUNT
9. Great Songs From My Fair Lady And Other Broadway Hits, Andy Williams, COLUMBIA
10. Hello, Dolly!, Original Cast, RCA VICTOR

COUNTRY SINGLES—10 Years Ago

1. I Overlooked An Orchid, Mickey Gilley, PLAYBOY
2. Love Is Like A Butterfly, Dolly Parton, RCA
3. I See The Want To In Your Eyes, Codway Twitty, MCA
4. Mississippi Cotton, Charley Pride, RCA
5. Country Is, Tom T. Hall, MERCURY
6. I Honestly Love You, Olivia Newton-John, MCA
7. Trouble In Paradise, Loretta Lynn, MCA
8. Bonaparte's Retreat, Glen Campbell, CAPITOL
9. Take Me Home To Somewhere, Joe Stampley, ABC/DOT
10. Don't Tell (That Sweet Old Lady of Mine), Johnny Carver, ABC

SOUL SINGLES—10 Years Ago

1. Let's Straighten It Out, Latimore, GLADES
2. Higher Plane, Kool & the Gang, DE-LITE
3. Do It ('Til You're Satisfied), B. T. Express, SCEPTER
4. Party Down, Little Beaver, CAT
5. Papa Don't Take No Mess Part 1, James Brown, POLYDOR
6. You Haven't Done Nothin', Stevie Wonder, TAMLA
7. Let This Be A Lesson To You, Independents, WAND
8. Love Don't Love Nobody Part 1, Spinners, ATLANTIC
9. Skin Tight, Ohio Players, MERCURY
10. Sha-La-La (Makes Me Happy), Al Green, HI

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November 8-10
The Roosevelt Hotel
Madison Avenue at 45th Street
New York City

CMJ MUSIC MARATHON & THE 1984 NEW MUSIC AWARDS

Plus! Spotlight on Urban/Contemporary—Presented in association with **PRO**
& Focus on College and Album Radio
Keynote Address by Peter Wolf!

Thursday, November 8 Kickoff Showcase at The Ritz
10:15 PM What Is This, 11:30 PM Red Hot Chili Peppers
12:45 AM John Jarrett's Tribe, 2:00 AM Industry

Saturday, November 10 Showcases
12:00 Midnight Hoodoo Gurus at The Ritz
2:00 AM The Nails at The Peppermint Lounge

Schedule of Events

PANELS, MODERATORS & PANELISTS

Friday, November 9, 9:00 AM-5:00 PM

9:00 AM

The Purpose of College Radio—Jim Cardillo, WNYU, New York
Ivan Bodley, WTUL/Larry Butler, Warner Bros./Nan Fisher, MCA/Pam Kent, Landslide Records/Harry Levy, KUSF/Peter Standish, The Gavin Report

11:00 AM

Keynote Address by Peter Wolf

12:30 PM

Rock Radio as a Progressive Force—Norm Winer, WXRT, Chicago
The Urban/Contemporary "Street Music" Promotion & Marketing Campaign—Brad LeBeau, PRO MOTION, New York
Reggae Music: The Harder It Comes—Amy Wachtel, The Reggae Route

2:00 PM

Future Directions of Album Radio—Steve Smith, Album Network, Los Angeles
Urban/Contemporary Radio Programmers Caucus—Tom Silverman, Tommy Boy, New York
Alternative Media Networking—Rob Burr, QJ Records, Coral Gables, FL
Billie Best, Boston Rock/John Duncan, Silver Moon Management/Lenny Kalikow, New On The Charts/Perry Leopold, PAN/Mad Dog, Brat
Walter O'Brien, Indie/Dimitri Rotov, Indie/Rick Winer, WUSC

3:30 PM

AOR Promotion—Bill Bennett, Epic Records, New York
Marko Babineau, Geffen/Bob Catania, Island/Sean Coakley, Arista/David Fleischman, Atlantic
George Gerrity, Warner Bros./Drew Murray, PolyGram/Don Wasley, EMI
Urban/Contemporary Producers and Remixers Panel—Jerry Lembo, Chrysalis Records, New York
Independent Label Survival and Expansion—Howie Klein, 415 Records, San Francisco
Sam Berger, Midnight/Juliea Clark, Mute/Eric Dufare, Cachalot/Josh Grier, Dolphin/Rick Harte, Ace Of Hearts
Michael Plen, I.R.S./Steve Tupper, Subterranean/Jay Ziskrout, Enigma

Saturday, November 10, 9:30 AM-5:00 PM

9:30 AM

College Radio Programming—Scott Byron, CMJ New Music Report
Steve Backer, CBS/Josh Brickman, WRUV/Shirley Carlson, KCMU/Jane Davis, WRAS/Loren Gerson, I.R.S./Jack Isquith, PolyGram

10:00 AM

The Impact Of Rock Journalism—Cary Baker, I.R.S., Los Angeles
Christopher Connelly, Rolling Stone/Anthony DeCurtis, Freelance/Kim Freeman, Billboard/David Fricke, Freelance/Deborah Frost, Village Voice
Wayne King, The Record/Ben Liemer, Circus/Howard Wuelfing, JEM

11:00 AM

College Radio Promotion—Karen Glauber, A&M Records, New York
Will Botwin, Side One Marketing/Dave Johnson, WBNY/Bennett Kaufman, Gold Mountain/Andy Kipness, A&M/Diana Mercer, WIUS
David Scharff, Atlantic/John Sigler, RCA/Steve Tipp, Warner Bros.
Charts, Trades and Tips—Steve Feinstein, Radio & Records, Los Angeles
Stephanie Shepherd, Dance Music Report

12:30 PM

Video's Role in the Music Industry—Todd Rundgren
Adam Freedman, Indie/Lynn Goldsmith, Lynn Goldsmith Inc./Martin Kahan, Martin Kahan Productions
Tony King, Picture Music International/Stephanie Shepherd, Telegenics
New Music Radio: What Next?—Mark Josephson, Rockpool, New York
Jimmy Christopher, KNAC/Dave Jurman, Arista/Craig Kostich, Warner Bros./Denis McNamara, WLIR

2:00 PM

The Future of Rock Media—Mike Harrison, KMET, Los Angeles
Jerry Jaffe, PolyGram/Michael Rosenblatt, MCA/Joel Webber, Uproar

3:30 PM

The Artist Panel—Dusty Street, KROQ, Los Angeles

The 1984 New Music Awards

Starring Al Franken, Master of Ceremonies

Plus Live Performances by Let's Active, the dB's, special guests and treats to be announced

Friday, November 9, Studio 54, New York City

Cocktails 7:00 PM, Dinner Banquet 8:00 PM, New Music Awards Ceremony 9:45 PM sharp

Registration packets may be picked up prior to the convention at the following times in CMJ's suite in the Roosevelt Hotel:
Wednesday, November 7, 11 AM-6 PM; Thursday, November 8, 11 AM-6 PM and all day Friday and Saturday in the Colonial Room at the Roosevelt Hotel.

Plus showcases, parties, special events and club passes to The Bitter End, CBGB's, Danceteria, Irving Plaza, Kamikaze, Malibu, Maxwell's, The Peppermint Lounge, The Reggae Lounge, The Ritz, Tramps, Trax and more to be announced.

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\$55 Panelist

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\$100 Awards dinner banquet, cocktail party and ceremony ONLY—does not include Marathon

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\$160 Combination Registration, Marathon, Awards ceremony and Awards dinner banquet and cocktail party

Indicate quantity and make check or money order (non-refundable) payable to CMI Media
Check must be included with registration form.

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Mail to CMJ Music Marathon, c/o CMI Media, 834 Willis Avenue, Albertson, NY 11507.

For more information on showcasing, panels, exhibition space, hospitality suites and advertising contact: Joanne Abbot Green 516-248-9600

Convention events subject to change.



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	1	4	8		SURVIVOR SCOTTI BROS.	I CAN'T HOLD BACK
2	2	3	8		DAVID BOWIE EMI-AMERICA	BLUE JEAN
3	3	2	8		U2 ISLAND	PRIDE (IN THE NAME OF LOVE)
4	5	5	6		.38 SPECIAL MCA	TEACHER TEACHER
5	7	20	4		BOB SEGER & THE SILVER BULLET BAND CAPITOL	UNDERSTANDING
6	6	7	6		TOMMY SHAW A&M	GIRLS WITH GUNS
7	11	23	4		RODGER HODGSON A&M	HAD A DREAM
8	28		2		PAT BENATAR CHRYSALIS	WE BELONG
9	19	50	3		JULIAN LENNON ATLANTIC	VALOTTE
10	8	31	4		THE HONEYDRIPPERS ATLANTIC	ROCKIN' AT MIDNIGHT
11	9	12	13		SAMMY HAGAR Geffen	CAN'T DRIVE '55
12	41		2		REO SPEEDWAGON EPIC	I DON'T WANT TO KNOW
13	22	29	4		MOLLY HATCHET EPIC	SATISFIED MAN
14	13	11	7		KISS POLYGRAM	HEAVEN'S ON FIRE
15	10	9	11		JOHN WAITE EMI-AMERICA	TEARS
16	4	1	10		JOHN CAFFERTY & BEAVER BROWN SCOTTI BROS.	ON THE DARK SIDE
17	NEW ▶				BRIAN ADAMS A&M	RUN TO YOU
18	15	16	7		ZEBRA ATLANTIC	BEARS
19	20	18	5		DARYL HALL & JOHN OATES RCA	OUT OF TOUCH
20	17	19	7		STEVE PERRY COLUMBIA	STRUNG OUT
21	38		2		HUEY LEWIS AND THE NEWS COAST TO COAST	WALKING ON A THIN LINE
22	12	10	8		SCANDAL FEATURING PATTY SMYTH COLUMBIA	BEAT OF A HEART
23	33	39	3		PAUL MCCARTNEY COLUMBIA	NO MORE LONELY NIGHTS
24	18	21	8		ELTON JOHN Geffen	WHO WEARS THESE SHOES
25	31	43	3		THE CARS ELEKTRA	HELLO AGAIN
26	23	42	3		PETER WOLF EMI-AMERICA	I NEED YOU TONIGHT
27	21	25	7		DOKKEN ELEKTRA	INTO THE FIRE
28	14	6	20		BRUCE SPRINGSTEEN COLUMBIA	COVER ME
29	40		2		THE HONEYDRIPPERS ATLANTIC	SEA OF LOVE
30	37	40	4		JETRO TULL CHRYSALIS	LAP OF LUXURY
31	NEW ▶				SCANDAL FEATURING PATTY SMYTH COLUMBIA	HANDS TIED
32	16	8	12		THE FIXX MCA	ARE WE OURSELVES
33	26	22	7		PRINCE AND THE REVOLUTION WARNER BROS.	PURPLE RAIN
34	34	32	7		TINA TURNER CAPITOL	BETTER BE GOOD TO ME
35	NEW ▶				JOHN CAFFERTY & BEAVER BROWN BAND POLYGRAM	TENDER YEARS
36	29	26	13		BILLY SQUIER CAPITOL	ALL NIGHT LONG
37	25	30	6		EDDIE MONEY POLYDOR	I'M MOVIN ON
38	45	46	3		CYNDI LAUPER PORTRAIT	ALL THROUGH THE NIGHT
39	43		2		COREY HART EMI-AMERICA	IT AIN'T ENOUGH
40	NEW ▶				TWISTED SISTER ATLANTIC	I WANNA ROCK
41	46		2		THE FIXX MCA	SUNSHINE IN THE SHADE
42	NEW ▶				EURO GLIDERS COLUMBIA	HEAVEN (MUST BE THERE)
43	NEW ▶				DAVID BOWIE EMI-AMERICA	NEIGHBORHOOD THREAT
44	39	27	8		ROD STEWART WARNER BROS.	SOME GUYS HAVE ALL THE LUCK
45	NEW ▶				THE J.GEILS BAND EMI-AMERICA	CONCEALED WEAPONS
46	NEW ▶				TOTO COLUMBIA	STRANGER IN TOWN
47	24	13	15		HONEYMOON SUITE WARNER BROS.	NEW GIRL NOW
48	NEW ▶				AC/DC ATLANTIC	JAIL BREAK
49	48		2		TIMOTHY B. SCHMIT ELEKTRA	PLAY IT COOL
50	27	15	12		KROKUS ARISTA	MIDNIGHT MANIAC

WHERE IN THE H . . .

WPAP Panama City, Fla. (country)
Contact: Kevin O'Neal

In conjunction with Hardee's, a fast food chain, WPAP decided to engage in the old "treasure hunt" contest. The idea was that clues would be given for the "missing H," located on public property, clearly visible, somewhere in the Panama City area. The first listener to find the "H" (as in Hardee's) would be awarded \$1,000.

Realizing there have been negative repercussions in the past from similar contests, WPAP's management checked out every possible ramification to assure this one would proceed smoothly within FCC guidelines. What they didn't count on was the fact that the contest—slated to run five weeks in conjunction with a five-week Hardee's schedule—would end in one hour.

At 8:30 Monday morning, the first clue ("From bridge to bridge on the right of W, the 'H' is hidden in the county by the Bay") was read. At 9:30, a listener called in to claim the prize. Sure enough, he had found it.

At that point, the station began announcements that the "H" had been found, but would be re-hidden again the following day. According to PD Kevin O'Neal, who originally expected the "H" to be in hiding for "about four weeks," they'll just repeat the process if the next "H" shows up as quickly. "It's costing us money," he says, "but at least we know [the audience is] out there."

CRUISIN' FOR RESEARCH

WWDB Philadelphia (talk)

Contact: John Curry

While music-oriented stations have long conducted research by asking listeners to write down "their three favorite songs," or something similar, WWDB turned the concept to its advantage by conducting a contest that asked listeners to write down on a postcard when they heard the promotional announcement.

In conjunction with two station sponsors, Holland America Cruise Lines and a local travel agency, spots ran touting an upcoming Caribbean cruise, with a \$200 discount to listeners who mentioned hearing of the offering on WWDB. The station also made one trip for two available.

Listeners were asked to register for the drawing for this trip by sending in a postcard stating what time they heard the spot. Promotion director John Curry says the infor-

Increase Seen in Supermarket Ads

NEW YORK In analyzing facts supplied by the Food Marketing Institute, the publications Progressive Grocer and Supermarket News, and the U.S. Dept. of Commerce, the Radio Advertising Bureau has determined that supermarkets' expenditures on radio advertising have increased 64% since 1980.

The RAB's survey reports that the country's supermarkets spent \$290 million on radio ads last year, up from \$177.1 million in 1980. National store chains were reported as spending 13% of their budgets on radio, while independent grocers allotted approximately 7.9%.

Promotions

mation proved quite useful in planning future promotions.

ULTIMATE PIZZA PARTY

WAXY Ft. Lauderdale (AC/oldies)
Contact: Tony Bonvini

In a tie-in with the local Pizza Hut restaurants, WAXY recently awarded "the ultimate pizza party." The contest itself was fairly run-of-the-mill—registrations available at any participating Pizza Hut in Dade or Broward County—but the prize, awarded "live" from a random drawing on WAXY, was the main draw.

The party was to be held in Rome. The listener and guest selected were to spend five days and four nights in the Eternal City on an all-expenses-paid trip—including pizza.

STAY IN SCHOOL

WKYS Washington (urban)

Contact: Joe Alfenito

The problem of teenage dropouts is most severe among minorities. Since the urban format attracts many such youths to its audience, several outlets around the country have joined in the effort to keep school attendance high. In Cleveland, for instance, WDMT's Carol

Ford and Latoya Jackson spent several days visiting area school pep rallies, encouraging attendance.

At WKYS, a contest has been created around a similar theme. From last Monday (22) through Nov. 17, area high school students are being asked to sign a pledge to "stay in school through graduation." WKYS pledge cards are available at all Kemp Mill record outlets.

At the end of the contest, the school with the most pledges submitted will win, not only an IBM Personal Computer, but also the esteemed opportunity of facing the WKYS "Smallstars" in a basketball season opener. While that may sound less than thrilling, it should be noted that in addition to the "Kiss" airstaff, the special guest players for this particular game will be MCA recording artists New Edition. (The second-place school receives a \$1,000 check donated to the student body fund, with the third-place school netting \$500.)

ROLLYE BORNSTEIN



Groceries A La Carte. WELI New Haven morning man Ron Rohmer and operations manager Chuck Gross pose with the winner of the station/Pathmark-sponsored shopping spree, who filled several grocery carts to her heart's content. Pictured from left are the supermarket's Barry Hinkley, Rohmer, winner Pattie Marino and Gross.



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FOR WEEK ENDING NOVEMBER 3, 1984

Billboard

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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	2	2	8	WHAT ABOUT ME? RCA 13899 KENNY ROGERS WITH KIM CARNES AND JAMES INGRAM	Weeks at No. One: 1
2	1	1	12	I JUST CALLED TO SAY I LOVE YOU MOTOWN 1745	STEVIE WONDER
3	4	7	5	PENNY LOVER MOTOWN 1762	LIONEL RICHIE
4	5	5	8	LEFT IN THE DARK COLUMBIA 38-04605	BARBRA STREISAND
5	7	10	8	DESERT MOON A&M 2666	DENNIS DEYOUNG
6	3	3	13	HARD HABIT TO BREAK FULL MOON/WARNER BROS. 7-29214	CHICAGO
7	11	12	9	CARIBBEAN QUEEN JIVE/ARISTA 1-9199	BILLY OCEAN
8	14	20	5	WAKE ME UP BEFORE YOU GO-GO COLUMBIA 38-04552	WHAM
9	9	9	9	ON THE WINGS OF A NIGHTINGALE MERCURY 880213-7/POLYGRAM	THE EVERLY BROTHERS
10	15	25	4	NO MORE LONELY NIGHTS COLUMBIA 38-04581	PAUL MCCARTNEY
11	13	14	7	WHO WEARS THESE SHOES? GEFEN 7-29189 /WARNER BROS.	ELTON JOHN
12	12	15	9	NOBODY LOVES ME LIKE YOU DO CAPITOL 540 ANNE MURRAY & DAVE LOGGINS	
13	6	6	11	IN THE NAME OF LOVE POLYDOR 881221-7/POLYGRAM	RALPH MCDONALD & BILL WITHERS
14	16	21	5	OUT OF TOUCH RCA 13916	DARYL HALL & JOHN OATES
15	10	4	14	DRIVE ELEKTRA 7-69706	THE CARS
16	24	32	4	ALL THROUGH THE NIGHT PORTRAIT 37-04639 /EPIC	CYNDI LAUPER
17	20	22	6	REAL LIFE A&M 2672	SERGIO MENDEZ
18	18	18	7	SPECIAL GIRL CAPITOL 5398	AMERICA
19	22	28	5	MOONLIGHT LADY COLUMBIA 38-04645	JULIO IGLESIAS
20	8	8	9	SHINE SHINE MCA 52443	BARRY GIBB
21	30	39	3	SEA OF LOVE ESPERANZA 7-99701/ATCO	THE HONEYDRIPPERS
22	26	30	3	AFTER ALL WARNER BROS. 7-29262	AL JARREAU
23	17	11	13	MISSING YOU EMI-AMERICA 8212	JOHN WAITE
24	19	19	9	LUCKY STAR SIRE 7-29177/WARNER BROS.	MADONNA
25	27	29	10	I'M SO EXCITED PLANET 13857 /RCA	POINTER SISTERS
26	40	-	2	DO WHAT YOU DO ARISTA 1-9279	JERMAINE JACKSON
27	21	16	14	TURN AROUND COLUMBIA 38-04541	NEIL DIAMOND
28	25	13	12	THE LUCKY ONE ATLANTIC 7-89636	LAURA BRANIGAN
29	23	17	15	IF THIS IS IT CHRYSALIS 4-42803	HUEY LEWIS
30	33	36	3	IT AIN'T ENOUGH EMI-AMERICA 8236	COREY HART
31	28	24	18	LEAVE A TENDER MOMENT ALONE COLUMBIA 38-04514	BILLY JOEL
32	36	-	3	SOME GUYS HAVE ALL THE LUCK WARNER BROS. 7-29215	◆ ROD STEWART
33	37	-	2	SLEEP WITH ME TONIGHT COLUMBIA 38-04646	NEIL DIAMOND
34	38	-	2	CAN'T LET GO ATLANTIC 7-89611	◆ STEVEN STILLS
35	35	38	3	LOVE SONGS ARE BACK AGAIN RCA 13866	BAND OF GOLD
36	31	26	20	STUCK ON YOU MOTOWN 1746	LIONEL RICHIE
37	39	-	2	SWEET MAGNOLIA AND THE TRAVELING SALESMAN FULL MOON/EPIC 34-04660	DAN FOGELBERG
38	NEW	▶		VALOTTE ATLANTIC 7-89609	JULIAN LENNON
39	NEW	▶		EDGE OF A DREAM CAPITOL 5412	JOE COCKER
40	34	33	20	WHAT'S LOVE GOT TO DO WITH IT CAPITOL 5334	TINA TURNER

○ 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.

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 ADDS	TOTAL ON
JERMAINE JACKSON DO WHAT YOU DO	23	40
THE HONEYDRIPPERS SEA OF LOVE	15	48
MELISSA MANCHESTER THIEF OF HEARTS	9	12
JOE COCKER EDGE OF A DREAM	9	15
CYNDI LAUPER ALL THROUGH THE NIGHT	9	52

- WSKY Asheville, NC
- WRMM Atlanta, GA
- WSB-AM Atlanta, GA
- KEYI Austin, TX
- WBAL Baltimore, MD
- WBFR Baltimore, MD
- WAFB Baton Rouge, LA
- WJBC Bloomington, IL
- KBOI Boise, ID
- WBEN-AM Buffalo, NY
- WGR Buffalo, NY
- KTWO Casper, WY
- WVAF Charleston, WV
- WBT Charlotte, NC
- WCLR Chicago, IL
- WYEN Chicago, IL
- WKRC Cincinnati, OH
- WLLT Cincinnati, OH
- WZZP Cleveland, OH
- WMJI Cleveland, OH
- WTVN Columbus, OH
- KMGC Dallas, TX
- WLAD Danbury, CT
- WHIO-AM Dayton, OH
- KHOW Denver, CO
- KRNT Des Moines, IA
- WOMC Detroit, MI
- WRIE Erie, PA
- WEIM Fitchburg, MA
- WTIC-AM Hartford, CT
- WENS Indianapolis, IN
- WSLI Jackson, MS
- WIVY Jacksonville, FL
- KMJJ Las Vegas, NV
- KOST Los Angeles, CA
- WRKA Louisville, KY
- WHAS Louisville, KY
- WMAZ Macon, GA
- WIBA Madison, WI
- WRVR Memphis, TN
- WVIA Miami, FL
- WTMJ Milwaukee, WI
- WISN Milwaukee, WI
- WCCO Minneapolis, MN
- WLTE Minneapolis, MN
- KWAV Monterey, CA
- WHYY Montgomery, AL
- WLAC-FM Nashville, TN
- WCTC New Brunswick, NJ
- WPIX New York, NY
- WWDE Norfolk, VA
- 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
- WSGW Saginaw, MI
- KSL Salt Lake City, UT
- KFMB San Diego, CA
- KFMB-AM San Diego, CA
- WGY Schenectady, NY
- KIXI Seattle, WA
- KKPL Spokane, WA
- KSD St. Louis, MO
- KKJO St. Joseph, MO
- WIQI Tampa, FL
- WWWMM Toledo, OH
- KRAV Tulsa, OK
- WLTT Washington, DC

Featured Programming

RICK DEES sticks his fingers into yet another pie, as **The United Stations** puts the wheels in motion for its second Dees-hosted program. "The American Music Magazine With Rick Dees" debuts with the New Year, featuring a mix of music, interviews and news flashes on top 40 artists and personalities. The one-hour show will be available for Monday through Friday programming. Dees is also host of **The United Stations' "Rick Dees' Weekly Top 40"** and tv's "Solid Gold," and owner of a star in the Hollywood Walk of Fame.

On a more immediate note, the United Stations is now talking turkey plans for the Thanksgiving segment of its "Country Six Pack" Series. Dubbed "The Songwriters' Story," the program airs Nov. 22-25 with a discourse from 12 country artists on the business of songwriting.

DALLAS/FT. WORTH residents are the lucky recipients of the first **Hiney Wine** album, a compilation of some of the 500 comedy features syndicated by **Dorsey & Donnelly** of Arlington, Tex. The album is voiced by Hiney Wine creator and KPLX Ft. Worth air talent **Terry Dorsey**, and will soon be available in other markets.

The latest in innovative tv plugs for radio stations is "The Touch," another product from **Blore & Richman** of Los Angeles. Described as "semi-erotic," the spot has been picked up by six stations since its debut at the recent NAB/NRBA convention.

JOHNNY CARSON and a senior citizen insurance company will now have to share the honor of **Ed McMahon's** presence, as the sidekick lends his voice to a new program called "How Do They Do That?" The two-minute bartered program will tackle life's perennial questions, such as how a magician saws a woman in half and how truth serum works. The show is available on a barter basis from **Eddie Kritzer Productions**, (213) 859-8706.

After a year in operation, the **American Comedy Network** is up to 47 affiliates. The Bridgeport, Conn. syndicator is planning to unveil several new services shortly.

NO ONE AT SATELLITE MUSIC NETWORK, Dallas, is fretting over the appropriate gift for a third anniversary. The syndicator is celebrating with the addition of its 400th affiliate, **WXAM Baton Rouge**, which has picked up the firm's Stardust, a traditional MOR format.

The **Minnesota News Network** buys **York Radio's** "Radio Mainstreet" for marketing and distribution in the upper Midwest. MNN general manager **Don Schiel** says the purchase is the company's first move toward regular program syndications. Previously, MNN's claim to fame was a news, sports and farm report service carried for 41 stations.

Phil Roberts joins **Masla Radio** in New York as senior vice president. He was with **Torbet Radio** as new business development director and had been president of his own company, "The Co-Op People."

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

Oct. 29, **Steve Perry**, Rockline, Global Satellite Network, 90 minutes.

Oct. 29-Nov. 4, **Joe Stampley**, Live From Gilley's, Westwood One, one hour.

Oct. 29-Nov. 4, **Lakeside**, Special Edition, Westwood One, one hour.

Oct. 29-Nov. 4, **Peter Wolf**, Off The Record Special, Westwood One, one hour.

Oct. 29-Nov. 4, **Barry Gibb**, Star Trak Profile, Westwood One, one hour.

Oct. 29-Nov. 4, **Eddie Rabbitt** part one, Country Closeup, Narwood Productions, one hour.

Oct. 29-Nov. 4, **Claude Thornhill Tribute**, Music Makers, Narwood Productions, one hour.

Oct. 29-Nov. 4, **Twisted Sister**, Interview, Inner-View Network, one hour.

Oct. 31, **The Rock Pumpkin**, Halloween Special, Creative Radio Network, three hours.

Nov. 2-4, **Herb Alpert**, The Great Sounds, United Stations, four hours.

Nov. 2-4, **Crystal Gayle**, Solid Gold Country, United Stations, three hours.

Nov. 2-4, **Waylon Jennings**, Weekly Country Music Countdown, United Stations, three hours.

Nov. 2-4, **Kiss, the Fixx**, Rock Album Countdown, Westwood One, two hours.

Nov. 2-4, **Everly Brothers**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Nov. 2-4, **Kansas, Heart**, Captured Live!, RKO Radioshows, one hour.

Nov. 2-4, **Kingston Trio**, Rare & Scratchy Rock 'N Roll, Program Services Group, three hours.

Nov. 2-4, **Cars**, Superstars Rock Concert, Westwood One, 90 minutes.

Nov. 2-4, **The Road Goes On Forever**, Rock Chronicles, Westwood One, one hour.

Nov. 2-4, **Election Songs**, Dr. Demento, Westwood One, two hours.

Nov. 2-4, **John Cafferty & the Beaver Brown Band**, Rick Dees' Weekly Top 40, United Stations, four hours.

Nov. 2-4, **New Releases, New Artists**, Playback, IRAP Productions, 90 minutes.

Nov. 2-4, **Champaign, Ashford & Simpson**, The Countdown, Westwood One, two hours.

Nov. 2-4, **Paul McCartney: From Liverpool To Broad Street**, The Source, NBC, two hours.

Nov. 2-4, **Herman's Hermits**, Don & Deanna On Bleecker Street, Continuum Broadcasting Network, one hour.

Nov. 2-4, **Fast Eddie Clarke of Fastway**, Metalshop, MJI Broadcasting, one hour.

Nov. 3, **Bellamy Brothers**, Best Of The Silver Eagle, ABC Entertainment Network, 90 minutes.

Nov. 3-4, **Little River Band**, Music & Memories, Strand Broadcast Services, one hour.

VSDA CHAPTERS PROLIFERATE

Variety of Issues Spawning Local Dealer Groups

BY EARL PAIGE

LOS ANGELES Home video dealer groups are sprouting all over the U.S., producing as many as four in one state. This marks more activity than occurred when retailers banded together to fight video rental legislation two years ago.

Although the various groups being assembled by the video Software Dealers Assn. (VSDA) are being made aware of expected video rental legislation in the new Congress, organizers point to other issues as well.

"Naturally, these local chapters will be legislation wise," says John Pough, VSDA vice president and head of a suburban store here. "But you can't organize just to talk about First Sale. That helps, but you need other issues," says Pough, referring to issues other than the controversial Consumer Sales/Rental Agreement of 1984, long stalled in Congress.

The feverish pace at which VSDA chapters are being organized has become a concern to some VSDA leaders, who are worried that chapters are too loosely coordinated. Others contend non-members are now enjoying VSDA services by joining these local chapters.

Since VSDA commenced vigorous organization of chapters early this fall, six new ones are said to be up and running in Western Washington, Tennessee, Philadelphia, Minneapolis-St. Paul, Houston and Washington, D.C. Only one chapter, the one in Los Angeles, existed prior to this fall.

The local Southern California chapter was originally the Southern California Video Retailers Assn. (SCVRA), founded in July, 1981 and headed by Pough, who owns Videocassettes Unlimited in Santa Ana. Now headed by Albert Diedrich of Video Station in Anaheim, the group organized as a VSDA

chapter in late 1982 and is often used as a model for other spawning groups.

Set for organization meetings this month are groups in Northern California (7), Portland, Ore. (7), Eastern Washington (8), Southeastern Florida (11), metro New York (14), Western Florida (14) and Southern Louisiana (15).

In most cases, a VSDA board member is coordinating the initial meetings. VSDA executive vice president Mickey Granberg is expected to attend many of the upcoming gatherings.

"One thing they should be careful of is possible antitrust pitfalls," says Art Lauer of Arizona Videocassettes/Starlite Video, whose wife, Linda, ran for a VSDA board position this year. "It [antitrust vulnerability] extends clear down to five little dealers getting together someplace."

Entirely new in the VSDA chapter push is the organization of groups literally next door to one another, notes Joan Weisenberger, of In Home Video, Riverside and Sunnymead, Calif., who is organizing a chapter startup for Jan. 16.

Weisenberger says dealers are now eager to organize as a result of the maturation of the business. "We can now talk to one another," she says, "without the endless shop talk and jealousy that was prevalent a few years ago." Weisenberger acknowledges that members of her group are only 35 minutes from the nearby older chapter.

"We're all mom-and-pops," Weisenberger says. "Even if we're close to the [Diedrich] group, we need our own over here. There is a whole education process needed."

Among issues bringing dealers together are efforts to stimulate a sell-through market in addition to rental, and X-rated restrictions popping up around the country.

That video rental legislation is

possibly not a direct driving issue is reflected, according to some sources, in the lack of cohesion between VSDA and the Home Recording Rights Coalition (HRRC), VSDA's ally in opposing the bill.

Although VSDA has increased its lobbying budget 540% for 1985, the chapters now being organized are not in Congressional subcommittee target areas, as have been most HRRC rallies. HRRC held 46 meetings during the long legislative battle, but has held none since the four in Wyoming and five in Montana that took place this past September.



Y&T Cut The Pie. A&M recording artists Y&T attract close to 1,000 fans during an in-store appearance at the Canoga Park, Calif. Licorice Pizza. Shown from left with a fan and future star are group members Dave Meketti, Joey Alves, Phil Kennemore and Leonard Hayes.

ON TARGET

by Mike Shalett

As we reported in our last column, there has been an increase in the percentage of record buyers between the ages of 16 and 18. Over the last year, they increased by more than 5%. But it wasn't very long ago that many in the industry feared that this strong record-purchasing demographic was pumping away its disk-buying dollars on video games. Our Street Pulse Group Consumer Surveys show that they're back buying records and represent more than a quarter of all record buyers surveyed.

In examining this buyer we felt it best to break down the segment into males and females, and after a first look at the data, we were glad we did. Forty-four percent of the record buyers between 16 and 18 are females, 10% more than our average percentage of women. That was one surprising fact.

Almost half of the males, 48.4%, preferred hard rock music. That's almost twice the survey average. Twenty-eight percent of the women between 16 and 18 preferred hard rock, compared to the survey average of 26%. New wave/new music was also preferred by 28% of the females, compared to a survey average of 29.7%. Only 21% of the males preferred new wave/new music.

The most popular music preference with these young women was soft rock. Nearly one-third, 31%, preferred the softer sound, compared with a survey average of 23.1%.

Both males and females of this particular age group show a greater percentage of access to and watching of MTV. More than 56% of the 16- to 18-year-old females indicated they watched the channel and they watch it a lot. They watch MTV more than their male counterparts, who also watch it more than our survey average. This segment spends a lot of time with MTV, and it's almost a certainty that the channel's leadership in the exposure of video music has had a tremendous impact in regard to bringing this buyer back into the stores.

When in the store, this buyer is far more likely than our average respondent to purchase a record in

the cassette configuration. Not quite 40% of both sexes indicated they preferred cassettes to LPs, with women being slightly more disposed than men. More than half of the men indicated they purchased more than six records in the last six months, as compared to 39.1% of the females between 16 and 18. On average, 50.6% of our respondents said they had made that many purchases in the last six months.

While these young men indicated they didn't buy many singles, their female counterparts said they bought some. Nearly half of the women said they had bought between one and six 45s in the last six months. On the whole, only a third of our respondents said they had similar purchasing habits.

about the records they purchase. Our survey average showed that 49.7% of the record buyers found out through browsing, while that percentage rose to 52.6% for males between 16 and 18.

Word of mouth is the second most mentioned stimulus for purchase, behind radio, with both groups. However, the data indicates that 62.1% of the men talk records with their friends, as opposed to 56.7% of the women. Survey average is 47.3%.

Though they're the same age, men and women of this demographic prefer to shop in different locations. Males prefer to shop in free standing or non-mall locations, while the young women prefer to shop for records in a mall-located store.

Differences in buying patterns between male and female teens

One thing that struck us was the fact that among the 16- to 18-year-old record buyers, the female respondents indicated that browsing had far less impact on them than on the average record buyer, and especially their 16- to 18-year-old male counterpart. Only 33.7% of the females in this segment said browsing helped them find out

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

For its primary retail survey technique, Street Pulse distributes packets containing questionnaires and product to 50 retail stores around the country. A packet is handed out randomly to a consumer immediately after he or she has paid for a purchase, and a \$2 coupon, good for the consumer's next purchase at the store, is the motivation for completing the questionnaire. The average survey incorporates over 700 respondents, a sample equal to those used by Gallup or Roper in their polls on political issues.

They don't agree on which radio station to listen to, either. Sixty percent of the males prefer an AOR station, as do 44.5% of the women. But 43.2% of the women prefer a top 40 station, which only 23.1% of the men say is their favorite. Young women also show an interest in alternative radio.

In our September survey we asked Compact Disc questions for the first time. Among these record buyers, both groups indicated a higher percentage of ownership than the norm of our survey. On the whole, the men were much more aware of CDs in relationship to the price of the player and the cost of an individual disk.

There's a big difference in the magazines 16- to 18-year-old female record buyers read as compared to their male friends. The women mentioned Seventeen, Vogue, Glamour and Teen as their periodicals of preference. The males mentioned Circus, Hit Parade, Sports Illustrated and Time.

"Cheers" is the most popular television show with both groups. After that, the lists are divergent. Males list "Hill Street Blues," "Magnum P.I." and "Late Night With David Letterman," while females list "Family Ties," "Dynasty" and "Friday Night Videos."

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Music Country Marks First Half Century

Small N.J. Store Hangs Tough in Same Location

BY FRED GOODMAN

NEW YORK Anyone with a mom-and-pop business will tell you it's a tough proposition. But for those having trouble seeing the distant future, New Jersey record/tape retailer Joan Demarest has a few words of encouragement.

"No doubt it's hard," she says, "and I know a lot of little stores go in and out. But my husband says the first 50 years are the hardest."

If anyone knows, it's the Demarests. Joan and her husband William own Music Country in Cliffside Park. The 800 square foot shop has been under the same family ownership at the same location on Anderson Ave. since it was founded by Joan's father, Anthony Taliaferro, in 1934.

"He died in 1962, and I've been here since then," she says. "My brothers, Charles and Richard, also worked in the store." Twenty-year-old Jackie Demarest represents the third generation behind the store's counter.

Located about a mile south of the George Washington Bridge, the

shop has been witness to a lot of changes as once-rural Bergen County has been transformed into a suburban sprawl.

The now-defunct Palisades Amusement Park used to be situated two blocks from Music Country. With live music shows and top 40 broadcasts from the Park, a lot of traffic came past the shop. But Demarest also remembers the effect the Park had on local kids.

"All the rides would play music," she recalls. "It was as if each one had a DJ, and those kids would come in every Saturday and buy new records for the rides. It was also good for the kids in the area. It meant jobs for them, and they had spending money. I guess it all evened out for us, because there are high-rises there now."

Aside from the high-rises, there have been other changes in the area that affect business. "I remember when there were no malls around," recalls Demarest. "A lot of people go out on the highway now and cruise or go shopping. It used to be that our only competition was the local record shop in each surround-

ing town."

But Music Country's strategy remains the same, she says: "Just try and have what people want." That means offering all top 10 albums at an everyday price of \$6.50. All other \$8.98 product is shelf priced at \$7.98. And despite its small space, Music Country tries to offer a broad selection.

"We make sure we have the latest releases and try to have something for everyone," Demarest says. "We sell a lot of rock and heavy metal, but people also know they can come to us for country and bluegrass." There is also an out-of-print section, as well as posters and T-shirts.

Considering the building boom that has taken place in the area, Demarest also admits that the shop has been lucky to withstand construction pressures. "It's easier, of course, if you can stay in one spot," she says. "Our next door neighbor is a barber shop that's been here for 60 years."

Promo Clip for Vendors

Music Plus Plugs Video with Video

LOS ANGELES To stake its claim as the top video store chain in the nation's No. 1 market, 34-unit Music Plus here is screening a self-produced video for vendors.

Noting that the 10-year-old chain "did the same kind of thing when we went into the record/tape business," Alan Schwartz, advertising director, and Mitch Perliss, buyer, claim enthusiastic vendor response.

The video, which runs two minutes and 15 seconds, takes advantage of actor Andy Amadore's historic role as "voice of Music Plus" throughout the chain's existence. Amadore also has market recognition as a television weather personality on KHJ-TV here.

Opening voice-over lines include such boasts as Music Plus' claim that its stores each more than double the national average gross sales for free-standing record/tape outlets, "making us, in fact, the No. 1 music chain in the nation's No. 1 market." Although the "Music Plus" image can relate to total home entertainment, the promo gets across another meaning: "Marketing, retailing environment, operations and personnel."

The fast-moving promotional video opens with panning shots of various Music Plus exteriors, described as "strategically located and neighborhood centerpieces." Moving inside the chain's showplace at 1440 Vine St. in Hollywood, the camera zooms in on Amadore, who plugs the chain with such lines as "a video rental customer base now at 4,000 per store, growing 10% per week." Video inventory level is described as 3,000 SKUs, with 1,500 in VHS, 1,000 in Beta and 400-500 in laser-discs.

Visually and with dialog, the clip shows how video product is displayed openly (shrinkwrapped empties) and by category. There is no visual clue to the X-rated category, but Schwartz says the chain is by no means concerned about the contro-

versial product, which he describes as quite profitable.

"It is more visible than in some stores," Schwartz agrees, adding that management is currently considering displaying the category "spine out" rather than face front. The adult category is always in the rear section of Music Plus Video units.

Another highlight of the video is the chain's computerized operation, which Perliss describes as "incredible." He says the system already allows for analysis of rental activity "not just on a single movie, but on

all our individual copies of that movie."

Music Plus showed the video in a suite during the recent Video Software Dealers Assn. convention in Las Vegas. Describing his feeling at ushering vendors in and out, Schwartz says, "I had to think to myself that we're usually the ones being hosted by vendors."

Perliss uses the video when vendor reps come to the chain's headquarters on Alameda St. A companion presentation kit includes graphs, text and examples of advertising pieces.

Counter Intelligence

CALL FOR JAZZ CASSETTES: With LP/cassette parity on an increasing number of pop titles, jazz has lagged behind. Back catalog is generally non-existent on cassette, and many labels, especially indies, don't even release new titles on tape.

"The labels are going to have to start doing something, because the demand is there," says Debbie Morgan, buyer for J&R Jazz World in New York. "The percentage of cassettes we're selling on new releases is definitely greater than ever. But I still believe the cassette hasn't taken as big a chunk in the jazz market as it should."

One of the reasons, she says, is not having catalog on cassette: "I think it may be a Catch-22 situation where there was so little available on cassette that jazz fans thought, 'Why bother going into cassette collecting?' And then the manufacturer said, 'It's not selling on cassette, so why manufacture it?'"

Although she would like to see a lot more jazz on cassette, Morgan is not unsympathetic to the plight of jazz labels. "What kind of programs they could come up with is certainly a very good question," she says. "Yes, they should convert their back catalogs, but they need to be selective. They're going to have to start taking key numbers to cassette, but they have to be cautious and see which types of jazz do better than others on cassette."

"I would hate to see a whole cassette program dumped because the particular titles a label selected didn't sell. Sales have to be monitored so that the end result is feasible, saleable cassette titles."

Compounding the situation is the growing demand for CDs, jazz included. "They're going to also have to funnel money to CDs," says Morgan. "I don't know how they'll break it down in terms of pushing both cassettes"

(Continued on page 26)

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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>
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COUNTER INTELLIGENCE

(Continued from page 25)

and CDs, but they'll be left in the cold again if they don't do it soon. I think it's gonna be a big CD Christmas."

Faced with the choice, would Morgan rather see CDs or cassettes getting more attention from jazz labels? "I need both," she says. "I don't envy their position."

STANDING PAT ON PAT: Chrysalis' decision to try Pat Benatar's "Tropico" album as a \$9.98 chrome cassette and \$8.98 LP equivalent may be headed for trouble.

"The cassette shouldn't be out at nine," says Frank Mendez, buyer for New York's Stratford One Stop. "It's just not justifiable after A&M has been offering chrome tapes at \$8.98 for a year and a half."

His ire won't prevent him from stocking the tape configuration, though, and CBS's continuing use of no-return discounts helps take a little more of the sting away.

OF DOLLARS, DISCS AND CO-OP: Bob Tolifson, marketing maven for San Francisco's Record Factory chain, says that CD marketers have gone about introducing the configuration "backwards." Says Tolifson: "First should have come a decent and realistic ad allowance, then extended dating and only then price reductions. They have done just the opposite, bringing the price down as almost the first thing."

Tolifson says this robbed the configuration of its "Mercedes Benz" image and resulted in CD being just another piece of product. "It was an opportunity lost for us. We could have built a business with a better profit and made a normal markup."

Tolifson credits the competing Tower chain with making the first advertising inroads on CD in the Bay Area. "I don't begrudge them," he says. "They probably asked first."

But he adds that he has also been aggressively pursuing labels for co-op money, and when it comes to CD, "they are real tight. We want something so we can put all the manufacturers on one page and show what we intend to do with the product."

Edited by FRED GOODMAN

NOW PLAYING

by Faye Zuckerman



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

THE OLDEST third party entertainment computer software firm, Activision, plagued by million-dollar equity losses in 1984, is hoping for a comeback this holiday selling season by taking a high profile with a \$1 million-plus advertising budget.

"After a slow summer, we are finally beginning to ship a lot of product," says company president James Levy. "It looks like the latter part of the year is going to be really good for us."

The Mountain View, Calif. firm is hoping that newly shipped "Ghostbusters," by its star designer David Crane, and "Designer's Pencil" will be runaway hits this year. Radio contests, tv advertising and a major print campaign are being planned to push the new titles.

Can Activision, after growing to fame as a video game company, gain acceptance as a major third party computer software developer? Levy answers: "Those people who have not been paying attention will still call us a video game company. But, I think, in about six months we will lose the last vestiges associated with an old-line video game company."

Although Levy notes that orders for video games are still rolling in, he says they are becoming less and less. "We see those orders diminishing and computer software becoming more apparent," he observes. "It [computer software] is

an infancy industry. We are only at the ground floor.

"There are many hardware issues to be worked out. Most of the players are very small, and few have emerged as leaders. As far as I can tell, our computer software orders are on a par with or, in some cases, better than our competitors."

Activision has mounted a major direct mailing campaign for retailers in an attempt to keep a high

computer software maker Broderbund Software and accessory maker Wico Corp. have entered into a joint holiday promotion that includes giveaways. This marks the first time two companies have joined forces for the holiday selling season.

The "holiday bonus" starts Dec. 1 and requires that consumers purchase any Broderbund game plus one of Wico's command joystick products. Both companies' packag-

Activision is taking a high profile in an effort to reverse its fortunes

profile. It has also earmarked its sales organization to work closely with dealers to define what the company is doing "and what we are hoping to accomplish," says Levy.

For the firm's fiscal quarter ending June 30, it saw a loss of \$3.6 million on sales of \$6.2 million. Activision is expected to show an improvement this quarter. When and if it will start to show profits cannot be predicted.

Levy maintains that Activision's high profile and reputation as a marketing-intensive and quality video game company will be helpful in becoming more established in the computer software area. "We are in it for the long term," he adds. "We have done a lot of restructuring and re-positioning. We have the financial wherewithal to make it."

MORE HOLIDAY FUN: Home

ing will feature stickers highlighting the promotion, which ends Jan. 31.

According to Wico's president Gordon Goranson, "We joined together to spark sales for retailers as well as provide extra value for the consumers. We are in a business where promotions are rapidly becoming a key element. We hope to give retailers reasons to push our products."

Wico, a 44-year-old company, was founded by Max Wiczer, who turned the company into one of the largest suppliers of accessories for the coin-operated machine industry. In 1982, it entered the personal computer area when that industry appeared to be booming.

As for Broderbund, its director of marketing Jane Risser notes that the fledgling computer company is hoping to take advantage of Wico's name to "stir up action."

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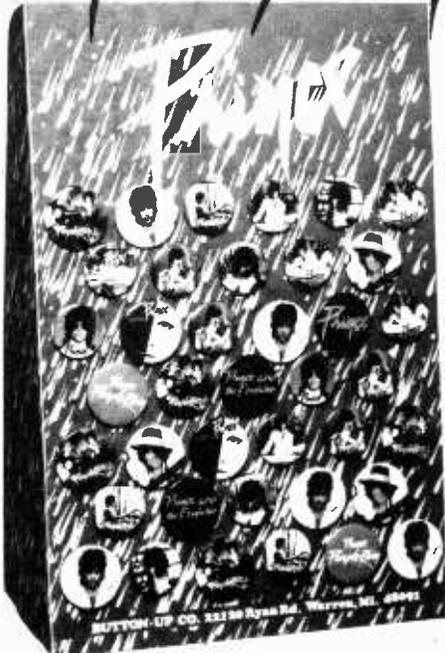
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New Releases ALBUMS

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

POPULAR ARTISTS

- ANKA, PAUL**
Live
LP Columbia FC 39323 (CBS)/no list
CA FCT 39323/no list
- BENATAR, PAT**
Tropico
LP Chrysalis FV 41471 (CBS)/no list
CA OVT 14171/no list
- CLAYDERMAN, RICHARD**
Amour
LP Columbia BFC 39603 (CBS)/no list
CA BCT 39603/no list
- CULTURE CLUB**
Waking Up With The House On Fire
LP Virgin/Epic OE 39881 (CBS)/no list
CA OET 39881/no list
- DENNISON, RACHEL**
Light Up The Night
LP Columbia FC 39474 (CBS)/no list
CA FCT 39474/no list
- DIRTY LOOKS**
You Can Rock
LP Sticky Records/\$7.89

(Continued on page 28)

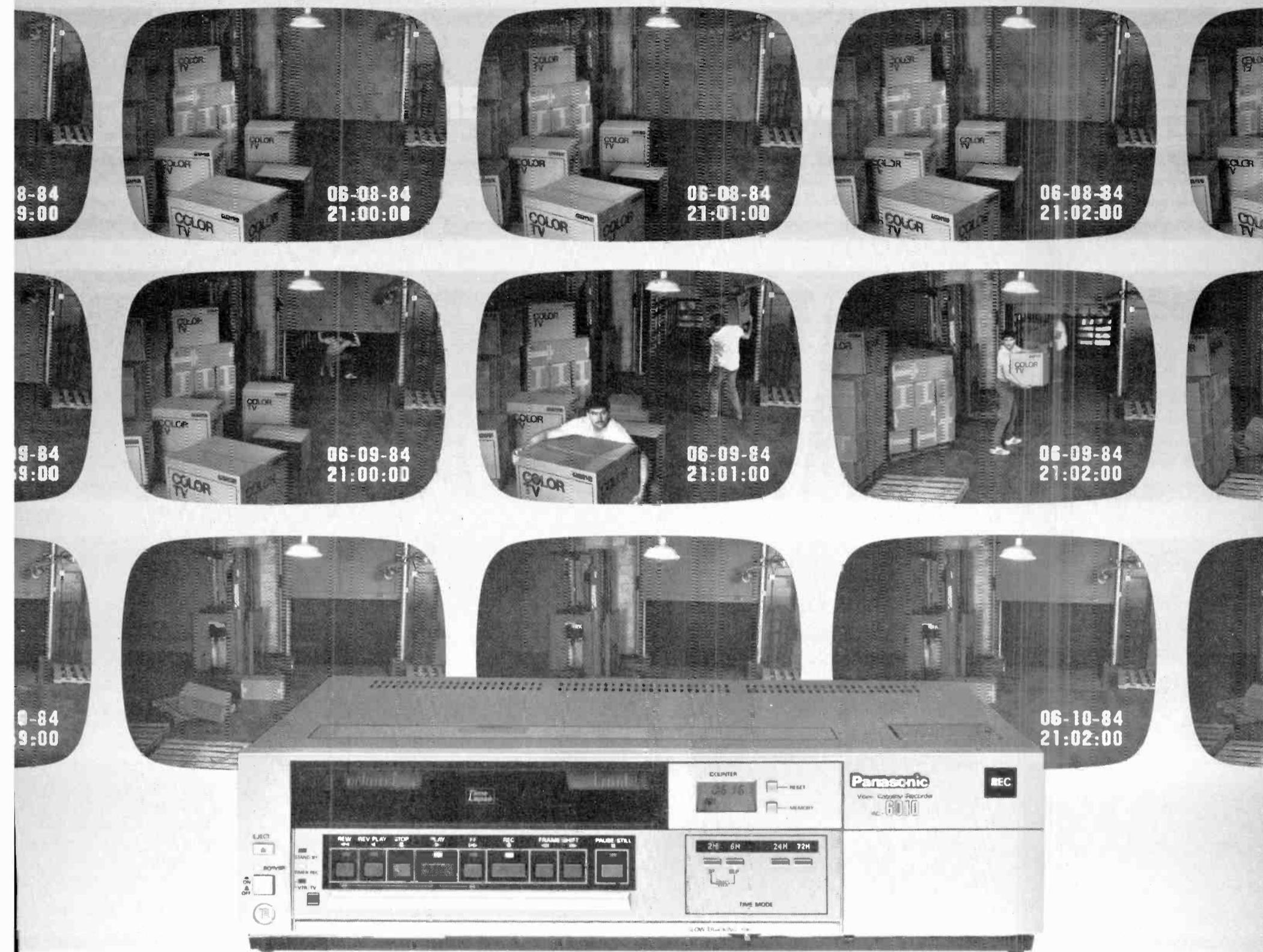
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Panasonic
Industrial Company

(Continued from page 26)

DREAMS
Original Music From CBS Series "Dreams"

LP Columbia BFC 39886 (CBS)/no list
CA BCT 39886/no list

HUNTER, JOHN
Famous At Night

LP Private I BFZ 39626 (CBS)/no list
CA BZT 39626/no list

HUNTERS AND COLLECTORS
Jaws Of Life

LP Slash 25193 (WEA)/\$8.98
CA 25193/\$8.98

MADAM X
We Reserve The Right

LP Jet BFZ 39885 (CBS)/no list
CA BZT 39885/no list

MADONNA
Like A Virgin

LP Sire 25157 (WEA)/no list
CA 25157/no list

MCCARTNEY, PAUL
Give My Regards To Broad Street

LP Columbia SC 39613 (CBS)/no list
CA SCT 39613/no list

MOLLY HATCHET
The Deed Is Done

LP Epic FE 39621 (CBS)/no list
CA FET 39621/no list

MISTRAL'S DAUGHTER

LP Carrere SZ 39902 (CBS)/no list
CA SZT 39902/no list

RAM
Reconciliation

LP Zebraoverground ZO-2/no list
CA ZO-2/no list

SPANOS, DANNY
Looks Like Trouble

LP Epic BFE 39459 (CBS)/no list
CA BET 39459/no list

SPEEDWAGON, REO
Wheels Are Turnin'

LP Epic QE 39593 (CBS)/no list
CA QET 39593/no list

THE SPITFIRE BAND
Flight III

LP Columbia FC 39891 (CBS)/no list
CA FCT 39891/no list

TOTO
Isolation

LP Columbia QC 38962 (CBS)/no list
CA QCT 38962/no list

WHAM!
Make It Big

LP Columbia FC 39595 (CBS)/no list
CA FCT 39595/no list

BLACK

BAILEY, PHILIP
Chinese Wall

LP Columbia BFC 39542 (CBS)/no list
CA BCT 39542/no list

BENSON, GEORGE

LP Warner Bros 25178 (WEA)/no list
CA 25178/no list

BROWN, PETER
Snap

LP Columbia FC 39462 (CBS)/no list
CA FCT 39462/no list

BURRELL, KENNY
Have Yourself A Soulful Little Christmas

LP Sugar Hill CH-9718 (MCA)/\$5.98
CA CH-9718/\$5.98

DETROYT
Detroyt

LP Tabu BFZ 39620 (CBS)/no list
CA BZT 39620/no list

GRANDMASTER MELLE MEL
Grandmaster Melle & The Furious Five

LP Sugar Hill SH 9205 (MCA)/\$8.98

GRANDMASTER MELLE MEL AND THE FURIOUS FIVE
Street Beat

LP Sugar Hill SH 2-9229 (MCA)/\$8.98

PENDERGRASS, TEDDY
Teddy Pendergrass Greatest Hits

LP Philadelphia Inter. Records FZ 39252 (CBS)/no list
CA FZT 39252/no list

PLUNKY & ONENESS OF JUJU
Electric Juju Nation

LP N.A.M.E. Brand/\$8.98

THE RAMSEY LEWIS TRIO
Sound Of Christmas

LP Sugar Hill CH-9716 (MCA)/\$5.98
CA CH-9716/\$5.98

THE RAMSEY LEWIS TRIO
More Sounds Of Christmas

LP Sugar Hill CH-9717 (MCA)/\$5.98
CA CH-9717/\$5.98

ROBINSON, FENTON
Nightflight

LP Alligator AL 4736/\$8.98
CA AL 4736-CS/\$8.98

ROTARY CONNECTION
Peace

LP Sugar Hill CH-9719 (MCA)/\$5.98
CA CH-9719/\$5.98

SKATALITES
Scattered Lights

LP Alligator AL 8309/\$8.98
CA AL 8309-CS/\$8.98

THE SOULFUL STRINGS
The Magic Of Christmas

LP Sugar Hill CH-9715 (MCA)/\$5.98
CA CH-9715/\$5.98

THE SYLVERS
Bizarre

LP Geffen GHS 24039 (WEA)/no list
CA M5G 24039/no list

VARIOUS ARTISTS
A Christmas Dedication

LP Sugar Hill CH-9717 (MCA)/\$5.98
CA CH-9717/\$5.98

JAZZ

AYERS, ROY
In The Dark

LP Columbia FC 39422 (CBS)/no list

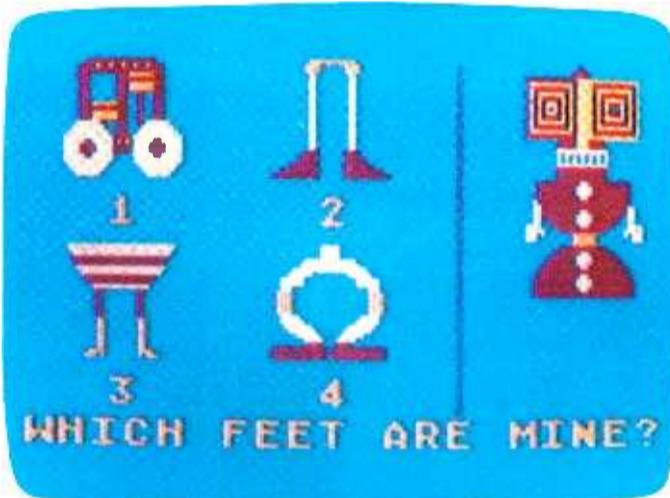
CA FCT 39422/no list

BREWER, TERESA
Teresa Brewer In London

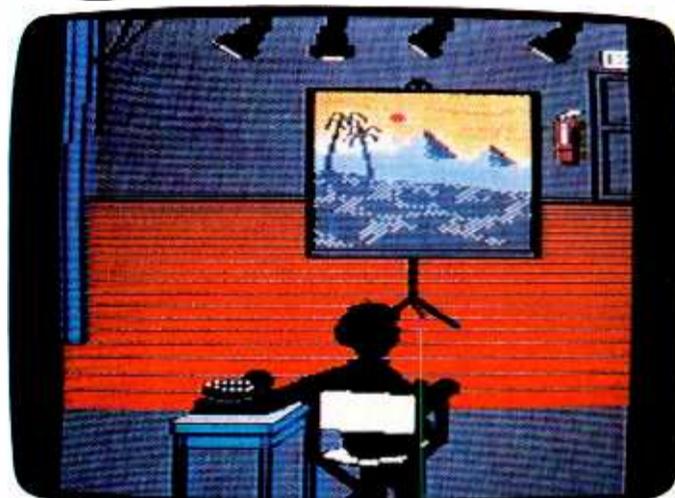
LP Signature FW 39421 (CBS)/no list
CA FWT 39421/no list

ECKSTINE, BILLY

Now that kids have killing and destroying, a new thrill. Thinking.



TINK!TONK!™, ages 4-8.



Show Director, ages 8-12.

You don't have to have a computer to interpret the latest sales figures.

Kids are staying away from cartridge games in droves.

Intergalactic warfare, kids seem to be saying, is not only senseless.

It's boring. So what's not boring? Games that make kids think, not just react, are not boring. Games that let kids change the plot line as they go, not just repeat it endlessly, are not boring. Games that get tougher as kids get smarter are not boring.

In other words, Mindscape from SFN is not boring. SFN, you see, is also the parent company of Scott, Foresman—the number one book publisher in children's education for over one

hundred years. As the four product lines of Mindscape demonstrate, the experience that represents has more than paid off.

Sprout, Pixelwerks, Alert and Folio are product lines with just the measure of educational content a kid playing a computer game needs to keep him interested. And to keep him playing.

SPROUT, AGES 4-8.

Take, for example, some of the youngest players. They can go on treasure hunts, pick their way through puzzling mazes and visit magic lands. But, in order to get anywhere, they get to react with a lot more than their hands. They get to learn language and computer skills, answer questions about numbers and shapes, and even get to choose how the story goes along the way.

PIXELWERKS, AGES 8-12.

Instead of yet again destroying invaders from the planet Tedium, ages 8-12 get to write, direct, animate, score and even add sound effects to their own computer movies. Or paint and draw and create full-color cartoons and animated stories, and at the same time develop computer literacy, programming skills and creative skills.

ALERT, AGES 12-ADULT. AND FOLIO, OUR PRODUCTIVITY SERIES.

With Alert programs, ages 12-adult can create their own crosswords. With Folio, they can even compose and write music on the Bank Street MusicWriter, one of a series of new programs from Bank Street exclusively for Mindscape.

Folio also includes what is

I Am A Singer
LP Kimbo 2459 (Master Sound Astoria)/no list

JARREAU, AL
High Crime
LP Warner Bros. 25106 (WEA)/no list
CA 24042/no list

O'DAY, ANITA
Hi Ho Trailus Boot Whip
LP Doctor Jazz FW 39418 (CBS)/no list
CA FWT 39418/no list

OILY RAGS
LP Signature FW 39524 (CBS)/no list

CA FWT 39524/no list

PHILLIPS, FLIP
A Melody From The Sky
LP Doctor Jazz FW 39419 (CBS)/no list
CA FWT 39419/no list

SMITH, LONNIE LISTON

Silhouettes
LP Doctor Jazz FW 39420 (CBS)/no list
CA FWT 30420/no list

CLASSICAL

THE ALBANY SYMPHONY ORCHESTRA
Julius Hegyi, conductor
LP New World Records NW 321 (digital)/\$9.98

BACH
Jubilee Philharmonia Virtuosi Of New York
Richard Kapp, Director
LP Masterworks M 39357 (CBS)/no list
CA MT 39357/ro list

GRIEG
Complete Sonatas for Violin & Piano
LP Bridge Records BDG 2003/\$10.98

LIEBERSON, PETER
Piano Concerto
The Boston Symphony Orchestra
LP New World Records NW 325 (digital)/\$9.98

YO-YO MA
Bach: Unaccompanied Cello Suites, Vol. 1
(Nos 1&2)
LP Masterworks Im 39345 (CBS)/no list
CA IMT 39345/no list

COUNTRY

GRAY, MARK
This Ol' Piano
LP Columbia FC 39518 (CBS)/no list
CA FCT 39518/no list

SCRUGGS, EARL
American-Made, World-Played
LP Columbia FC 39586 (CBS)/no list
CA FCT 39586/no list

COMPACT DISC

BRAHMS
Serenade No. 1
L.A. Chamber Orch.-Schwartz
CD Nonesuch 2 79065 (WEA)/no list

HAGAR, SAMMY
VOA
CD Geffen 2 24043 (WEA)/no list

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.

A RUMOR OF WAR
Keith Carradine, Brad Davis, Stacy Keach
♠♥ U.S.A. Home Video/214-397

BATTLE OF AUSTERLITZ
Orson Welles, Rossano Brazzi, Jack Palance
♠♥ U.S.A. Home Video/216-399 \$69.95

BOLERO
Bo Derek, George Kennedy, Andrea Occhipinti
♠♥ U.S.A. Home Video/217-468/\$79.95

CONAN THE DESTROYER
Arnold Schwarzenegger, Grace Jones, Wilt Chamberlain
♠♥ MCA Home Video/80079/\$79.95

THE EMPIRE STRIKES BACK
Mark Hamill, Harrison Ford, Carrie Fisher
♠♥ CBS Fox Video/1425/\$79.98

FIGHT FOR YOUR LIFE
William Sanderson, Robert Judd, Catherine Peppers
♠♥ Monterey Home Video/135-402/\$59.95

G.I. JOE: A REAL AMERICAN HERO
♠♥ Family Home Entertainment/F4-87/\$39.95

GOING HOLLYWOOD
Robert Preston, narrator
♠♥ Monterey Home Video/133-404 \$39.95

KILL
Jean Seberg, James Mason, Stephen Boyd
♠♥ U.S.A. Home Video/215-395/\$59.95

THE LINE
Russ Thacker, David Doyle
♠♥ U.S.A. Home Video/214-401/\$49.95

THE MARTIAN CHRONICLES III: THE MARTIANS
Rock Hudson, Darren McGavin, Gayle Hunnicutt
♠♥ U.S.A. Home Video/215-400/\$59.95

MARY AND JOSEPH
Blanche Baker, Colleen Dewhurst
♠♥ U.S.A. Home Video/215-398/\$59.95

MISTER SCARFACE
Jack Palance, Edmund Purdom
♠♥ Monterey Home Video/135-403/\$59.95

PLAYING FOR TIME
Vanessa Redgrave, Jane Alexander, Shirley Jones
♠♥ VCL by Media Home Entertainment/VL-9021/no list

SHAZAM, VOLUME III
♠♥ Family Home Entertainment/F3-90/\$29.95

MIDNIGHT STAR IN CONCERT
♠♥ U.S.A. Home Video/213-437/\$39.95

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

had their fill of Mindscape introduces



MusicWriter, ages 12-adult.



Keyboard Cadet.

probably the best study aid available for SAT exams. As well as Keyboard Cadet—an interplanetary exercise in typing techniques that is unique in displaying proper hand/keyboard position on the screen at all times.

THE LARGEST PROMOTION BUDGET EVER FOR HOME EDUCATION SOFTWARE.

In addition to advertising in all major "buff books" and machine specific books, Mindscape will utilize key national consumer magazines. Like *People*, *Newsweek*, *Psychology Today* and *The New York Times Magazine*.

The advertising budget for launching Mindscape is the largest ever for this segment of the industry. Our target audience will be reached an average of 4.7 times. That's more than *forty-eight million* impressions.

To know more about Mindscape—and the software that challenges the mind—call 1-800-221-9884. In Illinois, call 1-800-942-7315. Or you can write Customer Service, Mindscape,



Inc., 3444 Dundee Road, Northbrook, IL 60062.

But what's really important, what should ultimately benefit the computer game software business as a whole, you already know:

To keep kids interested in computer games today, software has to coordinate not just the hand and the eye. But the brain as well.

Introducing Mindscape.

SOFTWARE THAT CHALLENGES THE MIND.

Compatible with Apple®, Atari®, Commodore™ and IBM® home computers.





Paramount Toasts Frebowitz. Paramount Home Video staffers honor Jerry Frebowitz, owner and founder of Movies Unlimited in Philadelphia, with a plaque for "advertising excellence." Shown from left are Paramount's promotion manager Diane Moy and vice president of advertising and sales promotion Hollice Brown; Movie Unlimited's Ed Weiss; Frebowitz; and Paramount's sales manager Linda Rosser and vice president of sales and marketing Eric Doctorow.

OVER 50 MILLION TURNTABLES ARE SPINNING IN THE U.S. THEY ALL NEED REPLACEMENT NEEDLES.

Customers have both wants and needs. Sooner or later, needles and cartridges need replacing.

Pfanstiehl dealers fill those needs (which gives them hundreds of chances to sell the "wants").

Pfanstiehl is the replacement leader, supplying over 1200 models. We make you the expert by providing in-store service, a copyrighted catalog system, pocket needle locators and the best array of dealer aids in the business. Pfanstiehl needle profit margins will be among the highest in the store. Sell what they need.

Sell **Pfanstiehl**
3300 Washington St. • Waukegan, IL. 60085

Tampa's Ross Develops 'Super' Vid Store

In this second part of a profile on Florida retailer Art Ross, the veteran dealer describes how single stores can survive the coming mass merchandiser onslaught.

BY EARL PAIGE

TAMPA As home video retailing channels explode from 7-Elevens and record/tape chains to K-Marts and video specialty stores, the mom-and-pop store need not despair. This is the view of Art Ross, who sees survival in terms of developing a "super store" concept.

"I know dealers who claim they stock 3,000 to 4,000 titles, but it's spread out in several stores. Here we have it all under one roof," he says, describing a 2,000 square foot store on Tampa's main stem. It was half that size when he opened in 1980.

Also big on product knowledge among staffers, Ross chaired a panel at the recent Video Software Dealers Assn. (VSDA) convention in Las Vegas, where he was re-

lected to the board. He says he's fortunate that his son Bob, who works with him, was a film critic for the St. Petersburg Times.

In an article for VSDA's newsletter, Ross outlined his credo:

"To begin with, we are extremely specialized. We carry VHS movies. No Beta, no games, no discs, no computer software, no telephones . . . we do a good business in our dubbing lab where we provide copy service to ad agencies, schools, and industrial accounts. And we do a lot of film-to-tape transfers putting home movies on video . . . We are basically in the movie business."

Like many of his peers, Ross came to home video retailing cold, with a long background in radio. He had a nine-year stint with WPLA in Tampa and goes back to the halcyon days of CBS Radio, when he was the network's first coast-to-coast DJ.

A new rental plan, introduced in late July, allows the Rosses to sell a book of 50 rental coupons at \$99, offering club members a bargain rent-

al at \$1.98 each. Along with the incentive to rent more movies, Ross says it cuts down on transaction time.

Overall, the Rosses have developed an inviting fee schedule, with specials like \$1 off for "early bird" returns, Sundays free (the store is closed Sundays), two for \$7.50 on slow days and other specials until the average club rental works out to \$3.30, still competitive in Tampa.

Non-club prices are stiff—\$10 daily and \$15 for two days—so that most customers are all the more convinced to join the club. Membership is further stimulated by a monthly newsletter and other goodies, such as free tote bags and a "video planner" clipboard to assist in organizing home collections.

Still, Bob Ross says, it all comes back to a great selection of product merchandised at the counter by alphabetical lists of titles organized by categories.

I AM A SINGER



billy eckstine
NEW HIT RELEASE
AVAILABLE NOV. 15

LP — 2459 CASS — 2459C

MARKETED BY **S&R RECORDS INC.**
ON KIMBO LABEL
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FOR WEEK ENDING NOVEMBER 3, 1984

Billboard TOP COMPUTER SOFTWARE

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	42	FLIHT SIMULATOR II	Sublogic	Simulation Package	•	•	•							
	2	6	56	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•									
	3	3	56	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•						
	4	12	12	SARGON III	Hayden	Chess Program	•			•						
	5	8	6	RAID OVER MOSCOW	Access	Strategy Game			•							
	6	5	22	SUMMER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•						
	7	2	50	FLIGHT SIMULATOR	Microsoft	Simulation Package				•						
	8	4	5	ARCHON II: ADEPT	Electronic Arts	Strategy Arcade Game		•	•							
	9	11	7	SKYFOX	Electronic Arts	Fantasy Role-Playing Game	•									
	10	7	4	ZORK I	Infocom	Fantasy Adventure Strategy Game	•	•	•	•	•		•	•		
	11	RE-ENTRY		PINBALL CONSTRUCTION	Electronic Arts	Educational Arcade Game	•	•	•	•						
	12	16	2	SARGON II	Hayden	Chess Program	•	•*	•*			•*				
	13	RE-ENTRY		MINER 2049ER	Microlab	Action Arcade Game	•			•						♦
	14	RE-ENTRY		RAIO ON BUNGULE BAY	Broderbund	Arcade Action Game				•						
	15	17	2	MISSILE COMMAND	Atari	Arcade Game		♦								
	16	10	43	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game	•	•	•							
	17	9	4	MILLIONAIRE	Bluechip	Stock Market Simulation Game	•		•	•	•	•	•	•	•	•
	18	18	2	SPACE INVADERS	Atari	Arcade Game		♦								
	19	19	3	BEYOND CASTLE WOLFENSTEIN	Muse	Arcade War Game	•	•	•							
	20	NEW ▶		CUT THROATS	Infocom	Action Role Playing 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	57	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	♦♦	♦♦	•	•					
	2	3	19	BARRON'S COMPUTER STUDY FOR THE SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.	•		•	•						
	3	2	38	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•							
	4	5	13	KOALA TOUCH PAD	Koala Technologies Corp.	Graphic generator for home computers	•	•	•	•						
	5	6	40	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.	•	•	•							
	6	4	4	MASTERING THE SAT	CBS	Educational Program designed to help prepare for the SAT exam.	•		•	•						•
	7	8	5	TYPING TUTOR III	Kriya	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•						
	8	RE-ENTRY		COMPUTER SAT - HARCOURT, BRACE & JOVANOVICH	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).	•	•	•			•				
	9	RE-ENTRY		WORD ATTACK	Davidson & Associates	An educational program designed to improve vocabulary, reading and spelling skills.	•		•	•						
	10	RE-ENTRY		STICKY BEARS ABC	Xerox Education	Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.	•	•	•							

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
HOME MANAGEMENT	1	1	57	PFS: FILE	Software Publishing	Information Management System	•			•	•					
	2	4	49	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•						
	3	6	17	PAPER CLIP	Batteries Included	Word Processing Package			♦♦							
	4	5	57	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program	•	•	•	•	•	•	•	•	•	•
	5	3	15	PRINT SHOP	Broderbund	At Home Print Shop	•									
	6	7	57	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•						
	7	10	13	APPLE WORKS	Apple	Word Processor, Financial Modeler, and Database Management System	•									
	8	2	3	PFS: WRITE	Software Publishing Company	Word Processing Package	•			•						•
	9	8	10	THE CONSULTANT	Batteries Included	Database				•						
	10	RE-ENTRY		MULTIPLAN	Microsoft	Electronic Spread Sheet Program	•			•	•				•	•

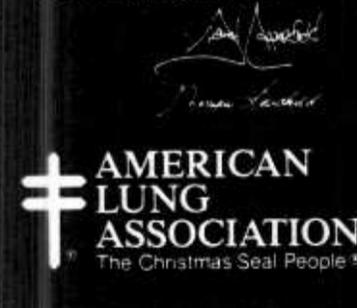
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•—DISK ♦—CARTRIDGE ★—CASSETTE



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'CLASSIC' SUCCESS IN BOOKSTORES

Firm Specializing in Old Films Finds New Audience

BY TONY SEIDEMAN

NEW YORK With the right mix of product, price, packaging and distribution, Kartes Video Communications appears to have struck gold with its Video Film Classics line. A number of the largest book chains in the U.S. say the titles are selling far beyond their most optimistic projections.

"Video Film Classics are doing very, very well," says George Hodgkins, manager of market development for the Waldenbooks chain. The titles have performed so well that Waldenbooks has decided to put them in every one of its 875 stores, says Hodgkins.

"They've been doing very well from the first store we put them in," he says. Although the total number of titles in the \$19.95 line is 148, space limitations have meant that Waldenbooks is carrying only about 30 different Video Film Classics titles in each of its stores, he says.

At Classic Bookstores, a more than 100-outlet chain based mostly in Canada, president and chief executive officer Brian Melzack is exuberant about the success of the titles he's put in his stores so far. "We're thrilled with the reception they've had, he says. "We cannot keep up with supply."

Sales so far have been "way beyond our expectations," Melzack says, and in some stores "we sell more videocassettes than we do hardcover books."

Other book chains either considering or currently selling the Video

Film Classics titles include Barnes & Noble and B. Dalton. All of the bookstores carrying video say they are interested in sales and sales alone.

"The book business started out in the rental business," says Melzack. "We did not want to turn that back and get back into the rental business."

Demand for his titles has been so strong that Video Film Classics has been forced to increase its duplication capacity sharply, says Jim Kartes, president of Kartes Video Communications. His firm is currently producing 100,000 copies of its titles a month; soon that number will move up to 150,000, he says.

"Every store that has them is selling beyond what we ever thought," he says, admitting that he is "sitting here in awe of the whole thing," and that the scope of his success was a complete surprise.

In fact, limitations on Kartes' duplication capacity appear to have cost it one major chain this Christmas season.

"We were considering (Video Film Classics) very seriously," says Tom Hayworth of the B. Dalton book chain. "We like the price point, we like the product." But Hayworth says that Kartes told him the firm's duplication capacity was so stretched by current demand that it would be unable to insure supplies to his company during the Christmas season, and B. Dalton didn't want to risk taking on a line that might show empty shelves during the hottest sales period of the year.

Product, price and packaging appear to be the key elements behind the success of the Video Film Classics line. Most of the product being sold by Kartes is in the public domain; the copyrights have lapsed, and thus anyone can run off copies of the titles without getting licenses or paying royalties. Many of the programs being offered by Kartes are sold by a number of different firms.

What Kartes has done differently, the book companies say, is to take special care in designing its packaging, selecting the negatives it uses to create its video masters, and pricing its programs. Distribution has also played a key part in the effort; rather than go through the conventional home video wholesaler network, Kartes has gone directly to bookstores and other non-traditional outlets.

"We are selling all the titles, and we do have a special order business" selling titles not carried directly in the stores, says Waldenbooks' Hodgkins. "It's a very exciting product line. They've got the best looking package."

With hardcover prices in the \$14.95-\$16.95 range, "\$19.95 isn't all that much" to pay for an item in a bookstore, the Waldenbooks executive says.

Hodgkins and others are especially positive about the packaging Kartes has used for individual cassettes. Instead of the cardboard boxes used by most prerecorded video manufacturers, titles come in solid black plastic containers with the artwork for each program inserted in a clear plastic sleeve.

"It looks like they've got quality product," says Hodgkins. In addition, the video quality of the films Kartes is using is high. Titles include such titles as the Frank Capra

(Continued on page 40)



No Lion Down Here. Shari Lewis stands with two furry friends to celebrate the release of the first of her series of Shari Lewis Home Entertainment Library titles, "Have I Got A Story For You." Pictured from left are MGM/UA Home Video's Leo, Lewis and Lamb Chop.

New Prism/Metromedia Deal

Latest Purchase Involves 24 Titles

NEW YORK Prism Entertainment Corp. has signed a 24-picture deal with Metromedia Producers Corp., buying up features with such stars as John Travolta, Kirk Douglas and Robert Wagner in genres ranging from thrillers to conventional drama.

The agreement is Prism's second one with Metromedia. Earlier this year, the company concluded a 10-film deal with Metromedia that included such titles as "Sizzle," "Little Ladies Of The Night" and "Love's Savage Fury."

The Metromedia deal will bring several tv-movie versions of popular television series such as "Fantasy Island" and "Vegas" to home video, as well as programs starring a number of actors who've done most of their work on the small screen, in-

cluding Cloris Leachman and Robert Blake.

Rights for the latest buy cover the U.S. and Canada. Many of the titles are tv movies, some of which have won a degree of critical acclaim, such as "The Boy In The Plastic Bubble," which stars John Travolta and Diana Hyland.

Other titles in the deal include Kirk Douglas, Marlene Jobert and Trevor Howard in "Catch Me A Spy," Nick Nolte and Cloris Leachman in "Death Sentence," "Fantasy Island" with Ricardo Montalban, Herve Villechaize and Victoria Principal, "Hit Lady" with Yvette Mimieux, "Of Mice And Men" with Robert Blake and Randy Quaid, "Tales From The Crypt" with Joan Collins, and Peter Cushing "Vegas" with Robert Ulrich.

Variety of Programming

Bookstores Eye Sale Market

NEW YORK While the Video Film Classics line appears to be having the strongest success in bookstores, it's not the only programming the print outlets are carrying.

The kind of titles the bookstores use is determined by their avoidance of the rental marketplace. "I'm sure we're never going to get into the rental business at all," says George Hodgkins of Waldenbooks. Because of this, for him and other bookstores, "what we have to look at is product that's got to sell."

Besides the Video Film Classics titles, Waldenbooks is carrying Walt Disney Home Video's sale-priced titles; MGM/UA Home Video's "Great Books" promotion, which has put such MGM titles as

"Treasure Island," "Little Women" and "A Tale Of Two Cities" on sale for \$29.95; Vestron Video's "Video Rewind" and "Ziggy's Gift" and Media Home Entertainment's "Snoopy Home Video" line. It also plans to carry "Purple Rain" from Warner Home Video.

At B. Dalton, divisional merchandise manager Tom Hayworth says his company is considering a number of different video lines. "We will be in the video business in the last part of November," he says, "but not in all stores."

Supply problems prevented Dalton from taking on the Video Film Classics line, but the company is going to be carrying at least two Kartes Video Communications video titles: "Eight-Minute Makeover" and "Color Me Beautiful." Kartes usually sells the titles in a book/videocassette package with a list price of \$34.95. Since Dalton has already sold 200,000 copies of the books, Hayworth will only be taking in the cassettes, which will sell for \$24.95 without their print companions.

Barnes & Noble, a chain that specializes in high-volume stores, is reportedly moving into video in a substantial way. The company has put the Video Film Classics titles into its catalog, sources say, and has seen strong sales as a result.

TONY SEIDEMAN

FOR WEEK ENDING NOVEMBER 3, 1984

Billboard

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TOP VIDEODISKS

Compiled from national retail store sales reports.						Year of Release	Rating	Format	Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers				
1	1	8	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98
2	3	6	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	CED Laser	29.98 34.98
3	4	10	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	CED Laser	29.95 29.95
4	2	7	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	Laser CED	29.95 29.95
5	NEW ▶		AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	CED Laser	29.95 29.95
6	7	5	BLAME IT ON RIO ▲ ◆	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	CED Laser	29.95 39.95
7	6	17	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	CED Laser	29.98 39.98
8	5	13	EDUCATING RITA ▲ ◆	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	CED Laser	29.95 29.95
9	NEW ▶		SWING SHIFT ▲	Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	CED Laser	39.98 39.98
10	8	19	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley Maclaine Debra Winger	1983	PG	CED Laser	29.95 29.95

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

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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	2	8	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98 79.98
2	1	8	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	39.95 39.95
3	3	129	JANE FONDA'S WORKOUT ▲ ♦	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NR	VHS Beta	59.95 59.95
4	4	6	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	79.95 79.95
5	5	46	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95 39.95
6	6	19	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY ♦	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95 29.95
7	8	20	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley Maclaine Debra Winger	1983	PG	VHS Beta	39.95 39.95
8	13	2	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
9	12	4	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta	79.95 79.95
10	10	6	HEARTBEAT CITY	Elektra Entertainment Warner Home Video 34024	The Cars	1984	NR	VHS Beta	29.98 29.98
11	15	4	1984 SUMMER OLYMPICS HIGHLIGHTS ●	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR	VHS Beta	29.95 29.95
12	9	13	THE BIG CHILL ▲ ♦	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	79.95 79.95
13	7	4	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta	79.98 79.98
14	23	3	SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta	79.95 79.95
15	11	44	MAKING MICHAEL JACKSON'S THRILLER ▲ ♦	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95 29.95
16	19	39	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Association 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95 39.95
17	14	33	THE JANE FONDA'S WORKOUT CHALLENGE ●	Karl Video Corporation KVC-RCA 051	Jane Fonda	1984	NR	VHS Beta	59.95 59.95
18	16	18	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta	79.95 79.95
19	20	18	LIMITED GOLD EDITION CARTOON CLASSICS MINNIE ♦	Walt Disney Home Video 199	Minnie Mouse	1984	NR	VHS Beta	29.95 29.95
20	25	3	RACING WITH THE MOON	Paramount Pictures Paramount Home Video 1668	Elizabeth McGovern Sean Penn	1984	PG	VHS Beta	59.95 59.95
21	28	14	VERTIGO ●	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta	59.95 59.95
22	32	5	ICEMAN ▲ ♦	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta	69.95 69.95
23	17	19	LIMITED GOLD EDITION CARTOON CLASSICS DONALD ♦	Walt Disney Home Video 200	Donald Duck	1984	NR	VHS Beta	29.95 29.95
24	22	10	SWING SHIFT ▲	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta	79.95 79.95
25	21	22	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	79.95 79.95
26	NEW ▶		MUTINY ON THE BOUNTY	MGM/UA Home Video 400450	Clark Gable Charles Laughton	1935	NR	VHS Beta	39.95 39.95
27	37	13	LASSITER ▲	Warner Home Video Warner Brothers Pictures 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta	79.95 79.95
28	36	45	RISKY BUSINESS ▲ ♦	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.95 39.95
29	26	58	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95 39.95
30	18	16	CULTURE CLUB: KISS ACROSS THE OCEAN	CBS-Fox Music Video 6659	Culture Club	1984	NR	VHS Beta	29.98 29.98
31	24	67	DURAN DURAN ●	Thorn/EMI Tvd 1646	Duran Duran	1983	NR	VHS Beta	29.95 29.95
32	35	18	LIMITED GOLD EDITION CARTOON CLASSICS SILLY SYMPHONIES ♦	Walt Disney Home Video 204	Animated	1984	NR	VHS Beta	29.95 29.95
33	27	33	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95 39.95
34	33	2	BEAT STREET ●	Orion Pictures Vestron 5047	Gina Belafonte. Rae Dawn Chong	1984	PG	VHS Beta	No listing
35	30	2	ZIGGY STARDUST AND THE SPIDERS FROM MARS	Mainman Production RCA/Columbia 91500	David Bowie	1984	NR	VHS Beta	29.95 29.95
36	39	18	LIMITED GOLD EDITION CARTOON CLASSICS PLUTO ♦	Walt Disney Home Video 202	Pluto	1984	NR	VHS Beta	29.95 29.95
37	34	29	SUDDEN IMPACT ▲ ♦	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.95 79.95
38	29	24	REAR WINDOW ● ♦	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta	59.95 59.95
39	38	21	SILKWOOD	Abc Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta	79.95 79.95
40	31	87	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

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

September Figures

Big Month for VCR Sales

NEW YORK Videocassette recorders racked up their best sales month yet in September, with almost 900,000 units sold and machines moving through the pipeline at a pace that could see dealers buying 7.5 million VCRs this year.

According to the Electronic Industries Assn.'s Consumer Electronics Group, September's VCR sales to dealers came to 873,175 units. That represents a leap of 91% over last year's total for the month of 456,334.

Year-to-date video sales through September hit 4.8 million units, up 80% over the first nine months of 1983. If VCRs keep up their current pace through the end of the year,

cumulative VCR sales will come to a total of 17 million machines.

The VCR wasn't the only hot home video product in September. Sales of color televisions were up by 11% over last year to 1.75 million units for the month, bringing the year-to-date total to 11.3 million machines, up by 17% from last year.

Color video cameras saw a sales jump of 77% to 70,000 units for September, while projection television set sales were up 35% to 22,301. The only major high-end consumer electronic product resisting the surge was black and white television sets, sales of which sank by 22%, to make for a cumulative 22% drop for the year.

Made-for Market Called Less Than Encouraging

BY FAYE ZUCKERMAN

LOS ANGELES Representatives of various major and independent home video companies voiced pessimism for the fledgling originally produced made-for-prerecorded video field at a one-day seminar, Oct. 20, sponsored by the Univ. of Southern California. The seminar was titled "Producing For The Home Video Market."

Less than 7% of home video sales are being racked up by original productions, it was reported. Representatives of the home video firms characterized the genre as non-existent, referring to "Jane Fonda's Workout" and "Making Michael Jackson's Thriller" as "industry ab-

errations."

The only encouraging comments came from Jed Daly, director of program acquisitions for CBS/Fox Video. "We are aggressively looking for non-feature films," he said. "This year about 15% of our releases fell into the made-for-video area. But I feel it will be another year before you will see substantial commitments to the area."

Paramount Home Video, with less than 1% of its 1984 releases falling into the made-for category, was represented by Eric Doctorow, who called today's home video market "immature." He implied that Paramount, the oldest home video company, will not make major equi-

(Continued on page 37)

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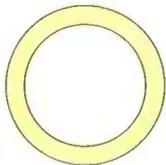
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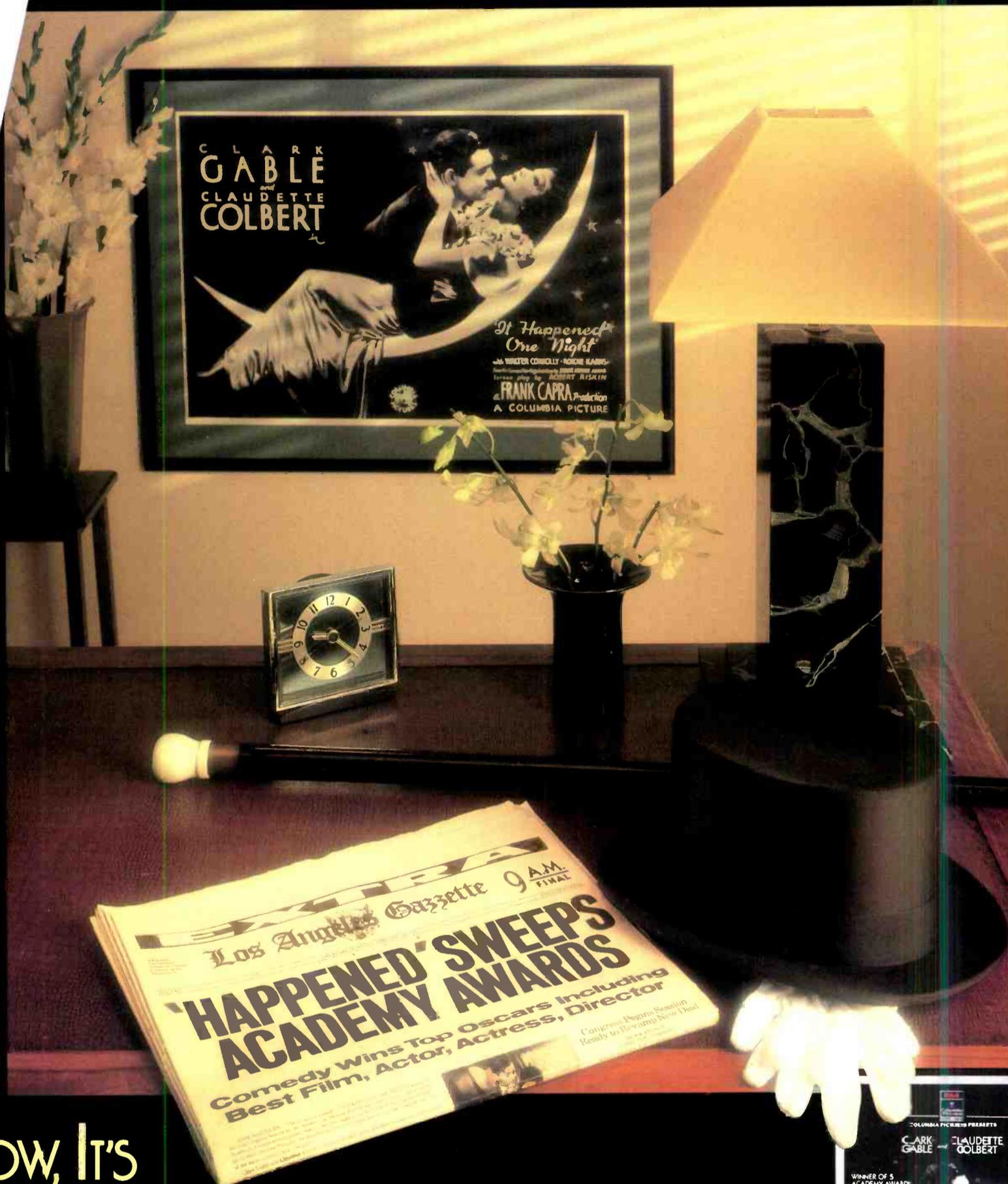


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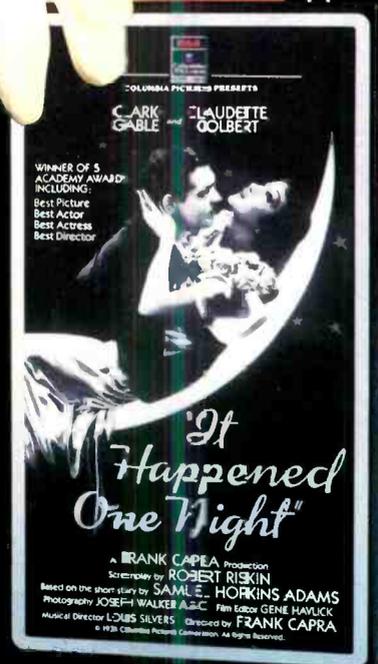
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FOR WEEK ENDING NOVEMBER 3, 1984

Billboard

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TOP VIDEOCASSETTES RENTALS

THIS WEEK LAST WEEK WKS. ON CHART			Compiled from national retail store rental reports.			Year of Release	Format	Rating
TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers						
1	1	7	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta
2	2	6	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta
3	8	3	GREYSTOKE: THE LEGEN OF TARZAN, LORD OF THE APES	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta
4	4	4	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta
5	3	7	FOOTLOOSE	Paramount Home Video Paramount Pictures 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta
6	7	3	SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta
7	5	3	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta
8	6	13	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
9	9	6	ICEMAN ▲ ◆	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta
10	11	4	ICE PIRATES	MGM/UA Home Video 800427	Robert Urich Mary Crosby	1984	PG	VHS Beta
11	10	18	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
12	13	20	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley Maclaine Debra Winger	1983	PG	VHS Beta
13	16	22	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
14	12	15	BLAME IT ON RIO ▲ ◆	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta
15	15	14	TANK ▲ ◆	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1983	PG	VHS Beta
16	NEW		FIRESTARTER	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta
17	14	16	EDUCATING RITA ▲ ◆	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta
18	20	2	RACING WITH THE MOON	Paramount Pictures Paramount Home Video 1668	Elizabeth McGovern Sean Penn	1984	PG	VHS Beta
19	18	10	SWING SHIFT ▲	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta
20	30	3	UP THE CREEK ●	Orion Pictures Vestron 5043	Tim Matheson Stephan Furst	1984	R	VHS Beta
21	17	9	PURPLE HEARTS ▲	Warner Brothers Pictures Warner Home Video 20018	Cheryl Ladd Ken Wahl	1984	R	VHS Beta
22	NEW		BEAT STREET ●	Orion Pictures Vestron 5047	Gina Belafonte Rae Dawn Chong	1984	PG	VHS Beta
23	22	3	HOT DOG... THE MOVIE	MGM/UA Key Video 4723	David Naughton Shannon Tweed	1984	R	VHS Beta
24	29	26	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
25	26	7	THE DRESSER ▲ ◆	RCA/Columbia Pictures Home Video 10184	Albert Finney Tom Courtney	1983	PG	VHS Beta
26	21	21	SILKWOOD ◆	Abc Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta
27	24	9	HOTEL NEW HAMPSHIRE ●	Orion Pictures Vestron 5042	Jodie Foster Beau Bridges	1984	R	VHS Beta
28	25	2	HARDBODIES	RCA/Columbia Pictures Home Video 60366	Grant Cramer Teal Roberts	1984	R	VHS Beta
29	19	13	LASSITER ▲	Warner Home Video Warner Brothers Pictures 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta
30	23	47	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	Beta VHS
31	27	2	MAKING THE GRADE	Cannon Films Inc. MGM/UA Home Video 800448	Judd Nelson	1984	PG	VHS Beta
32	33	33	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
33	NEW		THE BOUNTY	Orion Pictures Vestron 5044	Mel Gibson Anthony Hopkins	1984	PG	VHS Beta
34	28	10	UNFAITHFULLY YOURS ▲	CBS-Fox Video 1340	Dudley Moore Natassa Kinski	1983	PG	VHS Beta
35	32	6	WEEKEND PASS ●	Crown Pictures Vestron 5045	Chip McAllister Peter Ellenstein	1984	R	VHS Beta
36	34	27	UNDER FIRE ▲	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta
37	38	9	RECKLESS ●	MGM/UA Home Video 800421	Daryl Hannah Aidan Quinn	1984	R	VHS Beta
38	37	29	SUDDEN IMPACT ▲ ◆	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta
39	39	21	CHRISTINE ▲ ◆	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta
40	31	11	HARRY AND SON ▲ ◆	Orion Pictures Vestron 5037	Paul Newman Robby Benson	1983	R	VHS Beta

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MCA Team. MCA Distributing was so impressed with the 100,000-plus sales of "Scarface" that the company decided to give itself and its executives an award. Receiving the honors are, from left, MCA Canada vice president of finance and administration Eric Pertsch, MCA Home Video president Gene Giaquinto, MCA Home Video Distribution senior vice president Jerry Sharell, and Neil Hartley, MCA Distributing vice president for video products.

High-Priced Legal 'Seminar' Offered on Five Cassettes

NEW YORK Legalvision Inc. has just set a new home video price point: \$1,250 for a five-videocassette set titled "The Entertainment Business Video Primer Series." Those looking to pick up the titles one by one will have to lay out \$295 a cassette for half-inch copies, and \$345 for three-quarter inch.

The price is a bargain, claims Bruce Colfin, president of Legalvision, given the fees that the high-powered lawyers contained in the set charge, and the time users will save by having all of the information in one place.

The set and its price mark the creation of the "video seminar," Colfin says, packaging the same amount of information an attorney might get by attending a number of special sections into a convenient, reusable package. The quality of the in-

formation included is one reason he's given the product a seminar-scale price, he says.

"The Entertainment Business Video Primer Series" is a series of cassettes in which five of the most prominent lawyers in the entertainment business each spend roughly two hours detailing the secrets of the complex legal environment in their fields.

The lawyers highlighted in the programs are: Jay L. Cooper of Cooper, Epstein & Hurewitz, speaking on music publishing and legal representation; L. Lee Phillips of Manatt, Phelps, Rothenberg & Tunney, detailing the art of negotiating a recording contract; Michael I. Rudell of Franklin, Weinrib, Rudell & Vassallo, lecturing on the television business and advanced video technology; Martin Silfen of Silfen & Glasser, P.C., on legal representation and management of artists; and Franklin R. Weissberg of Colton, Weissberg, Hartnick, Yamin & Sheresky on theatrical production and legal representation.

Colfin's main hope is that law schools will pick up the titles and thus save themselves the costs of flying down the high-priced talent to lecture in person. Production budgets for the titles ran in the \$50,000-\$70,000 range. He admits that "not a hell of a lot" of copies of the title have been sold so far.

Colfin sees himself as a video publisher, not a print one, which is why he decided to put the information in his series on videocassette instead of in books. His production credits include "Blues Alive," which is being handled by RCA/Columbia Pictures Home Video.

Even compared to the books published on the areas encompassed by the videocassettes, Colfin maintains he's offering a bargain. A text by legal publisher Clark, Boardman costs more than \$200, and while similar information is available as part of a \$45 reference package from the Practising Law Institute, purchasers have to take a \$425, two-day seminar to make the data truly useful, he claims.

Third Volume of 'Ready, Steady Go' Released in U.K.

LONDON The third in the successful videocassette series culled from the archives of "Ready, Steady Go," British commercial television's top network pop music program in the '60s, includes interviews with the Beatles, Burt Bacharach and Martha Reeves and, for the first time in the tape packaging, some of the most-screened tv commercials of the time.

The tape, slated for release here Nov. 5 with a retail price of around \$22, is in black and white. It is being released by Picture Music International, the EMI division, in association with Dave Clark International. The former leader of the Dave Clark Five has bought up rights to the old series.

The Beatles perform "Baby's In Black," "Kansas City" and "She's A Woman," and all four members are interviewed. The Rolling Stones play "Off The Hook," and there's an interview with Mick Jagger and the late Brian Jones. Other artists on the tape include Jerry Lee Lewis, Billy Fury, the Moody Blues, Marvin Gaye and Dusty Springfield.

MADE-FOR-MARKET

(Continued from page 34)

ty commitments to original productions until the market matures.

Said Doctorow: "Video retailers are not aggressive. It's a rental market. Original programs come with licensing and royalty fees. We don't have to deal with fees for our movies. When the market is more flexible, then we will spend that kind of money."

Mel Harris, president of Paramount Home Video, reportedly has access to funds in the million-dollar range for the purpose of developing original productions. That money has gone virtually untouched, and, implied Doctorow, Harris would prefer to fund a "good" idea rather than bid in the open marketplace for already created video product.

As for Embassy Home Entertainment, Al Eicher, the firm's senior vice president, said it takes risks by entering into joint ventures. "We have picked up shows for under \$10,000 that have done very well," he said. "No one ever thought such shows would sell in today's market."

Although he acknowledged that music has been "a hard sell," he said children's programming is proving "most viable." He added, "The industry is becoming more marketing- and advertising-oriented. We need to develop schemes to spark a sale market."

Jason Zelin, who acquires programs for Vestron Video, also took a dim view of the made-for area, despite the firm's overwhelming success with "Making Michael Jackson's Thriller." He noted that most original productions sell less than 5,000 units. "The how-to area is just not here yet," he said.

Industry analyst Tim Baskerville said that he has been observing a "downward trend for prices." Right now, he said, a sale market is "choked off by high prices."

The high prices have had negative effects on profits for home video companies, he claimed, noting that RCA/Columbia Pictures Home Video could possibly have turned a record-breaking profit for "Tootsie" if the boxoffice smash had been priced at \$39.95 instead of \$79.95.

"We found that one-third of today's rental customers do not decide what they plan to rent before arriving at a store. Customers planning to make a transaction have predetermined a title to purchase," Baskerville said.

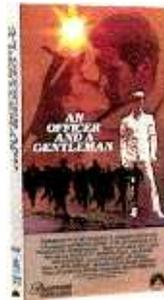
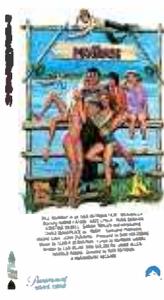
Baskerville observed that advertising and promotions play a critical role in nurturing both sales and rentals. "We found that 75% of the VCR owners we surveyed say that

they do not read buff magazines. It seems, then, customers depend on you [retailers] for video informa-

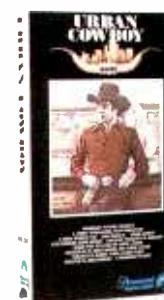
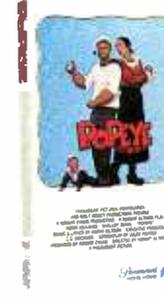
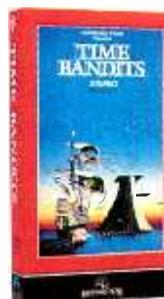
tion. "Let me give you a gentle warning," Baskerville concluded. "The

video business is still in its embryonic stages. In the next few years, a lot of people will make money, but I

also think some people will lose money."



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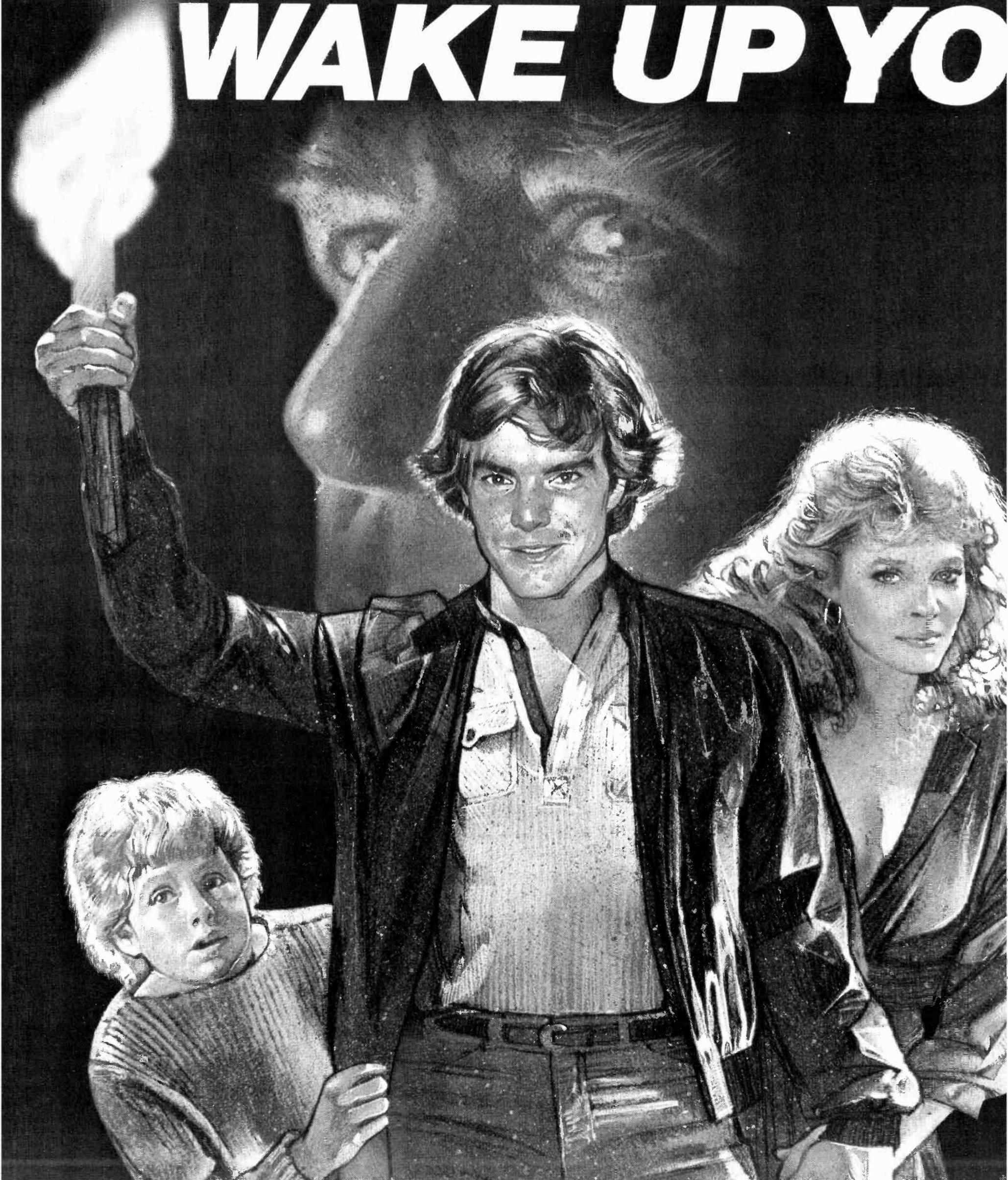
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MARVELOUS MEN. Prism Entertainment Corp. president and chief operating officer Barry Collier, left, confers with the Incredible Hulk and Marvel Comics business affairs vice president Joseph Calamari about adding the comic book character to Prism's home video line.

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FILM CLASSICS LINE

(Continued from page 32)

film "It's A Wonderful Life" starring Jimmy Stewart and Donna

Reed, the 1931 version of "The Front Page" and the Douglas Fairbanks "Thief Of Baghdad." "The masters seem very clean," adds

Hodgkins.

Helping large chains like Waldenbooks move the titles into its stores rapidly have been the racks the

company has provided: circular towers holding three copies each of 30 titles. A banner on top of each tower reads "Collect The Classics," and features the \$19.95 price.

Kartes' company has avoided the conventional distribution system and is selling direct to retail outlets in order to give itself the financial room to offer its titles at \$19.95. "You just can't work a middleman into it" at that price, he says.

Wholesale price on the Video Film Classics line varies with the customer, he says, with big chains getting the titles at 40% off list, or around \$12, and lighter-volume customers getting titles for 30% under retail, or around \$14. The line is currently available in around 2,000 outlets, says Kartes, including video specialty retailers, drug stores and some mass merchants, as well as bookstores.

As for the packaging of his titles, Kartes comments, "If you want to sell a book, you put a nice jacket around it." The fact that people were purchasing the titles to keep was also an important factor in going with the costlier-than-usual packaging.

"These are collectable tapes, and we just feel the vacuum-type case will make the cassette last a lot longer on the shelf," says Kartes. As for the jackets themselves, he says, his company tested "dozens of different colors."

Although the titles he is selling are in the public domain, Kartes says that he is paying royalties on them. That's because he got the negatives he has used to make his video masters from a collector who had a library of more than 2,000 titles, with most of the prints reportedly the best available on the market.

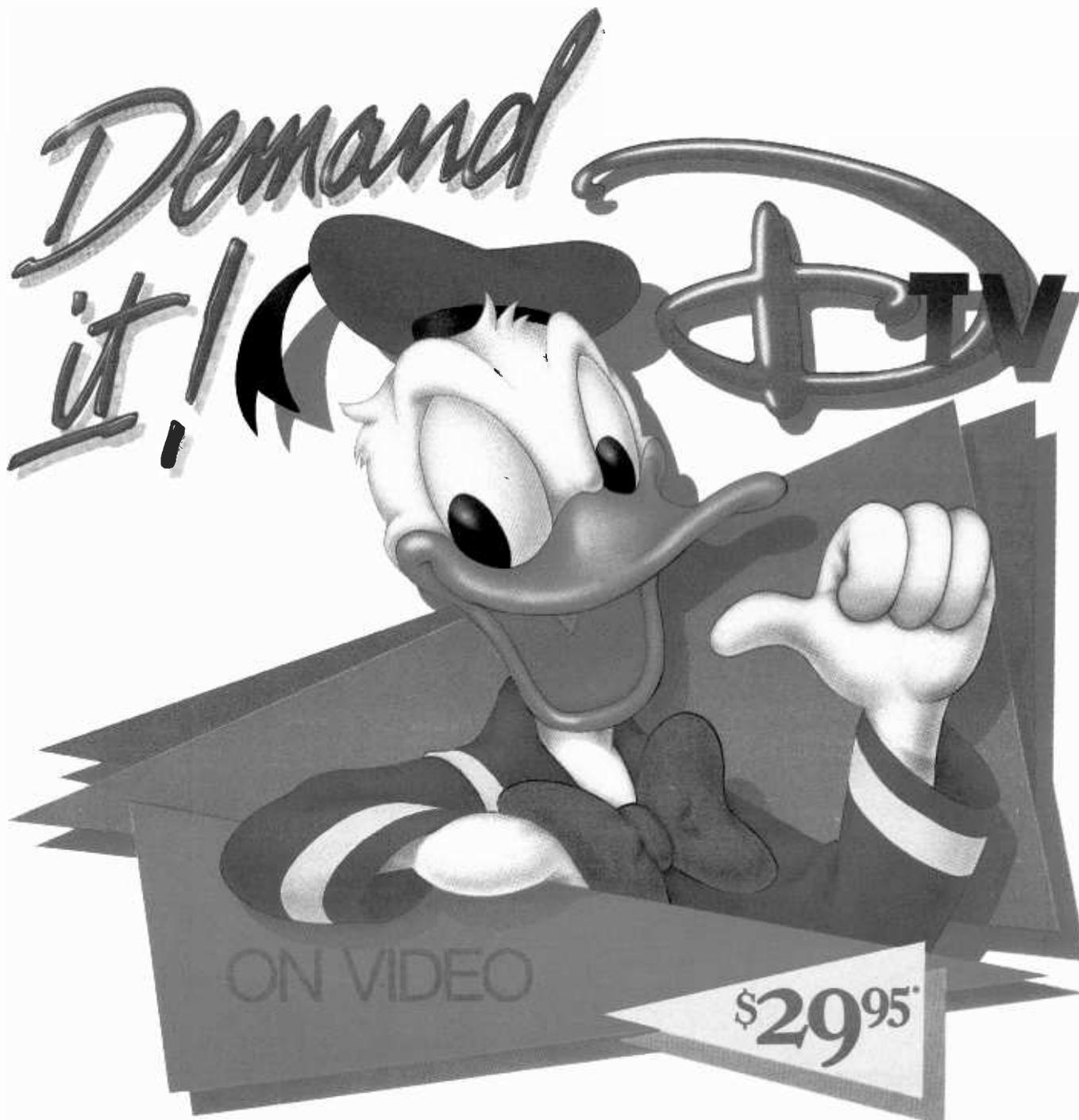
The Video Film Classics library currently consists of 148 titles, but that will be increasing by 15 to 20 programs per month starting in January, says Kartes. The collection to which he has rights exceeds 2,000 old features, and his firm has just purchased the Niver collection, which consists of 3,000 titles made between 1894 and 1920, he says.

Three or four of the 148 titles are silents, Kartes says, so he has no fear about the sales potential of the Niver titles. And included in the deal are 100 Keystone Cops featurettes, most of them running either 10 or 26 minutes long.

Kartes Video currently plans to package the Keystone material in 40 half-hour segments and begin selling it early next year at a list price of \$14.95 per cassette. Also included in the Niver collection are several D.W. Griffith titles, including the rare "Battle Of Elderberry Gulch."

Bookstore executives say that the demographics of their customers seem to fit very well with the Video Film Classics line. "People who want to watch the classics seem to be more inclined to be in the book market," says Classic's Melzack.

Bookstores seem open to the opportunity that prerecorded video is offering. "We've always identified that we're in the entertainment business, and video fit in as soon as the price came down to a realistic level for sales," Melzack says. He is so enthusiastic about bookstores carrying video that he says his company will "probably produce our own" video line in its headquarters in Canada sometime soon.



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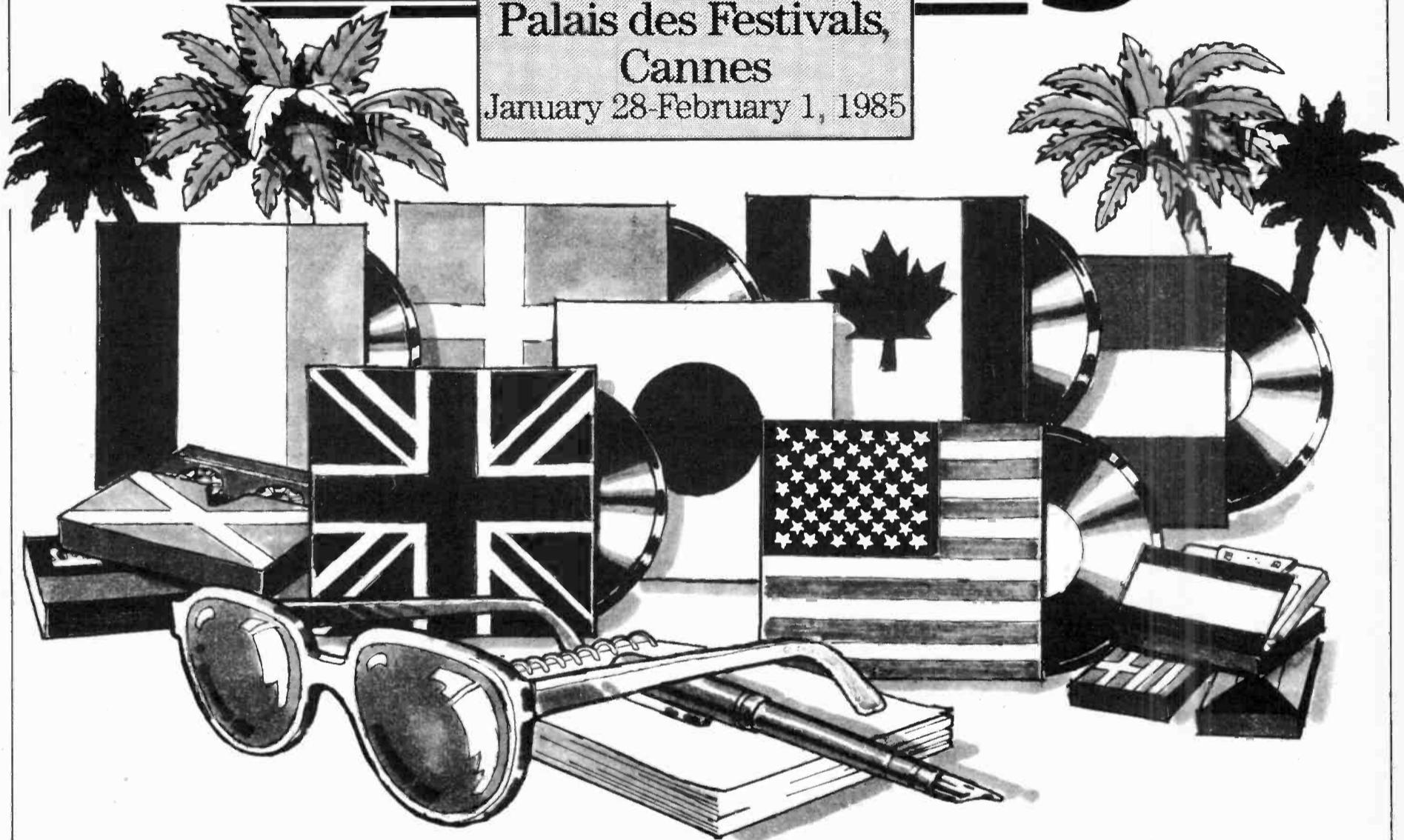
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BB MID VAR

Expansion to Seven Categories Changes In MTV Playlist

BY TONY SEIDEMAN

NEW YORK MTV is restructuring its playlist, increasing the number of rotation categories it uses from three to seven.

The move is a reflection of both the size of the 24-hour music video network's playlist and its complexity, says vice president of programming Les Garland. MTV is "playing 107 videos in current rotation," says Garland, and "there's no way three categories can handle it."

MTV's former rotation categories were light, medium and heavy. The new playlist will have categories titled new, light, breakout, medium, active, heavy and power.

"The names of them are new, but it's something we've been working on for several weeks," says Garland. The new categories will "officially go into effect next week," he says. The changes will be reflected in a redesigned Billboard MTV Programming playlist shortly thereafter.

Minimum play for any title on MTV's playlist will be three to five times a week, says Garland, while maximum will be four to five times a day. But both the low and high numbers will vary given the number of titles on MTV's active play-

list, he says.

Because of this, specifying the number of times clips will be played each day for a given category becomes very difficult, Garland says. It's "all related to the number of clips we play," he comments.

MTV sources say, however, that a rough correspondence can be drawn between the new MTV categories and the old ones. New and light will conform to MTV's old category of "light" rotation, which is listed each week in Billboard as having a maximum of two plays each day; breakout and medium will approximately equal the old medium, at a maximum of three plays a day, and active, heavy and power rotation will be close to the old "heavy" top figure of no more than four to five plays a day.

MTV is restructuring its playlist for a number of reasons, says Garland, the main ones of which are that it will "more accurately reflect how many clips we are playing and how we are looking at the number of clips we are playing."

For MTV, the meaning of each of the categories is as follows, Garland says:

- New: "The testing ground for acts' brand new videos," Garland says. "Clips can move right out of

there and go on to be a hit." New will probably be "less than seven plays per week," he says, adding that "so far they [the record labels] have been very, very happy about this."

- Light: for titles that are stronger than the new category; similar to traditional "light" categories. "A testing ground of the 'new' category," says Garland.

- Breakout: "Where any potential hit song can break without a need to get any increase in rotational exposure," says Garland. In breakout, a video will be "seen more than enough to prove itself within the normal four-week cycle that we take to research something," he adds. Breakout will be a place for "potential hits."

- Medium: "These are established hit records," Garland says. The category is for a title "still on its upward climb towards its peak, but not top 10. Probably top 25 on its upward swing."

- Active: "Confirmed hits not yet megahits," explains Garland. Active "gives us a place to go if we get a nibble, if we get a feel on something."

(Continued on page 44)

Milwaukee's Wolfram

Pool Offers Custom Clip Collections

BY MOIRA McCORMICK

CHICAGO Custom tape compilations provide Wolfram Video's clients with a valuable service they can't get from large national video pools, according to founder/president Wolfram B. Zimmerman.

The two-year-old Milwaukee-based pool offers hour-long made-to-order clip compilations at \$185 per tape, says Zimmerman, regardless of a prospective client's size. National pools tend to customize tapes only for large chain accounts, he notes.

"We also guarantee a 24-hour turnover time from order to delivery," says Zimmerman. "A one-hour tape generally takes three hours to assemble."

Zimmerman emphasizes that Wolfram Video "puts out everything that comes in" from the record companies, even the most obscure clips, which are compiled on a miscellaneous reel.

Wolfram Video also offers its own hour-long pre-compiled tapes at \$75 per hour, says Zimmerman, with new products available every

five to six weeks. Approximately one third of the pool's 100 subscribers order tapes regularly once a month, he adds, with the rest staggering their purchases every few months.

A \$75 initial fee is required of all first-time subscribers, and is refunded over the course of the next three orders in \$25 increments. Demo tapes are available for a \$35 deposit, refundable upon return. All orders, says Zimmerman, are either pre-paid or sent C.O.D.

Wolfram Video's primary concentration of accounts "runs along the Great Lakes to western New York," according to Zimmerman. Prospective out-of-state clients interested in installing video are led to Wolfram through a network of "sound source" agents, he adds.

Zimmerman makes a point of tracking each video sent out via information sheets filled out by subscribing venues. The results are compiled, reprinted and delivered monthly in three-pound packages to more than 45 record companies, he says. "We show them playlists, usage reports and percentages of monies spent by particular clubs on particular labels."

Zimmerman says certain labels' usage fee policies make for ever-increasing paperwork. "As a custom service, it means that any company that wants a percentage per clip instead of a blanket fee is going to create [greater complexities in tracking]."

But it's the labels' tacit condoning of off-air taping that Zimmerman says is most harmful to the video business. "Too many venues are taping off of MTV," he says. "If you call the record companies and ask if it's all right to tape off of MTV for rebroadcast, they'll say

no—but I'd like to see an actual statement from them against that practice.

"The customers see the club is home taping, so why shouldn't they? When the record companies will want to sell their own compilations, people will already have them."

CANNES Video music clip production costs have risen to the point where record labels say they can no longer continue their current outputs without seeking some kind of ancillary income. Picture Music International is already doing that, having made recoupment through multiple use a key element of its financial structure virtually since its beginning.

As the top video clip production firm, with output for the year likely to be close to 200 clips, PMI is a major force in high-budget, big-name videos. PMI president Mark Levinson says the average budget of a PMI clip is now in the \$80,000-\$100,000 range—and he can't see those numbers getting any smaller.

"You can't expect some of our directors to do a \$60,000 clip," he says. "Their visions are much broader than that."

Asking a director experienced at creating higher-budget product to work with smaller sums is like asking Steven Spielberg to do a feature film quickly for a budget of \$1 million budget, says Levinson; the two just don't go together.

PMI vice president Bob Hart rec-



CMC Countdown Continues. Corey Hart helps Ted Turner's Cable Music Channel get ready for its Oct. 26 debut. Pictured from left are Hart, Dave Vosburgh, EMI America director of artist relations David Budge, Bill Chapman, Matt Cooke and Mike Mahoney.

Record Labels Help Chicago Movie House Experiment

CHICAGO Essaness Theaters, an 86-unit movie house chain here, is experimenting with music video to determine whether it is "a viable added programming source for theatre owners across the nation," according to Essaness president Alan Silverman.

Throughout October, taped concerts and music videos screened at Essaness' 550-seat Forest Park Theater, in a joint effort with Warner Bros., CBS, and Atlantic Records, as well as EMI's video division Picture Music International (PMI), says Silverman.

Concerts featuring Billy Squier, the Thompson Twins and Phil Collins, as well as the Cars' long-form video, were aired Fridays and Saturdays at 7:30 p.m. in place of the theatre's regular feature, for an admission of \$3.50. At 11 p.m., an hour of "unedited and sometimes otherwise unavailable music video clips" was

shown, open to viewers 16 and older, says Silverman. In addition, screenings of jazz and classical programs were held throughout the month.

Silverman says the video experiment began when Essaness sister company Campus Network began delivering programming via satellite to subscribing college campuses. According to Silverman, engineers at Campus Network, in conjunction with Matsushita and General Electric, developed a system that projects half-inch videotape onto a large screen at close to 35mm quality. The technique was adopted by Essaness.

"We also feature 100 dB of concert quality sound at the Forest Park Theater," Silverman adds. The entire project, he says, has run somewhere in the "six- or seven-figure" bracket to mount.

MOIRA McCORMICK

PMI's Clip Strategy: Multiple Use

Big-Budget Production Firm Seeks Ancillary Income

order sales for two releases his company is issuing to take a significant jump over historical figures. Sony will be issuing two PMI-licensed Video 45s before the end of this year, one by Duran Duran and the other by David Bowie. Hart predicts pre-orders of 20,000 units and total volume of 50,000 or more units for the \$16.95 titles.

Initially, Hart says, a number of labels were reluctant to get involved. "Now we have people approaching us and asking if there is going to be another compilation, and who's going to be on it," he claims.

But as important as Hart feels the Radio Shack/MTV deal is, his opinion is that videocassettes still aren't going into the right place. Right now, he says, the home video industry is "diddling about with video music."

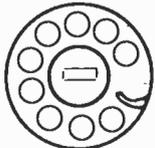
"Everybody seems to be just marking time," he says. "It's record stores that should be in there with music video, not feature films, and selling, not renting."

Reflecting his hope for video music, Hart says that he expects pre-

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MTV Greet 'Mistress of the Dark'

L.A.'s Elvira Scares Up Halloween Gig as VJ

BY FAYE ZUCKERMAN

LOS ANGELES On Halloween night, New York City and MTV loyalists will get their first major dose of "Elvira." Also known as Cassandra Peterson, she's the host of the weekly "Movie Macabre," now syndicated in 30 markets and slated to enter the New York market in early 1985.

"The mistress of the dark," who premiered on KHJ here nearly four years ago, will play MTV VJ for six hours, bringing her unique form of B-horror movie humor to national cable television. Gags to be included in the Wednesday (31) show include carving a pumpkin with a chainsaw, costumes for dogs and John Carradine reading a ghastly bedtime story.

Elvira's debut on MTV also marks the first time the 24-hour music service has allotted such a large block of time to a guest host. According to Eric Gardner, who produced the show, "We had total creative freedom." It is believed that the show cost less than \$40,000 to produce, and that Peterson is not being paid for her services.

Peterson, who says it takes two hours to get into her Elvira costume, which includes two black wigs weighing some 10 pounds, says that she considers her appearance on MTV to be promotional. "It definitely is good exposure for me," she adds.

Her show, "Macabre TV," essentially follows MTV's radio format,

with Peterson introducing promotional video clips. "We chose videos that have to do with the macabre," she says. "For my syndicated show I parody corny, schlocky B-minus movies. So we put in some terrible videos."

The horror videos include 22-year-old promo clips, an array of old horror movie trailers and Elvira's self-produced music video featuring "the breather," John Parragon, who co-writes the show with Larry Thomas and Peterson. One strange video to look for this Halloween night on "Macabre TV" is Italian singing star Remo Germani performing "Da Doo Ron Ron."

Other, more up-to-date videos to be introduced by Elvira are Bauhaus' "Bela Lugosi Is Dead," Rockwell's "Somebody's Watching You," Thomas Dolby's "Hyperactive," the Jacksons' "Torture" and Michael Jackson's "Thriller." Guest appearances by Lorraine Newman, Todd Rundgren and Devo's Mark Mothersbaugh will be spotlighted during the six-hour show.

According to Peterson, "Macabre TV" was filmed earlier this month at Hollywood's California Communications Inc. (CCI.) It was directed by Larry Thomas and Robert Redding, who is also credited with designing Peterson's Elvira costume.

"It took nearly 18 hours," she says of the costume. "And let me tell you, my costume is hot. I sweat a lot, and after a while my makeup runs and I look like the smudge queen."

Does Elvira, the mistress of the dark, want to become a permanent MTV VJ? "No, I'm too busy. Halloween is my time of year. That night I will also be appearing on Johnny Carson's show and throwing a party."

MTV PLAYLIST

(Continued from page 42)

• Heavy: a home for the big hits to be played without the bells and whistles, just getting the depth of exposure their popularity demands. Heavy is a place for "monster hits," says Garland.

• Power: "Sneak preview videos"—a rotation made up for clips "only seen on MTV" says Garland. Power clips will be given "time anchored airplay," he says, "all of them to be seen at the top of the hour." Creation of the power category has "made it easier for us to standardize the continuity of promotion," says Garland; with clips playing at a specific, predetermined time, the network will be "pre-promoting them well in advance, almost making them major events."

Power, perhaps MTV's most unique new rotation category, was created to exploit MTV's exclusivity capability, and also because the network's studies have shown that "most of the tune-in to MTV and all other shows happens at the top of the hour," Garland says. Plans are to "get one every hour at the top of the hour 24 hours a day," he adds.

MTV PROGRAMMING

NEW VIDEOS ADDED

JOHN CAFFERTY & THE BEAVER BROWN BAND "TENDER YEARS" SCOTTI BROS./CBS
 MORRIS DAY "JUNGLE LOVE" WARNER BROS.
 DEPECHE MODE "MASTER & SERVANT" SIRE/WARNER BROS.
 DAN HARTMAN "WE ARE THE YOUNG" MCA
 ROGER HODGSON "HAD A DREAM" A&M
 BILLY IDOL "CATCH MY FALL" CHRYSALIS
 DAVID JOHANSEN "HAVE YOU HEARD THE NEWS" PASSPORT
 RED HOT CHILI PEPPERS "TRUE MEN DON'T KILL COYOTES" EMI AMERICA
 SCANDAL "HANDS TIED" COLUMBIA
 TIMOTHY D. SCHMIT "PLAYIN' IT COOL" ELEKTRA
 BARBRA STREISAND "LEFT IN THE DARK" COLUMBIA
 ANDY SUMMERS & ROBERT FRIPP "PARADE" A&M
 MATTHEW WILDER "BOUNCING OFF THE WALLS" PRIVATE I/CBS
 PETER WOLF "I NEED YOU TONIGHT" EMI AMERICA

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 "HELLO AGAIN" ELEKTRA
 CHICAGO "HARD HABIT TO BREAK" FULL MOON/WARNER BROS.
 CULTURE CLUB "THE WAR SONG" VIRGIN/EPIC
 DENNIS DeYOUNG "DESERT MOON" A&M
 FIXX "ARE WE OURSELVES" MCA
 SAMMY HAGAR "I CAN'T DRIVE 55" GEPHEN
 DARYL HALL & JOHN OATES "OUT OF TOUCH" RCA
 HONEYDRIPPERS "SEA OF LOVE" ESPERANZA/ATLANTIC
 ELTON JOHN "WHO WEARS THESE SHOES" GEPHEN
 JOHN LENNON "EVERY MAN HAS A WOMAN" POLYDOR
 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/ARISTA
 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" GEPHEN
 TALKING HEADS "ONCE IN A LIFETIME" SIRE/WARNER BROS.
 .38 SPECIAL "TEACHER TEACHER" CAPITOL
 TINA TURNER "BETTER BE GOOD TO ME" CAPITOL
 TWISTED SISTER "I WANNA ROCK" ATLANTIC
 U2 "PRIDE" ISLAND
 VAN HALEN "HOT FOR TEACHER" WARNER BROS.
 JOHN WAITE "TEARS" EMI AMERICA
 WHAM "WAKE ME UP BEFORE YOU GO-GO" COLUMBIA
 STEVIE WONDER "I JUST CALLED TO SAY I LOVE YOU" MOTOWN

MEDIUM ROTATION

BAD MANNERS "MY GIRL LOLLIPOP" EPIC
 DOKKEN "INTO THE FIRE" ELEKTRA
 EUROGLIDERS "HEAVEN MUST BE THERE" COLUMBIA
 FRANKIE GOES TO HOLLYWOOD "RELAX" ISLAND
 FRANKIE GOES TO HOLLYWOOD "TWO TRIBES" ISLAND
 GOLDEN EARRING "LONG BLOND ANIMAL" 21/POLYGRAM
 GRIM REAPER "SEE YOU IN HELL" RCA
 HERBIE HANCOCK "HARDROCK" COLUMBIA
 COREY HART "IT AIN'T ENOUGH" EMI AMERICA
 IAM SIAM "TALK TO ME" COLUMBIA
 IRON MAIDEN "2 MINUTES TO MIDNITE" CAPITOL
 JETHRO TULL "LAP OF LUXURY" CHRYSALIS
 RICKIE LEE JONES "THE REAL END" WARNER BROS.
 KISS "HEAVEN'S ON FIRE" MERCURY
 RATT "WANTED MAN" ATLANTIC
 LIONEL RICHIE "PENNY LOVER" MOTOWN
 STONE FURY "BREAK DOWN THE WALLS" MCA
 SURVIVOR "CAN'T HOLD BACK" SCOTTI BROS./CBS
 WHITESNAKE "LOVE AIN'T NO STRANGER" GEPHEN
 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.
 THE WILD LIFE
 BANANARAMA MCA
 GOING DOWN TO LIVERPOOL
 BANGLES COLUMBIA
 ALL THAT I WANTED
 BELFEGORE ELEKTRA
 THAT'S LOVE THAT IS
 BLANCMANGE SIRE/WARNER BROS.
 IT'S A JUNGLE
 BONE SYMPHONY NO LABEL
 UNITY
 JAMES BROWN & AFRIKA BAMBAATAA TOMMY BOY
 DON'T QUIT
 BOBBY CALDWELL MCA
 RESCUE ME
 DUKE JUPITER MOROCCO/MOTOWN
 STRUT
 SHEENA EASTON EMI AMERICA
 ONLY SO MUCH
 ROD FALCONER MCA
 LOVE MAKES YOU BLIND
 FIONA ATLANTIC
 DRESSED TO KILL
 LITA FORD MERCURY
 USE OR LOSE IT
 MICHAEL FURLONG ATLANTIC
 TENDERNESS
 GENERAL PUBLIC IRS
 BOYS IN THE STREET
 EDDY GRANT PORTRAIT/CBS
 THE SLAB
 HUNTERS & COLLECTORS WHITE LABEL/
 SLASH
 IN THE STILL OF THE NIGHT
 INDUSTRY CAPITOL
 BURN FOR YOU
 INXS ATCO
 BABYLON
 JUSTINE JOHN ARTIST INTERNATIONAL
 I FEEL FOR YOU
 CHAKA KHAN WARNER BROS.

TURN YOUR HEART AROUND
 KEATS EMI AMERICA
 WILL THE WOLF SURVIVE
 LOS LOBOS WARNER BROS.
 WHERE DO THE BOYS GO
 MEN WITHOUT HATS MCA
 CRUISE MISSILE
 STEVE MORSE BAND ELEKTRA/MUSICIAN
 LOCOMOTION
 OMD A&M
 BAD LIFE
 PUBLIC IMAGE LTD. ELEKTRA
 TAKE HOLD OF THE FLAME
 QUEENSRYCHE EMI AMERICA
 SWEEP AWAY
 DIANA ROSS RCA
 CAN'T SHAKE YOU
 SANTERS PASSPORT
 WOOD BEEZ
 SCRITTI POLITI WARNER BROS.
 THE WORD IS OUT
 JERMAINE STEWART ARISTA
 DON'T LDK NOW
 TORCH SONG IRS
 IF IT HAPPENS AGAIN
 UB40 A&M
 BODY ROCK
 MARIA VIDAL EMI AMERICA
 DON'T BE MY ENEMY
 WANG CHUNG GEPHEN
 ALL MY ROWDY FRIENDS
 HANK WILLIAMS JR. WARNER BROS.
 LIPSTICK & LEATHER
 Y&T A&M

This report does not include videos in recurrent or oldie rotation. For further information, contact Buzz Brindle, director of music programming, MTV, 1133 Avenue of the Americas, New York, N.Y. 10036.



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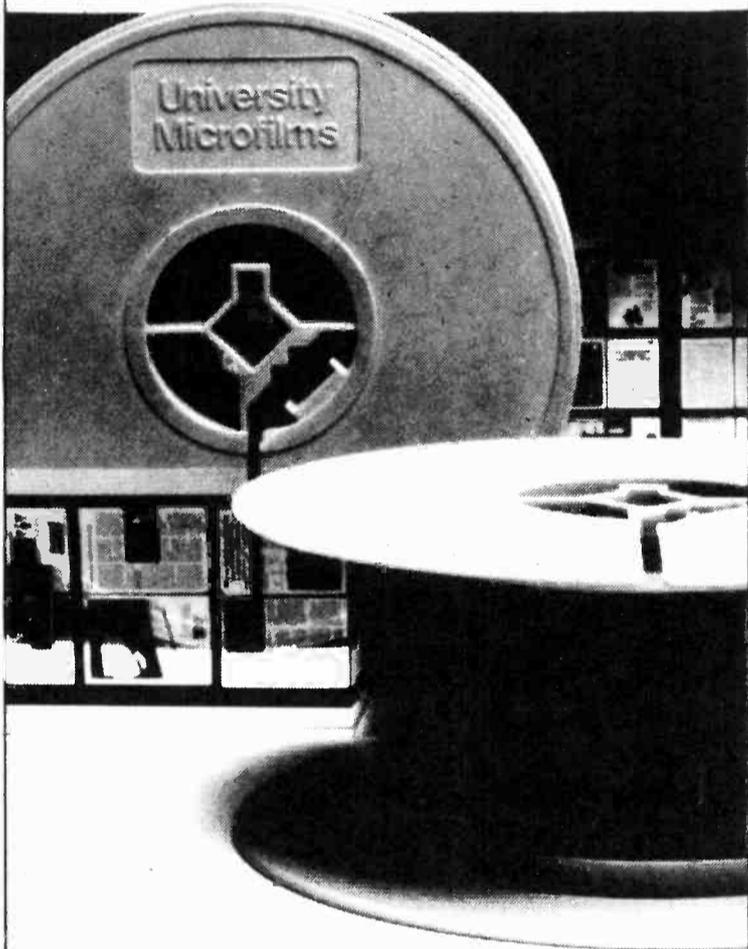
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Clip Submission Policy Set for Turner Channel

NEW YORK Ted Turner's Cable Music Channel has established a policy for submission of video clips to be played or reviewed for potential airing.

Submissions should be on three-quarter-inch videocassettes or one-inch masters. Cassettes should arrive at the channel's office no later than 3 p.m. West Coast time in order to be considered for airing the next week.

All submissions should be sent to the attention of Ellen Berkowitz at Cable Music Channel's Los Angeles office, 6251 Afton Place, Hollywood, Calif. 90028. Included with each clip should be the following information: title, name of band, title of album and correct record company credit.

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

Send Me You Love/Arista
September Productions
Luis Aire

MATTHEW WILDER
Bouncin' Off The Walls
Bouncin' Off The Walls/Private I
Alexis Orzechenko/Pendulum Productions
Tony Grecc

ALL SYSTEMS GO BAND
Then Came You
Zero Count Down/Detroit Dunkley
Beckman/Bansimon Associates
G. Bansimon

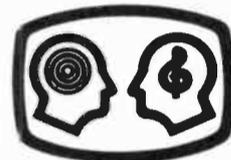
MOLLY HATCHET
The Deed Is Done
Satisfied Men/Epic
Peter Blachley/Picture Music Inc.
George Bloch

DAVID JOHANSEN
Heard The News
Sweet Revenge/Passport/Jem
Bob Zuckerman/Wolfe Co.
Francis Delia

JUSTINE JOHNS
Babylon
Stage Struck/Artist International
Steve Dickstein/RHA Productions
Ron Leyser

KASHIF
Are You The Woman

Billboard



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TOP JAZZ ALBUMS

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	17	SPYRO GYRA MCA 2-6893	Weeks at No. One: 9 ACCESS ALL AREAS
2	10	3	WYNTON MARSALIS COLUMBIA FC 39530	HOT HOUSE FLOWERS
3	3	50	DAVID SANBORN WARNER BROS. 23906-1	BACKSTREET
4	2	9	SADAO WATANABE ELEKTRA 60371-1	RENDEZVOUS
5	6	9	RAMSEY LEWIS COLUMBIA FC 39326	THE TWO OF US
6	4	17	DAVE GRUSIN GRP A-1006	NIGHT LINES
7	5	17	MILES DAVIS COLUMBIA FC-38991	DECOY
8	8	9	FRANK SINATRA QWEST 25145-1/WARNER BROS.	L.A. IS MY LADY
9	7	9	HERBIE HANCOCK COLUMBIA FC 39478	SOUND SYSTEM
10	9	70	WYNTON MARSALIS COLUMBIA FC 38641	THINK OF ONE
11	11	19	PATRICE RUSHEN ELEKTRA 60360-1	NOW
12	12	99	GEORGE WINSTON WINDHAM HILL C-1025/A&M	DECEMBER
13	13	9	GEORGE WINSTON WINDHAM HILL C 1012/A&M	AUTUMN
14	14	23	GEORGE HOWARD TBA TB 201/PALO ALTO	STEPPIN' OUT
15	15	9	STEVE MORSE BAND MUSICIAN 60369-1/ELEKTRA	THE INTRODUCTION
16	17	33	EARL KLUGH CAPITOL ST-12323	WISHFUL THINKING
17	18	25	PAT METHENY ECM 25004-1/WARNER BROS.	REJOICING
18	NEW		BOB JAMES COLUMBIA FC 39580	12
19	19	27	STEPS AHEAD MUSICIAN 6035-1/ELEKTRA	MODERN TIMES
20	27	3	PAT METHENY GROUP ECM 25000-1/WARNER BROS.	FIRST CIRCLE
21	24	34	ANDREAS VOLLENWIEDER CBS FM 37827 CAVERNA MAGICA (... UNDER THE TREE-IN THE CAVE ...)	
22	32	3	ELLA FITZGERALD AND DUKE ELLINGTON VERVE 3286/POLYGRAM ELLA AT DUKE'S PLACE	
23	20	27	THE CRUSADERS MCA 5429	GHETTO BLASTER
24	16	60	HERBIE HANCOCK ● COLUMBIA FC 38814	FUTURE SHOCK
25	23	48	LINDA RONSTADT ▲ ASYLUM 60260/ELEKTRA	WHAT'S NEW
26	38	5	STAN GETZ/CHARLIE BYRD VERVE UMJ 3158/POLYGRAM	JAZZ SAMBA
27	29	27	STANLEY CLARKE EPIC FE 38688	TIME EXPOSURE
28	21	17	TYZIK POLYDOR 821605-1Y-1/POLYGRAM	JAMMIN' IN MANHATTAN
29	26	7	CHUCK MANGIONE COLUMBIA FC 39479	DISGUISE
30	31	15	MICHAEL HEDGES WINDHAM HILL WH-1032/A&M	AERIAL BOUNDARIES
31	34	5	AZYMUTH MILESTONE M-9128/FANTASY	FLAME
32	35	3	MAX ROACH & CECIL TAYLOR SOUL NOTE 11001/POLYGRAM	HISTORICAL CONCERTS
33	30	37	KENNY G. ARISTA AL8-8192	G FORCE
34	28	9	HERB ALPERT & THE TIJUANA BRASS A&M SP-5022	BULLISH
35	37	122	GEORGE WINSTON WINDHAM HILL C-1019/A&M	WINTER INTO SPRING
36	22	19	LEE RITENOUR ELEKTRA 60358-1	BANDED TOGETHER
37	NEW		MAKOTO OZONE COLUMBIA BFC 39624	MAKOTO OZONE
38	40	80	JARREAU ● WARNER BROS. 23801-1	JARREAU
39	NEW		EARL KLUGH CAPITOL ST-12372	NIGHT SONGS
40	NEW		TOM BROWNE ARISTA AL8-8249	TOMMY GUN

○ Products with the greatest sales gains during last two weeks. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units.

JAZZ BLUE NOTES
by Sam Sutherland & Peter Keepnews



ONE OF THE perennial complaints voiced by jazz musicians is that the various locals of the Musicians' Union are not sufficiently sensitive to their specific problems and needs. Now New York's Local 802, which describes itself as "the world's largest professional musicians' association," is attempting to do something about this situation.

Under the guidance of John Glasel, who heads the local and is known to be a pretty decent jazz trumpeter, the Jazz Musicians' Foundation of Local 802 has been launched. According to Glasel, the Foundation plans to hold competitions for young or otherwise unknown musicians, produce local festivals and concerts, and develop exchange programs with similar organizations worldwide. The overall idea is to increase people's awareness of the music and provide more opportunities for the musicians who most need them.

To that end, needless to say, the Foundation needs financial help. Glasel is asking that contributions be sent to the Foundation at 330 W. 42nd St., second floor, New York, N.Y. 10036.

BLACK TIE and blue chip music are the order of the night for the upcoming Silver Anniversary Gala that San Francisco's venerable KJAZ will be holding Nov. 8 at the Galleria. Although the all-jazz FM outlet's longevity has already prompted earlier 25th anniversary celebrations, this fund-raising gala will be noteworthy both for its beneficiary—KQED, the local PBS outlet—and for its talent.

Sarah Vaughan, Woody Herman and his latest Thundering Herd, Jon Hendricks, Al Cohn, Tuck & Patti and "special guest stars" are all promised to

spice up the cocktails, dancing and buffet. Invitees are being asked to donate \$100 per ticket.

ALSO NOTED: Father figure Dizzy Gillespie was reportedly eyed for a non-musical variation on that theme by none other than Bill Cosby. Cosby's new NBC-TV comedy series has since cast Earl Hyman as the comedian's father, but Cosby was quoted in a recent interview as saying that he had originally envisioned Diz in the role ... Annie Ross, who rose to

Gotham Musicians' Union lends a helping hand

fame a quarter of a century ago as the female member of Lambert, Hendricks & Ross, has been active as an actress in London for the past several years. But now the veteran vocalist has decided to return to New York, and to the jazz scene. She's in the midst of a month-long engagement at Michael's Pub ... "Garnering," a new ballet set to music by Erroll Garner, was given its world premiere Thursday (25) by the Dayton Ballet Company. The ballet, based on three pieces composed and recorded by Garner in 1955, is the third dance work set to music by the late pianist ... Japanese singer Mari Okuno has recorded two songs with music by Ornette Coleman for release as a single. Okuno wrote the lyrics, in both English and Japanese, for "Kings and Queens" and "To Be Loved." Coleman produced the session at New York's Clinton Studio.

GOSPEL LECTERN
by Bob Darden



"DON'T YOU brag about your gifts/And a Christmas you've never seen./Just be thankful for today./You don't know what tomorrow's gonna bring./You say Santa's gonna bring you/A big Rolls Royce just to ride around town./But be careful what you say,/On Christmas Day a hearse could be riding you around."—from "Where Will You Be (On Christmas Day)" by the Sensational Bells of Joy.

Baltimore is the home of the feisty new Pearl Record Co., a contemporary/traditional black gospel label that's starting to make a distinct impression on the charts. Leonard F. Moyer started Pearl (with its GosPearl label) three years ago, and it remains fiercely independent today.

Public relations director Cynthia Wright says that a number of GosPearl's artists are already doing surprisingly well. "The Sensational Bells of Joy's latest, 'Take It To Jesus,' is just skyrocketing for us," she says. "They are originally from New Zion, S.C., but they've been based here in Baltimore for the past 14 years. 'Take It To Jesus' is their first album.

"Then there's Donald Watkins. He's from Louisville, and not only has he recorded five albums, he's appeared on tv and been a member

of Bobby Jones & New Life. He's one of the founders of the Gospel Music Educators Seminars Inc., a non-profit organization aimed at educating gospel artists and songwriters. His first album, 'Changed,' with the Gospel Music Educators Seminar Workshop

their first release for us, and it's our best selling album to date."

Although the albums by the Rev. Thomas Wesley Weeks and the UNAC Workshop Choir are heavily traditional in scope, Wright says that GosPearl considers itself a contemporary black gospel label:

The GosPearl label is starting to make a distinct impression

Choir, was a big hit for us. His latest, 'When Jesus Comes Back For Me,' is doing pretty well, too."

Current GosPearl releases include the Rev. Thomas Wesley Weeks Sr.'s "Keep Holding On" Concerto, the Church of God in Christ UNAC Workshop Choir's "A Song Is Born," "Douglas Miller & the Texas Southwest Choir with Mattie Moss Clark," and the Trueway COGIC (Church of God in Christ) Choir's "The Joy Of The Lord Is My Strength."

But the biggest-selling GosPearl artist, Wright says, is also the youngest. "Little Cedric & the Hailey Singers are led by Little Cedric himself," she says, "and he's only 14 years old. It's a group of eight guys from here in Baltimore, including Little Cedric's father and brother. 'Jesus Saves' is

"I think we're more contemporary overall. Some of the albums have a strong traditional flair. But I think the emphasis on upbeat material makes us more contemporary.

"We here at Pearl Records want to be a channel for young artists," she continues, "and in doing so—hopefully—grow ourselves. You see, that's the thrust of our original motto: 'Taking gospel higher through reaching minds and touching hearts.'"

But president Lawrence Brunt says that a new motto is now needed: "The new year promises to be one of growth for the label. We intend to increase our artist roster and, prayerfully, our overall position in the marketplace. Our new slogan, 'The Gospel Sound Of The '80s,' has become a reality."

CLASSICAL KEEPING SCORE

by Is Horowitz



FOR CHRISTOPHER HOGWOOD, the arts of recording and live performance are not really getting much closer, despite galloping technology. Each has its place, and he makes it clear that he would not like to do without either.

However, early music owes a great debt to recording, says Hogwood. And he ought to know. As keyboard performer, conductor, writer and lecturer, he nevertheless manages to squeeze 10 or more Baroque or early classical recordings a year into a career that seems impossibly crowded. And, more than a fair share have made the best-seller lists.

Recordings provide a form of documentation that can bring one much closer to duplicating the performance practices of the past, Hogwood suggests. But if that is a positive endorsement, he says the medium is still flawed in that it can not truly reproduce the equivalent of live sound in a good hall.

In fact, Hogwood has resisted the blandishments of promotion people who would have him publicly endorse the sound of Compact Disc as mirroring the real thing. He's somewhat amused that his recording of Handel's "Water Music," singled out among his recordings appearing on CD as having the best sound, is a reprocessed analog recording. It was never recorded digitally at all.

An exclusive L'Oiseau-Lyre artist, Hogwood has a large cluster of albums produced with his Academy of Ancient Music awaiting release, and many more planned. The first two symphonies in what will encompass a complete cycle of the Beethoven nine are already in the can. A mere 25 strings complement the winds in performances that are designed to bring listeners closer to period performance practice than they've heard before.

The same forces have only recently had their first Haydn symphonies released, the "Military" and the "London." Next in the group of late Haydn sympho-

nies to be issued will be the "Surprise" and the "Miracle."

A new look at the Brandenburg Concertos will come early in next year, just in advance of his first U.S. tour with the full complement of the Academy. This album will find the works recorded one instrument to a part—not that unusual in itself—with the early version used of the Bach perennial (among other oddities) presenting a mere 19-measure harpsichord solo in the first movement of the Fifth Concerto, as compared to the monumental 65-measure "cadenza" we

Hogwood: early music owes a debt to recording

all know so well.

Among other Hogwood recording projects, either stockpiled or scheduled, are Bach concertos for two or more harpsichords and lots of Handel, including several concertos, the oratorios "Esther" and "Athalia" and some solo cantatas featuring Emma Kirkby. Plenty of Vivaldi is also on the boards, says Hogwood, plus more Mozart, including the Clarinet Concerto.

If Hogwood's recording attention has been concentrated on the 18th century and earlier until now, he's moving closer to our time. He'd like to record a "Symphonie Fantastique," for instance, and has eye and ear on late Brahms and Stravinsky.

Meanwhile, Hogwood is stretching his horizons as an active guest conductor, with appearances in this country with the Los Angeles Philharmonic, the St. Louis, Detroit, San Francisco and, upcoming, the Houston and National. With his own Academy, he tours in the U.S. and Canada most of the month of March, 1985.

LATIN NOTAS

by Enrique Fernandez



THREE YEARS ago this columnist leaped at NARAS' New York representative, George Simon, at a press announcement of the Grammy nominees, shouting: "This is an outrage! Only one of the Latin nominees is a Latin record!" The wise Simon put the complaining reporter to work looking for a solution. Three years and three-indeed-of-one Latin Grammys later, there are many who feel that in the end the Latin Grammy business continues to be an outrage.

We can be sure that it's not a deliberate, malicious outrage. The entries, the nominations and the voting are all fair. But the problems begin when the Academy tries to collect entries. A great many Latin companies don't respond, and a number of contenders stay out of the running. No doubt disappointment with past Grammys or the knowledge that in the Latin market a Grammy means zilch for record sales are responsible for this apathy.

The categories don't make sense to a lot of people. Indeed, they are, like all categories, somewhat arbitrary. Latin pop stands for *la balada romantica*, also known as *musica internacional* plus mu-

sica juvenil (or *infantil*) and the Latin/pop/rock fusion experiments of various artists. Mexican/American includes the traditional music of Mexicans and Mexican Americans, like *ranchera* and *norteña* and its modern variants like *la cancion tejana*. And *musica tropical* embraces salsa, merengue, *cumbia*, and much more.

There are no accepted large categories in Latin music. Salseros don't think of themselves as players of "tropical music." In fact, it

many Academy members have even heard of *Conjunto Clasico*, *Luis Perico Ortiz*, or even *El Gran Combo*?

It's a vicious circle. Neither Latin labels nor musicians get involved with the Academy because they feel it's not their thing. And unless they get involved, it will continue not to be their thing.

YOU DON'T SEE salsa's greatest team, *Ruben Blades* and *Willie Colon*, performing together any-

For many in the industry, the Grammy 'outrage' continues

has been suggested that salsa should be a separate category, especially since one can claim that it's a U.S.-bred genre.

But the biggest problem with the Latin Grammy is the scarcity of Latin Academy members—that is, members who know what they're voting for. No doubt *Tito Puente* deserves all the Latin Grammys he's won, but no doubt too he's one of the few Latin musicians non-Latins recognize. How

more, but they do share bills, like the recent Madison Square Garden tribute to *Cheo Feliciano*, and promoters, like Puerto Rico's *Promoters Latinos Inc.* This outfit recently brought *Blades* to concerts at *Bellas Artes*, the *Sports Palace* of *Mayaguez* and the *Roberto Clemente Stadium*. And last month, *Promoters* presented *Willie Colon* at *Bellas Artes* doing the original salsa ballet "El Baquino de los Angeles Negros."

FOR WEEK ENDING NOVEMBER 3, 1984

Billboard

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TOP CLASSICAL ALBUMS

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

RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	Weeks at No. One: 8
1	1	15		Mamma LONDON 411 959	Pavarotti (Mancini)
2	2	65		Haydn/Hummel/L. Mozart: Trumpet Concertos CBS IM 37846	Marsalis, National Philharmonic Orch. (Leppard)
3	3	33		Pachelbel: Kanon/Fasch: Trumpet Concerto RCA FRL 1-5468	Paillard Chamber Orchestra
4	4	106		Bach: Goldberg Variations CBS IM 37779	Glenn Gould
5	6	15		Come To The Fair ANGEL DS-38097 /EMI	Te Kanawa
6	7	9		Sunday In The Park With George RCA HBC1 5042	Original Broadway Cast
7	8	7		Boulez Conducts Zappa-The Perfect Stranger ANGEL DS 38170	(Boulez)
8	5	9		Songs Of Ernesto Lecuona CBS FM 38828	Domingo,
9	9	49		Strauss: Four Last Songs PHILIPS 6514 322	Jessye Norman (Masur),
10	19	2		Mozart's Music From Film Amadeus PHILIPS 412 244	Neville Marriner
11	10	33		Bolling: Suite For Cello and Jazz Piano Trio CBS M 39059	Bolling, Yo-Yo Ma
12	15	456		Rampal & Bolling: Suite For Flute & Piano CBS MASTERWORKS M 33233	Jean-Pierre Rampal & Claude Bolling
13	14	9		Mozart: Eine Kleine Nachtmusik LONDON 411 720	Academy Of Ancient Music (Hogwood)
14	12	33		Handel: Water Music DGG ARCHIV 410 525	English Concert (Pinnock)
15	27	11		Pachelbel: Canon DG 413 3091	Berlin Philh. (Karajan)
16	11	7		Ghena Dimitrova-Opera Arias ANGEL DS/38074	Dimitrova
17	26	13		Bizet: Carmen ERATO 75113	Domingo (Maazel)
18	25	2		Mozart: Requiem L'OISEAU LYRE 412 711	Hogwood
19	18	13		Haydn: 3 Concertos CBS IM 39310	Marsalis, Ma, Lin
20	21	9		Greatest Hits of 1720 CBS MX 34544	Philharmonia Virtuosi (Kapp)
21	17	49		J.S. Bach: Unaccompanied Cello Suites CBS M/W 13M 37867	Yo-Yo Ma
22	22	15		Mahler: Symphony No. 4 LONDON 410 188	Te Kanawa, Chicago Symphony Orch. (Solti)
23	NEW			Baroque: Solos And Duets COLUMBIA IM 39061	Wynton Marsalis with Edita Gruberova
24	24	256		Pachelbel: Kanon RCA AGL1 5211	Paillard Chamber Orchestra
25	30	3		Gershwin: An American In Paris ANGEL DS 38130	Labeque Sisters
26	20	59		Nocturne RCA ARL1-4810	James Galway
27	13	2		Vivaldi: The Four Seasons L'OISEAU LYRE 410 126	Academy Of Ancient Music (Hogwood)
28	16	7		Rachmaninoff: Piano Concerto No. 2 CBS IM 38672	Licad (Abbado)
29	RE-ENTRY			Vivaldi: Double Concerti PHILIPS 6514 379	Academy Of Saint Martin-in-the-Fields (Marriner)
30	31	19		Vivaldi: The Four Seasons CBS MASTERWORKS MY 38478	Zukerman
31	29	79		Canteloube: Songs Of The Auvergne LONDON LDR 71104	Te Kanawa, English Chamber Orch. (Tate),
32	23	102		Beethoven: Cello Sonatas No's 3 & 5 CBS MASTERWORKS IM 39024 /CBS	Yo-Yo Ma, Emanuel Ax
33	35	2		Love Is . . . PHILIPS 412 270	Jose Carreras
34	40	39		Dvorak: Symphony No. 9 ("New World") LONDON 410-116-1	Chicago Symphony Orch. (Solti)
35	NEW			Always In My Heart CBS SN 38828	Placido Domingo
36	33	3		Moonscape CBS M 39340	Wendy Carlos
37	NEW			Pachelbel's Greatest Hits RCA 8523	Various Artists
38	34	4		Delibes: Lakme SERAPHIM S60386	Various Artists (Lombard)
39	28	11		Brass In Berlin CBS IM 39033	The Canadian Brass
40	39	15		Brahms-Schoenberg: Piano Quartet VOX CUM LAUDE VCL 9066	Baltimore Symphony (Commissioa)

● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units.
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Billboard's Sixth Annual Video Music Conference

November 15-17, 1984
Sheraton Premiere Hotel
Universal City, California

Agenda

THURSDAY, NOVEMBER 15th:

12:00pm to 8:00pm REGISTRATION
8:00pm to 10:00pm WELCOMING COCKTAIL RECEPTION
10:00pm to 12:00am INDEPENDENT PRODUCTION SCREENINGS voting for best overall independent productions

FRIDAY, NOVEMBER 16th:

9:00am to 6:00pm REGISTRATION
9:30am to 10:00am CONTINENTAL BREAKFAST
10:00am to 11:15am "SHOPPING THE RECORD LABELS"
Moderator: MICHELLE PEACOCK
Capitol Records
Panelists: JEFF AYEROFF
Warner Bros. Records
KEN BAUMSTEIN
Chrysalis Records
ELIZABETH HELLER
MCA Records
JEANIE MATTIUSSI
Columbia Records
ROBIN SLOANE
Elektra/Asylum Records
LARRY STESEL
Epic Records
11:30am to 12:45pm "CREATING A SUPPORT SYSTEM"
Moderator: STEVEN DUPLER
Billboard Magazine
Panelists: HOWARD BLOOM
Howard Bloom Organization
BOB GIBSON
The Group Public Relations
RANDY HOCK
Randy Hock & Associates
ROBERT SCHEIDLINGER
International Creative Management
STEVEN STARR
William Morris Agency
12:45pm to 2:30pm BUFFET LUNCHEON— Exhibits & Hospitality Suites Open

2:30pm to 3:45pm "THE MARRIAGE OF FINANCE & CREATIVITY"

Moderator: CHUCK MITCHELL
RCA Video Productions
Panelists: STEVE BARRON
Director
MICHAEL BRADY
Director
SIMON FIELDS
Producer
DAVID LEWIS
Director
ROBERT LOMBARD
Producer
KEITH MacMILLAN
Director
KEN WALZ
Producer
JOHN WEAVER
Producer

4:00pm to 5:15pm "THE BEHIND THE SCENES TEAM"

Moderator: JO BERGMAN
Warner Bros. Records
Panelists: ALAN ADELMAN
Imero Fiorentino
LARRY BRIDGES
Red Car, Inc.
LOANN CHANN
L. Chan Designs

PETER CONN
Homer & Associates
KENNY ORTEGA
FF Productions
DANIEL PEARL
Lights Camera Action
GORDON SKENE
Independent Sound Engineer
5:30pm to 7:00pm "THE ARTIST'S PERSPECTIVE"
Moderator: ADAM WHITE
Billboard Magazine
to be announced
Panelists: 7:00pm to ???
EXHIBIT BOOTHS & HOSPITALITY SUITES
9:00pm to 12:30am VIDEO MUSIC AWARD NOMINEES SCREENING for nominee listings. see next page

SATURDAY, NOVEMBER 17th:

9:00am to 6:00pm REGISTRATION
9:30am to 10:00am CONTINENTAL BREAKFAST
10:00am to 11:15am "THE RISK TAKERS"
Moderator: FAYE ZUCKERMAN
Billboard Magazine
Panelists: DAVID BEAN
Pacific Arts Video Records
CARL GRASSO
IRS Records
JEANNIE HANCE
Independent Label Coalition
HOWIE KLEIN
415 Records
MONICA LYNCH
Tommy Boy Records
JOEL WEBBER
Uproar Records

11:30am to 12:30pm "COVERING YOUR ART"

Moderator: ARNE HOLLAND
RCA Video Productions
Panelists: RON GERTZ
The Clearinghouse
GARY GILBERT
Mason & Sloane
SCOTT HOLTZMAN
Columbia Pictures
IRA SELSKY
Almo/Irving Music
MICHAEL KUHN
PolyGram Music Video Ltd.

12:30pm to 2:30pm BUFFET LUNCHEON FOREIGN PRODUCED MUSIC VIDEO SCREENING

2:30pm to 3:45pm "GOING THE DISTANCE"

Moderator: SAM SUTHERLAND
Billboard Magazine
Panelists: LAURA FOTI
RCA Video Productions
BOB HART
Picture Music International
GEORGE PAIGE
Producer
DEREK POWER
Copeland & Power
LAURA REITMAN
A&M Video

4:00pm to 5:30pm "SEEN IN THE RIGHT PLACES"

Moderator: HARVEY LEEDS
Epic Records
Panelists: DAVID BENJAMIN
NBC's Friday Night Videos
ELLEN BERKOWITZ
Turner's Cable Music Channel
DAVID CICLITIRA
SkyChannel

DAIN ERIC
Discovery Network
LES GARLAND
MTV: Music Television
DAVID KELLOGG
ABC's Goodnight L.A.
RICK KURKJIAN
California Music Channel
BILL SPEED
Black Entertainment Network
5:30pm to 6:45pm "REACHING THE NIGHTLIFE"
Moderator: PERRY COOPER
Atlantic Records
Panelists: ANDREW BOUCAUT
Video Marketing Services
MIKE COOPER
Music Video Services
TOM DEIESO
Telegenics
MARTY DIAMOND
The Ritz
ROY FREEDOM
First Avenue
TOM KORANDA
Stuart Anderson's Black Angus Restaurants
ED STEINBERG
Rockamerica
6:45pm to 7:45pm "EVERY DIRECTOR'S DREAM?"
Moderator: TONY SEIDEMAN
Billboard Magazine
Panelists: ALLAN ARKUSH
MARTIN KAHAN
Martin Kahan Productions
MARK ROBINSON
Modern Productions
7:45pm to 9:30pm EXHIBITS & HOSPITALITY SUITES
9:30pm to 12:00am BILLBOARD'S VIDEO MUSIC AWARDS PRESENTATION
FEE WAYBILL
Master of Ceremonies

EXHIBITS & HOSPITALITY SUITES:

ALPHA STUDIOS	MYLENEK TURNER VIDEO
AMERICAN VIDEO ASSOCIATION	NATIONAL ACADEMY OF VIDEO ARTS & SCIENCES
AMERICAN VIDEO FACTORY	PICTURE MUSIC INTERNATIONAL
ARISTA RECORDS	PILOT VIDEO
ASTRO ROCK TV	POST GROUP
ATLANTIC RECORDS	POLYGRAM MUSIC VIDEO U.S.
AUDIOVISION'S AMERICAN VJ ASSOCIATION	RCA VIDEO PRODUCTIONS
BELL & HOWELL/ COLUMBIA PICTURES VIDEO SYSTEMS DIV.	ROCKAMERICA
CAPITOL RECORDS	ROWE INTERNATIONAL
L. CHAN DESIGNS	SIGHT & SOUND ENTERTAINMENT
COLUMBIA RECORDS	SONY CORPORATION
DNA PRODUCTIONS	SOUND UNLIMITED
DANCING MACHINE PRODUCTIONS INC.	SOUND & VISION
EDITEL GROUP	STUDIO INSTRUMENT RENTALS
ELECTRON VIDEO CREATIONS	SUNSET POST
EPIC RECORDS	SYNSAT
GMT STUDIOS	TELEGENICS
GENERAL ELECTRIC	TRANS AMERICAN VIDEO (TAV)
PROJECTION DISPLAY EQUIP.	VIDEO DIMENSIONS
HOLLYWOOD REPORTER	VIDEOLOGY
JP INTERNATIONAL	VIDEO PLACEMENT INTERNATIONAL
MTV: MUSIC TELEVISION	VIDEO RETAILERS ASSOCIATION
MARCO INC.	WAVEFORM PRODUCTIONS INC.
MASTERVISION	WAVELENGTH VIDEO
MUSIC VIDEO PRODUCERS ASSOCIATION	WEST L.A. MUSIC

REGISTRATION FORM

REGISTRATION FEES:
\$325 - REGULAR REGISTRATION
\$175 - Student/Military/Panelists

Registration does not include hotel accommodations or airfare. Registrant substitutions may be made. Registrations at the door will be an additional \$50. Absolutely no refunds after October 22, 1984. Cancellations before October 22, 1984 must be in writing and will be subject to a 10% cancellation fee. Information on hotel accommodations will be mailed to you upon receipt of your completed registration form.

I am enclosing a check in the amount of \$_____

I wish to charge my registration:

American Express Diners Club

BankAmericard/Visa MasterCard

CARD NUMBER _____ EXP. DATE _____

SIGNATURE _____

Billboard's Video Music Conference

November 15-17
Sheraton Premiere Hotel
Universal City, California

MAIL COMPLETED FORM TO: Kris Sotley
Billboard's Video Music Conference
9107 Wilshire Boulevard, Suite 700
Beverly Hills, California 90210 U.S.A.
Telephone (818) 842-1212

LAST NAME	FIRST NAME	INITIAL
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TITLE	FIRST NAME OR NICKNAME FOR BADGE	
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COMPANY		
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ADDRESS	PHONE	
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CITY	STATE	ZIP
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Billboard
BVMC

Billboard's Video Music Award Nominees

Please check one only for each category:

BEST SET DESIGN:

- TOM COLE**
Donna Summer
"There Goes My Baby"
The David Geffen Company
- STEVE HOPKINS**
Elton John
"Sad Songs"
The David Geffen Company
- BRUCE HILL**
Wang Chung
"Dance Hall Days"
The David Geffen Company
- Billy Idol
"Eyes Without A Face"
Chrysalis Records
- HENRY SELICK**
Rick Springfield
"Bop Till You Drop"
RCA Records

BEST COSTUMES:

- JILL DAVIDSON**
Wang Chung
"Dance Hall Days"
The David Geffen Company
- Scandal
"The Warrior"
Columbia Records
- BIFF CHANDLER & LAURA WILLS**
Cyndi Lauper
"She Bop"
Epic Records
- ANNIE LENNOX**
Eurythmics
"Who's That Girl"
RCA Records
- KELLY KIMBLE & DEBRA NADOOLMAN**
Michael Jackson
"Thriller"
Epic Records

BEST COMPUTER GRAPHICS:

- PETER CONN & BRIAN SAMUELS**
Al DiMeola
"Sequencer"
Columbia Records
- Thomas Dolby
"Hyperactive"
Capitol Records
- WAYNE ISHAM & BILL MORGAN**
Rod Stewart
"Some Guys Have All The Luck"
Warner Bros. Records

BEST SPECIAL EFFECTS:

- ZBIGNIEW RYBCZYNSKI**
Art Of Noise
"Close To The Edit"
Island Records
- STEVEN PRIEST**
Duran Duran
"The Reflex"
Capitol Records
- MARK MAREK**
Cyndi Lauper
"She Bop"
Epic Records
- CHARLEX**
Cars
"You Might Think"
Elektra/Asylum Records
- Earth Wind & Fire
"Magnetic"
Columbia Records

BEST AUDIO:

- JOHN QUINN & JAN SCHULTE & KEN WILLINGHAM**
Lionel Richie
"Hello"
Motown Records
- Bruce Springsteen
"Dancing In The Dark"
Columbia Records
- NIL RODGERS**
Duran Duran
"The Reflex"
Capitol Records
- BILL NELSON**
Michael Jackson
"Thriller"
Epic Records
- Earth Wind & Fire
"Magnetic"
Columbia Records

BEST EDITING:

- DAVID YARDLEY**
Lindsay Buckingham
"Go Insane"
Elektra/Asylum Records
- ZBIGNIEW RYBCZYNSKI**
Art Of Noise
"Close To The Edit"
Island Records
- SIM SADLER & BOB SARRELS**
ZZ Top
"Legs"
Warner Bros. Records
- KENT BEYDA**
Rod Stewart
"Infatuation"
Warner Bros. Records
- BILL WEBER**
Cars
"You Might Think"
Elektra/Asylum Records

BEST CHOREOGRAPHY:

- DAVID ATKINS**
Elton John
"Sad Songs"
The David Geffen Company
- CAROL FLETCHER**
Wang Chung
"Dance Hall Days"
The David Geffen Company
- MADONNA**
Madonna
"Lucky Star"
Sire Records
- MICHAEL PETERS & MICHAEL JACKSON**
Michael Jackson
"Thriller"
Epic Records
- JEFFREY HORNADAY**
Paul McCartney & Michael Jackson
"Say Say Say"
Columbia Records

BEST LIGHTING:

- TONY MITCHELL**
Chicago
"Hard Habit To Break"
Warner Bros. Records
- DAVID GRIBBLE**
Elton John
"Sad Songs"
The David Geffen Company
- BRUCE LOGAN**
Sheila E.
"Glamorous Life"
Warner Bros. Records
- DANIEL PEARL**
Duran Duran
"The Reflex"
Capitol Records
- BRYAN GREENBURG**
Al DiMeola
"Sequencer"
Columbia Records

BEST CINEMATOGRAPHY:

- DANIEL PEARL**
Duran Duran
"The Reflex"
Capitol Records
- TONY MITCHELL**
Tina Turner
"Better Be Good To Me"
Capitol Records
- ANDRESJ BARTKOWIAK**
Rod Stewart
"Infatuation"
Warner Bros. Records
- DAVID GRIBBLE**
Elton John
"Sad Songs"
The David Geffen Company
- TOM GRUBBS**
Steve Perry
"Oh Sherrie"
Columbia Records

BEST OVERALL INDEPENDENT PRODUCTION:

Independent productions will be screened and voted on during the Billboard Video Music Conference on Thursday, November 15th from 10:00pm to 12:00pm.

BEST LONG FORM:

- "POLICE AROUND THE WORLD"**
The Police
Executive Producer: Miles Copeland
Producer: Kate & Derek Burbidge
Director: Kate & Derek Burbidge
an IRS Video release
- "U2 LIVE AT RED ROCKS"**
U2
Executive Producer: Paul McGuinness
Producer: Rick Wurpel & Doug Stewart
Director: Gavis Taylor
a MCA Home Video release
- "SWEET DREAMS"**
Eurythmics
Executive Producer: Mickey Shapiro
Producer: Kate Burbidge & Maurice Bacon
Director: Derek Burbidge
a RCA/Columbia release
- "THE MAKING OF MICHAEL JACKSON'S THRILLER"**
Michael Jackson
Director: Jerry Kramer
a Vestron Video release
- "SERIOUS MOONLIGHT"**
David Bowie
Producer: Anthony Eaton
Director: David Mallet
a Media Home Entertainment release

BEST NEW ARTIST:

- CYNDI LAUPER**
"Girls Just Want To Have Fun"
Producer: Ken Walz
Director: Edd Griles
Epic Records
- MADONNA**
"Borderline"
Producer: Bruce Logan & Michele Ferron
Director: Mary Lambert
Sire Records
- WANG CHUNG**
"Dance Hall Days"
Producer: Siobhan Barron
Director: Daniel Kleinman
The David Geffen Company
- SHEILA E.**
"Glamorous Life"
Producer: Simon Fields
Director: Mary Lambert
Warner Bros. Records
- BANANARAMA**
"Cruel Summer"
Producer: Stage Fright Prod.
Director: Brian Simmons
London/PolyGram Records

BEST PERFORMANCE FEMALE:

- BETTE MIDLER**
"Beast Of Burden"
Producer: Robert Abel & Assoc.
Director: Allan Arkush
Atlantic Records
- DENICE WILLIAMS**
"Let's Hear It For The Boy"
Producer: Fiona Fitzherbert/
FF Productions
Director: Kenny Ortega
Columbia Records
- CYNDI LAUPER**
"Time After Time"
Producer: Ken Walz
Director: Edd Griles
Epic Records
- DONNA SUMMER**
"There Goes My Baby"
Producer: Beth Broday
Director: Ian Leech
The David Geffen Company
- JUICE NEWTON**
"A Little Love"
Producer: Pam Jones/MGMMO
Director: Brian Grant
RCA Records

BEST PERFORMANCE MALE:

- BRUCE SPRINGSTEEN**
"Dancing In The Dark"
Producer: Brian DePalma
Director: Brian DePalma
Columbia Records
- JOHN COUGAR MELLENCAMP**
"Pink Houses"
Producer: Simon Fields/Limelight
Director: Chris Gabrin
Riva/PolyGram Records
- BILLY IDOL**
"Eyes Without A Face"
Producer: Picture Music Int'l.
Director: David Mallet
Chrysalis Records
- MICHAEL JACKSON**
"Thriller"
Producer: George Fostley, Jr., Michael Jackson, John Landis
Director: John Landis
Epic Records
- ELTON JOHN**
"Sad Songs"
Producer: John Reid Enterprises
Director: Russell Mulcahy
The David Geffen Company

BEST PERFORMANCE GROUP:

- CARS**
"You Might Think"
Producer: Charlex & Jeff Stein
Director: Jeff Stein & Charlex
Elektra/Asylum Records
- POINTER SISTERS**
"Jump"
Producer: Planet Video Services
Director: Richard Pery
Planet/RCA Records

- HUEY LEWIS & THE NEWS**
"Heart Of Rock N Roll"
Producer: Ken Walz
Director: Edd Griles
Chrysalis Records
- DURAN DURAN**
"The Reflex"
Producer: Scott Millaney/MGMMO
Director: Russell Mulcahy
Capitol Records
- VAN HALEN**
"Jump"
Producer: Van Halen
Exec. Producer: Noel Monk
Director: Pete Angelus & Van Halen
Warner Bros. Records

MOST INNOVATIVE VIDEO:

- ART OF NOISE**
"Close To The Edit"
Producer: Alan Kleinberg/Big Z Prod.
Director: Zbigniew Rybczynski
Island Records
- CARS**
"You Might Think"
Producer: Charlex & Jeff Stein
Director: Jeff Stein & Charlex
Elektra/Asylum Records
- LAURIE ANDERSON**
"Sharkeys Day"
Producer: Laurie Anderson
Director: Laurie Anderson
Warner Bros. Records
- RICK SPRINGFIELD**
"Bop Till You Drop"
Producer: Jon Vogt
Director: David Fincher
RCA Records
- THOMAS DOLBY**
"Hyperactive"
Producer: Adam Whitaker/Limelight
Director: Daniel Kleinman
Capitol Records

BEST CONCERT PERFORMANCE:

- EURYTHMICS**
"Right By Your Side"
Producer: Jon Roseman
Director: RCA Records
- U2**
"Sunday, Bloody Sunday"
Producer: Rick Wurpel & Doug Stewart
Director: Gavin Taylor
Island Records
- BRUCE SPRINGSTEEN**
"Dancing In The Dark"
Producer: Brian DePalma
Director: Brian DePalma
Columbia Records
- PRINCE**
"Let's Go Crazy"
Producer: Cavallo Ruffalo & Farnoli
Director: Albert Magnoli
Warner Bros. Records
clip was edited from the movie "Purple Rain"
Editing by Steve Panama at KALEIDESCOPE FILMS
- VAN HALEN**
"Jump"
Producer: Van Halen
Executive Producer: Noel Monk
Director: Pete Angelus & Van Halen
Warner Bros. Records

BEST CONCEPTUAL VIDEO:

- FRANKIE GOES TO HOLLYWOOD**
"Two Tribes"
Producer: Lexi Godfrey/Medialab
Director: Kevin Godley & Lol Creme
Island Records
- WANG CHUNG**
"Dance Hall Days"
Producer: Siobhan Barron
Director: Daniel Kleinman
The David Geffen Company
- CARS**
"You Might Think"
Producer: Charlex & Jeff Stein
Director: Jeff Stein & Charlex
Elektra/Asylum Records
- CYNDI LAUPER**
"Time After Time"
Producer: Ken Walz
Director: Edd Griles
Epic Records
- MICHAEL JACKSON**
"Thriller"
Producer: George Fostley, Jr., Michael Jackson
Director: John Landis
Epic Records

BEST DIRECTOR:

- RUSSELL MULCAHY**
Duran Duran
"The Reflex"
Capitol Records
- JEFF STEIN & CHARLEX**
Cars
"You Might Think"
Elektra/Asylum Records
- PETE ANGELUS & VAN HALEN**
Van Halen
"Jump"
Warner Bros. Records
- TIM NEWMAN**
ZZ Top
"Legs"
Warner Bros. Records
- EDD GRILES**
Cyndi Lauper
"Time After Time"
Epic Records

BEST OVERALL:

- CARS**
"You Might Think"
Producer: Charles & Jeff Stein
Director: Jeff Stein & Charlex
Elektra/Asylum Records
- DURAN DURAN**
"The Reflex"
Producer: Scott Millaney/MGMMO
Director: Russell Mulcahy
Capitol Records
- CYNDI LAUPER**
"Girls Just Want To Have Fun"
Producer: Ken Walz
Director: Edd Griles
Epic Records
- ELTON JOHN**
"Sad Songs"
Producer: John Reid Enterprises
Director: Russell Mulcahy
The David Geffen Company
- VAN HALEN**
"Jump"
Producer: Van Halen
Director: Pete Angelus & Van Halen
Executive Producer: Noel Monk
Warner Bros. Records

BALLOTS MUST BE RETURNED BY FRIDAY, NOVEMBER 2nd, 1984. We regret the omission of information as it was not available at press time.

All credits were provided by the affiliated record labels. Please contact Kris Soffey at (818) 842-1212 regarding incorrect information or production credits.

dance TRAX

by Brian Chin



SOME THINGS are really classic: Sister Sledge's "Lost In Music," which scraped the top of the British pop chart recently, is in fact the 1979 Nile Rodgers/Bernard Edwards production, remixed by Rodgers with a vocal cameo by Duran Duran's Simon LeBon and Andy Taylor. The remix has some subtle '84-type touches but leaves intact

the breezy, flowing feel of the original. It's been selling heavily on WEA U.K. import, though we're told Atlantic will pass on it pending release of new Rodgers-produced material for the group in the new year . . . Some things are really trendy: "Radio Man" (Island 12-inch), the second single by World's Famous Supreme Team, sports

more of the heavy-metal rock guitar that made "Rock Box" a major club crossover; still, the sweet girl-group lead vocals make the cut a real commercial possibility, as "Hey DJ" deserved to be. Eric Thorngren, ex of Sugar Hill, produced.

ALBUM CUTS: "Outta The World," from Ashford & Simpson's "Solid" (Capitol), is their heaviest funk side in some time, all-electronic, but warm and soulful as ever. Also: "Babies," a restrained but inspired production, and probably destined to make a fabulous conceptual video . . . **Orchestral Manoeuvres in the Dark's** turn must be now, with the U.S. release of the "Junk Culture" album, a finely made dance record, on A&M.

Best cuts: the uptempo "Tesla Girls"; the loopy, Carib-funk "Locomotion," which charts this week; the metal-disco "Love And Violence"; and "Talking Loud And Clear," an extremely attractive pop song.

ered, more clearly funk . . . **Dan Hartman's** "We Are The Young" (MCA 12-inch) has been remixed by Larry Levan with a much heavier feel than the rock/top 40 single . . . **UB40's** "If It Happens Again" (A&M 12-inch promo) is

Five-year-old hit for Sister Sledge; more rock guitar from Supreme Team

REMIXES: Malcolm McLaren's "Madam Butterfly" has been released domestically on Island 12-inch in two new mixes by John Morales and Sergio Munzibai. The shorter is less echoey than the original; there's a 10-minute epic version which is stripped and re-lay-

more of that band's modern but rootsy reggae, with a bass you could drown in.

BRIEFLY NOTED: Just in time, **Bonzo Goes To Washington's** "5 Minutes" (Sleeping Bag 12-inch) (Continued on opposite page)

FOR WEEK ENDING NOVEMBER 3, 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	1	2	7	I FEEL FOR YOU (weeks at no. one) 2 (12 INCH) WARNER BROS. 0-20249	◆ CHAKA KHAN
2	2	1	8	SWEPT AWAY (12 INCH) RCA PW13865	◆ DIANA ROSS
3	3	6	9	TWO TRIBES (12 INCH) ZTT/ISLAND 0-96931 /ISLAND	◆ FRANKIE GOES TO HOLLYWOOD
4	8	24	4	OUT OF TOUCH (12 INCH) RCA PW13917	◆ DARYL HALL & JOHN OATES
5	4	4	8	SLIPPERY PEOPLE (12 INCH) PRIVATE I 429-05078	THE STAPLE SINGERS
6	6	8	6	BLUE JEAN/DANCING WITH THE BIG BOYS (12 INCH) EMI-AMERICA V-7838	◆ DAVID BOWIE
7	7	7	7	TUCH ME (ALL NIGHT LONG) (12 INCH) KN/PERSONAL KN1001 /PERSONAL	WISH FEATURING FONDA RAE
8	5	3	9	LET'S GO CRAZY/EROTIC CITY (12 INCH) WARNER BROS. 0-20246	◆ PRINCE & THE REVOLUTION
9	9	16	5	BODY ROCK (12 INCH) EMI-AMERICA V-7836	◆ MARIA VIDAL
10	10	14	6	STRUT (12 INCH) EMI-AMERICA V-7837	◆ SHEENA EASTON
11	11	18	6	A GIRL IN TROUBLE (IS A TEMPORARY THING) (12 INCH) COLUMBIA 44-05103	◆ ROMEO VOID
12	15	19	6	JUNGLE LOVE (12 INCH) WARNER BROS. (PROMO)	THE TIME
13	17	22	5	PRETTY MESS (12 INCH) MOTOWN 4526MG	◆ VANITY
14	19	33	3	(LOVE IS JUST) THE GAME (12 INCH) COLUMBIA 44-05102	PETER BROWN
15	23	28	4	SEXOMATIC (12 INCH) MERCURY 880 255-1	BAR KAYS
16	29	49	4	BETTER BE GOOD TO ME (12 INCH) CAPITOL V-8609	◆ TINA TURNER
17	28	32	4	DON'T BE MY ENEMY/WAIT (12 INCH) GEFEN 0-20252 /WARNER BROS.	◆ WANG CHUNG
18	32	43	3	THE WORD IS OUT (12 INCH) ARISTA AD1-9273	◆ JERMAINE STEWART
19	13	15	9	WHAT KIND OF GIRL (12 INCH) SLEEPING BAG SLX-00012	APB
20	41	57	3	THE WAR SONG (12 INCH) VIRGIN/EPIC 49-05107	◆ CULTURE CLUB
21	24	42	4	TOGETHER IN ELECTRIC DREAMS (12 INCH) EPIC (PROMO)	GIORGIO MORODER & PHIL OAKY
22	22	27	5	HAND ON MY HEART (12 INCH) IMPORT	SHRIEKBACK
23	40	60	3	COVER ME (12 INCH) COLUMBIA 44-05087	BRUCE SPRINGSTEEN
24	43	56	3	BAJA (12 INCH) OH MY/PERSONAL OM4005 /PERSONAL	MASCARA
25	53	-	2	BIG IN JAPAN (12 INCH) ATLANTIC 0-86947	ALPHAVILLE
26	27	29	5	VICIOUS (12 INCH) GARAGE/ISLAND ITG-201 /ISLAND	BLACK MAMBA
27	34	46	4	FRIENDS/FIVE MINUTES OF FUNK (12 INCH) JIVE JD1-9227 /ARISTA	WHODINI
28	37	37	4	SOMEBODY (12 INCH) LONDON 882 008-1 /POLYGRAM	JUNIOR
29	36	36	5	CENTIPEDE (12 INCH) COLUMBIA 44-05047	◆ REBBIE JACKSON
30	18	13	9	THE MEDICINE SONG (12 INCH) CASABLANCA 880 180-1 /POLYGRAM	◆ STEPHANIE MILLS
31	44	48	3	WAKE ME UP BEFORE YOU GO-GO (12 INCH) COLUMBIA 44-05049	◆ WHAM
32	63	-	2	LET IT ALL BLOW (12 INCH) MOTOWN 4524MG	DAZZ BAND
33	47	58	5	TIME BOMB/SING YOUR OWN SONG (12 INCH) MEGATONE MT-125	JEANIE TRACY
34	25	25	5	I'M GIVIN' ALL MY LOVE (12 INCH) PHILLY WORLD 0-96924 /ATLANTIC	TERRI WELLS
35	50	53	4	TAKE A BITE (12 INCH) BLACK SUIT BS-003	EVE ELEKTRO
36	49	63	3	REACH FOR LOVE (12 INCH) A&M SP-12106	MARCEL KING
37	57	-	2	LOVIN' IS REALLY MY GAME (12 INCH) PACIFIC SA3-6A	ZINO
38	30	30	6	HIEROGLYPHICS/Private World (12 INCH) MERCURY 880 138-1 /POLYGRAM	THE VELVETS
39	12	10	8	THE LUCKY ONE (12 INCH) ATLANTIC 0-86925	◆ LAURA BRANIGAN
40	45	47	4	AFTER THE DANCE (12 INCH) EPIC 49-05084	KRYSTOL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE (CONFIG.) LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
41	52	-	2	SUNSET NOW (12 INCH) VIRGIN/ARISTA AD1-9269	HEAVEN 17
42	66	-	2	HELPLESS (YOU TOOK MY LOVE) (12 INCH) TELEFON/PERSONAL TE 3	FLIRTS
43	48	51	3	RAIN (12 INCH) POLYDOR 880 291-1 /POLYGRAM	DRAGON
44	64	-	2	SUGAR DON'T BITE (REMIX) (12 INCH) MOTOWN 4523MG	◆ SAM HARRIS
45	NEW			LOVER GIRL (12 INCH) EPIC 49-05100	TEENA MARIE
46	20	11	8	TORTURE (12 INCH) EPIC 49-05075	◆ THE JACKSONS
47	NEW			SUSPENSE (12 INCH) CHRYSALIS 4V9-42824	TONI BASIL
48	56	69	3	DON'T TELL ME (12 INCH) SIRE (PROMO) /WARNER BROS.	BLANCMANGE
49	16	12	9	HONEY TO A BEE (12 INCH) ELEKTRA 0-66944	TINA B.
50	33	26	8	NEXT LOVE (12 INCH) COLUMBIA 44-05043	DENIECE WILLIAMS
51	51	-	2	SOLID (12 INCH) CAPITOL V-8612	ASHFORD AND SIMPSON
52	14	5	9	WOOD BEEZ/ABSOLUTE (12 INCH) WARNER BROS. 0-20225	◆ SCRITTI POLITTI
53	65	-	2	OBSESSION (12 INCH) MERCURY 822 580-1 /POLYGRAM	ANIMATION
54	54	67	3	BULLISH (12 INCH) A&M SP-12110	HERB ALPERT TIJUANA BRASS
55	NEW			HELLO AGAIN (12 INCH) ELEKTRA 0-66929	◆ THE CARS
56	NEW			HE LOVES ME, HE LOVES ME NOT (12 INCH) CRITIQUE CRI-1208	KIM FIELDS
57	NEW			JUNGE ROEMER (YOUNG ROMANS) (12 INCH) A&M SP-12107	FALCO
58	58	-	2	JUST FOR TONIGHT (12 INCH) RCA PW13915	EVELYN "CHAMPAGNE" KING
59	26	21	8	FLESH FOR FANTASY (12 INCH) CHRYSALIS 4V9-42810	◆ BILLY IDOL
60	38	38	7	HOT POTATO (12 INCH) PRIVATE I 429-05074	◆ LA TOYA JACKSON
61	NEW			TENDERNESS (12 INCH) I.R.S. SP-70980 /A&M	◆ GENERAL PUBLIC
62	31	23	9	DON'T STAND ANOTHER CHANCE (12 INCH) A&M SP-12105	JANET JACKSON
63	NEW			RAIN FOREST (12 INCH) PROFILE PRO-7059	PAUL HARDCASTLE
64	46	35	9	IN THE RIVER (12 INCH) VIRGIN/EPIC 49-05070	I-LEVEL
65	21	9	9	IN THE EVENING (12 INCH) NEW YORK MUSIC CO. NYM-11	SHERYL LEE RALPH
66	NEW			STREET LOVE (12 INCH) VANGUARD SPV-78	TWILIGHT 22
67	35	20	9	UNDER THE GUN (12 INCH) EPIC 49-05033	◆ FACE TO FACE
68	NEW			SEX SHOOTER (12 INCH) WARNER BROS. (PROMO)	APOLLONIA 6
69	NEW			LOCOMOTION (12 INCH) VIRGIN/A&M SP-12108	◆ O.M.D.
70	39	39	9	WHERE DO THE BOYS GO (12 INCH) MCA 23513	◆ MEN WITHOUT HATS
71	67	61	5	ONCE IS NOT ENOUGH (12 INCH) OH MY/PERSONAL OM4010 /PERSONAL	OH ROMEO
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73	68	52	6	BOP TIL YOU DROP (12 INCH) RCA PW13868	◆ RICK SPRINGFIELD
74	61	31	13	SET IT OUT (12 INCH) PERSONAL P49811	MIDWAY
75	60	44	9	CRUEL SUMMER (12 INCH) LONDON 810 291-1 /POLYGRAM	◆ BANANARAMA
76	73	54	9	GIRLS, GIRLS (AH-AH-HI) (12 INCH) NEXT PLATEAU NP50022	SOLO
77	59	59	9	ONE HOT NIGHT (12 INCH) PRISM ITP 204 /ISLAND	PURE ENERGY
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DANCE TRAX

makes election-eve fun of a much-reported gaffe (oh, you know the one). Rhythm is by Jerry Harrison and Bootsy Collins, with authentic, skillfully edited and processed vocal drop-ins by President Reagan, after the style of Was (Not Was)'s "Tell Me That I'm Dreaming." We're awaiting something like "D-d-don't, don't do it, Mr. President"—or, perhaps, "The President Sleeps Tonight" . . . Dolos' "Night So Right" (Sunnyview 12-inch) is a passable song, but an outstanding funk/disco mix job by Steve Thompson and Charlie Casanova.

Roy Ayers' "In The Dark" (Columbia 12-inch) is easy, laid-back electro-funk, with an inviting,

smooth groove. We're grateful he wasn't made to stomp or hip and hop arbitrarily . . . Thelma Houston's "You Used To Hold Me So Tight" (MCA 12-inch) is the latest beat-box soul side from Terry Lewis and Jimmy Jam, another of their tactful treatments of an artist with her own personality, melodic and a bit jazzy, although the song itself ends abruptly and sloppily . . . Alicia Myers' "Appreciation" is now pressed on MCA 12-inch, as on the album . . . Teena Marie sounds fine in "Lovegirl" (Epic 12-inch), though she deserves a slightly more lush setting than she allows herself here . . . Man Parrish, joined by Freeze Force, has his first new single in

some time with "Boogie Down (Bronx)," another of his heavily European-flavored hip-hops; as one can imagine from the title, this is a record that cries out for a movie to accompany it . . . Helen Terry, most recently of Culture Club, has a second single on Virgin U.K., produced by Don Was. "Stuttering" is modern electronic dub-rock, right in the pocket for clubs; we do hope to hear her in a setting that's freer emotionally, sometime soon.

SOME IMMINENT releases: "Neutron Dance" will be the fifth single from the Pointer Sisters' inexhaustibly popular "Break Out" album; DJs will be pleased to know that the 12-inch will precede the standard seven . . . The next album by Eurythmics is called "1984," and the preview single will be "Sex Crimes" . . . The Culture Club and Frankie Goes To Hollywood albums ship this week.

THE DEFINITIVE HISTORY OF DANCE MUSIC

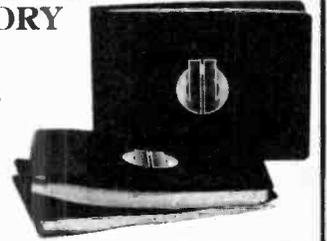
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Helpless—Flirts
Innocent—Frankie Avalon
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Tonight—Betty Gold
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I'm The One—Mia Frye
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You Don't Know—Serious Intention

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Back In My Arms—Haze! Dean
If It's Love You're After—Jackson Moore
Crosstalk—The Boys
Fame Of Chance—Twins
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Breakthrough from Fairlight

COMPUTER VIDEO DEVICE BOWS

BY STEVEN DUPLER

NEW YORK The Audio Engineering Society convention is not known as an especially promising place to unveil hot new video equipment. But this year's recent meet, held here Oct. 8-11, saw that unwritten rule broken.

One of the most fascinating new products introduced at the show was Fairlight Instruments' Computer Video Instrument (CVI), a breakthrough device that opens the realm of real-time digital effects to video production and post-production houses that could not previously afford such technology.

Among the CVI's abilities are color modification with a choice of over 4,000 colors; mattes, pixilation, strobe, chroma-key and titling, as well as paint and draw facilities. What's more, says Fairlight's technical manager Will Alexander, the CVI makes such effects far simpler to create and control than larger systems that can cost up to 10 or 20 times more than the \$5,000 CVI.

"The CVI can accomplish many of the same functions as equipment like Quantel and Bosch," says Alexander. "But we're obviously not trying to directly compete with those manufacturers; the CVI is a much lower-resolution device."

The CVI had its beginnings in

Australia, home of Fairlight's parent company and birthplace of the Computer Musical Instrument (CMI) Fairlight introduced several years ago. Kia Silverbrook, a Fairlight designer who worked on both hardware and software for the CMI, became interested in producing a low-cost digital paint system, and developed the Kaleidopen, which used the same light pen system as the CMI. But the light pen concept was scrapped, says Alexander, when it became apparent that "the software gets boggy when you use it for video effects," and so the switch was made to the graphics tablet the CVI uses.

The system, which Alexander calls "extremely user-friendly," makes use of 18 menus—nine video menus and nine paint menus to access a microprocessor-controlled field store. Each menu gives the user a selection of functions, with the functionality of the instrument decided by the menu the user selects. No computer programming is required, and the cursor is moved by using either a fingernail or a stylus on the graphics tablet.

"It's kind of like operating a video game," laughs Alexander. "Other than learning the meaning of the functions, almost anybody who's done any sort of video could operate it."

At the AES convention alone, Fairlight wrote orders for 50 CVIs, says Alexander, mostly from small video production and post-production facilities, the target market for the device. Those firms will be waiting a while longer to take delivery, though, as the CVI won't be available until the end of November.

"We're only just now getting ready to put some in the field," says Alexander. "We're talking brand-new here—the CVI at the AES show was literally the very first one produced."

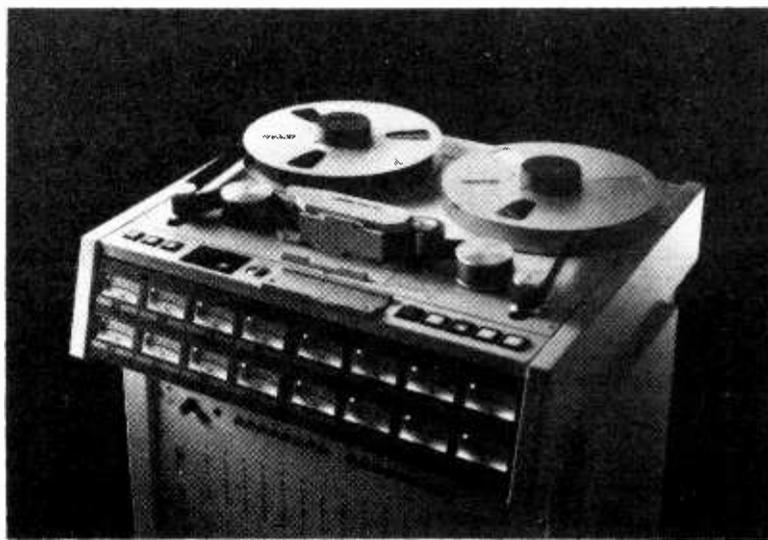
Two functions of particular note on the CVI are the built-in sequencer and the in and out digital busses. "You can cascade several of them together, and have them all performing different functions simultaneously," says Alexander. "For \$20,000, you could put together a system with incredible capabilities."

"For example, you could create a function, store it in the sequencer, create another function and store it as well. Then, with the SMPTE time code, you could automate very complicated movements all at the same time."

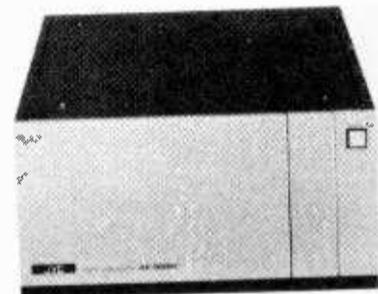
Although he won't comment specifically on the subject, Alexander says Fairlight's next move may well be to attempt to produce an affordable high-resolution video instrument. Meanwhile, upgrading and fine-tuning of the CVI is constantly going on. Alexander says that Fairlight plans to incorporate a personal computer interface "probably for the Macintosh" and notes that any new software is immediately upgradeable, simply by taking out old ROMs and putting in new ones.

The basic CVI has a suggested retail price of \$5,000. A more sophisticated rack mount version with a patchbay containing both RGB and composite video inputs and outputs costs \$6,500.

New Products



Otari debuts its new MX-70 series of one-inch multichannel recorders, offered in the following formats: one-inch eight-track; one-inch eight-track prewired for one-inch 16-track, and one-inch 16-track. Like Otari's MTR-90 two-inch 24-track recorder, the MX-70 features a microprocessor-governed, constant-tension, servo-controlled transport; timed bias ramping for gapless insert recording at any speed; logic-interlocked controls; and a remote controller and interface connectors for any SMPTE/EBU time code-based video editing system, machine controller or synchronizer. Otari also supplies an optional conversion kit which allows operation of the MX-70 with half-inch eight-channel tapes. The MX-70s will be available in late 1984; prices range from \$12,500 for the eight-track to \$14,950 for the 16-track.



JVC Co. of America debuts its new digital audio mastering system, comprised of the VP-900 digital audio processor and the AE-900V digital audio editor. The VP-900 is a professional two-channel PCM processor based on several 16-bit microprocessors, and is compatible with a wide range of other audio production equipment such as cutting lathes, synchronizers and encoders. The VP-900 has a dynamic range of more than 90dB, frequency response of 10 to 20,000 Hz (plus or minus 0.5dB) and low recording bit rate of 3.087 Mbits/s at 44.1 kHz. The AE-900V is a precision electronic audio editor with accuracy within 180 microseconds. Exact edit points can be located in three ways: manual cuing, automatic scanning or direct address input. Other available components to the new mastering system are the RM-900 remote control which operates both the audio processor and the VCRs; the TC-900V time code unit, and the CD-900 previewer, which provides correct digital signal input for record cutting. Suggested retail ranges from \$61,040 (VHS recorders) to \$64,250 (U-matic format).

Audio Track

NEW YORK

DAVID KIRKPATRICK is cutting basics at **The Ranch**, with **Dave Ruffo** at the board and **Jeff Southworth** co-producing with Kirkpatrick. At Long Island's **Terry Sound**, Urban Rock reording artists **Prestige** are finishing up their dance single "Night People." **Ed Terry** is engineering and co-producing with **Ira Cossin**.

At **Unique Recording**, producers **Mark Liggett** and **Chris Barbosa** are cutting tracks and mixing **Shannon's** second album for **Emergency**. **Chris Lord Alge** and **Michael Finlayson** are at the console, with **Steve Griffin** assisting. Producer **Keith Diamond** is laying tracks for **Melba Moore's** upcoming album, and the **Comateens** were in recently mixing, with **Chris Lord Alge** producing and engineering. Producer **Ivan Ivan** is also in at **Unique**, working with **Book Of Love** and **Figures On The Beach**. **Steve Peccorella** is at the desk, with **Acar Key** and **Paul III** assisting. **Evan Rodgers** has begun recording his RCA debut album, which he is co-producing with **Carl Sturken**. **Bob Rosa** is at the board, with **Kennan Keating** assisting. Finally, **Ossibisa** was in recently mixing the 12-inch of "Wooly Bully" for **Other End Records**. **Roland Ogarow** produced, with **Chris Lord Alge** mixing and **Roey Shamir** assisting.

At **Songshop**, **Rebecca Sullivan** of the **Flirts** is recording tracks for the band's new EP, with **Wayne Vlan** at the board. **Mark Liggett** and **Chris Barbosa** have been recording vocals for "Yo' Little Brother" by **Nolan Thomas** on **Emergen-**

cy. The Fabulous Pop-Tarts are in laying tracks for their new single, produced and engineered by **Rubie Watson**.

At **Shakedown Sound**, **Arthur Baker** is producing the **Ultimate III MC's**, who just released their first 12-inch, "What Are We Gonna Do," on **Partytyme Records**. **Dave Ogrin** engineered, with assistance from **Ned Feldman**. **Ogrin** produced the 12-inch.

At **Secret Sound Studio**, **Suzu Sloane** recently completed tracks and is mixing her MCA album. **Sundance** and **Dana Thomas** are producing, with **Warren Bruleigh** at the console and **Jim Lyon** assisting. Also at **Secret**, the **Magnificent Three** are cutting their next single for **CCL Records**. **Aldo Marin** is producing, with **Tom Gartland** engineering.

LOS ANGELES

SHADOWFAX is in at **Group IV Recording**, with producer **Chuck Greenberg** mixing the band's single "Word From The Village" and "The Big Song." **Harry Andronis** is at the controls, with **Jay Palmer** assisting. Composer **Mike Post** is in scoring a "Hill Street Blues" segment for **MTM Enterprises**. **Andy D'Addario** is engineering, with **Jay Palmer** assisting.

The **JVC Cutting Center** recently completed a number of mastering projects, all under the direction of chief mastering engineer **Joe** (Continued on opposite page)

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Video Track

LOS ANGELES

A&M RECORDS is ready to release the video clip for **Bryan Adams' single "Run To You,"** directed by **Steven Barron** for **Limelight Productions**. The video will serve as a promotional vehicle for Adams' album "Reckless" as well as a corresponding short-form videocassette (Billboard, Oct. 27). **Simon Fields** produced the clip and the 30-minute video EP.

A&M will also roll out three-min-

ute productions for **Jeffrey Osborne's "Don't Stop"** and former **Supertramp** band member **Roger Hodgson's "How To Dream."** The Osborne clip was directed by **Bud Schaezel** for **High Five Productions**, the Hodgson video by well-known special effects firm **Xenon Productions**. **Sam Nicholson** directed and **Ron Stein** edited "How To Dream," the first single from Hodgson's "Eye Of The Storm" album.

(Continued on opposite page)

VIDEO TRACK

(Continued from opposite page)

Finally, look for A&M to come out with a video clip for **Cat Stevens** featuring vintage concert and performance footage. It will serve to promote "Footsteps In The Dark: Cat Stevens' Greatest Hits II."

The **Post Group** took charge of post-production for "Tenderness," a clip from **General Public's** debut album, "All The Rage," on IRS. Portions of the video feature **David Wakeling** and **Ranking Roger**, formerly with the English Beat, during a promotional giveaway of 1,000 copies of the band's album. The video was directed by C.D. Taylor and produced by David Naylor for Fusion Films.

Graham Dent's "Ode On A Grecian Urn" for the **Party Boys** on Independent Project Records will debut on French television. The fledgling director, best known for his role as the quintessential "bad" director in **Steve Perry's** "Oh Sherrie" and "Strung Out," is currently in production on "Dickie's Dead" by **Age Of Consent** for Rhino Records.

The second music video production to use the 16mm "Elaine" **Panavision** camera will promote Universal's film "Repo Man." The fea-

tured song is "Institutionalized" by **Suicidal Tendencies** on Frontier Records. The clip's director/producer **Bill Fishman** says it will contain "radical skateboard action." Look for **Mary Woronov** ("Eating Raoul," "Rock'n'Roll High School") and **Jack Nance** ("Eraserhead" and upcoming "Dune") to play starring roles in the video, produced for **Fallout Films**.

NEW YORK

"I WANT TO steal from the rich and give to the poor" were the lyrics from the **Ramones'** "Howling At The Moon" that prompted **Francis Delia** to direct a modern-day Robin Hood story for the band's latest video. It takes place in New York City, and features an array of urban characters.

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.

SPARS Gets Sony Grant To Develop Studio Exam

NEW YORK A national examination for would-be audio/video recording studio professionals has been banded about for some time. The concept came one step closer to reality on Oct. 8, when Sony Corp. presented the Society of Professional Audio Recording Studios (SPARS) with an endowment of \$55,000 for the purpose of developing such a test.

SPARS president **Jerry Barnes** accepted the endowment from Sony, and signed a contract with the Educational Testing Service of Princeton, N.J., which will consult with SPARS in formulating the exam.

Said Barnes in accepting the Sony grant: "During Mack Emerman's term in this office, the most ambitious, innovative concept ever undertaken by SPARS was initiated: the SPARS Testing Program.

Thanks to the tremendous efforts of **Chris Stone** [SPARS liaison to the manufacturers], **Gary Helmers** [executive director], **Larry Boden** [SPARS educational representative] and a very courageous board of directors, I am privileged to sign the contract with the ETS, the leading academic consulting firm in this country. At long last, this enormous undertaking is ready to proceed at full speed."

George Currie, vice president and general manager of Sony Pro Audio, said the endowment, in addition to "helping advance creative quality and insure our industry's growth," would also dispel any notions that Sony, as a large multinational concern, was indifferent to the smaller yet important concerns of the industry.



SONY COMES THROUGH. At the SPARS awards dinner on Oct. 8, SPARS president **Jerry Barnes** displays a check for \$40,000, part of the \$55,000 endowment presented by Sony Corp. to aid SPARS in developing a national exam for audio/video pros. Pictured from left are Sony Pro Audio vice president and general manager **George Currie**, Sony Communications Products Group general manager, audio division **Masary Nagami**, Barnes and Record Plant owner **Chris Stone**.

Sound Investment

A biweekly feature spotlighting noteworthy equipment acquisitions in the audio and video production, post-production and duplication industries.

BY STEVEN DUPLER

FEW THINGS in life are more subjective than individual reaction to and opinion of a particular piece of electronic musical equipment. A few weeks back, this feature noted **Power Play Studios'** reactions to its recently acquired **Yamaha REV-1** digital reverb. **Power Play's** owner, **Tony Arfi**, lauded the device's attributes, most notably its user-friendliness and ease of operation.

To illustrate another side of the digital reverb coin, C.A. "Chunkee" **Venable Jr.**, owner of **Musicworks Studio**, a 24-track facility in Atlanta, spoke to *Sound Investment* about his feelings about his recently purchased **Lexicon 224X** digital reverb with **LARC**.

"Our Lexicon rep came by with one and gave us a demonstration," he says. "I just had to have it. It's so user-friendly, so easy to store the programs and call them up. Plus, I loved the way it sounded."

Venable says that while he never actually had full demonstrations of the other digital reverbs on the market, he had previously used the Sony, the **EMT-251** and several other units while doing session work in Nashville.

Prior to his purchase of the 224X, Venable's reverb gear consisted of an **AKG** plate and an 18- by 22-foot live chamber in the basement of the studio. "We still have the plate—it's a great piece of gear," says Venable. "But we rarely use it now. I can get exactly the same sound as the plate with the Lexicon, at least to my ear. The only difference is, there's no feedback."

"My plate system is located in the control room, and if I get the monitors really fired up, the room can shake a bit, and shake the plate as well, causing some feedback. I was going to move the plate to the basement before I got the digital," he adds.

The live chamber is still used, Venable says, though these days only for guitar parts.

The 224X, which retails for about \$12,000, was a major purchase for **Musicworks**, but one that Venable says was well worth the price for the convenience and the upgrading

of the studio's versatility. Venable made the purchase through **Lexicon Dealer Les Duncan**, who works with **Trakside Engineering**.

"We haven't had any problems with the unit yet," says Venable. "Les does maintenance for our entire room, including the Lexicon, and we're also covered by the standard Lexicon factory warranty, which I believe is good for one year."

One thing that Venable especially likes about the 224X is Lexicon's policy regarding software updates. He recently attended the **AES** con-

vention in New York, where he was told that the new software programs Lexicon has introduced for the reverb will be made available to current 224X owners at no charge.

Musicworks is about a year and a half old, and does mostly song demos and album projects. Venable, a producer and writer as well as an engineer and studio owner, is looking ahead to future upgrading, and says the Lexicon fits in with those plans.

AUDIO TRACK

(Continued from opposite page)

Gastwirt. Among them: a comedy album for **Rick Dees**, a single for local group **Los Elegantes**, the soundtrack for **Alfred Hitchcock's** "Spellbound" by the **Utah Symphony**, **Victor Feldman's** new "Fiesta" album for **Palo Alto Records**, a new album by the **Wayne Johnson Trio**, and a **David Sheldner/Sid Page** release for **Bainbridge Records**.

At **Lion Share**, several projects are underway. **Van Halen's David Lee Roth** is in with producer **Ted Templeman** working on a solo EP. **Jeff Hendrickson** and **Tom Fouce** are engineering the mix, and **Edgar Winter** makes a guest appearance. **Steve Crane** is in working on the mix for his **MCA** album, with **Steve Lukather** and **Jai Winding** co-producing and **Humberto Gatica** and **Tom Fouce** at the board. **Dionne Warwick** is in with producer **Burt Bacharach** mixing her next **Arista** album. **John Guess** and **Steve Schmitt** are engineering.

OTHER CITIES

HEAVY METAL act **Mayhem** is in at **DeSiro-Waters Studio** in Syracuse, N.Y. **Joe DeSiro** is at the board; the producer has yet to be named.

At **Precision Audio** in Dallas, **Jeff McCarthy** is cutting tracks for his self-produced debut album on **Empire Sound Records**, with **Joseph Cooper** and **Rick Sheppard** at the board. **Greenworld Records** act **Viper** is working on its debut also, at **Chapman Recording Studios** in Kansas City, Mo. **Eric Greif** is producing, with **Mike Frazier**

and **Dave Brock** engineering. **Philadelphia's Alpha International** is hosting **Loose Ends**, a British band working on its second album. **Bruce Weeden** and **Al Albertini** are at the console, with **Remo Leomporra** and **Richard Welter** assisting. Also at **Alpha**, **Philly World Records** act **Cashmere** is working on its second release with producers **Mike Forte** and **Donald Robinson**. **Leomporra** is engineering, with **Mike Bonghi** assisting.

Hafler Unveiling New Small Amp

NEW YORK The **David Hafler Co.** of Pennsauken, N.J. debuted its new **P120** power amp at the recent **AES** convention here. According to marketing director **Carl Weiss**, the firm saw the need for a small, relatively low-power yet high-quality amplifier for a wide variety of applications and designed the **P120** to fit the bill.

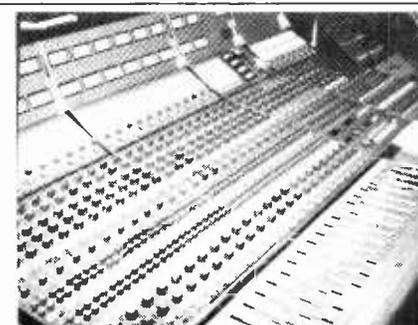
The amp is "conservatively" rated at 60 watts per channel into eight ohms, with less than 0.009% THD. Target list price is \$350 to \$400 fully assembled, though a less expensive **P120** kit will be available, as with most Hafler products. Hafler will also have on hand its full line of professional power amps, including the **P500**, **P505**, **P220** and **P225**.

New Drum Sounds From Oberheim

LOS ANGELES **Oberheim Electronics Inc.** is releasing a new package of alternate drum sounds for the **DX** digital drum machine. The new **Sound Kit**, second in a series, is comprised of user-changeable **EPROMs** and contains three congas, three timbales, cowbells, tambourine/rimshot, a ride cymbal and "fat snare."

The **Percussion Sound Kit**, like the **Electronic Sound Kit** which preceded it, retails at \$249, and will replace all the existing voices in the **DX**, yet allows the user to interchange the voices once the Kit is obtained.

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DOUBLE PLAY DUE FROM TOTO

New Album Will Coincide With 'Dune' Soundtrack

BY PAUL GREIN

LOS ANGELES Toto hasn't released a new album since the Grammy-winning "Toto IV" two and a half years ago, but it's set to have two albums out in the next month. The group's fifth studio set for Columbia, "Isolation," is due next week, while the "Dune" soundtrack, which Toto composed, produced and performed, is expected two weeks later from PolyGram.

Toto, understandably, isn't happy about the closeness of the two release dates. "They're taking advantage of our album being released," complains drummer Jeff Porcaro. And pianist David Paich adds: "They're trying to confuse people and say this is the new Toto album."

In fact, PolyGram is just getting a two-week jump on the Dino DeLaurentiis film, which is due Dec. 3.

In any event, these two albums mark Toto's return to active duty after a long layoff. The group acknowledges that it will be difficult to top the success of "Toto IV" and its smash single "Rosanna," which swept the Grammy Awards for 1982. ("We're going for the Nobel Peace Prize this year," cracks Porcaro.)

Porcaro adds that after sweeping the Grammys two years ago, the group sat down with its managers

Larry Fitzgerald and Mark Hartley, its road manager Chris Littleton and its publicist Jane Hoffman, to discuss long-range career plans.

"The new album is part of a whole new contract we set up after 'Toto IV' did so well," Porcaro says. "We came up with a new plan of attack, in mapping out the next five years.

"Those plans can change abruptly. Based on that first meeting, we'd be on the road right now, and we'd have four videos out."

Toto's plans changed mostly because of "Dune," a \$45 million epic directed by David Lynch. "We wanted to do a movie score," says Porcaro, "so we grabbed the heaviest one that could be thrown at us. It's no rock'n'roll or pop music. It's serious composition.

"We got a lot of questions, like 'Should you guys really do it—that's too much pressure, you want to get this album done and go out on the road. And maybe Toto has been away from the radio too long.'

"But you have to say to yourself, 'That's all good and true if you want to talk about keeping Toto's image going and making records. But what about Toto as far as the future and the future of our industry?'"

"So we decided to take a few months off," Porcaro continues, "and dive head-first into the heaviest mess we could get ourselves into movie-wise. It's probably one of the greatest things we ever did, because we were able to write a lot of Toto music that nobody would accept from Toto, the six-piece rock'n'roll band. It let us get a lot of musical frustration out of our bodies."

But if Toto was able to avoid the frustrations associated with playing the pop radio game, it encountered other frustrations connected with having less control over money and budgets.

Porcaro says Toto had to record with the Vienna Symphony rather than the London Symphony, in or-

der to save \$150,000 in reuse fees. "I saw that amount go by once a week in ridiculous waste," says Paich, who adds: "If I ever do a movie again, I'll have the word 'London' written into my contract."

Porcaro adds that the producers of the film may not have gotten what they bargained for in bringing Toto into the project, but that they were pleased in the end nonetheless.

"I think there were some people who were disappointed that there isn't more pop-oriented material on the album," he says. "We were bugged every day by somebody saying, 'How about doing vocals?' or 'Why can't so-and-so do vocals?' But we stuck to our guns and won in the end."

"Isolation" also marks the debut of Toto's new lead singer, Fergie Frederiksen, who replaces Bobby Kimball, who left for a solo career. Porcaro says that Frederiksen will be the focal point of the group.

"Toto's always needed a great front guy, a great performer," he says. "When we were looking for singers, we wanted to make sure we had it. We'd be fools if we didn't."

"Let's be honest: There have been some award-winning albums that have sold maybe three or four or five million copies. And there have been others that have sold 20 to 30 million. Song-wise they may be comparable, but the charisma of the performer sets one apart."

Toto plans to be on tour for most of 1985, starting in Australia and Japan in February, and continuing to Europe and the U.S.

Toto has been booked by Monterey Peninsula Artists since 1978, and has also been with Fitzgerald/Hartley Management and Columbia Records since the group's beginning. "Unless anybody screws up," says Porcaro, "we'll stay put."

Shaw Sticks To 'Guns'

Solo Project for Styx Guitarist

BY MOIRA McCORMICK

CHICAGO With the release of his debut solo album "Girls With Guns," Tommy Shaw knows he's going to have to prove himself all over again.

"And I can't wait," enthuses Styx's diminutive blond guitarist/vocalist. "That was one of the things I enjoyed most about joining Styx. We used to open for Foghat, Kiss and other bands, until we got to the point where we couldn't get anybody to let us open for them... When you're hungry like that, you really seem to work harder."

Both Shaw and vocalist/keyboardist Dennis De Young have solo efforts on the street, and vocalist/guitarist James "J.Y." Young has been working in the studio with keyboardist Jan Hammer on his own project. While all this extracurricular activity has led to speculation that the platinum-selling quintet has disbanded, Shaw responds carefully, "Styx is just on hiatus right now... We never hear from each

other between the start of a new album anyway." He adds that no new Styx album is planned at present.

"Girls With Guns" is Shaw's tribute to the modern career woman. "It's [about] girls that I've met who compete and work as hard as [men] do, while retaining their femininity," he elaborates.

"The album is a lot of different sides of me that are not seen in Styx," Shaw goes on. "Girls With Guns" encompasses driving dance-oriented rock (exemplified by the title track and first single), r&b- and reggae-tinged tunes, and extended ballads, in what Shaw describes as a departure from Styx's more rigidly concept-oriented recordings.

Shaw says Styx's last studio album "Kilroy Was Here," in particular, gave him the impetus to put together a solo project. "The concepts had gotten so confining that I was writing the bulk of my material outside them," he relates. "I was having more fun doing that than writing about one specific subject."

(Continued on page 57)



Hancock Cracks Up. Todd Rundgren and Roger Powell of Utopia join Herbie Hancock at the Fairlight cocktail party during the recent Audio Engineering Society convention in New York. (Photo: Chuck Pulin)

Hancock Keeps Rolling, Starts Rocking with Jagger

BY STEVEN DUPLER

NEW YORK No one can accuse Herbie Hancock of slacking off. Riding high on a wave which crested recently with a five-award sweep of the first annual MTV Video Music Awards show, the versatile keyboardist/composer is back in the studio, this time working with producers Nile Rodgers and Bill Laswell on Mick Jagger's forthcoming solo album.

With the "Sound System" album, his followup to "Future Shock," off and running on the charts, the Columbia artist also reports that he has "two albums in the can," which will be released when "the time is right."

"Mick's album has multiple producers," says Hancock, "and Bill Laswell [who also produced "Future Shock"] is one of them. Bill wanted me to appear on Jagger's album, and so did Nile Rodgers when he heard I was going to be working on Bill's tracks for the record. They're both doing at least one track each, and the way it's worked out, it looks like I'll be on at least four or five of the tracks on the record."

Hancock describes the Jagger solo effort as "rock'n'roll of various types, with some other new techniques layered on top." Those "techniques" are mostly Hancock's electronic overdubs on various digital synthesizers, including the Yamaha DX-1, the Fairlight CMI and the New England Digital Synclavier.

Although he admits that "right now, there's a great degree of attention being focused on my electronic stuff," Hancock is one of the few jazz musicians around who has been able to maintain a balance between his acoustic and electronic music. He regularly releases trio and quartet albums of straight acoustic jazz along with commercially successful techno-boogie works like "Future Shock."

On "Sound System," however, as well as the yet-unreleased duet project he's completed with African musician Suso, Hancock has managed to work acoustic instruments into the electronic mix, and the result is a sound very unlike those he has become known for.

"One of the things that makes 'Sound System' so different than 'Future Shock' is the addition of acoustic African instruments," he says. "These are sounds that most Americans have not ever had the chance to hear—instruments like the kora, the dusenguni, the chantal and talking drums. On the acoustic thing I've got in the can, Suso played the kora, while I played all the other parts, including percussion, on the DX-1 and a Yamaha RX-11 drum machine."

Another project yet to be released is a VSOP II album, recorded live at the Montreux Jazz Festival, with Wynton and Bramford Marsalis. Hancock says the record will remain unreleased for the time being, as "Wynton doesn't need it right now, and neither do I."

The key to the balance he's achieved, says Hancock, is good timing. "Timing is very important," he notes. "You can, to a certain extent, determine how you'll be seen as an artist by what sort of records you make, but it's still difficult to predict the impact they're going to have."

A large part of how Hancock is perceived lately is derived from the video clips he makes. He notes that, because of his MTV exposure, he is recognized by young children on the street, "kids who weren't born when I began making records."

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Tickets: \$11

RED HOT CHILI PEPPERS
Roxy, Los Angeles
Tickets \$7

FROM ABERDEEN, Scotland, rolling on their top 20 dance hit "What Kind Of Girl" (only now being released domestically on the indie Sleeping Bag label, two months after it hit the chart as an import), APB stormed into a sold-out Ritz Oct. 12 to deliver an impressive if uneven hour-long set.

The youthful quintet played with an intensity reminiscent of the first performances of groups like Big Country and U2. What the band lacked in assured stage presence and pacing they more than made up for with their strong repertoire of fast dance-rock singles. Drummer George Cheyne and rhythm guitarist Glenn Roberts kept the momentum going behind bassist Iain Slater, whose snakey lines do much to distinguish the group's funky sound. Slater's vocals were likewise noteworthy, as he nailed the notes in even the most difficult intervals of "Why Did It Have To Rain Today?" and "One Day."

Only the lone ballad of the set, "Don't Say A Word," saw a serious lapse in the group's performance, with an out-of-tune guitar and lackluster vocals nearly deadening the energy which had been built up. But "So Many Broken Hearts" re-established the band's rhythm, and the set ended with a rousing "Shoot You Down."

The Chicago-based group Ministry, now signed to the Wax Trax label, warmed up for APB. The band's hits, generated from last year's debut album for Arista, were very familiar to the crowd, which was as enthusiastic for them as for APB. Lead singer Al Jourgensen made it tough for the fans, however, as he kicked refuse off the stage into the crowd, hurled his mike stand dangerously close to the front row, and threw cups of water over the audience. Jourgensen played the tough-guy stance to the hilt, taking musical and theatrical cues from the trendy street punk sensibilities of Frankie Goes To Hollywood and Billy Idol.

The heavy, raw sound of the band's live set, which relied on synthesized bass and drum lines for many of the songs, certainly showed Ministry to have more muscle than one may have expected from their records, but the sentiment of a song like "Work For Love" (which drew the greatest audience response) was missed. Judging from the crowd's reaction, Ministry may do well to put some of that spirit back into their act.

KATHY GILLIS

THE CHILI PEPPERS had already garnered a large following in Los Angeles when EMI America signed them. Their fans may have had green hair, but they were loyal. And bassist Flea's appearance in Penelope Spheeris' "Suburbia" helped bring the band extra notoriety. So it was no surprise that the Roxy was cram-packed on Sept. 26 for the band's major-label coming-out party.

This may be the only band currently working in the subgenre of psychedelic punk/rap. It's probably the only band that would want to. Imagine Dr. John vocals, Jimi Hendrix fuzztone and George Clinton bass riffs—all delivered with Black Flag venom. This night, the group had covered their bodies in day-glo tribal warpaint and performed the entire set under black light. The effect was menacing, to say the least.

You have to wonder about a show that starts with the announcer smirking "Good evening, ladies and scumbags." Next, the audience was treated to opening acts consisting of a grandmother who sings "Tie A Yellow Ribbon" while she makes paper dolls, followed by a tap-dancer who holds chairs aloft in his teeth. The crowd took all this with remarkable good grace; the Chilis have a reputation for, ah, unconventional lineups.

Vocalist Anthony Kiedis, guitarist Jack Sherman, bassist Flea and drummer Cliff Martinez played a 50-minute set with admirable energy but ponderous musicianship. Half that feedback had to have been unintentional. While their version of Hank Williams' "Why Don't You Love Me" is cunningly perverse, their top album track "True Men Don't Kill Coyotes" is simply repetitive. "Mommy Where's Daddy" is a truly evil little ditty, and upbeat raps like "Get Up And Jump" and "Out In L.A." keep things moving. But when the group closes with the all-too-obvious cover of Hendrix's "Fire" (minus the guitar pyrotechnics), the show ends with a thud.

The band, overall, is pretty raunchy. If you take Malcolm McLaren's definition of rock'n'roll as sex, subversion and style, give the Red Hot Chili Peppers two out of three. They're a tad low on style.

ETHLIE ANN VARE

PRESSURE BOYS

Peppermint Lounge, New York
Tickets: \$8.00

NOW THAT WE Americans have seen and survived numerous musical invasions from the Brits to the Australians, 1984 may well be documented in future rock annals as our own year, with several Southern bands leading an insurrection against the slick, high-tech attack from overseas.

While the Pressure Boys' Oct. 6 show lived up to the standards set by such rebel predecessors as R.E.M., Let's Active and the dB's, the Chappell Hill, N.C. sextet is waging a more adventurous campaign than any of these bands. Most easily classified as a rock'n'roll outfit, the Pressure Boys set their music in a precarious balance between

(Continued on page 57)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BRUCE SPRINGSTEEN	Oakland Coliseum Calif.	Oct. 21-22	\$436,272 \$16	27,267 two sellouts	Bill Graham Presents
DOUG HENNING	Fox Theater St. Louis	Oct. 16-21	\$401,678 \$4.90-\$17.90	34,224 eight shows four sellouts	Ray Shephardson
ALABAMA JUICE NEWTON	Reunion Arena Dallas	Oct. 14	\$271,436 \$15.50	17,512 sellout	Salem Concerts/Keith Fowler Productions
RICK SPRINGFIELD COREY HART	The Forum Inglewood, Calif.	Oct. 6	\$239,237 \$15 & \$12.50	16,183 sellout	Avalon Attractions Jam Promotions
PATTI LABELLE	Lyric Opera House Baltimore	Oct. 9-13	\$216,352 \$20/\$17/\$15	12,500 five sellouts	Marc Corwin/That's Entertainment Inc.
ALABAMA	Frank Erwin Center Austin	Oct. 19	\$209,277 \$13.50	15,502 (17,217)	Salem Concerts/Keith Fowler Promotions
RICK SPRINGFIELD	Concord (Calif.) Pavilion	Oct. 7-8	\$197,300 \$12.50	16,950 two sellouts	Mederlander
SAMMY HAGAR KROKUS	Wings Stadium Kalamazoo, Mich.	Oct. 20-21	\$196,087 \$12.50	16,046 two sellouts	Blue Suede Shows
BARRY MANILOW	Crisler Arena Ann Arbor, Mich.	Oct. 19	\$190,095 \$17.50/\$15	12,582 sellout	Brass Ring Prods.
ALABAMA	Convention Center San Antonio	Oct. 12	\$188,666 \$15.50	12,172 (13,200)	Salem Concerts/Keith Fowler Promotions
ROD STEWART	Hollywood (Fla.) Sportatorium	Oct. 7	\$179,172 \$14	13,132 (12,500)	Fantasma Prods.
LIONEL RICHIE	BSU Pavilion Boise, Idaho	Oct. 10	\$164,694 \$15	11,803 (12,045)	United Concerts
SAMMY HAGAR	Market Square Arena Indianapolis	Oct. 17	\$141,280 \$11.40/\$10.50	13,151 (13,500)	Sunshine Promotions
GEORGE BENSON	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Oct. 7	\$136,569 \$16.50/\$15/\$9.50	10,358 (15,000)	Avalon Attractions
BARRY MANILOW	Centennial Hall Univ. of Toledo	Oct. 18	\$135,496 \$15/\$13.50	9,167 sellout	Belkin Prods.
JETHRO TULL HONEYMOON SUITE	Spectrum Theater Philadelphia	Oct. 19	\$130,017 \$12.50/\$10	11,015 (11,882)	Electric Factory Concerts
BILLY SQUIER RATT	Barton Coliseum Little Rock	Oct. 16	\$120,000 \$12	10,000 sellout	Mid-South Concerts
RICK SPRINGFIELD	NBC Arena Honolulu	Oct. 12	\$114,112 \$13.50	8,805 sellout	Jam Prods./Alan Carr
BILLY SQUIER	Mid-South Coliseum Memphis	Oct. 17	\$113,207 \$12.50/\$11.50	9,314 (12,035)	Mid-South Concerts
DAVID COPPERFIELD	Royal Oak (Mich.) Music Theater	Oct. 19-20	\$112,057 \$15	7,881 (8,500) five shows	Brass Ring Prods.
OAK RIDGE BOYS LEE GREENWOOD	Von Braun Civic Center Huntsville, Ala.	Oct. 14	\$109,079 \$12.75/\$12	8,777 (8,696)	Jerry Bentley Prods.
ALABAMA	Stephen F. Austin College Nacogdoches, Tex.	Oct. 20	\$107,679 \$13	8,283 sellout	Salem Concerts/Keith Fowler Promotions
CHICAGO	Cal Expo Amphitheatre Sacramento	Oct. 12	\$105,840 \$15	7,955 (10,000)	Bill Graham Presents
CHICAGO	Greek Theatre Berkeley, Calif.	Oct. 13	\$103,940 \$15.50/\$15/\$13.50	7,464 (8,500)	Bill Graham Presents
ALABAMA	G. Rollie White Coliseum College Station, Tex.	Oct. 21	\$100,495 \$13.50/\$12.50	7,882 sellout	Salem Concerts/Keith Fowler Promotions
QUIET RIOT WHITESNAKE HELIX	McNichols Sports Arena Denver	Oct. 14	\$98,221 \$9.35	10,505 (18,483)	Feyline Presents
FIXX RONNIE HAYES & THE WILD COMBO	San Francisco Civic Auditorium	Oct. 20	\$70,557 \$15/\$13.50	5,142 (8,500)	Bill Graham Presents
QUIET RIOT WHITESNAKE ARMORED SAINTS	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Sept. 30	\$66,969 \$16/\$14	4,355 (6,111)	Avalon Attractions
THOMPSON TWINS BERLIN	Lawlor Events Center Reno	Sept. 22	\$59,238 \$13.50	4,388 (7,200)	Rock 'N' Chair Prods.
AMY GRANT	Massey Hall Toronto	Oct. 15-16	\$59,128 (\$73,911 Canadian) \$16/\$15	4,667 (5,000)	Concert Prods. International
CHARLEY PRIDE	Frank Crainer Arena Behan Park, Nanaima, B.C.	Oct. 20	\$53,749 \$15/\$13	3,609 (3,722)	Jack Roberts Prods.

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Movie Review

'Broad Street' Is McCartney's Folly

"Give My Regards To Broad Street." Directed by Peter Webb; produced by Andros Epaminondas; screenplay and music written by Paul McCartney; music produced and directed by George Martin. Released by 20th Century-Fox. 108 minutes.

If you've seen "Hard To Hold" or "Xanadu" or "Can't Stop The Music" or "Sgt. Pepper's Lonely Hearts Club Band," you have a pretty good idea of what "Give My Regards To Broad Street" is like: It's congenial but dumb, with an inane plot and gaudy visuals linking a series of musical numbers.

There is, of course, one key difference: None of those films starred a living legend who helped re-shape popular music. If Rick Springfield is able to star in a motion picture, no matter how bad it is, it's a feather in his cap. But we rightly expect more from Paul McCartney. And it's embarrassing to see him lowering his sights and standards to appear in a vehicle that John and Olivia would probably have turned down.

It's especially disheartening to see McCartney mine his unparalleled musical past and trivialize classic songs like "Yesterday" and

"Eleanor Rigby" by featuring them over dumb, corny scenes. McCartney has shown admirable restraint over the years in protecting his songs—we haven't seen "Ticket To Ride" used as a commercial for Delta—and it's a shame that he is here exploiting his own classics.

The visuals vary in quality, but are mostly pretty silly. Three songs are performed in a recording studio, proving mainly that recording studios are pretty static places. There are lots of shots of keyboards and mixing boards, and of people drinking coffee. But the hands-down most insipid staging is reserved for "Silly Love Songs," which features McCartney dressed all in white, with his face also painted white. Maybe he was just trying to avoid being recognized, which is certainly understandable.

Not all of the visuals are as numbingly dumb. "Ballroom Dancing," a vibrant cut from 1982's "Tug Of War" album, is staged with charm and imagination, and best taps McCartney's vaudevillian spirit.

The soundtrack includes three new McCartney songs and nine past hits, all of which were re-recorded. While the first single, "No More Lonely Nights," is a traditional mid-tempo McCartney ballad, the other new cuts—"Not Such A Bad Boy" and "No Values"—are rockers with a surprising degree of bite.

The re-recordings are generally interesting, especially on "The Long And Winding Road," which is transformed from a lush MOR bal-

lad to a sleek, contemporary piece featuring a bluesy sax solo.

The film is also brightened somewhat by McCartney's droll comments on the pop industry. At one point, McCartney is told by a hanger-on: "Advance sales on the new album have topped five million." Cracks McCartney: "And that's without the records."

If McCartney had given the rest of the movie that edge of irreverence and sly wit, it might have had a chance. McCartney should concentrate on restoring the creativity in his music, and let the Rick Springfield of this world make the grade-B movies.

PAUL GREIN



Paper Dolls. John Waite, left, steps in front of the cameras for his first acting role in MGM/UA Television's new series, "Paper Dolls." Waite is joined by Nicollette Sheridan and his real-life manager Rick Smith.

Textones on Marketing 'Mission' Group's Carla Olson Puts Promo Skills to Work

BY ETHLIE ANN VARE

LOS ANGELES The Textones' frontwoman, Carla Olson, views the progress of her Gold Mountain/A&M debut album, "Midnight Mission," with a little more savvy than many performers. For the past four years, the guitarist/singer/songwriter has also been a regional director for Macey Lipman Marketing, a major retail promotion firm.

"I'm in touch with retail outlets all over the country, one-stops and rackjobbers," says Olson, "and it's fabulous because I think I've developed a rapport with these people. I know what takes place, and I know how marketing evolves, and I understand the priorities of hot product. I'm not a cranky artist who can't understand why my record isn't on the air."

In fact, the Textones album has picked up airplay, and Olson anticipates healthy sales—due, in part, to her insistence on a \$6.98 list price.

"I did a lot of retail research when the album was in the final stages," she says, "checking whether they thought it should be a \$6.98 list. I've always felt that a new artist has a lot of nerve asking \$8.98 for an album. More companies should have a 'new and developing artist' series."

The Textones—Olson, Phil Seymour, Tom Morgan, Joe Read and George Callins—are not precisely a "new artist." The band was originally formed in 1977 by Olson and Kathy Valentine, who was later to move to the Go-Go's. In the past, the Textones have released an EP on Chiswick/EMI and a single on

Faulty Products. Drummer Seymour has had a healthy solo career, and the band retains a strong local following.

"We don't play as much as we'd like to play, because the venues have gotten to be a bit of a problem in L.A.," says Olson. "Not only are bands playing for nothing, but now I understand a lot of clubs are actually charging bands to play."

Meanwhile, Olson gained visibility as a guest star in Bob Dylan's video of "Sweetheart Like You" and Dwight Twilley's video of "Girls." The Textones' video of "Standing In The Line" is expected to be completed Nov. 20.

"We're going to use footage from 'Rock Of The '80s,'" says Olson, "and intersperse it with other footage." (The band tapes the Showtime production November 6.) But, she notes, television is not to be the Textones' primary promotional vehicle.

"It's crucial to get out and play, and play the places that don't normally get big groups. We're trying to get as many smaller dates as we can, and criss-cross the country. Lincoln, Neb., Minot, N.D., Muscatine, Iowa."

Booked by William Morris, the Textones are tentatively slated to open for John Cafferty & the Beaver Brown Band—"which is ironic," smiles Olson, "because I was working that record a year ago, and you couldn't give it away."

Olson is encouraged by the positive critical reception for the politically oriented "Midnight Mission," and is pleased to be able to put her day job to musical use. "Even if it doesn't translate into record sales," she says, "it's still very gratifying."

For The Record

John Scher Presents co-promoted the two Kenny Rogers/Oak Ridge Boys/Sylvia shows at Meadowlands Arena which were the top-grossing concert dates for the issue dated Sept. 22.

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dB's Happy To Be Home

Group Will 'Concentrate on America'

BY JEFF TAMARKIN

NEW YORK Like several other American acts—most notably Jimi Hendrix, Blondie and the Stray Cats—the dB's had to go to England to find their initial success before they were accepted at home.

But guitarist/vocalist/songwriter Peter Holsapple says that strategy wasn't necessarily the best move for the group. Now, with their first domestic album out on Bearsville, following two on a British label, the dB's are happy to be home.

"I don't regret going to England, but I now see the folly of thinking that maybe we could have a hit over there and then take America by storm," he says. "I see that we really should have concentrated on America."

The first two dB's albums, "Stands For Decibels" and "Repercussion," were released in the U.K. on the Albion label, and garnered critical acclaim and fair sales here. But, according to Holsapple, "Only 10% of the record stores in the U.S. carry imports to any degree, and that worked against us. Now that we have a real live record from Bearsville, the record can be bought in quantity."

The new album, "Like This," is the group's first without co-founder/songwriter Chris Stamey, who has a solo project due imminently. However, the group's guitar-based pop remains intact. The album was co-produced by the band and former Waitresses leader Chris Butler.

The three-year gap between the second British release and this one was due, says Holsapple, to the departure of Stamey and the band's search for an American record deal. The dB's, who are originally from Winston-Salem, N.C., recently toured the U.S. as opening act for R.E.M. A new member, bassist Rick Wagner, augments Holsapple, guitarist Gene Holder and drummer Will Rigby.

Heavy touring, self-promotion and video are all part of the dB's plan to make up for lost time in the U.S. Says Holsapple: "It was really hard to do that in England, because we were constantly put on the defensive. There was a tremendous anti-Americanism there."

"Now we're concentrating on building our audience here. Our motto is 'See America first.'"

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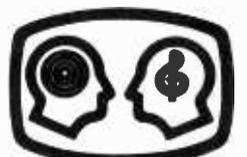
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Byrne Visits. Talking Heads leader David Byrne, center, visits Ft. Worth sax virtuoso Johnny Reno, left, following Reno's show at the Club Lingerie in Hollywood. The show's MC was Bob Merlis, right, Warner Bros. Records' vice president of publicity. (Photo: Gary Leonard)

TALENT IN ACTION

(Continued from page 55)

hardcore and honky tonk. A bright, two-man horn team offsets John Plymale's nasally, almost spoken vocals. Stacy Guess' drumming is tight and frantically paced, recalling the no-holds-barred garage approach of the '60s, and bassist Steev Adams shows influences of the surf movement of the same decade. Put it all together and the Pressure Boys are flirting with the kind of brilliance that is typically borne of chaos.

Plymale's stage presence recalls that of a less studied David Byrne, and each band member has his own version of Monty Python's Silly Walk. The Pressure Boys' light-hearted and humorous stage demeanor provides an entertaining

backdrop for their varied and well-structured repertoire.

KIM FREEMAN

GREGG ALLMAN BAND

Strand Theatre, Marietta, Ga.
Tickets: \$10

CONSTRAINED BY many observers to a rather obscure historical junk heap, Southern rock still has sizable pockets of loyal fans here, for whom sizzling solos and extended jams still define what they like in live presentation.

Happily, Allman was in a strong position to oblige. His voice, the target of a rough life, has never been stronger or better. His delivery Sept. 29 recalled the vintage Allman: a growl here, a roaring tear there, plenty of soul-bent note-bending.

As anyone might expect, the old Allman Brothers anthems were best received by an audience that was in large part too young to remember the flowering of the original incarnation. One by one, the old tunes came rolling through: the moody "Dreams," the sensitively surly "Ain't My Cross To Bear," the driving "Statesboro Blues." And with both the trademark opening notes and the jamming high points of each came loyal cheers harkening back to an earlier time, when Allman sang

to stadiums, not to theatres. Differences abound, though—unavoidable, perhaps irreconcilable ones. There's a great amount of technical skill in his six-piece back-up band; lead guitarist Dan Toler, for one, has grown considerably since his days with the last of many Allman Brothers editions. Too often, though, his younger brother Frankie Toler proved incapable of addressing the many rhythmic subtleties that made Allman's earlier groups masters of time as well as space. While forceful and direct, drummer Toler's attack was at times too literal and harsh.

Then, there's the matter of material. Allman's newer work is commercially appealing and hook-laden, but without a record deal, fans will always crave his older stuff and politely applaud the newer tunes. This may serve to create the impression that Allman is a nostalgia act.

Admittedly, he's somewhat trapped by his own successes, but he's trying valiantly to shift gears. Whether his fans will allow him to do that will depend a great deal on the willingness of the record merchants to give him a deserved, full-fledged opportunity to do so.

RUSSELL SHAW

TOMMY SHAW

(Continued from page 54)

Upon deciding to try his hand at solo work, Shaw selected Mike Stone (Journey, Asia) to produce the project, and set about assembling a band. As he tells it, Shaw traveled to the East Coast on a musician-shopping spree that landed him a trio of transplanted Londoners: drummer Steve Holley, who'd previously served with Wings and Elton John; keyboardist Peter Wood, who'd put in time with Pink Floyd and Al Stewart (with whom he co-wrote "Year Of The Cat"); and bassist Brian Stanley, an alumnus of the Rumour and assorted other groups. Billy Joel's saxophonist Richie Cannata and former Heaven 17 vocalist Carol Kenyon also put in appearances on "Girls With Guns," and will accompany Shaw and band on their upcoming fall tour.

Realizing that a team of studio musicians frequently ends up sounding like "hired hands," Shaw says he and his new found group "didn't over-rehearse 'Girls With Guns.' We wanted it to [sound like] a band. We kept it real fresh; people made mistakes here and there, and we kept a couple of them on."

"Girls With Guns" was recorded at both Chicago Recording Co. (CRC) studios and the Town House in London, a game of musical studios which Shaw says kept things "really interesting."

Following the album's release in September, Shaw was whisked off to Japan for "a week of promotional boot camp," during which he says he gave 36 interviews in five days. His solo tour is expected to kick off this month.

"I'll probably do a couple of Styx songs," muses Shaw on the subject of his road repertoire. "I still like playing them. Of course, I don't know how much time I'll have, because I'll probably go out as a special guest on somebody else's tour."

Shaw has also begun working on demos for his next solo project, which seems to be further grist for the "Styx is dead" rumor mill. "I intend to keep pursuing this [solo career], 'cause I'm having way too much fun," he says firmly. "But I still don't want to close the door on Styx."

"It would be nice to take the strength and experience that I've found from doing this—which I think would help make a better Styx album, next time around."

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December Giveaways

Promotion in the Air for Oak Ridge Boys via United

NASHVILLE In a cross-promotion that will involve a giveaway of more than 7,700 albums and the awarding of an expense-paid trip to Las Vegas, United Airlines has declared December "Oak Ridge Boys Month" and will be featuring the

Sparrow Handling Barbara Mandrell Christmas Album

NASHVILLE Barbara Mandrell's new MCA album, "Christmas At Our House," will be distributed and promoted through Christian bookstores by Sparrow Distributing, Canoga Park, Calif.

Sparrow's senior vice president Bill Hearn says the promotion will embrace radio advertising, in-store displays and a national advertising and promotion campaign in Christian media during this month and next.

Produced by Tom Collins, the Christmas album also features performances by Mandrell's sisters, Louise and Irlene.

Sparrow also handled Christian market distribution for Mandrell's 1982 gospel album, "He Set My Life To Music," for which she won a Grammy.

MCA act's music and videos on 250 daily foreign and domestic flights.

During December, one person on each flight will be given a cassette of the Oaks' "Greatest Hits II" albums (via a random drawing of seat numbers), along with an entry card for the Las Vegas sweepstakes drawing. To raise awareness of the promotion, United will show a short video clip from an Oaks concert, followed by footage of the Oaks explaining the in-flight contest and national sweepstakes rules.

Additionally, the Oak Ridge Boys will be featured in a 60-minute "Command Performance" audio special on all United stereo-equipped planes throughout November and December. "Oak Ridge Boys Month" will also be highlighted through editorial features on the channel selection page of United Magazine.

The sweepstakes winner and a guest will receive an all-expenses-paid trip to the MGM Grand Hotel in Las Vegas to see the Oaks perform there May 2-8.

More than 8,000 flight attendants will be involved in conducting the promotion, much of which is being coordinated by John Doremus Inc./Music In The Air, which produces in-flight audio programs for United.

Hall of Fame

NSAI Honors David, Sherrill

NASHVILLE ASCAP president Hal David and pace-setting record producer Billy Sherrill were inducted into the Nashville Songwriters Assn. International Hall of Fame here, Oct. 7. The two were presented their "Manny" awards by fellow Hall members Curly Putman and Ray Stevens.

NSAI chief Don Wayne conferred the organization's President's Award on Bob McCracken and Woody Bomar for their work on behalf of songwriters, and singer Bobby Bare was given a special salute for his critically acclaimed "Bobby Bare And Friends" television show, which spotlights songwriters.

David's songwriting credits include "Raindrops Keep Falling On My Head," "This Guy's In Love With You," "Say A Little Prayer,"

"Only Love Can Break A Heart" and the recent Willie Nelson/Julio Iglesias hit, "To All The Girls I've Loved Before."

One of Nashville's most hit-oriented producers, Sherrill was instrumental in the creation of Tammy Wynette's image and the songs that started her career. Currently producer for George Jones, Sherrill has written or co-written such classics as "Stand By Your Man," "Your Good Girl's Gonna Go Bad," "Almost Persuaded," "My Elusive Dreams," "The Most Beautiful Girl" and "I Don't Wanna Play House." He has produced for Wynette, Tanya Tucker, Charlie Rich and Janie Fricke, among others.

Producer Phil Ramone was featured speaker at the event.

EDWARD MORRIS

NASHVILLE SCENE

by Kip Kirby



JOHN SCHNEIDER is quickly winning over Nashville these days as he spends time in publishers' offices, making the rounds for songs. He's set to go into the studio again in November with producer **Jimmy Bowen** to begin work on his second MCA album.

Far from being the "star" that one might expect an actor in a prime-time tv series to be, Schneider is down-to-earth, with a finely tuned sense of humor. He likes to recount the story of how he found his break-away hit, "I've Been Around Enough To Know."

He says that when he first came to town last year to look for songs, people kept pitching him big, soaring ballads like "It's Now Or Never" because they thought that's what he wanted.

"I kept telling them I wanted country songs, and they kept pitching me all this crossover stuff," says Schneider. "So finally one day, I was sitting at Welk and I said, 'Look, go get me the least John Schneiderish song you have in your catalog. Bring me a song you think I'd never cut.' And they came up with 'I've Been Around Enough To Know!'"

LARRY BUTLER, whose last major success came with his producer of the year Grammy for "The Gambler," called to say he's resurfacing. Butler has moved back to Nashville and says he's putting together a new publishing and production venture. He's signed **Dean Dillon** and **Mickey Newbury** as songwriters, and is also producing Newbury as an artist. The Larry Butler Music Group is located at 1110 17th Ave. South on Music Row.

First we had country designer fashion wear. Now it looks like we're going to have country-authored cookbooks. **Mickey Gilley's** already on the market with his "Recipes From Gilley's" (for those nights when nothing will do but Tex-Mex). Now Pinnacle Books announces it's preparing a cookbook to be authored by **Conway Twitty's** wife **Mickey**. What's it called? "What's Cooking In Twitty City," of course.

"**MAMA HE'S CRAZY**" may have peaked for the **Judds**, but "Mama's She's Lazy" continues to stir things up for the comedy team of **Pinkard & Bowden**.

The infamous poster on which **Sandy and Richard** spoof **Naomi and Wynonna Judd** as "The Dudds—Nairobi & Wyoming" is still in hot demand and much in evidence at radio stations across the country. During Country Music Week in Nashville, the duo showcased at the NACA regional convention in Savannah, Ga., picking up some college dates as a result.

They've also done a mini-video parody of **Don Williams'** hit, "Livin' On Tulsa Time." We hate to be the ones to relay this kind of information, but someone has to do it: It's called "Livin' In Tinsel Town."

WE AREN'T SURE if **Francesco Scavullo** or **Eileen Ford** showed up for the **NARAS** celebrity fashion show held Tuesday (23) at the Cannery—but if they didn't, they missed quite a showing. The event featured entertainers, writers and radio and television personalities modeling new fall fashions by noted designer **Henry Grethel**.

Familiar faces scheduled on the runway (or in the audience) included **Richard Sterban** and **Joe Bonsall** of the **Oak Ridge Boys**, **Emmylou Harris**, **Karen**

Brooks, **Vince Gill**, **Lane Brody** and r&b group **Autumn**. The evening was billed as "Fashion Crossroads: 7th Ave. Meets 16th Ave. South." **WSIX** morning man **Gerry House** hosted the event with the proper blend of decorum and hilarity.

SPEAKING OF Vince Gill, he and RCA labelmate **Deborah Allen** are recording radio spots for **Dr Pepper**. . . The flip side of **Alabama's** single "Fire In The Night" is "Rock On The Bayou," which was recorded at **Jeff Cook's** own **Cook Sound Studio** in **Fort Payne**. The song appears on "The River Rat" movie soundtrack album as well. . . **Gus Hardin** (whose latest single is a duet with **Earl Thomas Conley**, "All Tangled Up In Love") suffered broken ribs when she slipped on a wet stage during an outdoor performance in **Wisconsin**. Rain began falling in the midst of her set, but since people continued to watch, **Hardin** continued to sing, and she eventually missed her footing on the slick surface. She cancelled several dates.

John Anderson was set to headline the second annual **WHOO Radio Family Reunion** in central Florida, his home territory. Along with **Anderson**, the radio appreciation concert featured **Exile**, the **Judds** and **Little Jimmy Dickens**. Last year's event drew close to 15,000 avid fans.

John Schneider: a down-to-earth star

NEIL YOUNG isn't kidding about his country music stuff. During his recent visit here, he joined the Country Music Assn., the Nashville Music Assn. and the Nashville Songwriters Assn. and dropped by the Country Music Foundation to watch a film about **Jimmy Rogers**. He sang three songs with **Waylon Jennings** on "Nashville Now," then flew to **Austin** to film "Austin City Limits." Then he did a live recording at **Gilley's** in **Pasadena, Tex.**, and played the **World's Fair** in **New Orleans**. Whew, we're exhausted just writing about it.

DELTA RECORDS, based in **Nacogdoches, Tex.**, is soliciting contributions toward the completion of a proposed **Bob Wills Museum** in **Fort Worth**. The museum will be managed by **Diane Wills Malone**, daughter of the country artist, and his widow is also taking an active part in the project.

The museum will contain **Wills'** movies an audio/visual area where features are narrated by members of his family and the **Texas Playboys**, as well as photographs, personal artifacts and memorabilia.

Radio stations who contribute \$75 or more toward the **Bob Wills Museum** will have their call letters and city engraved in gold on a museum plaque especially devoted to radio stations. They will also receive a "Founder's Certificate" suitable for framing. For more information, contact: **Bob Wills Museum**, c/o **Delta Records**, P.O. Box 225, **Nacogdoches, Tex.** 75963.

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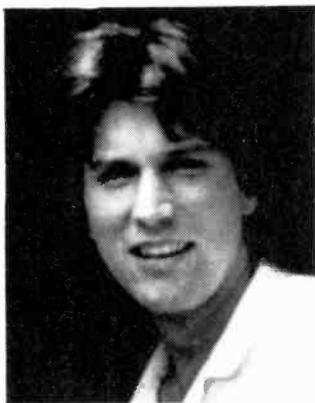


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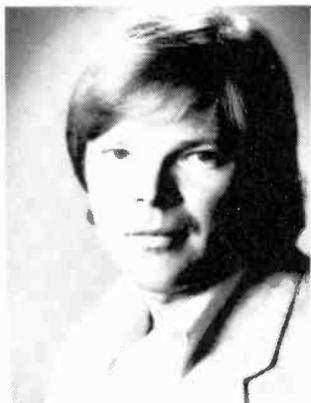


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Writers of "A Little Good News"
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"A Little Good News"
Artist: Anne Murray (Capitol)



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HOT COUNTRY SINGLES

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	4	12	CITY OF NEW ORLEANS C.MOMAN/COLUMBIA 06371	WILLIE NELSON
2	3	5	15	I'VE BEEN AROUND ENOUGH TO KNOW J.BOWEN/MCA 52407	JOHN SCHNEIDER
3	4	6	13	GIVE ME ONE MORE CHANCE B.KILLEN/EPIC 34-04567	◆ EXILE
4	5	7	16	SHE SURE GOT AWAY WITH MY HEART J.ANDERSON L.BRADLEY/WARNER BROS. 7-29207	JOHN ANDERSON
5	7	11	12	FOOL'S GOLD J.CRUTCHFIELD/MCA MCA 52426	LEE GREENWOOD
6	1	2	14	IF YOU'RE GONNA PLAY IN TEXAS (YOU GOTTA HAVE A FIDDLE IN TH H.SHEDD ALABAMA/RCA 13840	ALABAMA
7	11	15	11	YOU COULD'VE HEARD A HEART BREAK J.BOWEN/WARNER BROS. 7-29206	JOHNNY LEE
8	10	13	13	ONE TAKES THE BLAME J.KENNEDY/MERCURY 880-130-7	THE STATLER BROTHERS
9	13	17	10	YOUR HEART'S NOT IN IT B.MONTGOMERY/COLUMBIA 38-04578	JANIE FRICKE
10	14	18	10	PRISONER OF THE HIGHWAY R.MILSAP R.GALBRAITH/RCA PB-13847	RONNIE MILSAP
11	17	22	9	CHANCE OF LOVIN' YOU N.I.ARKIN E.T.CONLEY/RCA 13877	EARL THOMAS CONLEY
12	15	19	11	PINS & NEEDLES R.SKAGGS/MCA/CURB 52432	THE WHITES
13	16	21	10	MAGGIE'S DREAM D.WILLIAMS G.FUNDIS/MCA 52448	DON WILLIAMS
14	19	25	9	NOBODY LOVES ME LIKE YOU DO J.E.NORMAN/CAPITOL 5401	ANNE MURRAY & DAVE LOGGINS
15	18	23	10	TOO GOOD TO STOP NOW J.BOYLAN/EPIC 34-04563	MICKEY GILLEY
16	9	10	12	PLEDGING MY LOVE B.AHERN/WARNER BROS. 7-29218	EMMYLOU HARRIS
17	23	29	7	SHE'S MY ROCK B.SHERILL/EPIC 04 04609	GEORGE JONES
18	22	28	9	P.S. I LOVE YOU J.KENNEDY/MERCURY 880-216-7	TOM T. HALL
19	21	26	11	RADIO LAND J.E.NORMAN/LIBERTY 1523	MICHAEL MARTIN MURPHY
20	25	30	8	GOD WON'T GET YOU F.POST D.PARTON/RCA 13883	DOLLY PARTON
21	26	31	7	I LOVE ONLY YOU M.MORGAN P.WORLEY/WARNER BROS. 7-29203	NITTY GRITTY DIRT BAND
22	28	33	7	WORLD'S GREATEST LOVER D.BELLAMY H.BELLAMY S.KLEIN/MCA/CURB 52446	THE BELLAMY BROTHERS
23	12	12	14	WOMAN YOUR LOVE B.MEVIS/COLUMBIA 38-04466	MOE BANDY
24	32	39	5	WHY NOT ME B.MAHER/RCA/CURB 13923	THE JUDDS
25	31	37	6	AMERICA J.BRIDGES G.SCRUGGS/RCA 13908	WAYLON JENNINGS
26	29	34	8	WISHFUL DRINKIN' M.BOGDAN L.MCBRIDE/MCA 52452	ATLANTA
27	6	3	16	THE LADY TAKES THE COWBOY EVERYTIME L.GATLIN GATLIN BROTHERS/COLUMBIA 38-04533	L. GATLIN & GATLIN BROS. BAND
28	8	1	15	I DON'T KNOW A THING ABOUT LOVE F.BOWEN/WARNER BROS. 7-29227	CONWAY TWITTY
29	36	40	6	DOES FORT WORTH EVER CROSS YOUR MIND J.BOWEN G.STRAIT/MCA 52458	GEORGE STRAIT
30	33	36	8	IT'S A BE TOGETHER NIGHT J.E.NORMAN/VIVA 7-29187	DAVID FRIZZEL & SHELLEY WEST
31	37	41	4	THE BEST YEAR OF MY LIFE E.RABBITT E.STEVENS J.BOWEN/WARNER BROS. 7-29186	EDDIE RABBITT
32	35	38	7	SOME HEARTS GET ALL THE BREAKS CHUCKO II/EPIC 34-04586	CHARLY MCCLAIN
33	24	24	12	GOODBYE HEARTACHE E.KILROY/RCA 13850	LOUISE MANDRELL
34	39	44	6	DIAMOND IN THE DUST B.MONTGOMERY S.BUCKINGHAM/COLUMBIA 38-04610	MARK GRAY
35	40	47	5	ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT J.BOWEN H.WILLIAMS JR./WARNER/CURB 7-29184	◆ HANK WILLIAMS JR.
36	41	51	5	CROSSWORD PUZZLE T.COLLINS/MCA 52465	BARBARA MANDRELL
37	30	20	15	SECOND HAND HEART G.MORRIS J.E.NORMAN/WARNER BROS. 7-29230	◆ GARY MORRIS
38	46	53	4	HOW BLUE H.SHEDD/MCA 52468	REBA MC ENTIRE
39	42	45	7	TURN ME LOOSE E.GORDY JR./RCA 13860	VINCE GILL
40	45	48	7	WHATEVER TURNS YOU ON K.LEHNING/EPIC 34-04590	KEITH STEGALL
41	20	9	15	(YOU BRING OUT) THE WILD SIDE OF ME K.LEHNING/EMI-AMERICA 8220	DAN SEALS
42	27	14	14	ROCK & ROLL SHOES B.SHERILL/COLUMBIA 38-04531	RAY CHARLES WITH B.J. THOMAS
43	49	59	5	JAGGED EDGE OF A BROKEN HEART G.DAVIES L.SKLAR/RCA 13912	GAIL DAVIES
44	48	55	4	THE BOYS NIGHT OUT B.MEVIS/COLUMBIA 38-04601	◆ MOE BANDY AND JOE STAMPLEY
45	34	16	16	TO ME T.COLLINS J.CRUTCHFIELD/MCA 52415	BARBARA MANDRELL & LEE GREENWOOD
46	55	60	4	GOT NO REASON NOW FOR GOIN' HOME R.REEDER G.WATSON/MCA/CURB 52457	GENE WATSON
47	52	64	3	YEARS AFTER YOU B.LOGAN/MCA 52470	JOHN CONLEE
48	38	8	16	UNCLE PEN R.SKAGGS/SUGAR HILL/EPIC 34-04527	RICKY SKAGGS
49	51	56	6	ON THE WINGS OF A NIGHTINGALE D.EDMUNDS/MERCURY 880-213-7	◆ THE EVERLY BROTHERS
50	56	—	2	ME AGAINST THE NIGHT J.BOWEN/WARNER BROS. 7-29151	CRYSTAL GAYLE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	
51	54	58	7	GETTIN' OVER YOU D.SCHAFFER R.DIXON/TEXAS 5557	MASON DIXON
52	57	70	3	HEARTACHE AND A HALF R.VAN HOY/RCA 13921	DEBORAH ALLEN
53	58	63	5	LEONA R.SCRUGGS/CAPITOL/CURB 5403	SAWYER BROWN
54	43	27	16	WHAT WOULD YOUR MEMORIES DO B.MAVIS/COMPLEAT 126/POLYGRAM	VERN GOSDIN
55	66	—	2	A PLACE TO FALL APART M.HAGGARD R.BAKER/EPIC 34-04663	MERLE HAGGARD
56	50	49	7	DON'T YOU GIVE UP ON LOVE N.WILSON T.BROWN/RCA 13862	STEVE WARINER
57	65	78	3	THE GIRL MOST LIKELY TO B.MONTGOMERY/CLEVELAND INTERNATIONAL 38-04608/COLUMBIA	B.J. THOMAS
58	47	42	9	WHEN THE WILD LIFE BETRAYS ME J.BOWEN M.UTLEY T.BROWN/MCA 52438	JIMMY BUFFETT
59	68	—	2	I'D DANCE EVERY DANCE WITH YOU B.MEVIS/MERCURY 880-306	THE KENDALLS
60	64	71	4	ROSE OF MY HEART R.ALBRIGHT/EPIC 34-04628	JOHNNY RODRIGUEZ
61	73	—	2	SLOW NIGHTS H.SHEDD/MCA 52474	MEL TILLIS WITH GLEN CAMPBELL
62	67	75	3	RESTLESS HEART R.LANDIS/RCA 13907	JUICE NEWTON
63	44	32	17	EVERYDAY R.CHANCEY/MCA 52419	◆ THE OAK RIDGE BOYS
64	53	35	20	I COULD USE ANOTHER YOU E.RAVEN P.WORLEY/RCA 13839	EDDY RAVEN
65	NEW ▶	—	—	SOMETHING IN MY HEART R.SKAGGS/EPIC 34-04668	RICKY SKAGGS
66	59	61	6	TURN ME TO LOVE N.WILSON/RCA 13810	KEITH WHITLEY
67	NEW ▶	—	—	HOW DO YOU FEEL ABOUT FOOLING AROUND? B.T. JONES/COLUMBIA 38-04652	NELSON/KRISTOFFERSON
68	NEW ▶	—	—	YOU TURN ME ON (LIKE A RADIO) B.MEVIS/RCA 13937	ED BRUCE
69	79	—	2	ANOTHER LONELY NIGHT WITH YOU J.KENNEDY/MCA/CHURCHILL 52469	ROY CLARK
70	NEW ▶	—	—	MISSIN' MISSISSIPPI N.WILSON/RCA 13936	CHARLEY PRIDE
71	83	—	2	THINKING 'BOUT LEAVING D.KASTLE/MERCURY 880-256	BUTCH BAKER
72	72	76	3	LOVE AND LET LOVE S.MACLELLAN S.LIMBO/AMOR 1002	DANNY SHIRLEY
73	NEW ▶	—	—	SHE'S GONE GONE GONE S.CORNELIUS/COLUMBIA 38-04647	CARL JACKSON
74	74	81	3	OLD MEMORIES ARE HARD TO LOSE J.FULLER J.HOBBS/CAPITOL 5404	KIMBERLY SPRINGS
75	63	67	5	I'M GLAD YOU COULDN'T SLEEP LAST NIGHT J.MORRIS/EVERGREEN 1025	NARVEL FELTS
76	69	57	6	HOME AGAIN M.MASSER/ELEKTRA 7-69697	JUDY COLLINS & T.G. SHEPPARD
77	60	43	13	A SWEETER LOVE (I'LL NEVER KNOW) J.CRUTCHFIELD/MCA 52394	BRENDA LEE
78	NEW ▶	—	—	EIGHT DAYS A WEEK M.DANIEL J.DOWELL/MERCURY 880 316-7	THE WRIGHT BROTHERS
79	NEW ▶	—	—	THE MINSTREL B.HILL/NSD 195	MIKE DEKLE
80	75	69	21	YOU'RE GETTIN' TO ME AGAIN D.TOLLE/NOBLE VISION 105	◆ JIM GLASER
81	NEW ▶	—	—	PUT ANOTHER NOTCH IN YOUR BELT B.STULL/WESTAS AMERICA 1	SUSAN RAYE
82	62	52	8	MAMA SHE'S LAZY PINKARD BOWDEN/WARNER BROS. 7-29205	PINKARD AND BOWDEN
83	76	77	3	THE RIVER'S SONG M.POST W.MURPHY/RCA 13913	JOEY SCARBURY
84	77	54	17	LET'S CHASE EACH OTHER AROUND THE ROOM M.HAGGARD/EPIC 34-04512	MERLE HAGGARD
85	81	68	12	RIDE 'EM COWBOY R.LANDIS/CAPITOL 5379	JUICE NEWTON
86	80	66	14	KNOCK ON WOOD T.BROWN J.BOWEN/MCA 52421	RAZZY BAILEY
87	61	50	8	THAT'S EASY FOR YOU TO SAY R.PEOPLES B.HILL/MERCURY 880-192-7	KATHY MATTEA
88	82	72	20	I GOT A MILLION OF 'EM B.KILLEN/EPIC 34-04499	RONNIE MCDOWELL
89	71	65	14	I'VE ALWAYS GOT THE HEART TO SING THE BLUES J.CRUTCHFIELD/RCA 13851	BILL MEDLEY
90	86	82	20	FAITHLESS LOVE H.SHEDD/ATLANTIC AMERICA 7-99768	GLEN CAMPBELL
91	87	79	19	EVENING STAR/MIDSUMMER NIGHTS B.GIBB K.RICHARDSON A.GALUTEN/RCA 13832	KENNY ROGERS
92	88	87	12	TELL 'EM I'VE GONE CRAZY T.WEST/MCA MCA 52433	ED BRUCE
93	92	84	6	SOMEBODY'S BACK IN TOWN A.PERKINS/SUGAR HILL 4105	CHRIS HILLMAN
94	78	62	16	TONIGHT I'M HERE WITH SOMEONE ELSE J.E.NORMAN/WARNER BROS. 7-29225	KAREN BROOKS
95	70	46	18	TURNING AWAY J.BOWEN/WARNER BROS. 7-29254	CRYSTAL GAYLE
96	85	83	11	IT'S GREAT TO BE SINGLE AGAIN B.SHERILL/COLUMBIA 38-04553	DAVID ALLAN COE
97	84	73	16	STUCK ON YOU L.RICHIE J.A.CARMICHAEL/MOTOWN 1746	LIONEL RICHIE
98	93	89	12	ALL I WANNA DO (IS MAKE LOVE TO YOU) E.PRESTIGE J.E.NORMAN/WARNER BROS. 7-29226	BANDANA
99	94	90	20	HE BROKE YOUR MEM'RY LAST NIGHT N.WILSON/MCA 52404	REBA MCENTIRE
100	91	—	2	WABASH CANNONBALL L.RUSSELL/PARADISE 629	WILLIE NELSON & HANK WILSON

○ 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

FOR WEEK ENDING NOVEMBER 3, 1984

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	CITY OF NEW ORLEANS	WILLIE NELSON	1
2	3	I'VE BEEN AROUND ENOUGH TO KNOW	JOHN SCHNEIDER	2
3	4	GIVE ME ONE MORE CHANCE	EXILE	3
4	6	SHE SURE GOT AWAY WITH MY HEART	JOHN ANDERSON	4
5	7	FOOL'S GOLD	LEE GREENWOOD	5
6	10	ONE TAKES THE BLAME	THE STATLER BROTHERS	8
7	11	YOU COULD'VE HEARD A HEART BREAK	JOHNNY LEE	7
8	1	IF YOU'RE GONNA PLAY IN TEXAS	ALABAMA	6
9	13	YOUR HEART'S NOT IN IT	JANIE FRICKE	9
10	15	PINS & NEEDLES	THE WHITES	12
11	17	CHANCE OF LOVIN' YOU	EARL THOMAS CONLEY	11
12	18	NOBODY LOVES ME LIKE YOU DO	A.MURRAY & D.LOGGINS	14
13	14	PRISONER OF THE HIGHWAY	RONNIE MILSAP	10
14	16	MAGGIE'S DREAM	DON WILLIAMS	13
15	5	THE LADY TAKES THE COWBOY EVERYTIME	L.GATLIN & BROS.	27
16	9	PLEDGING MY LOVE	EMMYLOU HARRIS	16
17	19	TOO GOOD TO STOP NOW	MICKEY GILLEY	15
18	8	I DON'T KNOW A THING ABOUT LOVE	CONWAY TWITTY	28
19	25	SHE'S MY ROCK	GEORGE JONES	17
20	23	WISHFUL DRINKIN'	ATLANTA	26
21	22	P.S. I LOVE YOU	TOM T. HALL	18
22	21	RADIO LAND	MICHAEL MARTIN MURPHY	19
23	12	WOMAN YOUR LOVE	MOE BANDY	23
24	29	GOD WON'T GET YOU	DOLLY PARTON	20
25	20	(YOU BRING OUT) THE WILD SIDE OF ME	DAN SEALS	41
26	-	I LOVE ONLY YOU	NITTY GRITTY DIRT BAND	21
27	-	WORLD'S GREATEST LOVER	THE BELLAMY BROTHERS	22
28	24	GOODBYE HEARTACHE	LOUISE MANDRELL	33
29	-	DOES FORT WORTH EVER CROSS YOUR MIND	GEORGE STRAIT	29
30	-	AMERICA	WAYLON JENNINGS	25

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	1	CITY OF NEW ORLEANS	WILLIE NELSON	1
2	3	I'VE BEEN AROUND ENOUGH TO KNOW	JOHN SCHNEIDER	2
3	4	GIVE ME ONE MORE CHANCE	EXILE	3
4	5	SHE SURE GOT AWAY WITH MY HEART	JOHN ANDERSON	4
5	7	FOOL'S GOLD	LEE GREENWOOD	5
6	8	YOU COULD'VE HEARD A HEART BREAK	JOHNNY LEE	7
7	11	YOUR HEART'S NOT IN IT	JANIE FRICKE	9
8	12	ONE TAKES THE BLAME	THE STATLER BROTHERS	8
9	13	PRISONER OF THE HIGHWAY	RONNIE MILSAP	10
10	16	CHANCE OF LOVIN' YOU	EARL THOMAS CONLEY	11
11	17	TOO GOOD TO STOP NOW	MICKEY GILLEY	15
12	15	MAGGIE'S DREAM	DON WILLIAMS	13
13	19	NOBODY LOVES ME LIKE YOU DO	A.MURRAY & D.LOGGINS	14
14	18	PINS & NEEDLES	THE WHITES	12
15	22	SHE'S MY ROCK	GEORGE JONES	17
16	21	P.S. I LOVE YOU	TOM T. HALL	18
17	20	RADIO LAND	MICHAEL MARTIN MURPHY	19
18	23	GOD WON'T GET YOU	DOLLY PARTON	20
19	24	I LOVE ONLY YOU	NITTY GRITTY DIRT BAND	21
20	2	IF YOU'RE GONNA PLAY IN TEXAS	ALABAMA	6
21	26	WORLD'S GREATEST LOVER	THE BELLAMY BROTHERS	22
22	-	WHY NOT ME	THE JUDDS	24
23	9	PLEDGING MY LOVE	EMMYLOU HARRIS	16
24	29	AMERICA	WAYLON JENNINGS	25
25	10	WOMAN YOUR LOVE	MOE BANDY	23
26	-	THE BEST YEAR OF MY LIFE	EDDIE RABBITT	31
27	-	DOES FORT WORTH EVER CROSS YOUR MIND	GEORGE STRAIT	29
28	-	IT'S A BE TOGETHER NIGHT	D.FRIZZEL & S.WEST	30
29	-	SOME HEARTS GET ALL THE BREAKS	CHARLY MCCLAIN	32
30	-	WISHFUL DRINKIN'	ATLANTA	26

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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
RCA	18
MCA	16
WARNER BROS.	12
COLUMBIA	10
EPIC	10
MERCURY	7
CAPITOL	3
MCA/CBS	3
AMOF	1
ATLANTIC AMERICA	1
CAPITOL/CURB	1
CLEVELAND INTERNATIONAL	1
COMPLEAT	1
ELEKTRA	1
EMI-AMERICA	1
EVERGREEN	1
LIBERTY	1
MCA/CHURCHILL	1
MOTOWN	1
NOBLE VISION	1
NSD	1
PARADISE	1
RCA/CURB	1
SUGAR HILL/EPIC	1
SUGARHILL	1
TEXAS	1
VIVA	1
WARNER/CURB	1
WEST TEXAS AMERICA	1

COUNTRY SINGLES A-Z (LISTED BY TITLE)

TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80																																
A PLACE TO FALL APART - M.Haggard W.Nelson F.Powers (Mount Shasta, BMI)	GOODBYE HEARTACHE - R.C.Bannon M.Spriggs (Warner-tamerlane/BMI/Three Ships, BMI/Writers House, BMI) WBM	GOT NO REASON NOW FOR GOIN' HOME - J.Russell (Vogue, BMI/Sunflower County, BMI)	HE BROKE YOUR MEM'RY LAST NIGHT - D.Lee B.Jones (Maplehill, BMI/Hall-clement, BMI/Cross Keys, ASCAP)	HEARTACHE AND A HALF - D.Allen R.Van Hoy E.Struzick (Posey, ASCAP/Van Hoy, ASCAP/Unichappell, BMI/Struzick Muzick, ASCAP) CHA/HL	HOME AGAIN - M.Masser (Prince Street, ASCAP/Screen Gems-Capitol EMI, ASCAP)	HOW BLUE - J.Moffat (Sonmedia, BMI/Bugshoot, BMI)	HOW DO YOU FEEL ABOUT FOOLING AROUND? - K.Kristofferson M.Utley S.Bruton (Resaca, BMI/Music City, ASCAP)	I COULD USE ANOTHER YOU - C.Waters B.Jones T.Spario (Tree, BMI/O'lyric, BMI/Cross Keys, ASCAP) HL	I DON'T KNOW A THING ABOUT LOVE - H.Howard (Tree Publishing Corp., BMI) HL	I GOT A MILLION OF 'EM - M.Garvin R.Hellard B.Jones (Tree, BMI/Cross Keys, ASCAP) WBM	I LOVE ONLY YOU - D.Loggins D.Schlitz (Mca/ASCAP/Don Schlitz, ASCAP/Leeds, ASCAP/Patchwork, ASCAP)	I'D DANCE EVERY DANCE WITH YOU - M.Paden K.Welch (Tree, BMI/Cross Keys, ASCAP)	IF YOU'RE GONNA PLAY IN TEXAS (YOU GOTTA HAVE A FIDDLE IN TH - D.Mitchell M.Kellum (Baray, BMI/Dale Morris, BMI)	I'M GLAD YOU COULDN'T SLEEP LAST NIGHT - T.Skinner S.Nathan J.L.Wallace (Jack & Bill, BMI/Hall-clement, BMI)	IT'S A BE TOGETHER NIGHT - T.Rocco J.Schweers C.Black (Chappell, ASCAP/Bibo, ASCAP/Jack & Bill, ASCAP/John Schweers, ASCAP) HL/CHA	IT'S GREAT TO BE SINGLE AGAIN - D.A.Coe (Warner-tamerlane/BMI) WBM	I'VE ALWAYS GOT THE HEART TO SING THE BLUES - G.Lyle T.Seals (Good Single, BMI/Irving, BMI/Wb/ASCAP) CPP	I'VE BEEN AROUND ENOUGH TO KNOW - D.Lee B.McDill (Hall-clement, BMI) HL	JAGGED EDGE OF A BROKEN HEART - W.Igleheart M.Joyce (Black Note, ASCAP/Greaser, BMI)	KNOCK ON WOOD - E.Floyd S.Cropper (Irving, BMI) CPP	LEONA - B.Shore D.Wills (Royal Haven, BMI/G.I.D., ASCAP) CPP	LET'S CHASE EACH OTHER AROUND THE ROOM - M.Haggard (Mount Shasta, BMI) HL	LOVE AND LET LOVE - D.Gray B.Reneau (Simonton, BMI/Think Music, ASCAP)	MAGGIE'S DREAM - D.Loggins L.Silver (Leeds, ASCAP/Patchwork, BMI)	MAMA SHE'S LAZY - K.O'Dell (Kenny O'Dell, BMI)	ME AGAINST THE NIGHT - P.Rose M.Kennedy P.Bunch (Irving, BMI/Love Wheel, BMI)	MISSIN' MISSISSIPPI - B.Gallimore B.Mevis B.Shore (Royalhaven, BMI/G.I.D., ASCAP/Dejama, ASCAP)	NOBODY LOVES ME LIKE YOU DO - J.Dunn P.Phillips (Ensign/BMI) CPP	OLD MEMORIES ARE HARD TO LOSE - J.Fuller J.Self (Atv, BMI/Wingtip/BMI)	ON THE WINGS OF A NIGHTINGALE - P.McCartney (MPL, ASCAP)	ONE TAKES THE BLAME - D.Reid (Statler Brothers, BMI)	PINS & NEEDLES - R.Carnes J.Carnes C.Hardy (Elektra, BMI/Asylum, BMI/Refuge, ASCAP) WBM	PLEDGING MY LOVE - D.Robey F.Washington (Mca, BMI)	PRISONER OF THE HIGHWAY - M.Reid (Lodge Hall/ASCAP) CPP	P.S. I LOVE YOU - G.Jenkins J.Mercer (Mca/ASCAP/Wb/ASCAP) WBM	PUT ANOTHER NOTCH IN YOUR BELT - M.Davis (Screen Gems, BMI/Emi, BMI)	RADIO LAND - C.Rains J.E.Norman M.Murphy (Choskee Bottom, ASCAP/Kahala, ASCAP/Timberwolf, BMI)	RESTLESS HEART - V.Stephenson T.DuBois D.Robbins (Warner House of Music, BMI/WB Gold, BMI) WBM	RIDE 'EM COWBOY - P.Davis (Web Iv, BMI)	ROCK & ROLL SHOES - P.Kennerly G.Lyle (Good Single, BMI/Irving, BMI) CPP	ROSE OF MY HEART - H.Moffatt (Atlantic, BMI/Boquillas Canyon, BMI)	SECOND HAND HEART - C.Karp M.Gray H.Tipton (Warner-Tamerlane, ASCAP/Daticabo, BMI/Irving Music Inc., BMI) WBM/PPP	SHE SURE GOT AWAY WITH MY HEART - W.Aldridge T.Brasfield (Rick Hall, ASCAP) CPP	SHE'S GONE GONE GONE - H.Howard (Tree, BMI/Harlan Howard, BMI)	SHE'S MY ROCK - S.K.Dobbins (Famous, ASCAP/Chappell, ASCAP) HL/CHA/PPP	SLOW NIGHTS - B.Albright (Sawgrass, BMI)	SOME HEARTS GET ALL THE BREAKS - J.Raymond B.Moore (Tapadero, BMI) CPP	SOMEBODY'S BACK IN TOWN - D.Helms (Sure Fire, BMI)	SOMETHING IN MY HEART - W.Patton (Jack&Bill, ASCAP/Amanda-in, ASCAP)	STUCK ON YOU - L.Richie (Brockman, ASCAP) HL	TELL 'EM I'VE GONE CRAZY - E.Bruce P.Bruce R.Peterson (Tree, BMI/Sugarplum, BMI) HL	THAT'S EASY FOR YOU TO SAY - B.Clifford D.Hodges (Welbeck, BMI/ATV, ASCAP)	THE BEST YEAR OF MY LIFE - E.Rabbit E.Stevens (Deb Dave, BMI/Briarpatch, BMI) CPP	THE BOYS NIGHT OUT - J.Stampley T.Stampley D.Rosson (Mullet, BMI/Banron, BMI)	THE GIRL MOST LIKELY TO - S.Pippin W.Newton (Warner-tamerlane, BMI/Writers House, BMI) WBM	THE LADY TAKES THE COWBOY EVERYTIME - L.Gatlin (Larry Gatlin, BMI) WBM	THE MINSTREL - M.Dekle (Lionsmate, ASCAP)	THE RIVER'S SONG - S.Geyer M.Post (Famous, BMI/Darla, BMI/April, ASCAP/Ensign, BMI)	THINKING 'BOUT LEAVING - R.Albright M.D.Sanders B.Paulson (Milene, ASCAP)	TO ME - M.David M.Reed (Collins Court, ASCAP/Lodge Hall, ASCAP) CPP	TONIGHT I'M HERE WITH SOMEONE ELSE - D.Loggins (Leeds, ASCAP/Patchwork, ASCAP)	TOO GOOD TO STOP NOW - B.McDill R.Bourke (Hall-clement, BMI/Chappell, ASCAP) HL/CHA	TURN ME LOOSE - V.Gill (yenefit, BMI)	TURN ME TO LOVE - W.Holyfield (April/ASCAP/Ideas Of March, ASCAP/Blackwood, BMI/Easy Days, BMI) CPP	TURNING AWAY - T.Krekel (Combine, BMI) WBM	UNCLE PEN - B.Monroe (Rightsong, BMI) CHA/HL	WABASH CANNONBALL - L.Russell (Young Carney, ASCAP)	WHAT WOULD YOUR MEMORIES DO - H.Cochran D.Dillon (Tree, BMI) HL	WHATEVER TURNS YOU ON - K.Stegall D.Lowery (Blackwood, ASCAP/Stegall, BMI/Sheddhouse, ASCAP) CPP	WHEN THE WILD LIFE BETRAYS ME - J.Buffett M.Utley W.Jennings (Cora Reefer, ASCAP/Coconutley, ASCAP/Warner-tamerlane/BMI/Blue Sky Rider, BMI)	WHY NOT ME - H.Howard B.Maher S.Throckmorton (Cross Keys, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Tree, BMI) HL	WISHFUL DRINKIN' - B.Mevis B.Shore (Gid, ASCAP/Royal Haven, BMI) CPP	WOMAN YOUR LOVE - B.Shore D.Willis (Royalhaven, ASCAP/G.I.D., ASCAP) CPP	WORLD'S GREATEST LOVER - D.Bellamy (Bellamy Brothers, ASCAP) CPP	YEARS AFTER YOU - T.Schuyler (Deblave, BMI/Briarpatch, BMI) CPP	(YOU BRING OUT) THE WILD SIDE OF ME - D.Seals (Pink Pig Music, BMI)	YOU COULD'VE HEARD A HEART BREAK - M.Rossi (Songmaker, ASCAP)	YOU TURN ME ON (LIKE A RADIO) - B.McDill J.Weatherly (Hall-clement, BMI/Bright Sky, ASCAP)	YOUR HEART'S NOT IN IT - M.Garvin B.Jones T.Shapiro (Tree, BMI/O'lyric, BMI/Cross Keys, ASCAP) HL	YOU'RE GETTIN' TO ME AGAIN - P.McManus W.Bomar (Music City, ASCAP) WBM



Shades Of Blue. Gary Morris performs "Faded Blue" on "Nashville Now," prior to presenting his new video clip, "Second Hand Heart." The nightly Nashville Network show is now aired in more than 16 million homes.

Lowery, Neal Enter Ranks of DJ Hall of Fame

NASHVILLE Georgia music mogul Bill Lowery and the late talent manager and agent Bob Neal are the latest additions to the Country Music Disc Jockey Hall of Fame. The two were inducted at a reception held at the Opryland Hotel Oct. 12, co-hosted by the Grand Ole Opry and the Country Music Disc Jockey Foundation.

Lowery began his radio career in Mississippi when he was 16 and later worked at stations in Louisiana, Texas and Oklahoma. In Georgia, Lowery entered the publishing and recording businesses, which remain his primary concerns.

Neal, who was an early manager of Elvis Presley and subsequently a major booking agent, was a popular DJ in Memphis before going into the talent business.

Bluegrass from Johnson Mountain Heading for Africa

NASHVILLE Rounder Records bluegrass artists the Johnson Mountain Boys will do a month-long tour of East Africa for the United States Information Agency. The tour begins Nov. 7 in Harare, Zimbabwe.

The tour will include concerts, workshops with local musicians, and performances and receptions at embassies in the cities the traditionalist group will visit. Plans also call for the band to be interviewed on Burundian radio.

Stops beside Harare include Maputo, Mozambique; Kigali, Rwanda; Bujumbura, Burundi; Nairobi, Kenya; and Dar es Salaam, Tanzania.

For The Record

Because of an error in editing, mother/daughter duet the Judds were identified as sisters in last week's album review section.

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.

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REGION 1

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

REGION 2

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

RICKY SKAGGS
SOMETHING IN MY HEART

DEBORAH ALLEN
HEARTACHE AND A HALF

ED BRUCE
YOU TURN ME ON (LIKE A RADIO)

WPTR Albany, NY
WDLW Boston, MA
WYRK Buffalo, NY
WOKQ Dover, NH
WPOR-FM Portland, ME
WHIM Providence, RI
WSEN-FM Syracuse, NY

WXKW Allentown, PA
WCAO Baltimore, MD
WHN New York City, NY
WMZQ Washington, DC
WPKX Washington, DC
WWVA Wheeling, WV

REGION 3

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

RICKY SKAGGS
SOMETHING IN MY HEART

MERLE HAGGARD
A PLACE TO FALL APART

ED BRUCE
YOU TURN ME ON (LIKE A RADIO)

WJAZ Albany, GA
WWNC Asheville, NC
WPLO Atlanta, GA
WGUS Augusta, GA
WXBQ Bristol, VA
WEZL Charleston, SC
WSOC-FM Charlotte, NC
WDOD Chattanooga, TN
WUSY Chattanooga, TN
WCOS Columbia, SC
WGTO Cypress Springs, FL
WFNC Fayetteville, NC
WKQS Ft. Lauderdale/Miami, FL
WESC Greenville, SC
WCRJ Jacksonville, FL
WIVK Knoxville, TN
WWOD Lynchburg, VA
WCMS Norfolk, VA
WHOO Orlando, FL
WWKA Orlando, FL
WPAP Panama City, FL
WKIX Raleigh, NC
WRNL Richmond, VA
WSLC Roanoke, VA
WQYK St. Petersburg, FL
WIRK West Palm Beach, FL
WTQR Winston-Salem, NC

NATIONAL

127 REPORTERS

	NEW ADDS	TOTAL ON
RICKY SKAGGS SOMETHING IN MY HEART EPIC	45	50
ED BRUCE YOU TURN ME ON (LIKE A RADIO) RCA	41	42
MERLE HAGGARD A PLACE TO FALL APART EPIC	40	82
CHARLEY PRIDE MISSIN' MISSISSIPPI RCA	39	40
CRYSTAL GAYLE ME AGAINST THE NIGHT WARNER BROS.	28	94

REGION 4

IL,IN,KY,MI,OH,WI

CHARLEY PRIDE
MISSIN' MISSISSIPPI

MERLE HAGGARD
A PLACE TO FALL APART

B.J. THOMAS
THE GIRL MOST LIKELY TO

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
WTOD Toledo, OH
WSDS Ypsilanti, MI

REGION 5

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

MERLE HAGGARD
A PLACE TO FALL APART

B.J. THOMAS
THE GIRL MOST LIKELY TO

CRYSTAL GAYLE
ME AGAINST THE NIGHT

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

ED BRUCE
YOU TURN ME ON (LIKE A RADIO)

RICKY SKAGGS
SOMETHING IN MY HEART

MERLE HAGGARD
A PLACE TO FALL APART

KEAN-AM/FM Abilene, TX
KMML Amarillo, TX
KASE Austin, TX
WYNK Baton Rouge, LA
WZZK Birmingham, AL
KOUL Corpus Christi, TX
KHEY El Paso, TX
KPLX Fort Worth, TX
KIKK-FM Houston, TX
KILT Houston, TX
KLRA Little Rock, AR
KLLL Lubbock, TX
WMC-AM Memphis, TN
WOKK Meridian, MS
WKSJ Mobile, AL
KNOE Monroe, LA
WLWI Montgomery, AL
WSM Nashville, TN
WNOE New Orleans, LA
KYXX Odessa, TX
KBUC San Antonio, TX
KKYX San Antonio, TX
KRMD Shreveport, LA
KWKH Shreveport, LA
WACO Waco, TX
KLUR-FM Wichita Falls, TX

REGION 7

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

REGION 8

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

ED BRUCE
YOU TURN ME ON (LIKE A RADIO)

CHARLEY PRIDE
MISSIN' MISSISSIPPI

RICKY SKAGGS
SOMETHING IN MY HEART

KRST Albuquerque, NM
KUZZ Bakersfield, CA
KSSS Colorado Spring, CO
KBRQ-AM/FM Denver, CO
KLZ Denver, CO
KYGO Denver, CO
KVEG Las Vegas, NV
KIKF Orange, CA
KNIX-FM Phoenix, AZ
KSOP Salt Lake City, UT
KSON-AM San Diego, CA
KCUB-AM Tucson, AZ

KGEM Boise, ID
KKBC Carson City, NV
KHSL Chico, CA
KUGN Eugene, OR
KMAK Fresno, CA
KNEW Oakland, CA
KWJJ Portland, OR
KRAK Sacramento, CA
KGAY Salem, OR
KMPS Seattle, WA
KGA Spokane, WA

THANK YOU, AGAIN!

CHAPPELL / INTERSONG MUSIC GROUP-USA ASCAP COUNTRY PUBLISHER OF THE YEAR FOR THE 5th TIME

(Dedicated to the memory of Irwin Schuster)

CHARLIE BLACK FOR THE SECOND CONSECUTIVE YEAR and TOMMY ROCCO* ASCAP COUNTRY WRITER OF THE YEAR

ASCAP

A LITTLE GOOD NEWS
Writers: CHARLIE BLACK, RORY BOURKE and TOMMY ROCCO
Producer: Jim Ed Norman
Anne Murray—Capitol

ANY DAY NOW (3rd award)
Writers: BURT BACHARACH and BOB HILLIARD
Producers: Ronnie Milsap and Tom Collins
Ronnie Milsap—RCA

BABY I LIED
Writers: RAFF VANHOY, RORY BOURKE and DEBORAH ALLEN
Producer: Charlie Calello
Deborah Allen—FCA

FADED LOVE
Writers: BOB WILLS and JOHN WILLS
Producer: Willie Nelson
Willie Nelson—Columbia

SLOW BURN
Writers: CHARLIE BLACK and TOMMY ROCCO
Producer: Jim Ed Norman
T.G. Sheppard—Warner Bros.

SOUNDS LIKE LOVE
Writers: CHARLIE BLACK and TOMMY ROCCO
Producer: Jim Ed Norman
Johnny Lee—Elektra

YOU LOOK SO GOOD IN LOVE
Writers: RORY BOURKE, KERRY CHATER and GLEN BALLARD
Producer: Ray Baker
George Strait—MCA

YOU NEEDED ME (5th award)
Writer: RANDY GOODRUM
Producer: Jim Ed Norman
Anne Murray—Capitol

YOU'RE NOT LEAVIN' HERE TONIGHT
Writers: CHARLIE BLACK, KERRY CHATER and TOMMY ROCCO
Producer: Tommy West
Ed Bruce—MCA

BMI

BABY I LIED
Writers: RAFF VANHOY, RORY BOURKE and DEBORAH ALLEN
Producer: Charlie Calello
Deborah Allen—RCA

**ROBERT J. BURTON AWARD
MOST PERFORMED COUNTRY SONG OF THE YEAR**
"ISLANDS IN THE STREAM"
Writers: BARRY, ROBIN and MAURICE GIBB
Publisher: GIBB BROTHERS MUSIC

BURIED TREASURE
Writers: BARRY, ROBIN and MAURICE GIBB
Publisher: Gibb Brothers Music
Producers: Barry Gibb, Karl Richardson and Albhy Galuten
Kenny Rogers—RCA

GOING, GOING, GONE
Writer: JAN CRUTCHFIELD
Producer: Jerry Crutchfield
Lee Greenwood—MCA

I'M MOVIN' ON
Writer: HANK SNOW
Producer: Brian Ahearn
Emmylou Harris—Warner Bros.

I'M ONLY IN IT FOR THE LOVE
Writers: RAFF VANHOY, KIX BROOKS and DEBORAH ALLEN
Producer: Bud Logan
John Conlee—MCA

ISLANDS IN THE STREAM
Writers: BARRY, ROBIN and MAURICE GIBB
Producers: Barry Gibb, Karl Richardson and Albhy Galuten
Kenny Rogers and Dolly Parton—RCA

SAVE THE LAST DANCE FOR ME (3rd award)
Writers: DOC POMUS and MORT SHUMAN
Producer: Val Garay
Dolly Parton—RCA

SOMEBODY'S GONNA LOVE YOU
Writers: RAFF VANHOY and DON COOK
Producer: Jerry Crutchfield
Lee Greenwood—MCA

CONGRATULATIONS TO ANNE MURRAY ON WINNING
CMA ALBUM OF THE YEAR AND SINGLE OF THE YEAR FOR "A LITTLE GOOD NEWS"
PRODUCED BY JIM ED NORMAN AND WRITTEN BY CHARLIE BLACK, RORY BOURKE AND TOMMY ROCCO

We are proud to represent:
CHARLIE BLACK RORY BOURKE JAN CRUTCHFIELD PAUL HARRISON LAYNG MARTINE, JR.
GIBB BROTHERS MUSIC

 **chappell/intersong** 

Chappell Music (ASCAP) Unichappell Music (BMI), Tri-Chappell (SESAC) Intersong Music (ASCAP) Rightsong Music (BMI)

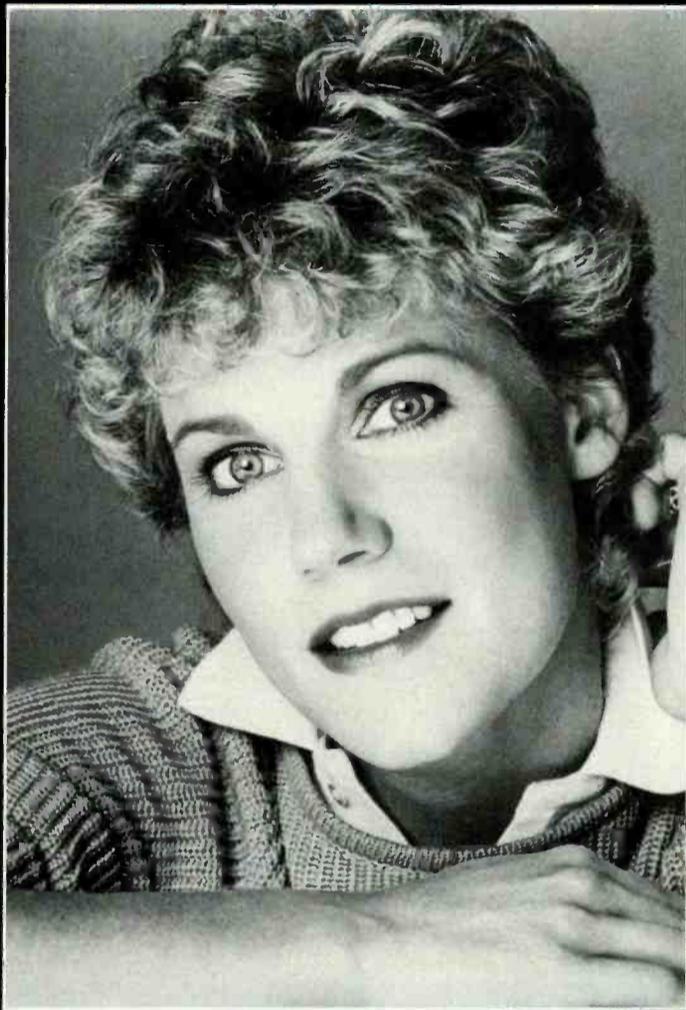
music group - usa

Nashville Division:
Henry Hurt, Pat Rolfe, Celia Hill, Charlene Dobbins, Sharon Percifull, Dale Bobo

*Bibo Music

NEW YORK NASHVILLE LOS ANGELES TORONTO

Congratulations,
Anne Murray



*On Your
Country Music Association Awards
For The Album
And Single Of The Year:
A Little Good News.*

★
*We Hope
We Are Able To Wish You The Same
Next Year For
Heart Over Mind.*

— Your Friends At Capital Records

Capitol

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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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Second Robbins Golf Classic Set

NASHVILLE The Academy of Country Music's second annual Marty Robbins Golf Classic will be held Nov. 5 at De Bell Golf Course, Burbank, Calif. Proceeds will go to the American Heart Assn.

Celebrities confirmed to play in the tournament include Paul Michael Glaser, Howard Keel, Johnny Lee, Bruce Weitz, Lou Rawls, Jack Carter, Ed Nelson, George Lindsey, Doug Kershaw and Johnny Mann.

Additional information on the event is available from Fran Boyd at (213) 462-2351.

New Documentary Traces History of Louisiana Hayride

NASHVILLE The Louisiana Public Broadcasting system will air the documentary "Cradle Of The Stars: The Story Of The Louisiana Hayride," Nov. 21 at 8 p.m.

Founded in Shreveport in 1948 and carried on radio station KWKH, the Hayride was the springboard for such stars as Elvis Presley, Webb Pierce, Hank Williams, Johnny Cash and Johnny Horton.

The program was written, produced and edited by Rick Smith and Carole Adornetto Leslie and funded by the Louisiana State Arts Council and Friends of LPB.

Local Talent Gets Shot at Wild Turkey

NASHVILLE Johnny Lee and Lane Brody are scheduled to host the Wild Turkey Battle of Country Bands grand finals at the Tennessee Performing Arts Center, set for Friday (2).

Ten regional winners, selected from more than 2,000 entrants at 101 clubs, will compete for prizes amounting to more than \$100,000, according to promoter Jerry Free. Included in the prizes are provisions for recording an album, a year's booking contract with In Concert International, musical instruments and boots.

Judges are Mark Wright, a&r rep for RCA; Debbie Banks, a&r rep for CBS; Buddy Ragan, production manager of The Nashville Network; Scott Faragher, president of In Concert International; and Jim Black, vice president of SESAC.

For The Record

In the story summarizing the top ASCAP award winners (Billboard, Oct. 20), it should have been noted that MCA Music earned five ASCAP honors.

NATIONAL 94 REPORTERS

NUMBER
REPORTING

NITTY GRITTY DIRT BAND
I LOVE ONLY YOU WARNER BROS.

25

JUDDS
WHY NOT ME RCA/CURB

24

FRIZZELL AND WEST
IT'S A BE TOGETHER NIGHT VIVA

21

BELLAMY BROS.
WORLD'S GREATEST LOVER MCA/CURB

20

WAYLON JENNINGS
AMERICA RCA

19

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

JUDDS
WHY NOT ME

BELLAMY BROS.
WORLD'S GREATEST LOVER

FRIZZELL & WEST
IT'S A BE TOGETHER NIGHT

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

NITTY GRITTY DIRT BAND
I LOVE ONLY YOU

WAYLON JENNINGS
AMERICA

FRIZZELL & WEST
IT'S A BE TOGETHER NIGHT

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

JUDDS
WHY NOT ME
FRIZZELL & WEST
IT'S A BE TOGETHER NIGHT
NITTY GRITTY DIRT BAND
I LOVE ONLY 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

NITTY GRITTY DIRT BAND
I LOVE ONLY YOU
BELLAMY BROS.
WORLD'S GREATEST LOVER
WAYLON JENNINGS
AMERICA

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,NY State,RI,VT

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

JUDDS
WHY NOT ME

WAYLON JENNINGS
AMERICA

BELLAMY BROS.
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

GEORGE STRAIT
DOES FORT WORTH EVER CROSS YOUR MIND

NITTY GRITTY DIRT BAND
I LOVE ONLY YOU

JUDDS
WHY NOT ME

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

New Firm Debuts with Eddy Arnold Album

NASHVILLE A new direct marketing company here, with its own record label subsidiary, is set to test the sales waters with an Eddy Arnold album consisting of all-new material. Two more record projects are ready for launch early next year.

BNJ Marketing Inc. is a joint venture between music industry veterans Bill Walker and Norm Anderson. Walker, president of the corporation, gained national prominence as music director for the weekly "Johnny Cash Show" on ABC-TV.

Subsequently, Walker arranged and conducted such country hits as Cash's "Sunday Morning Coming Down," Donna Fargo's "Happiest Girl In The Whole U.S.A.," and Sammi Smith's "Help Me Make It Through The Night." He also headed the Con Brio label and continues to arrange and conduct for network

television specials.

Anderson headed studio operations for CBS Records in Nashville. He later served as the label's director of operations for a total of 12 years.

The Arnold album, which Walker arranged and produced, is called "Songs That Touch My Heart." It consists of 12 country/pop standards Arnold had never recorded before, including "There Goes My Everything," "Always On My Mind," "Blue Eyes Crying In The Rain" and "You Needed Me."

Currently being advertised on The Nashville Network and in Music City News, the album is being tested in key markets, Anderson says, prior to planning a national campaign. The album is on the BNJ Records label and is being sold at \$9.98.

Also in the works, Anderson says,

is an album by Irish tenor John McNally, now a recording artist and tv talk show host in Australia, and an album of inspirational songs by a yet-to-be-announced "superstar."

The BNJ albums will be offered in record and cassette formats only. Anderson says that all the projects will be test-marketed regionally before attempting national sales.

Initially, BNJ Marketing will handle only its own products. But Anderson says that if the firm is successful it will sell products—including non-musical ones—supplied to it by other companies.

"We are negotiating with an advertising agency for total national representation," Anderson adds.

BNJ Marketing is located at 50 Music Square West, Suite 502, Nashville, Tenn. 37203.



Ecstatic Eddy. Eddy Arnold, center, discusses his album, "Songs That Touch My Heart," with BNJ Marketing president Bill Walker, left, and vice president Norm Anderson. Arnold's album is being marketed through television spots, direct response advertising and mail order.

FOR WEEK ENDING NOVEMBER 3, 1984

Billboard

TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	Weeks at No. One: 6	
1	1	1	14	WILLIE NELSON	COLUMBIA FC-39145	CITY OF NEW ORLEANS
2	2	2	29	ALABAMA	RCA AHL1-4939	ROLL ON
3	3	3	20	MERLE HAGGARD	EPIC FE-39364	IT'S ALL IN THE GAME
4	4	4	16	JOHN ANDERSON	WARNER BROS. 25099	EYE OF THE HURRICANE
5	7	6	10	BARBARA MANDRELL & LEE GREENWOOD	MCA 5477	MEANT FOR EACH OTHER
6	6	8	10	THE OAK RIDGE BOYS	MCA 5496	GREATEST HITS 2
7	8	11	21	LEE GREENWOOD	MCA 5488	YOU'VE GOT A GOOD LOVE COMIN'
8	5	5	21	HANK WILLIAMS JR.	WARNER/CURB 25088	MAJOR MOVES
9	10	15	25	LARRY GATLIN & THE GATLIN BROS. BAND	COLUMBIA FC-39291	HOUSTON TO DENVER
10	11	10	29	MICKEY GILLEY & CHARLY MCCLAIN	EPIC FE-39292	IT TAKES BELIEVERS
11	16	17	9	JOHN SCHNEIDER	MCA 5495	TOO GOOD TO STOP NOW
12	9	7	54	RICKY SKAGGS	EPIC FE-38954	DON'T CHEAT IN OUR HOMETOWN
13	18	21	6	EXILE	EPIC FE-39424	KENTUCKY HEARTS
14	15	12	28	BARBARA MANDRELL	MCA 5474	CLEAN CUTS
15	12	9	52	GEORGE STRAIT	MCA 5450	RIGHT OR WRONG
16	13	13	36	THE JUDDS	RCA/CURB MHL1-8515	THE JUDDS - WYNONNA & NAOMI
17	17	16	25	THE STATLER BROTHERS	MERCURY 818-652-1	ATLANTA BLUE
18	14	14	22	RONNIE MILSAP	RCA AHL-1-5016	ONE MORE TRY FOR LOVE
19	19	20	49	JIM GLASER	NOBLE VISION NV-2001	THE MAN IN THE MIRROR
20	26	24	8	JANIE FRICKE	COLUMBIA FC-39338	THE FIRST WORD IN MEMORY
21	25	27	5	JIMMY BUFFET	MCA 5512	RIDDLES IN THE SAND
22	22	26	16	NITTY GRITTY DIRT BAND	WARNER BROS. 25113	PLAIN DIRT FASHION
23	23	28	15	THE WHITES	MCA/CURB 5490	FOREVER YOU
24	NEW			GEORGE STRAIT	MCA FE-39546	DOES FORT WORTH EVER CROSS YOUR MIND
25	21	19	68	EARL THOMAS CONLEY	RCA AHL1-4713	DON'T MAKE IT EASY FOR ME
26	29	37	11	RAY CHARLES	COLUMBIA FC-39415	FRIENDSHIP
27	20	18	25	CONWAY TWITTY	WARNER BROS. 25078	BY HEART
28	52	-	2	KENNY ROGERS	RCA AFL1-5043	WHAT ABOUT ME
29	24	22	21	DON WILLIAMS	MCA 5493	CAFE CAROLINA
30	31	33	20	THE BELLAMY BROTHERS	MCA/CURB 5489	RESTLESS
31	NEW			RICKY SKAGGS	EPIC FE-39410	COUNTRY BOY
32	34	31	28	ATLANTA	MCA 5463	PICTURES
33	33	29	11	CHARLY MCCLAIN	EPIC FE-39425	CHARLY
34	36	38	12	MICKEY GILLEY	EPIC FE-39324	TOO GOOD TO STOP NOW
35	28	23	28	GARY MORRIS	WARNER BROS. 25069	FADED BLUE
36	27	25	52	CRYSTAL GAYLE	WARNER BROS. 23958	CAGE THE SONGBIRD
37	40	39	26	VERN GOSDIN	COMPLEAT CPL1-1008	THERE IS A SEASON
38	32	32	59	THE KENDALLS	MERCURY 812-7791-1	MOVIN' TRAIN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	Weeks at No. One: 6	
39	38	36	15	SOUNDTRACK	RCA ABL1-5032	RHINESTONE
40	39	41	14	GLEN CAMPBELL	ATLANTIC/AMERICA 90164	LETTER TO HOME
41	30	30	16	MOE BANDY AND JOE STAMPLEY	COLUMBIA FC-39426	THE GOOD OL' BOYS - ALIVE AND WELL
42	42	50	163	WILLIE NELSON	COLUMBIA KC 237542	GREATEST HITS
43	48	59	3	EDDIE RABBITT	WARNER BROS. WB 25151	THE BEST YEAR OF MY LIFE
44	44	52	92	WILLIE NELSON & MERLE HAGGARD	EPIC FE 37958	PANCHO & LEFTY
45	51	60	3	JOHNNY LEE	WARNER BROS. 25125	WORKIN' FOR A LIVIN'
46	46	42	43	JOHN CONLEE	MCA 5434	IN MY EYES
47	NEW			EARL THOMAS CONLEY	RCA AHL1-5175	TREADIN' WATER
48	53	-	2	JOHN ANDERSON	WARNER BROS. 25169	JOHN ANDERSON'S GREATEST HITS
49	55	-	2	EMMYLOU HARRIS	WARNER BROS. 21561	PROFILES II - THE BEST OF EMMYLOU HARRIS
50	54	-	2	ANNE MURRAY	CAPITOL SJ-1233333363	HEART OVER MIND
51	35	35	85	ALABAMA	RCA AHL 1-4663	THE CLOSER YOU GET
52	41	40	137	WILLIE NELSON	COLUMBIA FC 37951	ALWAYS ON MY MIND
53	43	47	339	WILLIE NELSON	COLUMBIA JC 35305	STARDUST
54	45	49	138	ALABAMA	RCA AHL1-4229	MOUNTAIN MUSIC
55	60	65	3	TOM T. HALL	MERCURY 822-425-1	NATURAL DREAMS
56	61	61	79	JOHN CONLEE	MCA 5406	JOHN CONLEE'S GREATEST HITS
57	NEW			GEORGE JONES	EPIC FE-39546	BY REQUEST
58	65	-	2	TOM JONES	MERCURY 422-822-701	LOVE IS ON THE RADIO
59	37	34	23	DAVID ALLAN COE	COLUMBIA FC-39269	JUST DIVORCED
60	62	51	50	WILLIE NELSON	COLUMBIA FC-39110	WITHOUT A SONG
61	47	44	56	ANNE MURRAY	CAPITOL ST12301	A LITTLE GOOD NEWS
62	49	46	15	KAREN BROOKS	WARNER BROS. 1-25051	HEARTS ON FIRE
63	50	43	47	EXILE	EPIC B6E-39154	EXILE
64	63	62	24	THE WRIGHT BROTHERS	MERCURY 818-654-1	EASY STREET
65	56	57	17	MCGUFFEY LANE	ATLANTIC/AMERICA 90155	DAY BY DAY
66	67	67	33	DON WILLIAMS	MCA 5465	THE BEST OF DON WILLIAMS VOL. 3
67	66	63	92	HANK WILLIAMS JR.	ELEKTRA/CURB 60193	HANK WILLIAMS, JR.'S GREATEST HITS
68	70	53	14	WAYLON JENNINGS	RCA AHL1-5017	NEVER COULD TOE THE MARK
69	57	45	42	HANK WILLIAMS JR.	WARNER/CURB 23924	MAN OF STEEL
70	68	55	41	THE STATLER BROTHERS	MERCURY 812-184-1	TODAY
71	59	58	22	B.J. THOMAS	COLUMBIA FC-39337	SHINING
72	72	75	27	REBA MCENTIRE	MCA 5475	JUST A LITTLE LOVE
73	58	48	25	KATHY MATTEA	MERCURY 818-560-1	KATHY MATTEA
74	73	69	22	GEORGE JONES	EPIC FE-39002	YOU'VE STILL GOT A PLACE IN MY HEART
75	64	64	26	MEL TILLIS	MCA 5472	NEW PATCHES

○ 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.

DOTTIE WEST

NEW SINGLE!

"Let Love Come Lookin' For You"

P-82007

NEW ALBUM!

Just Dottie

PR-8206

NEW LABEL!

Permian Records

NEW DOTTIE!

...with the same great talent
that has made her one of
country music's most
enduring stars



PR-8206

Also Available [In Cassette

Produced by Jerry Crutchfield

Management:

Michael Brokaw/Kragen & Company

PERMIAN



records

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ST. LOUIS DEALER DIVERSIFIES

'Record Stores Are Dead,' Says Keith Hudson

BY NELSON GEORGE

NEW YORK Hudson's wholesale outlet and retail record chain has been an institution in the black community of St. Louis for more than a decade. But now manager Keith Hudson says the stores are in the midst of major changes, because "record stores are dead."

Despite "the record industry getting back on its feet" in the last two

MacDonald: I'm Ready for Headliner Tour

BY HARRY WEINGER

NEW YORK Ralph MacDonald has it all—almost.

As the top session percussionist, MacDonald is in demand for album and jingle dates. A new Kentucky Fried Chicken spot, based on Lionel Richie's "All Night Long," features his steady hands.

As an arranger and writer, along with partners William Salter and William Eaton, MacDonald is responsible for a few modern radio classics, including Roberta Flack/Donny Hathaway's "Where Is The Love" and the Grover Washington Jr./Bill Withers collaboration "Just The Two Of Us." Currently the partners have two tunes on the "Body Rock" soundtrack.

As a producer, MacDonald is well represented by Sadao Watanabe's "Rendezvous" album and the latest Grover Washington Jr. release. As Roberta Flack's producer, MacDonald gave her neighbor Yoko Ono's song, "Goodbye Sadness," a reggae-ish re-tooling for the "Every Man Has A Woman" album.

Yet despite the respect and recog-
(Continued on page 68)

years, Hudson says, the family-owned operation is now moving into computer software and distribution of Fisher-Price toys to diversify its inventory. The stores now carry video accessories and some video software on special order.

"St. Louis has lost a lot of stores in the black community recently," says Hudson. "We lost two of our four retail stores in the 'depression' of the early 1980s."

Ten years ago Keith's father Ted Hudson, the founder of Hudson's, inaugurated an ambitious program to increase the number of black retailers in St. Louis. After choosing the locations and providing the finances, Hudson put eight stores in business, giving them a start and holding them to a five-year commitment to buy from Hudson's wholesale operation.

Today, only one of those eight stores survives; the rest were the victims of poor management and the economic hard times that hit St. Louis' blacks. Keith Hudson still maintains that the concept of veteran black retailers putting others in business is "viable." But, he says, the next time he tries it, "We'll go through a bank or some other lending institution, instead of putting ourselves on the line as we did."

Currently, however, the Hudsons' main concern is getting space in an old railway station in the heart of St. Louis' black community that is being converted to a mall through federal and city money as part of a development program to help local black entrepreneurs. The Hudsons hope to use retail operations in this new mall to help expand their business base.

Looking at the St. Louis sales environment, Keith Hudson says, "Blues has always been good for us and continues to be, sustaining us through the hard times. Z.Z. Hill's records on Malaco are still strong," challenging the likes of Stevie Won-

der, Prince and Rick James in Hudson's stores. Local AM station KATZ has, in Hudson's opinion, had a profound impact on the local market by playing the blues music that local FMers are avoiding.

"KATZ is reaching the 35 and over black population and has that group coming into our stores looking for product," Hudson says. He cites two independent releases as benefitting from KATZ exposure and selling strongly for him: David Dee's "Goin' Fishin'" on Vanessa Records has sold 1,200 copies in just three weeks, while Ted Taylor's "Pleadin' For Love" on his own Solpugits label has been a steady seller for six months.



Commodore Confab. Lionel Richie sits in with another ex-Commodore, Thomas McClary, while McClary cuts his first solo album. Richie sings background on the single "Thin Walls." Engineer Steve Puliot pushes buttons while McClary and Richie listen. Howard Kinney is in the background. (Story, page 72).

THE RHYTHM & THE BLUES

by Nelson George



JUST LAST YEAR most music aimed at the youth market was dance-oriented, with a heavy emphasis on beat boxes and hip-hopping voices. But three new releases suggest that the musical balance of power may be shifting back towards ballads and more melodic material.

For example, Tommy Boy and Streetwise, two labels weaned on rap and street sounds, are finding acceptance for records with a very different temperament. On the heels of the commercial failure of the James Brown-Afrika Bambaataa 12-inch "Unity," Tommy Boy has a climbing black chart single by the Force MD's called "Tears," an old-fashioned street corner harmony record with a slow dance groove that could revive slow dancing and red light parties. The song even has adult contemporary potential.

The group's debut album also includes "Let Me Love You," a summer dance club favorite that fuses hip-hop and doo-wop, and the poppy "Forgive Me Girl," which is already generating airplay. The five members of the Force MD's, all from the New York borough of Staten Island, sport a Frankie Lymon & the Teenagers look that, more than 25 years after it was introduced, looks fresh to today's record buyers.

Arthur Baker's Streetwise has a fine new single in the Stylistics' "Give A Little Love," a record that puts Russell Thompkins and company back in the sweet, ethereal setting that yielded their early '70s "Philly Sound" classics. The title of their album, "Some Things Never Change," suggests that the rest of the album is in a similar vein. Ironically, Amherst Records has just released a Stylistics "Greatest Hits" package that should help the new product and vice versa. Maurice Starr, who proved himself an able adaptor of older black pop styles with his work with New Edition on Streetwise, handled the production.

New Edition itself, now on MCA, has turned in an album that is heavier on melody and song structure than its Streetwise debut. "Cool It Now" has already shown its sales strength, but the real powerhouse cut, one that has top 20 pop potential, is "Mr. Telephone Man," another bit of catchy whimsy from the current master of the story/song, Ray Parker Jr., who wrote and produced it.

SHORT STUFF: Actress Cicely Tyson has been hired by Teena Marie to direct the video of the singer's new Epic single "Lovergirl" . . . Arista's Kashif performed at halftime and a post-game mini-concert at the Southwestern Athletic Conference battle between black college giants Grambling Univ. and Mississippi Valley State. The event was sponsored by Miller Beer . . . M.J.I.'s "Star Quiz," an urban contemporary music radio trivia show heard in 65 markets, has used such performers as Gladys Knight, Jeffrey Osborne, Patrice Rushen and Joyce Kennedy recently to ask questions and provide clues to listeners. "Star Quiz" is an offshoot of the successful "Rock Quiz" program . . . Mel Odoms has reactivated Mel-O Records with "I'm The Best" by Tomorrow's Edition,

a song produced by Amir Bayyan. For more info call (201) 432-5444 or (212) 566-6130.

Lydia Murdock, best known for "Superstar," her answer record to "Billie Jean," has cut a new single, "Love On The Line," to be distributed by Philadelphia's Team Records. Team can be contacted at (215) 546-7000 . . . The nominees for Ebony magazine's 1984 American Black Achievement Awards in music are Michael Jackson, Patti LaBelle, Prince and Lionel Richie . . . Original Music, the label that helped pioneer the distribution of African music in America, has released its first Caribbean album. "Under The Coconut Tree" is a collection of music from the islands of Grand Cayman and Tortola. Original, owned by Third World music scholar John Storm Roberts, can be

Youth-oriented music getting more melodic

reached at (914) 756-2767 . . . Gary Jackson, former editor of Black Radio Exclusive, has established Gary Jackson Productions, a video promotion service. Jackson is working in conjunction with E.J. Gurren Music and can be reached at (818) 980-7501.

After a couple of so-so albums on Capitol, Ashford & Simpson seem to be back in stride with "Solid," the album and single. The single "Solid" is one of the first to mix a strong gospel feel with synth-pop production techniques . . . National Talent Associates, a Minneapolis-based artist management firm, has signed Andre Cymone to a management agreement. Prince's ex-bassist is currently recording his third Columbia album, and upon its completion he will embark on a national tour . . . One of the fall's most surprising singles is the Dazz Band's "Let It All Blow." The group had been working in the direction suggested by its top 10 pop hit "Let It Whip," but producer Reggie Andrews has made this record sound like an example of upscale New York hip-hop music, recorded in Los Angeles . . . Easy Street Records and "Monster Mash" maker Bobby "Boris" Pickett have put out a 1984 version called "Monster Rap," in time for Halloween . . . Tuff City, formerly distributed by CBS, has signed a deal with Profile, the label that has in the last year seized the mantle of top rap company from Sugar Hill and Tommy Boy. The first releases under the Tuff City/Profile relationship are Spoonie Gee's "Street Girl," the Fearless Four's "Dedication" and Output's "Say You'll Be."

Son Seals, the gutsy Chicago blues guitarist, has just released his fifth Alligator album, "Bad Axe," and is touring the East Coast after a lengthy West Coast trek . . . Larry Smith wrote the bass line on Kurtis Blow's "The Breaks" and has co-produced all of Run-DMC's singles. As producer of Whodini's second Jive album, "Escape," he finally steps forward and does a fine job, laying down the funk in the lean, muscular sound familiar to Run-DMC fans .

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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	2
2	3	I FEEL FOR YOU	CHAKA KHAN	1
3	4	COOL IT NOW	NEW EDITION	3
4	2	SWEPT AWAY	DIANA ROSS	4
5	5	CARIBBEAN QUEEN	BILLY OCEAN	12
6	10	PURPLE RAIN	PRINCE AND THE REVOLUTION	6
7	9	CENTIPEDE	REBBIE JACKSON	5
8	11	BETTER BE GOOD TO ME	TINA TURNER	8
9	8	THE MEDICINE SONG	STEPHANIE MILLS	9
10	6	LET'S GO CRAZY	PRINCE AND THE REVOLUTION	11
11	12	JUNGLE LOVE	THE TIME	7
12	7	THE LAST TIME I MADE LOVE	J.KENNEDY & J.OSBORNE	28
13	13	IN THE NAME OF LOVE	RALPH MACDONALD WITH BILL WITHERS	13
14	16	YOU'RE MY CHOICE TONIGHT	TEDDY PENDERGRASS	15
15	18	SOLID	ASHFORD AND SIMPSON	10
16	21	PRETTY MESS	VANITY	16
17	15	DON'T STAND ANOTHER CHANCE	JANET JACKSON	17
18	14	YOU GET THE BEST FROM ME	ALICIA MYERS	18
19	24	FRIENDS/FIVE MINUTES OF FUNK	WHODINI	19
20	22	I OWE IT TO MYSELF	PRIME TIME	21
21	27	PENNY LOVER	LIONEL RICHIE	20
22	25	8 MILLION STORIES	KURTIS BLOW	53
23	19	DYNAMITE	JERMAINE JACKSON	34
24	23	ARE YOU THE WOMAN	KASHIF	25
25	30	THE GLAMOROUS LIFE	SHEILA E.	100
26	29	SHOW ME	GLENN JONES	24
27	17	WHAT'S LOVE GOT TO DO WITH IT	TINA TURNER	40
28	26	YOU, ME AND HE	MTUME	36
29	-	SEX SHOOTER	APOLLONIA 6	29
30	28	LUCKY STAR	MADONNA	43

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	I FEEL FOR YOU	CHAKA KHAN	1
2	3	COOL IT NOW	NEW EDITION	3
3	5	CENTIPEDE	REBBIE JACKSON	5
4	2	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	2
5	6	JUNGLE LOVE	THE TIME	7
6	4	SWEPT AWAY	DIANA ROSS	4
7	8	PURPLE RAIN	PRINCE AND THE REVOLUTION	6
8	7	OFF AND ON LOVE	CHAMPAIGN	14
9	11	SOLID	ASHFORD AND SIMPSON	10
10	13	BETTER BE GOOD TO ME	TINA TURNER	8
11	12	TENDERONI	LEON HAYWOOD	22
12	22	DON'T STOP	JEFFREY OSBORNE	23
13	10	THE MEDICINE SONG	STEPHANIE MILLS	9
14	16	SLIPPERY PEOPLE	THE STAPLE SINGERS	27
15	18	FRIENDS/FIVE MINUTES OF FUNK	WHODINI	19
16	23	PENNY LOVER	LIONEL RICHIE	20
17	14	PRETTY MESS	VANITY	16
18	17	CRUSHED	THE CONTROLLERS	30
19	19	IN THE NAME OF LOVE	RALPH MACDONALD WITH BILL WITHERS	13
20	27	LET IT ALL BLOW	THE DAZZ BAND	26
21	24	SHOW ME	GLENN JONES	24
22	-	TEARS	FORCE MD'S	32
23	25	I OWE IT TO MYSELF	PRIME TIME	21
24	20	YOU'RE MY CHOICE TONIGHT	TEDDY PENDERGRASS	15
25	-	SEX O MATIC	THE BAR-KAYS	31
26	-	BLACK BUTTERFLY	DENIECE WILLIAMS	33
27	26	ARE YOU THE WOMAN	KASHIF	25
28	9	DON'T STAND ANOTHER CHANCE	JANET JACKSON	17
29	-	LOOK THE OTHER WAY	E.ISLEY, C.JASPER, M.ISLEY	39
30	-	SEX SHOOTER	APOLLONIA 6	29

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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
RCA	7
WARNER BROS.	7
ARISTA	5
CAPITOL	5
COLUMBIA	5
EPIC	5
MCA	5
A&M	4
MOTOWN	4
PRIVATE I	3
TABU	3
TOTAL EXPERIENCE	3
ATLANTIC	2
ELEKTRA	2
GEFFEN	2
GORDY	2
JIVE/ARISTA	2
MERCURY	2
PHILLY WORLD	2
SOLAR	2
4TH & B'WAY	2
ASYLUM	1
AWARD	1
BEVERLY GLEN	1
CAPITAL	1
CASABLANCA	1
CBS ASSOCIATED	1
GOLDEN BOY/QUALITY	1
KEE WEE	1
LONDON	1
MODERN	1
NEIGHBOR	1
PARK PLACE	1
PERSONAL	1
POLYDOR	1
QWEST	1
SIRE	1
SPECIFIC	1
STREEWISE	1
SUGARHILL	1
SUTRA	1
SVENGALI	1
TAMLA	1
TOMMY BOY	1
VANGUARD	1
VIDCOM	1
VINYL DREAMS	1
VIRGIN/EPIC	1

BLACK SINGLES

A-Z (LISTED BY TITLE)

TITLE - Writer(s)	(Publisher - Licensing Org.)	Sheet Music Dist.
51 50/50 LOVE - F.Knight	(Harlem, BMI/Key of Life, BMI)	
53 8 MILLION STORIES - W.Waring K.Blow D.Harris	S.Breck (Kuwa, ASCAP)	
70 A GENTLEMAN - R.Hall G.Burris	(Raha, BMI/Inspired Moment, BMI)	
51 AFTER ALL - A.Jarreau J.Graydon D.Foster	(Aljareau, BMI/Garden Rake, BMI/Foster Frees, BMI)	
25 ARE YOU THE WOMAN - Kashif	(Kashif)	
77 BECAUSE OF YOU - C.Yarbrough A.Peoples	(Temp, BMI)	
8 BETTER BE GOOD TO ME - Knight Chinn Chapman	(Chinnichap, ASCAP/Land Of Dreams, ASCAP/Arista, BMI) CPP	
33 BLACK BUTTERFLY - B.Mann C. Weil	(Dyad, BMI)	
68 BODY - M.Jackson	(Vabritmar, BMI)	
60 (CAN'T TAKE HALF) ALL OF YOU - L.Thomas	L.Laurence (Bush Brunin', ASCAP/New Music, ASCAP/Music Corporation Of America, BMI)	
12 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)	- K.Diamond B.Ocean (Willesden/Zomba) CPP	
5 CENTIPEDE - M.Jackson	(Mijac, BMI/Warner-Tamela, BMI) WBM	
67 CHANGE (WE GO THROUGH) - M.Dowling, R.Dowling	(Clarkjay, BMI/Specifically, BMI)	
80 CHANGE YOUR WICKED WAYS - O.Scott P.Ford	(TX, ASCAP/Temp, BMI)	
46 C.O.D. - J.Mtume Tawatha	(Mtume, BMI/Do Drop, BMI)	
76 CONTAGIOUS - B.Watson R.Calloway M.Gentry	B.Loveace (Hip Trip, BMI/Midstar, BMI)	
3 COOL IT NOW - Brantley Times	(New Generation, ASCAP)	
30 CRUSHED - M.Watson	(Platinum Star, BMI)	
78 DON'T GIVE IT UP - T.Comer	(Gone Fishin', ASCAP)	
17 DON'T STAND ANOTHER CHANCE - M.Jackson	J.Barnes (Vabritmar, BMI/Ram Wave, ASCAP)	
23 DON'T STOP - D.Sembello D.Batteau	(No Pain No Gain ASCAP/Unicity ASCAP/David	Batteau ASCAP)
74 DON'T STOP - A.Hudson	(Perk's, BMI/Duchess, BMI/Mca, BMI)	
34 DYNAMITE - A.Goldmark B.Roberts	(Nonpareil/BMI/Broozertoons/BMI)	
19 FRIENDS/FIVE MINUTES OF FUNK - J.Harris, III	T.Lewis (Zomba, ASCAP)	
94 GET OFF (YOU FASCINATE ME) - P.Rushen G.Albright	F.Washington (Baby Fingers, ASCAP/Sel Mar, ASCAP/Freddie Dee, BMI)	
98 GHOSTBUSTERS - R.Parker, Jr.	(Golden Touch, ASCAP/Raydiola, ASCAP) CPP	
79 GIVE A LITTLE - M.Starr M.Jonzun	(Street Sounds, ASCAP/Maurice Starr, ASCAP)	
96 GIVE ME THE DANCE - R.Roeder J.Thomas	(Award Masters, BMI)	
65 GO ON AND CRY - O.Burnette, II	(BIG TRAIN, ASCAP)	
61 GOTTA GET YOU HOME TONIGHT - M.Horton	R.Broomfield (Philly World, BMI/Great Alps, BMI)	
86 GOTTA THANG - K.Keys R.A.Brown	(Life Long, ASCAP/Kwee, ASCAP)	
48 HARMONY - Wiz	(Arrival, BMI/Alma, BMI)	
42 I CAN'T FIND - W.Robinson	(Bertam, ASCAP)	
1 I FEEL FOR YOU - Prince	(Controversy, ASCAP) CPP	
2 I JUST CALLED TO SAY I LOVE YOU - S.Wonder	(Jobete, ASCAP/Black Bull, ASCAP)	
21 I OWE IT TO MYSELF - J.Hamilton M.Haynes T.Rabb	(Temp, BMI)	
59 I PROMISE (I DO LOVE YOU) - J.Stanton	(Rashida, BMI)	
90 I WISH YOU WOULD - J.Brown N.Bennett	(Trumar, BMI/Jocelyn Brown, BMI)	
69 I'M GIVIN' ALL MY LOVE - T.Wells J.King J.Williams	(Philly World, BMI/Heart to Heart, ASCAP)	
71 IN ONE LOVE AND OUT THE OTHER - L.F.Sylvers, III	P.P.Oland D.Meyers (Chappell, ASCAP/Richer, ASCAP/Unichappell, BMI/Mr.dapper, BMI)	
13 IN THE NAME OF LOVE - R.MacDonald W.Salter	B.Withers (Antisia, ASCAP/Bleuig, ASCAP)	
83 IT TAKES A LOT OF STRENGTH TO SAY GOODBYE	- C.Brubeck (Abkco, BMI/Astray, BMI)	
45 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) WBM		
63 JAZZY LADY - R.Fields	(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	
7 JUNGLE LOVE - M.Day J.Johnson	(Tionna, ASCAP)	
35 JUST FOR THE NIGHT - K.Carter P.Leonard B.Gaitsch	(Unison, ASCAP/Edge of Flake, ASCAP/Outer Snake, ASCAP/Johnny Yuma, BMI)	
54 JUST THE WAY YOU LIKE IT - T.Lewis J.Harris III	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
26 LET IT ALL BLOW - K.Harrison B.Harris	(Jobete, ASCAP/Dazzle, ASCAP)	
11 LET'S GO CRAZY - Prince And The Revolution	(Controversy, ASCAP)	
39 LOOK THE OTHER WAY - E.Isley	(April, ASCAP/JJJ, ASCAP)	
55 LOVER GIRL - T.marie	(Midnight Magnet, ASCAP)	
43 LUCKY STAR - Madonna	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP) WBM	
38 MAKE MY DAY - Lakeside	(Lakesound, ASCAP/Jay Warner, ASCAP)	
95 MR. T'S COMMANDMENTS - P.Henderson L.Armor	K.Saginer (April/ASCAP/Monsteri, ASCAP)	
82 NIGHTTIME - Starling Cooler	(Genetic, ASCAP)	
91 NO - P.Richmond	(Earlock, BMI/Sweet Bernadette, BMI)	
58 NO ONE'S GONNA LOVE YOU - T.Lewis J.Harris, III	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
14 OFF AND ON LOVE - Champaign	(Walkin, BMI)	
50 OOOH - M.Adams D.Webster C.Carter K.Nash	J.Douglass (Slave Song, ASCAP/Major Toms, BMI)	
41 OUT OF TOUCH - D.Hall J.Oates	(Hot-Cha, BMI/Unichappell, BMI) CHA/HL	
20 PENNY LOVER - L.Richie B.Harvey-Richie	(Brockman, ASCAP) CLM	
92 PHOTOGENIC MEMORY - J.Knight D.Sigerson L.Clark	(Almo, ASCAP/Crimco, ASCAP/Great Theater Of Oklahoma, ASCAP/Lillie's, ASCAP)	
99 PHYSICAL LOVER - C.Boone H.Boone E.Boone	(Stud Rico, ASCAP/Avante Garde, ASCAP)	
85 PREMONITION - E.Magness M.Mueller	(Quincy Jones, ASCAP/Yellow Brick Road, ASCAP/Music Corporation Of America, BMI/Japusa, BMI/Tomjon, BMI)	
16 PRETTY MESS - Vanity	(Jobete, ASCAP/Wolftoons, ASCAP) CPP	
6 PURPLE RAIN - Prince And The Revolution	(Controversy, ASCAP) WBM	
66 SECRET FANTASY - M.Starr	(Maurice Starr, ASCAP)	
72 SELF CONSCIOUS - C.Favors P.Mozeby H.Mozeby	W.Dozier (Missing Publishers)	
93 SET IT OUT - B.Nazarian D.Bradley A.Phillips	(Personal ASCAP/Beezer ASCAP)	
31 SEX O MATIC - Bar-kays A.A.Jones	(Warner-Tamela/Bar-kays, BMI)	
29 SEX SHOOTER - Apollonia 6	(Girlsongs, ASCAP)	
24 SHOW ME - LaLa G.Jones	(New Music Group, BMI/Mca, BMI)	
27 SLIPPERY PEOPLE - D.Byrne T.Weymouth C.Frantz	J.Harrison (Index, ASCAP/Bleu Disque, ASCAP/WB, ASCAP)	
62 SLOW DANCIN' - P.Bryson	(Warner Bros., ASCAP/Peabo, ASCAP) WBM/CLM	
10 SOLID - N.Ashford V.Simpson	(Nick-O-Val, ASCAP)	
49 SOMEBODY - Junior Nightingale	(Junior, prs/SaMusic, PRS/Airs & Graces, ASCAP)	
89 STREET LOVE - G.Bahary J.sautter	(Jackaroo, ASCAP/Bahary, ASCAP)	
75 STRONGER THEN BEFORE - C.B.Sager B.bacharach	B.Roberts (Fedora, BMI/Unichappell, BMI/Begonia Melodies, BMI/New Hidden Music, ASCAP)	
4 SWEPT AWAY - D.Hall S.Allen	(Hot Cha, BMI/Fust Buzza, BMI/Unichappell, BMI) CHA/HL	
97 TAKE A CHANCE - R.D.Miller N.Mcduffy	(Fresh Ideas, ASCAP)	
32 TEARS - Force MD's R.Halpin	(T-Boy, ASCAP)	
22 TENDERONI - L.Haywood	(Jim-Edd, BMI)	
100 THE GLAMOROUS LIFE - Sheila E.	(Girl's Song, ASCAP)	
28 THE LAST TIME I MADE LOVE - B.Mann C.Weil	J.Barry (Dyad/BMI/Steeple Chase, BMI)	
9 THE MEDICINE SONG - D.H.Wolinski	(Overdue, ASCAP/WB, ASCAP)	
87 THE WAR SONG - Culture Club	(Virgin, ASCAP)	
47 THE WORD IS OUT - J.Stewart J.Lindsay G.Craig	(10 BMI/Nymp, BMI/Warner BMI)	
52 THERE GOES MY BABY - B.Nelson L.Patterson	G.Treadwell (Jot, BMI/Unichappell Music, BMI) CHA/HL	
37 TORTURE - J.Jackson K.Wakefield	(Sigg, BMI/April/ASCAP/Lady of the Lake, ASCAP) CPP	
56 TREAT HER LIKE A LADY - R.Hall G.Burris	(Jobete/ASCAP/Tall Temptations, ASCAP)	
73 WATCH MY BODY TALK - B.Bowles B.L.Eager	(WB, ASCAP/Bowles & Eager, ASCAP/Lindee, ASCAP)	
84 WE DON'T WORK FOR FREE - C.Savage M.Glover	(Sugar Hill, BMI)	
57 WHAT ABOUT ME? - K.Rogers D.Foster	(Lionsmate, ASCAP/Security Hogg, ASCAP/Foster Frees, BMI) CLM/CP	
40 WHAT'S LOVE GOT TO DO WITH IT - T.Britten G.Lyle	(Chappell, BMI/Rondor, BMI/Goodsingle, BMI/Irving, ASCAP) CHA/ALM/HL	
64 YOU ARE THE ONE - B.Williams	(Screen Gems, EMI/Beau, Williams, BMI)	
18 YOU GET THE BEST FROM ME - K.McCord A.Hudson	(Perk's, BMI/Duchess, BMI)	
36 YOU, ME AND HE - J.Mtume	(Mtume, B. B)	
44 YOU TURN ME ON - R.James	(Stone City, ASCAP/Jay Warner, ASCAP)	
88 YOUR RED HOT LOVE - Swengali Funki C.Derry	(Funk, Dash and Zeke, BMI)	
15 YOU'RE MY CHOICE TONIGHT (CHOOSE ME)	- L.Vandross M.Miller (April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/Rca, ASCAP)	

McClary Exits Commodores for Solo Career

BY STEVE IVORY

LOS ANGELES "Leaving a group like the Commodores is a lot like leaving your mother; it's not easy to do," says Thomas McClary. For 15 years, McClary was the band's guitarist and contributing songwriter. Today, he is a solo artist, having recently finished a self-titled debut album for Motown, which he wrote and produced himself. "Thin Walls," the first single to be released, features an appearance from another ex-Commodore, Lionel Richie.

"I actually began to ponder leaving the group three years ago," McClary says. "Back then, I started thinking about what kind of musical direction and image I'd fall into. I've been very open about it with the group. We started discussing the idea of my leaving about six months ago."

McClary says the deciding factor emerged when, inside the group, he found it increasingly difficult to satisfy his own creative needs in a five-man band that is said to operate as a democracy. "That means everyone votes on things, and that's fine, except that the group passed on most of the songs now on my album."

"The more songs I wrote, the more I felt I needed an immediate outlet for my work. I mean, I saw the group pass up 'Lady' (written by Richie while still a Commodore), and that turned out to be a million-seller for Kenny Rogers. 'Thin Walls' was written years ago, and they passed on that, too."

McClary adds to that the fact that he produced three outside projects earlier this year—music for an exercise record with Jayne Kennedy, a Melissa Manchester session and the r&b trio Klique's hit "Stop Dogging Me Around"—all in the span of a month. "Then it becomes a question of time is money. I learned a lot from our producer, James Carmichael—when it comes to the final mixes for the Commodores, sometimes Richie and I were the only ones around. It wasn't a question of being able to do it."

McClary is the third member of the Commodores to leave the group. When Lionel Richie left the fold in 1983, with him went producer Carmichael. The group's last album, the self-produced "Commodores 13," fared badly on the national charts. However, many observers say the biggest setback to the group was losing longtime manager Benny Ashburn, who died of a heart at-

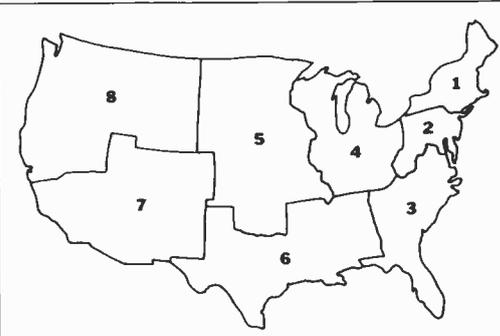
(Continued on opposite page)

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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		NEW ADDS		TOTAL ON
NATIONAL 89 REPORTERS				
REGION 1 CT,MA,ME,NH,NY State,RI,VT	WHISPERS CONTAGIOUS SOLAR	35	36	
REGION 2 D.C.,DE,MD,NJ,NY Metro,PA,WV,	JACKSONS BODY EPIC	35	37	
WHISPERS CONTAGIOUS	THE S.O.S. BAND NO ONE'S GONNA LOVE YOU TABU	22	41	
JACKSONS BODY	THELMA HOUSTON YOU USED TO HOLD ME SO TIGHT MCA	21	22	
THE S.O.S. BAND NO ONE'S GONNA LOVE YOU	THE SYLVERS IN ONE LOVE AND OUT THE OTHER GEPFEN	21	39	
REGION 3 FL,GA,NC,SC,East TN,VA	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			
WHISPERS CONTAGIOUS	REGION 4 IL,IN,KY,MI,OH,WI			
JACKSONS BODY	WHISPERS CONTAGIOUS			
THE TEMPTATIONS TREAT HER LIKE A LADY	CLIMAX THE MEN ALL PAUSE			
WAOK Atlanta, GA	JACKSONS BODY			
WIGO Atlanta, GA	WBMX Chicago, IL			
WVEE Atlanta, GA	WGCI-FM Chicago, IL			
WPAL Charleston, SC	WJPC Chicago, IL			
WWWZ Charleston, SC	WCIN Cincinnati, OH			
WGIV Charlotte, NC	WBLZ Cincinnati, OH			
WPEG Charlotte, NC	WDMT Cleveland, OH			
WRBD Ft. Lauderdale, FL	WJMO Cleveland, OH			
WJAX-AM Jacksonville, FL	WZAK Cleveland, OH			
WPDQ Jacksonville, FL	WDAO Dayton, OH			
WJAX-FM Jacksonville, FL	WDRQ Detroit, MI			
WEDR Miami, FL	WGPR Detroit, MI			
WOWI Norfolk, VA	WJLB Detroit, MI			
WRAP Norfolk, VA	WKWM Grand Rapids, MI			
WORL Orlando, FL	WTLC Indianapolis, IN			
WANT Richmond, VA	WLOU Louisville, KY			
WEAS Savannah, GA	WNOV Milwaukee, WI			
WRXB St. Petersburg, FL	WLUM Milwaukee, WI			
WWDM Sumter, SC	WESL St. Louis, MO			
WANM Tallahassee, FL				
WQKS Williamsburgh, VA				
WAAA Winston-Salem, NC				
	REGION 5 IA,KS,MN,MO,NE,ND,OK,SD			
	THELMA HOUSTON YOU USED TO HOLD ME SO TIGHT			
	THE SYLVERS ONE LOVE AND OUT THE OTHER			
	ONE WAY DON'T STOP			
	KPRS Kansas City, MO			
	KAEZ Oklahoma City, OK			
	KMJM St. Louis, MO			
	WZEN St. Louis, MO			
	REGION 6 AL,AR,LA,MS,West TN,TX			
	JACKSONS BODY			
	CLIMAX THE MEN ALL PAUSE			
	THELMA HOUSTON YOU USED TO HOLD ME SO TIGHT			
	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 7 AZ,Southern CA,CO,HI,Southern NV,NM,UT			
	REGION 8 AK,Northern CA,ID,MT,Northern NV,OR,WA,W			
	THELMA HOUSTON YOU USED TO HOLD ME SO TIGHT			
	MTUME C.O.D.			
	WHISPERS CONTAGIOUS			
	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:
Billboard Chart Research
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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Philly Females. WDAS-FM air personality Dyana Williams recently presented Philadelphia native Patti LaBelle with the station's first Diamond Award for excellence. The presentation occurred backstage at Philadelphia's Shubert Theater.

NATIONAL 134 REPORTERS

NUMBER
REPORTING

TEMPTATIONS
TREAT HER LIKE A LADY GORDY

TEENA MARIE
LOVER GIRL EPIC

SLAVE
OOOHH ATLANTIC

MTUME
C.O.D. (I'LL DELIVER) EPIC

THE DAZZ BAND
LET IT ALL BLOW MOTOWN

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

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

TEMPTATIONS
TREAT HER LIKE A LADY

SLAVE
OOOHH

CHAMPAIGN
OFF AND ON LOVE

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

RICK JAMES
YOU TURN ME ON

TEENA MARIE
COVER GIRL

SLAVE
OOOHH

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
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

TEMPTATIONS
TREAT HER LIKE A LADY

MTUME
C.O.D. (I'LL DELIVER)

CHAMPAIGN
OFF AND ON LOVE

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 Oak Park, MI
Eklund Enterprises 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 Asylum Toledo, OH
Sounds Good Chicago, IL

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

TEMPTATIONS
TREAT HER LIKE A LADY

TEENA MARIE
LOVER GIRL

ASHFORD AND SIMPSON
SOLID

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

MTUME
C.O.D. (I'LL DELIVER)

SLAVE
OOOHH

O'BRYAN
GO ON AND CRY

All South Distributors New Orleans, LA
Big State Distributors Dallas, TX
Bowie's Records Baton Rouge, LA
Brown Sugar New Orleans, LA
Curly Dallas, TX
Discount Records Nashville, TN
H&W Records Dallas, TX
Hastings Houston, TX
Kings Record Mart Dallas, TX
Mushroom New Orleans, LA
Music Center, One Stop Birmingham, AL
Peaches Memphis, TN
Peaches New Orleans, LA
Pop Tunes Memphis, TN
Poplar Tunes Memphis, TN
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,WI

CHAMPAIGN
OFF AND ON LOVE

TEENA MARIE
LOVER GIRL

VANITY
PRETTY MESS

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

THOMAS McCLARY

(Continued from opposite page) tack.

"That was the hardest blow," McClary agrees. "No question about it. After Benny passed, we had to grow up fast. I'm not sure we ever did."

The Commodores recently recruited as their lead singer J.D. Nicholas, a session singer who was a co-lead vocalist for Heatwave. They are currently working on their next Motown album with producer Dennis Lambert.

Of his own album, McClary says, "It was the easiest project I've ever done in all my years of recording. It was fun. I didn't want to lose my r&b roots. I sang the songs, played all the guitar parts of course, and used some great musicians from the Los Angeles area."

McClary says he was courted by other labels, but chose to stick with Motown. "At first, the company wanted to make sure my leaving the group wasn't simply an emotional decision—me getting mad at the cats or something," he says. "But they proved their faith in me. I have an excellent deal."

McClary admits there is a special advantage in coming from a band as successful as the Commodores. "There are some mistakes you just don't make twice. For instance, right now I'm managing myself. Between myself and Abe Summer, my lawyer, I can take care of things. And we've already set up a fan club, designed myself a logo and have looked into merchandising plans. Thanks to the Commodores, I know a little about these things."

As for the future of the Commodores, McClary says he doesn't discount the group's ability to bounce back, pointing to Kool & the Gang and Chicago as two self-contained bands that revitalized themselves with new members and the right hit record. "As long as they don't get below the quality the public has come to expect from them, they'll be all right," he says.

Billboard



**VIDEO MUSIC
CONFERENCE**

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

RALPH MacDONALD

(Continued from page 68)

nition he has earned, MacDonald has one more niche to notch. "Now, I am the artist," he says. Celebrating his 23rd year in the industry, MacDonald has released his first solo album in six years, "Universal Rhythm," and is ready to tour as a headliner.

To help prove MacDonald's point, PolyGram Records produced a video, initially for in-house use, to promote him as an artist. Part of the video was shot where MacDonald grew up in Harlem with dreams of becoming a pro basketball player. It's a succinct overview of his career, and includes bits of songs he has made popular as an artist and writer.

MacDonald still isn't singing, however. Yogi Lee, a 19-year-old singer plucked from MacDonald's son's band, makes her professional debut on the album. MacDonald and

the reclusive Bill Withers also got together again for the album's first single, "In The Name Of Love."

"Everybody asks me, 'What's with Bill Withers?'" MacDonald notes with concern. "Well, I'm just as baffled. Two hits without his own name on them, and he sits at home in California." Withers is signed to Columbia, and is reportedly working on a new project. MacDonald wrote one new song for it, "With You In My Life," and Withers has recorded another from the producer's vast catalog.

Songwriting is still MacDonald's main interest, if he can claim to have one. "We all strive to get standards; that is the epitome," he says. "Where Is The Love," for example, has been recorded in 26 different languages.

"When my partners and I put a song together, we don't do it just

for us. We like to think of other artists covering the material."

Using his favorite theme of "music as a universal language," MacDonald approached his own album with the concept of incorporating different styles to appeal to the international market.

MacDonald is encouraged by a recent promo tour on which local radio and press people proved to be well aware of his contributions. Yet he remains in awe of other people's talents—notably those of Donny Hathaway, whom he remembers fondly as "the only genius I ever knew in this industry."

**Videocassette Top 40
Sales & Rentals
Charts
Every Week
In Billboard**



Hip Hop Rocks. Brian Vollmer of Capitol's Helix exchanges glances and words with Afrika Bambaataa at New York's Private Eye club. They were judges in MTV's "Basement Tapes" competition.

FOR WEEK ENDING NOVEMBER 3, 1984

Billboard

TOP BLACK ALBUMS

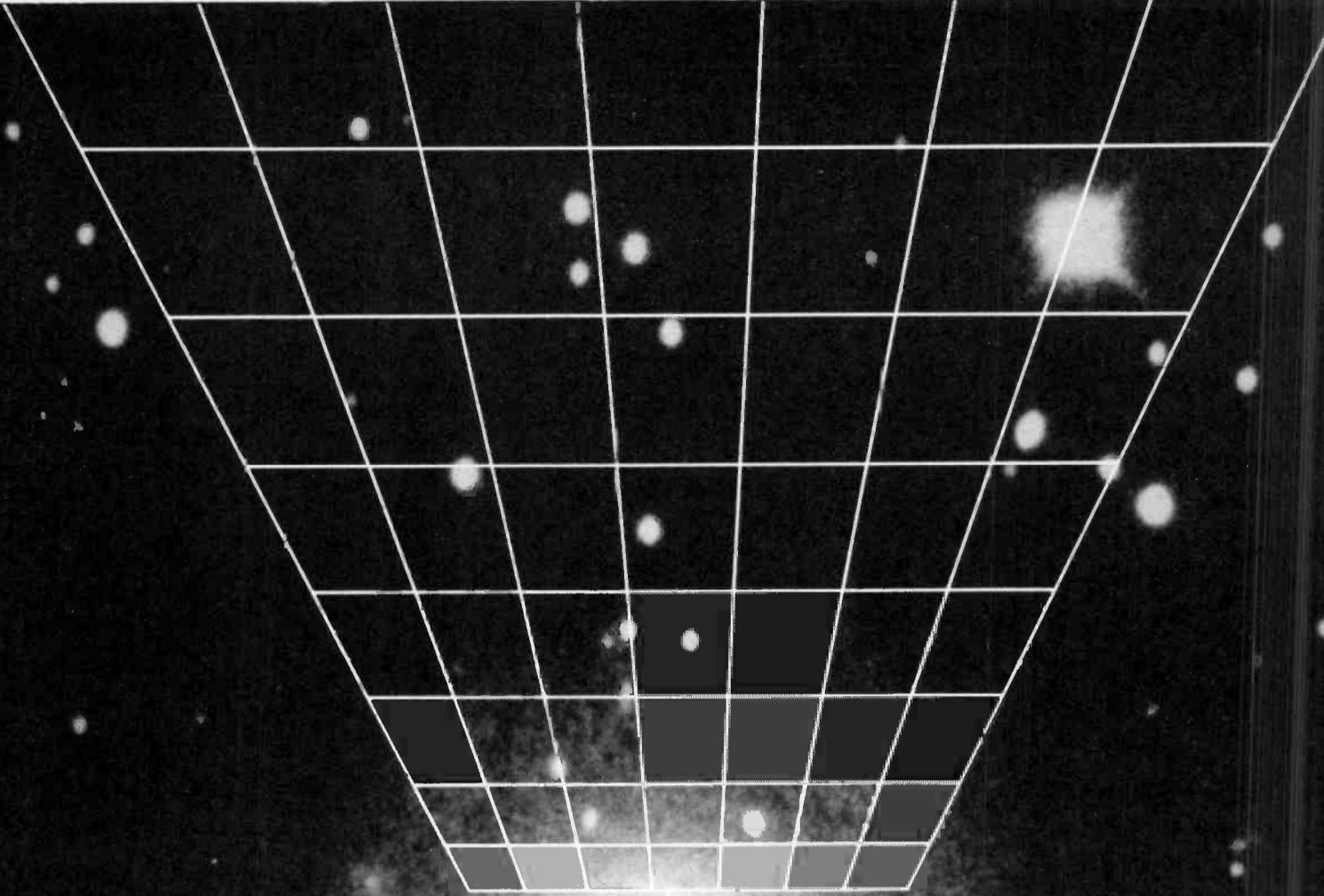
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Compiled from national retail store and one-stop sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	17	PRINCE AND THE REVOLUTION WARNER BROS. 25110-1	PURPLE RAIN
2	2	2	20	TINA TURNER ▲ CAPITOL ST-12330	PRIVATE DANCER
3	3	4	6	STEVIE WONDER MOTOWN 6108ML	SOUNDTRACK-WOMAN IN RED
4	4	3	13	BILLY OCEAN JIVE/ARISTA JL8-8213	SUDDENLY
5	5	6	15	THE TIME WARNER BROS. 25109-1	ICE CREAM CASTLE
6	6	7	52	LIONEL RICHIE ▲ MOTOWN 6059ML	CAN'T SLOW DOWN
7	12	12	5	DIANA ROSS RCA AFL1-5009	SWEPT AWAY
8	7	5	10	MTUME EPIC FE-39473	YOU, ME AND HE
9	10	11	20	TEDDY PENDERGRASS ● ASYLUM 60317-1/ELEKTRA	LOVE LANGUAGE
10	17	33	2	NEW EDITION MCA 5515	NEW EDITION
11	9	10	17	KASHIF ARISTA AL8-8205	SEND ME YOUR LOVE
12	13	13	10	ALICIA MYERS MCA 5485	I APPRECIATE
13	8	8	10	THE S.O.S. BAND TABU FZ-39332/EPIC	JUST THE WAY YOU LIKE IT
14	26	-	2	STEPHANIE MILLS CASABLANCA 822421-1M-1 /POLYGRAM	I'VE GOT THE CURE
15	18	20	5	VANITY MOTOWN 6102ML	WILD ANIMAL
16	11	9	11	LILLO CAPITOL ST-12346	ALL OF YOU
17	20	16	13	THE POINTER SISTERS PLANET BXL 1 4706/RCA	BREAK OUT
18	14	15	25	JERMAINE JACKSON ● ARISTA AL8-8203	JERMAINE JACKSON
19	19	21	7	JANET JACKSON A&M SP-4962	DREAM STREET
20	21	17	10	JOYCE KENNEDY A&M SP-4996	LOOKIN' FOR TROUBLE
21	22	22	57	MADONNA ● SIRE 23867-1/WARNER BROS.	MADONNA
22	23	23	7	KURTIS BLOW MERCURY 822420-1M-1/POLYGRAM	EGO TRIP
23	33	-	2	CHAKA KHAN WARNER BROS. 25162-1	I FEEL FOR YOU
24	16	18	15	JACKSONS ▲ EPIC QE 38946	VICTORY
25	35	45	3	REBBIE JACKSON COLUMBIA FCBC 39238	CENTIPEDE
26	27	30	7	RALPH MACDONALD POLYDOR 823323-1Y-1 /POLYGRAM	UNIVERSAL RHYTHM
27	15	14	19	SHEILA E. WARNER BROS. 25107-1	THE GLAMOROUS LIFE
28	29	19	10	RICK JAMES GORDY 6095GL /MOTOWN	REFLECTIONS
29	30	26	20	PEABO BRYSON ELEKTRA 60392	STRAIGHT FROM THE HEART
30	34	34	5	SAM HARRIS MOTOWN 6103ML	SAM HARRIS
31	24	24	5	DONNA SUMMER GEFEN GHS 24040/WARNER BROS.	CATS WITHOUT CLAWS
32	32	27	18	NEWCLEUS SUNNYVIEW SUN 4901/BECKET	JAM ON REVENGE
33	42	-	2	JEFFREY OSBORNE A&M SP-5017	DON'T STOP
34	36	36	10	BOB MARLEY AND THE WAILERS ISLAND 90169 /ATCO	LEGEND
35	37	37	9	RANDY HALL MCA 5504	I BELONG TO YOU
36	25	25	24	O'BRYAN CAPITOL ST-12332	BE MY LOVER
37	46	51	8	SADAO WATANABE ELEKTRA 60371	RENDEZVOUS
38	39	42	29	BAR-KAYS MERCURY 818-478-1 /POLYGRAM	DANGEROUS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	28	28	26	RUN-D.M.C. PROFILE PRO 1201 /POLYGRAM	RUN-D.M.C.
40	38	39	28	ONE WAY MCA 5470	LADY
41	41	32	15	LAKESIDE SOLAR 60355 /ELEKTRA	OUTRAGEOUS
42	49	-	2	APOLLONIA 6 WARNER BROS. 25108-1	APOLLONIA 6
43	43	49	4	GRANDMASTER MELLE MEL & THE FURIOUS FIVE SUGARHILL SH-9205	GRANDMASTER MELLE MEL & THE FURIOUS FIVE
44	44	35	15	BRASS CONSTRUCTION CAPITOL ST-12327	RENEGADES
45	45	48	6	GIL SCOTT-HERON ARISTA AL8-8248	THE BEST OF GIL SCOTT-HERON
46	31	29	20	PATRICE RUSHEN ELEKTRA 60360-1	NOW
47	51	56	3	SOUNDTRACK ATLANTIC 80158	BEAT STREET VOL. II
48	52	58	3	THE STAPLE SINGERS PRIVATE I FZ 39460/EPIC	TURNING POINT
49	50	50	98	MICHAEL JACKSON ▲ EPIC QE-38112	THRILLER
50	54	59	3	GLENN JONES RCA NFL1-8036	FINESSE
51	48	43	22	DENIECE WILLIAMS COLUMBIA FC39366	LET'S HEAR IT FOR THE BOY
52	57	60	3	THE CONTROLLERS MCA 5514	THE CONTROLLERS
53	53	54	20	SMOKEY ROBINSON TAMPLA 6098TL /MOTOWN	ESSAR
54	60	-	2	GROVER WASHINGTON JR. ELEKTRA 60318	INSIDE MOVES
55	NEW ▶			DAZZ BAND MOTOWN 6117ML	JUKEBOX
56	NEW ▶			EARL KLUGH CAPITOL ST-12372	NIGHTSONGS
57	70	62	9	BEAU WILLIAMS CAPITOL ST-12344	BODACIOUS
58	58	41	11	BOBBY BLAND MCA 5503	YOU'VE GOT ME LOVING YOU
59	61	40	10	HERBIE HANCOCK COLUMBIA FC-39478	SOUND-SYSTEM
60	NEW ▶			CHAMPAIGN COLUMBIA FC-39365	WOMAN IN FLAMES
61	63	65	48	Z.Z. HILL MALACO 7415	I'M A BLUES MAN
62	62	47	21	CHERRELLE TABU BFZ 39144 /EPIC	FRAGILE
63	64	46	10	RAMSEY LEWIS AND NANCY WILSON COLUMBIA FC-39326	THE TWO OF US
64	65	72	65	JEFFREY OSBORNE ● A&M SP-4940	STAY WITH ME TONIGHT
65	68	68	45	PATTI LABELLE ● P.I.R. FZ-38539/EPIC	I'M IN LOVE AGAIN
66	55	55	13	LITTLE MILTON MALACO 7419	PLAYING FOR KEEPS
67	67	52	22	SOUNDTRACK ● ATLANTIC 80154	BEAT STREET
68	40	31	17	SOUNDTRACK ▲ ARISTA AL8-8246	GHOSTBUSTERS
69	47	38	14	THE BROTHERS JOHNSON A&M SP-4965	OUT OF CONTROL
70	74	53	13	THE VALENTINE BROTHERS A&M SP-4989	HAVE A GOOD TIME
71	56	57	46	LUTHER VANDROSS ▲ EPIC FE-39196	BUSY BODY
72	73	44	22	SOUNDTRACK ▲ POLYDOR 821919-1Y-1 /POLYGRAM	BREAKIN'
73	75	63	30	YARBROUGH & PEOPLES TOTAL EXPERIENCE TEL8-5700/RCA	BE A WINNER
74	59	61	70	MIDNIGHT STAR ▲ SOLAR 60241-1 /ELEKTRA	NO PARKING ON THE DANCE FLOOR
75	69	70	22	ROGER WARNER BROS. 23975-1	THE SAGA CONTINUES

○ 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.

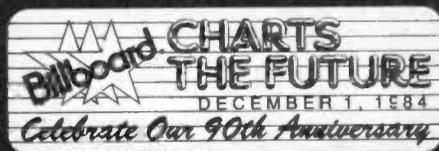


BILLBOARD CHARTS THE FUTURE

**90 who made it happen! 90 who will make it!
The trends, the charts, the future!**

And the superstars of tomorrow! The newsweekly that has charted the hottest hits and the latest trends in music and home entertainment for ninety years is marking its anniversary. To celebrate, this special edition charts the future of our industry.

The future of pre-recorded music, of video, of cable and satellite broadcasting. Of audio and computer software. What's ahead for copyright, how will property rights be protected? How will new technology change it all? Find out in...



90th ANNIVERSARY ISSUE Issue date: December 1, 1984



Sue's Crew. Newly signed Famous Music songwriter Sue Sheridan, writer of several tunes for tv's "Fame," poses with her latest project, Tina Yothers of tv's "Family Ties." Sheridan is currently writing and co-producing tracks for Yothers's forthcoming debut project. Seated from left are Famous Music's West Coast creative director Alan Melina, Yothers and Sheridan. Standing are Yothers's father and the record's co-producer, Bob Yothers; Famous' West Coast creative director Wally Schuster, and Sheridan's attorneys Paul and Barry Menes.



Rawls Calls the Shots. Low Rawls, left tv producer Eve Brandstein and composer/producer Jimmy Webb gather at Manhattan's Hit Factory studio to work on the theme song for Elliot Gould's "E/R" tv series, a Webb tune sung by Rawls.



So Romantic. RCA labelmates Evelyn "Champagne" King and Richard "Dimples" Fields get upclose and personal during a New York party celebrating the release of their "So Romantic" and "M M M" albums respectively.



Dynamic Dio. Warner Bros. president Lenny Waronker, left, drops by SIR Studios in Los Angeles to present Ronnie James Dio with a gold award for his second Warner Bros. album, "The Last In Line."



Upbeat Weekend. MCA Distributing held its annual sales and promotion meetings Sept. 28-30, bringing staff from the field and home office together at Los Angeles' Sheraton Premiere Hotel.

- Far left photo: Camel Records president Bruce Bird, second right, introduces MCA Records Group's executive VP Myron Roth, second left, to Jack Blades of Camel group Night Ranger, and his wife Molly.

- Left photo: John Burns, senior VP of MCA Distributing, gives the conference's opening remarks.

- Below left photo: Executives pausing for the camera are, from left, Jheryl Busby, VP of black music for MCA Records; Jimmy Bowen, president of the label's Nashville division; Irv Azoff, president of MCA Records Group; Richard Palmese, the label's executive VP of marketing and promotion; Myron Roth; and Larry Solters, VP of artist development.

- Below right photo: Another photo opportunity finds, from left, Kenl Crawford, MCA's vice president of branch distribution; Jay Lasker, Motown Records president; John Allison, Los Angeles regional branch manager for MCA Distributing; and Hank Wylie, West Coast regional sales manager for Motown.



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Maclean Hunter Cable Deal SYSTEM OFFERS FREE MUCHMUSIC

BY KIRK LaPOINTE

TORONTO MuchMusic Network, the Canadian cable music video service, has been given a significant boost as a result of an agreement reached with the country's third largest cable system to offer the service free when subscribers rent a pay-tv decoder box.

Maclean Hunter Cable TV Ltd. of Toronto, with more than 360,000 cabled households in Ontario, will give away the music video service when subscribers rent the decoder for \$4 monthly.

The move may pave the way for similar marketing efforts by other Canadian cable firms and give MuchMusic impressive penetration numbers within months of its introduction, making profitability sooner than expected.

Until now, the decoder was built

into the cost of services it delivered. But Maclean Hunter marketing director Paul Brown says the company has decided to build its pay-tv audience from the bottom up.

"It's a major breakthrough for us," says MuchMusic's director of corporate communications Nancy Smith.

When MuchMusic originally sought a national network license, it wanted to deliver its service for free to cable firms to achieve the high penetration levels necessary to sell advertising at healthy rates. But, when the federal broadcast regulator decided such specialty services as music and sports networks would not be universally distributed on cable, affiliation rates had to be set to ensure that what little penetration existed would strongly offset network costs.

The Maclean Hunter move is sig-

nificant because it trades that affiliation rate for virtually guaranteed penetration. Existing pay-tv subscribers are bound to take on MuchMusic.

MuchMusic is owned by CHUM Ltd. and operated through the facilities of CITY-TV. It also entered into an earlier arrangement with the national movie service, First Choice-Superchannel, and the national Sports Network, to offer subscribers all three Canadian services for the original movie channel cost of \$15.95 monthly. That move essentially meant that MuchMusic and TSN were added Sept. 1 to the group of services pay-tv subscribers received.

Juno Award Nominees Named Adams, Hart, Quartly Get Multiple Nods

TORONTO Bryan Adams, Corey Hart and video producer Rob Quartly lead the way among multiple nominees for this year's Juno music awards, announced Oct. 16 by the Canadian Academy of Recording Arts & Sciences (CARAS).

Adams is nominated seven times. His "Cuts Like A Knife" album is up for album of the year, while two of its tracks are bidding for single of the year and have led to Adams' nomination as composer of the year. The strong success of the album has also given Adams male vocalist of the year and producer of the year nominations.

The rapid ascension of Hart to international success has helped earn him four nominations, even though the Junos are based strictly on domestic results. Hart's "Sunglasses At Night" single is nominated as single and video of the year, while his compositional skills have earned him a composer of the year nomination. The Montreal-based 22-year-old is vying for the male vocalist of the year award, too.

About the only problem Quartly may have is that he is nominated four times in the video category, with only one opponent. A four-way split of his votes may give Robert Fresco the Juno.

The awards are scheduled to be nationally telecast live from the Canadian National Exhibition on Dec. 5. The presentation will be simulcast on FM radio, although the finishing touches must still be made on that network.

Although additional nominees will be announced by a select panel, here are the nominees in the categories CARAS has announced:

International album of the year: "Let's Dance" by David Bowie, "Colour By Numbers" by Culture Club, "Synchronicity" by the Police, "Can't Slow Down" by Lionel Richie, "Eliminator" by ZZ Top. (Although Michael Jackson's "Thriller" has outsold them all, it will be acknowledged with a special award at the Junos this year and is exempt from the album category.)

International single: "Let's Dance" by Bowie, "Billie Jean" by Jackson, "Girls Just Want To Have

Fun" by Cyndi Lauper, "Every Breath You Take" by the Police, "Islands In The Stream" by Kenny Rogers & Dolly Parton.

Canadian album: "Cuts Like A Knife" by Adams, "Keep It Up" by Loverboy, "Hammer On A Drum" by Payola\$, "Neruda" by Red Rider, "Grace Under Pressure" by Rush.

Canadian single: "Cuts Like A Knife" and "Straight From The Heart" by Adams, "Sunglasses At Night" by Hart, "Safety Dance" by Men Without Hats, "Rise Up" by the Parachute Club.

Canadian group: Chilliwack, Loverboy, Payola\$, Red Rider, Rush.

Canadian male vocalist: Adams, Bruce Cockburn, Hart, Gordon Lightfoot, Stan Rogers.

Canadian female vocalist: Dalbello, Anne Murray, Carole Pope, Shari Ulrich, Holly Woods.

Composer: Adams and Jim Valance for "Cuts Like A Knife"; Adams and Eric Kagna for "Straight From The Heart"; Billy Bryans, Lauri Conger, Lorraine Segato and Steve Webster of the Parachute Club for "Rise Up"; Hart for "Sunglasses At Night"; and Ivan Doroschuk for Men Without Hats' "Safety Dance."

Country female vocalist: Carroll Baker, Marie Bottrell, Celita Haverland, Susan Jacks, Anne Murray.

Country male vocalist: Terry Carrisse, Dick Damron, Murray MacLauchlan, Ian Tyson, Diamond Joe White.

Country group: Family Brown, the Good Brothers, Prairie Oyster, Chris Whitley & Caitlin Harford.

Instrumentalist: Liona Boyd, Canadian Brass, Hagood Hardy, Frank Mills, the Spitfire Band.

Producer: Adams for "Cuts Like A Knife," Kerry Crawford and Jon Goldsmith for Bruce Cockburn's "Stealing Fire," Dalbello for "Whomanfoursays," Daniel Langlois for "The Parachute Club," Dave Tyson for the Arrows' "Stand Back."

Engineer: Gary Gray for Rough Trade's "Weapons," John Naslen for "Stealing Fire," Naslen for Jane Siberry's "No Borders Here," Naslen for "On Purpose" by Tim Ryan,

Lenny De Rose for "Whomanfoursays" by Dalbello.

Graphics: Heather Brown and Deborah Samuel for Dalbello's "Whomanfoursays"; Dean Motter and Patrick Harbron for "Honey-moon Suite"; Motter, Jeff Jackson and Samuel for the Nylons' "Seamless"; Motter for the Tenants' "Visions Of Our Future"; Bart Schoales for "Stealing Fire."

Most promising group: Honey-moon Suite, Men Without Hats, the Nylons, the Parachute Club, Platinum Blonde.

Most promising male vocalist: Lobb, Johnny Lovsin, Nash The Slash, Tim Ryan, Zappacosta.

Most promising female vocalist: Veronique Belliveau, Sherry Kean, Ann Mortifee, Jane Siberry, Diane Tell.

Children's album: Mortifee's "Reflections On Crooked Walking," the Music Builders' "Music Builders Four," Fred Penner's "Special Delivery," the Rugrats' "Rugrat Rock," the Sphere Clown Band's "I Can Do Anything."

Comedy album: Al Clousston's "Laugh To Your Heart's Delight," Bob & Doug McKenzie's "Strange Brew," Royal Canadian Air Farce's "Air Farce Live," MacLean & MacLean's "Go To Hell."

Jazz album: "Bye Bye Baby" by Ed Bickert, "A New Look" by Doug Hamilton & Brass Connection, "The Lion's Eyes" by Steve Holt, "Indian Summer" by Fraser MacPherson, "All In Good Time" by Rob McConnell & the Boss Brass.

Classical album: "Brass In Berlin" by the Canadian Brass, "Andrew Davis Plays The Organ At Roy Thomson Hall," "Viola Nouveau" by Rivka Goloni-Erdesz, "Brahms: Balades Op. 10, Rhapsodies Op. 79" by Glenn Gould, "Sibelius: Symphony #2" by the Toronto Symphony Orchestra and Andrew Davis.

Video: Robert Fresco for "Rise Up" by the Parachute Club, Rob Quartly for "Sunglasses At Night" by Corey Hart, "Doesn't Really Matter" by Platinum Blonde, "Standing In The Dark" by Platinum Blonde, "I Want You Back" by Sherry Kean.

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2	4	NO MORE LONELY NIGHTS PAUL McCARTNEY PARLOPHONE
3	5	TOGETHER IN ELECTRIC DREAMS GIORGIO MORODER & PHILIP OAKLEY VIRGIN
4	2	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN
5	22	I FEEL FOR YOU CHAKA KHAN WARNER BROS.
6	3	THE WAR SONG CULTURE CLUB VIRGIN
7	6	DRIVE CARS ELEKTRA
8	12	ALL CRIED OUT ALISON MOYET CBS
9	10	MISSING YOU JOHN WAITE EMI AMERICA
10	7	SHOUT TO THE TOP STYLE COUNCIL POLYDOR
11	9	I'M GONNA TEAR YOUR PLAYHOUSE DOWN PAUL YOUNG CBS
12	30	TOO LATE FOR GOODBYES JULIAN LENNON CHARISMA
13	23	LOVE'S GREAT ADVENTURE ULTRAVOX CHRYSALIS
14	8	GHOSTBUSTERS RAY PARKER JR. ARISTA
15	25	HIGHLY STRUNG SPANDAU BALLET REFORMATION
16	11	WHY? BRONSKI BEAT FORBIDDEN FRUIT
17	26	MODERN GIRL MEAT LOAF ARISTA
18	15	SKIN DEEP STRANGLERS EPIC
19	13	PRIDE U2 ISLAND
20	19	SMOOTH OPERATOR SADE EPIC
21	14	PURPLE RAIN PRINCE & THE REVOLUTION WARNER BROS.
22	36	PENNY LOVER LIONEL RICHIE MOTOWN
23	NEW	THE WANDERER STATUS QUO VERTIGO
24	17	LOST IN MUSIC SISTER SLEDGE COTILLION
25	NEW	CARIBBEAN QUEEN BILLY OCEAN JIVE
26	20	CARELESS WHISPER GEORGE MICHAEL EPIC
27	16	IF IT HAPPENS AGAIN UB40 DEP INTERNATIONAL
28	18	LOVE KILLS FREDDIE MERCURY CBS
29	33	THE SECOND TIME KIM WILDE MCA
30	40	LISTEN TO YOUR FATHER FEARGAL SHARKEY ZARJAZZ
31	24	AGADOO BLACK LACE FLAIR
32	39	GOTTA GET YOU HOME TONIGHT EUGENE WILDE FOURTH & BROADWAY
33	21	APOLLO 9 ADAM ANT CBS
34	NEW	GIMME ALL YOUR LOVIN' ZZ TOP WARNER BROS.
35	29	THE MEDICINE SONG STEPHANIE MILLS CLUB
36	32	MR. SOLITAIRE ANIMAL NIGHTLIFE ISLAND
37	28	A LETTER TO YOU SHAKIN' STEVENS EPIC
38	31	BIG IN JAPAN ALPHAVILLE WEA
39	27	BLUE JEAN DAVID BOWIE EMI AMERICA
40	NEW	NEVER ENDING STORY LIMAHN EMI
1	NEW	BIG COUNTRY STEELTOWN MERCURY
2	1	U2 THE UNFORGETTABLE FIRE ISLAND
3	2	SADE DIAMOND LIFE EPIC
4	4	BRONSKI BEAT THE AGE OF CONSENT FORBIDDEN FRUIT
5	3	UB40 GEFERY MORGAN... DEP INTERNATIONAL
6	6	VARIOUS HITS, HITS, HITS TELSTAR
7	10	VARIOUS ALL BY MYSELF K-TEL
8	8	VARIOUS NOW THAT'S WHAT I CALL MUSIC III VIRGIN
9	9	ZZ TOP ELIMINATOR WARNER BROS.
10	7	STEVIE WONDER THE WOMAN IN RED MOTOWN
11	5	DAVID BOWIE TONIGHT EMI AMERICA
12	14	LIONEL RICHIE CAN'T SLOW DOWN MOTOWN
13	NEW	CARPENTERS YESTERDAY ONCE MORE EMI
14	18	MISS RANDY CRAWFORD-GREATEST HITS K-TEL
15	NEW	BARBRA STREISAND EMOTION CBS
16	13	LLOYD COLE & COMMOTIONS RATTLESNAKES POLYDOR
17	22	SPANDAU BALLET PARADE REFORMATION
18	12	SISTER SLEDGE WE ARE FAMILY COTILLION
19	17	QUEEN THE WORKS EMI
20	11	PRINCE & THE REVOLUTION PURPLE RAIN WARNER BROS.
21	15	TINA TURNER PRIVATE DANCER CAPITOL
22	16	BREWING UP WITH BILLY BRAGG GOL DISCS
23	21	BOB MARLEY & WAILERS LEGEND ISLAND
24	NEW	CHAKA KHAN I FEEL FOR YOU WARNER BROS.
25	23	MICHAEL JACKSON THRILLER EPIC
26	19	LEVEL 42 TRUE COLOURS POLYDOR
27	29	CARS HEARTBEAT CITY ELEKTRA
28	NEW	DARYL HALL/JOHN OATES BIG BAM BOOM RCA
29	20	DEPECHE MODE SOME GREAT REWARD MUTE
30	NEW	ELAINE PAIGE CINEMA K-TEL
31	31	HEAVEN 17 HOW MEN ARE B.E.F.
32	NEW	DES O'CONNOR NOW TELSTAR
33	24	ELTON JOHN BREAKING HEARTS ROCKET
34	26	U2 UNDER A BLOOD RED SKY ISLAND
35	32	QUEEN GREATEST HITS EMI
36	37	MEAT LOAF BAT OUT OF HELL CLEVELAND INTERNATIONAL
37	27	NIK KERSHAW HUMAN RACING MCA
38	NEW	XTC THE BIG EXPRESS VIRGIN
39	NEW	POINTER SISTERS BREAK OUT PLANET
40	NEW	ANDY WILLIAMS & ROYAL PHILHARMONIC ORCHESTRA GREATEST LOVE CLASSICS EMI

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SINGLES		
1	1	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN/QUALITY
2	2	MISSING YOU JOHN WAITE EMI AMERICA/CAPITOL
3	3	THE WARRIOR SCANDAL COLUMBIA/CBS
4	15	WAKE ME UP BEFORE YOU GO GO WHAM! COLUMBIA/CBS
5	5	DRIVE CARS ELEKTRA/WEA
6	6	DYNAMITE JERMAINE JACKSON ARISTA/POLYGRAM
7	NEW	PURPLE RAIN PRINCE & THE REVOLUTION WARNER BROS./WEA
8	13	THE GLAMOROUS LIFE SHEILA E. WARNER BROS./WEA
9	11	WE'RE NOT GONNA TAKE IT TWISTED SISTER ATLANTIC/WEA
10	10	SHE BOP CYNDI LAUPER EPIC/CBS
11	NEW	THE WAR SONG CULTURE CLUB VIRGIN/POLYGRAM
12	14	IF EVER YOU'RE IN MY ARMS AGAIN PEABO BRYSON ELEKTRA/WEA
13	4	LET'S GO CRAZY PRINCE & THE REVOLUTION WARNER BROS./WEA
14	16	FRESH FOR FANTASY BILLY IDOL CHRYSALIS/MCA
15	12	BLUE JEAN DAVID BOWIE EMI AMERICA/CAPITOL
16	9	WHAT'S LOVE GOT TO DO WITH IT TINA TURNER CAPITOL
17	17	CRUEL SUMMER BANANARAMA LONDON/POLYGRAM
18	18	LUCKY STAR MADONNA WARNER BROS./WEA
19	19	OUT OF TOUCH DARYL HALL & JOHN OATES RCA
20	2	SWEPT AWAY DIANA ROSS RCA
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	11	DAVID BOWIE TONIGHT CAPITOL
5	7	CARS HEARTBEAT CITY ELEKTRA/WEA
6	10	CYNDI LAUPER SHE'S SO UNUSUAL EPIC/CBS
7	6	TWISTED SISTER STAY HUNGRY ATLANTIC/WEA
8	12	U2 THE UNFORGETTABLE FIRE ISLAND/MCA
9	5	HUEY LEWIS & THE NEWS SPORTS CHRYSALIS/MCA
10	9	JOHN WAITE NO BRAKES EMI AMERICA/CAPITOL
11	4	JULIO IGLESIAS 1100 BEL AIR PLACE COLUMBIA/CBS
12	8	SCANDAL WARRIOR COLUMBIA/CBS
13	13	ZZ TOP ELIMINATOR WARNER BROS./WEA
14	17	STEVIE WONDER THE WOMAN IN RED SOUNDTRACK MOTOWN/QUALITY
15	20	ROGER HODGSON IN THE EYE OF THE STORM A&M
16	14	ELTON JOHN BREAKING HEARTS GEFEREN/WEA
17	15	FIXX PHANTOMS MCA
18	18	LIONEL RICHIE CAN'T SLOW DOWN MOTOWN/QUALITY
19	19	RATT OUT OF THE CELLAR ATLANTIC/WEA
20	NEW	DARYL HALL & JOHN OATES BIG BAM BOOM RCA

WEST GERMANY

SINGLES		
1	1	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN/RCA
2	2	NEVERENDING STORY LIMAHN EMI
3	3	CARELESS WHISPER GEORGE MICHAEL EPIC/CBS
4	4	IRGENDWIE, IRGENDWO, IRGENDWANN NENA CBS
5	7	WHY BRONSKI BEAT METRONOME
6	5	MASTER & SERVANT DEPECHE MODE MUTE/INTERCORD
7	6	GHOSTBUSTERS RAY PARKER JR. ARISTA/ARIOLA
8	13	FOREVER YOUNG ALPHAVILLE WEA
9	10	DISCO BAND SCOTCH 6 ZYX/MIKULSKI
10	8	WHAT'S LOVE GOT TO DO WITH IT TINA TURNER CAPITOL/EMI
11	14	SMOOTH OPERATOR SADE EPIC/CBS
12	17	DR. BEAT MIAMI SOUND MACHINE EPIC/CBS
13	NEW	WHEN THE RAIN BEGINS TO FALL JERMAINE JACKSON & PIA ZADORA ARISTA/ARIOLA
14	9	CHINESE EYES FANCY METRONOME
15	12	PEOPLE FROM IBIZA SANDY MARTON ARIOLA
16	NEW	DRIVE CARS ELEKTRA/WEA
17	NEW	THE SECOND TIME KIM WILDE MCA/WEA
18	NEW	THE WAR SONG CULTURE CLUB VIRGIN/ARIOLA
19	16	KALIMBA DE LUNA BONEY M HANSA/ARIOLA
20	11	SUCH A SHAME TALK TALK EMI
1	2	SADE DIAMOND LIFE EPIC/CBS
2	1	HERBERT GROENEMEYER 4630 BOCHUM EMI
3	5	STEVIE WONDER THE WOMAN IN RED MOTOWN/RCA
4	3	DEPECHE MODE SOME GREAT REWARD MUTE/INTERCORD
5	4	TINA TURNER PRIVATE DANCER CAPITOL/EMI
6	7	AUDREY LANDERS WO DER SUEWIND WEHT ARIOLA
7	6	ALPHA VILLE FOREVER YOUNG WARNER/WEA
8	9	MIKE OLDFIELD DISCOVERY VIRGIN
9	10	LIMAHN DON'T SUPPOSE EMI
10	12	JULIO IGLESIAS 1100 BEL AIR PLACE CBS
11	8	DAVID BOWIE TONIGHT EMI
12	11	TALK TALK IT'S MY LIFE EMI
13	17	PRINCE & THE REVOLUTION PURPLE RAIN WARNER BROS./WEA
14	NEW	U2 THE UNFORGETTABLE FIRE ISLAND/ARIOLA
15	13	KLAUS LAGE BAND SCHWEISSPERLEN MUSIKANT/EMI
16	15	JENNIFER RUSH CBS
17	18	UDO JURGENSEN HAUTNAH ARIOLA
18	19	BILLY IDOL REBEL YELL CHRYSALIS/ARIOLA
19	14	ROGER WHITTAKER EIN GLUECK AVON
20	NEW	ROLAND KAISER ICH FUEHL MICH WOHL IN DEINEM LEBEN HANSA/ARIOLA

NETHERLANDS

SINGLES		
1	1	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN
2	5	PURPLE RAIN PRINCE WARNER BROS.
3	2	WHY BRONSKI BEAT LONDON
4	4	ON THE WINGS OF A NIGHTINGALE EVERLY BROS. MERCURY
5	3	HOT WATER LEVEL 42 POLYDOR
6	6	CARELESS WHISPER GEORGE MICHAEL EPIC
7	NEW	FREEDOM WHAM! EPIC
8	9	I FEEL FOR YOU CHAKA KHAN WARNER BROS.
9	NEW	THE WAR SONG CULTURE CLUB VIRGIN
10	8	PRIDE U2 ISLAND
1	2	PRINCE & THE REVOLUTION PURPLE RAIN WARNER BROS.
2	1	SADE DIAMOND LIFE EPIC
3	3	TINA TURNER PRIVATE DANCER EMI/BOVEMA
4	5	U2 THE UNFORGETTABLE FIRE ISLAND
5	4	STEVIE WONDER THE WOMAN IN RED MOTOWN
6	6	EVERLY BROTHERS EB 84 MERCURY
7	7	DAVID BOWIE TONIGHT EMI/BOVEMA
8	NEW	BZN REFLECTIONS MERCURY
9	NEW	BRONSKI BEAT THE AGE OF CONSENT LONDON
10	NEW	ANITA MEYER FACE TO FACE ARIOLA

AUSTRALIA

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	6	LEGS ZZ TOP WARNER BROS.
7	9	SHE BOP CYNDI LAUPER PORTRAIT
8	8	YOU THINK YOU'RE A MAN DIVINE SHAKE
9	11	WE'RE NOT GONNA TAKE IT TWISTED SISTER ATLANTIC
10	7	DANCING IN THE DARK BRUCE SPRINGSTEEN CBS
11	10	DRIVE CARS ELEKTRA
12	15	BLUE JEANS DAVID BOWIE EMI AMERICA
13	12	LET'S GO CRAZY PRINCE & THE REVOLUTION WARNER BROS.
14	20	NO SAY IN IT MACHINATIONS WHITE LABEL
15	NEW	THE GLAMOROUS LIFE SHEILA E. WARNER BROS.
16	17	SUNGLASSES AT NIGHT COREY HART EMI AMERICA
17	19	COVER ME BRUCE SPRINGSTEEN CBS
18	16	AGADOO BLACK LACE EMI
19	13	PASSENGERS ELTON JOHN ROCKET
20	NEW	MADAME BUTTERFLY MALCOLM MCLAREN VIRGIN
1	NEW	U2 THE UNFORGETTABLE FIRE ISLAND
2	NEW	MIDNIGHT OIL RED SAILS IN THE SUNSET CBS
3	1	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
4	2	ZZ TOP ELIMINATOR WARNER BROS.
5	3	JULIO IGLESIAS 1100 BEL AIR PLACE CBS
6	13	STEVIE WONDER THE WOMAN IN RED MOTOWN
7	4	JIMMY BARNES BODYSWERVE MUSHROOM
8	10	TINA TURNER PRIVATE DANCER INTERFUSION
9	8	U2 UNDER A BLOOD RED SKY ISLAND
10	5	RODNEY RUDE LIVE EMI
11	9	LIONEL RICHIE CAN'T SLOW DOWN MOTOWN
12	6	VARIOUS HITS HUGE '84 CBS
13	7	DAVID BOWIE TONIGHT EMI AMERICA
14	11	PRINCE & THE REVOLUTION PURPLE RAIN WARNER BROS.
15	14	THE VERY BEST OF KIM WILDE Rak
16	12	INXS THE SWING CITY
17	16	CARS HEARTBEAT CITY ELEKTRA
18	18	MADONNA SIRE
19	15	ELTON JOHN BREAKING HEARTS ROCKET
20	NEW	U2 WAR ISLAND

JAPAN

SINGLES		
1	NEW	CRAZY LOVE CHIEMI HORI CANYON/TOP P
2	1	TENGOKUNI ICHIBANCHIKAI SHIMA TOMOYO HARADA CBS-SONY/VARIETY
3	2	YAMATONADESHIKO SHICHIHENG KYOKO KOIZUMI VICTOR/BURNING
4	NEW	KOIBITOTACHI NO PAVEMENT ALFEE CANYON/TOP
5	3	HOSHIKUZU NO STAGE CHECKERS CANYON/YAMAHA
6	9	NAKANAIDE HIROSHI TACHI FUN HOUSE/JCM-ISHIHARA
7	10	NANIWABUSHIDAYO JINSEI WA TOMOE KIMURA VICTOR/KAYO-SHINEI
8	8	SAIAI YOSHIE KASHIWABARA PHONOGRAM/YAMAHA
9	5	VIRGIN BLUE SALLY PHONOGRAM/JCM-NIHONGOINO-ON
10	4	BERANNE DANDY SHIBUGAKITAI CBS-SONY/JOHNNY'S
11	6	AISHUJOUHOKU YUU HAYAMI TAURUS/SUN-JCM
12	14	NAGARAGAWA ENKA HIROSHI ITSUKI TJC/TV ASAHI-RFMP-SOUND 1
13	15	NANIWABUSHIDAYO JINSEI WA TAKASHI HOSOKAWA COLUMBIA/JCM-BURNING
14	16	MOSHIKASHITE PART 2 SACHIKO KOBAYASHI & KATSUHIKO MIKI WARNER-PIONEER/DAICHI ONGAKU
15	11	KOI HAZIMEMASHITE YUKIKO OKADA CANYON/SUN
16	7	LA VIE EN ROSE KOJI KIKKAWA SMS/WATANABE
17	NEW	DAKISHIMETE JITTERBUG HIDEKI SAJO RVC/EARTH
18	12	JIKKAI AKINA NAKAMORI WARNER-PIONEER/MC CABIN-NTV-KITTY
19	NEW	CARELESS WHISPER WHAM! EPIC-SONY/INTERSONG
20	NEW	MUSUMEYO GANNOSUKE ASHIYA TEICHUKU/JK
1	1	AKINA NAKAMORI POSSIBILITY WARNER-PIONEER
2	2	KOJI KIKKAWA LA VIE EN ROSE SMS
3	3	MARIKO TAKAHASHI TRIAD VICTOR
4	NEW	SYOGO HAMADA DOWN BY THE MAINSTREET CBS-SONY
5	6	SOUNDTRACK GHOSTBUSTERS ARISTA/PHONOGRAM
6	7	STEVIE WONDER THE WOMAN IN RED VICTOR
7	4	HIROSHI TACHI IN THE MOOD FUN HOUSE
8	5	DAVID BOWIE TONIGHT TOSHIBA-EMI
9	10	REIMI R COLUMBIA
10	8	SOUNDTRACK FOOTLOOSE CBS-SONY
11	11	SHEENA EASTON PRIVATE HEAVEN TOSHIBA-EMI
12	9	MOMOKO KIKUCHI OCEAN SIDE VAP
13	16	TAO GINGAHYORYU VIFAM WARNER-PIONEER
14	14	CHECKERS ZETTA CHECKERS CANYON
15	13	SOUTHERN ALL STARS NINKIMONO DE IKOU VICTOR/AMUSE
16	15	SHINJI TANIMURA TOGE POLYSTAR
17	12	ASAMI KOBAYASHI CRYPTOGRAPH CBS-SONY
18	17	ISSEIFUUBI MICHI GA ORETACHI NO SE WO OSHITA TJC
19	NEW	SHEILA E. THE GLAMOROUS LIFE WARNER-PIONEER
20	NEW	NBODY NIGHT WALKER TDK

ITALY

ALBUMS		
1	2	POOH ALOHA CGD-MM
2	1	LUCIO DALLA VIAGGI ORGANIZZATI RCA
3	NEW	STEVIE WONDER THE WOMAN IN RED RICORDI
4	4	ANTONELLO VENDITTI CUORE HEINZ/RICORDI
5	9	BOB MARLEY & WAILERS LEGEND RICORDI
6	6	VASCO ROSSI VA BENE VA BENE COSI CAROSELLO
7	12	FABIO CONCATO POLYGRAM
8	10	VARIOUS BREAKING POLYGRAM
9	5	JEAN MICHEL JARRE SYNTHESIS POLYGRAM
10	NEW	DAVID BOWIE TONIGHT EMI
11	NEW	DURAN DURAN SEVEN AND THE RAGGED TIGER EMI
12	NEW	GIANNA MANNINI FOTOROMANZA RICORDI
13	17	SPANDAU BALLET PARADE RCA
14	19	BRUCE SPRINGSTEEN BORN IN THE USA CBS
15	NEW	SADE DIAMOND LIFE EPIC/CBS
16	18	JULIO IGLESIAS 1100 BEL AIR PLACE CBS
17	NEW	MATT BIANCO WHOSE SIDE ARE YOU ON WEA
18	NEW	VARIOUS CHEWINGUM CGD-MM
19	NEW	JACKSONS FIVE VICTORY CBS
20	13	RON I GRANDI SUCCESSI SIGLAQUATTRO/RCA



Fire Breathers. PolyGram Australia's managing director Bruce Mackenzie presents members of Dragon with gold albums after the group's show at the Sydney Entertainment Centre. Pictured from left are Mackenzie, Dragon's manager Steve White, group members Robert Taylor, Alan Mansfield, Paul Hewson, Terry Chambers, Marc and Todd Hunter, and songwriter Johanna Pigott.

Japanese CD Interest High

BY SHIG FUJITA

TOKYO Of the 18,165 visitors to the Nippon Gakki (Yamaha) book at the 33rd National Audio Fair, held here Oct. 4-9, who filled out questionnaires, nearly 70% said they intended to purchase Compact Disc players. Slightly less than 9% claimed they had "no intention" of buying the new-format hardware, and 6.19% said they already owned CD players.

Of those with plans to purchase a player, some 20% said they intended to buy within a year. Roughly 34% specified the spring of 1985 for CD hardware investment.

Percentages of those intending to buy CD players at some stage var-

ied within various age groups, according to an analysis of the respondents. The 10- to 19-year-old group registered a "buy" response of roughly 35%, and it was virtually the same in the 20-29 group. It went up to nearly 40% for the 30-39 age bracket, and the over-40s registered a 51% figure.

Of those respondents who already own CD hardware, the biggest percentage was in the 20-29 age group (7.16%) and the lowest in the over-40 group (4.89%).

Of those who said they had no intention of buying CD players, some 17% said the players were too expensive, and 14% said that the software was too costly.

Sales Called Highly Encouraging PolyGram's Gout Paints Rosy CD Picture

BY MIKE HENNESSEY

BAARN, Holland Sales of the Compact Disc system around the world are running slightly ahead of projections, despite the lower-than-expected penetration of CD hardware in the U.S. market.

This is the claim of PolyGram CD marketing chief Hans Gout, who adds that the CD system is well on its way to becoming a mass consumer product, the ultimate all-purpose sound carrier and a 100% alternative to the conventional LP.

PolyGram expects sales of CD players to the trade in the U.S. to reach 250,000 by the end of this year. Sales are expected to double at 500,000 next year, and to reach 900,000 in 1986.

Japanese exports of hardware to the U.S. this year, according to Gout, will total 360,000, or 60% of the total of 600,000. The expectation is that player prices will come down to \$250, possibly less.

Reviewing the performance of the CD system in the marketplace since its launch, Gout says: "Before we put the system on the market, we expected that unit sales of CDs per player would be 15 in the first year and then dropping over successive years down to 10 or 12. We were surprised, however, to find that the average CD player purchaser bought six or seven Compact Discs in the first three months and at least 25 in the first year. And this is an average for all countries where the CD system is marketed."

After the first wave of buyers, the affluent hi fi enthusiasts, there was a flattening out in the upward movement of the sales graph because of a software supply bottleneck, and because of people waiting for player prices to be reduced, Gout says.

"By October/November last year, we were able to meet all software needs, player prices were coming down and the market started to pick up again. Our capacity in Hannover had been expanded from six million a year to something approaching 14 million disks a year, and Japan increased production capacity even more—from 5.6 million in 1983 to the present figure of between 20 and 25 million.

"When we launched the Compact Disc," Gout continues, "there were two main conditions for success: a wide variety of software, and a fall in hardware prices that would take players below the magic \$300 line. Both these conditions have now been met."

Gout says he is confident that with the advent of the "Walkman" version of the CD player and the real possibility of standardization of an in-car loading system, the Compact Disc is well on course to achieve all that PolyGram has hoped and predicted for it.

"The highly encouraging thing," he says, "is that the average age of the CD buyer is coming down all the time, and younger people traditionally buy more music. Already in Japan 50% of CD player buyers are

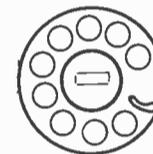
under 30, and the percentage is increasing every month."

A software innovation now being readied by PolyGram is the maxi-single CD, with a playing time of around 16 minutes. This is to be given simpler, thinner, less expensive packaging, and is expected to sell for about \$5.80. Only the inner part of the disk will carry the signal, which means that the user can handle the outside part of the CD without risk of damage.

Gout says PolyGram views with concern talk emanating from the U.S. about the possibility of using paper packaging for Compact Discs. "We want to discourage this most strongly, because the CD needs a rigid plastic tray in order to prevent warping and to avoid greasy fingerprints on the disk. Also, we feel that it is quite wrong when you have a product for which you claim eternal life to give it a package which will only last three months."

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ALBUMS

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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

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Country albums should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203 (telephone: 615-748-8100)

POP

PICKS

PAUL McCARTNEY
Give My Regards To Broad Street
PRODUCER: George Martin
Columbia SC 39613

The soundtrack companion to McCartney's lavish new feature film has already yielded a rising pop single in "No More Lonely Nights," but the album's success will hinge on the response to a de facto hits collection, since its 16 tracks include only three new originals. As for the hits, they're presented as newly recorded versions which, despite all-star support, are too often edited in length or diffused in style.

DAN HARTMAN
I Can Dream About You
PRODUCERS: Dan Hartman, Jimmy Iovine
MCA MCA-5525

The title track survived the failure of the "Streets Of Fire" motion picture to become a recent top 10 smash. Hartman follows it with an album reflecting the same broad-based pop/rock appeal. Hartman wrote all of the songs, some in collaboration with Nona Hendryx and Charlie Midnight.

RECOMMENDED

MOTORHEAD
No Remorse
PRODUCERS: Various
Bronze 90233 (Island)

Double anthology reprising hits by veteran British headbangers is timed to the metal renaissance here; band's arsenal of archetypal moves, gothic themes gets full rein here.

HEAVEN 17
How Men Are
PRODUCERS: B.E.F., Greg Walsh
Arista AL-8259

Latest from one of the early British synth-pop outfits proves surprisingly tedious, suggesting the band has been eclipsed by like-minded countrymen; little here for radio to pin attention on.

JOHN HUNTER
Famous At Night
PRODUCER: John Hunter
Private I BFZ 39626 (CBS)

Savvy pop/rock debut mixes street rock grit, synth undertones, mainstream pop for likely hit radio appeal; calculated but obviously commercial.

ALPHAVILLE
Forever Young
PRODUCERS: Colin Pearson, Wolfgang Loos
Atlantic 80186

German synth-pop trio offers fashionably gothic style melding somber vocals, percolating percussion and expansive electronic orchestrations; retains both romantic sense and evocative Euro-pop feel, despite that chill.

FRED SCHNEIDER & THE SHAKE SOCIETY
Fred Schneider & the Shake Society
PRODUCERS: Bernie Worrell, Fred Schneider
Warner Bros. 25158

The droll B-52's vocalist keeps his sense of humor but updates instrumentation on this cheerfully silly exercise in dance music; giddy party spirit, deft arrangements compensate for threadbare melodies.

BLANCMANGE
Mange Tout
PRODUCERS: Various
Sire 25172

British techno-pop duo, which scored modest inroads in U.S. debut, returns with a well-crafted set targeted primarily to new music, dance markets.

REPLACEMENTS
Let It Be
PRODUCERS: Steve Fjeldstad, Paul Westerberg, Peter Jesperson
TwinTone TTR 8441

Tenacious treatment of teenage confusion juggles bombastic punk thrashers with perceptive, slow rockers. Gritty vocals and blurry guitars add youthful element to otherwise mature songwriting and musicianship.

THE SKATALITES
Scattered Lights
PRODUCERS: Justin Yap, Geoffrey Chung, Clive Davidson
Alligator AL 8309

Outstanding collection of tracks by strong ska band. These mid-'60s recordings capture the feel of the bouncy instrumental style that shaped reggae.

LYDIA LUNCH
In Limbo
PRODUCER: Not listed
Double Vision DVR 5

Add deathbed vocals to what sounds like a bad soundtrack to a worse horror flick and you've got Lydia's latest faintly interesting, very depressing, poetic effort.

BLACK

PICKS

PHILIP BAILEY
Chinese Wall
PRODUCER: Phil Collins
Columbia BFC 39542

Pairing British artist/producer Collins and the Earth, Wind & Fire vocalist proves a bold move with some reservations and some revelations. It's a highly creative and over-crafted experiment in barrier-crashing pop/funk/rock, with Bailey recalling Van Morrison in the poetic "Walking On The Chinese Wall" and dueting with Collins on "Easy Lover." This one's for the rocker in the artful Bailey.

RECOMMENDED

SAKHILE
New Life
PRODUCERS: Greg Cutler, Khaya Mahlangu
Arista Jive/Afrika JL8-8257

Septet's jazz-flavored Afro-rock celebrates its musical heritage with upbeat, uplifting arrangements and big band excitement.

C.L. BLAST
PRODUCER: Frederick Knight
Park Place PPR 416 (Amherst)

Blast's classic soul style gets an updated Muscle Shoals punch, replete with expanded horn charts and dollops of funk and jazz; material, production recall the successful r&b classicism of the late Z.Z. Hill.

COUNTRY

RECOMMENDED

EARL SCRUGGS
American Made—World Played
PRODUCER: Randy Scruggs
Columbia FC 39586

Mostly instrumental outing with vocal backing comes dangerously close to background music, rescued by Scruggs' frolicking banjo. Target to country and AC.

LEON RUSSELL
Hank Wilson, Vol. II
PRODUCER: Leon Russell
Paradise PRL 0002

A dozen hoary country standards to which Russell imparts his usual snap and sizzle.

THE JOHN HERALD BAND
The Real Thing
PRODUCER: Doug Tuchman
Rooster 126

The picking is fine and bluegrass, but the vocals seem tepid in an age of Skaggs, Whitley, Jackson and Hillman.

KATHY RITCHIE
Alabama Moon
PRODUCER: Bernie Faulkner
BFI QUE 6727

This is Ritchie's debut album, but she belts and croons like an old pro. Especially good are the title cut and "What's Left Of My Heart." Available in cassette only.

ATCHAFALAYA
Defined
PRODUCER: Leon Medica
Nijik (no number)

There's a lot of vigor and variety in this "Cajun country rock band," sort of the Alabama of the swamps.

DANNY SHIRLEY
Local Legend
PRODUCERS: Scott MacLellan, Sonny Limbo
Amor DS 1003

Shirley has an impressive, confident sound and a grasp of lyrics that makes for believability.

ROBERT EARL KEEN JR.
No Kinda Dancer
PRODUCER: Robert Keen
Workshop 1007

Engaging acoustic instrumentals and intelligent lyrics support Keen's impressive vocals.

JAZZ-FUSION

PICKS

BOB JAMES
12
PRODUCER: Bob James
Columbia/Tappan Zee FC 39680

James' sprightly fusion style offers its usual balance of sugar and spice here, with the leader's synthesizers and keyboards sharing the stage with vivid percussion tracks and high-stepping horn charts. It's reliably tight, accessible crossover fare built around strong pop melodies with gusts of r&b and funk.

JEAN-LUC PONTY
Open Mind
PRODUCER: Jean-Luc Ponty
Atlantic 80185

The electric violinist's recent expansion into layered electronics continues to evolve as an intelligent, personalized fusion style that's both accessible and inventive. Guest slots for Chick Corea and George Benson underline the level of musicianship in a set that should offer handy crossover prospects.

DIANE SCHUUR
Deedles
PRODUCERS: Dave Grusin, Larry Rosen
GRP GRP-A-1010

Impressive debut for this Seattle-based vocalist and pianist is really a classic pop venture, but its musical style and sleek production, featuring mentor Stan Getz, guitarists Howard Roberts and Steve Khan, the Grusin

brothers and other credentialed players will open jazz and AC options first. Schuur's voice is a big, warm alto with deft phrasing and plenty of heart; the program artfully mixes pop chestnuts with more recent hits.

RECOMMENDED

LENNY BREAU
When Lightnin' Strikes
PRODUCER: Paul Whitehead
Tudor 113004

Previously unissued session by the late guitarist finds him working mainly on classical guitar in solo settings. The few electric tracks will be more satisfying to his fans. Contact: (516) 378-2121.

SINGLES

PICKS new releases with the greatest chart potential

RECOMMENDED records with potential for significant chart action

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

Records equally appropriate for more than one format are reviewed in the category with the broadest audience.

All singles commercially available in the U.S. are eligible for review

Reviews are coordinated by Nancy Erlich at Billboard

1515 Broadway

New York, N.Y. 10036

(telephone: 212-764-7311)

Country singles should be sent to:

Kip Kirby, Billboard

14 Music Circle East

Nashville, Tenn. 37203

(telephone: 615-748-8100)

POP

PICKS

BRYAN ADAMS
Run To You (3:59)
PRODUCERS: Bryan Adams, Bob Clearmountain
WRITERS: Bryan Adams, Jim Vallance
PUBLISHERS: Adams/Calypto Toonz, PROCAN/Irving, BMI
A&M AM-2686.

Full-blast rock; Adams' raspy attack wrestles pop hooks into submission.

BILLY IDOL
Catch My Fall (3:43)
PRODUCER: not listed
WRITER: B. Idol
PUBLISHERS: Boneydol/Rare Blue, ASCAP
Chrysalis VS4-42840

Sharp dance tracks provides the pulse here; vocal takes the low-key melodic approach that proved effective in "Eyes Without A Face".

DONNA SUMMER
Supernatural Love (3:38)
PRODUCER: Michael Omartian
WRITERS: Donna Summer, Michael Omartian, Bruce Sudano
PUBLISHERS: Sweet Summer Night/See This House, ASCAP/Sudano, BMI
Geffen 7-29142

Richly-produced disco with some hip hop embroidery.

LINDSEY BUCKINGHAM
Slow Dancing (3:28)
PRODUCERS: Lindsey Buckingham, Gordon Fordyce
WRITER: Lindsey Buckingham
PUBLISHER: Now Sounds, BMI
Elektra 7-69675

A new bit of creative insanity: lurching dance beat is set in a mix that goes to unsettling extremes.

LAURA BRANIGAN
Ti Amo (4:18)
PRODUCERS: Jack White, Robbie Buchanan
WRITERS: Giancarlo Bigazzi, Umberto Tozzi, Diane Warren
PUBLISHERS: Sugar Melodi/MCA, ASCAP
Atlantic 7-89608

Continental ambience is even stronger than usual: unthrottled emotion in frantic waltz time.

RECOMMENDED

THOMPSON TWINS
The Gap (3:53)
PRODUCERS: Alex Sadkin, Tom Bailey
WRITERS: Tom Bailey, Alannah Currie, Joe Leeway
PUBLISHER: not listed
Arista AS1-9290

J. GEILS BAND
Concealed Weapons (3:30)
PRODUCER: Seth Justman
WRITERS: S. Justman, P. Justman
PUBLISHERS: Center City/Last Licks, ASCAP
EMI America B-8242

Playful rock'n'roll stomper inaugurates the band's post-Peter Wolf incarnation.

HERB ALPERT TIJUANA BRASS
Struttin' On Five (3:28)
PRODUCERS: Herb Alpert, Badazz
WRITERS: Dana Barry, Andy Armer, Randy Badazz
PUBLISHER: Badazz, ASCAP
A&M AM-2690

TALKING HEADS
Once In A Lifetime (3:27)
PRODUCERS: Talking Heads
WRITERS: David Byrne, Chris Frantz, Jerry Harrison, Tina Weymouth, Brian Eno
PUBLISHERS: Bleu Disque/Index, ASCAP/E.G., BMI
Sire 7-29163

KEATS
Turn Your Heart Around (3:42)
PRODUCER: Alan Parsons
WRITER: Pete Dardens
PUBLISHER: Prime
EMI America B-8234

British power pop group features vocals by former Zombie Colin Blunstone.

DEODATO
S.O.S., Fire In The Sky (3:59)
PRODUCER: Emur Deodato
WRITERS: Alan Palanker, Rick Suchow
PUBLISHER: Kenya, ASCAP
Warner Bros. 7-29148

Midtempo dance-pop.

BLACK

PICKS

ALICIA MYERS
Appreciation (3:55)
PRODUCER: Kevin McCord
WRITERS: K. McCord, R. Ernest
PUBLISHER: Perk's/Duchess, BMI
MCA 52490

More of the frothy, soft-edged disco sound that just made "You Get The Best From Me" into a major Black/Dance hit.

ANGELA BOFILL
Can't Slow Down (3:58)
PRODUCERS: David Frank, Mic Murphy
WRITERS: David Frank, Mic Murphy
PUBLISHERS: April/Science Lab, ASCAP
Arista AS1-9270 (12-inch version also available, Arista AD1-9277)

A perfectly natural r&b-dance tune turned into systematic chaos by the wild imaginations of Murphy and Frank.

THELMA HOUSTON
You Used to Hold Me So Tight (4:30)
PRODUCERS: James Harris III, Terry Lewis
WRITERS: J. Harris III, T. Lewis
PUBLISHERS: Flyte Tyme, ASCAP
MCA 52491 (12-inch version also available, MCA 23520)

Hypnotic dance groove cushioned in whispered harmonies.

RECOMMENDED

PATTI AUSTIN
All Behind Us Now (4:38)
PRODUCER: David Pack
WRITER: David Pack
PUBLISHER: Art Street, BMI
Qwest 7-29136

FIRST LOVE
Things Are Not The Same (Without You) (3:43)
PRODUCER: Jason Bryant
WRITER: Jason Bryant
PUBLISHERS: Creative Stars/Green Mirage, BMI
Mirage 7-99694

Sweet, slow girl-group soul; lead singer's airy grace recalls early Diana Ross.

WORLD'S FAMOUS SUPREME TEAM
Radio Man (5:34)
PRODUCER: Eric Thorngren
WRITERS: L. Rice, R. Larkins, E. Thorngren, B. Baker, J. Gregory
PUBLISHERS: April, ASCAP/Thornsong, BMI
Island 0-96914 (12-inch single)

NEW AND NOTEWORTHY

DIVINE SOUNDS

Changes (We Go Through) (5:51)
 PRODUCERS: Clark Jay, Jerry Bloodrock
 WRITERS: M. Dowling, R. Dowling
 PUBLISHERS: ClarkJay/Specifically, BMI
 Specific D-229 (12-inch single)

Label based in Englewood N.J.

FRESH 3 M.C.'s

Have Your Heart (4:32)
 PRODUCERS: Dave Ogrin, Bill Moore
 WRITERS: M. Reed, D. Ogrin
 PUBLISHERS: Protoons/Green Ogre, ASCAP/
 Promuse/Janion, BMI
 Profile PRO-5055

INTRUDERS

Who Do You Love (3:55)
 PRODUCER: Leon Bryant
 WRITER: Leon Bryant
 PUBLISHER: Gemitaris/Lil Poop's, BMI
 El Cee ECS 708

Alluring midtempo r&b heralds a welcome return for these 20-year veterans. Contact: (212) 265-4300.

BOBBY (BORIS) PICKETT Featuring BOBBY PAINE

Monster Rap (5:11)
 PRODUCER: Richie Vetter
 WRITERS: B. Pickett, B. Paine, F. Heller
 PUBLISHERS: Publishing Corp. of America/Alta Loma/Rightsong, BMI/Musical Properties/Skullsville/Intersong-U.S.A., ASCAP
 Easy Street EZS-7513 (12-inch single)

Classic silliness, very slightly updated. Label based in New York

MR. T

Treat Your Mother Right (4:50)
 PRODUCERS: Rich Cason
 WRITERS: C.R. Cason
 PUBLISHERS: Child Care, BMI
 MCA 52481

GROVER WASHINGTON, JR.

When I Look At You (4:19)
 PRODUCERS: Ralph MacDonald
 Grover Washington, Jr.
 WRITERS: Ralph MacDonald, William Salter, William Eaton
 PUBLISHERS: Antisia, ASCAP
 Elektra 7-69680

ROCK MASTER SCOTT AND THE DYNAMIC THREE

Request Line (4:22)
 PRODUCERS: Jerry Bloodrock, Kelly Willoughby, Clark Jay
 WRITERS: C. Pettiford, G. Wigfall, R. Fowler, J. Bloodrock
 PUBLISHERS: Anjue/Stacey & Bros., ASCAP
 Reality 951 (c/o Fantasy) (12-inch version also available, Reality D230)

ILLUSION OF A BAND

Party With You (3:30)
 PRODUCER: James Bratton
 WRITERS: J. Bratton, J. Washington
 PUBLISHERS: Bratton & White, ASCAP
 Jas. Star JS-0001.

Contact: (212) 678-7454.

COUNTRY

PICKS

OAK RIDGE BOYS

Make My Life With You (3:25)
 PRODUCER: Ron Chancey
 WRITER: G. Burr
 PUBLISHERS: Garwin/Sweet Karol, ASCAP
 MCA 52488

A passionate proclamation of commitment, delivered with quiet urgency and strong imagery.

MEL MCDANIEL

Baby's Got Her Blue Jeans On (3:03)
 PRODUCER: Jerry Kennedy
 WRITER: Bob McDill
 PUBLISHER: Hall-Clement, BMI
 Capitol B-5418

A change of pace for McDaniel, who here ogles the national treasure alluded to in the title, while absolving the bearer of lascivious intent.

DAVID WILLS

Macon Love (3:07)
 PRODUCERS: Blake Mevis
 WRITERS: Randy Albright, Jim Elliott, Mark D. Sanders
 PUBLISHERS: Milene, ASCAP
 RCA PB-13940

A strong, tender love song from one of the best stylists in the business—and a great “woman’s song.”

DOTTIE WEST

Let Love Come Lookin' For You (3:08)
 PRODUCERS: Jerry Crutchfield
 WRITERS: Jan Buckingham
 PUBLISHERS: Warner-Tamerlane, BMI
 Permian P-82007 (c/o MCA)

Amorous advice peppy given.

REX ALLEN JR.

Running Down Memory Lane (2:53)
 PRODUCERS: Andy Di Martino
 WRITER: Eddy Raven
 PUBLISHERS: Ravensong/Michael H. Goldsen, ASCAP
 Moon Shine MS 3034

Nicely varied followup to “Dream On Texas Ladies.” Label based in Nashville.

RECOMMENDED

SUSAN JACKS

Another Woman's Man (2:55)
 PRODUCER: Glenn Sutton
 WRITER: Kenneth Youngblood
 PUBLISHER: Seven Oaks, BMI
 Compleat CP-134 (c/o Polygram)

Country as a corn cob and a superb expression of jealousy and frustration.

LLOYD DAVID FOSTER

I'm Gonna Love You Right Out Of The Blues (2:42)
 PRODUCER: Bob Montgomery
 WRITERS: W. Aldridge, T. Brasfield
 PUBLISHER: Rick Hall, ASCAP
 Columbia 38-04670

Finger-snapping bravado.

WRAY BROTHERS BAND

I Need Someone Bad Tonight (2:54)
 PRODUCER: not listed
 WRITER: Scott Wray
 PUBLISHER: Banfield Flyer
 Sasparilla SAS 0002

Sharp lyrics, sensitive vocals and properly understated instrumentals. Contact: (503) 666-3179

GORDON DEE

(Nothing Left Between Us) But Alabama (3:15)
 PRODUCER: Ron Cornelius
 WRITERS: Red Lane, Larry Latimer
 PUBLISHERS: Tree/Good Lat./Window, BMI
 Southern Tracks ST 1029

Vigorous vocals and emotionally propelled production. Contact: (404) 325-0832

GARY JOSEY

Wicked Witches (2:55)
 PRODUCERS: Lonnie Wright, Sonny LeBlanc, Roy Haws
 WRITER: J. LeBlanc
 PUBLISHER: Son Blanc, BMI
 CBT 1031

Contact: (214) 586-6981

DANCE/DISCO

PICKS

TEENA MARIE

Lovergirl (5:53)
 PRODUCER: Teena Marie
 WRITER: Teena Marie
 PUBLISHER: not listed
 Epic 49-05100 (12-inch single)

Extended remix of previously released 7-inch that rises to 55 on the Black chart this week.

DAN HARTMAN

We Are The Young (6:52)
 PRODUCERS: Dan Hartman, Jimmy Iovine
 WRITERS: D. Hartman, C. Midnight
 PUBLISHERS: Multi-Level/Blackwood/Janiceps, BMI
 MCA 23517 (12-inch single; 7-inch reviewed Oct. 6)

CARS

Hello Again (5:54)
 PRODUCERS: Robert John “Mutt” Lange, Cars
 WRITER: Rick Ocasek
 PUBLISHER: Ric Ocasek, ASCAP
 Elektra 0-66929 (12-inch single; 7-inch reviewed Oct. 27)

PAUL HARDCASTLE

Rain Forest (5:12)
 PRODUCER: Paul Hardcastle
 WRITER: P. Hardcastle
 PUBLISHER: Oval
 Profile PRO-7059 (12-inch single)

Lacy, light jazz instrumental brings a buoyant touch of elegance to the Dance chart (debuts at #3 this week).

SYLVESTER

Rock The Box (5:02)
 PRODUCERS: Ken Kessie, Morey Goldstein
 WRITERS: M. Goldstein, K. Kessie
 PUBLISHERS: Golden Melodies, BMI/Sequins At Noon, ASCAP
 Megatone MT-130 (12-inch single)

Sylvester's first foray into hip hop; new surroundings for his distinctive falsetto. Contact: (415) 621-7475.

FREDDIE MERCURY

Love Kills (5:21)
 PRODUCERS: Freddie Mercury, Giorgio Moroder, Mack
 WRITERS: F. Mercury, G. Moroder
 PUBLISHER: not listed
 Columbia 44-05098 (12-inch single; 7-inch reviewed Oct. 6)

ERAMUS HALL

I Can't Keep My Head (I Always Lose It To You) (2:45)
 PRODUCERS: Joel Martin, George Clinton
 WRITER: Joel Martin
 PUBLISHERS: Rosuki/Bonesville, BMI
 Capitol B-5419

Seven-man Detroit group slams into a loose, funky dance tune that sprawls like an overcrowded block party; no mistaking producer Clinton's influence in the half-mocking humor.

PAUL McCARTNEY

No More Lonely Nights (8:10)
 PRODUCER: George Martin
 WRITER: McCartney
 PUBLISHER: not listed
 Columbia 44-05077 (12-inch single; 7-inch reviewed Oct. 6)

JOHN ROCCA

Once Upon A Time (6:56)
 PRODUCER: John Rocca
 WRITERS: Rocca, Stennett
 PUBLISHERS: Beggars Banquet, ASCAP/Beat'n Track
 Streetwise SWRL 2236 (12-inch single)

Another manic electronic excursion, crammed with beat box effects and tape speed trickery.

RONI GRIFFITH

Dancing Machine (5:31)
 PRODUCER: Mark Berry
 WRITERS: Harold Davis, Donald Fletcher, Weldon Parks
 PUBLISHERS: Jobete, ASCAP/Stone Diamond, BMI
 Vanguard SPV 77 (12-inch single)

Singer whose update of “(The Best Part Of) Breaking Up” was a club success in '82 delivers a diffuse electronic treatment of an old Jackson 5 hit.

RECOMMENDED

HERBIE HANCOCK

Metal Beat (6:45)
 PRODUCERS: Bill Laswell/Material, Herbie Hancock
 WRITERS: H. Hancock, B. Laswell
 PUBLISHER: not listed
 Columbia 44-04637 (12-inch single; 7-inch reviewed Oct. 20)

BREEKOUT KREW

Matt's Mood (6:00)
 PRODUCER: Tony Carrasco
 WRITERS: Reilly, White
 PUBLISHER: Copyright Control
 Next Plateau NP 50024 (12-inch single)

A-side is a slow-paced rap by Spyder D; the uptempo flip “Everybody Break” is also seeing club action. Contact: (212) 541-7640.

MALCOLM McLAREN

Madam Butterfly (6:20)
 PRODUCERS: Stephen Hague, Walter Turbitt
 WRITERS: Giacomo Puccini, Malcolm McLaren
 PUBLISHER: not listed
 Island 0-96915 (12-inch single)

Unspeakingly funny abuse of an unlikely genre.

BOBBY GLOVER

Your Spell (5:05)
 PRODUCER: Roger Troutman
 WRITERS: R. Troutman, B. Beck
 PUBLISHER: not listed
 Columbia 44-05111 (12-inch single; 7-inch reviewed Oct. 13)

GIRLS

S-E-S-E-X (6:00)
 PRODUCER: Andre Cymone
 WRITER: A. Cymone
 PUBLISHER: not listed
 Columbia 44-05091 (12-inch single)

JIMMY YOUNG

Twenty Four/Seven (5:48)
 PRODUCERS: Ron Nembhard, Jimmy Young
 WRITERS: Jimmy Young, Ron Nembhard
 PUBLISHERS: San-Ray/Let's Do It, BMI
 SAN-RAY S.R. 0011 (12-inch single)

Warm tenor brightens up a modest dance track. Contact: (212) 265-4300.

CLANDESTINE Featuring NED SUBLETTE

Radio Rhythm (S-I-G-N-A-L S-M-A-R-T) (6:03)
 PRODUCER: Ned Sublette
 WRITERS: Ned Sublette, Julius Eastman, David Van Tiegheam, Constance Ash
 PUBLISHERS: Boomer/Beach House, ASCAP
 Sleeping Bag SLX-00011 (12-inch single)

Unusual aural collage, including rap delivered with a country twang. Contact: (212) 724-1440.

TOM ROBINSON

War Baby (3:48)
 PRODUCER: Tom Robinson
 WRITER: Tom Robinson
 PUBLISHER: Island, BMI
 Geffen 7-29130

Jazz arrangement, convoluted poetry, and a scorching, confessional intensity mark Robinson's label debut. The record reached the top 20 in England, so those qualities may not spell commercial doom after all.

BONZO GOES TO WASHINGTON

5 Minutes (5:35)
 PRODUCERS: J. Harrison, D. Lazerus
 WRITERS: The Gipper, Harrison, Collins
 PUBLISHER: Construct, ASCAP
 Sleeping Bag SLX666-13 (12-inch single)

Bootsy Collins and Talking Head Jerry Harrison do some adventurous electro-dance noodling around a Reagan voice track. Contact: (212) 724-1440.

OTHER RELEASES

POP

COMBINATION It's All Over Sue
 Warner Bros. 7-29134

GRIM REAPER The Show Must Go On
 RCA PB-13932

TRACIE Moving Together
 A&M AM-2684

CAT STEVENS If You Want To Sing Out, Sing Out
 A&M AM-2683

TEXTONES Standing In The Line
 Gold Mountain GS-82012 (c/o A&M)

HELIX Gimme Gimme Good Lovin'
 Capitol B-5423

SILENT TREATMENT Life On Earth
 Red Label RS 7001. Label based in Chicago.

Z-ROCKS The Teacher's A Punk
 Red Hot Rhythms RHRR 84001.
 Contact: (713) 266-9704.

ALICIA BRIDGES Under The Cover Of Darkness
 Second Wave (no number) (7-inch; 12-inch reviewed July 7, 1984). Contact: (415) 655-9956.

CLINIC The Carnival Is Coming
 Nu-Tron MP-7071. Contact: (312) 689-2975.

HUTCH All You're Left With Is The Night
 Metro 409035.
 Contact: P.O. Box 15202, Cleveland, Oh. 44115.

SPONGETONES Shock Therapy
 Ripete R45-160. Label based in Elliott, S.C.

KELLI Suga B
 Le Cam LC-883. Contact: (817) 738-8843.

ARIEL Rock-n-Roll Eyes
 Double L DLR 841. Contact: (518) 274-3249.

STATE LINE AVENUE I Need To Know
 National Recording Co. NRC-1042.
 Contact: (214) 628-5985.

BLACK

MAJOR HARRIS The Game
 Renaissance RRI-000527.
 Contact: P.O. Box 42791, Philadelphia, Pa. 19101.

L.C. ROBINSON Free & Easy
 U.S.A. U7-84003. Contact: (818) 509-0855.

MILE HIGH PIE Money
 HMC MHP-84-01. Contact: (704) 536-0424.

JEFFERSON INK You Should Be Dancin'
 Houston International HI-105 (12-inch single).
 Label based in Houston.

JOE LALA BAND All Night Lover
 U.S.A. U784002. Contact: (818) 509-0855.

EDDIE FLOYD Rent A Love
 Wilbe Recording Corporation W-1001.
 Contact: (404) 691-7018.

LEE MOSS Across The Miles
 GCS 843208. Contact: (901) 274-2726.

AL & MELITA Rings And Promises
 Carrie C 0902.
 Contact: P.O. Box 90639, Nashville, Tenn. 37209.

SPOONIE GEE Re-Mix Of Spoonie Rap
 Heavenly Star HS 0000 (12-inch single).
 Contact: (212) 265-4300.

O'MAR Let's Be Lovers
 Chrome CR-002. Contact: (314) 521-8094.

GENE "POO POO MAN" ANDERSON & THE SATURDAY NIGHT BAND Games In The Ghetto (Cold Blooded)
 Poo Poo Man PPM-1001 (12-inch single).
 Contact: (314) 389-8729.

CHARLIE ROBERSON Let Me Do Something For You
 A&E 1003. Contact: (214) 943-8932.

JUNE EVANS Love Is Finally Mine
 H & HH 0059. Contact: (212) 529-1226.

TRUE DESIGN I Wanna Break
 Macdad F/W 22780. Contact: (609) 424 8059.

MILTON FLOYD Any Way I Can
 Sound Of The Universe SU-2121 (12-inch single).
 Contact: (212) 245-9055.

LICKY African Rock
 Queen Constance 92-92 (12-inch single).
 Contact: (212) 265-4300

MARVIN WRIGHT Robot Dance
 Queen Constance LP-3 (12-inch single).
 Contact: (212) 265-4300

CLOUD ONE Happy Music
 Queen Constance LP-6 (12-inch single).
 Contact: (212) 265-4300

"X" MAN Break A Thousand Ways
 Hamster X4541. Contact: (718) 859-4523.

L.J. WAITERS Hook On Your Line
 Queen Constance LP-4 (12-inch single).
 Contact: (212) 265-4300.

COUNTRY

SOUTHERN TRADITION Left Over Memories
 Master-Trak 3037.

JILL MURPHY The Last Of The Good Girls
 Fischer & Lucus 541. Contact: (615) 329-2278.

SHEILA GORE Heaven In Your Arms
 Universal 1032. Label based in Madison, Tenn.

MICHAEL COTE Fool Enough
 Kawa 84-101.

DARRYL & DON GATLIN I'll Be Looking For Love
 Future 12164 (c/o Billy Gatlin, Beaver Falls, Pa.).

DARRYL & DON GATLIN Spirit For Life
 Future (c/o Billy Gatlin, Beaver Falls, Pa.).

BAD WEATHER Rainin' In My Heart
 Master-Trak 3037

CAMEY DOSAY Seven Numbers Away
 Master-Trak 3038.

FRANK CAIN Ease My Mind On You
 Banner 45-1A. Contact: (813) 462-8802.

RAY JONES & THE MELODY KINGS Queen Without A Crown
 Music Room HJ 48 (c/o Cabin Corp., Richland, Ind.).

BUCKWHEAT ZYDECO ILS SONT PARTIS Take It Easy, Baby
 Blues Unlimited 356. Label based in Crowlen, La.

KATHY RAYE Take Me To The River
 King's: Universal 0784. Contact: (615) 329-0093.

SOUTHERN EMPIRE BAND Vote For Willie
 Axbar 6031 (c/o TMC Productions, San Antonio, Tex.).

ROBIN LEE I Heard It On The Radio
 Evergreen 1026. Contact: (615) 327-3213.

DEL YORK The Biggest Heartache In The World
 Sound Waves 4740 (c/o NSD, Nashville).

ROGER AXSON & BRUSH FIRE Whisper Away
 Sea Side 060-020/03 (c/o Southern Sound Productions, Tabor City, N.C.).

STEVEN FROMHOLZ Come On Down To Texas (For A While)
 Felicity (no number). Contact: (512) 472-1004.

JOANIE DALE Forever More
 KC 11876. Contact: (214) 475-3352.

TABBY CRABB Angel Wings
 Doctor Bob 84107. Contact: (615) 242-2461.

PETE PETERSON Shine On
 HMC 840619. Label based in Charlotte, N.C.

JESS RICHARDSON When You Go
 Fifth Street 1020. Contact: (816) 842-6854.

JIM AKINS I'm Gone
 Lynn 00013. Contact: (615) 244-5541.

Join the celebration. You'll never look at fundraisers the same way again!

Be There! **You** can make a difference. By celebrating the recent achievements in our fight against cancer, we all can further the progress of the AMC Cancer Research Center. For the past 16 years, the entertainment industry has raised funds for AMC, helping to support state-of-the-art cancer advances. Without your help, cancer's mysteries will remain unsolved.



This year the AMC honoree is Bob Pittman, Executive Vice President and Chief Operating Officer of MTV Networks Inc.:

"The (AMC Cancer Research) Center has been instrumental in the development of early detection, diagnosis, and treatment techniques. This year, it is my good fortune to have been given the opportunity to help this funding/awareness effort. Three-quarters of revenues raised through this campaign will be allocated by AMC to the most promising areas of its cancer research.

"The remaining one quarter raised will be earmarked to support the new, national effort of HIGH PRIORITY. HIGH PRIORITY specifically will focus on building women's awareness of breast cancer facts, research updates, and treatment options. Born in the entertainment industry, this new HIGH PRIORITY group will be reaching out beyond our industry to women in all interest groups on a national scope.

"AMC is working to control cancers of all kinds. Through your AMC contributions as well as those of your friends and associates, we too, will participate in bringing an end to this dreaded, deadly disease."

Robert W. Pittman



Pssst! This ain't no regular rubber-chicken-fund-raiser. It's an MTV event! A video music celebration! You'll have so much fun you forget it's for a good cause. Don't even think about not showing up!

Saturday, December 8, 1984, 7PM
New York Hilton, Grand Ballroom
Creative Black Tie
\$300 per person

This event is sure to sell out.
For reservations, call (212) 757-6460
AMC Cancer Research Center,
Northeast Development Office,
250 West 57th Street, Suite 1901
New York, NY 10107.

FOR WEEK ENDING NOVEMBER 3, 1984

Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT 100 POSITION
1	2	1	2			
1	2			CARIBBEAN QUEEN	OCEAN	1
2	1			I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	2
3	3			HARD HABIT TO BREAK	CHICAGO	4
4	4			PURPLE RAIN	PRINCE	3
5	10			WAKE ME UP BEFORE YOU GO-GO	WHAM	5
6	6			LUCKY STAR	MADONNA	6
7	9			I'M SO EXCITED	POINTER SISTERS	13
8	8			BLUE JEAN	DAVID BOWIE	8
9	12			I FEEL FOR YOU	CHAKA KHAN	10
10	17			BETTER BE GOOD TO ME	TINA TURNER	9
11	14			ON THE DARK SIDE	J.CAFFERTY & BEAVER BROWN BAND	7
12	21			STRUT	SHEENA EASTON	15
13	5			LET'S GO CRAZY	PRINCE & THE REVOLUTION	17
14	11			COVER ME	BRUCE SPRINGSTEEN	23
15	7			DRIVE	THE CARS	21
16	23			DESERT MOON	DENNIS DEYOUNG	11
17	24			OUT OF TOUCH	HALL & OATES	12
18	26			COOL IT NOW	NEW EDITION	30
19	20			SWEPT AWAY	DIANA ROSS	19
20	22			SOME GUYS HAVE ALL THE LUCK	ROD STEWART	14
21	15			THE GLAMOROUS LIFE	SHEILA E.	26
22	30			PENNY LOVER	LIONEL RICHIE	18
23	13			ARE WE OURSELVES?	THE FIXX	41
24	27			WHAT ABOUT ME?	KENNY ROGERS WITH K.CARNES & J.INGRAM	22
25	-			ALL THROUGH THE NIGHT	CYNDI LAUPER	20
26	-			THE WAR SONG	CULTURE CLUB	24
27	29			WHO WEARS THESE SHOES?	ELTON JOHN	16
28	16			MISSING YOU	JOHN WAITE	34
29	-			NO MORE LONELY NIGHTS	PAUL MCCARTNEY	25
30	28			BOP 'TIL YOU DROP	RICK SPRINGFIELD	36

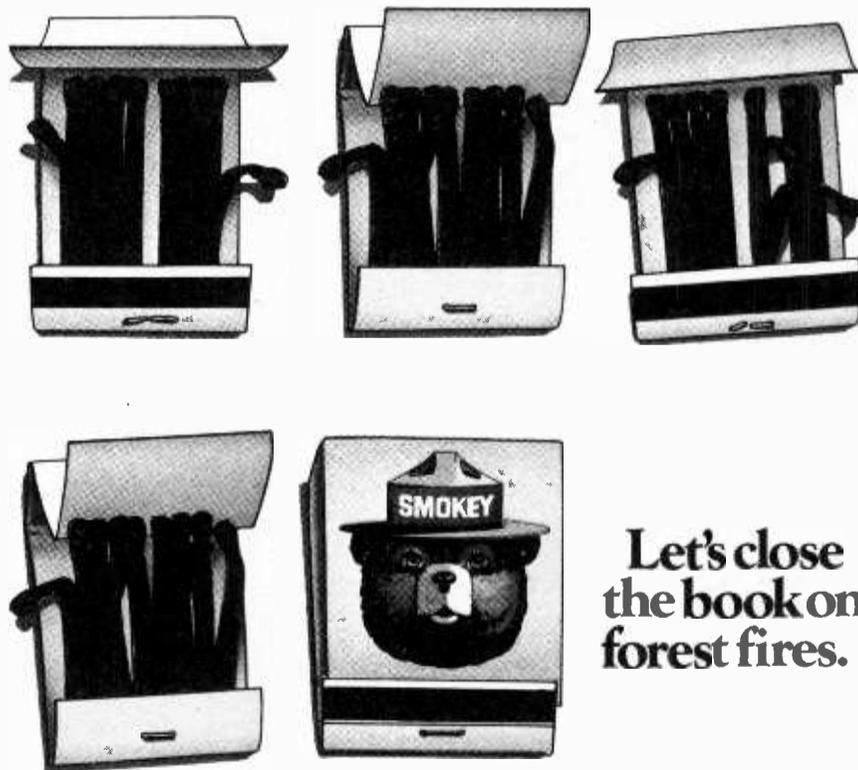
THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT 100 POSITION
1	1	1	1			
1	1			I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	2
2	3			CARIBBEAN QUEEN	BILLY OCEAN	1
3	5			PURPLE RAIN	PRINCE	3
4	6			WAKE ME UP BEFORE YOU GO-GO	WHAM	5
5	2			HARD HABIT TO BREAK	CHICAGO	4
6	11			DESERT MOON	DENNIS DEYOUNG	11
7	7			ON THE DARK SIDE	J.CAFFERTY & BEAVER BROWN BAND	7
8	8			SOME GUYS HAVE ALL THE LUCK	ROD STEWART	14
9	17			OUT OF TOUCH	HALL & OATES	12
10	4			LUCKY STAR	MADONNA	6
11	14			BETTER BE GOOD TO ME	TINA TURNER	9
12	10			WHO WEARS THESE SHOES?	ELTON JOHN	16
13	19			I FEEL FOR YOU	CHAKA KHAN	10
14	16			STRUT	SHEENA EASTON	15
15	20			BLUE JEAN	DAVID BOWIE	8
16	12			I'M SO EXCITED	POINTER SISTERS	13
17	23			PENNY LOVER	LIONEL RICHIE	18
18	24			ALL THROUGH THE NIGHT	CYNDI LAUPER	20
19	18			SWEPT AWAY	DIANA ROSS	19
20	9			LET'S GO CRAZY	PRINCE & THE REVOLUTION	17
21	-			WHAT ABOUT ME?	K. ROGERS WITH K.CARNES & J.INGRAM	22
22	15			DRIVE	THE CARS	21
23	13			COVER ME	BRUCE SPRINGSTEEN	23
24	30			NO MORE LONELY NIGHTS	PAUL MCCARTNEY	25
25	29			THE WAR SONG	CULTURE CLUB	24
26	-			I CAN'T HOLD BACK	SURVIVOR	27
27	-			IT AIN'T ENOUGH	COREY HART	28
28	21			THE GLAMOROUS LIFE	SHEILA E.	26
29	-			SEA OF LOVE	THE HONEYDRIPPERS	29
30	26			MISSING YOU	JOHN WAITE	34

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	8
CAPITOL	7
A&M	6
ATLANTIC	6
CHRYSALIS	5
MCA	5
RCA	5
ARISTA	4
EPIC	4
ELEKTRA	3
GEFFEN	3
MOTOWN	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
VIRGIN/EPIC	1

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Let's close
the book on
forest fires.



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Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

ASIDE FROM THE THEFT of Navarre's first gold record award, the third annual independent distributors convention saw few fireworks. Presented to the yearling distributor by **Emergency's Curtis Urbina** for its efforts in breaking **Shannon's** "Let The Music Play," Navarre's gold disk was stolen out of president **Eric Paulson's** suite.

Paulson put the Miami Beach police force on the case. Believing that the record in question was made of solid gold, the squad put their best efforts into the case to no avail. The thief remains on the loose, and clues or ransom notes should be sent to Paulson at his Crystal, Minn. office.

The buzz word of the convention was Compact Disc, mentioned alternately with enthusiasm and distaste. Among the 150 attendees, the CD was viewed as either a hot new opportunity or a hard-to-meet expense (in transferring album masters to the new format). **Larry Rosen** and **Bud Katzel** of New York's **GRP** logo led the pro-CD camp with a vengeance, predicting the fall of the turntable and mass acceptance of the laser-read disk within the next five years. As representatives of one of the first labels to commit seriously to CD, Rosen and Katzel have every reason to be excited about the format. GRP already has 10 titles on CD, with approximately 20 set for release during the next year. Katzel says he was enthused about the Compact Disc Group's presentation at the convention,

claiming that it brought about "a marked change in the CD awareness level."

Musically, the hottest convention topic was "Egypt, Egypt," a six-month-old single that has reportedly sold 240,000 copies and just won't die. The disk comes from the **Freak Beat** label, an adjunct operation to **Don MacMillan's** Macola Records pressing plant in Hollywood.

Another popular topic of conversation was **Danny O'Keefe's** return to the business via newly formed San Francisco label **Coldwater**. An artist for various major labels from 1970-79, O'Keefe's biggest claim to fame is as author of "Goodtime Charlie's Got The Blues." Coldwater's **Paul Nichols** came to the convention to select a distribution setup for O'Keefe's "The Day To Day" album, and says he went home with "pretty close" to what he wanted.

SEEDS & SPROUTS: Again the Black Singles Chart opens itself up to indie releases. **Beverly Glen**, (213) 469-1246, comes on with **Bobby Womack & Patti LaBelle's** "It Takes A Lot Of Strength To Say Goodbye" at 83, and **Kee Wee**, (212) 636-8672, enters at 86 with "Gotta Thing" by **One On One**.

San Francisco's **Megatone** has signed a deal with **Chrysalis U.K.** for the non-U.S. release of **Sylvester's** forthcoming "M-1015" album. The label's high-volume spokesperson **Dimetra Mavis** says it's the first nibble Megatone has received from the majors, and she hopes more will follow. Meanwhile, **Sylvester** ventures to New York for a special Halloween show at Studio 54... And, speaking of that hal-

lowed holiday, the **Fiction** label of North Hollywood is hosting its own party Wednesday (31) at The Central. Label acts **Hunter** and **Midnight Fiction** will perform, and **KROQ** Los Angeles' **Dusty Street** will MC the event.

THE TALKING HEADS' Jerry Harrison joins forces with New York's **Sleeping Bag** logo to further shake up the Presidential elections. Harrison recorded President Reagan's blooper about bombing Russia, added a tough dance track and gave it to **Sleeping Bag**, which released it as "5 Minutes" by **Bonzo Goes To Washington**. As a result, Harrison and the single will be featured on **Radio International's** "Rock Over London" syndicated program in the near future. On a less political note, **Sleeping Bag's APB** has been busy lately opening for the likes of **A Flock Of Seagulls**, **Ministry** and others on the New York circuit.

Blues fans take note: As of Jan. 1, **Alligator's** catalog will be available through "Hot Rock," the tv-advertised phone-in record store... Congratulations to the **Buckboard** logo of **Hurst, Tex.**, whose **Brooks Brothers Band** has been named entertainer of the year for the second time in a row by the **Country Music Revue Assn. of Texas**.

INDIE PROFILE

Twin Cities' Twin Tone Looks for Esoteric Talent

BY MOIRA McCORMICK

MINNEAPOLIS For Paul Stark, founder of six-year-old **Twin/Tone** Records here, to form an independent label was to recognize that esoteric talent rarely finds its way to the majors. "We try to find artists who want to carve out their own territory," says Stark. "If a group can survive selling 10,000 records on a \$5,000 budget, they have a home with us."

Twin/Tone has 41 releases to its credit since its 1978 inception, as a non-profit corporation, says Stark. These days, **Twin/Tone** "still isn't making a profit," but manages to pay the salaries of a&r man **Peter Jespison** and head of promotion **Blake Gumprecht**.

Originally housed in Stark's basement, **Twin/Tone** operations were recently moved to the premises of **Cookhouse Studios**. Formerly **Minneapolis' top** album facility, **Cookhouse** now concentrates on audio/video post-production, leasing its music space to Stark. He's since installed three 24-track units and renamed the complex **Nicollet Studios**, keeping in operation the area's only 24-track mobile unit. **Twin/Tone** business represents about a

quarter of the time booked into **Nicollet**, Stark says.

At present, **Twin/Tone's** roster includes the **Replacements**, who have reportedly sold more than 10,000 copies of their first and second albums; **Curtiss A.**, the **Figures**, the **Phones**, **Soul Asylum**, and **Washington, D.C.** club favorites the **Slickee Boys**. The **Suburbs**—whose 1982 double LP "Credit In Heaven," Stark says, remains **Twin/Tone's** biggest seller at 15,000—were dropped by **PolyGram** after their critically lauded but commercially underwhelming debut album "Love Is The Law." The **Suburbs' next** effort, Stark says, will bear the **Twin/Tone** emblem.

"It's hard to sell records. It's nice to get college airplay—the **Replacements** will get on 180 college stations and chart in their top 10—but I don't see a lot of sales resulting," says Stark.

"A major label could sell 30,000 **Replacements** records with no problem, and it'd be a miserable failure for them. For us, it'd be great."

Stark does foresee "more room for indies" in the future. "Compact Disc will make the difference," he theorizes.

On the Beam

A weekly column focusing on developments in Compact Disc hardware and software.

TIME TRAVEL: With Compact Disc versions of new and catalog pop albums thus far adhering to the program content and playing time of their LP counterparts, it's fitting that the first major new pop release to take advantage of the newer configuration's longer capacity should come from **Paul McCartney**.

Veterans will acknowledge that his old band (and we don't mean **Wings**) helped legitimize stereo production techniques for rock, until the mid-'60s usually confined to mono versions on the assumption that younger buyers seldom owned stereo equipment. By leading a shift in the market balance from singles to albums, and through **EMI's** fortuitous willingness to cut in stereo from the outset of their career, the **Beatles** consolidated rock's graduation into the forefront of recording technology during that decade.

Now **Columbia** is offering **McCartney's** new "Give My Regards To Broad Street," the soundtrack companion to his forthcoming big screen feature, with bonus tracks for both cassette and CD buyers. While adding extra material to cassettes has been a marketing ploy used occasionally in recent years, the twist comes with the decision to make the Compact Disc version the most complete package of the three configurations. The "Broad Street" cassette will include one additional track, while the CD will offer two more songs than the LP.

Motown, of course, has taken advantage of the CD's hour-plus playing capacity, and reliable sources in-

dicating similar anthologies are being sketched at other major labels. Classical and jazz, of course, have likewise yielded full-length CD product, but **McCartney's** album points the way toward longer, all-new albums tailored to the configuration.

AUDIOPHILE REDUX: Despite pre-launch assumptions that the Compact Disc would be an audiophile product, the configuration's early release history differed from that of the launch for stereo LPs in the late '50s, when smaller, audiophile lines (starting with **Audio Fidelity**) released the first titles in that then-new realm. Now one of the best-known of the audiophile indies from that era, **Project 3**, is entering the CD field with two of its best-selling catalog albums by label founder **Enoch Light**, whose albums for **Command** helped spark the embryonic stereo field. "The **Big Bands Of The '30s**" and "The

Greatest Big Band Themes Of All Time," both by **Light** and his **Light Brigade**, will mark the first **Project 3** releases, both carrying a \$14.98 list.

Meanwhile, **Mobile Fidelity Sound Lab**, which helped drive the half-speed mastering audiophile boom of the late '70s, continues to expand its Compact Disc niche with a new distribution pact governing the **Pablo Records** CD catalog. In addition to distributing the 17 existing titles in the **Norman Granz**-owned line's CD stable, **Mobile Fidelity** will also release selected audiophile Compact Discs under its **Original Master Recording** series of CDs. That venture, which **Mobile Fidelity** continues to nurture with new titles, has already prompted trade rethinking about the potential for strong Compact Disc product from early analog stereo master tapes.

Edited by SAM SUTHERLAND

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FOR WEEK ENDING NOVEMBER 3, 1984

Billboard

TOP 200 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	17	PRINCE AND THE REVOLUTION ▲ WARNER BROS. 25110-1	PURPLE RAIN Weeks at No. One: 14
2	2	2	20	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 38653	BORN IN THE U.S.A.
3	3	3	21	TINA TURNER ▲ CAPITOL ST-12330	PRIVATE DANCER
4	4	4	57	HUEY LEWIS AND THE NEWS ▲ CHRYSALIS FV 4141-2	SPORTS
5	5	6	10	JULIO IGLESIAS ▲ COLUMBIA QC 39157	1100 BEL AIR PLACE
6	7	7	7	STEVIE WONDER MOTOWN 6108ML	THE WOMAN IN RED-SOUNDTRACK
7	6	5	31	THE CARS ▲ ELEKTRA 60296	HEARTBEAT CITY
8	8	8	62	MADONNA ▲ SIRE 1-23867/WARNER BROS.	MADONNA
9	9	10	26	JOHN CAFFERTY & THE BEAVER BROWN B. ▲ SCOTTI BROS. BFZ 38929/EPIC	EDDIE & THE CRUISERS-SOUNDTRACK
10	10	9	52	LIONEL RICHIE ▲ MOTOWN 6059 ML	CAN'T SLOW DOWN
11	11	11	50	THE POINTER SISTERS ▲ PLANET BXL 1 4705/RCA	BREAK OUT
12	12	13	23	CHICAGO ▲ FULL MOON/WARNER BROS. 1-25060	17
13	13	12	46	CYNDI LAUPER ▲ PORTRAIT BFR 38930/EPIC	SHE'S SO UNUSUAL
14	16	20	11	BILLY OCEAN JIVE/ARISTA JL 8-8213	SUDDENLY
15	15	15	17	JOHN WAITE ● EMI-AMERICA ST-17124	NO BRAKES
16	33	-	2	DARYL HALL & JOHN OATES RCA AFL1-5309	BIG BAM BOOM
17	29	47	3	U2 ISLAND 90231/ATCO	THE UNFORGETTABLE FIRE
18	14	14	33	RATT ▲ ATLANTIC 80143	OUT OF THE CELLAR
19	19	19	9	THE FIXX MCA 5507	PHANTOMS
20	20	26	5	KISS MERCURY 822495-1/POLYGRAM	ANIMALIZE
21	24	35	3	DAVID BOWIE EMI-AMERICA SJ-171138	TONIGHT
22	17	16	51	NIGHT RANGER ▲ CAMEL/MCA 5456	MIDNIGHT MADNESS
23	18	18	18	TWISTED SISTER ● ATLANTIC 80156	STAY HUNGRY
24	21	21	6	IRON MAIDEN CAPITOL ST-12321	POWER SLAVE
25	59	-	2	BARBRA STREISAND COLUMBIA QC 39480	EMOTION
26	23	17	14	SCANDAL FEATURING PATTY SMYTH ● COLUMBIA FC 39173	WARRIOR
27	27	28	6	DIANA ROSS RCA AFL1-5009	SWEPT AWAY
28	28	27	41	VAN HALEN ▲ WARNER BROS. 1-23985	1984
29	25	24	15	THE TIME ● WARNER BROS. 25109-1	ICE CREAM CASTLE
30	51	163	3	CHAKA KHAN WARNER BROS. 25162-1	I FEEL FOR YOU
31	32	36	9	KROKUS ARISTA AL8-8243	THE BLITZ
32	50	63	3	THE HONEYDRIPPERS ES PARANZA 90220/ATCO	VOLUME ONE
33	31	31	49	BILLY IDOL ▲ CHRYSALIS FV 41450	REBEL YELL
34	22	22	14	BILLY SQUIER ▲ CAPITOL ST-12361	SIGNS OF LIFE
35	35	29	81	ZZ TOP ▲ WARNER BROS. 1-23774	ELIMINATOR
36	36	37	7	KENNY ROGERS RCA AFL1-5043	WHAT ABOUT ME
37	38	33	19	ROD STEWART ▲ WARNER BROS. 25095-1	CAMOUFLAGE
38	39	44	4	THE EVERLY BROTHERS MERCURY 822431-1/POLYGRAM	EB 84
39	42	43	13	SAMMY HAGAR GEFEN GHS24043/WARNER BROS.	VOA
40	26	25	18	SOUNDTRACK ▲ ARISTA AL8-8246	GHOSTBUSTERS
41	41	41	7	THE TALKING HEADS SIRE 25121-1/WARNER BROS.	STOP MAKING SENSE
42	44	51	5	DENNIS DEYOUNG A&M SP-5006	DESERT MOON
43	48	52	6	SAM HARRIS MOTOWN 9459	SAM HARRIS
44	30	30	23	BANANARAMA LONDON 820036-1/POLYGRAM	BANANARAMA
45	46	50	4	RICKIE LEE JONES WARNER BROS. 25117-1	THE MAGAZINE
46	34	34	18	SHEILA E. WARNER BROS. 1-25107	THE GLAMOUROUS LIFE
47	40	32	16	ELTON JOHN GEFEN GHS 24031/WARNER BROS.	BREAKING HEARTS
48	37	23	16	JACKSONS ▲ EPIC QE 38946	VICTORY
49	58	73	3	SHEENA EASTON EMI-AMERICA ST-17132	A PRIVATE HEAVEN
50	45	39	64	BILLY JOEL ▲ COLUMBIA QC 38837	AN INNOCENT MAN
51	49	42	17	COREY HART EMI-AMERICA ST-17117	FIRST OFFENSE
52	74	126	4	NEW EDITION MCA 5515	NEW EDITION
53	52	48	14	QUIET RIOT ▲ PASHA QZ 39516/EPIC	CONDITION CRITICAL
54	54	55	12	BOB MARLEY AND THE WAILERS ISLAND 90169/ATCO	LEGEND
55	69	101	3	JEFFREY OSBORNE A&M SP-5017	DON'T STOP

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	56	54	103	PRINCE ▲ WARNER BROS. 1-23720	1999
57	47	38	28	LAURA BRANIGAN ● ATLANTIC 80147	SELF CONTROL
58	57	46	13	PETER WOLF EMI-AMERICA SJ-17121	LIGHTS OUT
59	53	49	16	DIO ● WARNER BROS. 25100-1	THE LAST IN LINE
60	60	62	11	HONEYMOON SUITE WARNER BROS. 25098-1	HONEYMOON SUITE
61	43	40	7	DONNA SUMMER GEFEN GHS 24040/WARNER BROS.	CATS WITHOUT CLAWS
62	67	72	7	VANITY MOTOWN 6102 ML	WILD ANIMAL
63	66	92	4	QUEENSRYCHE EMI-AMERICA ST-17134	THE WARNING
64	65	65	55	SOUNDTRACK ▲ MOTOWN 6062ML	THE BIG CHILL
65	55	45	10	LINDSEY BUCKINGHAM ELEKTRA 60363	GO INSANE
66	61	57	20	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC FE 39304	COULDN'T STAND THE WEATHER
67	64	56	21	LOU REED RCA AFL1-4998	NEW SENSATIONS
68	68	68	11	ROMEO VOID COLUMBIA 39155	INSTINCTS
69	62	53	25	JERMAINE JACKSON ● ARISTA AL8-8203	JERMAINE JACKSON
70	70	58	34	SCORPIONS ▲ MERCURY 814-98101/POLYGRAM	LOVE AT FIRST STING
71	72	59	34	THOMPSON TWINS ▲ ARISTA AL-8-8200	INTO THE GAP
72	78	118	3	BARRY GIBB MCA 5506	NOW VOYAGER
73	73	74	11	GRIM REAPER RCA NFL1-8038	SEE YOU IN HELL
74	76	81	5	W.A.S.P. CAPITOL ST-12343	W.A.S.P.
75	75	76	21	TEDDY PENDERGRASS ● ASYLUM 60317/ELEKTRA	LOVE LANGUAGE
76	103	-	2	SOUNDTRACK CAPITOL SV-12371	TEACHERS
77	93	-	2	APOLLONIA 6 WARNER BROS. 25108-1	APOLLONIA 6
78	82	91	4	DOKKEN ELEKTRA 60376	TOOTH & NAIL
79	85	104	4	VARIOUS ARTISTS POLYDOR 823490-1/POLYGRAM	EVERY MAN HAS A WOMAN
80	83	88	14	BANGLES COLUMBIA BFC 39220	ALL OVER THE PLACE
81	81	86	12	Y&T A&M SP-5007	IN ROCK WE TRUST
82	92	111	4	STEPHANIE MILLS CASABLANCA 822421-1/POLYGRAM	I'VE GOT THE CURE
83	91	115	3	TOMMY SHAW A&M SP-5017	GIRLS WITH GUNS
84	136	-	2	JOAN JETT MCA 5476	GLORIOUS RESULTS OF A MISPEPNT YOUTH
85	79	66	12	NEIL DIAMOND COLUMBIA QC 39199	PRIMITIVE
86	80	60	10	THE S.O.S. BAND TABU FZ 39332/EPIC	JUST THE WAY YOU LIKE IT
87	89	95	6	JIMMY BUFFETT MCA 5512	RIDDLES IN THE SAND
88	63	61	17	GLENN FREY MCA 5501	THE ALLNIGHTER
89	77	78	98	MICHAEL JACKSON ▲ EPIC QE 38112	THRILLER
90	119	124	6	SURVIVOR SCOTTI BROS. FZ 39578/EPIC	VITAL SIGNS
91	96	102	4	PAT METHENY GROUP ECM 25008-1/WARNER BROS.	FIRST CIRCLE
92	84	84	7	ZEBRA ATLANTIC 80159	NO TELLING LIES
93	87	67	25	WHITESNAKE GEFEN GHS-4018/WARNER BROS.	SLIDE IT IN
94	88	69	48	DURAN DURAN ▲ CAPITOL ST-12310	SEVEN AND THE RAGGED TIGER
95	100	105	4	WYNTON MARSALIS COLUMBIA FC29530	HOT HOUSE FLOWERS
96	71	64	12	SPANDAU BALLET CHRYSALIS FV 41473	PARADE
97	86	87	28	STEVE PERRY ▲ COLUMBIA FC 39334	STREET TALK
98	99	71	9	THE OAK RIDGE BOYS MCA 5496	GREATEST HITS, VOL. 2
99	101	82	20	RUN-D.M.C. PROFILE PRO 1202	RUN D.M.C.
100	108	-	2	GENERAL PUBLIC I.R.S. SP-70046/A&M	ALL THE RAGE
101	117	-	2	REBBIE JACKSON COLUMBIA BFC-39238	CENTIPEDE
102	98	80	27	R.E.M. I.R.S. SP-70044/A&M	RECKONING
103	106	106	9	LUCIANO PAVAROTTI LONDON 411959-1/POLYGRAM	MAMMA
104	94	70	11	RICK JAMES GORDY 6095GL/MOTOWN	REFLECTIONS
105	107	77	8	MTUME EPIC FE 39473	YOU, ME AND HE
106	105	85	56	MOTLEY CRUE ▲ ELEKTRA 60289	SHOUT AT THE DEVIL
107	90	90	17	SPYRO GYRA MCA 2-6983	ACCESS ALL AREAS
108	102	100	21	PEABO BRYSON ELEKTRA 60362	STRAIGHT FROM THE HEART
109	104	79	9	JOYCE KENNEDY A&M SP-4996	LOOKIN' FOR TROUBLE
110	126	-	2	ROGER HODGSON A&M SP-5004	IN THE EYE OF THE STORM

○ 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.



Faux Pas Fanatics. Atlantic executives chuckle after a preview of the forthcoming album "Dick Clark Presents Radio's Uncensored Bloopers." Shown in the label's New York offices are Atlantic executive vice president/general manager Dave Glew, Clark and label president Doug Morris.

Coleco Cuts Adam's Price; Last Gasp?

LOS ANGELES Coleco Industries has dropped the price on its ailing Adam home computer system to \$475 from \$650, a move some believe is a last-ditch effort to resurrect the troubled system.

Coleco will not actually stop selling the machine to dealers for \$650. Instead, it is giving its retail network \$175 worth of free computer software packages, hence setting off the price drop. The Hartford, Conn. company, plagued by major equity losses in 1983 and 1984 as a result of the sluggish home computer market, is believed to be making a final effort to keep Adam alive, at least through this holiday selling season.

Amid denials by Coleco officials that they have plans to abandon the nearly defunct system, industry analysts suggest the computer software giveaway offer is an attempt by the company to empty its warehouses of computer products. Since its inception, Adam has been plagued by mishaps—a defective rate nearing 60%, massive returns and overly optimistic market projections.

Coleco's remaining competitors in the home computer hardware field are Atari and Commodore. Atari has also been plagued with major financial losses; Commodore is the only home computer firm to escape 1984 untarnished by the industry's ills.

FAYE ZUCKERMAN

EXECUTIVE TURNTABLE

(Continued from page 4)

Parent, credit; and Nelson Phillips, domestic controller. The two New York appointments are Ronald Heide, international controller, and Bart Morrison, strategic analyst. Wood was director of management information systems; Parent was director of credit operations; Phillips was a controller; Heide was international controller; and Morrison moves from director of planning and research. In addition, CBS/Fox Video's consumer products division moves Jerry Sobczak to vice president of administration. He was director of sales and marketing administration.

Michael Kory is upped to controller of Warner Home Video in Burbank. He was with Warner Bros.' accounting department.

Video Gems, Los Angeles, appoints two sales and marketing executives. Bill Daines, former sales manager for Coast Video Distributors, joins as national key accounts manager; Bob Diamond rejoins Video Gems as assistant sales and marketing director.

In New York, Timothy Spenser Davis is named account executive, Eastern division, for Worldvision Enterprises Inc. He was an account executive for Television Program Enterprises, a Telerep division. In addition, Victoria Lynn Quoss is appointed central division account executive for Evergreen Programs, a Worldvision division. She was with Harper & Row Publishers.

John Check is named manager of VCA's Dallas Duplicating Center. He was with the Dallas Theological Seminary, as manager of distribution for the outfit's video ministry.

PRO EQUIPMENT. Philip DeSantis joins Sony's Professional Audio division as national sales manager in Park Ridge, N.J. He was director of marketing and sales for the pro audio and broadcast products division of Lexicon Inc. Sony's tape sales company ups Patrick Murray to director of sales. He was national sales manager.

John Ware joins Scene Three as producer to oversee film and tape projects relating to the music industry. He had been with Ware Logistics.

Denon America Inc. adds two regional sales managers, William Muster and Stephen Baker. Muster, formerly a factory rep for the Koss Corp., is now based in Los Angeles. Baker, who was with GTE, is based in Fairfield, N.J.

RELATED FIELDS. Paul Brown is appointed director, corporate administration, for MTV Networks Inc. and Warner Amex Cable Communications in New York. He was manager of office services. And Richard Stone becomes account manager for MTV New York advertising sales. He was an account executive with Turner Broadcasting Systems.

Michael Brandman is named president of Playboy Programs in New York. He was with Lorimar Productions as executive vice president of pay cable production and development.

Creative Entertainment Corp. in Los Angeles appoints Bill Ficks director of creative affairs. He was with Famous Music. CEC also appoints Peter Newman professional manager. He was with Charly Records.

NOVEMBER RELEASES

(Continued from page 3)

Time" on Elektra, "Dick Clark Presents Radio's Uncensored Bloopers" on Atlantic and Mr. T's "Be Somebody Or Be Somebody's Fool" on MCA.

Nile Rodgers figures to be November's top producer. He did the honors on both Duran Duran's "Arena" and Madonna's "Like A Virgin." The latter album is the followup to Madonna's smash debut set, which is still in the top 10 in its 62nd week on the pop chart.

Eight soundtracks are due in November, including three on PolyGram: "Thief Of Hearts," "Breakin' 2 Is Electric Boogaloo" and "Dune." The latter album features music by Toto and Brian Eno, and is set to be released two weeks after Toto's own Columbia album, "Isolation." (See Toto feature, Talent, page 54.)

Other soundtracks due in the month include "Cotton Club" on Geffen (music by John Barry), "Country" on Windham Hill (music by George Winston, among others), "First Born" on EMI America (music by Talk Talk and Reflex, among others) and "No Small Affair" on Atlantic.

Also, A&M plans to release Cat Stevens' "Footsteps In The Dark," which will include the first album release of the songs from the cult film, "Harold And Maude."

Several acts are set to make label switches in November. Don Henley

and Eric Carmen will both release their first albums for Geffen, following lengthy tenures with Asylum and Arista, respectively. The move will reunite Henley and Geffen, who was label chief at Asylum during the Eagles' climb to fame in the early '70s.

Van Morrison, who was a Warner Bros. stalwart for 14 years, bows on Mercury Nov. 8 with "A Sense Of Wonder." And Triumph is set to move from RCA to MCA with the Nov. 14 release of "Thunder Seven."

November promises to be a strong month for black music. Solar plans to release new albums by three of its top bands: Midnight Star ("Planetary Invasion"), Shalamar ("Heartbreak") and the Whispers ("So Good").

Also due in November are "Gap Band VI," the group's first album since Total Experience switched distribution from PolyGram to RCA; Kool & the Gang's "Emergency," and Ray Parker Jr.'s "Chartbusters." The latter album is a greatest hits set timed to capitalize on Parker's biggest hit to date, "Ghostbusters."

Another notable November release is "Frankie Goes To Hollywood," a two-record set on Island by the British pop sensations who are now cracking the American market with "Two Tribes."

James Petrillo Dead at Age 92

CHICAGO James C. Petrillo, former president of the American Federation of Musicians and champion of live music, died here Tuesday (23). He was 92.

Petrillo brought recording activity in the U.S. to a virtual halt in 1942 when he led a general strike against record companies. The work action was settled 27 months later only after manufacturers of what he called "canned music" agreed to set aside a small percentage of sales revenues for musicians.

The original collecting facility for these funds, the Recording & Transcription Fund, was ruled illegal under the Taft-Hartley Act, but was later restructured into the Music Performance Trust Funds, an agency still active today which annually disburses millions of dollars to sup-

port live music at regular AFM union rates.

During the '30s, when Petrillo was president of the AFM's Local 10 in Chicago, he won agreements with radio stations here to hire standby musicians. Such agreements, designed to protect the jobs of musicians displaced by recordings, were outlawed in 1946 with passage of the Lea Act by Congress. That statute was repealed in 1980.

Petrillo remained active in AFM affairs as president emeritus long after his retirement. Among his later interests was a national campaign in 1964 to merge black and white locals. He is survived by two sons, James and Lee, and a daughter, Marie De Rosa. IS HOROWITZ

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FOR WEEK ENDING NOVEMBER 3, 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	99	12	HELIX CAPITOL ST-12362	WALKING THE RAZOR'S EDGE
112	114	96	107	LIONEL RICHIE ▲ MOTOWN 6007 ML	LIONEL RICHIE
113	113	122	62	HERBIE HANCOCK ● COLUMBIA FC 38814	FUTURE SHOCK
114	111	97	38	SOUNDTRACK ▲ COLUMBIA JS 39242	FOOTLOOSE
115	109	120	66	JEFFREY OSBORNE ● A&M SP-4940	STAY WITH ME TONIGHT
(116)	121	129	8	BLACK 'N' BLUE GEFEN GHS 24041 /WARNER BROS.	BLACK 'N' BLUE
(117)	NEW			DEVO WARNER BROS. 25097-1	SHOUT
(118)	123	139	7	JACK WAGNER Q WEST 25089-1/WARNER BROS.	ALL I NEED
119	116	89	9	BARBARA MANDRELL/LEE GREENWOOD MCA 5477	MEANT FOR EACH OTHER
120	122	107	16	KASHIF ARISTA AL8-8205	SEND ME YOUR LOVE
121	118	98	14	WILLIE NELSON COLUMBIA FC 39145	CITY OF NEW ORLEANS
122	115	93	9	NEWCLEUS SUNNYVIEW SUN 4901/BECKET	JAM ON REVENGE
123	95	75	10	STEPHEN STILLS ATLANTIC 80177	RIGHT BY YOU
124	110	110	11	SOUNDTRACK COLUMBIA JS 39526	METROPOLIS
(125)	130	143	4	RALPH MACDONALD POLYDOR 823323-1/POLYGRAM	UNIVERSAL RHYTHM
(126)	138	-	2	JETHRO TULL CHRYSALIS FV 41461	UNDER WRAPS
127	129	103	39	ALABAMA ▲ RCA AHL1-4939	ROLL ON
128	131	135	66	BILLY IDOL CHRYSALIS PV-44000	DON'T STOP
129	134	114	10	HERBIE HANCOCK COLUMBIA FC 39478	SOUND-SYSTEM
130	128	112	43	PRINCE ● WARNER BROS. BSK 3601	CONTROVERSY
131	133	141	48	U2 ● ISLAND 90127/ATCO	UNDER A BLOOD RED SKY
(132)	139	145	10	TWISTED SISTER ATLANTIC 80074	YOU CAN'T STOP ROCK 'N' ROLL
133	120	94	21	JEFFERSON STARSHIP GRUNT BXL1-4921 /RCA	NUCLEAR FURNITURE
134	112	113	11	BRUCE COCKBURN GOLD MOUNTAIN GM8002/A&M	STEALING FIRE
135	127	108	14	LITA FORD MERCURY 818864-1M-1/POLYGRAM	DANCIN' ON THE EDGE
136	142	150	35	PRINCE ● WARNER BROS. BSK 3478	DIRTY MIND
137	124	128	10	STEVE MORSE BAND MUSICIAN 60369/ELEKTRA	THE INTRODUCTION
138	135	117	31	THE GO GO'S I.R.S. SP-70041/A&M	TALK SHOW
139	132	116	18	BOX OF FROGS EPIC BFE39327	BOX OF FROGS
140	146	151	24	INXS ATCO 90160	THE SWING
(141)	173	-	2	ANNE MURRAY CAPITOL ST-12363	HEART OVER MIND
(142)	176	187	3	VARIOUS ARTISTS WINDHAM HILL WH 1015/A&M	SAMPLER '84
143	153	155	544	PINK FLOYD ● HARVEST ST-11163/CAPITOL	DARK SIDE OF THE MOON
144	145	123	18	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 39429	GOODBYE CRUEL WORLD
145	137	137	6	SOUNDTRACK ATLANTIC 80158	BEAT STREET II
(146)	160	166	54	PHIL COLLINS ATMAN SD16029	FACE VALUE
(147)	NEW			DAN HARTMAN MCA 5525	I CAN DREAM ABOUT YOU
(148)	162	185	4	KURTIS BLOW MERCURY 822420-1/POLYGRAM	EGO TRIP
149	149	119	84	JULIO IGLESIAS ▲ COLUMBIA FC 38640	JULIO
150	150	156	53	CULTURE CLUB ▲ VIRGIN/EPIC QE 39107	COLOUR BY NUMBERS
151	125	83	9	NAKED EYES EMI-AMERICA ST-17116	FUEL FOR FIRE
(152)	180	-	2	EARL KLUGH CAPITOL ST-12372	NIGHTSONGS
153	143	132	165	VAN HALEN ▲ WARNER BROS. BSK 3075	VAN HALEN
(154)	170	180	26	SOUNDTRACK/RICK SPRINGFIELD ▲ RCA ABL1-4935	HARD TO HOLD
(155)	161	172	3	SUMMERS & FRIPP A&M SP-9-5011	BEWITCHED

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(156)	174	-	21	VARIOUS ARTISTS MOTOWN 6094 ML	MORE SONGS FROM THE BIG CHILL
157	156	136	40	THE PRETENDERS ▲ SIRE 1-23980/WARNER BROS.	LEARNING TO CRAWL
158	157	133	58	LINDA RONSTADT ▲ ASYLUM 60260/ELEKTRA	WHAT'S NEW
159	155	158	71	THE POLICE ▲ A&M SP-3735	SYNCHRONICITY
160	165	134	49	YES ▲ ATCO 90125	90125
(161)	182	189	3	DAZZ BAND MOTOWN 6117ML	JUKEBOX
162	159	164	54	HUEY LEWIS AND THE NEWS CHRYSALIS FV41340	PICTURE THIS
163	167	169	47	MOTLEY CRUE ● ELEKTRA 60174	TOO FAST FOR LOVE
164	140	140	4	DAVE EDMUNDS COLUMBIA FC39273	RIFF RAFF
(165)	NEW			JANEY STREET ARISTA AL-8-8219	HEROES, ANGELS & FRIENDS
166	144	146	9	RAMSEY LEWIS/NANCY WILSON COLUMBIA FC 39326	THE TWO OF US
167	151	157	67	MIDNIGHT STAR ▲ SOLAR 60241/ELEKTRA	NO PARKING ON THE DANCE FLOOR
(168)	177	-	2	JANET JACKSON A&M SP-4962	DREAM STREET
169	152	152	7	PETER TOSH EMI-AMERICA ST-17126	CAPTURED LIVE
170	158	121	11	FRANK SINATRA QWEST 25145-1/WARNER BROS.	L.A. IS MY LADY
171	154	154	6	METALLICA MEGAFORCE 769/IMPORTANT	RIDE THE LIGHTNING
172	148	125	24	PSYCHEDELIC FURS COLUMBIA BFC 39278	MIRROR MOVES
173	172	165	37	BON JOVI MERCURY 814982-1M1/POLYGRAM	BON JOVI
174	166	162	21	PATRICE RUSHEN ELEKTRA 60360	NOW
(175)	184	188	4	AZTEC CAMERA SIRE 1-25183/WARNER BROS.	KNIFE
176	175	159	99	BILLY IDOL ● CHRYSALIS FV41377	BILLY IDOL
177	147	147	9	VARIOUS ARTISTS DOMINION MUSIC 2320	ELECTRIC BREAKDANCE
178	168	174	81	QUIET RIOT ▲ PASHA BFZ-38443/EPIC	METAL HEALTH
179	141	109	23	SOUNDTRACK ▲ POLYDOR 821919-1/POLYGRAM	BREAKIN'
180	179	142	111	BILLY SQUIER ▲ CAPITOL ST-12146	DON'T SAY NO
181	163	148	8	CHUCK MANGIONE COLUMBIA FC 39479	DISGUISE
(182)	188	-	2	BLACKFOOT ATCO 90218	VERTICAL SMILE
(183)	NEW			IRON MAIDEN CAPITOL ST-12274	PIECE OF MIND
(184)	195	-	2	BOB JAMES COLUMBIA FC 395890	12
185	181	149	11	ORIGINAL BROADWAY RECORDING RED SEAL/RCA HBC1-5042	SUNDAY IN THE PARK WITH GEORGE
186	169	171	27	RUSH ▲ MERCURY 818476-1/POLYGRAM	GRACE UNDER PRESSURE
187	192	192	69	NIGHT RANGER MCA 5460	DAWN PATROL
188	193	198	29	IRON MAIDEN CAPITOL ST-15017	MAIDEN JAPAN
189	191	200	5	EMMYLOU HARRIS WARNER BROS. 25161-1	PROFILES II - THE BEST OF EMMYLOU HARRIS
(190)	NEW			THE RAMONES SIRE 25187-1	TOO TOUGH TO DIE
(191)	NEW			LAURA BRANIGAN ATLANTIC 80052	BRANIGAN 2
192	185	138	21	SOUNDTRACK MCA 5492	STREETS OF FIRE
193	171	167	53	JOHN COUGAR MELLENCAMP ▲ RIVA RVL-7504/POLYGRAM	UH-HUH
194	200	191	127	DURAN DURAN ▲ CAPITOL ST-12211	RIO
(195)	NEW			IRON MAIDEN CAPITOL ST-12202	NUMBER OF THE BEAST
196	196	183	19	CHRIS DEBURGH A&M SP5002	MAN ON THE LINE
197	199	178	15	LAKESIDE SOLAR 60355/ELEKTRA	OUTRAGEOUS
198	197	175	19	RATT TIME COAST TC2203/ENIGMA	RATT
199	198	170	37	WANG CHUNG GEFEN GHS-4004/WARNER BROS.	POINTS ON A CURVE
200	183	186	92	DEF LEPPARD ▲ MERCURY 8103081/POLYGRAM	PYROMANIA

TOP 200 ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | |
|------------------------------------|--------------------------------------|---|---------------------------------|----------------------------------|--|-----------------------------------|
| Alabama 127 | Culture Club 150 | Herbie Hancock 113, 129 | Kurtis Blow 148 | Peter Tosh 169 | Sheena Easton 49 | The Ramones 190 |
| Anne Murray 141 | Cyndi Lauper 13 | Honeymoon Suite 60 | Lakeside 197 | Peter Wolf 58 | Sheila E. 46 | The S.O.S. Band 86 |
| Apollonia 6 77 | Dan Hartman 147 | Huey Lewis And The News 4, 162 | Laura Branigan 57, 191 | Phil Collins 146 | Soundtrack 40, 64, 76, 114, 124, 145, 179, 192 | The Talking Heads 41 |
| Aztec Camera 175 | Daryl Hall & John Oates 16 | Inxs 140 | Linda Ronstadt 158 | Pink Floyd 143 | Soundtrack/Rick Springfield 154 | The Time 29 |
| Bananarama 44 | Dave Edmunds 164 | Iron Maiden 24, 183, 188, 195 | Lindsey Buckingham 65 | Prince 56, 130, 136 | Spandau Ballet 96 | Thompson Twins 71 |
| Bangles 80 | David Bowie 21 | Jack Wagner 118 | Lionel Richie 10, 112 | Prince And The Revolution 1 | Stevie Wonder 6 | Tina Turner 3 |
| Barbara Mandrell/Lee Greenwood 119 | Dazz Band 161 | Jacksons 48 | Lita Ford 135 | Psychodelic Furs 172 | Summers & Fripp 155 | Tommy Shaw 83 |
| Barbra Streisand 25 | Def Leppard 200 | Janet Jackson 168 | Lou Reed 67 | Queensryche 63 | Survivor 90 | Twisted Sister 23, 132 |
| Barry Gibb 72 | Dennis DeYoung 42 | Janey Street 165 | Luciano Pavarotti 103 | Quiet Riot 53, 178 | Teddy Pendergrass 75 | U2 17, 131 |
| Billy Idol 33, 128, 176 | Devo 117 | Jefferson Starship 133 | Madonna 8 | R.e.m. 102 | The Cars 7 | Van Halen 28, 153 |
| Billy Joel 50 | Diana Ross 27 | Jeffrey Osborne 55, 115 | Metallica 171 | Ralph MacDonald 125 | Vanity 6 62 | Various Artists 79, 142, 156, 177 |
| Billy Ocean 14 | Dio 59 | Jermaine Jackson 69 | Michael Jackson 89 | Ramsey Lewis/Nancy Wilson 166 | W.A.S.P. 74 | Wang Chung 199 |
| Billy Squier 34, 180 | Dokken 78 | Jethro Tull 126 | Midnight Star 167 | Ratt 18, 198 | Whitesnake 93 | Willie Nelson 121 |
| Black 'N' Blue 116 | Donna Summer 61 | Jimmy Buffett 87 | Motley Crue 106, 163 | Rebbie Jackson 101 | Wynton Marsalis 95 | |
| Blackfoot 182 | Duran Duran 94, 194 | Joan Jett 84 | Mtume 105 | Rick James 104 | Y&t 81 | Zz Top 35 |
| Bob James 184 | Earl Klugh 152 | John Cafferty And The Beaver Brown Band 9 | Naked Eyes 151 | Rickie Lee Jones 45 | | |
| Bob Marley And The Wailers 54 | Elton John 47 | John Cougar Mellencamp 193 | Neil Diamond 85 | Rod Stewart 37 | | |
| Bon Jovi 173 | Elvis Costello & The Attractions 144 | John Waite 15 | New Edition 52 | Roger Hodgson 110 | | |
| Box Of Frogs 139 | Emmylou Harris 189 | Joyce Kennedy 109 | Newcleus 122 | Romeo Void 68 | | |
| Bruce Cockburn 134 | Frank Sinatra 170 | Julio Iglesias 5, 149 | Night Ranger 22, 187 | Run-D.M.C. 99 | | |
| Bruce Springsteen 2 | General Public 100 | Kashif 120 | Original Broadway Recording 185 | Rush 186 | | |
| Chaka Khan 30 | Glenn Frey 88 | Kiss 20 | Pat Metheny Group 91 | Sam Harris 43 | | |
| Chicago 12 | Grim Reaper 73 | Krokus 31 | Patrice Rushen 174 | Sammy Hagar 39 | | |
| Chris Deburgh 196 | Helix 111 | | Peabo Bryson 108 | Scandal Featuring Patty Smyth 26 | | |
| Chuck Mangione 181 | | | | Scorpions 70 | | |
| Corey Hart 51 | | | | | | |

RETURNS FOR 45s

(Continued from page 1)

are useless once they're returned."

Because a single disk can be easily destroyed, the record/tape business could adopt affidavit returns sooner than the paperback trade. So suggest Karl Hurowitz, Warner Publishing Services' Western sales manager, and Mike Garner, book buyer at Western Merchandisers, parent of 130-unit Hastings Records (many of whose units sell books, too).

According to Hurowitz, paperback vendors' main reluctance has centered on policing such a policy. "We consider it [affidavit return] the final license to steal," he says. "There's such a business in used books." Nevertheless, Hurowitz says at least a couple of wholesalers are now testing affidavit return with paperbacks.

Of around 400 wholesalers, Hurowitz says industry estimates are that between 100 and 150 now have affidavit return systems on line. This requires an on-premises destruction system. "Most use a shredder and bale the paper," he says. "A lot of it goes to Japan."

Vigilance is still required by publishers, Hurowitz notes; systems for verifying bale content counts

NMPA Puts Stop To Illegal Copying At Univ. of Texas

NEW YORK The National Music Publishers' Assn. (NMPA) says the Univ. of Texas at Austin will diligently prevent the "recurrence" of what the publisher group claims to be unauthorized photocopying of copyrighted musical works by the university's music department.

A recent agreement, following NMPA claims, included an acknowledgment that authorized copying had taken place and represented that the university had destroyed or caused the destruction of all unauthorized copies of copyrighted material. The university also agreed to publish and disseminate a "letter of policy" to all administrative and academic units, and to all members of the faculty and staff of its music department.

are one solution. "If we find a 2% error factor in scanning, we cut them [distributors] off until it's fixed."

Both Hurowitz and Garner draw parallels to 45s, with Hurowitz saying magazines' time sensitivity has spurred affidavit return. "It's all dated merchandise," he notes.

At Amarillo, Garner lists four other benefits, among them greater accuracy, which he sees as a key to guaranteeing royalty contingencies, an issue raised at NARM's San Diego discussion. Savings in eliminating return room labor, freight and accounting are other benefits Garner contends both vendor and account could enjoy.

At the NARM session, one manufacturer noted that scrapped 45s are used for manufacturing cassettes. "So they've found a way to use them," says Golden. "Everybody would still be better off if they were scrapped at the store level." While saying NARM isn't far enough along to estimate cost savings, Golden contends, "It's a fortune."

At Nova, Norcross, Ga., Steve Libman puts potential savings for his one-stop at 5%. "Right now, if you can save anything like 5%, you look at it. And look at the manufacturer. CBS over in Carrollton is processing returns from 2,000 accounts."

With one-stops bearing the brunt

of 45 return hassles, some respondents seem resigned. "It's part of doing business," says Joe Voynow of Bib Distributing, Charlotte. At Uptown Music, St. Louis, John Gaven says, "The only thing good about it is there's 100% returns."

At the store level, chains vary in how they buy and handle 45s. Camelot buyer Pat Tidwell notes the burden of separate RAs for each subsidiary label distributed via majors and the freight costs.

Many chain units buy individually. At a Baton Rouge Record Bar, for example, manager Randy Morris says 7,000 SKUs are stocked. He notes increasing depth in oldies and somewhat rarer returns.

In Chicago, at one of Record Shop's 25 units, Rosalind Troy-Prickett says, "When they fall off the Hot 100 they go into an oldies file and then afterward back to the one-stop."

VIDEO AWARD NOMINEES

(Continued from page 1)

connected labels also made a strong showing in the nominations, with Elektra taking home eight and Island five. Geffen itself rang up a total of 13 nominations.

Top individual artist in the Billboard nominations was Cyndi



Crime Of The Century. Emergency Records vice president Curtis Urbina presents a gold award to Navarre Corp. executives for their support of Shannon's "Let The Music Play" during NARM's independent distributors convention in Miami Beach last week. Shortly thereafter, the award, Navarre's first, was stolen, and its whereabouts remain unknown. Pictured from left are Navarre's Bob Stubenrauch and Eric Paulson, Urbina and Navarre's Jerry Bix. (Photo: Mara Friedman)

CHRYSALIS SPLIT

(Continued from page 1)

lis could be reached for comment at presstime, reliable sources confirm that a Wright purchase plan has been framed in the wake of earlier talks between the two co-chairmen regarding a division of assets along territorial lines. Reports that the two long-standing partners were discussing a realignment first surfaced in September (Billboard, Sept. 29), but subsequent discussions regarding a division of Chrysalis into two separate entities to be held by Wright and Ellis appear to have been tabled.

Under the new proposal, Wright would acquire both Chrysalis Records here and the duo's original label venture, Chrysalis Records Ltd., along with the Chrysalis Music pub-

lishing arm. It's alleged that an agreement providing Wright with the option to buy within a specified period is already in force, with Wright now believed to be seeking the necessary funding for the buyout.

According to a source close to the company, Derek Green, who just departed from his post as senior executive for A&M's British subsidiary, A&M Records Ltd., is attempting to secure financial backing for Wright from potential U.K. investors, while Wright himself, who was working from Chrysalis' New York offices last week, is believed to be approaching American backers. Insiders contend Wright is approaching CBS Records, Chrysalis' distribution ally, possibly to assist in funding the purchase.

Lauper, who won seven. Duran Duran and the Cars tied for lead group, each also with seven. While Lauper's seven nominations also made her the leading new act, honors for the leading new group went to Wang Chung, which saw five awards for its "Dance Hall Days."

CBS was the number two record company in the nominations roundup, with Epic, Portrait & Associated labels bringing home 12 and Columbia 11. Capitol was next with nine, followed by Elektra with eight, RCA with six, Island with five, Chrysalis with three, PolyGram with two, and Atlantic and Motown with one each.

The Billboard Video Music Award nominations were arrived at via a balloting procedure that saw forms mailed to thousands of leading record and video music industry members. Final ballots for selecting the award winners are due by Friday (2).

Other artists who did well in the nominations race included Michael Jackson and Elton John, who were mentioned in six categories; Van Halen, seen in four; and Rod Stewart, Eurhythmics and the Art Of Noise, each of whom got three nominations.

The categories in the Billboard

Video Music Awards are targeted at the professional audience Billboard serves, and include such areas as best set design, best costume, best computer graphics, best editing, best lighting, best cinematography and best choreography. Five acts are cited in each category.

Other award categories include best new artist, best long-form, most innovative video and best overall.

Videos nominated in the best overall category were Elektra's Cars with "You Might Think," producers Charles and Jeff Stein, directors Jeff Stein and Charlex; Capitol's Duran Duran with "The Reflex," producers Scott Millaney and MGMMO, director Russel Mulcahy; Portrait's Cyndi Lauper with "Girls Just Want To Have Fun," producer Ken Walz, director Edd Griles; Geffen's Elton John with "Sad Songs," producer John Reid Enterprises, director Russell Mulcahy; and Warner Bros.' Van Halen with "Jump," producer Van Halen, directors Pete Angelus and Van Halen.

For more information on the Billboard Video Music Awards and the Video Music Conference, those interested can call Kris Sofley at (818) 842-1212.

NARM INDIE DISTRIBUTORS MEET

(Continued from page 1)

land's business and noted, "Without the indies, we would lose our vanguard."

Eugster led the way in asserting that Compact Discs would overtake the LP within the next five years. He said approximately 300 of his stores are currently carrying CD product, with outlets picking up the configuration daily.

Eugster said that stock in each store ranges from 200 to 3,000 pieces, and noted that the number of mainstream CD titles is gaining gradually on classical and jazz.

Tagging the CD as the primary configuration of the future, the Compact Disc Group headed a practical presentation on the hows and whys of indie involvement in the format. Citing a WEA survey in which album consumers were said to buy an average of five records per year, CDG director Leslie Rosen said that hardware owners bought

an average of 22 CDs last year.

Ned Berndt of the four-store Q Records & Tapes chain said CDs accounted for 20% of the Miami chain's sales and noted that the typical CD buyer is moving from "the upscale to the regular album buyer." He praised the format for its low defective rate and claimed that consumers were easily hooked on the sound quality, and subsequently dissatisfied with vinyl albums.

Larry Rosen, who has committed his GRP label heavily to the new configuration, compared an indie's prospects with CD to those of the 12-inch market in its early stages. Rosen said an independent's advantage in the CD field is the opportunity it has to release new artists on CD, as opposed to the majors' long-term campaign with the release of catalog product. Rosen noted that the master transfer to CD would run between \$500 and \$1,000, with an approximate \$2 cost for additional copies.

GRP's Bud Katzel summarized the CDG's sentiments on independent participation in CDs by calling the format a "certificate of deposit in the future."

The CD theme was again picked up in a panel on the challenge of cracking top 40 radio. Moderator David Martin of Doubleday Broadcasting urged indies to be aware of three current radio trends. Asserting that consumers of the '80s are a highly quality-conscious breed, Martin pressed attendees to take note of radio's move toward digital sound. He added that some of Doubleday's eight stations have adopted "CD hours."

While Martin admitted he was unsure whether the new format would totally replace vinyl, he said the network "will use Compact Disc over a record when its available."

Claiming that "radio discovered Prince from retail," Martin noted that broadcasters are moving away from the passive research tactics of

the '70s, toward an increasing reliance on retail reports.

Finally, Martin suggested that indies have not "caught up" with the highly fractionalized state of today's radio market, and said there would always be a niche on the airwaves for independent product. Martin raised a few eyebrows by suggesting that labels run record spots on news/sports stations. And, pointing to panelist Mark Shand of leading Miami station I-95, Martin insisted that there are still "Crusader Rabbits" in the radio industry and urged attendees to seek them out.

Shand echoed Martin's comments on the importance of retail sales in programming, while panelist Nobel Womble of Texas-based Big State Distributing said the Dallas market has remained a holdout in terms of taking its playlist cues from local clubs.

After devoting a thankfully brief amount of time to such worn-out

topics as the majors' bombardment of the dance market and the weak state of club influence on radio, the dance music session got onto more contemporary concerns. Moderator Adam Levy of the Roulette family of logos said that the independent network's only option for survival was to continue doing "what we do best: innovate." Given the glutted state of the current 12-inch market, Tommy Boy's Monica Lynch predicted that labels that once subsisted on 12-inch releases will now move into albums.

Prelude's Marvin Schlacter struck a common chord in stressing the need for indies to believe in and develop an artist's longterm career, rather than concentrating all efforts on that "one-short wonder" record.

VIDEO CREDIT

(Continued from page 1)

ed's Stan Meyer. If manufacturers weren't "for the most part really cooperative," he says, a few such orders would exhaust even the largest distributor's economic ability to maintain a flow of product to retailers.

Distributors say that Paramount's \$24.95 program is one of the areas where dating help has come in most handy. Although Paramount executives confirm that they offered extra dating to distributors at the Phoenix meeting that took place when the company announced its \$24.95 plan, they won't detail what has gone into effect.

But distributors say that Paramount is giving qualifying accounts a total of 90 days to pay off on orders for its 25/25 promotion.

Similar numbers are being seen for many other major releases and promotions. At Embassy, president of home video distribution Reg Childs explains that "during holidays you come up with special credit lines for that purpose," in order to accommodate the higher volume done during the season, "and then you retract the line when the season is over."

Distributors say that Embassy's get-a-gift-with-a-videocassette promotion is being given an extra boost into the marketplace via dating that has 50% of payments due in 60 days and the other 50% due at the end of 90.

Reportedly, Vestron is making a similar move on its Rolling Stones tape "Video Rewind," with an even larger portion of the money due at the 90-day limit.

While large companies engage in special dating and credit limit adaptation in order to promote volume and specific product lines, some smaller and newer firms feel they need to make adjustments simply to keep their lines visible at all.

"We are going to make a limited offer to qualifying distributors," says Jack Silverman of Continental Video. Money on product sold today will not be due until Feb. 10. Ordinarily, Continental's dating is 2% due in 10 days, net in 30.

The offer is necessary, Silverman says, "in order to get product out" through distributors into the stores. So many big titles are in release right now, he maintains, that taking special steps is the only way a small manufacturer can get the attention, and the sales, it needs in order to survive.

Credit limits and dating are extremely tender subjects with both manufacturers and distributors, because the time the wholesalers get is rarely passed on to their retail customers.

Estimates are that half of most distributors' accounts operate on a cash on delivery basis. Almost all of these are smaller stores; larger outlets tend to get longer lines, say distributors—but rarely is the time

given to pay back more than 30 days.

"Fifty percent of the accounts I sell are C.O.D. but 70% of the dol-

lars are open," says one distributor, who says he operates on a 30-day

limit because 60 days gives stores too much time to "get in trouble."

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Midline Prices Going Up, Survey of Chains Finds

BY JOHN SIPPEL

LOS ANGELES Diminishing turn-over is forcing U.S. retail chains to increase midline album prices, while growing competition for consumers is lowering \$8.98 album price tags, Billboard's latest quarterly rotating survey indicates.

Compared to the last survey, \$8.98 list album specials dropped from \$6.66 (Billboard, July 7) to \$6.33, while shelf prices were sliced from \$8.55 to \$8.30 in the current quarter.

In the midline category, dealers who were previously charging a higher price for labels with a \$6.98 list for midlines lumped together both \$5.98s and \$6.98s at a current average specials tag of \$5.19, up from \$4.41 for \$5.98s and down

from the \$6.98 special price of \$5.57.

Shelf price for \$5.98 list rose from \$5.22 three months ago to \$5.77 today, while the \$6.98 category increased from \$6.62 to \$6.68.

The survey showed video software rental and Compact Disc increasing their footholds in record/tape/accessories chains.

Sixty-six percent of the 505 outlets in the chains canvassed in the current period rent video, at an average of \$2.50 daily. The July study showed 26% of 1,118 units sampled renting prerecorded videocassettes.

Because of a mounting trend to release \$9.98 pop albums, such product was included in the questioning for the first time. Chains reporting specialized their \$9.98s at an average price of \$7.99, while shelf price averaged \$9.25.

WCI: Strong Third Quarter All WEA Labels Post Sales Boost

NEW YORK The recorded and music publishing division of Warner Communications Inc., strongly reflecting a general upturn for the industry, has reported the top third quarter in its history.

Operating income for the WCI unit zoomed 54% to \$22.7 million for the period ending Sept. 30, while revenues climbed 27% to \$237.2 million.

For the year so far, the division—which includes, among other entities, the Warner, Elektra and Atlan-

tic labels and Warner Bros. Music—posted a profit of \$57,387,000, up from \$35,976,000 over the first nine months of 1983. Revenue for the period increased to \$641,277,000 from \$545,704,000.

According to WCI's third quarter report, all three of the WEA labels had "improved sales." The announcement put Prince's "Purple Rain" soundtrack at "well over" eight million units, while citing "exceptional" sales on releases by the Cars, Chicago, Madonna, Ratt, the Time, Twisted Sister and ZZ Top. Internationally, revenues for WEA, the report said, "were up, but operating income was down slightly due to the negative effect of the strong dollar on foreign currency translations."

The WCI report, noting revenue and profit gains for the quarter after a net loss last year, said that Warner Amex realized a gain of about \$60 million from the initial public offering of 34% of MTV Networks Inc., which operates the cable programming services MTV and Nickelodeon.

The report also noted the sale earlier this year of WCI's Atari home video and video game unit to a company headed by Jack Tramel, former chief of personal computer giant Commodore. **IRV LICHMAN**

RCA's 1984 VCR Sales Pass Million-Unit Mark

NEW YORK RCA alone has shipped more VCRs so far this year than the entire videocassette recorder industry did for the whole of 1981.

As of Wednesday (24), RCA Consumer Electronics Division says, its VCR sales passed the million-unit mark. RCA executives say this is all part of an industry year that will see more than 7.5 million units sold, an 80% increase over last year's numbers.



Chappell's Latest. MCA recording artist and stellar songstress Melissa Manchester chats with Chappell/Intersong president Irwin Robinson after signing a worldwide publishing agreement between her own Rumanian Pickleworks Music and Unichappell Music.

INSIDE TRACK

IN AN UNUSUAL one-day exclusivity arrangement with Adelle Industries, a home video firm, the 217 Target stores launched a line of \$14.99 prerecorded video products chainwide on Sunday (28). The next giant mass merchandiser to pick up the line, which includes such vintage titles as Sherlock Holmes mysteries, Shirley Temple films, John Wayne westerns and Flash Gordon adventures, is expected to be Woolworth. Target has already been selling the titles in its newly-opened Culver City, Calif. store for nearly a week, and sales on those titles have reportedly reached 2,000 units.

VSDA conjuring up the possibility of two confabs in 1986. With estimates swelling to more than 6,000 attendees, the burgeoning video trade group is blueprinting a convention format for one and a trade show event for the other... The home video specialty dealers' organization, with seven chapters forming within seven days and dozens more being mapped (separate story, page 24), plans to have local legal counsel at each chapter's meeting. The board reached that decision at its meeting last week in Washington, D.C.... Canada's first national video distributor, **Bellevue Entertainment Inc.**, Montreal, will ship software across the Dominion.

THE FBI AGENT arrested recently and accused of conspiring with Soviet agents to turn over confidential U.S. data is well known to the Hispanic label industry. **R.W. Miller** was deeply involved in investigations of illicit Latin product... Expect **Al Bergamo**, former MCA Distributing president, to hang out his shingle as a consultant soon from a Tarsana, Calif. office. Grapevine has the outspoken former CBS exec grabbing several computer software firms as clients, along with some country acts. Bergamo is reportedly probing the possibility of licensing foreign films for domestic distribution... **Track** hears you can expect a new **Cheap Trick** album in February.

BOB JAMES has won a temporary restraining order in New York Federal Court against **MGM/UA** and **Elliot Kastner**, producer of the film "Garbo Talks," preventing the use of his music on trailers plugging the movie. After finishing the score, James was replaced as film composer by **Cy Coleman**, according to the complaint prepared by attorney **Peter Herbert**. However, portions of his music are said to have remained on the promotional clips. James is asking for an injunction against further use, as well as damages. Copyright infringement is charged, and James claims he suffered "professional embarrassment" and "injury to his reputation."

MTV IS EXPECTED to respond on Nov. 19 to **Discovery Music Network's** lawsuit charging that the 24-hour

music channel's exclusivity binders with record labels throttle free enterprise. Sources say MTV is in the process of retaining counsel for the litigation... Look for industryite **Mort Hillman's** political career to ascend. Hillman won the Democratic committeeman post for the 26th Assembly District (Queens, New York), the first springboard... Sick Call: **Industry writer and long-time Capitol Records a&r and international exec Dave Dexter** is confined to an L.A. hospital after suffering a stroke. **Track** wishes him a rapid recovery.

BILLY PINE of **Modern Album of California** is developing a complete equipment line to handle all home videocassette packaging and printing... **Track** found **E. Rodney Jones**, one-time kingpin r&b jock and programmer in Chicago, doing the mornings at **WTXL-FM**, Baton Rouge, where he moved very recently after freelancing in New Orleans... Watch for the **Xavier Cugat** band to re-form, with one-time **Capitol best-seller Andy Russell** doing the fronting job... If you wonder why **Julio Iglesias'** performances all over the globe go on so flawlessly, you should know he carries the same 21 sidemen with him on every gig via his own jet.

MORE THAN 300 attended the seventh annual **Airline Entertainment Assn.** confab last week in San Diego. The record-high attendance voted to meet for the first time outside the U.S., with plans targeted for a combination of the Oktoberfest and Munich on the drawing board. More than 33 airlines were represented. The meet drew numerous movie reps, but little in the way of record industry participation... **Billy Emerson Jr.** has locked up his first distribution deal nationally with **Dave Reeder of Recovery Records of Dallas**. Emerson's new **Big State Distribution Network** has taken over 4-3-1's first album, "Which Way Is Up?" by **Maggie Ryder & Billy Whitehead**, due this week. Emerson's distribution lineup includes **MS**, Chicago and Atlanta; **Schwartz Bros.**, Lanham and Philadelphia; **Bib**, Charlotte; **California**, L.A.; **Action**, Cleveland, and **Alpha**, New York.

ALTHOUGH SONGWRITER Jeff Moss writes for personalities such as the **Muppets** and other **Sesame Street** neighbors, he figures it provides him some character-writing background for a new Broadway musical he's composing... Speaking of writing, **Sammy Davis Jr.** came up with a great line during his filmed tribute to the late **ASCAP board member Arthur "Dancing In The Dark" Schwartz** Tuesday (23) at the **Majestic Theatre** in Manhattan. "When Arthur was writing songs, he was writing them then like they-don't-write-'em-anymore!" Davis noted. **Edited by JOHN SIPPEL**

RKO Video in Direct Marketing Push

BY FAYE ZUCKERMAN

LOS ANGELES Claiming discontent with current retail and distribution patterns for its catalog of vintage feature films and Broadway shows, **RKO Home Video** has mounted a \$1 million direct mail and marketing campaign.

While the Los Angeles video company will continue to disburse product through traditional outlets, **Charles Thagard**, national sales manager for the Encino, Calif.-based firm, says, "We see the direct mail idea as acting as a supplement for our efforts at retail."

By year's end, advertisements offering any of RKO's 100 catalog titles for direct sale will appear in many major consumer publications, including **TV Guide**, **Newsweek**, **Time** and possibly **Rolling Stone**. But, warns **Bob Skidmore**, president of the three-store **Video Corner** chain and the major Florida distributorship **Media Concepts**, "Putting ads in **TV Guide** is a surefire way of alienating dealers."

"Frustration" is what prompted

the firm to turn to direct marketing, **Thagard** explains. "We were getting pre-orders [for our entire catalog] of about 3,000," he notes. Generally, pre-orders for new movie titles average 20,00.

"We put one advertisement in **Video** magazine and received more than 3,000 responses from VCR owners interested in our titles," says **Thagard**. "That is when we decided to experiment with direct marketing."

According to industry analyst **Tim Baskerville**, fewer than 25% of today's VCR owners read "buff" magazines like **Video**. **RKO** stands poised at least to increase its profile by appearing in major consumer publications, **Thagard** suggests. **RKO** is hoping a higher profile will generate some retail store traffic and demand for its titles.

Retailer **Ed Weiss**, general manager of **Movies Unlimited**, suggests that direct marketing may not be cost effective. **Weiss** contends that his store and its direct mail order sister business are seeing a "healthy" demand for the classics

and Broadway plays offered by **RKO**.

"But," he adds, "I think **RKO** will find out that mail order does not work as well as it expects. You have to offer more of a selection for it to be worth it."

Says **Thagard**, "I can understand why mom and pop video stores place a high priority on the blockbuster movies. How can our titles compete with the 'Empire Strikes Back' and 'Robin Hood'?" But, he notes, "It's frustrating and upsetting to see our titles take a back seat."

The firm recently released "Sweeney Todd" and **Lena Horne's "The Lady And Her Music"** at \$59.95, the only titles in its catalog above \$39.99. That catalog includes the plays "I Do, I Do," "Bullshot Crummond" and "Table Setting." **RKO** also offers black and white classics from the '40s starring **Cary Grant**, **Ginger Rogers** and cowboy star **Tim Holt**, among others. Besides pioneering video versions of Broadway plays, **RKO** is placing "double features" on videocassette, priced at \$39.95.



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