

Billboard

'The Empire Strikes Back'
debut at No. 3
on Videocassette Sales
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**Ashford & Simpson score
first No. 1 black single**
See page 58

**McCartney notches 54th
top 10 pop single**
See page 72

VOLUME 96 NO. 46

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

DECEMBER 1, 1984/\$3.50 (U.S.)

800 at Billboard Confab Video Music Meet Looks At Prosperity, Pitfalls

BY TONY SEIDEMAN

UNIVERSAL CITY, Calif. The video music industry's increasing wealth and financial stability and the problems and possibilities that they raise were the key issues faced

Canadian Call For Tracking of Vidclip Impact

BY KIRK LaPOINTE

TORONTO A call for careful tracking of video clips and their impact on the marketing of recordings has been made by the chief of Canada's manufacturer trade association.

Brian Robertson, president of the Canadian Recording Industry Assn. (CRIA), says he is concerned that if labels allow their artists to be overexposed through video, sales of recordings may suffer.

"I think there is a danger in high rotation of overexposure," Robertson says. "But so far, we're only considering how video can be positive for records, not negative."

MuchMusic Network has been on the air now for three months as a Canadian cable pay television service, and the exposure it is giving to artists may be a mixed blessing, Robertson suggests. The network's format—a six-hour package daily, repeated three more times to round out the 24-hour schedule—guarantees four spins of each clip. Robertson worries that in some cases, when videos are popular, consumers will be satisfied by the video alone and not want the record.

"I think it's possible if we're not careful," he says. "It's a very real possibility."

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at Billboard's sixth annual Video Music Conference here, Nov. 15-17.

Attendance at the conference reached record levels, totaling more than 800 registrants. A special section on the conference featuring panel-by-panel editorial coverage will appear in Billboard's Dec. 15 issue.

Highlights occurring during and around the conference included:

- The first open meeting of the Music Video Producers Assn. (MVPA), which was attended by numerous high-level video music executives. "The video music industry grew up a lot today," said RCA Video Productions vice president of programming and production Chuck Mitchell after the MVPA meeting.

- The decision by the Recording Industry Assn. of America (RIAA) to establish a new video award category.

(Continued on page 78)

STARS BRIGHTEN STORES' YULE

Dealers See No 'Thriller,' But Lots of Hits

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

NEW YORK Retailers characterize this holiday season's selection of new releases by established artists as deeper and stronger than ever, despite the absence of a hit on the order of last year's "Thriller." With late entries still getting out of the starting gate, new releases by Madonna and Duran Duran are taking an early lead in the Christmas sweepstakes with bulleted Top 200 album chart debuts of #70 and #49 respectively.

"The music has never been better," says Lew Garrett, album buyer for Camelot Enterprises. "Without offending anybody by leaving out all the titles that have been doing well, I have to say that the Duran Duran and Madonna have just been terrific."

Those two titles were also noted by Norman Hunter, Garrett's oppo-

site number at Record Bar. "To say Madonna and Duran Duran are exploding out of the box just doesn't do it justice," he says. "I'm checking my inventory demographics on them every half-hour."

But beyond those titles, Hunter sees unusual depth of hit product for the coming weeks. "There were four major albums released on Monday," he says, noting titles by Shalamar, Linda Ronstadt, Midnight Star and Don Henley. "I might be most excited about the Solar re-

leases [Shalamar and Midnight Star] because they can sell to both black and white listeners, and all the real mega-hits over the last two years have been black crossover records."

Buyers also note the presence of new releases for older customers. Barry Manilow's "2:00 AM—Paradise Cafe" and Linda Ronstadt's "Lush Life," although both just out, are garnering optimistic projections.

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Smaller Labels Hurt CD Blister Shortage Cited

BY IS HOROWITZ

NEW YORK A shortage of blisterpack blanks has forced many small labels and importers to back-order Compact Disc product at a time when retailer demand is snowball-

ing. Major blisterpack supplier Innovative Plastics, based in Minneapolis, confesses to taking "a tremendous amount of heat" from accounts who see the profitable pre-holiday season slipping by with CD product sitting in their warehouses ready to go but bare of the enhanced 6- by 12-inch packaging demanded by dealers.

Some complain that large labels, with favored status at suppliers, have snapped up the bulk of the available stock, leaving little for the dozens of indie accounts whose orders, though smaller, are nevertheless vital to their bottom lines.

C. I. Krupa of Innovative Plastics says that his company fell behind about three weeks ago when orders piled in at rates far in excess of what was anticipated. He adds that demand for blisterpacks has "trebled since August."

Krupa says he expects that "we will be caught up by the first of December." Meanwhile, some accounts have been placed on allocation with emergency partial shipments flown to the most needy.

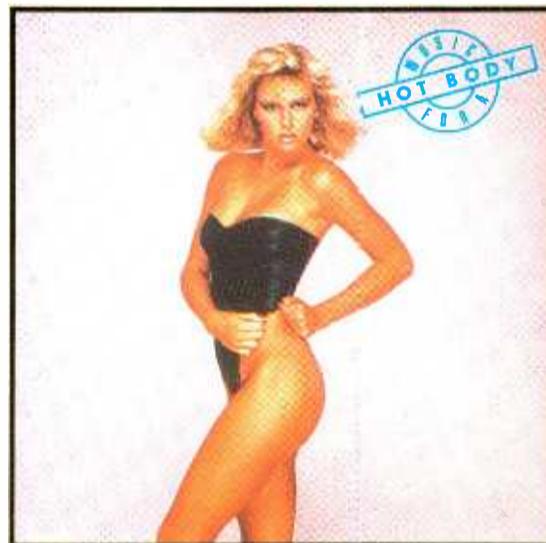
"We try to keep 100,000 to 200,000 blisterpacks in inventory," says Krupa, who adds that his company can turn out more than 15 million a year.

(Continued on page 78)

ADVERTISEMENTS



"FORGIVE ME GIRL" (TB 851), the new single from the FORCE M.D.'S album "LOVE LETTERS" (TB 1003), follows hot on the heels of their smash ballad "TEARS" (#11 Bullet). New La in Rascals '2" mix also includes bonus cut of "AULD LANG SYNE."



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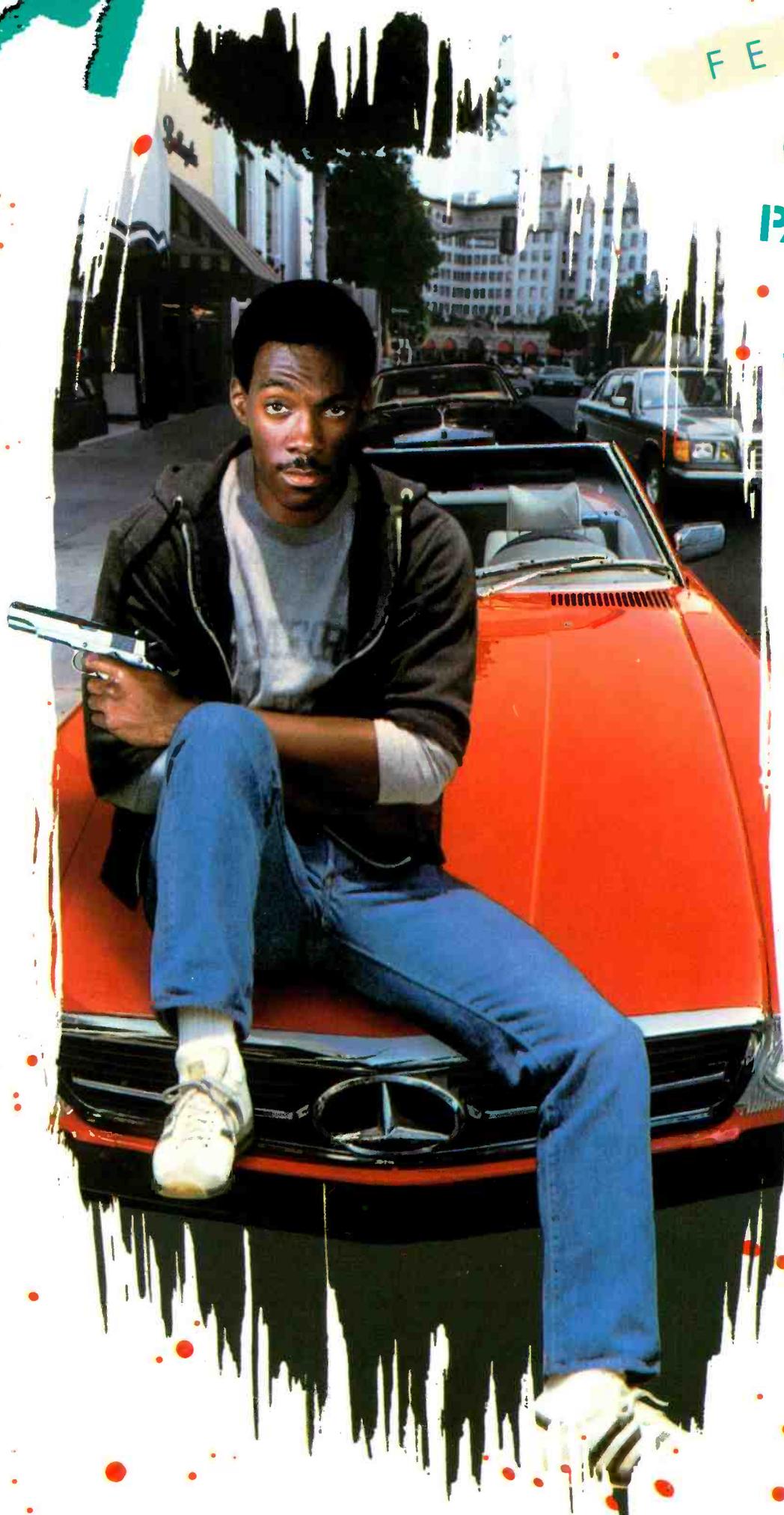
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Music Channel Switching to UHF

DISCOVERY NETWORK THINKS BIG

BY TONY SEIDEMAN

UNIVERSAL CITY, Calif. The Discovery Music Network will almost certainly avoid the subscriber base problems that have called into question the viability of Ted Turner's Cable Music Channel, assembling a potential audience of almost 12 million music video viewers by the time it goes on the air in January.

This could make the new network potentially a far more effective competitor to MTV than the Turner service, which has had severe problems getting enough cable systems to carry its service to assemble a subscriber base large enough to attract significant advertiser revenues.

Discovery will be getting its audience by drastically altering its original plans, switching from trying to reach viewers via cable tv and, instead, getting to them via a national network of UHF stations.

"We switched emphasis and went to UHF channels all over the country," says DMN's Dain Eric. So far the service has "cleared 11 stations," he claims, with the result that "if we went on the air today with the 11 markets, we'd have over 12 million subscribers."

Eric revealed the reorientation at

the recent Billboard Video Music Conference, speaking on the "Seen In The Right Places" panel.

According to Eric, Discovery plans to have 20 affiliates by the end of the network's first year, with coverage in a number of the top 10 markets. He described UHF as "the FM radio of the '80s."

Due to FCC regulations, when Discovery gets on the air in a market it will also be getting on the area's cable systems, a critical factor given the low viewership stations in the UHF portion of the television dial in many highly populated urban areas.

The FCC regulations, called the "must carry" rules, require that cable systems pick up any full power television stations operating within 35 miles of their head ends, and stations from further away than that when certain qualifications are met. According to James McKinney, chief of the FCC's mass media bureau, "must carry" rules apply to "those stations that are normally received in the cable [system's] community."

While dial placement and reception problems may hinder a UHF station's over-the-air viability, all channels on a cable tv dial rank equally, a situation of which Discovery has taken notice.

"If you can't get in from the front door, go the back door," says Eric. The negative aspect of going via UHF will be that Discovery will not be able to charge cable systems for its service, an essential income producer for most cable tv networks.

The UHF stations will be carrying Discovery as "full-time affiliates," says Eric, although FCC regulations prevent 24-hour-a-day service. Each station will have three two-hour periods each day it will have to fill with local programming, and will also only be able to program three hours of the 7-11 p.m. prime time viewing period.

Contractual limitations and FCC regulations prevent DMN from disclosing the names of all the stations that have signed up so far, claims Eric. But at least one UHF outlet contacted so far is enthusiastic about the service.

"I feel very high on Discovery," says the head of the outlet. "I know there are others," he says, predicting that Discovery may debut with "more than" the 11 outlets Eric says the network has now. He says his station is already preparing local programming to fill the hours required by FCC regulations.

Turner Channel Advertisers 'Watchful'

Low Subscription Figures Causing Concern

BY STEVEN DUPLER

NEW YORK Charter advertisers on Turner Broadcasting Systems' Cable Music Channel are said to be "concerned and watchful," but not planning any major action against the new 24-hour music channel for overstating its subscription roles by almost 90%. Their reaction comes in light of the recent disclosure by TBS of the large discrepancy between the claimed and actual subscription figures for the channel (Billboard, Nov. 17).

Cable Music Channel originally signed on 25 charter advertisers before it began cablecasting on Oct. 26. Of these, roughly half were paid advertisers, while the other half were "bonus" advertisers—companies that received free spots on the channel as bonuses for prior advertising commitments to other TBS divisions, such as CNN and CNN Headline News.

One industry source says: "CMC offered the paid advertisers [which include Paramount, Wrigley and Levi-Strauss] very cheap rates, and they kept downgrading those rates as the subscription numbers were downgraded."

Originally claiming that the initial subscriber base would be in the neighborhood of 10 million, Cable Music Channel gradually lowered that figure to five million and then approximately 2.4 million by the time the service went on cable. Recently, a TBS prospectus filed with the Securities & Exchange Commission put the actual subscription figure at closer to around 400,000.

"Of course the advertisers are concerned," says the source. "They make a buy to get a certain reach, and in this case that didn't happen. Plus, creating ads is costly and plac-

ing ads is costly, even if the rates are very low."

Ron Snyder, regional account executive in Cable Music Channel's West Coast office, admits that the situation "may have hurt us a bit in terms of our credibility." But he adds, "We haven't lost a single dime because of it."

"People in this business understand that when you're starting up a new network, there's bound to be a bit of confusion in the beginning, as numbers aren't easily documentable," Snyder says, adding that interest in the channel remains high among advertisers.

Ed Irons, who handles the Ford Motor Co. account for the J. Walter Thompson advertising agency, says he is not worried about the situation with the channel's numbers because "Ford has not yet paid for a spot." As an advertiser on TBS, CNN, and CNN Headline News, Ford has been

entitled so far to bonus spots, says Irons, and he has yet to be given an actual presentation for Cable Music Channel.

"They'll be making their presentation to us in January," says Irons, "and we'll be making the decision whether or not to buy, once we've seen what they have to show us."

As far as the paid advertisers, TBS has offered several options for resolving the problems caused by the numbers discrepancy. These sponsors will be able to either cancel their advertising schedules completely, put those schedules on hold until Cable Music Channel's numbers improve, receive a reduction in advertising rates or receive make-good ads on the channel or other TBS stations.

At least one agency, Foote Cone & Belding, declined to comment on the situation inasmuch as it affects its client, Levi-Strauss.



Like Father, Like Son. Paul McCartney, left, marvels at the resemblance Julian Lennon bears to his late father while in New York to see the taping of Julian's appearance on NBC-TV's "Friday Night Videos." Shown with them is the show's producer David Benjamin.

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75	Bubbling Under
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75	Bubbling Under

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December Hot Album Releases

Five albums are due in December 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
ALABAMA	FORTY HOUR WEEK	RCA	MID DEC.	HAROLD SHEDD, ALABAMA
EURHYTHMICS	1984 (FOR THE LOVE OF BIG BROTHER) (\$9.98)	RCA	EARLY DEC.	DAVE STEWART
FOREIGNER	AGENT PROVOCATEUR (\$9.98)	ATLANTIC	DEC. 3	ALEX SADKIN, MICK JONES
RATT	RATT (EP)	TIME COAST/ATLANTIC	DEC. 14	LIAM STERNBERG
SOUNDTRACK	BREAKIN' 2 IS ELECTRIC BOOGALOO	POLYDOR	DEC. 3	OBIE E. BROWN, RUSS REGAN

Superstar Releases Keep Coming

New Pre-Holiday Albums from Three Platinum Acts

BY PAUL GREIN

LOS ANGELES The annual pre-holiday flood of superstar product will go right up to mid-December this year. New studio albums are due in the first two weeks of December by three bands that went platinum last time out: Foreigner, Alabama and Eurythmics.

Ratt, another band whose latest album is platinum, will be represented with a reissue of its self-titled EP, first released on Enigma and now set to come out on Time Coast/Atlantic. And Polydor will follow the platinum soundtrack "Breakin' 2" with the soundtrack to the film's quickly spawned sequel, "Breakin' 2 Is Electric Boogaloo."

In terms of track record, the month's heaviest release is the Foreigner album. The band's first four studio albums all went platinum, and the last, "Foreigner 4," logged 10 weeks at No. 1 and 34 weeks in the top 10. It also spawned back-to-back gold singles in "Urgent" and "Waiting For A Girl Like You."

Foreigner's last studio set was co-produced by Mick Jones and Robert John "Mutt" Lange; the new album, which lists for \$9.98, was overseen by Jones and Alex Sadkin, whose re-

cent credits include Duran Duran.

RCA has also set a \$9.98 list price for Eurythmics' "1984 (For The Love Of Big Brother)," a studio set featuring compositions from the group's original score of the motion picture "1984." The album, due in early December, is being billed by RCA as the group's followup to the platinum "Touch."

Fellow RCA act Alabama is due in mid-December with "Forty Hour Week," produced by the group and Harold Shedd. All five of Alabama's previous RCA albums have gone platinum.

Five soundtracks are due in December, including that to "Beverly Hills Cop," the Eddie Murphy comedy which is widely predicted to be the top boxoffice hit of the Christmas season. The MCA soundtrack, due the first week of December, features Glenn Frey, Danny Elfman, the Pointer Sisters, Patti LaBelle, Shalamar, Junior and Rick James.

Another key soundtrack due in December is "2010," the sequel to "2001: A Space Odyssey." The A&M soundtrack features music by David Shire and a dance version of "Also Sprach Zarathustra" by Andy Summers of the Police.

Other soundtracks set for the month include "City Heat" on Warner Bros., "The Cotton Club" on Geffen and "The River" on MCA.

RCA will release "Chess," an "album musical" with songs written and produced by Tim Rice, Benny Andersson and Bjorn Ulvaeus. The double-record set lists for \$12.98.

Elektra has conducted an ambitious vault search and will release two four-record boxed sets in December. The first, "Bleecker & MacDougal," features Dave Van Ronk, Geoff Muldaur, the Blues Project, Tom Rush, the Lovin' Spoonful, Eric Clapton and the Butterfield Blues Band.

The second, "Crossroads," also features Van Ronk and Muldaur, as well as Patrick Sky, Josh White, the Even Dozen Jug Band, Koerner, Ray & Glover, Oscar Brand, Will Holt, Eric Weissberg, the Limeritters, Glenn Yarbrough, Judy Henske, Tom Paxton, Phil Ochs, Judy Collins, Richard Farina and others.

Elektra, which ranked with Vanguard as the most active label in recording folk music in the '60s, plans to release two more such sets early next year.

Distributors Praise '25 for 25'

Paramount Video Promotion Gets Results

BY TONY SEIDEMAN

NEW YORK Paramount Home Video's "25 for 25" is proving such a huge hit that the company will soon be forced to refuse orders for the product, with more than 1.2 million units reportedly shipped to distributors so far, and duplication limits preventing the creation of more than a few tens of thousands more units.

"It's just blowing us away," says Bill Perrault of the New England-based distributorship Artec. Executives of Artec, like every other distributor contacted by Billboard, say they have ordered up to Paramount's limit of 200% of their sales quotas, and they wish they could buy more.

Even though the titles shipped to retailers after Nov. 14, Perrault and other distributors say they're already reordering product. And dealer enthusiasm is as great.

Paramount's "25 for 25" program offers 25 of the company's top titles for a retail price of \$24.95, one of the lowest price points to date for a major promotion using full-length feature films.

Some of the biggest titles in Para-

mount's library are included in the program, among them "Raiders Of The Lost Ark," "Flashdance," "An Officer And A Gentleman" and "48 Hrs." One of the most important ingredients in the effort has been 3M's participation as blank tape supplier.

In return for promotional support from Paramount, such as the inclusion of brochures in cassettes, 3M gave the company a deal on tape prices. The videocassette manufacturer is reportedly happy enough with the results of the deal to be looking for a chance to engage in a similar effort.

"This is clearly what the sales part of our business needs," says Jerry Wolfe of the Boston-area mass merchandise chain Lechmere's. Sales of the product have already "exceeded our initial forecast," Wolfe says, and consumer purchases have been "very strong."

Paramount executives claim that their "25/25" program is producing more than just strong sales. They say they see significant shifts in dealer behavior.

According to Paramount Home Video vice president of sales and marketing Eric Doctorow, "Dealers

are indeed stocking up on product as opposed to buying just ones and twos." And the product that is being stocked up is going into sale inventory, not rental libraries, says Doctorow.

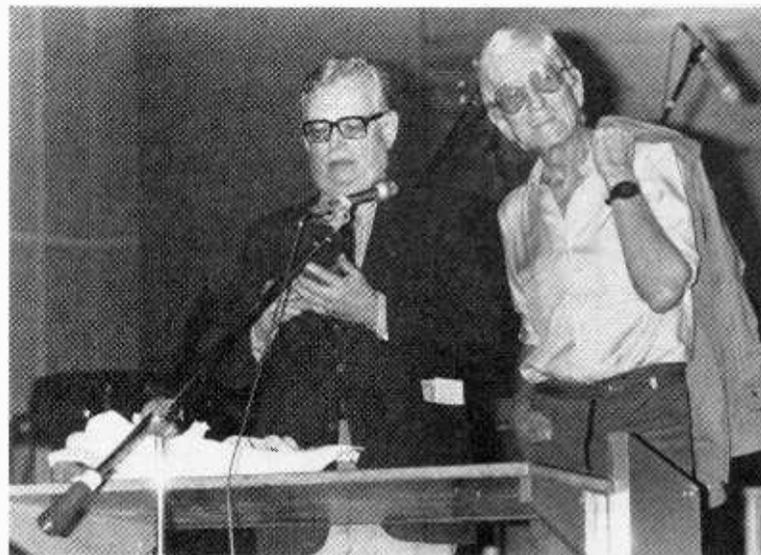
For almost the first time in home video history, he says, "There is an awful lot of impulse purchasing going on," with consumers coming in, seeing the point-of-purchase support of the titles, and buying the programs instead of renting them.

Distributors agree. "I would say that 90% of the retailers who bought in on this program bought in to sell product through," says Artec's Perrault. He sees retailers "making a concerted effort" to get customers to buy. And, significantly, Perrault and other major distributors see many video specialty retailers getting into sales for the first time, and liking it.

"This is the test," says Perrault. "The retailers are taking this and running with it."

At the Maryland-based Schwartz Bros. International, general manager Don Rosenberg agrees. Retailers are "selling the hell out of this stuff," he says. But in his market,

(Continued on page 80)



Doing Eubie Proud. New York NARAS chapter president Russ Sanjek, left, presents the Eubie Award, named for the late Eubie Blake, to Gil Evans, commemorating the arranger's contributions to music. The presentation took place at the chapter's annual Most Valuable Player Awards ceremony in Manhattan.

Executive Turntable

RECORD COMPANIES. MCA Records promotes **Kent Crawford** to the newly created position of vice president of product development, Los Angeles. He was vice president of branch distribution for MCA Distributing.

Boulevard Records, a CBS associated label, names **Julian Marshall** director of a&r and talent acquisition, Los Angeles. He will also be in charge of the management division and publishing companies for the parent company, MusicVision Inc. He had been founding member, songwriter and musical director of the group Eye To Eye.

Mark Jaffe joins A&M Records in Los Angeles as director of children's marketing. He was with Della Femina, Travisano & Partners.

In New York, Important Records makes the following changes: **Steve Sinclair** is named label manager for Combat and Relativity Records, label arms of Important. He was director of national promotion for Enigma. **Bob Barchuk** joins as marketing coordinator. He was a salesman for Win Records. **Jim Genova** is upped to sales representative.



CRAWFORD



MARSHALL



SHULMAN



MATTHEWS

MERCHANDISING. **Ed Barsky** is appointed general manager of Brown Record Distributors in Buena Park, Calif. He was a wholesaling executive with the now defunct Applause Records.

HOME VIDEO. MGM/UA Home Video, New York, makes extensive changes: **Saul Melnick** will head the newly constituted marketing department as vice president of sales and marketing for the U.S. and Canada. He was vice president of sales for those regions. **Michael Murphy** is named vice president of international marketing. He was director of that operation. **Ardis Rubenstein** is promoted from assistant director to director of creative services. **Al Sullivan** is named director of programming administration. Also, **Anita Mazzarella** is upped from administrator to manager of technical operations.

In addition, **Stefanie Shulman** is promoted from manager of sales promotion and merchandising to director of marketing services, and **Michelle Jacobs** is appointed to the newly created position of manager of editorial services. She joins from RCA VideoDiscs, where she served in a similar capacity.

CBS/Fox Video makes the following appointments in New York: **Nancy McGeorge** joins as director of contract administration for the legal and business affairs department, and **Yvette Kalina** is promoted to manager of production operations. McGeorge was director of business affairs at Entertainment Partners Inc. Kalina was secretary/production assistant in the original productions department.

Jeff Dalla Betta is appointed senior vice president and chief financial officer of Embassy Home Entertainment, Los Angeles. He joins from Embassy Television, where he was vice president of finance.

Richard F. Thorward, previously vice president of marketing for RCA Records and Video Productions, has founded Entertainment Resource Associates Inc., Glen Rock, N.J.

Debbie Ginsburg is elevated from salesperson to sales manager at Ambassador Video in Chatsworth, Calif.

PUBLISHING. Cherry Lane Music ups **John Velasco** from managing director of Cherry Lane Productions in the U.K. to managing director for all territories outside of the U.S. and Canada. He is based in London.

Ian Matthews assumes a newly created field a&r post at Island Music in Los Angeles. He is a veteran recording artist.

(Continued on page 80)

WYNTON MARSALIS. SETTING NEW STANDARDS OF PERFECTION.

With songs like "Stardust," "For All We Know" and "Lazy Afternoon," Wynton Marsalis has established himself as an artist of incredibly broad appeal. His new collection of classic standards is now **#1** on the Jazz charts—and rising rapidly on the Pop and R&B charts as well.

Wynton's two recent Grammy Awards in the Jazz and Classical music categories is a feat no musician has ever accomplished before. And for the third consecutive year the *down beat* magazine Readers' Poll has honored Wynton Marsalis as *Musician Of The Year* and *Best Trumpeter*.

WYNTON MARSALIS.
"HOT HOUSE FLOWERS."

SONGS OF GREAT BEAUTY,
NURTURED TO PERFECTION.
New. On Columbia Records
and Cassettes.

WYNTON MARSALIS
HOT HOUSE FLOWERS



"WYNTON MARSALIS?"
THE DEBUT ALBUM.



THE GRAMMY-WINNING,
"THINK OF ONE?"



Don't forget to stock up on Wynton's Grammy Award-winning classical debut album and his just-released second album, on CBS Masterworks Records and Cassettes.

WYNTON ON TOUR SELLING OUT EVERYWHERE!

11/25—El Paso, TX
11/27—Manhattan, KS
11/28—Lincoln, NE
11/29—Ann Arbor, MI

11/30—Palatine, IL
12/1—Lexington, KY
12/2—Greensboro, NC
12/3—Akron, OH

When Wynton's in your area put "Hot House Flowers" on special display. And watch sales grow.

12/4—Nashville, TN
12/5—Elkhart, IN
12/6—Madison, WI
12/8—Scottsdale, AZ
12/10—Torrance, CA

12/12-17—Washington, DC
1/22—Clearwater, FL
1/24—Sarasota, FL
1/30—Wilmington, DE
1/31—Randolph, NJ

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HBO, Thorn EMI Team in Video Venture

Enhanced Product Flow Seen for New Company

NEW YORK A major new home video power was created last week, as Home Box Office joined with Thorn EMI Screen Entertainment to create Thorn EMI/Home Box Office Video Inc.

The deal has been in the making for months and was not unexpected among home video insiders. Thorn EMI Home Video Inc., Thorn's existing U.S. home video branch, will be absorbed into the new entity.

As a result of the agreement, Thorn EMI/HBO Home Video, which as indie Thorn EMI Video had a rather ragged flow of top-line feature film product, will now have access to a continuing stream of strong titles.

Current Thorn EMI Home Video topper Nicholas Santrizos will be president of the new venture. "I see it as enhancing our product flow," he says of the deal, describing it as a "fusion" which will bring the fea-

ture film lines of Thorn EMI and Orion Pictures together in one home video label.

Prior to Home Box Office's purchase of the rights, a home video deal with Orion Pictures had helped move Vestron Video close to major status. Vestron scored strong success with a number of Orion titles, and all Orion product will now be released through Thorn EMI/HBO.

The venture will be releasing 13 new Orion titles this year and has rights to 20 library titles, as well as access to such current Thorn EMI features as "Amadeus," "All Of Me" and the sleeper hit "The Terminator."

Thorn EMI/HBO will stick with Thorn EMI's current schedule of nine or 10 release periods a year, says Santrizos, who predicts that the new strength will not be in just feature films. "Across the board," in all genres, from music to chil-

dren's, the new entity will have powerful product, he says.

Home Box Office has been in some fiscal difficulty recently, with growth levels running at only half of projections. Last week the company laid off about 10% of its employees, handing out around 125 pink slips. The booming prerecorded video industry is often given as one reason for the pay-cable giant's current trouble.

Besides giving Thorn EMI a regular flow of product, the new company will also save the old one from the bidding wars that have raised product costs to such high levels in recent times. TONY SEIDEMAN



Sweet Sixteen. Capitol artist Steve Miller, center, celebrates the release of his 16th album, "Italian X-Rays," at the Palace's jazz club in Los Angeles. Partying with him are actress Mackenzie Phillips and actor Greg Evigan.

Unconventional Venues

PolyGram in New CD Push

NEW YORK PolyGram Records is mounting a number of promotions this holiday season to extend the exposure of Compact Discs to unconventional venues. In both cases the label is tying in with hardware manufacturers.

The first kicks off this week in Houston and involves 11 multi-screen cinema complexes (totaling 53 screens) operated by the AMC Theatre chain. Magnavox will cooperate in the drive, which calls for slide advertising of CDs before each movie. Software plugged will be the label's CD catalog of 25 soundtracks.

Theatre lobbies will carry CD display material and will give away coupons entitling consumers to discounts on disks and players at cooperating retail stores. The Houston

promotion, if successful, will be continued in 10 additional markets, says PolyGram senior vice president Emiel Petrone. After five weeks in each market a drawing will entitle the winner to receive a free Magnavox player and 25 soundtrack CDs.

The second promotion will be held in Laserium facilities in six different markets, says Petrone. Pioneer will supply two CD players per location which will play MOR, rock and soundtrack CDs to fit the Laserium programs. PolyGram and Pioneer will be tagged in print and broadcast advertising run by the Laserium facilities throughout December. IS HOROWITZ

Industry Pioneer

Jules Bihari Dead at 72

LOS ANGELES Jules Bihari, a pioneer independent label entrepreneur, manufacturer and music publisher, died here Nov. 17 after a lengthy illness. He was 72.

Bihari was the eldest of four brothers, all of whom pursued active careers in the industry. Saul and Lester are deceased, while Joe is living.

Bihari was born in Philadelphia and raised in Tulsa, where he worked briefly as a repairman and routeman for a jukebox operator as a youth. He moved here in the early '40s, opening his first pressing plant in downtown Los Angeles on a \$200 loan. In 1947, he moved his Modern Records operation, which included multi-hydraulic presses, to Hollywood. This plant is believed to have been the first self-sufficient independent pressing plant in the U.S.

During the same period, the Bihari brothers became interested in r&b repertoire, with Jules often travelling to Memphis, where eventually Lester Bihari became the label a&r person.

Hadda Brooks, B.B. King, Elmore

James, Ike & Tina Turner and other acts got their start on such Bihari labels as RPM, Crown, Modern and Kent. Crown as early as 1949 released economy-priced albums at several dollars below frontline albums.

Bihari also ran a retail store in south Los Angeles in the late '40s, which catered to jukebox operators, in what could be considered forerunner of today's one-stop. The brothers' Modern Music was a pioneer BMI music firm.

Bihari later moved to expanded quarters in Los Angeles, changing the name of his manufacturing wing to Cadet, a name he allowed the late Leonard Chess to use for the Chicagoan's jazz line in the late '50s. Bihari's Cadet operation was one of the first independents to operate a cassette duplicating facility.

Bihari is survived by his wife, Charlene; three daughters, DeeDee, Susanne and Monique; a son, Peter; and four sisters, Flo, Roz, Maxene and Serene. Flo and Roz Bihari were active through the years in the administration of the family business.

CHART BEAT

by Paul Grein



YOU ALL REMEMBER 1970. It was quite a year. Richard Nixon was in the White House, Flip Wilson was the hottest thing on tv, and "Five Easy Pieces" was at the local drive-in. It was the year of Kent State, Cambodia, Earth Day, Bobby Sherman, "Patton," Agnew watches and the Manson trial.

It was also the year **Chicago** scored its first top 10 album with "Chicago II." This week—14 years, nine months and two weeks later—Chicago returns to the top 10 with "Chicago 17," its 12th album to reach that mark.

Chicago is one of only three acts to notch top 10 albums in both 1970 and 1984, along with **the Jacksons** (then billed as **the Jackson Five**) and **Robert Plant** (then lead singer with **Led Zeppelin**). The J-5 reached the top 10 with "I Want You Back," "ABC" and "The Third Album"; Zeppelin scored with their second and third albums.

There are other acts from the class of '70 on this week's pop album chart. Acts currently on the top 200 who notched top 10 albums or singles in 1970 are **Stevie Wonder**, **Paul McCartney**, **Diana Ross**, **Anne Murray**, **Neil Diamond**, **Elvis Presley**, **Jimi Hendrix** (who died that year), **the Temptations** and **the Who**.

Chicago's album has taken 27 weeks and three singles to reach the top 10. The third single, "You're The Inspiration," jumps to number 36 this week, as the second, "Hard Habit To Break," dips to 23. That smash reached number four last month.

ASHFORD & SIMPSON this week collect their first No. 1 black hit with "Solid" (Capitol) more than 11 years after first hitting the black chart. The duo's previous highest-charting black hits, "It Seems to Hang On" and "Found A Cure," both peaked at number two.

Ashford & Simpson first cracked

Billboard's black chart in 1973 with "(I'd Know You) Anywhere" on Warner Bros. They first reached the top 10 in 1978 with "Don't Cost You Nothing" and scored for the last time while on Warners with "Love Don't Make It Right" in

Chicago returns to the top 10 for the 12th time in 14 years

1980.

The duo switched over to Capitol in 1982 with the top 10 black hit "Street Corner." That set the stage for this No. 1 breakthrough hit, which also jumps to number 62 on the Hot 100.

We should note that while this is Ashford & Simpson's first No. 1 black single, the duo scored a No. 1 black album in 1978 with "Is It Still Good To Ya."

AS BARBRA STREISAND fans, it pains us to inform you that our diva's current album, "Emotion," drops three notches from its number 19 peak to 22. If it doesn't rebound (and fast!), it will go down as Streisand's lowest-charting studio album in more than 15 years.

Here's the dish: "Emotion" is Streisand's first studio album to fall short of the top 10 since "Songbird" peaked at number 12 in 1978. (That was the one with the dog on the cover and Streisand's note: "Sorry, couldn't find a bird.")

The current album has better packaging, but it's doing even less well on the charts. It's Streisand's lowest-charting studio set since "What About Today?" peaked at 31 in 1969. That was when Streisand's recording career was at a low ebb, before she contemporized her music and image with "Stoney End."

Since "What About Today?" (which has yet to go gold), Streisand has fallen short of the top 15

with only five other albums, none of which were studio sets. "Barbra Streisand's Greatest Hits" peaked at 32 in 1970, "Live In Concert At The Forum" hit 19 in 1972, "Barbra Streisand . . . And Other Musical Instruments" (soundtrack to a poorly received tv special) reached 64 in 1973, "Classical Barbra" hit 46 in 1976, and "A Christmas Album" climbed to 108 in 1981.

The relatively poor showing of Streisand's album is especially disappointing because her last studio set, "Guilty," reached No. 1 and yielded three top 10 singles. CBS also reported at the time that it was the best-selling album of Streisand's career.

The key factors in the disap-

pointing response to "Emotion" are believed to be radio's resistance to the first single, "Left In The Dark," and CBS's inexplicable delay in releasing a followup. "Dark" reached its number 50 peak six weeks ago.

ANOTHER POP ICON, legend and all-around mega-star, **Paul McCartney**, is faring better with his current single, "No More Lonely Nights," which moves up a notch to number 10. It's the 54th top 10 hit of McCartney's career, and the 21st since he left the **Beatles**.

McCartney's 21 post-Beatles top 10 hits have included solo releases, hits with **Wings** and duets with **Linda McCartney**, **Stevie Wonder** and **Michael Jackson**.

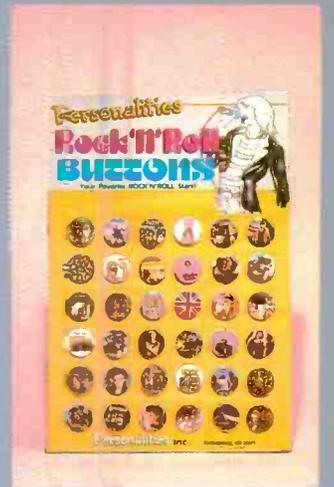
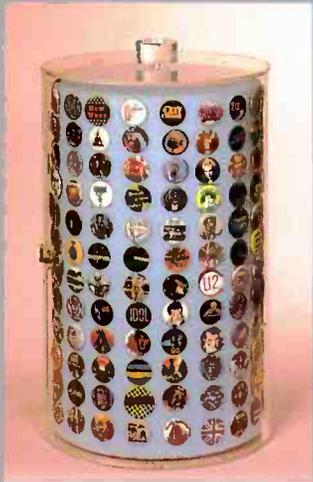
The success of "Lonely Nights" so far hasn't been enough to bring McCartney's "Give My Regards To Broad Street" soundtrack into the top 20. It holds at number 21 for the second straight week.

(**George Martin** talks about the production of the "Broad Street" soundtrack. Talent, page 36.)

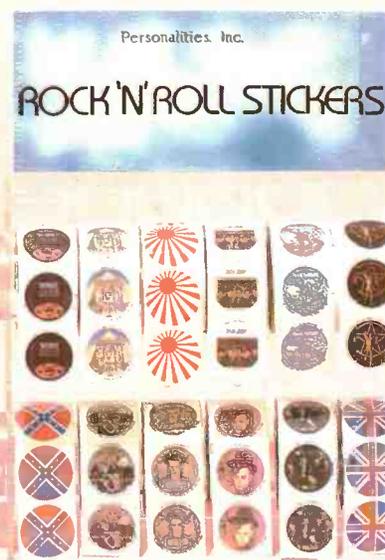
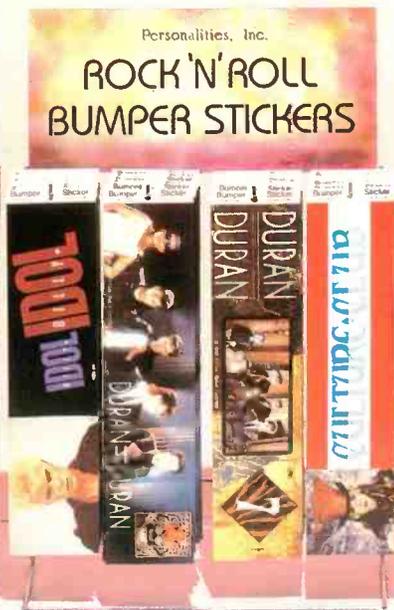
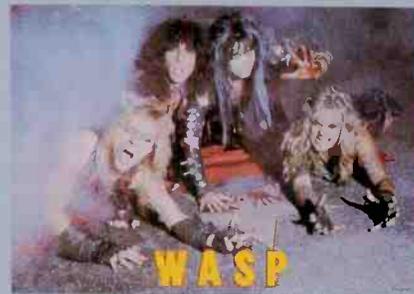
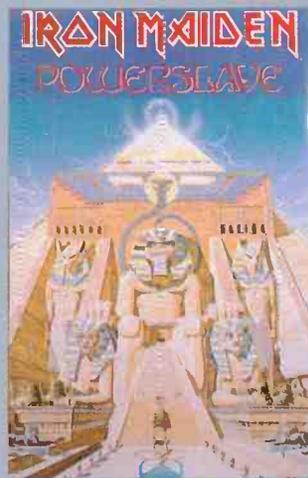
FANTASY'S SOUNDTRACK to "Amadeus" jumps to number 167 on this week's Top 200 chart, representing one of the best showings in memory for a classical album. The soundtrack album features music by **Mozart**, who, for our pop-oriented readers, was the **Prince** of his day.

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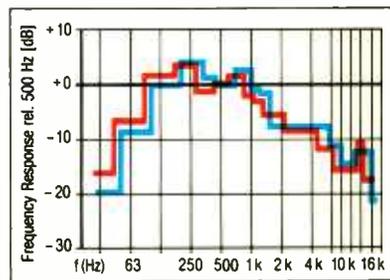
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This chart shows a frequency spectrum analysis of the studio 1/4" master tape (15 ips) of part of a recording compared with a prerecorded chrome cassette of the same passage duplicated at high speed at 120 μ s normal equalisation.

The red line shows the master, the blue line the cassette. The difference between the two is negligible.

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SPECIAL REPORT: U.K.

...newslines...

TOP BILLING goes to Frankie Goes To Hollywood in a marathon five-and-a-half-hour live music show titled "Europe-a-Go-Go," to be screened in 13 European territories on Jan. 5. The band gets a one-hour slot in the satellite-delivered package, says producer Malcolm Gerrie. Sections produced in France, Belgium, Holland, Ireland, Spain, West Germany, Switzerland and Sweden will link up in a production that will have a potential audience estimated at 300 million.

JIVE RECORDS, part of the Zomba group, claims it is the first British label to have three singles and two albums on Billboard's black charts at one time. Billy Ocean's "Caribbean Queen" and "Lover Boy" singles are cited, along with his album "Suddenly," now approaching one million sales, and Whodini's single "Friends/Five Minutes Of Funk" and album "Escape."

SKY CHANNEL, of the Satellite TV network, is the latest to introduce annual awards for pop videos. Viewers in two million European cable homes will be eligible to vote for the awards, to be presented on Jan. 19 in an extended edition of the daily pop show "Sky-Fi Music."

BRITISH PHONOGRAPHIC INDUSTRY (BPI) hopes to introduce a private members' bill outlawing unauthorized disk rental during the current parliamentary session of Margaret Thatcher's government. The trade group says "pirate" rental businesses are growing at an alarming rate and threaten the future of the Compact Disc medium, which is particularly susceptible to accurate copying.

POLYGRAM VIDEO has launched a new music video series which packages a videocassette together with its audiocassette equivalent at the standard \$25 retail price, dollar equivalent of the sterling retail level. Titled "Doubles," the series kicks off with "David Essex, Live At The Royal Albert Hall," one of 13 programs produced jointly with Mike Mansfield Enterprises for U.K. broadcast and video exploitation.

EPIC RECORDS signing the Roaring Boys will feature in a behind-the-scenes look at the British record business on the commercial Channel 4's "Other Side Of The Tracks" series early next year. Presenter Paul Gambaccini, originally from the U.S., will follow the progress of the fledgling band from contract-signing to the release of its first single, including interviews with Billy Gaff (Rod Stewart's ex-manager) and CBS U.K. chief Paul Russell.

22 Arrested as Ringleaders

MAJOR VIDEO PIRACY BUST IN GERMANY

BY WOLFGANG SPAHR

HAMBURG German police have arrested 22 alleged video pirates, said to be ringleaders in a gang that has flooded the German market with illegal copies of major movies worth some \$70 million over the past four years.

Police claim that 60 film titles were involved in the gang's high-profit operation, virtually all of them international productions. The German video producers' association has said that every other prerecorded videotape sold here is a pirated copy.

Police moved in on the gang in Bochum, near Duesseldorf. The arrested men, ranging in age from 30 to 40 and mostly unemployed, drew attention to themselves by reportedly selling videocassettes of major movies for just \$7. Price to a retailer for similar films is around \$35, and to consumers around \$50, with rentals set at \$3 for three days.

The police campaign against the pirates has also drawn members of the public into the prosecution's net. Says chief public prosecutor Manfred Stahlschmid: "Customers must have realized they were handling illegal material because of the ridiculously low prices asked. They therefore could be charged with receiving stolen goods."

The pirates' modus operandi, according to police, was based on payments to cinema management staffers, offering \$2,000 to "borrow" films for copying overnight. The duplicates were then passed on to other handlers nationwide, police say.

In a township near Bochum, po-

lice raided a copying studio, protected by an electronically-linked door, so that anyone trying to enter received a powerful shock. There, the raiding party is said to have found 41 VCRs, eight monitors, 50 master tapes and around 2,500 videocassettes.

There have been around 2,000 video piracy prosecutions in West Germany since 1981, mostly covered by light penalties. Now video producers are stepping up claims for stiffer punishment for offenders. And

Gerhard Weber, Warner Home Video chief here and chairman of the video association, suggests that piracy could be further countered by changing the regulation that video release must wait six months after a film's theatrical opening.

Weber says three months, as is the case in the U.S., should be the maximum in order to curb the huge profits accumulated in the "waiting period" by German pirates.

Eurythmics' '1984' Music Ignites Virgin Controversy

BY NICK ROBERTSHAW

LONDON Virgin Vision, the film and video arm of Richard Branson's Virgin group of companies, has run into controversy over the last-minute insertion of music by label signing Eurythmics, whose latest album has just been released here, into the soundtrack of its \$7 million movie "1984," now screening in the U.K.

The move, displacing portions of the classical score written by composer Dominic Muldowney for the film, has been attacked by producer Simon Perry as "ruinous to the film's purposes." Perry says he was not consulted about the change, to which, he claims, director Michael Radford and starring actor John Hurt are also opposed. "There seems no reason whatever, artistic or commercial, for this appalling decision," he says.

However, in a spirited defense of its actions, Virgin Vision says that the Eurythmics choice was made during shooting, with the agreement of both Perry and Radford. "When the Eurythmics finally delivered their score, we were delighted,

and convinced that they had produced something that would both help us commercially and complement the film," the company says. "Unfortunately our opinions were not shared by Michael and Simon, who refused to incorporate it."

The company goes on: "One day before the premiere, they agreed to combine the music with Muldowney's, whose score was commissioned as a safeguard against a difficult deadline, but eventually used so little that we were forced to reject it for legal, artistic and commercial reasons."

Virgin stresses its reputation as a company that allows artists complete creative freedom, and also points out that it maintained its unconditional commitment to the "1984" project, of which it was the sole financial backer, despite steadily escalating costs. The final budget was more than double the \$3.2 million originally calculated.

Virgin Vision chief Robert Deveraux says a "1984" soundtrack album will be released shortly. The Eurythmics music had been tested

(Continued on page 68)

CBS Australia Names a Native Son

Appointment of Handlin Marks Change in Approach

BY GLENN A. BAKER

SYDNEY For the first time in 24 years of operation, an Australian is running CBS Australia. He's Dennis Handlin, 33, who was recently named managing director, following the promotion of American Bob

Jamieson to vice president marketing/sales of Columbia Records International in Paris.

Handlin's rise to the top job is seen as not so much meteoric as pure storybook. Some 15 years ago he was a junior storeman clerk in the Brisbane branch office, called

upon, he says, "to mop the warehouse floor every Friday night."

In the past 10 years, he's climbed the corporate ladder, passing through Queensland promotion chief, branch manager there and, following a move to Sydney in 1977, a slew of marketing/promotion jobs, culminating with the general manager role two years ago.

The appointment marks a complete turnabout in leadership style for CBS here, which began when the aging and conservative Bill Smith was replaced by aggressive U.S. lawyer Paul Russell, now helming CBS U.K. to lend credence to the theory that the Australian top post is a sort of "finishing school" for potential senior executives.

Handlin is very much the team man. "The people you work with can see through bull," he insists. "If I suddenly became very serious and very proper, nobody would believe it for a moment. I am people development as much as market development. A store rep in Darwin is an integral part of my operation. I honestly want to know what he thinks and what he can tell me."

Handlin, young and brash, made his mark among his peers when, at his first Australian Record Industry Assn. meeting, he broke tradition and played music for the first time. "It was an eight-minute motivational presentation I'd prepared for the CBS annual conference," he recalls.

(Continued on page 68)

British Pillage Diminishing

FACT Cutting Down on Vid Piracy

BY PETER JONES

LONDON Campaigns orchestrated by the Federation Against Copyright Theft (FACT) have dramatically cut the incidence of video piracy in Britain. Where, just 18 months ago, the pirates had cornered an estimated 60% of the total market, their share now is around 20% and said to be diminishing further.

Unannounced visits to video dealers have underlined the success story, according to Peter Duffy, FACT's director of investigations. "In 1983," Duffy says, "we visited seven dealers in one region and found more than 600 pirates tapes. A year later we visited 54 dealers in the same region and found just 50 infringing tapes."

The last film found to be pirated from a U.K. cinema was "Superman III" in August, 1983, asserts Duffy. All subsequent pirate videos of

movies have been established as coming from abroad, notably the U.S. and the Far East.

But while dealers are clearly "turning their backs on pirate tapes," says Duffy, the illegal trading continues in other areas. "Mobile operations are giving us a headache now," he says.

"Involved in this sector are individuals back-to-back copying from four or five VCRs in a room in their own homes. The copies are taken out in private cars and touted around the neighbors. We're also deeply concerned with illegal group screenings and with smaller pirate operations in factories and offices."

Funds to back the newly slanted antipiracy campaigns include around \$850,000 donated by supporting companies and the rest from costs awarded in the organization's growing number of successful court cases against defenders.

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Entering the Mainstream

SPREADING THE GOSPEL OF MUSIC

BY DAN HARRELL

Gospel music isn't anything new. It's literally been around since creation. But never before has it attracted the attention of so many professional music people.

Yes, it's happening. Especially contemporary Christian music, even though nobody knows why, for sure. Whether it's the Spirit, or just smart music executives taking the message on their money ("In God We Trust") seriously, it most definitely has emerged from that old back-of-the-bus hawking style of selling, into dealing with its own respectable slot in today's marketplace.

Things are changing. Yet, in evaluating the situation, it occurs to me that the thing which keeps changing most is simply time itself. This being 1984, the chances are slim that you'll ever be sent a burning bush, but by the same token, the odds are also greater now than ever before for everyone to hear the message of gospel music.

It's finally being made available. We have left behind the days when gospel music was hidden away at the back of the record shop in a tiny bin that you could hardly find. And when you did find it, there'd be a little form you had to mail in if you wanted to buy a record.

Not anymore. Things are different. Perhaps, in part, it's because the baby-boom attitude—including my own—exhibits a conservative twist favoring the family. People who came through the very liberal and open moral code of the '60s and '70s are now trying to define a more traditional, structured approach for their children. Maybe that's it. I don't know.

At any rate, there is a new movement going on in gospel music to-

day, and it's not unusual at all to see its product, posters and displays right beside those of mega-type pop stars in major record stores. This, of course, is especially true of extremely hot contemporary Christian artists, such as Amy Grant, Petra,

had the other day while driving our school "hook-up." One of the girls on the route had asked for an autograph from Michael W. Smith (one of the artists managed by Blanton/Harrell). When I gave it to this very normal teenager, she was as excited

business has been the failure of major labels, such as MCA and CBS, to sell our product. But this will change. I'm certain the reason it didn't work before was largely due to perception and not the music.

Besides, over the past five years the product has shown such a vast improvement in quality that any number of contemporary Christian artists can easily put their records up against any rock record today. That is one of the underlying reasons why this form of entertainment has already achieved success beyond the grass-roots level.

As for the future of this music, I believe one of its most exciting prospects is that it's going to bring the family together to enjoy music. This was almost lost back when we were growing up, because of such things as Woodstock, which tended to frighten parents. I firmly believe that, in the near future, moms and dads aplenty will be going out together with their kids for an exciting contemporary Christian music concert.

It's coming. The appeal of contemporary Christian music is going to become much broader, with heavy exposure even reaching into international areas. Artists will have the opportunity to attain superstar status.

It would be naive to deny there is a message in this music, along with a direct attempt to affect our culture in a positive way. But I also feel that contemporary Christian music will one day be judged for its overall quality and not just for its message.

Then, in the '90s, we can all sit back and recall, "They really did start something!"



'We made the mistake of not communicating to the industry who we were'

Dan Harrell is president of Blanton/Harrell in Nashville, which manages a number of contemporary Christian music acts.

etc.

I also feel that many of the problems surrounding gospel music in the past came about because everyone wanted to keep it separate and apart, when what we needed to do was blend it into the record business.

We made the mistake of not communicating to the industry who we were. We were "gospel music" instead of part of the mainstream of the record industry. As a result, when any of our product hit the secular store, it was so strange to the person putting it on the shelf that he didn't know what to do with it.

For their part, secular marketing people have been totally confused over the widespread interest that does exist now, especially with kids, in what is termed today's contemporary Christian music.

For some evidence of this interest, let me relate an experience I

as if it were something from Michael Jackson. Just think about that a minute. I guarantee that same incident would never have happened five years ago.

My point is that during the past few years a lot of progress has obviously been made towards narrowing that once gargantuan gap between this type of gospel and other forms of mass-appeal music. In fact, it's becoming increasingly apparent to us at the many concerts my partner, Michael Blanton, and I put together with Amy Grant.

Still, when she's playing to a 10,000-seat capacity crowd in a major city, almost invariably someone in record marketing—unfamiliar with gospel music—will come up to us amidst all of the excitement going on in the audience and say, "I can't believe it! I didn't know this is what you were talking about!"

What we have seen before in our

Letters to the Editor

to our current series of duplicators. Needless to say, we're also hard at work on the next generation.

In a way, the CD is a good news/bad news story for us. Origination of a new technology forces existing technology to improve itself. That's the good news. The bad news is we'd all better get our collective act together. Either way, the consumer is the ultimate winner, and that's the way it should be.

Robert J. Barone, President
Electro Sound Inc.
Sunnyvale, Calif.

THE APPRECIATION GAP

My confidence in the potential of popular music was reawakened recently as I cheered and cried through three unbelievable nights of Chicago. Playing to sold-out crowds; the nine-man group (along with a 30-piece string section) put to shame what passes for popular music these days. They reminded me just how great music was and can be.

I'm sorry, but there's no way I can relate to the majority of what's on the radio today. There is virtually no meaningful lyric content, no strong melodies, no staying power. Can you imagine such recent abominations as "Let's Go Crazy" and "Ghostbusters" orchestrated as standards years from now? My

heart goes out to the generation that must call this their music.

William Simpson
Los Angeles

HYPE MANURE

I greatly enjoyed Edward Morris' column in the Nov. 17 issue (he was subbing for Kip Kirby). The article, on producer hype in Nashville, really hit home.

However, Morris never mentioned that we in the programming end of the music business receive our share of hype from producers, publishers and artists trying to get this or that song played. Typical lines are, "It's really moving now; number 98 with a bullet."

If we could only find a way to crystalize some of the hype and sell it to farmers, we could make a fortune in the fertilizer business. HYPE-othetically speaking, of course.

Dan Jensen, Operations Manager
WDZQ/WDZQ Radio
Decatur, Ill.

ROCKIN' WITH CD

I have to agree with Gary Rosenowitz's commentary about the lack of good rock product on Compact Disc (Oct. 27). I'm thinking about investing in a CD player for Christmas, but hesitating because of the poor selection of good rock

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.

BETWEEN VINYL & CD

Let me thank Steven Dupler on behalf of Electra Sound and our industry co-sponsors for the accurate, extensive coverage Billboard gave our Sunnyvale symposium on prerecorded cassette quality. Several other publications gave it some attention, but it was the intense interest and detailed review we received from Billboard that prompted response to us from individuals and firms throughout the world.

With the advent of the Compact Disc, it is to our best interest to continue to push tape's quality goals further and insure we remain a permanent part of the future, and not just a resting place for the music industry between the vinyl disk and CD.

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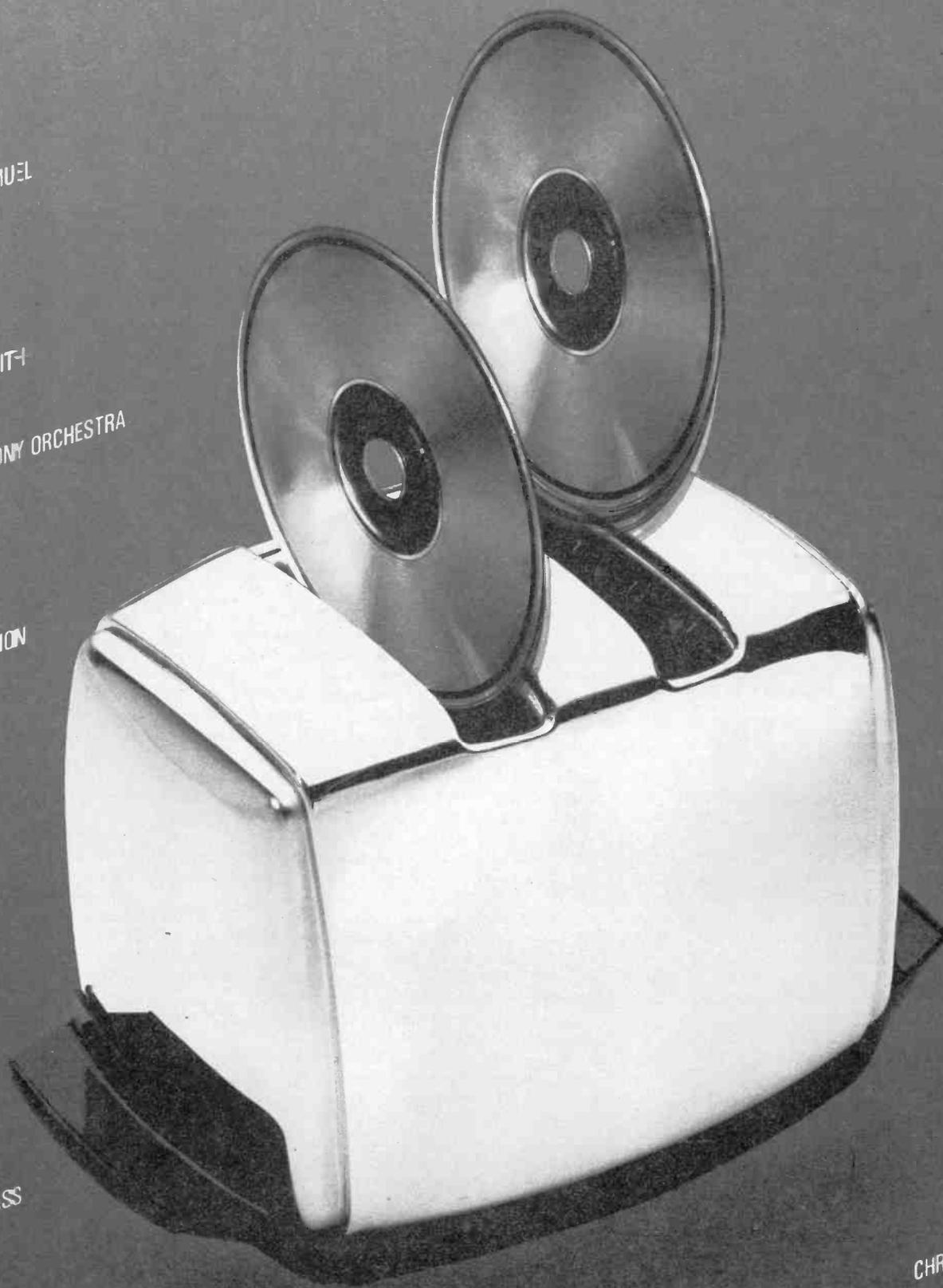
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10

CANADIAN ACADEMY OF RECORDING ARTS & SCIENCES



WEDNESDAY DECEMBER 5, 1984 • 8 PM ON THE CBC TELEVISION NETWORK

A CPI PRODUCTION

WYNY PD Moves to WMJI

IT'S 'MAGIC' FOR RICK TORCASSO

CLEVELAND "I talked with 11 companies since I resigned from WYNY, and only two really impressed me," admits Rick Torcasso, who upon relinquishing his program directorship of New York's WYNY in October found himself in the enviable position of receiving seven offers. One of them, from WMJI here, Torcasso accepted last week.

AC-formatted "Magic" has been without in-house programming leadership since the departure of Dave Popovich in late summer. Columbus PD Harry Lyles accepted the post last month, only to reconsider that decision when WVKO/WSNI there gave him a management position.

The lack of a program director hasn't caused problems for Magic, notes Torcasso, who credits station manager Connie Edelman, owners Larry Robinson and Tom Embrescia and consultant Mike McVay for "having good strong vision, a set of goals and knowing what they wanted."

"In talking with them," he says, "it was obvious they had absolute answers about the market. They didn't wonder how to position themselves. They knew where they were going, and they were adaptable to

changes in the marketplace."

It was that kind of leadership Torcasso says he was seeking when considering opportunities. "I program objectively, not conceptually," he says. "If an organization tells me their objective, I can make the difference in achieving it, but I'm not the kind of PD who comes in with a set of preconceived ideas. There's a lack of good programmers today, and I think part of the reason is that too many guys are dealing conceptually, and concepts quickly become outdated."

While Torcasso is positive about the present position of Magic, he doesn't take its dominance for granted. "WLTF [which former WMJI PD Dave Popovich now programs] is not to be taken lightly," he says. "But I think WMJI's commitment and, more importantly, adaptability will keep us on top."

"Adaptability" was a key reason for Torcasso's resignation from his post at WYNY. "I simply couldn't make a difference," he says. "NBC is a very good company, but they're very conservative. WYNY is doing what it was doing two years ago, and that's what management wanted. I thought with the fragmentation and specialization—especially

in a market like New York—you have to be adaptable and have a definite vision of where you want to be tomorrow."

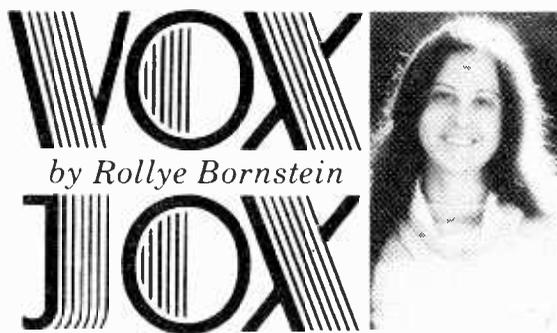
As for the other company he cited as being excellent, Torcasso claims King Broadcasting "had the same kind of vision and commitment as Robinson."

Prior to his 18-month stint at WYNY, Torcasso programmed Charter's KSLQ St. Louis and WDRQ Detroit, and as Spanky Lane worked at Chicago's WBMX, KMJQ St. Louis and KDAY Los Angeles.

ROLLYE BORNSTEIN



Country Cohorts. Louise Mandrell drops in on old friend Charlie Douglas to share the airwaves on his Music Country Network show.



LEAVING THE FROZEN north in the nick of time, WIBC Indianapolis PD Allen Edwards heads for the sunshine of Cocoa Beach, becoming PD of CK-101 (WCKS, consulted by Ed Shane). The West Palm Beach native previously programmed Indy's WNDE/WFBQ after a stint as music director for Providence's WPRO-FM, and a jock trek through Fairbanks' WVBF Boston.

Over in Mobile, Dennis "Houndawg" Stacy is upped to assistant PD for WABB-FM, while Rich Freeman takes on those chores at oldies-formatted WABB-AM. . . Across town at WKSJ-AM-FM, director of marketing Jay Childress is upped to GM now that Jerry Reckerd's moving to Charlotte (Capitol's newly acquired WLTV).

Up to operations manager for KRAK/KSKK Sacramento is LeGrand Rogers, as Lee Nye becomes PD at KK105, while continuing his country morning show. Over at KRAK, it's the status quo, with Don Langford remaining at the helm.

Looks like the rumor we mentioned many weeks ago just came true: Jim Maddox is back in L.A., this time as PD of KJLH. . . Meanwhile, up the coast in San Francisco, did we mention that Paul Zarccone's no longer PD/morning man at Inner City's KBLX? Seems Zarccone and mornings didn't mix.

The lineup is in place at Myrtle Beach's newest top 40 outlet, Wave 104 (WYAV), with operations manager Jeff Kelly in mornings; Tom Brockway from country-formatted WYAK there in middays; PD Chris Blake, afternoons; WKZQ's Lloyd Maxwell, nights; and WLAT holdover Brad Smithson on overnights.

Jeff Pollack adds a few new ABC nets to his consultancy. The three-year deal calls for Pollack to aid and abet ABC's FM, Contemporary and Rock Networks.

Rick Carroll, meanwhile, has decided to give up consulting. A lucrative deal from KROQ made that decision a snap (the long-running license issue was finally settled a few months back, as you may recall, with Ken Roberts' Mandeville Broadcasting as owner). So if you want to reach Rick, Pasadena's KROQ is the place to do it. When he's not at the station, he'll continue with two pet projects: Sydney's 2SM and his "Rock Of The '80s" tv show, in conjunction with Paramount, seen on Showtime.

Plenty of good will is abounding this holiday season in Denver as KRXV (Y-108, Malrite's top 40 outlet, which used to be KPPL) morning man Chuck Buell took it upon himself to help out the folks at KJJZ, which just announced a switch to KPPL-AM. Sending morning man Chuck Burrows the "Official Call Letter Change Start-Up Kit," Buell sympathized on the air, saying he knew first hand what it was like to change the calls and then have to wait for all those new materials. Consequently the kit contained old KPPL letterheads, postcards, stickers, memo pads, envelopes, business cards and a T-shirt, all with the former address, frequency and FM designation neatly

blacked out.

THE MIRTH IN the nation's capital last week centered around "The Wash Reunion Dinner," hosted by the former WASH personalities who left after Bill Tanner's arrival (including WPKX's John Bodnar, Jerry Clark of WTKS, Bob Duckman at WXTR, WLTT's Dave Arlington, Eddie Gallaher at WWDC-AM and WPGC's Walt Starling). The Sunday night event took place in the formal setting of Mel Krupin's restaurant. A good time was had by all, who toasted Tanner several times, "for making us what we are today."

Six years in the making, and Manchester, Vt.'s got a brand new top 40 outlet. Located at lucky 102.7 (it's done very well for L.A.'s KIIS-FM), WEQX, a Class B outlet, emanates from Mount Equinox, the highest point in Southern Vermont according to president/GM A. Brooks Brown, who says the playlist of currents and oldies ranges from B.B. King to Sheena Easton.

Edwards leaves Indy for Cocoa Beach's WCKS

The lineup includes program director Brian Larson (formerly of Troy's WTRY), Steve Anthony, Gary Wheeler, Frazer Haze, Vickie Lawrence, C.J. Breisser, Tim Thomas and newslady Beth Young.

KEX Portland's Teri Sanger becomes promotion director at Portland's K98FM (country-formatted KUPL), and as her first official act, she lifted afternoon personality Keith Todd (formerly Henry Kaye of Myrtle Beach's WKZQ) to fame by the seat of his pants, having him sit in every seat in the Civic Center to generate support for bringing the USFL New Orleans Breakers to Portland. That's 25,672 seats.

The new lineup at AC-formatted WJDX (62-JDX) in Jackson, Miss., includes the morning team of Dave Doloroso and Shari Schneider with Greg Gulyas, sports and Randy Bell, news, followed by Wayne Scott in middays. Scott had been across town in that slot at top 40-formatted WTYX (94 TYX). Rich Allen handles afternoons, Jackie Poindexter nights and Nelson Wiley overnights.

Leaving the tutelage of former Oakland A's announcer Monte Moore, Rick Baca exits Porterville, Calif.'s KTIP to join Tucson's country K-CUB in an anchor-reporter capacity.

IT WAS ONE THING to be a rock'n'roll pirate from such California outlets as Los Angeles' KKHR, KLOS and KMET, or San Jose's KOME for that matter. But now Dave Chaney's taking the term literally, joining Laser 558, Britain's newest North Sea outlet. Floating aboard the M.V. Communicator, Chaney and five other stateside jocks play a top 40 playlist (Chaka Khan's "I Feel For You" is No. 1 this week) to a large audience throughout the U.K., Holland, France, Germany and the rest of Northern Europe as well. Should you be traveling, Laser 558 is at 558 on the AM band (so don't bring along your American digital jobbies).

A bit closer to home, Peter Feinstein exits his morning drive producer slot on New York's WPAT to form Radio Right, a promotion and programming consultancy which opens with Blairstown, N.J.'s WFMV and Parsippany, N.J.'s WXMC as his first two clients. If you'd like to be number three, phone him at (201) 652-2827.

(Continued on page 17)

Rogers Rejoins Piccirillo At Detroit's 'Class FM'

BY MOIRA McCORMICK

DETROIT Eddie Rogers has taken over program director and morning drive duties at AC-formatted WCLS ("Class FM," formerly WABX) here. He replaces Bob Christie, who departed six weeks ago to open his own consultancy firm in Bend, Ore., and who remains as group consultant to WCLS owner Liggett Broadcasting.

According to WCLS general manager John Piccirillo, who took over that position three and a half months ago after predecessor Grant Santimoro suffered a heart attack, acting PD Gary King will remain at WCLS on the 7 p.m. to midnight shift and may be named assistant PD. Also new to the staff is former WMJC production manager Steve Cassidy, who takes over from 9 a.m. to noon.

Piccirillo, who had worked with PD Rogers at adult contemporary WYYS (now WLLT) Cincinnati in 1980, says he's looking forward to teaming up with him once again. "He's a great morning man, and he's never been given the opportunity to be the dominant morning man, which I think he'll be in the next two years," predicts Piccirillo.

The WCLS GM took up his new position after a year in Cincinnati with Warner Amex as vice president of ad sales. Prior to that, his 20 years in radio included VP/GM stints with the aforementioned WYYS, top 40 WIKS (now WZPL) Indianapolis in 1979, and WNDE/WFBQ Indianapolis.

Rogers, who had most recently served as afternoon drive personality on rival Detroit AC WMJC (Greater Media's "Magic"), is a well-known name in Detroit radio. A native of North Carolina, where he earned early notoriety in the '60s as

"The Royal Flying Doctor" at WLOS (now Kiss 99.9), Rogers put in time as morning man and assistant PD at top 40 WEAM Washington before signing on the FM drive shift at CKLW Windsor during its heyday.

After two years at Heftel's 13Q (WKTQ) Pittsburgh, Rogers returned to Detroit to join ABC affiliate WXYZ. He has served for the last two years at Magic.

"Greater Media is a great place to work, but I had a better offer," comments Rogers. Greater Media, he adds, unsuccessfully sought an injunction a month ago to keep Rogers from working anywhere else in the city. With the injunction denied by the Wayne County Circuit Court, Rogers says, "There are no hard feelings on either side."

Rogers and Piccirillo say they intend to sharpen up the AC format instituted earlier this year at WCLS. Liggett's prior experiment with top 40 after purchasing AOR-formatted WABX from Century Broadcasting 18 months ago was not successful.

Since the AC format has been in place, Piccirillo notes, WCLS has gone from a 1.6 to a 2.6 in the summer ratings. "This is a scrappy market, and everybody's trying to get a leg up," comments Piccirillo. "It's clean competition."

"Detroit's one of the most competitive markets in the country," agrees Rogers, "especially in AC." WCLS opponents in the AC race include, in order of prominence, WNIC (historically the AC leader), WOMC, and WMJC, with WCLS currently bringing up the rear.

"We're the new kids on the block," says Rogers, "so we plan to program the most precise music for the audience we're trying to reach."

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

Hearings on RKO Licenses Begin Soon 149 Broadcasters Await Word on 12 Stations

BY BILL HOLLAND

WASHINGTON Hunting season will begin here at FCC headquarters shortly after the Christmas holidays, when lawyers representing 149 radio broadcasters begin their attempt to wrest away the imperiled licenses of 12 RKO AM and FM stations. A series of scheduled proceedings will decide which of the broadcasters is best qualified to hold the licenses of the properties, worth nearly \$200 million.

The latest chapter in the RKO drama follows investigations dating back to the late '60s uncovering improprieties by RKO's parent company, General Tire & Rubber Co., and a 1980 decision by the Commission that found RKO guilty of false financial reports and a lack of candor.

That decision also stripped the licenses of two of RKO's television stations. In 1981, the Court of Appeals affirmed the disqualification of one of the tv stations, and in 1983 the court ordered RKO's other properties up to competing applications.

RKO found itself in even deeper waters this year after the FCC had decided to investigate the company's basic qualifications in one proceeding—involving KHJ-TV, and now being tried—making all of the proceedings for the other stations party to its outcome. Shortly afterward, RKO came forward with information that it had discovered its Radio Network had \$7.9 million

worth of advertising errors, causing the FCC to eventually expand the scope of the qualifications proceeding.

On Oct. 13, RKO announced the resignation of its president, chief financial officer and legal counsel. Appointed as the new RKO president was longtime WGMS-AM-FM head Jerry Lyman.

Although the FCC has not yet released its formal designation orders, they are expected shortly. Each of the 64 AM applicants and the 85 FM applicants will begin with

pre-hearing conferences, probably in some sort of staggered order, according to the Commission. The stations involved and the number of applicants seeking the licenses are:

AM stations: WHBQ Memphis, five; WOR New York, 11; WRKO, Boston, 12; KHJ Los Angeles, 10; WGMS Washington, 13, and KFRC San Francisco, 13.

FM stations: WRKS New York, 13; WROR Boston, 14; KRTH Los Angeles, 16; WGMS-FM, Washington, 21; WAXY Ft. Lauderdale, nine, and WFYR Chicago, 12.

Rick Sklar Leaves ABC To Form Consultancy Firm

NEW YORK Top 40 mastermind Rick Sklar has ended his official association with ABC Radio to form his own program and management consultancy firm, Sklar Communications, which opens its doors in Manhattan Saturday (1).

An ABC spokesperson calls Sklar's move "sudden" and terms it an "early retirement," noting that his post as vice president of programming for the ABC Radio Division is expected to be filled, although candidates have not yet been selected.

Best known for his 1964-77 reign as WABC New York program director, Sklar says his move is a fulfillment of a long-standing desire to run his own company. "I'm always interested in doing something innovative and different," Sklar says of his decision. As to the services provided by the new firm, he says he plans to consult in the areas of product and talent selection, product design, management and creative input.

While Sklar Communications has not yet officially opened for business, the firm already has three cli-

ents. They are the Interep Companies; Winston-Salem, N.C.-based Summit Communications, for which Sklar's former ABC associate Allen Shaw oversees the company's eight radio properties including WSJS/WTQR Winston-Salem, WREC/WZXR Memphis, KXXY-AM-FM Oklahoma City and WCOA/WJLQ Pensacola; and Channel 66, a 24-hour Boston music video station scheduled for a late December launch date.

While he's primarily known within the radio industry, Sklar spent part of last year consulting ABC-TV's "Hot Tracks" video clip show and served as a judge at the St. Tropez Music Video Conference two months ago.

Prior to joining WABC, Sklar was with WINS and WMGM New York. He joined the ABC Radio Division as consultant for its owned stations and radio networks after leaving WABC. Sklar is also author of "Rocking America—How All Hit Radio Stations Took Over."

Sklar Communications is located at 154 E. 46th St., New York, N.Y. 10017; (212) 370-0077. KIM FREEMAN

'Zip 104' Joins South Bend Top 40 Fray

SOUTH BEND, Ind. "The New Zip 104" debuted here last week, as former adult contemporary outlet WXMJ (Magic) became "mass appeal top 40" WZZP, according to newly appointed program director J.J. Duling. The new PD faces an uphill battle, being handed WXMJ's 4.7 in the spring Arbitron in light of the 26.4 of competing U 93 (WNDU).

"We're not too concerned with what anyone else is doing," says Duling about his programming, which he suggests fills a void rather than competing head to head with U 93. "Our only game is to be the best we can be in filling what I perceive, and what several other people perceive, as a hole in the market."

Describing Zip 104 as "an up-tempo, positive-sounding, fun station that doesn't daypart a lot," Duling says, "Music is cake; the personalities are the icing."

Duling does afternoons on the Class A outlet using his given name, Jesse James Duling ("A lot of people have asked to see my driver's license when I tell them that's my real name," he says). Handling mornings is WKDQ Evansville's Gary Green. Middays are done by Glen Davis, who like Duling was most recently at Grand Rapids' WGRD. Steve Cameron, a holdover from WXMJ, does evenings, with another WXMJ personality, J.C. Rhodes, doing overnights. Shelly Morgan, Bob Henning and Ken St. James round out the weekend line-up.

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

BILLY OCEAN
LOVER BOY

STEVIE WONDER
LOVE LIGHT IN FLIGHT

ELTON JOHN
IN NEON

WGUY Bangor, ME
WIGY Bath, ME
WHTT Boston, MA
WXKS-FM (KISS) Boston, MA
WBEN-FM Buffalo, NY
WKBW Buffalo, NY
WNYS Buffalo, NY
WERZ Exeter, NH
WTIC-FM Hartford, CT
WFEA Manchester, NH
WKCI (KC-101) New Haven, CT
WJBQ Portland, ME
WSPK Poughkeepsie, NY
WPRO-FM Providence, RI

WMJQ Rochester, NY
WPXY Rochester, NY
WGFM Schenectady, NY
WFLY Troy/Albany, NY
WRCK Utica/Rome, NY

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

STEVIE WONDER
LOVE LIGHT IN FLIGHT

BILLY OCEAN
LOVER BOY

PHILIP BAILEY
EASY LOVER

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
WHTZ (Z-100) New York, NY
WKTU New York, NY
WPLJ New York, NY
WKHI Ocean City, MD
WCAU-FM Philadelphia, PA
WUSI Philadelphia, PA

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

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

BILLY OCEAN
LOVER BOY

STEVE PERRY
FOOLISH HEART

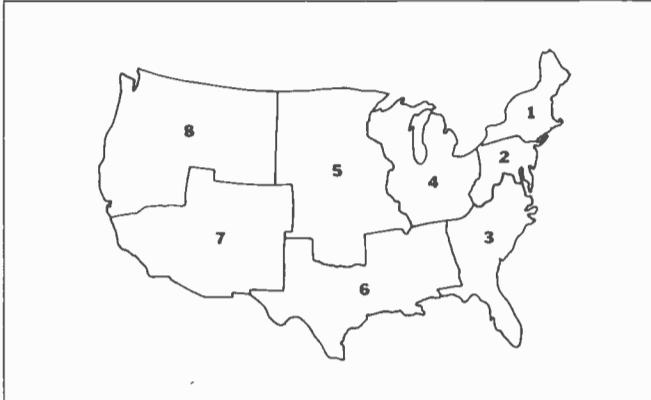
ELTON JOHN
IN NEON

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
WSEZ Winston-Salem, NC

NATIONAL
178 REPORTERS

	NEW ADDS	TOTAL ON
BILLY OCEAN LOVER BOY JIVE/ARISTA	77	80
PHILIP BAILEY EASY LOVER COLUMBIA	61	120
STEVIE WONDER LOVE LIGHT IN FLIGHT MOTOWN	45	46
STEVE PERRY FOOLISH HEART COLUMBIA	42	66
ELTON JOHN IN NEON GEFEN	40	40



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

PHILIP BAILEY
EASY LOVER

STEVE PERRY
FOOLISH HEART

JOHN CAFFERTY AND THE BEAVER BROWN BAND
TENDER YEARS

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
WCZY Detroit, MI
WDRQ Detroit, MI
WHYT 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 5
IA,KS,MN,MO,NE,ND,OK,SD

PHILIP BAILEY
EASY LOVER

ELTON JOHN
IN NEON

STEVE PERRY
FOOLISH HEART

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

KQKQ Omaha, NE
KKLS-FM Rapid City, SD
KKRC Sioux Falls, SD
KHTR St. Louis, MO
KDVV Topeka, KS
KAYI Tulsa, OK
KRAV Tulsa, OK
KFMW Waterloo, IA
KEYN-FM Wichita, KS

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

PHILIP BAILEY
EASY LOVER

BILLY OCEAN
LOVER BOY

STEVIE WONDER
LOVE LIGHT IN FLIGHT

KHFI Austin, TX
WFMF 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
KITY San Antonio, TX
KTFM San Antonio, TX

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

BILLY OCEAN
LOVER BOY

PHILIP BAILEY
EASY LOVER

ELTON JOHN
IN NEON

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

XTRA San Diego, CA
KIST Santa Barbara, CA
KHYT Tucson, AZ
KRQQ Tucson, AZ
KTKT Tucson, AZ

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

BILLY OCEAN
LOVER BOY

PHILIP BAILEY
EASY LOVER

THE POINTER SISTERS
NEUTRON DANCE

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

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

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

		NATIONAL 196 REPORTERS	NUMBER REPORTING		
<p>REGION 1 CT,MA,ME,NY State,RI,VT</p> <p>JACK WAGNER ALL I NEED</p> <p>RICK SPRINGFIELD BRUCE</p> <p>BOB SEGER & THE SILVER BULLET BAND UNDERSTANDING</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>REGION 3 FL,GA,NC,SC,East TN,VA</p> <p>RICK SPRINGFIELD BRUCE</p> <p>GUIFFRIA CALL TO THE HEART</p> <p>CHICAGO YOU'RE THE INSPIRATION</p> <p>Album Den Richmond, VA Bibb One Stop Charlotte, NC Camelot Atlanta, GA Camelot Daytona Beach, FL Camelot Winston-Salem, NC Coconuts Atlanta, GA Coconuts Jacksonville, FL 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 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>MADONNA LIKE A VIRGIN</p> <p>TOTO STRANGER IN TOWN</p> <p>SCANDAL FEATURING PATTY SMYTH HANDS TIED</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>BRYAN ADAMS RUN TO YOU</p> <p>THE DAZZ BAND LET IT ALL BLOW</p> <p>MADONNA LIKE A VIRGIN</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 2 DE,D.C.,MD,NJ,NY Metro,PA,WV</p> <p>CHICAGO YOU'RE THE INSPIRATION</p> <p>MADONNA LIKE A VIRGIN</p> <p>RICK SPRINGFIELD BRUCE</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 Record Bar Morgantown, WV Richmond Bros. 1-Stop Pennsauken, NJ Sam Goody Baltimore, MD Sam Goody Philadelphia, PA Sam Goody Masapequa Masapequa, NY Seasons Four Records Hyattsville, MD Shulman Rec. Co. Cinnaminson, NJ Tape King One Stop Hillside, NJ The Wiz Brooklyn, NY Tower New York, NY Universal One-Stop Philadelphia, PA Waxie Maxie Washington, DC Wee Three Philadelphia, PA Win 1-Stop Long Island City, NY</p>	<p>REGION 4 IL,IN,KY,MI,OH,WI</p> <p>GUIFFRIA CALL TO THE HEART</p> <p>CHICAGO YOU'RE THE INSPIRATION</p> <p>RAY PARKER JR. JAMIE</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 Granges Chicago, IL Peaches Cincinnati, OH Radio Doctors Milwaukee, WI Rapid Sales 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>TOTO STRANGER IN TOWN</p> <p>MADONNA LIKE A VIRGIN</p> <p>DON HENLEY THE BOYS OF SUMMER</p> <p>Budget Corpus Christi, TX Camelot N.Richland Hills, TX Camelot Little Rock, AR Camelot Plano, TX Central-South One-Stop Nashville, TN Disc Records El Paso, TX Discount Records Nashville, TN H.W. Daily Houston, TX Hastings Arlington, TX Hastings Austin, TX Hastings Houston, TX Hastings San Antonio, TX Hastings Tyler, TX Melody Shop Dallas, TX Music City One-Stop Nashville, TN Musicland Birmingham, AL Peaches Memphis, TN Poplar Tunes Memphis, TN Star Records El Paso, TX Sunbelt Music 1-Stop Dallas, TX Texas Tapes & Records Houston, TX Western Merch. One Stop Houston, TX Wherehouse Records Metairie, LA</p>	<p>REGION 8 AK,Northern CA,ID,MT,Northern NV,OR,WA,WY</p> <p>GUIFFRIA CALL TO THE HEART</p> <p>THE FIXX SUNSHINE IN THE SHADE</p> <p>PETER WOLF I NEED YOU TONIGHT</p> <p>Budget Boise, ID Budget Cheyenne, WY Dan Jay Tuiwila, WA Eli's Record & Tape Spokane, WA Eucalyptus Records Napa, CA Leopold's Berkeley, CA Music People's 1-Stop Oakland, CA Musicland Billings, MT Musicland San Jose, CA Peaches Seattle, WA Rainbow One-Stop 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 @E</p>		

AOR GIVES ITSELF HIGH MARKS AT COLLEGE CONFAB

BY KIM FREEMAN

NEW YORK Despite persistent complaints about the decrease of radio personalities, a group of AOR and record company characters produced a lively and productive discussion at the "Future Direction Of Album Radio" panel, part of College Media Journal's "Music Marathon" convention, held here Oct. 9-10.

Addressing the fact that much of the print media has given AOR a bill of poor health during the last year, moderator Steve Smith, of the Album Network tipsheet, said that AOR's supposedly weak status was more a factor of top 40's overshadowing success and the notion that "certain acts have something to be gained by pushing hit radio."

WNEW-FM New York program director Charlie Kendall said that despite Z-100's rocket-launched first year, his station had just had its best Arbitron book ever, adding that top 40's dominance in New York has "put pressure on us to be more experimental." That decision,

however, may be partly based on the fact that WNEW now stands alone in the Gotham AOR arena. Smith concurred with the assertion that rock radio will continue as a viable entertainment source because the hit radio surge has left room for AOR to break other forms of music.

Offering a record label point of view, Columbia's Paul Rappaport suggested that the swing to hit radio was due, in part, to the failure of some AOR outlets to "keep up" with it. "In many cases," he said, "top 40 has scooped AOR" in terms of spotting hot artists.

Applauding Kendall's statement that "I don't care what [hit radio] is doing, I do my own thing," Michael Plen of IRS Records said, "People who program what they like will succeed. The problem is that many PDs don't trust their instincts; they're shying away from that and relying on consultants."

In terms of AOR as a broadcasting career, all panelists were encouraging to the audience of college radio staffers. Kendall and WBCN Boston's Bob Kranes said that the

greatest pleasure of programming AOR is the ability to program what they choose rather than label-selected singles, and the format's asset of having "rock'n'roll history at its fingertips."

Telling attendees to "exercise your ears," Andy Denmark of NBC's The Source said his affiliate stations' biggest complaint was the "limited talent pool" of future air talent. Independent promotion man Michael Abramson struck a common chord among panelists in urging listeners to use their college radio experience as a training ground for the "real world" of commercial radio. In general, that comment was countered in other sessions in favor of college radio's primary role as a key exposure vehicle for young bands.

Panelists at the "New Music Radio: What's Next?" session offered a "who knows?" answer to the question of progressive radio's future as a commercially viable format. The semi-serious answer was made in reference to what WFNX Boston's Steve Stick dubbed the "ghost of the Sex Pistols" syndrome prevalent among advertising agencies.

But Mike Shallett of the New York-based marketing and research

firm Street Pulse presented optimistic statistics showing that the so-called "new wave/new music" genre has been the biggest seller among 18- to 24-year-old consumers for the last 18 months.

Picking up on WLIR Long Island's motto, Shallett urged programmers to "not only dare to be different, but dare to be diverse." WLIR's PD Denis McNamara said his station had picked up a strong following as an "innovator, not a follower" and had acquired many listeners "by default," referring to the industry's increasing fondness for narrowcast programming.

Craig Kostich of the special projects division of Warner Bros. said that his label viewed new music radio as a "fusion format through which artists can tap into many markets." Kostich said his department services 113 progressive stations along 300 similarly minded retail accounts to get an indication of a record's potential on the next level of AOR or top 40 radio.

Jimmy "The Saint" Christopher of KNAC Long Beach, Calif., spoke well of attendees' prospects in what he called "modern rock" radio by noting that half of the people on his staff are college veterans.

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DAILING FOR TURKEYS

KPKE Denver (contemporary) Traditional at countless stations is the annual turkey giveaway that accompanies Thanksgiving. Rather than the usual drawings or phone-ins, KPKE's morning team of "Steven B. & the Hawk" are asking listeners to send in a postcard telling the duo what time they'll be tuning in. Random calls are placed during the times indicated, with respondents who answer the phone with a gobble winning the smoked bird in question.

Word of mouth goes a long way for "The Peak" on this one, as contestants spend a great deal of time explaining to friends and callers, who invariably are *not* Steven B. or the Hawk, why they felt the need to gobble at 7 a.m.

STILL MORE ABOUT HALLOWEEN

KRNQ (Q-102) Des Moines (contemporary)
 Contact: Tim Grover
 Sensing that the usual costume con-

tests were a bit overdone, Q-102 came up with a concept that had its audience howling (literally): staging a "Halloween Dog Costume Contest." Listeners were asked to dress up their canine and bring it to the parking lot of a sponsor for judging.

Little was spent in the way of prizes—a trophy and a 50-pound bag of Sparkle Dog Food to the winner and five-pound bags to all entrants. However, the emotionalism associated with such pet contests drew a great crowd.

No expense was spared at creativity, either, as the top dog winner, Rocky the Great Dane, played a very convincing "Dog George" of Culture Club fame. Winning in the Celebrity Canine category was a darling Cyndi Lauper lookalike. Other less famous but noteworthy entrants including one nondescript animal dressed as a pink elephant and a pure-blooded basset hound

(Continued on page 18)

Promotions

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES-10 Years Ago

1. I Can Help, Billy Swan COLUMBIA
2. Kung Fu Fighting, Carl Douglas, 20th CENTURY
3. When Will I See You Again, Three Degrees, COLUMBIA
4. Do It ('Til You're Satisfied), B.T. EXPRESS, SCEPTER
5. Longfellow Serenade, Neil Diamond, COLUMBIA
6. Everlasting Love, Carl Carlton, ABC
7. My Melody Of Love, Bobby Vinton, ABC
8. You Ain't Seen Nothing Yet, Bachman-Turner Overdrive, MERCURY
9. Cat's In The Hat, Harry Chapin, ELEKTRA
10. Angie Baby, Helen Reddy, CAPITOL

POP SINGLES-20 Years Ago

1. Leader Of The Pack, Shangri-Las, RED BIRD
2. Baby Love, Supremes, MOTOWN
3. Come A Little Bit Closer, Jay & the Americans, UNITED ARTISTS
4. She's Not There, Zombies, PARROT
5. Ringo, Lorne Greene, RCA VICTOR
6. Mr. Lonely, Bobby Vinton, EPIC
7. You Really Got Me, Kinks, REPRISE
8. Time Is On My Side, Rolling Stones, LONDON
9. Last Kiss, J. Frank Wilson & the Cavaliers, JOSIE
10. Mountain Of Love, Johnny Rivers, IMPERIAL

TOP ALBUMS-10 Years Ago

1. Elton John—Greatest Hits, Elton John, MCA
2. It's Only Rock'N Roll, Rolling Stones, ROLLING STONES
3. Not Fragile, Bachman-Turner Overdrive, MERCURY
4. Walls And Bridges, John Lennon, APPLE
5. Photographs & Memories—His Greatest Hits, Jim Croce, ABC
6. War Child, Jethro Tull, WARNER BROS.
7. Serenade, Neil Diamond, COLUMBIA
8. Live At The Tower Philadelphia, David Bowie, RCA
9. Verities & Balderdash, Harry Chapin, ELEKTRA
10. Sally Can't Dance, Lou Reed, RCA

TOP ALBUMS-20 Years Ago

1. People, Barbra Streisand, COLUMBIA
2. The Beach Boys Concert, Beach Boys, CAPITOL
3. Everybody Loves Somebody, Dean Martin, REPRISE
4. A Hard Day's Night, Beatles, UNITED ARTISTS
5. How Glad I Am, Nancy Wilson, CAPITOL
6. Something New, Beatles, CAPITOL
7. Great Songs From My Fair Lady And Other Broadway Hits, Andy Williams, COLUMBIA
8. All Summer Long, Beach Boys, CAPITOL
9. Sugar Lips, Al Hirt, RCA VICTOR
10. Hello Dolly!, Louis Armstrong, KAPP

COUNTRY SINGLES- 10 Years Ago

1. Back Home Again, John Denver, RCA
2. She Called Me Baby, Charlie Rich, RCA
3. Get On My Love Train, LaCosta, CAPITOL
4. Memory Maker, Mel Tillis & the Statesiders, MGM
5. I Can Help, Bill Swan, MONUMENT
6. Trouble In Paradise, Loretta Lynn, MCA
7. We're Over, Johnny Rodriguez, MERCURY
8. Take Me Home To Somewhere, Joe Stampley, ABC/DOT
9. Every Time I Turn The Radio On, Bill Anderson, MCA
10. Son Of A Rotten Gambler, Anne Murray, CAPITOL

SOUL SINGLES-10 Years Ago

1. I Feel A Song (In My Heart), Gladys Knight & the Pips, BUDDAH
2. Sha-La-La (Makes Me Happy), Al Green, HI
3. Woman To Woman, Shirley Brown, TRUTH
4. She's Gone, Tavares, CAPITOL
5. You Got The Love, Rufus Featuring Chaka Khan, ABC
6. Three Ring Circus, Blue Magic, ATLANTIC
7. Love Don't Love Nobody, Part I, Spinners, ATLANTIC
8. Rockin' Soul, Hues Corporation, RCA
9. Whatever You Got, I Want, Jackson 5, MOTOWN
10. I Can't Leave You Alone, George McCrea, TK

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 SOMETHING FOR EVERY FORMAT.



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And wait'll you hear how long it plays after Christmas!

AMERICAN GRAMOPHONE RECORDS
 4 0 2 - 4 5 7 - 4 3 4 1



Backwards In Time. Sha Na Na members visit KRLA Los Angeles' Johnny Hayes for an interview prior to doing a show at the city's Beverly Theatre. Pictured from left are Screamin' Scott, Billboard's oldies personality of the year Hayes, Lenny and a kneeling Jocko.

VOX JOX

(Continued from page 12)

THERE'S YET another Gambling to ramble in the mornings at New York's WOR, as **John R.** joins **John A.** on the morning drive institution started by the late **John B.** in 1924. (If you're making notes, John A. took over in 1959.) As for John R., he's been holding down WOR's afternoon drive slot, "Good Afternoon New York!," with **Susan Murphy**, who exits the station to resume her work in commercials. Sliding into the afternoon slot is evening personality (and NBC Talknet weekender) **Bernard Meltzer**.

Aiding the Big Eight's big band approach (Detroit's CKLW, which recently adopted Al Ham's "Music Of Your Life" nostalgia format) is consultant **Mike McVay** . . . **Pete Salant** meanwhile adds Washington's WMAL and Norwalk, Conn.'s AC-formatted WNLK and its top 40 counterpart Q96 (WLYQ).

Now that engineering consultant **Jim Loupas** has wrapped up his work on San Diego's country-formatted KSON, he trucks south to Charlotte to reconstruct Statesville's WLTV . . . Across town at WROQ, **Randy Kabrich** has arrived back from Dallas with his JAM packages—all three of them: WROQ for the simulcast hours, Q-95 for the FM-only operation, and Q-61 on the AM side, setting some kind of a record at JAM for number of cuts in one package.

If you're looking for **Jeff McNeal**, you'll find him where he's been for the past two years: in afternoon drive at San Francisco's KYUU. And according to his new contract,

he'll be ensconced in that slot for the next three . . . Over at the Camel (KMEL), **Scott Walker** comes on board from New Orleans' B-97 (WEZB) as production director.

DOWN IN L.A., Transtar's Format 41 gains a new overnighter as **Ted Morro** gives up midday glory at Fresno's KFIG for those honors. He replaces **Dan Springfield** . . . New to the 104 WDKX Air Force is **Kevin Morrison** in the 7 to midnight slot. He joins the Rochester urban outlet from Boston's WILD, where he was promotion manager and afternoon drive personality.

Typesetting errors caused some interesting reading last week. So for the record: **Myke Kross** is upped to music director and **Dan Lopez** continues as operations manager at **Eric Rhodes' KLRZ** Salt Lake City, where **Jay Stone** was recently upped to PD. **Jack Chunn**, on the other hand, has exited his KHTT/KSJO San Jose general manager's post. He was replaced by former Lund consultant **Fred Schumacher**. Speaking of **John Lund**, Des Moines' top 40 KMGK recently segued to country under his guidance, with PD **Al Brock** remaining entrenched in that slot.

Come to think of it, we ran out of space before we had a chance to tell you several other things as well. Like the fate of **Tom Bigby**, who exits TK Communications' KLUV, where he was PD, to follow that entrepreneurial spirit. Filling his PD slot is newly appointed morning man **John Michaels**, last of Capi-

tol's WLTV, which you just read about, if you're paying attention.

Changes at Alta Broadcasting have claimed the job of vice president of programming **Mike Wagner**. The former KIIS-FM Los Angeles PD has his eyes on Southern California.

Ten years and he's still at it: **Robert Makinson** is still publishing his "Latest Jokes" newsletter. If you want to find out why, drop him a line at GPO 3341, Brooklyn, N.Y., or call him at (718) 855-5057.

After 20 years, **Jack O'Brian** has decided upon retirement. He exited WOR New York and his popular "Critic's Circle" talk show for the final time Nov. 16 . . . WIOQ Philadelphia's **Helen Leicht** celebrates the eighth anniversary of "Breakfast With The Beatles" with a Beatle himself, **Paul McCartney**, who has been making the rounds plugging his new movie, "Give My Regards To Broad Street."

MIDDAY PERSONALITY **Debbie Simms** adds music director/assistant program director to her WBLK (K-94) Buffalo duties. Joining the on-air lineup at the **Frank Lorenz** station programmed by **Byron Pitts** are **Shayla Simpson** and **Scott Bishop** . . . Did we tell you **Joan Homa** was upped to sales manager at Washington's classical outlet WGMS-AM-FM?

Joining Greater Media's WPEN/WMGK Philadelphia as research director is **John Stonis**, who formerly held that post at King Broadcasting's KING Seattle and KGW Port-



Mod Squad. Rod Stewart visits KKHR Los Angeles staffers after making an appearance on RKO/P.G. Productions' "Live From The Record Plant." Pictured from left are KKHR's Tony Sgro, listener Robin Craycroft, Stewart, another listener and RKO's Julie Spira.

land before becoming director of client services for Hiber & Hart . . . Joining RKO's WFYR Chicago as director of advertising and promotion and director of public affairs are **Ariel Adams** and **Arcadia Letkamann**, respectively.

The new lineup at San Antonio's KISS has **Greg Stevens** and **Steven O. Sellers** handling the "rude awakening" shift, followed by music director **Tom T-Bone Schepcke** in middays; **John Lisle** and his inflatable party girls in afternoons; the Electric Lady, **Debbie Alcocer**, in evenings; **Tracy Barnes**, nights; and **Pat Dawsey** on overnights. "The Godfather of Rock'n'Roll," **Joe Anthony**, can be heard on Saturday nights.

Looking for something else to do with your computer? There's always the Performing Artists Net-

work (PAN)'s "Radio Net." Everything from the latest playlist from Japan Broadcasting Corp. to the adds at the college station around the block is available from a local phone number 24 hours a day. If you want to know more, give **Perry Leopold** a call at (215) 489-4640 and he'll set you up.

WANT TO PICK **Steven Warren's** brain? The founder of the Racine-based Programming Co-op has written down everything he knows (well, almost) in one concise operations manual, formerly available to clients only. Now \$150 will get your hands on this goody, which includes researched oldies lists. For that price, you may need some more convincing, so give Steve a call at (414) 681-1866

It was one thing to be a rock'n-

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150,000,000 Record Seller—Over 500 Versions

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FRANK SINATRA **BING CROSBY**
PLACIDO DOMINGO

I HEARD THE BELLS ON CHRISTMAS DAY

Eddy Arnold, Harry Belafonte, Kate Smith, Ed Ames, Ray Price, Burl Ives, Chet Atkins, Fred Waring, Bert Kaempfert, Living Voices, Lawrence Welk, Living Strings, etc.

BURL IVES

A HOLLY JOLLY CHRISTMAS

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To NARAS Members: For Your Grammy Consideration For Best Recording For Children



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“Flashdance”-“Peanuts” Style . . .”

“Billboard’s” Recommended LP’s

Words and Music by
Desiree Goyette & Ed Bogas

FOR WEEK ENDING DECEMBER 1, 1984

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TOP ROCK TRACKS

				Compiled from national album-oriented radio airplay reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	5	BRYAN ADAMS A&M	RUN TO YOU
2	4	8	4	DON HENLEY GEFLEN	THE BOYS OF SUMMER
3	2	4	7	JULIAN LENNON ATLANTIC	VALOTTE
4	3	11	6	PAT BENATAR CHRYSALIS	WE BELONG
5	6	10	8	RODGER HODGSON A&M	HAD A DREAM
6	10	29	3	THE KINKS ARISTA	DO IT AGAIN
7	7	5	8	BOB SEGER & THE SILVER BULLET BAND CAPITOL	UNDERSTANDING
8	8	2	12	SURVIVOR SCOTTI BROS.	I CAN'T HOLD BACK
9	5	7	6	REO SPEEDWAGON EPIC	I DO'WANNA KNOW
10	14	14	9	BRUCE SPRINGSTEEN COLUMBIA	BORN IN THE U.S.A.
11	15	17	5	JOHN CAFFERTY & BEAVER BROWN BAND SCOTTI BROS.	TENDER YEARS
12	19	27	3	DEEP PURPLE MERCURY	PERFECT STRANGERS
13	11	18	6	HONEYDRIPPERS ES PARANZA	SEA OF LOVE
14	12	12	8	HONEYDRIPPERS ES PARANZA	ROCKIN' AT MIDNIGHT
15	17	21	5	TOTO COLUMBIA	STRANGER IN TOWN
16	9	3	12	U2 ISLAND	PRIDE (IN THE NAME OF LOVE)
17	20	15	8	MOLLY HATCHET EPIC	SATISFIED MAN
18	16	24	4	JOHN PARR ATLANTIC	NAUGHTY, NAUGHTY
19	13	9	10	.38 SPECIAL CAPITOL	TEACHER TEACHER
20	25	46	3	GIUFFRIA CAMEL/MCA	CALL TO THE HEART
21	22	25	5	SCANDAL FEATURING PATTY SMYTH COLUMBIA	HANDS TIED
22	24	23	7	THE CARS ELEKTRA	HELLO AGAIN
23	30	35	5	EUROGLIDERS COLUMBIA	HEAVEN (MUST BE THERE)
24	23	13	10	TOMMY SHAW A&M	GIRLS WITH GUNS
25	41		2	BILLY IDOL CHRYSALIS	CATCH MY FALL
26	18	16	7	PAUL MCCARTNEY COLUMBIA	NO MORE LONELY NIGHTS
27	32	32	5	FRANKIE GOES TO HOLLYWOOD ZTT/ISLAND	TWO TRIBES
28	40		2	BRYAN ADAMS A&M	IT'S ONLY LOVE
29	28	26	7	PETER WOLF EMI-AMERICA	I NEED YOU TONIGHT
30	26	28	5	THE J.GEILS BAND EMI-AMERICA	CONCEALED WEAPONS
31	37	50	3	AUTOGRAPH RCA	TURN UP THE RADIO
32	27	20	6	HUEY LEWIS AND THE NEWS CHRYSALIS	WALKING ON A THIN LINE
33	34	19	9	DARYL HALL & JOHN OATES RCA	OUT OF TOUCH
34	39	43	3	DEEP PURPLE MERCURY	KNOCKING AT YOUR BACK DOOR
35	29	41	3	KROKUS ARISTA	OUR LOVE
36	42	36	6	COREY HART EMI-AMERICA	IT AIN'T ENOUGH
37	33	38	5	AC/DC ATLANTIC	JAIL BREAK
38	36	22	11	DOKKEN ELEKTRA	INTO THE FIRE
39	35	34	4	VAN HALEN WARNER BROS.	HOT FOR TEACHER
40	43	37	5	TWISTED SISTER ATLANTIC	I WANNA ROCK
41	NEW			PHILIP BAILEY COLUMBIA	EASY LOVER
42	44	44	3	DURAN DURAN CAPITOL	THE WILD BOYS
43	47	49	6	THE FIXX MCA	SUNSHINE IN THE SHADE
44	31	31	15	JOHN WAITE EMI-AMERICA	TEARS
45	38	33	11	KISS MERCURY	HEAVEN'S ON FIRE
46	21	6	12	DAVID BOWIE EMI-AMERICA	BLUE JEAN
47	50		2	STONE FURY MCA	BREAK DOWN THE WALL
48	49	47	6	HONEYMOON SUITE WARNER BROS.	BURNIN' IN LOVE
49	NEW			PLANET.P.PROJECT MCA	WHAT I SEE
50	NEW			TRIUMPH MCA	SPELLBOUND

◆ Video clip availability.

PROMOTIONS

(Continued from page 16)

masquerading as "an ugly baby girl."

FINAL WORDS ON HALLOWEEN

WCUZ-AM-FM Grand Rapids (country)

Foregoing the usual haunted houses, WCUZ invited its audience to the downtown amphitheatre to gather the night before Halloween for "Tales Of Darkness." Just as it sounds, 1,500 hundred listeners gathered around barrel fires in the dark to partake in the old spellbinding folk art of storytelling—spooky storytelling in this case.

Professional storytellers were on hand with very convincing tales, including a few less-than-comforting yarns weaved by the WCUZ air staff. Solace was provided in the form of hot coffee, cider and croissants from a local restaurant participating in the disquieting event.

SINATRA FROM A TO Z

WNEW-AM New York (nostalgia) Running as a Thanksgiving weekend special, "Sinatra From A To Z" began last Wednesday morning (21) and ended Sunday night (25). The Metromedia nostalgia outlet managed to air all but one of the 1,015 records Sinatra has recorded.

Played in alphabetical order beginning with "A Baby Just Like You" and ending with "You've Got A Hold On Me" (Sinatra actually did record a "Z"—"Zing Went The Strings Of My Heart"—but it was never released), listeners were asked to pay close attention to the one obvious hit not aired. At the conclusion of the weekend the audience was invited to submit postcards with the name of the missing hit, with the winner drawn from the correct entries receiving a "valuable prize."

OLDIES ON THE ROAD

WMAG High Point, N.C. (AC) WMAG's "Saturday Night At The Oldies" offering took to the streets recently, with a promotion at the new Sheraton Hotel in downtown Greensboro hosted by Magic's Bill Flynn and Bill Gable. In addition to the jock patter and well-targeted oldies, Gable took to the stage with a memorable version of Morris Albert's "Feelings." (Blaming the lack of crowd response on his questionable choice of material, Gable says next time he'll perform "Wooly Bully").

Not to be outdone, Flynn conducted the first "Bill Flynn Shower Cap Spotlight Dance Competition," which judged dancers by originality in aquatic paraphernalia finesse. (We'll let those lines lie; however, Flynn promises, "Next time I'll bring more shower caps and a stronger flashlight.")

The entire event was taped for airing the following Saturday night during the regularly scheduled oldies feature. Similar monthly live appearances are slated for the future.

ROLLYE BORNSTEIN

ACTIONMART

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Introducing Billboard's TOP 1000 1955-1984 by JOEL WHITBURN

A Record Research first! Compiled from Billboard's "Hot 100," Joel Whitburn's *Top 1000 1955-1984* ranks the all-time one thousand hottest singles of rock's 30-year span — side-by-side, hit-by-hit.

Unlike other "All-Time Hits" lists, *Top 1000* uses no complicated ranking formulas. Instead, the higher and longer a hit was on the charts, the higher it ranks on our *Top 1000* — it's that simple.

See how today's chartbusters stack up against the favorites of yesterday. You're in for a few surprises — and that's *exactly* what makes this fact-packed book so essential. Order yours today.

3 BIG SECTIONS

RANK SECTION lists singles in order of all-time popularity from #1 to #1000 and includes for each single: • Highest position reached • Total weeks record held peak position • Total weeks charted • Total weeks in Top 40 • Total weeks in Top 10 • Year of peak popularity.

TITLE SECTION cross-references all 1000 singles alphabetically by title and includes each single's ranking.

ARTIST SECTION cross-references all 1000 singles by artist and includes each single's ranking and original label and number.

Get A Grand For Just \$14.95!

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- Bubbling Under The Hot 100 1959-1981 \$29.95
- Postage & Handling** \$3.00
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Featured Programming

CREATIVE RADIO NETWORKS joins the activities celebrating what would have been Elvis Presley's 50th birthday. Based in Van Nuys, Calif., the syndicator is gearing its Jan. 8 tribute for both pop and country stations, with six hours of early Sun Records songs, recordings of the Million Dollar Quartet and, in general, a step-by-step journey through Presley's career on both vinyl and the silver screen. The show is available on a cash basis and produced in hour blocks, allowing for flexibility.

Tom Holdridge, currently responsible for another CRN show, "Gary Owens' Supertracks," is writing and producing the show, while Los Angeles air personality Larry McKay will act as the voice of rock'n'roll history.

From Encino, Calif., **Barnett-Robbins Enterprises** leaves 'em laughing with its newly inked deal to produce and syndicate "National Lampoon's True Facts" for Mutual Broadcasting in the top 25 markets. Taken from a column of the same name in National Lampoon magazine, the two-minute bartered daily feature will be available to stations in non-top 25 markets through Mutual, while the latter company will sell all national spots.

Getting the last laugh in this arrangement will be the lucky listeners and radio personnel who will be sent to Hawaii for a week to perform as extras in (believe it or not) "National Lampoon's Vacation II" as part of the program's promotional package.

KIDS' STUFF: Last Saturday (1), WEXI Jacksonville, Fla. became the Children's Radio Network's first affiliate. Generated out of Marina Del Rey, Calif., the varied-length program features short-form educational programming, with some music. The paid service, known on the air as Radio AAHS, debuted with a live broadcast attended by Jacksonville civic and social leaders.

YOUNG ADULTS' STUFF: On the heels of CMI's college programming convention (Billboard, Nov. 24), New Music Productions of Albertson, N.Y. launches a new syndicated program exclusively for college stations. Dubbed "SST College Radio America," the hour program will be available free in time for the spring semester. The show is produced in conjunction with, and partly based upon, CMI's college and alternative radio tipsheet New Music Report. It features artist interviews, trivia, comedy, blurbs from college programmers across the country and, of course, a healthy serving of scholarly favorites.

Out of Kalamazoo, Mich., the **Ka-la-Music** format producer adds KLEN Cheyenne, Wyo. to its client roster of easy listening subscribers.

Charles Carpenter joins **Katz Radio's** Detroit office as a salesman, and **Evan Greenberg** comes aboard in the firm's New York headquarters as an account executive. Carpenter was an account executive at WWWW Detroit. Greenberg had held the same post at WABC New York.

Kandice Cinnamon adds some spice to Christal's Los Angeles staff, where she joins as a saleswoman. She was an account executive with Torbet Radio.

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.

Nov. 26, **Quiet Riot**, Innerview, Inner-View Network, one hour.

Nov. 26, **Hank Williams Jr.**, Country Music Radio Magazine, Creative Radio Shows, one hour.

Nov. 26, **Johnny Rivers**, Gary Owens' Supertracks, Creative Radio Shows, one hour.

Nov. 26-Dec. 2, **Tommy Shaw**, Off The Record with Mary Turner, Westwood One, one hour.

Nov. 26-Dec. 2, **Steve Miller**, Star Trak Profiles, Westwood One, one hour.

Nov. 26-Dec. 2, **Artie Shaw Part II**, The Music Makers, Narwood Productions, one hour.

Nov. 26-Dec. 2, **Alabama Part I**, Country Closeup, Narwood Productions, one hour.

Nov. 27, **Duran Duran**, The Source, NBC's Young Adult Network.

Nov. 30, **Dee Snider**, Metalshop, MJI Broadcasting, one hour.

Nov. 30-Dec. 2, **Ronnie Lane/ARMS Benefit**, Superstars Rock Concert, Westwood One, 90 minutes.

Nov. 30-Dec. 2, **More Roots Of Rock**, Rock Chronicles, Westwood One, one hour.

Nov. 30-Dec. 2, **David Brenner**, Dr. Demento, Westwood One, two hours.

Nov. 30-Dec. 2, **U2**, Daryl Hall, Rock Album Countdown, Westwood One, two hours.

Nov. 30-Dec. 2, **Happenings**, Rare & Scratchy Rock'n'Roll, Program Services Group, three hours.

Nov. 30-Dec. 2, **Nights At The Fillmore's**, Don & Deanna On Bleecker Street, Continuum Broadcastings, one hour.

Nov. 30-Dec. 2, **Top 30 USA with M.G. Kelly**, CBS RadioRadio, three hours.

Nov. 30-Dec. 2, **Top 40 Satellite Survey with Dan Ingram**, CBS RadioRadio, three hours.

Nov. 30-Dec. 2, **Daryl Hall & John Oates**, The Source, NBC Young Adult Network, one hour.

Nov. 30-Dec. 2, **Herb Alpert**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Nov. 30-Dec. 2, **Kenny Rogers**, Weekly Country Music Countdown, United Stations, three hours.

Nov. 30-Dec. 2, **Stevie Wonder**, Rick Dees' Weekly Top 40, United Stations, four hours.

Nov. 30-Dec. 2, **Lettermen**, The Great Sounds, United Stations, four hours.

Nov. 30-Dec. 2, **Alabama**, Solid Gold Country, United Stations, three hours.

Dec. 1-2, **Lovin' Spoonful**, Bob Newhart, Music & Memories, Strand Broadcast Services, one hour.

Dec. 2, **Pat Benatar**, Live From The Record Plant, RKO Radio-shows/P.G. Productions, one hour.

FOR WEEK ENDING DECEMBER 1, 1984

Billboard

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HOT ADULT CONTEMPORARY

				Compiled from national radio airplay reports.		
RANK	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
					LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	9		PENNY LOVER MOTOWN 1762	Weeks at No. One: 3 ◆ LIONEL RICHIE
2	2	3	8		NO MORE LONELY NIGHTS COLUMBIA 38-04581	◆ PAUL MCCARTNEY
3	3	8	7		SEA OF LOVE ES PARANZA 7-99701 ATCO	◆ HONEYDRIPPERS
4	6	7	8		ALL THROUGH THE NIGHT PORTRAIT 37-04639 EPIC	◆ CYNDI LAUPER
5	4	5	9		WAKE ME UP BEFORE YOU GO-GO COLUMBIA 38-04552	◆ WHAM
6	11	14	6		DO WHAT YOU DO ARISTA 1-9279	JERMAINE JACKSON
7	5	2	12		WHAT ABOUT ME? RCA 13899	KENNY ROGERS WITH KIM CARNES AND JAMES INGRAM
8	8	9	9		OUT OF TOUCH RCA 13916	◆ DARYL HALL & JOHN OATES
9	10	12	7		AFTER ALL WARNER BROS. 7-29262	◆ AL JARREAU
10	15	25	4		ALL I NEED QWEST 7-29238 WARNER BROS.	JACK WAGNER
11	13	21	5		VALOTTE ATLANTIC 7-89609	◆ JULIAN LENNON
12	7	4	12		DESERT MOON A&M 2666	◆ DENNIS DEYOUNG
13	16	29	4		UNDERSTANDING CAPITOL 5413	BOB SEGER & THE SILVER BULLET BAND
14	19	33	3		WHEN OCTOBER GOES ARISTA 1-9295	BARRY MANILOW
15	9	6	16		I JUST CALLED TO SAY I LOVE YOU MOTOWN 1745	◆ STEVIE WONDER
16	12	11	13		CARIBBEAN QUEEN JIVE ARISTA 1-9199	◆ BILLY OCEAN
17	30	-	2		YOU'RE THE INSPIRATION FULL MOON/WARNER BROS. 7-29126	CHICAGO
18	20	23	6		CAN'T LET GO ATLANTIC 7-89611	◆ STEPHEN STILLS
19	21	22	7		IT AIN'T ENOUGH EMI-AMERICA 8236	◆ COREY HART
20	14	10	13		NOBODY LOVES ME LIKE YOU DO CAPITOL 540	ANNE MURRAY & DAVE LOGGINS
21	18	17	9		MOONLIGHT LADY COLUMBIA 38-04645	◆ JULIO IGLESIAS
22	28	30	4		THIEF OF HEARTS CASABLANCA 880308-7/POLYGRAM	◆ MELISSA MANCHESTER
23	34	-	2		JAMIE ARISTA AS1-9293	RAY PARKER JR.
24	25	26	6		SLEEP WITH ME TONIGHT COLUMBIA 38-04646	NEIL DIAMOND
25	27	34	4		TI AMO ATLANTIC 7-89608	LAURA BRANIGAN
26	17	13	17		HARD HABIT TO BREAK FULL MOON/WARNER BROS. 7-29214	◆ CHICAGO
27	23	18	11		WHO WEARS THESE SHOES? GEFEN 7-29189/WARNER BROS.	◆ ELTON JOHN
28	24	16	12		LEFT IN THE DARK COLUMBIA 38-04605	◆ BARBRA STREISAND
29	29	20	18		DRIVE ELEKTRA 7-69706	◆ THE CARS
30	32	36	4		LOVE AGAIN RCA 13931	JOHN DENVER & SYLVIE VARTAN
31	31	31	5		EDGE OF A DREAM CAPITOL 5412	JOE COCKER
32	33	32	7		SOME GUYS HAVE ALL THE LUCK WARNER BROS. 7-29215	◆ ROD STEWART
33	NEW				TAXI DANCING RCA 13861	RICK SPRINGFIELD
34	36	39	3		WE BELONG CHRYSALIS 4-42826	◆ PAT BENATAR
35	NEW				FOOLISH HEART COLUMBIA 38-04693	STEVE PERRY
36	NEW				MISSING YOU RCA 13966	DIANA ROSS
37	NEW				SKYLARD ASYLUM 7-69671	LINDA RONSTADT
38	NEW				LOVE LIFE IN FLIGHT MOTOWN 1769	STEVIE WONDER
39	NEW				ALL BEHIND US NOW QWEST 7-29136 WARNER BROS.	PATTI AUSTIN
40	NEW				TENDER YEARS SCOTTI BROS 4-04682 EPIC	◆ JOHN CAFFERTY

○ 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
STEVIE WONDER	21	21	
LOVE LIFE IN FLIGHT			
LINDA RONSTADT	19	19	
SKYLARD			
CHICAGO	15	49	
YOU'RE THE INSPIRATION			
STEVE PERRY	14	19	
FOOLISH HEART			
RAY PARKER JR.	13	36	
JAMIE			

- WSKY Asheville, NC
- WRMM Atlanta, GA
- WSB-AM Atlanta, GA
- KEYI Austin, TX
- WBAL Baltimore, MD
- WFBR 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
- WMJI Cleveland, OH
- WZZP Cleveland, OH
- WTVN Columbus, OH
- FMGC Dallas, TX
- WLAD Danbury, CT
- WHIO-AM Dayton, OH
- PHOW Denver, CO
- RRNT 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
- WHAS Louisville, KY
- WRKA Louisville, KY
- WMAZ Macon, GA
- WIBA Madison, WI
- WRVR Memphis, TN
- WAIA Miami, FL
- WISN Milwaukee, WI
- WTMJ Milwaukee, WI
- WCCO Minneapolis, MN
- WLTE Minneapolis, MN
- KWAV Monterey, CA
- WHHY Montgomery, AL
- WLAC-FM Nashville, TN
- WCTC New Brunswick, NJ
- WPX New York, NY
- WWDE Norfolk, VA
- KLTE Oklahoma City, OK
- KOIL Omaha, NE
- KKLT Phoenix, AZ
- KOY Phoenix, AZ
- WWSW Pittsburgh, PA
- KEX Portland, OR
- KGW Portland, OR
- WPRO-AM Providence, RI
- WPTF Raleigh, NC
- WRVA Richmond, VA
- WHAM Rochester, NY
- KQSW Rock Springs, WY
- WSGW Saginaw, MI
- KSL Salt Lake City, UT
- KFMB-AM San Diego, CA
- KFMB-FM San Diego, CA
- WGY Schenectady, NY
- KIXI Seattle, WA
- KKPL Spokane, WA
- KSD St. Louis, MO
- KKJO St. Joseph, MO
- WIQI Tampa, FL
- WWWM Toledo, OH
- KRAY Tulsa, OK
- WLTT Washington, DC;

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Multiple-Vendor Dilemma

CHAINS FIND PERSONAL STEREO TRICKY

BY EARL PAIGE

LOS ANGELES As more record/tape chains move into personal stereo, buyers say a dilemma exists in having to deal with several vendors to insure key models will be in sufficient supply. By not being a large volume customer of any single vendor, chains find that entry into personal stereo can often be tricky.

Among representatives of chains surveyed in a recent report on personal stereo (Billboard, Sept. 15), Alan Schwartz of 29-unit Music Plus here sums up the dilemma: "Personal stereo is a different kind of business for us. We're not looking to become a hardware chain, and yet the vendors want us to get real nuts right away."

The first real thrust in personal stereo by Music Plus like most record/tape chains around the country, came last Christmas. "We went with three or four items from two brands," says Schwartz, "but we had problems finding the right pieces. It was a case of putting a few pieces in here and there, and we ended up with problems getting just what we needed."

The size of a record/tape chain, of

course, has a lot to do with the amount of attention vendors give it. Larger chains can cherry pick from vendors because the total volume represented by just a few models is rather sizable when spread chain-wide. Such is the case with 160-unit North Canton, Ohio-based Camelot Enterprises, which recently added three JVC models.

According to buyer Mike Stephenson, this was Camelot's first purchase outside of import line Grand Prix. Camelot went with JVCs No. 670, 770 and PC2, all large-sized "boom boxes" priced between \$99 and \$199.

Record Bar, with 161 units spanning from its Durham, N.C. base as far west as Wyoming, likewise has had good luck in cherry picking, says the chain's Paul Fuzzell. Record Bar has stayed with Sanyo, which it used exclusively last year, but now also has items from Toshiba, Crown and Aiwa.

Explaining the makeup of Record Bar's current personal stereo line, Fuzzell identifies a headphone radio at \$59.99 and a novelty, cigarette package-size FM receiver at the same price from Aiwa. From Crown he's using just a single model, with

a special dubbing deck feature.

To offer identifying feature points, Fuzzell is going with two boom box models at the same \$149.95 price point from both Toshiba and Sanyo. The latter is still a main supplier as Record Bar goes from nine items to a total of 17 this season.

The trick, according to Joyce Quist of 25-unit Record Shop, Edina, Minn. and Sausalito, Calif., is to develop a basic overall lineup and then fill in according to features. Quist sees price points developing in \$5 increments from \$19.95 through \$89.95, an arbitrary ceiling the chain has established on the theory that personal stereo purchases are very impulse-driven.

"You do find suppliers want you to take on more models than you want to work with," says Quist. "You end up having to find an alternative brand, maybe now and then a kind of off brand, until you can get your inventory back in line."

Exacerbating the delicate cherry picking process, according to Quist and other buyers surveyed, is the

(Continued on page 23)

Counter Intelligence

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

A TOUGH SELL: The battle between video retailers for rental club members has often resulted in price wars, special deals and heavy discounting. Dealers often decry the clubs and pricing, pointing out that beyond the membership fee—which is becoming even more competitive in many markets—there isn't enough incoming cash from rentals to buy new titles. Now one retailer is trying to fight its way out of that corner with an open letter to its club members.

Camera Corner, a photo processing and video rental shop in Oceanside, N.Y., is asking its club members to give up their current membership and purchase a new annual membership at half of the regular cost. In exchange, those customers would be able to select a title to be bought for the club, and would be part of a select pool that gets to view new titles first.

"The previous management gave too much for the money," a spokesman for Camera Corner flatly says. Among the spiffs noted were free two-year memberships, special freebies on non-rental titles, lifetime memberships for a flat one-time fee and other goodies. "They were just losing their shirts when we took over, in April," adds the anonymous spokesman.

Not surprisingly, the response has been less than enthusiastic. Since copies of the letter are kept on the store's counter, and distributed with cassettes, customer response is being received in-store. "The reaction has been mixed," notes the spokesman.

But even if this isn't the answer, it seems that some tenable solutions might come out of customer response to the flyer. "The members are trying to come up with some ideas," he adds. "Some of them have suggested that they would rejoin if they received compensation in film. We'll consider any proposal. But asking people to rejoin is something we had to do."

HOUSTON DEALERS STRIKE BACK: There's deep consternation in Texas. Newspaper ads hit the market on Nov. 17 showing two area chains, Videoland and

(Continued on page 22)

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ON TARGET

by Mike Shalett

SOON RADIO will begin waiting eagerly for the results of yet another rating period. Battles between contemporary hit radio and AOR continue, with many saying that album radio is on its deathbed. With a just-completed survey, conducted Nov. 2-10, we can take a look at how record consumers line up for the skirmish.

The overall breakdown of males to females in the current survey is 60/40. That's a slight increase in

cited a top 40 station said that soft rock was their favorite type of music. Only 21.9% of the AOR consumers concurred.

New wave/new music, which had been our champion, fell to 24.6%. Album radio folks chose it as their favorite 29.9% of the time, while top 40 fans noted it 26.6% of the time. Hard rock, a type of music which we have noted growing all year, scored with 17% of the overall sample. It was the favorite

have said that the formats had begun to sound similar, it's clear from the consumer's point of view that the only common ground is on new wave/new music.

Do these listeners also differ as record purchasers? We think so, and configuration is one area where they think differently. Top 40 fans tend to buy more cassettes. Album radio folks tend to be heavier buyers. Sixty-one percent of the AOR crowd say they bought more than six albums in the last six months. Only one third of the hit radio folks say they did the same. There would also seem to be more 12-inch buying on the part of the AOR listener.

Back in June, we started asking record consumers if they owned a videocassette recorder. Fifty-two percent of top 40 listeners in our current survey have a VCR, compared to 47.1% among AOR fans. The overall percentage of consumers who say that they have a recorder is an impressive 48.5%.

In our current survey we also asked our sample, for the first time, about their attendance at concerts. Two-thirds of our sample said they had attended a concert in the last six months. An album radio fan was more likely than his hit radio counterpart to have gone to a show. Nearly 80% of the album radio crowd said they had attended a concert, while 54.8% of the top 40 group said they had.

In our next column we'll examine the overall trend of record consumers and their radio format preferences for the entire year.

A new look at the skirmish between top 40 radio and AOR

females since our last survey in mid-September. Those consumers who said their favorite station was an AOR station were 64% male and 36% female. Top 40's sex demographics were 50/50.

Age is usually an important issue when selling advertising on radio. In the lucrative 19- to 30-year-old market, our record consumers have a representation of 50.5%. Here there is an interesting comparison between the formats. Fifty percent of the contemporary hit radio record consumers are in this age demo, while AOR offers a whopping 62.5%. When stretched out to include 31- to 35-year-olds, album radio garners a 67.6% share up and top 40 shows 58.7%.

In our current survey, we see a change in our consumers' favorite types of music. For the first time this year, soft rock was No. 1 among our sample, scoring with 31.6% of our record buyers. This would seem to be a good indicator for contemporary hit radio. Exactly 50% of those consumers who

of 34.5% of AOR consumers, while hit radio folks mentioned it only 8.1% of the time. Though many

"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.

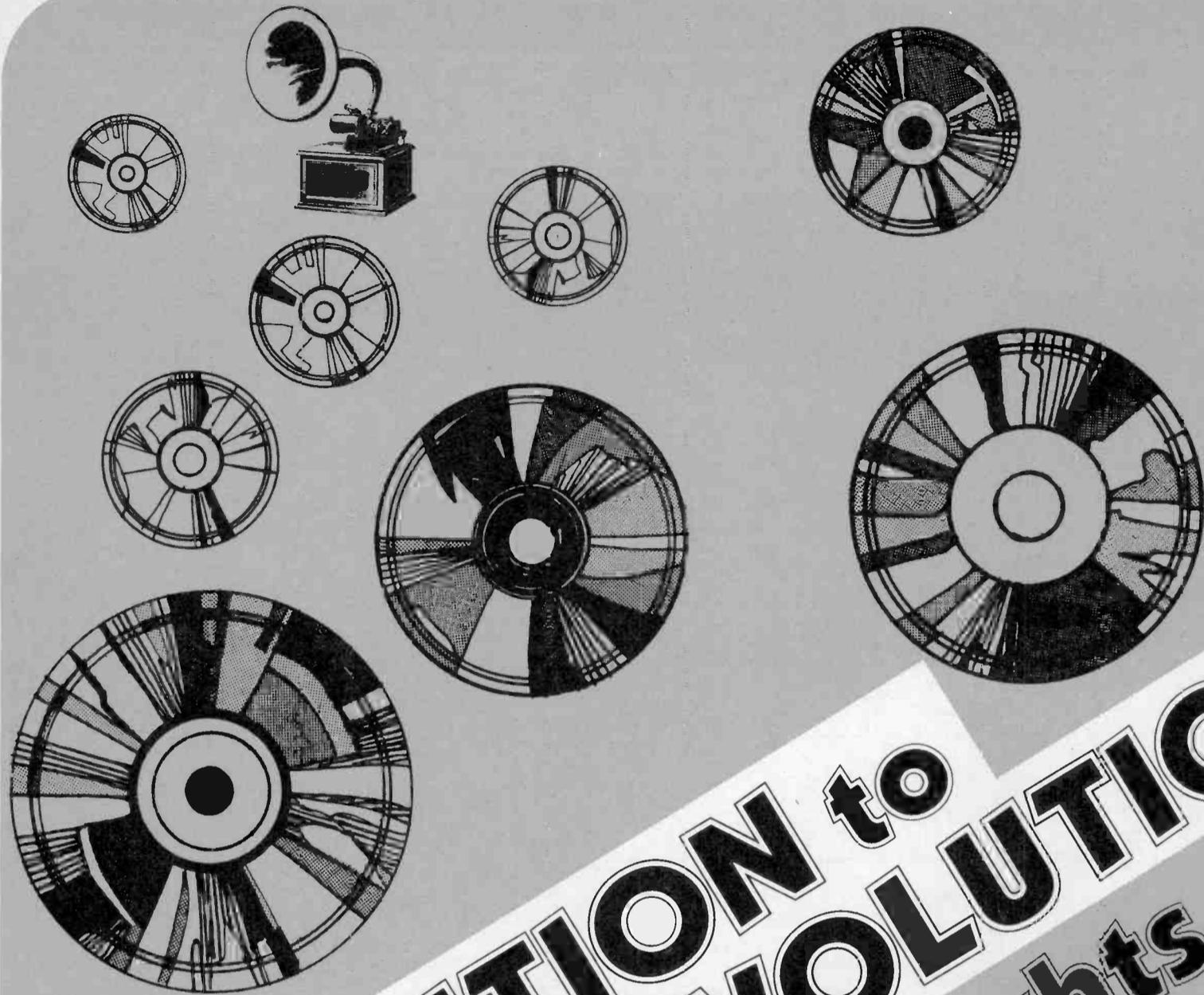
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EVOLUTION to REVOLUTION!

Billboard Spotlights Compact Disc

Billboard's Spotlight on CD will reveal the latest technical, creative, retail and marketing strategies being used to bring CD into the forefront. Will this revolution in recorded sound soon become a household word? Find out what the manufacturers are doing to make it happen.

Reporting from Compact Disc capitals around the world, Billboard will bring you the latest developments . . . from the "razors" to the "blades". The Spotlight on CD will be a self-contained section under separate cover within the January 12 issue,

and will receive extensive bonus distribution at the Winter CES show.

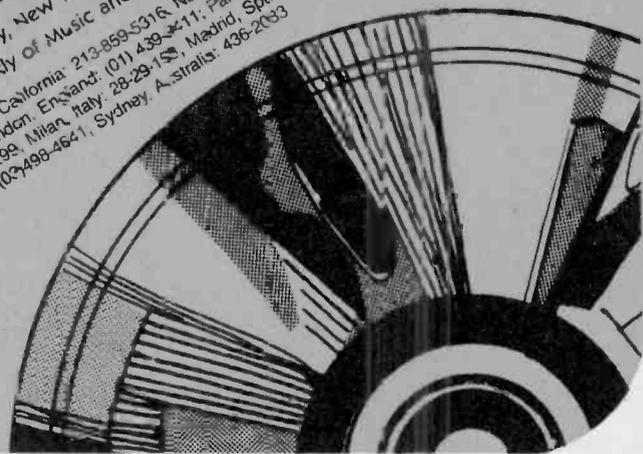
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COUNTER INTELLIGENCE

(Continued from page 20)

Sound Warehouse, slugging it out at \$59.95 for "The Empire Strikes Back," a \$79.95 list item.

Lou Berg, owner of Audio Video Plus, says he can understand the competitiveness and using the release as a loss leader. "But it's ridiculous, too," he adds. "'Empire' is basically a guaranteed sale for us, and we understand there is co-op involved, but we're not getting any. And we brought in 200 pieces."

THE LEGEND LIVES ON (ALMOST EVERYWHERE, NOW): When Camelot celebrated the opening of its 150th store last spring in Parmatown Mall, Parma, Ohio, the entire chain toasted with the very apt slogan, "The Legend Lives On." The slogan, playing off the Camelot legend, was developed jointly with Sony as a tie-in promotion.

According to the Camelot ad department's Geoff Mayfield, Sony liked it so much that they kept it—including the typefacing—for use in a generic campaign for blank videotapes beginning in June. "They really liked the concept and tied it with sports events at the June CES," says Mayfield, adding that Sony further broadened the use to include tapings that were directed towards family events.

HOT PHONE CALLS: Who's hot in California? Record Factory tells what's selling in its 30-plus stores via a telephone "hit line," advertised in the local Yellow Pages. Consumers who make the call to (415) 467-1750 get a one-minute rundown of the chain's top 15 singles and albums. The swiftly spoken message is updated weekly.

Duran Duran's "Arena" and Chaka Khan's "I Feel For You" were Record Factory's top titles last week, per the hit line. Also hot: the Duran Duran, Whodini and Madonna singles, and the Julian Lennon, Tina Turner and Madonna albums.

Edited by FRED GOODMAN

New Releases

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

- ANTIX**
Get Up, Get Happy
LP McDon E-1141/Enigma/no list
- DHOMHNAILL, TRIONA NI**
Triona
LP Green Linnet SIF 3034/\$7.75
- THE DIAMONDS**
Greatest Hits
LP Rhino RNDP 209/\$8.98
CA RNC 209/\$8.98
- GEORGE, WALLY**
Wally Wally
LP Rhino RNEP 612/\$5.98
CA RNC 612/\$5.98
- HOT TUNA**
Splashdown
LP Relix RRLP 2004/\$8.98
CA RRLP 2004C/\$8.98
- INFATUATION**
Searching
LP Electric D.J. 001/Heritage Sound/\$7.98
- KORNOG**
Premiere: Music From Brittany
LP Green Linnet SIF 1055/\$7.75

MOLONEY, MICK, & EUGENE O'DONNELL
Uncommon Bonds
LP Green Linnet SIF 1053/\$7.75

MR. T
Mr. T's Be Somebody Or Be Somebody's Fool
LP MCA MCA-36014/\$8.98
CA MCAC-36014/\$8.98

O'DONNELL, EUGENE
see Mick Moloney

PLANET P PROJECT
Pink World
LP MCA MCA-28019/\$8.98
CA MCAC-28019/\$8.98

SABIA
Formando Un Puento
LP Redwood RR 2900/\$7.98

THE THREE STOOGES
Christmas Time With The Three Stooges
LP Rhino RNEP 606/\$5.98
CA RNC 606/\$5.98

TRIMBLE, GERALD
Heartland Messenger
LP Green Linnet SIF 1054/\$7.75

VARIOUS ARTISTS
Christmas Rocks
LP Rhino RNEP 652/\$5.98

VARIOUS ARTISTS
Hanukah Rocks
LP Rhino RNEP 650/\$5.98

VARIOUS ARTISTS
Nuggets—Vol. I: The Hits
LP Rhino RNLP 025/\$8.98
CA RNC 025/\$8.98

Nuggets—Vol. II: Punk
LP Rhino RNLP 026/\$8.98
CA RNC 026/\$8.98

Nuggets—Vol. III: Pop
LP Rhino RNLP 027/\$8.98
CA RNC 027/\$8.98

Nuggets—Vol. IV: More Pop
LP Rhino RNLP 028/\$8.98
CA RNC 028/\$8.98

VARIOUS ARTISTS
Wonder Women—Vol. III:
Sultry Soul Sisters
LP Rhino RNLP 065/\$8.98
CA RNC 065/\$8.98

VOGL, NANCY
Something To Go On
LP Redwood RR 3000/\$7.98

YOU FOUND THE VOCAL GROUP SOUND
Vol. I: Greatest Hits Of The Era (Part I)
LP Solid Smoke SS-8031/Rhino/\$8.98
CA SSC-8031/\$8.98

Vol. II: Greatest Hits Of The Era (Part II)
LP Solid Smoke SS-8032/Rhino/\$8.98
CA SSC-8032/\$8.98

Vol. III: Best of Los Angeles'
Donna & Del-Fi Labels
LP Solid Smoke SS-8033/Rhino/\$8.98
CA SSC-8033/\$8.98

CLASSICAL

BACH
Brandenburg Concertos
Philharmonia Virtuosi
Richard Kapp, dir.
LP CBS Masterworks M2X 39358/CBS/no list
CA MXT 39358/no list

BACH & HANDEL
Mormon Tabernacle Choir, Condie (dir.)
Philadelphia Orchestra, Ormandy (con.)
LP CBS Masterworks M2X 39102/CBS/no list
CA MXT 39102/no list

BEETHOVEN
Quartet No. 15
Fitzwilliam String Quartet
LP London 411 643-1 LH/PolyGram/\$11.98
CA 411 643-4 LH/\$11.98

BEETHOVEN
Symphony No. 7
Philharmonia Orchestra
Vladimir Ashkenazy, con.
LP London 411 941-1 LH/PolyGram/\$11.98
CA 411 941-4 LH/\$11.98

BERG, BARTOK
Violin Concerto
Kyung Wha Chung,
Chicago Symphony Orchestra
Sir Georg Solti, con.
LP London 411 804-1 LH/PolyGram/\$11.98
CA 411 804-4 LH/\$11.98

BERLIOZ, DEBUSSY
Frederica von Stade
Boston Symphony Orchestra
Seiji Ozawa, dir.
LP CBS Masterworks IM 39098 CBS no list
CA IMT 39098/no list

MAHLER
Symphony No. 1
Chicago Symphony Orchestra
Sir Georg Solti, con.
LP London 411 731-1 LH/PolyGram/\$11.98
CA 411 731-4 LH/\$11.98

MEDELSSOHN
Sonata, Variations serieuses, Prelude &
Fugue, Rondo capriccioso
Murray Perahia
LP CBS Masterworks IM 37838/CBS/no list
CA IMT 37838/no list

MOZART
Serenata Notturna
3 Divertimenti
I Musici
LP Philips 412 120-1 PH/PolyGram/\$11.98
CA 412 120-4 PH/\$11.98

PROKOFIEV, TCHAIKOVSKY
Peter And The Wolf, Nutcracker Suite
Dudley Moore (nar.), Boston Pops
John Williams, con.
LP Philips 412 556-1 PH/PolyGram/\$9.98
CA 412 556-4 PH/\$9.98

SCHNITKE
Violin Concerto, Piano Quintet
Kremer, Hollinger
Basel Symphony Orchestra
LP Philips 411 107-1 PH/PolyGram/\$11.98
CA 411 107-4 PH/\$11.98

SCHUBERT
Quintet in C Major
Yo-Yo Ma, Cleveland Quartet
LP CBS Masterworks IM 39134/CBS/no list
CA IMT 39134/no list

SCHUBERT
10 Symphonies
Marriner, Academy of St. Martin-in-the-Fields
LP Philips 412 176-1 PH (7)/PolyGram/\$48.86
CA 412 176-4 PH (5)/\$48.86

STRAVINSKY
Le Rossignol, The Nightingale
Pulcinella Renard, The Fox
Opera Society of Washington
Igor Stravinsky, con.
LP CBS Masterworks M2X 39122 (2)/CBS/no list

WAGNER
Arias
Estes, Fricke
Berlin State Orchestra
LP Philips 412 271-1 PH/PolyGram/\$11.98
CA 412 271-4 PH/\$11.98

SOUNDTRACK

CITY HEAT
Original Soundtrack
LP Warner Bros 1-25219 WEA \$9.98
CA 4-25219 \$9.98

COODER, RY
Paris, Texas (Original Soundtrack)
LP ECM 1-25013/WEA \$9.98
CA 4-25013/\$9.98

COTTON CLUB
Original Motion Picture Soundtrack
LP Geffen GHS 24062 WEA \$9.98
CA M5G 24062/\$9.98

GOSPEL

FRANKLIN, REV. C.L.
I Saw A New Heaven And A New Earth
LP Jewel JEWEL 0187/\$7.98
CA JEWEL 0187/\$7.98

THE PILGRIM TRAVELERS
Featuring Lou Rawls
Stand Up & Testify
LP Solid Smoke SS-8034/Rhino/\$8.98
CA SSC-8034/\$8.98

COMPACT DISC

BACH, VIVALDI
Concerto in C minor, Concerti
Kremer, Hollinger, Academy of St. Martin-in-the-Fields
CD Philips 411 466-2 PH/PolyGram/no list

BEETHOVEN
Quartet No. 15
Fitzwilliam String Quartet
CD London 411 643-2 LH/PolyGram/no list

BEETHOVEN
Symphony No. 7
Philharmonia Orchestra
Vladimir Ashkenazy, con.
CD London 411 941-2 LH/PolyGram/no list

BERG, BARTOK
Violin Concerto
Kyung Wha Chung,
Chicago Symphony Orchestra
Sir Georg Solti, con.
CD London 411 804-2 LH/PolyGram/no list

BERLIOZ
Symphonie Fantastique
Davis, Concertgebouw Orchestra
CD Philips 411 425-2 PH/PolyGram/no list

BIZET
Carmen & L'Arlesienne Suites
Marriner, London Symphony Orchestra
CD Philips 412 464-2 PH/PolyGram/no list

BRUCKNER
Symphony No. 8
Wagner: Siegfried-Idyll
Haitink, Concertgebouw Orchestra
CD Philips 412 465-2 PH (2)/PolyGram/no list

CHOPIN
Etudes
Vladimir Ashkenazy
CD London 414 127-2 LH/PolyGram/no list

MAHLER
Das Lied von der Erde
Ferrier, Patzak, Vienna Philharmonica
Bruno Walter, con.
CD London 414 194-2 LH/PolyGram/no list

(Continued on page 25)

BILLBOARD
1985 CES
SHOW ISSUE

Whether or not you go to the show, Billboard will generate interest in your product at CES this winter. Reach the retailers, distributors, rack jobbers, mass merchandisers, one-stops and reps who sell your product every day in the one trade that reaches them every week.

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Billboard 1515 Broadway
New York, N.Y. 10036



Drive-Through Business. WEA and Malibu Gran Prix Fun Center recently combined to help Video Store in Cincinnati pull off a month-long promotion for the Cars' "Heartbeat City" videocassette. All music videos were \$1 off on rental and albums were \$2 off at the audio and video outlets. Pictured is one of the actual racers loaned by Gran Prix.

Darth Vader Is Video Stores' Santa Claus

Dealers Laud 'Empire Strikes Back' In-Stores

BY EARL PAIGE

LOS ANGELES With "The Empire Strikes Back" expected to overload retail checkout terminals this Christmas, home video dealers are looking for Darth Vader to be Santa Claus. The Lucasfilm character, say shopkeepers around the country, is the absolute top in-store promotion traffic builder.

One of the happiest retailers is Carol Pough in suburban Santa Ana here, who copped a Darth Vader appearance November 17, just days after the title's release. Like others surveyed, Pough says she doesn't mind at all the myriad requirements involved in staging an in-store involving the three actors portraying

Vader in appearances worldwide (one actor works out of the U.K.).

More than one retailer reports that the marketing fallout from a Vader in-store continues favorably for years. "I'm not going to say that the added business will offset the expense immediately," says Jack Messer, owner of six-unit Video Store in Cincinnati. "In fact, when he's (Vader) in the store you are down for that time because of all the people and hubbub.

"We used the appearance as a way to establish ourselves in the market as the place to go for video," says Messer, who staged a promotion two years ago. Messer, who presented Vader at two of the chain's stores to promote "Star Wars," went all out and used dry ice to create the fog effect so memorable to audiences of the Lucas productions.

Yet another benefit of the Vader in-stores is the ability of the promotion to attract non-VCR owners who thereafter can be sold and added to store customer rosters. "I would say when we had Vader two years ago, 80% of the crowd were not VCR owners," says Michael Kelly of Video Cross Roads in suburban La Habra here.

"It's the best kickoff we could have ever wanted," says Kelly, who claims his store was about the third one in the country to stage a Vader promotion. Noting the subsequent burgeoning of the VCR market and other industry changes, he adds, "It cost us about \$2,000 at that time,

and the vendor was also picking up half the cost. They don't now."

Actually, the cost of the Vader promotion has hardly escalated. According to Jim George of San Francisco Home Video, the average cost was identified by a vendor representative as \$2,000 in a presentation Nov. 7 before the Northern California chapter of the Video Software Dealers Assn. (VSDA). Messer also recalls the cost as \$2,000.

However, estimates vary according to location, says Lou Berg of Audio Video Plus in Houston, who says he just received an estimate of \$3,000 "plus travel and hotel—and there's no co-op, we understand." Berg says a Vader appearance was staged in Houston Oct. 14 at East Texas Periodicals, a distributor, for an open house during which Berg was solicited.

"We figured at \$4,500 we could find something more cost effective," notes Berg, who is known for staging extravagant promotions.

"We are having Snoopy," Berg says, "and Media (Home Entertainment) picks it up. After all, these are the vendor's characters."

One other remark echoed by dealers around the country is that no Vader promotion could ever come off without the assistance of CBS/Fox's local sales personnel. In Ohio, Video Store advertising director Lee Hackman says, "Without Jan Paris-Novac we couldn't have ever pulled it off."

In Santa Ana, Pough, whose hus-

(Continued on page 30)

PERSONAL STEREO

(Continued from page 20)

fact that personal stereo peaks during the Christmas season, when various SKUs may be depleted faster.

Still another aspect of the overall complexity of personal stereo is that not all units in a given chain have the room for the full personal stereo line. "We're going with two Sanyo and two Panasonic boom box models," says Quist, "but only in select stores, because of space limitations."

All four models are priced at \$89.95. "They are actually twins," says Quist, "but one is large size with a mate that is slim line, in both brands. The trend seems headed to-

ward slim line."

To fill out her line, Quist is going with Crown's \$19.95 cassette player and its \$59.95 cassette with AM/FM. Two more Panasonic pieces are the RX 1925 stereo cassette player with AM/FM at \$44.95 and the RQJ 72 tape unit at \$39.95. Sanyo's MG7 stereo tape player at \$24.95 and RP45 AM/FM unit, also at \$24.95, finish out Record Shop's 10-item offering.

Personal stereo also requires that chains expand the accessories that accompany them. In this sense, as personal stereo tends toward higher price points, Quist finds that, while

headphones were in the \$5.95-\$7.95 range from vendors like ECI, Recoton and MCE, she now can carry Sony headphones at the \$19.95 and \$24.95 price points.

As for why so few chains say they are carrying Sony personal stereo units, Quist says, "They're just too high-priced." Camelot's Stephenson agrees. He says Sony Walkman models are carried in the chain catalog and at selected stores, "but it's not a blowout item."

Camelot's use of a catalog offers still another advantage in slowly building into personal stereo, according to Stephenson. He notes that it allows individual stores to cherry pick from Camelot's warehouse as they step along in adding items.

\$10,000 Grant to New Music Service

NEW YORK New Music Distribution Service (NMDS), the not-for-profit record distribution organization that handles hundreds of independent, artist-owned labels, has been awarded a \$10,000 grant by the Robert Sterling Clark Foundation. The foundation-initiated grant is given in recognition of programs of "unusually high quality or exceptional promise."

Created in 1972, NMDS is a program of the Jazz Composers' Orchestra Assn. Its catalog contains several thousand new music, jazz and non-commercial experimental titles.

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Great for your stores' existing album rack displays.

Read What Our Customers Say About The Alpha Cassette Security Package

Larry Mundorf, Camelot Music:
"Camelot has tested Alpha's Audio Cassette Security Package for six months; it has been in the store for four months. Currently we have over one million in use spread through our 160-store chain. We are also introducing the reusable Security Package in our racked accounts. We have found Alpha's Package to be the most secure and cost-efficient security device compared to the others we had tested."

Robin Blanchard, Hastings Records:
"Hastings Records has had a positive response from store personnel on Alpha's new long box. The unit is secure, yet easy to open with the countertop fixture. It also saves time on re-stocking the cassettes over the comparable long boxes."

George Tunder, National Record Mart:
"Alpha's Security Package has added an extra dimension in displaying our cassettes along with albums in the browser. The package is one of the easiest to handle at the point of purchase. We have also found it to be a very attractive package."

- One Piece
- Puffer Resistant
- Attractive
- Easy To Use

To open, use simple hand key provided ...



... or convenient counter-top opening fixture



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FOR WEEK ENDING DECEMBER 1, 1984

Billboard TOP COMPUTER SOFTWARE

NEW ON THE CHARTS

NETWORK

5 Home Management

"Network" is a financial planning program for home computer owners, explains Francis Pandolfi, president of Scarborough Systems, the firm that distributes the computer software package. It is based on Sylvia Porter's top-selling "New Money Book For The '80s." Excerpts from the book are found in the program's packaging.

"We positioned this program to be for people who are concerned with their personal financial affairs," says Pandolfi. "The kind of people who would buy Porter's book."

"Network" allows users to keep track of expenses, personal inventory, stock portfolios and taxes. The \$99 IBM version contains an additional section for analyzing loans. The Commodore, Atari and Apple versions, costing \$79.95, do not contain the loan analyzer section.

The financial planning program was released by Scarborough in September. According to Pandolfi, it has sold close to 40,000 copies.

COPIES OF WEEKLY CHARTS

are available from Billboard's Chart Research Department. Pop Singles 1941 through 1983. Top LPs 1949 through 1983. \$3.50 per chart. Call or write:

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The Scarborough System, Inc.
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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	46	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•							
	2	2	54	FLIGHT SIMULATOR	Microsoft	Simulation Package				•						
	3	3	10	RAID OVER MOSCOW	Access	Strategy Game			•							
	4	4	26	SUMMER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•						
	5	6	6	SARGON II	Hayden	Chess Program	•	•*	•*			•*				
	6	7	8	ZORK I	Infocom	Fantasy Adventure Strategy Game	•	•	•	•	•		•	•		
	7	9	16	SARGON III	Hayden	Chess Program	•			•						
	8	20	3	KING'S QUEST	SOL	Adventure Game	•			•						
	9	15	9	ARCHON II: ADEPT	Electronic Arts	Strategy Arcade Game		•	•							
	10	11	4	SEVEN CITIES OF GOLD	Electronic Arts	Adventure Strategy Game	•	•	•	•						
	11	10	60	WIZARDRY	Sir-Tec	Fantasy Role-Playing Game	•									
	12	18	5	ULTIMA III	Origin Systems	Fantasy Role-Playing Game										
	13	19	2	RENDEZVOUS	Eduware	Created to test the limits of technical understanding, mathematical judgement, and perceptual skill. Recommended for ages 13 and over.	•									
	14	8	60	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•						
	15	5	47	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game	•	•	•							
	16	13	6	MISSILE COMMAND	Atari	Arcade Game		♦								
	17	14	6	SPACE INVADERS	Atari	Arcade Game		♦								
	18	12	5	CUT THROATS	Infocom	Action Role Playing Game	•	•		•	•				•	
	19	16	4	ASTROIDS	Atari	Arcade Action Game		♦								
	20	17	2	TRIVIA	Mirage Concepts	Trivia 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	61	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	••	••	•	•					
	2	3	8	MATERING THE SAT	CBS	Educational Program designed to help prepare for the SAT exam.	•		•	•					•	
	3	2	44	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.	•		•	•						
	4	4	9	TYPING TUTOR III	Kriya	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•						
	5	5	42	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•							
	6	6	2	SAMPLE SAT	Hayden	Sample Test Module	•	•	•	•						
	7	7	16	WORD ATTACK!	Davidson & Associates	Designed for students, grades 4 - 12, to teach new words, their meanings and their usages in an interesting and exciting way.	•		•	•						
	8	8	9	STICKY BEARS ABC	Xerox Education	Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.	•	•	•							
	9	10	4	FRACTION FEVER	Spinaker	An educational game designed to teach people aged 7 to adult about fractions.	•	♦	♦	•						
	10	9	2	MUSIC COMPOSER	Commodore	Program that allows children to create, play and save tunes. Simulates 9 instruments, notes appear on screen. Child plays keyboard like a piano.			♦							

	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	19	PRINT SHOP	Broderbund	At Home Print Shop	•									
	2	2	61	PFS: FILE	Software Publishing	Information Management System	•			•	•					
	3	3	61	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•						
	4	5	61	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program	•	•	•	•	•	•	•	•	•	•
	5	7	2	NET WORTH	Scarborough System	Designed to manage personal finances.	•	•	•	•						
	6	4	53	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•	•					
	7	6	21	PAPER CLIP	Batteries Included	Word Processing Package			••							
	8	8	19	EASY SCRIPT	Commodore	Word Processing Package			•							
	9	10	2	ATARI BASIC	Atari	Programming Language		♦								
	10	9	3	THINK TANK	Living Video Texts	Designed as an idea processor. Used in creating and storing report outlines.	•			•						

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•—DISK ♦—CARTRIDGE ★—CASSETTE

NOW PLAYING

by Faye Zuckerman

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

THE TWO millionth Apple II personal computer has rolled off the assembly line at its Carrollton, Tex. manufacturing plant, the high technology firm reports. A spokesman for the Cupertino, Calif. company attributes the continued suc-

cess to effect what is viewed as a strong comeback.

Its "Sargon" series of electronic chess games and "Sample SAT" have recently started to dominate industry best-seller lists. And according to the firm's president, Oscar Ray Rodriguez, the company's dealer network has been greatly expanded, from 2,000 to 6,000.

"We decided to come out with fewer programs and concentrate

way a word processor manipulates phrases and sentences. When the song is written, "MusicWorks" changes the grid into a musical staff and can insert notation and print out sheet music.

To make music composing easy to learn, the program comes with templates that guide users through the instructions. Four instrument sounds can be played at once. The user can choose from 10 musical instruments, including a piano, chimes, flute, trumpet, synthesizers and organ, among others.

Another music software package taking center stage at Comdex was released by the Passport Designs/Hal Leonard Publishing Corp. joint venture. Available for the Macintosh computer, "MacMusic," priced at \$49.95, comes with 10 pre-programmed compositions from such artists as Lionel Richie, Willie Nelson and the Police.

Passport Designs also unveiled a four-octave music system for the Commodore 64 machine at Comdex. Tunes composed on the "MacMusic" can be played on the company's new Music 64 keyboard.

BITS AND BYTES: Early 1985 will see the rollout of a \$600 disk drive that allows Apple II programs to play on a Commodore 64. Called *The Spartan*, it will be introduced by Mimic, a Canadian firm... Text adventure game maker Infocom launched several business programs at Comdex. One of them was "Cornerstone," a joint venture with electronics giant Tandy Corp. "Cornerstone" is a database that can be used to store, organize and retrieve information.



NEW RELEASES

(Continued from page 22)

MAHLER
Symphony No. 1
Chicago Symphony Orchestra
Sir Georg Solti, con.
CD London 411 731-2 LH/PolyGram/no list

MOZART
Coronation Mass, Missa Solemnis
Choir of Kings College,
English Chamber Orchestra
Stephen Cleobury, con.
CD London 411 904-2 ZH/PolyGram/no list

MOZART
Serenata Notturna
3 Divertimenti
I Musici
CD Philips 412 120-2/PolyGram/no list

MOZART
Sonatas for Piano and Violin
Haskil, Grumiaux
CD Philips 412 253-2 PH/PolyGram/no list

MOZART
Symphonic Concertante
Oboe Concerto
Hollinger, Academy of St. Martin-in-the-Fields
CD Philips 411 134-2 PH/PolyGram/no list

PROKOFIEV, BARTOK
Piano Concerto, Vladimir Ashkenazy
London Symphony, Previn (con.)
Chicago Symphony, Solti (con.)
CD London 411 969-2 LH/PolyGram/no list

PROKOFIEV, TCHAIKOVSKY
Peter And The Wolf, Nutcracker Suite
Dudley Moore (nar.), Boston Pops
John Williams, con.
CD Philips 412 556-2 PH/PolyGram/no list

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

The Apple II personal computer hits the two million mark amid predictions of steady growth

cess of the company's flagship personal computer to a growing demand for computers for home use.

Del Yocam, executive vice president and general manager of the Apple II division, projects slow but steady growth for the personal computer industry.

The Apple II computer, the first fully assembled, programmable personal computer to be commercially sold, was launched in 1977. Since then, the Apple II has been revised some 15 times. It remains one of the more popular machines among software developers. There are currently 10,000 programs available.

HAYDEN SOFTWARE was one of the few computer firms to brighten the fall *Computer Dealer Expo (Comdex)* in Las Vegas, Nov. 14-16. Since the Lowell, Mass. company's near demise in 1982, it has revamped its marketing strate-

heavily on marketing our line," explains Rodriguez. "We needed to gain an image and a high profile. We enticed retailers to take our products by purchasing selected computer software packages retailers said they could not sell.

"I guess you could say we bought shelf space," he continues. "But it worked for us. It was critical for us to get visibility, if we were going to become a success."

At the massive computer trade show, Hayden launched a computer program that was widely regarded as this year's show stopper. The software package, "MusicWorks," is a \$79.95 music composition program that works on Apple's Macintosh computer.

"MusicWorks" allows users to compose music directly on the computer. It displays a seven-and-a-half-octave grid which corresponds to the keys on a piano.

Essentially, the music composition program acts similarly to the

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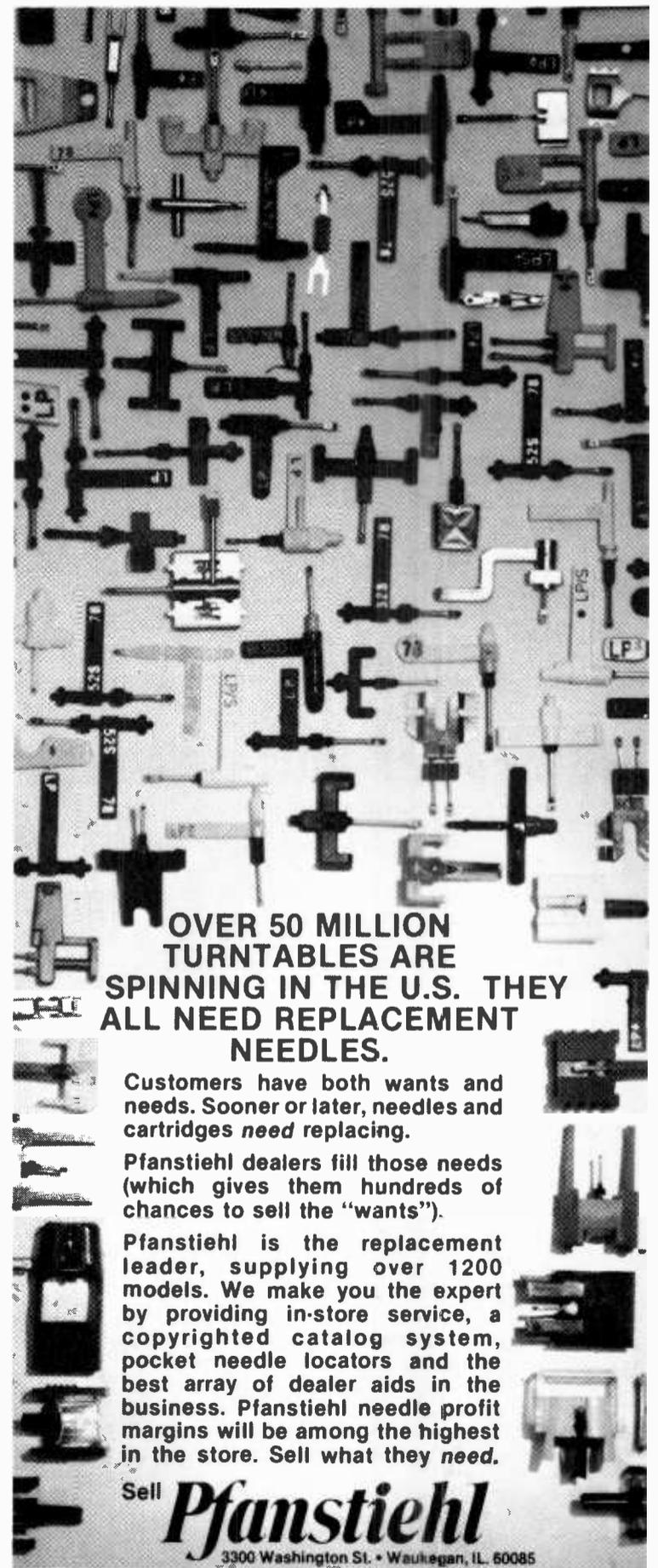
Nashville Distrib Offers Children Free 'Videoprinting'

NASHVILLE To help promote the sale and rental of the "Strong Kids, Safe Kids" abuse-prevention video, Source Video Distribution here has sponsored a free "videoprinting" service for Nashville area children. Sharing in the sponsorship are 15 local video retailers.

Source Video's Lee Cowen says the videoprinting is being done in cooperation with the Metro Police Dept. Each child is photographed on 20 to 30 seconds of videotape, and the tape is then stored with the police where it will be computer-indexed.

"If it's well received here," Cowen says, "We'll take it into other cities." Source Video, according to Cowen, is the largest video distributor in the Southeastern U.S. and distributes in all 50 states.

The videoprinting is done by the personnel at each of the retail outlets where the "Strong Kids, Safe Kids" instructional tape is available. The Paramount tape features Henry Winkler, John Ritter and Mariette Hartley. EDWARD MORRIS



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Classic Titles' Importance Grows

MANUFACTURERS DIP INTO VAULTS

BY TONY SEIDEMAN

NEW YORK Classic and catalog titles, always a key part of home video's product mix, are becoming increasingly significant as manufacturers test new price points and marketing methods.

According to Ingram Video's Joani Lehman, classics "can be a collector's item in the same way that people build a library of books." But, she adds, older titles don't just sell by themselves.

Lehman and other distributors say that three elements are essential in order to make a classic title a success: price point, product quality and retail sales display.

Increasingly, manufacturers are making efforts to include these ingredients in their sales programs. In 1985, the most important classics program will probably be MGM/UA Home Video's "Diamond Jubilee" promotion, which will put a monthly series of the studio's best titles out for \$39.95.

Receiving an undoubted boost from the company's March release of "Gone With The Wind," the series will kick off in January with "Gaslight," starring Charles Boyer and Ingrid Bergman. February will be Greta Garbo month, with "Ninotchka," "Anna Christie" and "Wild Orchids," and the titles will continue to be released through the year as MGM/UA dips deeply into its vaults.

All "Diamond" features will be priced at \$39.95. There will be two or three titles released each month, says MGM/UA Home Video vice president of sales and marketing Saul Melnick, who adds that other features in the effort will include "Grand Hotel," "The Women" and "Babes In Arms."

Melnick is looking for the low price and special packaging to do

for "Diamond Jubilee" what it has done for the company's "Great Books" promotion, which performed so well that it won an extension.

"Great Books" went not just into video specialty stores, but also into such sale-oriented outlets as bookstores and mass merchandisers. As a result, the company saw volume boosts of anywhere from 100% to 500% for the titles in the program.

MGM/UA, which pioneered the home video trailer, will be creating a special one for its "Diamond" program.

While MGM/UA's program will probably be the biggest classics effort in 1985, it won't be the only one. Companies like Key Video, with its "24 Karat" program, intend to keep on mining the old lode, and even those firms without specially targeted efforts are expecting to make money from older feature films.

Says MCA Home Video head Gene Giaquinto: "We're intending to roll out our entire library eventually." According to Giaquinto, classics are important in great part because "people are buying them" rather than renting.

Although feature films will inevitably make for about 85% of MCA's sales, Giaquinto said, classics will account for the remaining portion without requiring a heavy sales push. The sales pattern for older titles is different than that for recent release titles, he says, following a much smoother curve.

Where a recent release title will see a sharp spurt of initial sales followed by almost as sharp a falloff, classics titles will keep on moving, says Giaquinto, who notes that his company is still manufacturing 300 copies of "Psycho" a month, years after the title's release.

Ingram's Lehman agrees. "Two years down the line it [a classics ti-

tle] will sell more for a year period" than a recent release title put out two years before, she says.

On the retail level, storeowner John Pough asserts, "Classics are movers, but it depends on the price factor." According to Pough, "A lot of people who remember the classics, who collect the classics, are on limited budgets" because of their age.

Classics are "nowhere near" recent release titles in terms of sales numbers and dollar volume produced, says Pough, but—almost more important to a retailer—"they're a steady income."

"You can always sell a classic; I don't care how many times it's been on tv," says Pough. "But it has to have the prices down."



Gathering Of The Chiefs. MGM/UA Home Video brought executives from virtually every one of its overseas branches and licensees to the most recent Vidcom in Cannes. MGM/UA Home Entertainment Group chairman Cy Leslie is shown feting Cyril Smith of Communication & Entertainment International Ltd., the company's Australian licensee.

Music Boom Predicted in West Germany

VCR Penetration, Growing Software Demand Cited

BY WOLFGANG SPAHR

HAMBURG As more record retailers nationwide try to compensate for the drop in disk and cassette sales by broadening their software activities, music video should be heading for a boom era in West Germany.

That's the view of Peter Kirsten, head of Global Video here. Many dealers, he observes, are now offering music videos for slightly less than \$13, the price of a Compact Disc.

Among the main companies to build sales in the music video sector are Warner Home Video, RCA/Columbia, CBS, Thorn EMI, PolyGram and VCL. Says Kirsten: "Now we need to convince the entire retail trade that music videos can greatly improve bottom line figures."

Adds Ariola executive Dierk Storthmann: "We think the music video market will expand here as it has in the U.S. and U.K. Some retailers are still rather defensive about stocking them, but the software trade must build fast in the wake of hi fi VCR hardware developments."

But Mario Mendrzycki, EMI-Electrola's head of international product, sounds a warning note: "Many fans still find music videos expensive. And I'm worried about the danger that home taping could prove even more damaging for the video sector than it has for audio."

Warner Home Video product chief Manfred Wodara says he is convinced music video is already having "a sweeping effect" on the West German music market. "VCR market penetration is now roughly

15% of all homes," he notes. "Demand for software is growing. That demand must be met."

Hans Achtenhagen of the giant Govi record store chain points to multiple use of music videos on television as a big promotional plus. Music video sales via mail order have picked up well this year, he says. "Our turnover altogether is around 100,000 units a month. Band performances are the big sellers, with groups like Queen, Deep Purple, the Police and Rainbow."

As always, retail price structuring is a major problem, with anything costing more than \$18 proving hard to sell. Wolfgang Riehl of RCA/Columbia asserts that \$13 is the ideal price tag. Harry Schultz of the Membran retail chain says nothing should cost more than \$23 in this sector.

VCA Enters Music Market

Picks Up Rights to 1973 Yes Concert

NEW YORK While a number of manufacturers have been backing away from making deals for music video titles, Video Corp. of America has just decided to get into the genre despite what it terms inflated rights prices.

The company has picked up video rights to "Yessongs," which features a 1973 film of a concert by Yes, which at the time included Rick Wakeman on keyboards, Jon Anderson on vocals, Chris Squire on bass, Steve Howe on guitar and Alan White on drums.

Bearing a suggested retail price of \$29.95, "Yessongs" is coming out in February. All VCA titles are distributed by Vestron Video. The program is 70 minutes long.

"Yessongs" will only be the first of VCA's music titles, says company president Alfred Markim. VCA's "intention is to acquire more in the music video area where we can," he says.

The company will be very careful in what it purchases, however. Markim says VCA is looking for "good music, good groups and good sound," especially audio of a quality that can be shown off on today's high fidelity VCRs. It won't be easy

to get what he wants, he notes, because "it's getting increasingly difficult to license product."

"There has been so much publicity and promotion about the success of the home video business" that rights payments for all genres have soared, says Markim. "They're too high."

Advances are so expensive now that it is getting "hard to recoup" for some titles, he continues, and adding to the problem is the competition taking place among various manufacturers looking to keep their catalogs full. In addition to the publicity and promotional fallout that has made it so that "everyone who owns a picture property has an escalated impression of the value of it," Markim claims, the battling manufacturers have made sure rights payments have been "bid up out of sight."

"They'll have to come down to a more realistic point of view," says Markim, speaking of both manufacturers and rights owners.

TONY SEIDEMAN

FOR WEEK ENDING DECEMBER 1, 1984

Billboard

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TOP VIDEODISKS

Compiled from national retail store sales reports.									
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	12	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98
2	4	3	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	Laser CED	39.98 29.98
3	3	10	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	CED Laser	29.98 34.98
4	9	2	SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	Laser CED	29.98 29.98
5	2	11	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589-	Kevin Bacon John Lithgow	1984	PG	Laser CED	29.95 29.95
6	5	14	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	CED Laser	29.95 29.95
7	10	9	BLAME IT ON RIO ▲ ◆	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	CED Laser	29.95 39.95
8	8	4	ICEMAN ▲ ◆	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	Laser CED	29.98 29.98
9	7	5	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	CED Laser	29.95 29.95
10	NEW ▶		MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonzo	1984	R	Laser CED	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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DARTH VADER

(Continued from page 23)

band John is national VSDA vice president, is equally thankful of the

assistance of CBS/Fox rep Kari Disani. Pough, who says she has sought counsel from other dealers who have hosted Vader, doesn't want to reveal her costs but does

say they are less than she anticipated.

"The Pinkerton guards surprised me," says Pough. "They only require a four hours minimum and

work for \$14.50 an hour."

With the zeal she demonstrates when assisting her husband in VSDA projects, Pough indicates she struggled through the many pre-

promotion preparations, ranging from supplying transportation and lodging complete with limo and king-size bed to dressing room and full-length mirror. "We borrowed the mirror from CBS/Fox," she says.

Pough and others surveyed are lavish in their praise for Lucasfilm's directions for maximizing the promotion. Says Kelly, "You want to have your store logo prominently positioned in photographs if you are going that route of Polaroid snapshots. Customers take the photos home, and they'll be coming back."

Hackman in Cincinnati urges promotion of VCR rentals surrounding the Vader promotion. "You will attract a large number of people who have never been in a video store," he says. "That's one of the main ideas."

Pough says explicit directions are supplied for maximizing the in-store, including suggestions of having signed photos or other Lucas-related licensed products ready in case of short supply. "We have 200 photos ready," she says. "They cost 20 cents and are already signed if we run out of photos that he can sign on the spot."

Lucasfilms and CBS/Fox assist dealers in choosing where in a site to stage the appearance, which can become critical. Pough says because of her store's design, the dry ice stunt was not possible. She planned to use the double doors in front as a way to control the crowd.

Advance promotion included mention for two months in Videocassette Unlimited's newsletter, circulated to several thousand rental card holders, and a quarter-page ad the day before the event in the Orange County Register.

Estimates of crowds vary considerably, but no dealer interviewed reports any serious problem. Pough says a requirement is to advise CBS/Fox of the estimated crowd size. She did not contact law enforcement people in advance but does have the Santa Ana police hotline posted "just to be safe."

Taking the ultimate advantage, the Poughs have all Lucas films-related products prominently displayed in the front of the store. "They even help us set up the in-store music system so we'll have 'Star Wars' music going all the time," says Pough.

U.S.A.
HOME VIDEO PRESENTS

BO DEREK



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Music Supervised and Conducted by ELMER BERNSTEIN Associate Producer RONY YACOV Produced by BO DEREK Written and Directed by JOHN DEREK
A CANNON FILM COPYRIGHT © MCMLXXXIV CANNON PRODUCTIONS N.V. Original Soundtrack Album Available on VARESE SARABANDE RECORDS THEATRICAL EXHIBITION OF THIS FILM INCLUDED A STATEMENT THAT PERSONS UNDER 17 WOULD NOT BE ADMITTED

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For MGM/UA Home Arm Profits Continue To Climb

NEW YORK MGM/UA Home Entertainment Group Inc. is continuing its strong financial performance, with a final fiscal 1984 fourth quarter profit of more than 25%, and a fiscal year profit almost as large.

The company reported net income amounting to \$13.1 million, or 44 cents per share, on revenue of \$51.45, for a total profit of 25.4%. Last year's profit was 24.1%, with \$11.3 million worth of black ink on revenues of \$46.8 million. Per share net income was 38 cents.

For the fourth quarter, the company saw a 9% rise in revenues. For the full year, the increase was 23%, to \$197.3 million from last year's \$160.7 million.

Profits for fiscal 1984 were up by 19%, from \$39.3 million to \$46.6 million. Per share, they increased from \$1.40 to \$1.58.

MGM/UA Home Entertainment has been regularly issuing dividends, with the sixth quarterly dividend in a row coming out on Oct. 4, for 15 cents. The two-year-old firm has also just declared its second extraordinary dividend, one of 50 cents, up from 25 cents the year before.

Home video is only a portion of MGM/UA Home Entertainment Group. The company also sells pay tv, broadcasting and other ancillary rights.

The firm attributes improved earnings to the home video success of such titles as "Reckless," "Brainstorm," "Heaven's Gate," "The Hunger" and "Invasion Of The

Snatchers." Older titles such as "2001: A Space Odyssey," "Dr. Zhivago," "Clash Of The Titans" and "The Wizard Of Oz" also helped make the company's fiscal picture pretty.

Pay tv earnings also helped fill MGM/UA's coffers, the company says. Assisting the home video division's income gains were the opening of a string of overseas branches and the issuing of licenses in such countries as Japan, Australia and Spain. Existing territories such as Germany, France, Scandinavia and Holland were also significant contributors.

According to MGM/UA Home Entertainment Group chairman Cy Leslie, the company's "ability to be able to use catalog product" is its key asset. "It will come back to the record days, essentially," says music industry veteran Leslie, where the home video industry will be "promoting and exploiting categories."

One shadow Leslie, like others, sees looming over the video business is the inflated level of rights payments. "Prices of films are relatively high," he says. "That's going to recede when reality becomes a way of life."

Responding to rumors that MGM/UA Home Entertainment Group may soon be following a number of other home video manufacturers out to California, Leslie points out that he has a contract that lasts through 1985, and says that "I have no plans" to relocate to the West Coast.

FOR WEEK ENDING DECEMBER 1, 1984

Billboard

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TOP VIDEOCASSETTES SALES

			Compiled from national retail store sales reports.						
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	133	JANE FONDA'S WORKOUT ▲◆	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NR	VHS Beta	59.95
2	2	12	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98
3	NEW▶		THE EMPIRE STRIKES BACK	CBS-Fox Home Video 1425	Mark Hamill Harrison Ford	1977	PG	VHS Beta	79.98
4	3	50	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	24.95
5	4	12	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	39.95
6	6	6	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
7	5	10	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	79.95
8	24	2	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria C. Alonso	1984	R	VHS Beta	79.95
9	9	8	1984 SUMMER OLYMPICS HIGHLIGHTS ●	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR	VHS Beta	29.95
10	30	91	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	24.95
11	12	23	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY ◆	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95
12	17	8	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta	79.98
13	7	8	AGAINST ALL ODDS	Rca/columbia Pictures Home Video,RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta	79.95
14	11	3	NEVER CRY WOLF	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	VHS Beta	79.95
15	19	62	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	24.95
16	10	24	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MaClaine Debra Winger	1983	PG	VHS Beta	39.95
17	13	23	LIMITED GOLD EDITION CARTOON CLASSICS DONALD ◆	Walt Disney Home Video 200	Donald Duck	1984	NR	VHS Beta	29.95
18	20	4	FIRESTARTER ●	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta	79.95
19	16	4	BREAKIN' ▲	Cannon Films Inc. MGM/UA Home Video 800447	Adolfo Quinones Michael Chambers	1984	PG	VHS Beta	79.95
20	15	17	THE BIG CHILL ▲◆	Rca/columbia Pictures Home Video,RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	79.95
21	8	48	MAKING MICHAEL JACKSON'S THRILLER ▲◆	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
22	33	37	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	24.95
23	NEW▶		STAR WARS	CBS-Fox Home Video 1130	Mark Hamill Harrison Ford	1977	PG	VHS Beta	39.98
24	21	4	THE BOUNTY	Orion Pictures Vestron 5044	Mel Gibson Anthony Hopkins	1984	PG	VHS Beta	No listing
25	27	2	RAQUEL, TOTAL BEAUTY AND FITNESS	Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	VHS Beta	39.95
26	NEW▶		VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS	Vestron 1016	The Rolling Stones	1984	NR	VHS Beta	29.95
27	NEW▶		MICKEY'S CHRISTMAS CAROL	Walt Disney Home Video 225	Mickey Mouse	1983	G	VHS Beta	29.95
28	18	37	THE JANE FONDA'S WORKOUT CHALLENGE ●	Karl Video Corporation KVC-RCA 051	Jane Fonda	1984	NR	VHS Beta	59.95
29	39	71	DURAN DURAN ●	Thorn/EMI TVD Thorn/EMI Tvd 1646	Duran Duran	1983	NR	VHS Beta	29.95
30	22	10	HEARTBEAT CITY	Elektra Entertainment Warner Home Video 34024	The Cars	1984	NR	VHS Beta	29.98
31	23	43	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Association 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95
32	14	7	SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta	79.95
33	29	2	THE POLICE-THE SYNCHRONICITY CONCERT	A&M Video/I.R.S. Video, RCA Columbia Pictures Home Video 1002	The Police	1984	NR	VHS Beta	39.95
34	32	2	THE PHILADELPHIA EXPERIMENT	Thorn/EMI Home Video 2547	Nancy Allen Michael Pare	1984	PG	VHS Beta	79.95
35	38	17	LASSITER ▲	Warner Home Video Warner Brothers Pictures 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta	79.95
36	25	26	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	79.95
37	26	7	RACING WITH THE MOON	Paramount Pictures Paramount Home Video 1668	Elizabeth McGovern Sean Penn	1984	PG	VHS Beta	59.95
38	28	6	BEAT STREET ●	Orion Pictures Vestron 5047	Gina Belafonte Rae Dawn Chong	1984	PG	VHS Beta	No listing
39	35	20	CULTURE CLUB: KISS ACROSS THE OCEAN	CBS-Fox Music Video 6659	Culture Club	1984	NR	VHS Beta	29.98
40	34	9	ICEMAN ▲◆	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta	69.95

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The Boom Goes On October VCR Sales Up 81%

NEW YORK The videocassette recorder sales boom continued unabated in October, with machine sales up by more than 81% to 720,000 units for the month, according to the Electronic Industries Assn.'s Consumer Electronics Group.

According to the EIA, VCR sales to dealers this October totaled 720,183 units, against 398,483 units for October, 1983. More than 5.5 million VCRs have been sold so far this year, compared to about three million units moved in the first 10 months of 1983, for an increase of 81%.

Color tv sales showed some slippage in October, dropping by 2.3% to 1.4 million units. But the year-to-

date figure remained strong, up 15% to 12.7 million units. Monochrome sets continued their slump, with sales down by 6% in October and by 15% year-to-date.

Color video camera sales for October came to around 40,000, a mere 2.6% rise from the year before. Year-to-date figures were somewhat stronger, with the 373,000 machines moved so far a 23% increase over last year's figures.

Projection tv set sales showed more strength, with numbers up by 19% to 20,000 units. Year-to-date projection sales are up by 34% to 146,000 machines.

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TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Format	Rating
1	1	11	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta
2	2	7	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta
3	3	10	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta
4	5	5	FIRESTARTER ●	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta
5	6	3	MOSCOW ON THE HUDSON	Rca/columbia Pictures Home Video,RCA/ Columbia Pictures Home Video 60309	Robin William Maria Conchita Alonso	1984	R	VHS Beta
6	4	8	AGAINST ALL ODDS	Rca/columbia Pictures Home Video,RCA/ Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta
7	7	7	SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta
8	8	4	NEVER CRY WOLF	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	VHS Beta
9	15	3	THE PHILADELPHIA EXPERIMENT	Thorn/EMI Home Video 2547	Nancy Allen Michael Pare	1984	PG	VHS Beta
10	10	11	FOOTLOOSE	Paramount Home Video Paramount Pictures 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta
11	9	7	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta
12	11	5	THE BOUNTY	Orion Pictures Vestron 5044	Mel Gibson Anthony Hopkins	1984	PG	VHS Beta
13	13	4	CANNONBALL RUN II	Warner Bros. Pictures Warner Home Video 11377	Burt Reynolds Dean Martin	1984	PG	VHS Beta
14	14	17	THE BIG CHILL ▲ ◆	Rca/columbia Pictures Home Video,RCA/ Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
15	12	10	ICEMAN ▲ ◆	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta
16	NEW ▶		THE EMPIRE STRIKES BACK	CBS-Fox Home Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta
17	18	26	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
18	23	24	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MaClaine Debra Winger	1983	PG	VHS Beta
19	17	6	RACING WITH THE MOON	Paramount Pictures Paramount Home Video 1668	Elizabeth McGovern Sean Penn	1984	PG	VHS Beta
20	22	18	TANK ▲ ◆	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1983	PG	VHS Beta
21	19	4	BREAKIN' ▲	Cannon Films Inc. MGM/UA Home Video 800447	Adolfo Quinones Michael Chambers	1984	PG	VHS Beta
22	NEW ▶		CONAN THE DESTROYER	Universal City Studios MCA Dist. Corp. 80079	Arnold Schwarzenegger Grace Jones	1984	PG	VHS Beta
23	25	5	BEAT STREET ●	Orion Pictures Vestron 5047	Gina Belafonte Rae Dawn Chong	1984	PG	VHS Beta
24	20	8	ICE PIRATES ●	MGM/UA Home Video 800427	Robert Urich Mary Crosby	1984	PG	VHS Beta
25	16	4	FRIDAY THE 13TH-THE FINAL CHAPTER	Paramount Pictures Paramount Home Video 1539	Dana Kimball Paul Krata	1984	R	VHS Beta
26	30	6	HARDBODIES	Rca/columbia Pictures Home Video,RCA/ Columbia Pictures Home Video 60366	Grant Cramer Teal Roberts	1984	R	VHS Beta
27	24	4	THIS IS SPINAL TAP	Embassy Pictures Embassy Home Entertainment 2081	Christopher Guest Michael McKean	1984	R	VHS Beta
28	35	7	UP THE CREEK ●	Orion Pictures Vestron 5043	Tim Matheson Stephan Furst	1984	R	VHS Beta
29	21	22	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
30	27	20	EDUCATING RITA ▲ ◆	Rca/columbia Pictures Home Video,RCA/ Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta
31	32	13	PURPLE HEARTS ▲	Warner Brothers Pictures Warner Home Video 20018	Cheryl Ladd Ken Wahl	1984	R	VHS Beta
32	28	30	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
33	31	19	BLAME IT ON RIO ▲ ◆	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta
34	37	25	SILKWOOD ◆	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta
35	33	11	THE DRESSER ▲ ◆	Rca/columbia Pictures Home Video,RCA/ Columbia Pictures Home Video 10184	Albert Finney Tom Courtney	1983	PG	VHS Beta
36	36	7	HOT DOG... THE MOVIE	MGM/UA Key Video 4723	David Naughton Shannon Tweed	1984	R	VHS Beta
37	26	51	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	Beta VHS
38	29	17	LASSITER ▲	Warner Home Video Warner Brothers Pictures 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta
39	39	37	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
40	34	14	SWING SHIFT ▲	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta

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A Cole Day In The Desert. Video director Jack Cole (in sunglasses) demonstrates football tactics to Dennis DeYoung while shooting the performer's "Desert Moon" music video. DeYoung is the one on the right, holding the piskin.

COUNTRY CLIP COORDINATION SOUGHT

Nashville Labels Aim for Simultaneous Release

BY ANDREW ROBLIN

NASHVILLE In their search for the often elusive link between video exposure and sales of country records, major labels here are now aiming for simultaneous release of the video clip and the record it supports.

Spokesmen for the labels agree that simultaneous release is ideal. But logistical considerations such as tour schedules and post-production often prevent perfect timing.

PolyGram is the latest label to tighten coordination between release dates for a video and a single. The label's first simultaneous release was the Statlers' "My Only Love." The clip was serviced to The

Nashville Network's flagship "Nashville Now" program on Nov. 12, the date of the single's release. Don Reid of the Statlers participated in the debut via a phone-in interview.

Other television outlets airing the video within a week of its release include "This Week In Country Music," "Video Concert Hall," Country Music Television, the Country Music Network and Atlanta's Video Music Channel. "Our aim was to get maximum exposure immediately to generate sales," says PolyGram's Martha Moore.

The label achieved another first with last year's "It'll Be Me" video starring Tom Jones. Spokesmen for PolyGram say it's the first instance they've seen of a video increasing country record sales.

"The sales increase wasn't at the level pop acts have seen with MTV," notes Joe Polidor, the label's Nashville director of marketing. Instead, he says, "We saw a modest increase of several thousand units over a few weeks" in markets where the video was shown.

Polidor adds that radio airplay had little or no impact on the sales boost, since the single had "gone by the boards" by the time the video went into circulation.

"We're talking about a groundswell, not a monster increase," Polidor says. "It's not the norm. This sort of thing hasn't happened with other singles."

Warner Bros. had Hank Williams Jr.'s video of "All My Rowdy Friends Are Coming Over Tonight" finished before the single was released, but held the clip until issuing the record. The video—which features an all-star cast including Cheech & Chong, Paul Williams, Willie Nelson and others—made it to the MTV playlist.

"Simultaneous release of the video and the single is important to get a jump on promotion," says Janice Azrak, vice president of press and

artist development for Warner Bros./Nashville. "That's the best way to do it."

Although simultaneous release is an ideal, practice varies substantially. Warner Bros. issued a video supporting Gary Morris' "Second Hand Heart" recently after the single had been in service for close to a month. According to Azrak, the timing of the decision on which of Morris' songs to put on video prevented better coordination.

"We changed our minds on which song should have a video," says Azrak. "If we had released it any later, the video wouldn't have helped."

Columbia released Mark Gray's single and nine-minute clip of "Left Side Of The Bed" simultaneously earlier this year. But CBS Nashville marketing director Roy Wunsch says the label's primary intent was to promote Gray's first album, "Magic."

"We released the video simultaneously with the album," says Wunsch. "I don't think a video makes a huge difference for a single. We produce them more as exposure tools for albums."

Epic's most recent country video, Exile's "Give Me One More Chance," followed the single by several weeks.

"Simultaneous release has generally been our policy," says Debbie Banks, CBS's director of artist development. "But by the time we're ready to do a video we sometimes run into scheduling problems."

The Exile clip was first serviced to 75 "hardcore" country video programs, according to Banks, but is now attracting interest from crossover vehicles like HBO and "America's Top Ten."

"The video gets played well after the single has gone off the charts," notes Banks, adding that post-production work on the video and coordinating shooting timetables with touring schedules often interfere with simultaneous release.

Director of Mangione's 'Diana D'

Rybczynski 'Tangos' Into Clip Artistry

BY JIM BESSMAN

NEW YORK The recent release of Chuck Mangione's first concept video, "Diana D," and its early success in making the playlists of MTV and "New York Hot Tracks," not only marks a landmark in the career of the pop-jazz flugelhornist, but also firmly places video director Zbigniew Rybczynski among the most innovative artists working in the new medium.

Rybczynski directed "Tango," the 1983 Oscar winner for best animated short film. He has won numerous international awards for movies made in his native Poland, which he left in 1982. Since coming to America, he has directed a pair of brief political satires for NBC's short-lived "New Show," along with music videos for four widely differing musical stylists: "Close (To The Edit)" for Art Of Noise, "All That I Wanted" for Belfegore, "The Real End" for Rickie Lee Jones, and now Mangione's "Diana D."

The technical and artistic ingenuity of these videos is an obvious outgrowth of the complex "Tango," which used a rather crude optical matting process to overlap the separate everyday activities of some

three dozen individuals in a single room. These actions were repeated over and over again while new characters entered the picture, all oblivious to each other. The end result was a representation of oppression, alienation, confusion and tension, all built from ordinary situations.

"Tango" so impressed Island Records that it hired Rybczynski to direct the video for "Close (To The Edit)," by Trevor Horn's studio group Art Of Noise. The clip generated tremendous acclaim and controversy for its wanton destruction of traditional musical instruments by a trio of well-dressed, straight-looking henchmen led by a heavily made-up six-year-old punkette.

"These instruments were important to music for a long time, but today they are old technical objects, which have been replaced by synthesizers as in the music of Art Of Noise," says Rybczynski. "And this is a positive process. The kind of video techniques that I'm after go hand in hand with this kind of music."

In the new Mangione video, Rybczynski again matches modern video techniques with modern musical instrumentation. "Diana D," which includes Mangione's first major vocal

contribution, also brings drum machines and synthesizers to his music for the first time. "The song combines the synthesized rhythms with the classical beauty of his horn," notes Rybczynski. "I wanted the video not only to connect these two elements but also to portray the purpose of the song, which is a man playing the horn and singing to a woman, which is a banal situation by itself but one that could be enhanced by some new elements provided by video technology."

For "Diana D," Rybczynski devised various riggings to hold six video cameras to film Mangione in different playing positions including standing, lying and sitting. He later filmed—at 10 times slower speed—a muscular actress playing the part of Diana, who assembles six 80-pound video monitors in the corresponding camera configurations. She then interacts with the video images of Mangione, but due to the different filming speeds, her movements are greatly speeded up in comparison.

"Many of these effects are not possible to do in film" says Rybczynski, whose "Diana D" is his first completely video shoot, as opposed to previous film-to-video transfers. "But it's extremely important not to get carried away by video tricks so that they end up distracting from the song's storyline or concept. Here, the special effects—she moving fast, he moving normally, the two coming together on the screens—are so well worked out that you really don't pay attention so much to the technical aspects."

According to Alan Kleinberg, Rybczynski's partner in Big Z Productions, the director's next music video projects will be Grand Master Flash's "Sign Of The Times" and John "Jellybean" Benitez's "Sidewalk Talk." Six others have been turned down in the last month.

"We choose our projects only by the way Zbig sees images with the music and lyrics," says Kleinberg. He adds that Big Z has so far been able to turn out clips for between \$30,000 and \$70,000, but that more financing will be needed to fully realize Rybczynski's visions.

"We only spent \$27,000 on Art Of Noise and maybe realized 15% of our ideas," he says. "We know we can do a great deal more."

Film Festival First

Clips Compete in Chicago

BY MOIRA McCORMICK

CHICAGO Music video competed for the first time at the 20th annual Chicago International Film Festival Tuesday (20). The prestigious film competition showcased 225 minutes of major label and independent video, some 75 clips in all, according to Festival technical director Reed Larson. The winner was determined by audience balloting, the only such instance in the festival.

"Music video is a public phenomenon, so we felt the public should decide which ones deserved an award," explained Larson.

Festival organizer Michael Kutza, said Larson, is "always interested in trying something new. We wanted to see if people would be interested in a music video clip competition, considering that with all the video tv shows and video bars, they can see it any time they want."

About 75% of the competing clips were label product, including ZZ Top's "Sharp Dressed Man," "Legs" and "Gimme All Your Lovin'"; Lou Reed's "I Love You Suzanne"; Rod Stewart's "Good Clean Fun" and "Some Guys Have All The Luck"; Patti Austin's "Rhythm Of The Streets"; Amusement Park Band's "APB," and Sam Harris' "Sugar Don't Bite." The rest were independent releases, including "Ambition" by Northwestern Univ.'s Niteskool Project; "Klowns" by Chicagoan Arturo Cucab, "Heavy Chevy" by New Yorker Milo Yelisyevich and "Rap Master Ronnie" by cartoonist Garry Trudeau.

Larson said he expects music video to compete in the Chicago International Film Festival next year. "It's not just a fad," he said, but he added, "Music video will have to keep changing to maintain the public's interest."

St. Tropez Fest in Trouble Organizer's Company Goes Bust

LONDON Rupert Schmid, organizer of the first St. Tropez International Video Clip Festival, has revealed the involuntary liquidation of his Paris-based music and video magazine group RS Communications.

Originally budgeted at around \$1 million, the St. Tropez event, held in October, is known to have cost considerably more, with Schmid's company suffering a loss of more than half the total, despite better than expected attendance.

The future of the festival, whose organizational shortcomings were widely criticized by participants and the media, must now be in considerable doubt, particularly as Bernard Chevry's first Midem video clip event is firmly set for January in nearby Cannes. There's certainly unanimity among all parties that far-reaching changes in the character of the St. Tropez show are needed if it is to continue.

However, the local authorities in St. Tropez, who jointly hold rights to the festival with a French advertising agency, have expressed keen

interest in making it an annual event, even to the point of building new facilities to house it. So if new sponsors can be found, a revival would not be ruled out.

"The festival has been established, and it will continue," says John Nathan, president of Overseas Music Services, the American representative of the gathering.

"I've spoken on a couple of occasions with the mayor of St. Tropez, and his intention is to continue having the festival," says Nathan. As for who will sponsor in place of RS Communications, Nathan says that "a number of companies have already expressed interest."

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This Is Elvis? Scott Plank plays a troubled youth in the Martin Kahan-directed video of "Blue Suede Shoes." In the clip, Plank suffers from intense uncoolness. Guess what song solves the problem? Here Carl Perkins, left, who wrote "Blue Suede Shoes," gives Plank, right, some pointers.

Cable Advertising

Acts Find 'Ticket' to MTV

NEW YORK Manhattan Cable TV's Hot Tickets advertising concept has recently devised the means for unsigned and underfinanced artists to get their videos on MTV. Purchase of a one-minute spot enables the buyer to appear, via his or her video, in a minimum of 10 weekly prime time ads on the music channel, with at least that many bonus plays thrown in on other cable programming.

The first artist to make use of the service is a local Eurodisco type named Superdude, whose mini-performance of his song "Face The Music" is tagged with the address where viewers can mail \$2 to buy the record. "This guy, whether you like him or not, is famous in New York because his ad is on so much," claims Lillie Balinova, Manhattan Cable's advertising sales coordinator, who is behind the five-month-old Hot Tickets segments.

Hot Tickets is open to major labels as well as local artists, clubs and promoters. PolyGram is currently pushing its new Kiss album with a 30-second spot.

The spots themselves are not restricted to video, and more commonly use still pictures of the artist together with music and voiceover or character-generated script detailing performance and concert information.

Other recording artists who have made use of Hot Tickets include Test Department, APB and Konk. Broken Promises, a local act, reportedly turned away more than 70 people at the Bitter End when that performance was mentioned in a Hot Tickets spot.

Irving Plaza, S.O.B.'s and Kami-

kaze are among the local clubs that have advertised on Hot Tickets, and the Miller Time Concerts series used the service to promote its shows last summer at the Pier, Jones Beach and Forest Hills.

The flight of one-minute spots costs \$750 per week; a 30-second spot, also shown at least 10 times on MTV with 10 bonus runs on other cable programs, goes for \$400 a week. Balinova says that "appropriate" programming for the bonus spots include "Radio 1990" and "Night Flight" on the USA Network, prime spots on ESPN, and various vintage tv series shown on CBN, "anything where you get the audience." Balinova tries to match the bonus ad with the audience; a Justine Johns "Babylon" spot has been shown during tennis tournaments, while Kiss had played to auto racing viewers. She adds that additional spots above the contracted 10-plus-10 are given away when time is available.

"Hot Tickets provides an excellent supplement to record companies' national and regional ad campaigns because they get constant localized MTV exposure for a small amount of money," concludes Balinova. "And for local artists, instead of the astronomical costs of producing a regular ad, all we need is a little video or a few pictures of the band, some music, and maybe a voiceover."

JIM BENSMAN

New Video Clips

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

ARMORED SAINT

Can U Deliver

March Of The Saint/Chrysalis
Vicky Lowy/West Dne
Jonathon Seay

CYNDI LAUPER

Money Changes Everything

She's So Unusual/Portrait
NFL Films
Pat Burch/Phil Tuckett

GOLDEN EARRING

Something Heavy Going Down

Something Heavy Going Down/21 (PolyGram)
Paul DeNooijer/Red Bullet International
Paul DeNooijer

HANOI ROCKS

Boulevard Of Broken Dreams

Two Steps From The Move/Epic
Mark Bennett
Mark Over

HANOI ROCKS

Don't You Ever Leave Me

Two Steps From The Move/Epic
Mark Bennett
Mark Over

THE KINKS

Do It Again

Word Of Mouth/Arista
Nitrate Films
Julien Temple

BILLY OCEAN

Loverboy

Suddenly/Jive (Arista)
Thornton-Keller
Maurice Phillips

RUSH

Red Sector A

Grace Under Pressure/Mercury (PolyGram)
CPI Productions
David Mallet

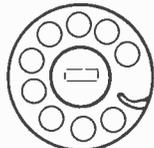
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		AS OF NOVEMBER 24, 1984		WEEKS ON PLAYLIST	
MUSIC TELEVISION		PROGRAMMING			
This report does not include videos in recurrent or oldie rotation.					
VIDEOS ADDED THIS WEEK	CHICAGO	YOU'RE THE INSPIRATION	Full Moon/Warner Bros.	BREAKOUT	
	JOE COCKER	EDGE OF A DREAM	Capitol	NEW	
	4-3-1	ANIMAL	Recovery	NEW	
	HONEYDRIPPERS	GOOD ROCKIN' AT MIDNIGHT	Esperanza/Atlantic	POWER	
	JOAN JETT	I LOVE YOU LOVE ME LOVE	MCA	POWER	
	JOAN JETT	I NEED SOMEONE	MCA	POWER	
	KROKUS	OUR LOVE	Arista	MEDIUM	
	CYNDI LAUPER	MONEY CHANGES EVERYTHING	Portrait	POWER	
	LET'S ACTIVE	WATERS APART	IRS	NEW	
	GARY O.	GET IT WHILE YOU CAN	RCA	BREAKOUT	
	STEVE PERRY	FOOLISH	Columbia	POWER	
	POINTER SISTERS	NEUTRON DANCE	Paramount Pictures	NEW	
	RUSH	RED SECTOR A	Mercury	LIGHT	
	BRUCE SPRINGSTEEN	BORN IN THE USA	Columbia	POWER	
ROD STEWART	ALL RIGHT NOW	Warner Bros.	POWER		
ANDY SUMMERS	THEME FROM "2010"	A&M	BREAKOUT		
TEENA MARIE	LOVER GIRL	Epic	NEW		
TOTD	STRANGER IN TOWN	Columbia	POWER		
POWER ROTATION	BRYAN ADAMS	RUN TO YOU	A&M	3	
	LINDSEY BUCKINGHAM	SLOW DANCING	Elektra	2	
	DEEP PURPLE	PERFECT STRANGERS	Mercury	4	
	THE FIXX	SUNSHINE IN THE SHADE	MCA	2	
	JIMI HENDRIX	ARE YOU EXPERIENCED	Warner Bros.	4	
	HONEYDRIPPERS	GOOD ROCKIN' AT MIDNIGHT	Esperanza/Atlantic	1	
	JOAN JETT	I LOVE YOU LOVE ME LOVE	MCA	1	
	JOAN JETT	I NEED SOMEONE	MCA	1	
	BILLY JOEL	KEEP THE FAITH	Columbia	2	
	KINKS	DO IT AGAIN	Arista	2	
	CYNDI LAUPER	MONEY CHANGES EVERYTHING	Portrait	2	
	MADONNA	LIKE A VIRGIN	Sire/Warner Bros.	4	
	BILLY OCEAN	LOVERBOY	Jive/Arista	2	
	STEVE PERRY	FOOLISH	Columbia	1	
RED SPEEDWAGON	IDO WANNNA KNOW	Epic	4		
BRUCE SPRINGSTEEN	BORN IN THE USA	Columbia	1		
ROD STEWART	ALL RIGHT NOW	Warner Bros.	1		
TOTD	STRANGER IN TOWN	Columbia	1		
HEAVY ROTATION	PAT BENATAR	WE BELONG	Chrysalis	6	
	DAVID BOWIE	BLUE JEAN	EMI America	10	
	DENNIS DEYOUNG	DESERT MOON A&M		12	
	DURAN DURAN	WILD BOYS	Capitol	3	
	SAMMY HAGAR	I CAN'T DRIVE 55	Geffen	13	
	DARYL HALL & JOHN OATES	OUT OF TOUCH	RCA	8	
	JULIAN LENNON	VALLOTTE	Atlantic	4	
	PAUL McCARTNEY	NO MORE LONELY NIGHTS	Columbia	8	
	SURVIVOR	I CAN'T HOLD BACK	Scotti Bros./CBS	7	
	TALKING HEADS	ONCE IN A LIFETIME	Sire/Warner Bros.	8	
	.38 SPECIAL	TEACHER TEACHER	Capitol	8	
	TINA TURNER	BETTER BE GOOD TO ME	Capitol	13	
	U2	PRIDE	Island	7	
	VAN HALEN	HOT FOR TEACHER	Warner Bros.	9	
STEVE WONDER	I JUST CALLED TO SAY I LOVE YOU	Motown	6		
ACTIVE ROTATION	CARS	HELLO AGAIN	Elektra	22	
	CULTURE CLUB	THE WAR SONG	Virgin/Epic	7	
	FRANKIE GOES TO HOLLYWOOD	TWO TRIBES	Island	11	
	J. GEILS BAND	CONCEALED WEAPONS	EMI America	4	
	COREY HART	IT AIN'T ENOUGH	EMI America	9	
	ROGER HODGSON	HAD A DREAM	A&M	5	
	BILLY IDOL	CATCH MY FALL	Chrysalis	5	
	CHAKA KHAN	I FEEL FOR YOU	Warner Bros.	8	
	KISS	HEAVEN'S ON FIRE	Mercury	9	
	MOLLY HATCHET	SATISFIED MAN	Epic	5	
	QUIET RIOT	PARTY ALL NIGHT	Pasha/CBS	7	
	LIONEL RICHIE	PENNY LOVER	Motown	9	
	SCANDAL	HANDS TIED	Columbia	5	
	TIMOTHY B. SCHMIT	PLAYIN' IT COOL	Elektra	5	
SCORPIONS	I'M LEAVING YOU	Mercury	7		
TOMMY SHAW	GIRLS WITH GUNS	A&M	4		
BILLY SQUIER	ALL NIGHT LONG	Capitol	4		
TWISTED SISTER	I WANNA ROCK	Atlantic	9		
JOHN WAITE	TEARS	EMI America	7		
WHAM	WAKE ME UP BEFORE YOU GO-GO	Columbia	11		
PETER WOLF	I NEED YOU TONIGHT	EMI America	4		
MEDIUM ROTATION	BELFEGORE	ALL THAT I WANTED	Elektra	9	
	BIG COUNTRY	WHERE THE ROSE IS SOWN	Mercury	4	
	JOHN CAFFERTY & THE BEAVER BROWN BAND	TENDER YEARS	Scotti Bros./CBS	5	
	DOKKEN	INTO THE FIRE	Elektra	8	
	EUROGLIDERS	HEAVEN MUST BE THERE	Columbia	7	
	GENERAL PUBLIC	TENDERNESS	IRS	5	
	DAN HARTMAN	WE ARE THE YOUNG	MCA	5	
	JETHRO TULL	LAP OF LUXURY	Chrysalis	8	
	KROKUS	OUR LOVE	Arista	1	
	STONE FURY	BREAK DOWN THE WALLS	MCA	12	
	XAVION	EAT YOUR HEART OUT	Asylum/Mirage	8	
	BREAKOUT ROTATION	AC/DC	JAILBREAK	Atlantic	3
		AUTOGRAPH	TURN UP THE RADIO	RCA	2
		CHICAGO	YOU'RE THE INSPIRATION	Full Moon/Warner Bros.	1
BRUCE COCKBURN		IF I HAD A ROCKET LAUNCHER	Gold Mountain/A&M	4	
DEVO		ARE YOU EXPERIENCED	Warner Bros.	3	
GARY O.		GET IT WHILE YOU CAN	RCA	1	
JOHN PARR		NAUGHTY NAUGHTY	Atlantic	2	
RAMONES		HOWLING AT THE MOON	Sire/Warner Bros.	3	
ANDY SUMMERS		THEME FROM "2010"	A&M	1	
UB40		IF IT HAPPENS AGAIN	A&M	5	
ZEBRA		BEARS	Atlantic	2	
LIGHT ROTATION		ALPHAVILLE	BIG IN JAPAN	Atlantic	3
		ANIMATION	OBSESSION	Mercury	2
		ARMORED SAINT	CAN U DELIVER	Chrysalis	2
	BANANARAMA	THE WILD LIFE	MCA	9	
	MORRIS DAY	JUNGLE LOVE	Warner Bros.	5	
	RONNIE JAMES DIO	WE ROCK	Warner Bros.	3	
	SHEENA EASTON	STRUT	EMI America	8	
	IRON MAIDEN	ACES HIGH	Capitol	3	
	QUEENSRYCHE	TAKE HOLD OF THE FLAME	EMI America	5	
	RUSH	RED SECTOR A	Mercury	1	
	TORCH SONG	DON'T LOOK NOW	IRS	7	
	W.A.S.P.	I WANNA BE SOMEBODY	Capitol	3	
	Y&T	LIPSTICK AND LEATHER	A&M	5	
	NEW ROTATION	JAMES BROWN/AFRIKA BAMBAATAA	UNITY	Tommy Boy	6
JOE "KING" CARRASCO		CURRENT EVENTS	Jem/Important	2	
THE CHURCH		CONSTANT IN OPAL	Warner Bros.	2	
JOE COCKER		EDGE OF A DREAM	Capitol	1	
DEPECHE MODE		MASTER & SERVANT	Sire/Warner Bros.	5	
ROD FALCONER		ONLY SO MUCH	MCA	5	
FIONA		LDVE MAKES YOU BLIND	Atlantic	5	
4-3-1		ANIMAL	Recovery	1	
INDUSTRY		STILL OF THE NIGHT	Capitol	5	
REBBIE JACKSON		CENTIPEDE	Columbia	2	
DAVID JOHANSEN		HAVE YOU HEARD THE NEWS	Passport	5	
LET'S ACTIVE		WATERS APART	IRS	1	
LOS LOBOS		WILL THE WOLF SURVIVE	Warner Bros.	5	
CHUCK MANGIONE		DIANA D	Columbia	3	
STEVE MORSE BAND	GENERAL LEE	Elektra	3		
POINTER SISTERS	NEUTRON DANCE	Paramount Pictures	1		
ELVIS PRESLEY	BLUE SUEDE SHOES	RCA	2		
SHERYL LEE RALPH	IN THE EVENING	New York Music Co.	3		
RED HOT CHILI PEPPERS	TRUE MEN DON'T KILL COYOTES	EMI America	5		
TOM ROBINSON	WAR BABY	Geffen	3		
S.P.K.	MACHINE AGE VOODOO	Elektra	2		
SILENT TREATMENT	LIFE ON EARTH	Red Label	3		
BARBRA STREISAND	LEFT IN THE DARK	Columbia	5		
SUICIDAL TENDENCIES	INSTITUTIONALIZED	Frontier	3		
TEENA MARIE	LOVER GIRL	Epic	1		
MARK A. THOMPSON	SO FINE	Warner Bros.	3		
TRIPLETS	BOYS	Unsigned	2		
TOM VERLAINE	5 MILES OF YOU	Warner Bros.	2		

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



EMRS For Third World. CBS act Third World recently flew up to New Jersey for a two-month stay at Eastern Artists Recording Studio in East Orange, where they completed their latest album. Shown from left are Rugs Clarke, Tom Vercillo (top) and Dave Dachinger, Richie Daley, Willie Stewart, Ibo Cooper and Cat Coore.

Audio Track

NEW YORK

JAMAICA RECORDS will be releasing a **Bob Marley & The Wailers** album, "Bob Peter Bunny and Rita," comprised of previously and some never-before-released material. Remixing is underway at **Quad-rasonic Sound** with producer **Reggie Thompson**, mix engineer **Hugo Dwyer** and assistant engineer **Matthew (Krash) Kasha**. Also at **Quad-rasonic**: **Kurtis Blow** is producing a 12-inch rap record for **Billy Bell & Kool Kyle**, "Trouble," for **Profile**, and the final mixes are currently in progress. At the board is **Dave Ogrin**. **Pumpkin** is also doing the final mixes for part two of the **Master Don Committee's** "Infamous Funk Box," 12-inch for **Profile**. **Matthew Kasha** is engineering.

The **Quad** squad is also working on **Barbara Fowler's** new 12-inch for **Profile**, "Knocking On My Door." **Shep Pettibone** is engineering the mix with the team of producer **Erick Mathew**, engineer **Ogrin** and assistant **Lee Friedman**. And **Davy D** is producing **Dr. Jeckle & Mr. Hyde's** next record also for **Profile**. **Ogrin** is at the board with help from **Tommy Gonzalez**.

Lots of activity at **Secret Sound**. **Janet Dailey** is wrapping tracks with **Jack Malken** and **Bob Telson** producing, **Scott Noll** engineering and **Warren Bruleigh** assisting. **Mr. Mehta** is recording its first EP with producers **Phil Fugelo** and **Tom Gartland**. The latter is sharing the board with **Jim Lyon**. **Ilene Kristen** is finishing cuts for the **Tuxedo** label with producer **Ken Mazur** and engineer **Craig Bishop**, with **Gartland** assisting. Finally, **Tanaka** is mixing new material with producer **Dan Dailey** and boardmen **Gartland** and **Lyon**.

In **Babylon, N.Y.**, the **Pink** are doing final mixes for **Granet Records** at the label's studio. Labelmates **the Draft** and **Five Guys Named Mo** are laying basic tracks.

LOS ANGELES

PEACHES & HERB are in at **Mad Hatter** tracking and overdubbing their new album for **Don Ralph** productions. Producing is **Greg Wright**, with engineers **Carl Lang** and **Duncan Aldrich**. The **Yellow-**

jackets are in doing overdubs for the new **Warner Bros.** release. The band is producing, with **Erik Zobler** and **Gary Wagner** at the controls. Studio owner **Chick Corea** is also in working on a new album for **ECM**. The project is a septet, including strings, horns, flute, cello and the music of **Mozart**. **Corea** is producing; **Bernie Kirsh** and **Jeff Vaughan** are at the board. Finally, **Billy Griffin** is tracking and overdubbing his new **Columbia** album with producer **Todd Cochran**. At the controls are **Bobby Brooks**, **Duncan Aldrich** and **Richard McKernan**.

At **EFX Systems**, **Jae Jarrett** of **Princess Productions** is recording tracks for two acts. The first, **Lejenz**, is laying tracks for a new album with **Jeff Vaughan** engineering and **Darwin Foye** assisting. The other, **A.K.A.**, has **Philip Moores** at the desk with **Scott Wolf** assisting. **Jarrett** is producing for **CBS Records** in the U.K. Also there, the **Firesign Theatre** is producing "Eat Or Be Eaten," a comedy/mystery album for **Warner Bros.** **Fred Jones** is at the board, with **Jeff Vaughan** assisting. Finally, **Picture This** is cutting tracks for its current EP project with **Philip Moores**. *Scott*

(Continued on page 63)

Emphasis on Electronics

Sam Ash Store Expanding

NEW YORK **Sam Ash**, the large musical instrument and electronics retail chain here, is expanding its operation on **Manhattan's West 48th St.** by taking over a larger store located opposite its present electronics outlet. The new space was formerly occupied by **Accent Guitars**.

According to the firm's **Paul Ash**, the move is the latest in a series upgrading the ability of the chain's various outlets to display and sell electronic musical and recording gear.

"The main part of our business by far is in electronics," says **Ash**, who estimates that such equipment makes up at least 75% of the retailer's sales. **Ash** adds that sales of band and orchestral instruments, once a staple of **Sam Ash's** business, are "weak," and the slack has

BY SAM SUTHERLAND

LOS ANGELES In line with an acknowledged shift from audio recording dates to motion pictures and video clients, the **Record Plant** will pull up roots next year, leaving behind its original West Coast facility on **West 3rd St.** here.

Founder **Chris Stone** has confirmed the sale of the site, adding that a new **Plant** operation will subsequently comprise three separate facilities elsewhere in the **Hollywood** area, where the revamped organization will focus on audio/visual clients.

"What it basically boils down to is that I can no longer afford to be in the record business," **Stone** says. "It's evident from our business. Five years ago, in our remote business, about 10% of the billings were for visual clients, with the other 90% in audio recording. Today, that's virtually reversed.

"I've got to go one way or the other, and in today's market, we feel it's the visual side that makes sense. We're letting our sales volume dictate which way we'll go, which is

Video Services' New Subsid Eyes Industrial Users

NEW YORK **Video Services Corp.** has organized a new subsidiary, **VideoTape Distributors Inc.**, which will market videotape stock to industrial and broadcast users. Named as president of the new company is **John Dale**, former vice president of the magnetic products division of **Fuji Photo Film USA Inc.**

According to **Dale**, the new subsidiary will distribute videotape stock in all formats from major manufacturers, and intends to institute a policy of highly competitive pricing, as well as well-stocked inventory.

Dale was with **Fuji** from 1974 until this year. Prior to that he served as vice president and general manager of the **Coltape** division of **Columbia Pictures Industries**.

been taken up by the profitable electronics sales.

The new facility will encompass roughly 3,500 square feet and will feature "practical recording setups incorporating all the major brands," which will allow hands-on usage of electronic and recording gear from manufacturers such as **Yamaha**, **Roland**, **TEAC/Tascam**, **Korg** and **E-mu**, **Ash** says.

"We've installed these recording rooms in our **White Plains** and **Huntington** stores," he says. "They've been quite successful, and we're planning on having them in all our locations." **Ash** adds that the retailer's **Hempstead**, **Long Island** operation, which already encompasses five stores on one block, has just added a new store that will include electronic gear as well.

STEVEN DUPLER

RECORD PLANT UPROOTING ITSELF

New Operation Will Focus on Audio/Visual Clients

natural."

Record Plant's swing into film and video work has become increasingly pronounced in recent years, underscored by its involvement in the sophisticated **Studio M** scoring stage on the **Paramount Pictures** lot, developed with **Glen Glenn Sound**. Now, **Stone** indicates, the **Plant's** three future facilities will all be slanted toward compatibility to film and video clients.

Included will be a central office complex for the six affiliated companies now run through the **Plant**, along with selected outside tenants; a mixing facility, dubbed the "mix-room" by **Stone**, where synthesizer scoring, audio mixing and program transfers could all be handled, via full digital, full analog and multi-format video systems; the **Plant's** two existing location recording trucks, and a new studio complex with two separate studios.

Stone stresses that the **Plant** "isn't deserting the record busi-

ness—but, frankly, most of the people in the record business can't afford us, even though we're still forced to operate at 1978 rates. That says to me that it's time to move on."

The actual departure from **3rd St.** won't occur until **June** of next year, however. **Stone** jokes that a planned **Memorial Day** party will invite guests to "take a brick home" from the original facility. "We kept the salvage rights on the building," **Stone** adds. "When we first opened the building, we had a party inviting people to come and help put up the bricks."

The **Record Plant** first moved here from its **New York** base in 1968, opening its studios in 1969. Three years later, **Stone** and then partner **Gary Kellgren**, since deceased, splintered from the **New York** company and set up the **Record Plant** here as an independent firm.

Video Track

UNITED KINGDOM

MGMMO's **BRIAN GRANT** recently took charge of a new video clip for **Tina Turner**. The music video for "Private Dancer" was lensed by **Hong Manley** at **London's Rivoli Ballroom**. It was produced by **Pam Jones**. **Grant** also directed **Meat Loaf** in "Modern Girl" for **Arista Records**.

David Mallet, another **MGMMO** director, recently completed "Catch My Fall" for **Billy Idol**, combining performance and conceptual material. **Jacqui Byford** produced the video for **Chrysalis Records**. **Mallet** also directed **Joan Jett & The Blackhearts** in a music video of "I Love You Love Me Love." **Peter McKay** was the director of photography for both clips.

A seaside resort in **England** took center stage in **Roger H. Lyons'** promotional piece for **John Lennon's** "Every Man Has A Woman Who Loves Him" on **Polydor**. **Sidney McCartney** lensed the clip in black and white; **Tim Gibbs** produced it.

MGMMO's **Nick Morris** filmed **Prefab Sprouts** in **London** for **CBS Records**. The clip was produced by **Fiona O'Mahoney**. The featured song is "When Love Breaks Down." **Morris** also directed a music video for **London Records' Kane Gang** single "Respect Yourself." It was

produced by **O'Mahoney**; the director of photography was **Adrian Wilde**.

LOS ANGELES

DIRECTOR D.J. WEBSTER took charge of **Baxter Robertson's** video clip for "Green Light" on **RCA Records**. The clip was produced by **Julie Kaufman**; **Richard Kooris** lensed it in **Los Angeles**. "Green Light" marks the first production **Webster** has done for **MGMMO**.

The popular **Del Mar Racetrack** appears in the **Thompson Twins'** latest video, which features a live concert performance. It was directed by **Dee Tratimann** who also worked on the group's previous video work. **Frank Hilton** produced for **Arista Records**, and **Daniel Pearl** lensed.

Jeffrey Osborne's performance video for "Don't Stop" on **A&M Records** was directed by **Bud Schatzle**, who also took charge of **Osborne's** earlier "Stay With Me Tonight" and "Don't Stop" clips. The five-minute piece was produced by **Schatzle** and **Martin Fischer** for **High Five Productions**.

Production companies and post-production facilities are welcome to submit information on current projects to **Faye Zuckerman**, **Billboard**, 9107 **Wilshire Blvd.**, **Beverly Hills, Calif. 90210**.

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ARE PAUL'S BEATLES SONGS SACRED?

'It's Just Good Music,' Says Producer George Martin

BY PAUL GREIN

LOS ANGELES In one sense, at least, Paul McCartney was daring in his choice of music for his feature film "Give My Regards To Broad Street." The ex-Beatle chose to re-cut six of his old group's classics, even though the public has repeatedly shown resistance to remakes of Beatles material.

The spectacular failures of the films "Sgt. Pepper's Lonely Hearts Club Band" and "All This And World War II" suggest that the public regards the Beatles' songs as sacred, and resents efforts to tamper with them.

"I understand people's feelings, but I don't agree with them," says George Martin, who produced the original Beatles records as well as the "Broad Street" soundtrack. "I don't really hold with the 'sacred' bit; it's just good music.

"It's a strange phenomenon. If someone like Neil Diamond said he was going to re-record something he did 20 years ago, everyone would probably think it's a good idea. Paul takes a song from 20 years ago, and people think it's not a good idea.

"It's a curious thing. People accept clones doing this; they accept 'Beatlemania,' people pretending to be Beatles, but when one of the Beatles themselves does it, they don't like it. It's a funny kind of ambivalence."

lence."

McCartney selected the songs for the film, including three new pieces and three other post-Beatles works. "He didn't just want to make it a Beatlefest," explains Martin. "He wanted it to be a Paul McCartney songbook."

Martin notes that the Beatles songs which are included—"Yesterday," "Eleanor Rigby," "The Long And Winding Road," "Here, There And Everywhere," "Good Day Sunshine" and "For No One"—were written solely by McCartney. "They're labeled Lennon-McCartney because of the contract situation," he says, "but they're purely Paul's songs."

Martin adds that besides choosing the songs, "Paul decided what he wanted to see in the picture, which colored the sound.

"For example, in the sequence that was recorded in Air Studios, he said he wanted to have a brass ensemble in the studio with him. That worked fine for 'Wanderlust' because that was the way it was done originally. But he also wanted to include brass on 'Here, There And Everywhere' and 'Yesterday,' so I had to re-score those for brass, which was a little bit breathtaking in a way. 'Yesterday' without a string quartet was a bit of a shock. But it worked all right."

The most dramatically altered song in the film is "The Long And Winding Road," which was transformed from a lush, orchestral ballad to a sleek, jazzy piece. "I think that's a better track than the original," Martin says. "I like Dick Morrissey's sax playing. It fit the mood. That was a case of virtually turning a song into background score."

Martin says his involvement on "Broad Street" can be traced to his collaboration with McCartney on his 1982 album "Tug Of War" and its followup, "Pipes Of Peace." "When we were finishing 'Pipes Of Peace,' Paul had the idea of doing a film, and asked me if I wanted to do the music," Martin says.

"The responsibility was fairly broad. It wasn't just a question of

producing the songs and writing the score, but being responsible for the sound. He said he wanted the music in the picture to be live. I said, 'Well, that's going to be a problem.' He said, 'Yes, it's your problem.'"

But Martin managed to solve the problem. "Everything you see in the picture is live," he says. "All the musicians you see playing are playing live."

Martin mixed the album digitally on Sony two-track. He's a proponent of digital mixing and mastering, but he's not yet sold on digital recording.

"I'm not completely convinced that digital recording is the panacea for all ills," he says. "There's a kind of brittle quality to multi-track digital recording. It's very clean, certainly, but it's a little bit clinical."

The "Broad Street" album features about 54 minutes of music, compared to 60 minutes for the cassette and 65 for the Compact Disc. "We put the maximum we could put onto a vinyl album without making it too quiet," Martin says. "Still, it's quieter than a normal record, because there's so much material on it."

Martin says he doesn't plan to produce McCartney's next album. "We've been together for quite a long time this period," he says. "It's been very enjoyable, but I think both of us want to do other things.

"I really don't like doing too many albums with any one person. It's probably a throwback to my Beatles days, but it's nice to have the freedom to play around with different artists. If I do more than two albums with an artist it's unusual.

"I did a couple of albums with Jeff Beck, and I did seven albums with America, which was amazing," says Martin, "but we just got on very well together. But generally I like making an album and moving on to somebody else."

Martin is currently lining up his next record project, and he's also looking ahead to a semi-documentary television series based loosely on his second book, "Making Music." Martin plans to host and write the show.



Givin' Them The Axe: Dave Edmunds, left, jams with Brian Setzer and Steve Cropper at the recent "Guitar Greats" concert at the Capitol Theatre in Passaic, N.J. The show was broadcast on MTV Nov. 20. (Photo: Chuck Pulin)

'Guitar Greats' Show Where The Instrument Is Going

BY FRED GOODMAN

NEW YORK Where rock guitar might be going, and certainly where it's been, was ably demonstrated in "Guitar Greats," an all-star lineup that played the Capitol Theatre in Passaic, N.J. on Nov. 3.

Co-produced by Monarch Entertainment and Guitar Player magazine for an MTV feature program which aired Tuesday (20), the show featured an excellent mix of styles with Steve Cropper, Link Wray, Dickie Betts, David Gilmour, Neal Schon, Johnny Winter, Brian Setzer, Tony Iommi, Lita Ford and Dave Edmunds.

Edmunds, billed as the master of ceremonies, opened the program with a cover of "The Wanderer" and his own "Crawlin' From The Wreckage," both performed with the kind of upbeat gusto invariably associated with the British guitarist. And although his interest in acting as MC appeared minimal (most artists were introduced by promoter John Scher), Edmunds went to great lengths to credit the house band of bassist Kenny Aaronson, drummer Mike Shrieve and keyboardist Chuck Leavell.

That rhythm section was augmented for former Stax Records mainspring Steve Cropper. Second keyboardist Paul Shaffer and the former Asbury Jukes/Disciples of Soul horns (now dubbed La Bamba & the Hub Caps) gave Cropper the kind of Memphis soul revue sound he needed.

Although Cropper is frequently cited as the finest rhythm guitarist to emerge from the '60s pop scene, his role as a songwriter has been seriously underrated. The Stax publishing catalog, East Memphis Music, is crammed with hits Cropper co-authored with what seems like the label's entire artist roster. Three of those compositions, "In The Midnight Hour," "Knock On Wood" and "Dock Of The Bay," comprised Cropper's set.

Like Cropper, Link Wray also played his strong suit by opening with "Rumble." But where the former MG opted for subtlety, Wray played venally. Decked in leather from top to bottom, he stomped about in what seemed the most menacing manner he could muster. Using his own bassist and drummer—who sounded and looked as if they'd been doing all their playing in a garage—Wray forged a sound deliberately unpolished yet well constructed.

Although the smart money will undoubtedly bet on Brian Setzer as the Stray Cat to lose the fewest lives in the group's breakup, he hardly deserves placement alongside the style-setters who made up the bulk of the show. Like Edmunds, Setzer has proven a bright student of the guitar, but he is hardly a teacher, and has yet to find that something he can add to the rockabilly sound.

Setzer's lack of a personal sound was especially apparent during a

(Continued on page 41)

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Coors In Concert Test Brewer Backs Shows in Five Areas

LOS ANGELES Adolph Coors Co., the nation's fifth largest brewer, is experimenting with multi-concert sponsorship in five separate market areas through early 1985.

Working with former RCA and Chrysalis marketing executive Steve Shmerler of S.A.S. Enterprises here, the Golden, Colo. brewer has concert deals with Barry Fey of Feyline Presents for the Denver area, Jon Stoll of Fantasma Productions for Miami, Jules Belkin and Barry Gabel of Belkin Productions for Cincinnati, and John Itsel and Mike Tinik of Brass Ring for Atlanta and Detroit.

The Coors program, which differs from prior tour sponsorship by a national firm, will try about five concerts, about one a month with the four promoters. Thus far, Shmerler has lined up dates by Quiet Riot, the Fixx, Billy Squier, Iron Maiden, Ronnie James Dio, Chaka Khan, the

Kinks, Kiss and Chicago. According to Coors' young adult marketing manager Maureen Spice, radio stations will be selected regionally for co-sponsorship, with programming policy to dictate what outlet will be used with each type of act.

The participating station will offer a merchandise sweepstakes contest, involving Coors satin jackets, baseball caps, sweatshirts, albums by the artist and free concert tickets. For each concert, Coors will supply about 2,500 posters, imprinted with concert details, for promotions in stores that handle its premium brand, and record/tape outlets in the area.

The brewer will use "The Coors Concert Series Presents" tag at the beginning of every print, radio and tv ad backing the concert date. Concert promoters will receive an undisclosed fee from the firm for the tie-in.

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Talent in Action

BILLY SQUIER

The Forum, Inglewood, Calif.
Tickets: \$14, \$12

CLEO LAINE

Royce Hall, Los Angeles
Tickets: \$12.50, \$10

TAKE A SINGER who imitates Robert Plant, a band that believes in turning the volume knob to 10, guitar solos that sound like two cats fighting and 17,000 screaming teenagers and you've got a Billy Squier concert. Squier's sold-out shows here Nov. 14 had all the hard rock trimmings, from the traditional drum solo to five-minute guitar riffs.

The most impressive aspect of the show was the suspended movable lighting. Five circular sets of lights were raised to the roof, lowered to inches above Squier's head and moved to an upright position behind him for power visual effects. This worked especially well during an acoustic duet with guitarist Jeff Golub, where the two were united under a shroud of light and appeared like modern soothsayers. Conversely, during some of the most hard-driving songs, including "Rock Me Tonight," the use of house lights gave an extra charge to the show.

Squier needed these effects to make up for his lack of a distinctive personality. Squier in concert tends to be derivative, copying Robert Plant's extravagant hand gestures and Mick Jagger's strut.

His most memorable moment came during "My Kinda Lover" when he dry-humped the air, gyrated across an elevated platform and launched into a heated relationship with his microphone. When he announced "If you want it, come and get it," one wondered if he was speaking to the audience or contemplating an affair with the speaker cabinet.

To be fair, the musicianship was first rate and the set moved without delay from song to song. Squier was called back for three encores, including his classic "The Stroke." The screams were deafening, and everyone's primal rock hungers were satisfied. If Squier can shape up his stage antics, the Capitol artist has a chance of making hard rock history.

JILL RICHMOND

IN THE EARLY '70s, English born and bred Cleo Laine gained notice in this country as a highly original and somewhat incongruous singer of that most American of art forms, jazz. More than a decade later—like England's metric system—Laine hasn't yet realized her potential for mass acceptance. Nonetheless, she has locked into an American audience with which she is quite comfortable. Appearing on campus at UCLA Oct. 27, Laine ably demonstrated through the course of two tight sets those same wonderful eclectic qualities that distinguished her from other singers in the first place.

Begin with her superb natural voice. Smoky and warm in the middle ranges, it leaps effortlessly between octaves. In "Baby Don't You Cry No More," a Smokey Robinson-style ballad written by rocker Rod Argent, Laine skittered exhilaratingly around the bright upper reaches, then made daring dramatic swoops into the dark resonant chest-tone regions of a Marilyn Horne. Her vocal dynamics nicely underscored the song's shifts in mood from resigned weariness to remembered joy.

Laine also showcased in a number of songs what has become her signature scat singing, fearlessly going head-to-head with the saxophone of her arranger, conductor and husband, John Dankworth. She scattered the notes so accurately and with such intonation that it was hard to say which notes came from the sax and which from her voice.

Laine's vocal adventurousness deftly complemented her diverse material. Indeed, because of her flexibility and freedom as a singer, she was able to artfully segue from ebony-colored standards like Duke Ellington's "I've Got It Bad And That Ain't Good" to her stock-still, nicely understated rendition of John Lennon's "Imagine" to Dankworth's hilarious Shakespearian sendup, "Dunsinane Blues," in which Macbeth gets his.

A minor complaint with regard to

(Continued on page 41)



Salsa Milestone. Tito Puente and Celia Cruz bask in the audience's applause at the end of their recent show at the Universal Amphitheatre. It marked the first salsa concert in the 11-year history of the Southern California venue. (Photo: Joe LaRusso)

AMUSEMENT BUSINESS BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PRINCE SHEILIA E.	Joe Louis Arena Detroit	Nov. 4-5, 7-9 11-12	\$2,081,719 \$17.50	129,730 seven sellouts	Rainbow Over America
CULTURE CLUB LA BAMBA & THE HUBCAPS	Byrne Meadowlands Arena East Rutherford, N.J.	Nov. 12	\$266,075 \$17.50/\$15.50	16,590 (21,098)	Monarch Entertainment Bureau
RICK SPRINGFIELD COREY HART	Reunion Arena Dallas	Nov. 15	\$232,000 \$14.50	16,000 sellout	Beaver Prods.
CULTURE CLUB DADS	Capital Centre Landover, Md.	Nov. 11	\$216,736 \$15.50	13,983 (19,114)	Cellar Door Prods.
RICK SPRINGFIELD COREY HART	Frank Erwin Center Austin	Nov. 18	\$210,901 \$13/\$11.50	17,417 sellout	Pace Concerts.
BILL COSBY STANLEY JORDAN	Riverside Theater Milwaukee	Nov. 10-11	\$202,143 \$19-\$12	10,900 four sellouts	In-House
CULTURE CLUB NEW JOHNNY FIVE	Hartford (Conn.) Civic Center	Nov. 13	\$178,178 \$16.50/\$14.50	10,357 (13,700)	Cross Country Concerts
ROD STEWART	Thomas & Mack Center Las Vegas	Nov. 7	\$166,762 \$17.50/\$15	9,554 (10,000)	Southland Concerts
CYNDI LAUPER BANGLES	Maple Leaf Gardens Toronto	Nov. 12	\$166,353 (\$207,942 Canadian) \$16.50/\$15.50	13,500 sellout	Concert Prods. International
SWATCH WATCH: NEW YORK CITY FRESH FESTIVAL	Baltimore Civic Center	Nov. 9	\$145,068 \$11	13,188 sellout	C.W. & Associates
OAK RIDGE BOYS SYLVIA	Salt Palace Salt Lake City	Nov. 4	\$138,815 \$15/\$10	9,548 (12,000)	Henry Hilton/ KSOP Radio
RICK SPRINGFIELD COREY HART	Barton Coliseum Little Rock	Nov. 17	\$130,000 \$13	10,000 sellout	Jam Prods.
CHICAGO ALAN KAYE	Tallahassee-Leon County (Fla.) Civic Center	Nov. 16	\$128,966 \$13.50/\$10	11,171 (12,500)	Student Campus Entertainment
REO SPEEDWAGON ZEBRA SURVIVOR	Omaha Civic Auditorium	Nov. 18	\$124,457 \$13.75/\$12.75	10,000 sellout	Schon Prods.
RICK SPRINGFIELD COREY HART	Tulsa Assembly Center	Nov. 12	\$121,392 \$13.50	9,000 sellout	Beaver Prods.
RICK SPRINGFIELD COREY HART	Ector Country Coliseum Odessa, Tex.	Nov. 14	\$114,750 \$13.50	8,500 sellout	Beaver Prods.
RICK SPRINGFIELD COREY HART	Amarillo (Tex.) Civic Center	Nov. 13	\$105,975 \$13.50	7,250 sellout	Beaver Prods.
CHICAGO ALAN KAYE	Jacksonville (Fla.) Civic Auditorium	Nov. 15	\$103,963 \$13.50	7,540 (10,276)	Fantasia Prods.
OAK RIDGE BOYS SYLVIA	Boise State Univ. Pavilion	Nov. 3	\$100,909 \$12.50/\$10.50	8,621 (12,046)	Churchill Prods.
CROSBY, STILLS & NASH	Activity Center, Arizona State Univ. Tempe	Nov. 15	\$98,640 \$15/\$12.50	6,567 (8,186)	Evening Star Prods.
CULTURE CLUB ROOOOO	Univ. of Tennessee at Chattanooga Arena	Nov. 3	\$89,704 \$16/\$13.50	5,867 (11,765)	Sound Seventy Prods.
QUIET RIOT WHITESNAKE KICKAXE	Winnipeg (Manitoba) Arena	Nov. 7	\$86,574 (\$108,218 Canadian) \$12.75	8,070 (12,000)	Concert Prods. International/ Donald K. Donald/International Concerts
OAK RIDGE BOYS SYLVIA	Spokane Coliseum	Nov. 2	\$82,216 \$13.50/\$11	6,237 (7,254)	Jack Roberts Agency
RONNIE JAMES DIO DOKKEN	Capital Centre Landover, Md.	Nov. 6	\$81,950 \$12.50	6,556 (12,951)	Cellar Door Promotions
SAMMY HAGAR KROKUS	Louisville Gardens	Nov. 13	\$79,512 \$12.50	6,361 (6,850)	Sunshine Promotions
CROSBY, STILLS & NASH	Tinsley Arena Albuquerque	Nov. 12	\$75,190 \$15/\$12.50	5,552 (12,556)	Evening Star Prods.
DAN FOGELBERG	Stabler Arena, Lehigh Univ. Bethlehem, Pa.	Nov. 10	\$70,983 \$13.50	5,300 (6,000)	Mekoul Prods.
RICKIE LEE JONES	Bismarck Auditorium Chicago	Nov. 10	\$61,725 \$15	4,115 (4,346)	Jam Prods.
MENUDO	James L. Knight International Center Miami	Nov. 10	\$59,420 \$15/\$12.50	4,491 (4,943)	Embassy Performing Arts Inc.
RICKIE LEE JONES	Northrup Arena Minneapolis	Nov. 17	\$58,040 \$12.50/\$11.50	4,397 (4,866)	Jam Prods.
SHEENA EASTON	Riverside Theater Milwaukee	Nov. 3	\$52,835 \$18-\$12	2,500 sellout	In-House
KISS QUEENSREICH	Stabler Arena, Lehigh Univ. Bethlehem, Pa.	Nov. 15	\$49,346 \$11	4,472 (6,000)	Makoul Prods.
FRANK ZAPPA	Syria Mosque Pittsburgh	Nov. 17	\$49,028 \$13.75	3,695 sellout	DiCesare-Engler Prods.
GENERAL PUBLIC ODIZZ BAND	Bing Crosby Hall Del Mar, Calif.	Nov. 13	\$48,432 \$13/\$11.50	4,200 sellout	Fahn & Silva Presents
FRANKIE GOES TO HOLLYWOOD	The Concert Hall Toronto	Nov. 3-4	\$43,200 (\$54,000 Canadian) \$15	1,300 two sellouts	Concert Prods. International
GUITAR GREATS: DAVID GILMOUR, DAVE EDMUNDS, JOHNNY WINTER, BRIAN SETZER, NEAL SCHON, DICKIE BETTS, TONY IOMMI, STEVE CROPPER, LINK WRAY	Capital Theater Passaic, N.J.	Nov. 3	\$41,809 \$15/\$15	3,397 sellout	Monarch Entertainment Bureau
JERRY GARCIA	Orpheum Theater Boston	Nov. 17	\$36,938 \$13.50/\$12.50	2,800 sellout	Don Law Co.
SHEENA EASTON	Opera House Boston	Nov. 14	\$31,175 \$12.75	2,494 (2,517)	Don Law Co.
GEORGE STRAIT RONNA REEVES	Civic Auditorium Ardmore, Okla.	Nov. 16	\$31,040 \$12/\$10	3,200 two sellouts	C & M Prods.
THE CURE	Orpheum Theater Boston	Nov. 14	\$30,318 \$12.50/\$11.50	2,518 (2,800)	Don Law Co.

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Billboard TOP COMPUTER SOFTWARE

Compiled from national retail store sales reports.

THIS WEEK
LAST WEEK
WKS. ON CHART

		SYSTEMS									
	TITLE	Publisher	Remarks	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
1	46	FLIGHT SIMULATOR II	Sublogic	Simulation Package	●	●	●	●	●	●	
2	54	FLIGHT SIMULATOR	Microsoft	Simulation Package			●				
3	10	RAID OVER MOSCOW	Access	Strategy Game		●					
4	26	SUMMER GAMES	Epyx	Arcade Style Sports Game	●	●	●				
5	6	SARGON II	Hayden	Chess Program	●	●★			●★		
6	8	ZORK I	Infocom	Fantasy Adventure Strategy Game	●	●	●	●		●	●
7	16	SARGON III	Hayden	Chess Program	●		●				
8	3	KING'S QUEST	SOL	Adventure Game	●		●				
9	9	ARCHON II: ADEPT	Electronic Arts	Strategy Arcade Game		●					
10	4	SEVEN CITIES OF GOLD	Electronic Arts	Adventure Strategy Game	●	●	●				
11	10	WIZARDRY	Sir-Tec	Fantasy Role-Playing Game	●						
12	5	ULTIMA III	Origin Systems	Fantasy Role-Playing Game							
13	2	RENDEZVOUS	Eduware	Created to test the limits of technical understanding, mathematical judgement, and perceptual skill. Recommended for ages 13 and over.	●						
14	60	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	●	●	●				
15	47	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game	●	●					
16	6	MISSILE COMMAND	Atari	Arcade Game		◆					
17	6	SPACE INVADERS	Atari	Arcade Game		◆					
18	5	CUT THROATS	Infocom	Action Role Playing Game	●	●	●	●			●
19	4	ASTROIDS	Atari	Arade Action Game		◆					
20	2	TRIVIA	Mirage Concepts	Trivia Game			●				

ENTERTAINMENT

1	1	61	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	●	◆	◆	●	●	●	
2	3	8	MATERING THE SAT	CBS	Educational Program designed to help prepare for the SAT exam.	●			●	●		●
3	2	44	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for	●			●	●	●	●

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 - Asia, Africa, all others (via air mail) 350
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- 11. Others (please be specific) _____

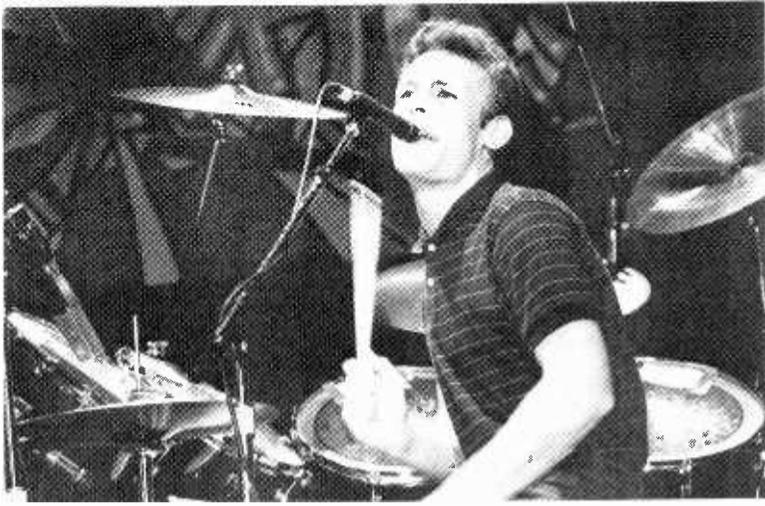
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Billboard **TOP** POP ALBUMS

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THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		TITLE	
1	1	2	21	1	21	1	21	PRINCE & THE REVOLUTION ▲ WARNER BROS. 251110-1 (8.98)	Weeks at No. One: 18	PURPLE RAIN	
2	2	3	24	2	24	2	24	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 38653		BORN IN THE U.S.A.	
3	3	4	25	3	25	3	25	TINA TURNER ▲ CAPITOL ST-12330 (8.98)		PRIVATE DANCER	
4	5	6	7	4	7	4	7	HONEYDRIPPERS ES PARANZA 90220/ATLANTIC (5.98)		VOLUME ONE	
5	6	7	6	5	6	5	6	DARYL HALL & JOHN OATES RCA AFL1-5309 (9.98)		BIG BAM BOOM	
6	4	4	11	4	11	4	11	STEVIE WONDER ▲ MOTOWN 6108ML (8.98)		THE WOMAN IN RED-SOUNDTRACK	
7	8	6	56	6	56	6	56	LIONEL RICHIE ▲ MOTOWN 6059 ML (8.98)		CAN'T SLOW DOWN	
8	7	5	61	7	61	7	61	HUEY LEWIS AND THE NEWS ▲ CHRYSALIS FV 41412		SPORTS	
9	9	14	15	8	15	8	15	BILLY OCEAN ● JIVE ARISTA JL 8-8213 (8.98)		SUDDENLY	
10	14	18	27	9	27	9	27	CHICAGO ▲ FULL MOON/WARNER BROS. 1-25060 (8.98)		17	
11	11	17	7	10	7	10	7	DAVID BOWIE EMI-AMERICA SJ 171138 (8.98)		TONIGHT	
12	12	15	7	11	7	11	7	U2 ISLAND 90231/ATCO (8.98)		THE UNFORGETTABLE FIRE	
13	13	13	54	12	54	12	54	THE POINTER SISTERS ▲ PLANET BXL1-4705/RCA (8.98)		BREAK OUT	
14	16	21	7	13	7	13	7	CHAKA KHAN WARNER BROS. 25162-1 (8.98)		I FEEL FOR YOU	
15	10	10	50	14	50	14	50	CYNDI LAUPER ▲ PORTRAIT BFR 38930/EPIC		SHE'S SO UNUSUAL	
16	15	7	14	15	14	15	14	JULIO IGLESIAS ▲ COLUMBIA QC 39157		1100 BEL AIR PLACE	
17	17	9	35	16	35	16	35	THE CARS ▲ ELEKTRA 60296 (8.98)		HEARTBEAT CITY	
18	18	12	30	17	30	17	30	JOHN CAFFERTY & THE BEAVER BROWN B. ▲ SCOTTI BROS. BfZ 38929/EPIC		EDDIE & THE CRUISERS-SOUNDTRACK	
19	20	20	9	18	9	18	9	KISS MERCURY 822495-1/POLYGRAM (8.98)		ANIMALIZE	
20	25	49	4	19	4	19	4	JULIAN LENNON ATLANTIC 801814 (8.98)		VALOTTE	
21	21	22	4	20	4	20	4	PAUL MCCARTNEY COLUMBIA SCT 39613		GIVE MY REGARDS TO BROAD STREET	
22	19	19	6	21	6	21	6	BARBRA STREISAND COLUMBIA QC 39480		EMOTION	
23	23	23	22	22	22	22	22	TWISTED SISTER ● ATLANTIC 80156 (8.98)		STAY HUNGRY	
24	24	25	4	23	4	23	4	WHAM COLUMBIA 39595		MAKE IT BIG	
25	26	28	7	24	7	24	7	SHEENA EASTON EMI-AMERICA ST-17132 (8.98)		A PRIVATE HEAVEN	
26	30	-	2	25	2	25	2	CULTURE CLUB VIRGIN/EPIC OE39881		WAKING UP WITH THE HOUSE ON FIRE	
27	22	16	66	26	66	26	66	MADONNA ▲ SIRE 1-23867/WARNER BROS. (8.98)		MADONNA	
28	44	-	2	27	2	27	2	BRYAN ADAMS A&M SP5013 (8.98)		RECKLESS	
29	29	29	9	28	9	28	9	DENNIS DEYOUNG A&M SP 5006 (8.98)		DESERT MOON	
30	33	40	8	29	8	29	8	NEW EDITION MCA 5515 (8.98)		NEW EDITION	
31	31	31	11	30	11	30	11	KENNY ROGERS RCA AFL1-5043 (8.98)		WHAT ABOUT ME	
32	46	-	2	31	2	31	2	PAT BENATAR CHRYSALIS FV41471		TROPICO	

THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		TITLE	
56	45	43	18	56	43	18	18	BILLY SQUIER ▲ CAPITOL ST-12361 (8.98)		SIGNS OF LIFE	
57	63	-	2	57	63	-	2	TOTO COLUMBIA QC38962		ISOLATION	
58	59	50	11	58	59	50	11	TALKING HEADS SIRE 25121-1/WARNER BROS. (9.98)		STOP MAKING SENSE	
59	65	66	6	59	65	66	6	GENERAL PUBLIC I.R.S. SP-70046/A&M (8.98)		ALL THE RAGE	
60	87	-	2	60	87	-	2	AL JARREAU WARNER BROS. 1-25106 (8.98)		HIGH CRIME	
61	49	51	13	61	49	51	13	KROKUS ARISTA AL8-8243 (8.98)		THE BLITZ	
62	58	33	55	62	58	33	55	NIGHT RANGER ▲ CAMEL/MCA 5456 (8.98)		MIDNIGHT MADNESS	
63	51	47	23	63	51	47	23	ROD STEWART ▲ WARNER BROS. 25095-1 (8.98)		CAMOUFLAGE	
64	54	46	8	64	54	46	8	THE EVERLY BROTHERS MERCURY 822431-1/POLYGRAM (8.98)		EB 84	
65	68	93	4	65	68	93	4	UB 40 A&M SP-5033 (8.98)		GEFFREY MORGAN	
66	91	-	2	66	91	-	2	REO SPEEDWAGON EPIC QE39593		WHEELS ARE TURNING	
67	74	77	5	67	74	77	5	DAN HARTMAN MCA 5525 (8.98)		I CAN DREAM ABOUT YOU	
68	69	70	6	68	69	70	6	JOAN JETT & BLACKHEARTS MCA 5476 (8.98)		GLORIOUS RESULTS OF A MISPEPNT YOUTH	
69	75	86	11	69	75	86	11	JACK WAGNER QWEST 25089-1/WARNER BROS. (5.99)		ALL I NEED	
70	-	-	NEW	70	-	-	NEW	MADONNA SIRE 25157-1/WARNER BROS. (8.90)		LIKE A VIRGIN	
71	90	-	2	71	90	-	2	WHODINI ARISTA 8251 (8.98)		ESCAPE	
72	72	76	29	72	72	76	29	JERMAINE JACKSON ● ARISTA AL8-8203 (8.98)		JERMAINE JACKSON	
73	56	44	8	73	56	44	8	RICKIE LEE JONES WARNER BROS. 25117-1 (8.98)		THE MAGAZINE	
74	66	56	20	74	66	56	20	ELTON JOHN ● GEFFEN GHS 24031/WARNER BROS. (8.98)		BREAKING HEARTS	
75	70	68	17	75	70	68	17	PETER WOLF EMI-AMERICA SJ-17121 (8.98)		LIGHTS OUT	
76	76	78	6	76	76	78	6	JETHRO TULL CHRYSALIS FV 41461		UNDER WRAPS	
77	64	52	27	77	64	52	27	BANANARAMA LONDON 820165/POLYGRAM (8.98)		BANANARAMA	
78	81	85	6	78	81	85	6	REBBIE JACKSON COLUMBIA BFC-39238		CENTPEDE	
79	79	81	25	79	79	81	25	LOU REED RCA AFL1-4998 (8.98)		NEW SENSATIONS	
80	80	84	4	80	80	84	4	GROVER WASHINGTON JR. ELEKTRA 60318 (8.98)		INSIDE MOVES	
81	77	63	32	81	77	63	32	LAURA BRANIGAN ● ATLANTIC 80147 (8.98)		SELF CONTROL	
82	92	98	3	82	92	98	3	AC/DC ATLANTIC 80178 (8.98)		'74 JAILBREAK	
83	95	-	2	83	95	-	2	BIG COUNTRY MERCURY 822831-1 (8.98)		STEELTOWN	
84	84	87	7	84	84	87	7	THE DAZZ BAND MOTOWN 6117ML (8.98)		JUKEBOX	
85	85	65	107	85	85	65	107	PRINCE ▲ WARNER BROS. 1-23720 (10.98)		1999	
86	86	59	68	86	86	59	68	BILLY JOEL ▲ COLUMBIA QC 38837		AN INNOCENT MAN	
87	61	61	8	87	61	61	8	QUEENSRYCHE EMI-AMERICA ST-17134 (8.98)		THE WARNING	



Urban Renewal. Lead vocalist/drummer Keene Carse takes the Urban Blight brigade to victory in the first round of WLIR Long Island's "New Music Wars" at New York's Studio 54. (Photo: Chuck Pulin)

Group Tries New Sound, Look, Show Change of Musical Stripes for Zebra

BY HARRY WEINGER

NEW YORK Out with a followup to their successful debut album, and currently on tour with REO Speedwagon, Zebra is looking to gallop out of the heavy metal herd.

In their sophomore year, in a move reminiscent of Journey and other streamlined rockers, the trio of Randy Jackson, Felix Hanemann and Guy Gelso have pitched in to broaden their appeal. While maintaining management with Treefall Talent Group, the group has developed a new sound, a new look and a new stage show.

"We're trying to be a little different than the groups that are breaking out right now," says Jackson. "I think we're trying to be a little bit cleaner, and to be cleaner musically, too, by using orchestra instrument sounds, like we did on the new al-

bum."

Producer Jack Douglas and the group utilized guitar synthesizer and the Synclavier on the album, "No Telling Lies," to flesh out the Zeppelin-ish clone tones for which Zebra is best known.

Jackson notes that the band has barely played live since the release of the album, a factor which may have hurt the record's initial sales. Zebra's plan of action continues, though, as the two-month REO tour takes shape.

The band shares opening act duties with Survivor, and is also geared to supplement its schedule with headline dates at local clubs. Premier Talent, which has booked Zebra since the group signed with Atlantic, is handling the tour.

Judging from Zebra's latest video for the recently released single

"Ears" the cleaner sound is in tandem with a fresh-faced, almost playful look. It's a switch from the bombast projected by last year's "Who's Behind The Door."

Jackson's anti-hunting song is given a humorous set piece of a hunter who encounters a revenging bear (played by road manager Marty Roth). The scenario is intercut with a lip-synch performance by the band. Marty Callner directed, with help from the members of the group.

"This time the band had more to do with the video," Jackson observes. "For the first couple of videos we were out on the road, and we really didn't have a chance to exchange ideas or collaborate at all. We were always rushed. But this time, we sat down and threw around ideas."

NEW ON THE CHARTS

JACK WAGNER

Lightning, apparently, can strike twice. Jack Wagner is the second actor from "General Hospital" to score on the pop charts, following Rick Springfield. And Wagner's hit, "All I Need," is the second song released on Quincy Jones' Qwest Records to have been featured on the ABC-TV soap, following Patti Austin and James Ingram's No. 1 smash "Baby, Come To Me."

Wagner joined the cast of "General Hospital" in December, 1983 as Frisco Jones, lead singer with the rock band Riff-Raff. Kelly Ross, musical consultant for ABC Daytime Television, heard the potential in Wagner's voice and alerted Quincy Jones. Jones subsequently signed Wagner and put him in the studio with Cliff Magnus and Glen Ballard.

Wagner, who was born and raised in the St. Louis suburb of Washington, Mo., is a natural athlete who at the age of 19 decided to pursue acting rather than golf as his profession. His first big break was in the cable soap opera "A New Day In Eden," following by a role in "Knot's Landing."

Wagner is signed to Qwest Records, 7250 Beverly Blvd., Los Angeles 90036; (213) 934-4711.

TALENT IN ACTION

(Continued from page 37)

her song selection was that Laine neglected her most recent material recorded with classical guitarist John Williams. One notable exception was the bright and lively "Let The Music Take You," penned by her pianist, Larry Dunlap.

Dankworth and his five-piece band gracefully accompanied Laine with just the right blend of restraint and contrapuntal flair. Dankworth, a leading English jazz artist and composer in his own right, also injected into the proceedings a couple of his own instrumental compositions as well as his finely honed sense of humor. JOHN GARRICK

BRUCE COCKBURN

Park West, Chicago
Tickets: \$10.50

WHILE THIS veteran Canadian singer/songwriter has received fairly regular area airplay via WXRT and college radio, it doesn't completely explain his three-night sellout here the first week of November. It was clear, however, that wherever his legion of fans has come from, they're hungry for the passionate cast and political ire of Cockburn's music. An evening with Bruce Cockburn is nothing if not meaningful, thought-provoking and ultimately disturbing; one imagines Cockburn wouldn't have it any other way.

Cockburn's signature folk/jazz sound has taken on a distinct island

tinge, a musical turn which may have been influenced by his 1983 trip to Nicaragua. His Central American experiences have also provided much of the inspiration for the material on "Stealing Fire," Cockburn's 12th career release and first on A&M-distributed Gold Mountain.

Hugh Marsh's electric violin slid hauntingly through Cockburn's compositions, adding poignancy to a tale of war-zone tenderness ("Lovers In A Dangerous Time") and sass to Cockburn's buoyant paean to Allen Ginsberg ("Maybe The Poet"). Fellow band members Ferguson Marsh (keyboards), Mische Pouliot (drums) and Chi Sharpe (percussion) acquitted themselves equally well, knitting Cockburn's sound into a pliant whole, with just a hint of uneasiness percolating underneath.

Cockburn's ability to disturb is one of his great strengths. The deceptively gentle pace of a song like "Nicaragua," for instance, did not belie the bitter intensity of its lyrics.

In the most effective portion of his performance, Cockburn prefaced his new single, "If I Had A Rocket Launcher," with a horrifying description of life Central American-style. Powerful stuff, yet not oppressive—but certainly provocative and eminently musical. This reviewer will wager that the Bard of Ottawa got through to more than a few unaware souls sipping cocktails at Park West, and more power to him. MOIRA MCCORMICK

GUITAR CONCERT

(Continued from page 36)

duet pairing with Dickie Betts, whose sweet, stinging sustains make him one of the most easily recognized guitarists. The familiarity was further underlined in the selection of tunes, "Jessica" and "Ramblin' Man."

Texan Johnny Winter represented both the Lone Star State and the blues. A rollicking version of "Mad Dog" from his "Guitar Slinger" album was a sensation with the crowd, which responded as if it had come expressly to hear electric blues. Winter responded in kind, offering up a long, slide version of "When You Got A Good Thing."

Black Sabbath's Tony Iommi and former Runaway Lita Ford provided the required mix of metal with an instrumental medley of Sabbath tunes. Unlike many of his co-headliners, Iommi had the good sense not to sing.

Although he went to the trouble

of bringing fellow Journey-man Jonathan Cain along to play keyboards, Neal Schon's two-song set had a toss-off quality. An original ballad, "Ever Since You've Gone," owed more than a little to Jeff Beck's "Because We've Ended As Friends."

Last out was David Gilmour. Loaded with boosters and devices, the Pink Floyd axeman copped macho man honors: After an entire evening of guitarists, Gilmour still managed to sound excruciatingly loud, a sin forgiven by most of the listeners (although obviously not this one).

The obligatory let's-all-come-back-together-and-play—"Johnny B. Goode" encore section came off without a hitch, and was even made unique by the inclusion of a second, equally appropriate number, Crop-per's "Green Onions."

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of 116 West Second Street, Weslaco, Texas. Petitioner, Tommie Cantu, has hired fifteen groups of Musica Regional. Gorriones de Monterrey de Juan Montoya, Cadetes de Linares, Escorpiones Del Norte, Nacionales de Linares, Los Cachorros de Juan Villarreal, Invasores de Nuevo Leon, Rancheritos de Topo Chico, Carlos & Jose, Los Hermanos Prado, Baron de Apodaca, Poncho Villagomez & Coyotes. Each group will earn \$400 per person per week. One Mariachi-Mariachi Tolteca 83 will earn \$375 per person per week. The jobs will cover Texas, Illinois, Iowa, Colorado, Florida, California, Washington, Oregon, Arizona and New Mexico from January 22, 1985 to January 1, 1986. U.S. groups that can play the same music and can fill the itinerary's, call area code (512) 968-4252. Must be nationally known and must belong to union of musicians.

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Billboard TOP VIDEO CASSETTES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Compiled from national retail store sales reports.			Year of Release	Rating	Format	Price
				Copyright Owner, Distributor, Catalog Number	Principal Performers					
1	1	133	JANE FONDA'S WORKOUT ▲◆	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NR	VHS Beta	59.95 59.95	
2	2	12	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98 79.98	
3	NEW ▶		THE EMPIRE STRIKES BACK	CBS-Fox Home Video 1425	Mark Hamill Harrison Ford	1977	PG	VHS Beta	79.98 79.98	
4	3	50	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	24.95 24.95	
5	4	12	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	39.95 39.95	
6	6	6	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	
7	5	10	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	79.95 79.95	
8	24	2	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria C. Alonso	1984	R	VHS Beta	79.95 79.95	
9	9	8	1984 SUMMER OLYMPICS HIGHLIGHTS ●	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR	VHS Beta	29.95 29.95	
10	30	91	STAR TREK II: THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	24.95 24.95	
11	12	23	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY ◆	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95 29.95	
12	17	8	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta	79.98 79.98	
13	7	8	AGAINST ALL ODDS	Rca/columbia Pictures Home Video, RCA/ Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta	79.95 79.95	
14	11	3	NEVER CRY WOLF	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	VHS Beta	79.95 79.95	
15	19	62	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	24.95 24.95	
16	10	24	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta	39.95 39.95	
17	13	23	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY ◆	Walt Disney Home Video 200	Donald Duck	1984	NR	VHS	29.95	

BILLBOARD'S YEAR-END TALENT ALMANAC ISSUE

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Year-End Charts Directory Listings

(Artists, Booking Agents, Video Producers)

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Issue Date: December 22

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COLLECTORS TAKE NOTE...

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Issue Date:
December 15

18	20	4	FIRESTARTER ●	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta	79.95 79.95
19	16	4	BREAKIN' ▲	Cannon Films Inc. MGM/UA Home Video 800447	Adolfo Quinones Michael Chambers	1984	PG	VHS Beta	79.95 79.95
20	15	17	THE BIG CHILL ▲ ◆	Rca/Columbia Pictures Home Video, RCA/ Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	79.95 79.95
21	8	48	MAKING MICHAEL JACKSON'S THRILLER ▲ ◆	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95 29.95
22	33	37	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	24.95 24.95
23	NEW ▶		STAR WARS	CBS-Fox Home Video 1130	Mark Hamill Harrison Ford	1977	PG	VHS Beta	39.98 39.98
24	21	4	THE BOUNTY	Orion Pictures Vestron 5044	Mel Gibson Anthony Hopkins	1984	PG	VHS Beta	No listing
25	27	2	RAQUEL, TOTAL BEAUTY AND FITNESS	Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	VHS Beta	39.95 39.95
26	NEW ▶		VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS	Vestron 1016	The Rolling Stones	1984	NR	VHS Beta	29.95 29.95
27	NEW ▶		MICKEY'S CHRISTMAS CAROL	Walt Disney Home Video 225	Mickey Mouse	1983	G	VHS Beta	29.95 29.95
28	18	37	THE JANE FONDA'S WORKOUT CHALLENGE ●	Karl Video Corporation KVC-RCA 051	Jane Fonda	1984	NR	VHS Beta	59.95 59.95
29	39	71	DURAN DURAN ●	Thorn/EMI TVD Thorn/EMI Tvd 1646	Duran Duran	1983	NR	VHS Beta	29.95 29.95
30	22	10	HEARTBEAT CITY	Elektra Entertainment Warner Home Video 34024	The Cars	1984	NR	VHS Beta	29.98 29.98
31	23	43	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Association 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95 39.95
32	14	7	SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta	79.95 79.95
33	29	2	THE POLICE-THE SYNCHRONICITY CONCERT	A&M Video/I.R.S. Video, RCA Columbia Pictures Home Video 1002	The Police	1984	NR	VHS Beta	39.95 39.95
34	32	2	THE PHILADELPHIA EXPERIMENT	Thorn/EMI Home Video 2547	Nancy Allen Michael Pare	1984	PG	VHS Beta	79.95 79.95
35	38	17	LASSITER ▲	Warner Home Video Warner Brothers Pictures 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta	79.95 79.95
36	25	26	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	79.95 79.95
37	26	7	RACING WITH THE MOON	Paramount Pictures Paramount Home Video 1668	Elizabeth McGovern Sean Penn	1984	PG	VHS Beta	59.95 59.95
38	28	6	BEAT STREET ●	Orion Pictures Vestron 5047	Gina Belafonte Rae Dawn Chong	1984	PG	VHS Beta	No listing
39	35	20	CULTURE CLUB: KISS ACROSS THE OCEAN	CBS-Fox Music Video 6659	Culture Club	1984	NR	VHS Beta	29.98 29.98
40	34	9	ICEMAN ▲ ◆	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta	69.95 69.95

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34	38	42	6	SOUNDTRACK	CAPITOL SV-12371 (9.98)	TEACHERS
35	35	39	10	SAM HARRIS	MOTOWN G103 ML (8.98)	SAM HARRIS
36	36	36	53	BILLY IDOL	CHRYSALIS FV 41450	REBEL YELL
37	37	27	19	THE TIME	WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
38	40	30	45	VAN HALEN	WARNER BROS. 1-23985 (8.98)	1984
39	39	41	7	JEFFREY OSBORNE	A&M SP-5017 (8.98)	DON'T STOP
40	28	26	37	RATT	ATLANTIC 80143 (8.98)	OUT OF THE CELLAR
41	32	32	10	DIANA ROSS	RCA AFL 1-5009 (8.98)	SWEPT AWAY
42	57	-	2	FRANKIE GOES TO HOLLYWOOD	ISLAND 90232 (12.98)	WELCOME TO THE PLEASURE DOME
43	41	38	10	IRON MAIDEN	CAPITOL ST-12321 (8.98)	POWER SLAVE
44	NEW	NEW	NEW	DEEP PURPLE	MERCURY 824003-1/POLYGRAM (8.98)	PERFECT STRANGER
45	27	24	21	JOHN WAITE	EMI-AMERICA ST-17124 (8.98)	NO BRAKES
46	47	60	6	ROGER HODGSON	A&M SP-5004 (8.98)	IN THE EYE OF THE STORM
47	43	37	18	SCANDAL FEATURING PATTY SMYTH	COLUMBIA FC 39173	WARRIOR
48	42	34	13	THE FIXX	MCA 5507 (8.98)	PHANTOMS
49	NEW	NEW	NEW	DURAN DURAN	CAPITOL ST-12374 (9.98)	ARENA
50	50	54	7	TOMMY SHAW	A&M SP-5020 (8.98)	GIRLS WITH GUNS
51	53	53	59	SOUNDTRACK	MOTOWN 6062ML (8.98)	THE BIG CHILL
52	55	55	21	COREY HART	EMI-AMERICA ST-17117 (8.98)	FIRST OFFENSE
53	48	48	85	Z Z TOP	WARNER BROS. 1-23774 (8.98)	ELIMINATOR
54	52	45	22	SHEILA E.	WARNER BROS. 1-25107 (8.98)	THE GLAMOUROUS LIFE
55	60	64	10	SURVIVOR	SCOTTI BROS. FZ 39578 EPIC	VITAL SIGNS

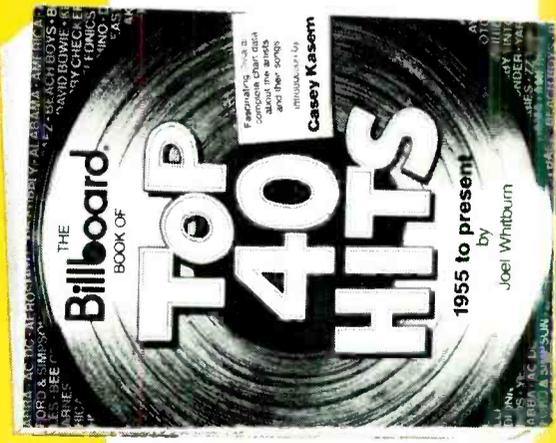
89	71	72	8	DOKKEN	ELEKTRA 60376 (8.98)	TOOTH & NAIL
90	82	71	38	SCORPIONS	MERCURY 814-98101/POLYGRAM (8.98)	LOVE AT FIRST STING
91	67	67	16	BOB MARLEY AND THE WAILERS	ISLAND 90169/ATCO (8.98)	LEGEND
92	62	62	6	APOLLONIA 6	WARNER BROS. 25108-1 (8.98)	APOLLONIA 6
93	93	95	6	ANNE MURRAY	CAPITOL ST-12363 (8.98)	HEART OVER MIND
94	96	99	38	THOMPSON TWINS	ARISTA AL-88200 (8.98)	INTO THE GAP
95	128	-	2	J. GEILS BAND	EMI-AMERICA 17137 (8.98)	YOU'RE GETTIN' EVEN WHILE I'M GETTIN' ODD
96	88	58	20	JACKSONS	EPIC QE 38946	VICTORY
97	89	91	11	DONNA SUMMER	GEFFEN GHS 24040/WARNER BROS. (8.98)	CATS WITHOUT CLAWS
98	105	121	4	PHILIP BAILEY	COLUMBIA BFC 39542	CHINESE WALL
99	94	57	22	SOUNDTRACK	ARISTA AL-8-8246 (8.98)	GHOSTBUSTERS
100	100	90	8	WYNTON MARSALIS	COLUMBIA FC29530	HOT HOUSE FLOWERS
101	106	112	4	STEVE MILLER BAND	CAPITOL ST-12339 (8.98)	ITALIAN X RAYS
102	120	135	4	ASHFORD & SIMPSON	CAPITOL ST-12366 (8.98)	SOLID
103	103	107	8	PAT METHENY GROUP	ECM 25008-1/WARNER BROS. (9.98)	FIRST CIRCLE
104	98	80	24	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	EPIC FE 39304	COULDN'T STAND THE WEATHER
105	104	92	29	WHITESNAKE	GEFFEN GHS 4018/WARNER BROS. (8.98)	SLIDE IT IN
106	101	74	11	VANITY	MOTOWN 6102 ML (8.98)	WILD ANIMAL
107	107	111	6	EARL KLUGH	CAPITOL ST-12372 (8.98)	NIGHTSONGS
108	108	110	8	RALPH MACDONALD	POLYDOR 823323-1/POLYGRAM (8.98)	UNIVERSAL RHYTHM
109	109	113	15	GRIM REAPER	RCA NFL 1-8038 (6.98)	SEE YOU IN HELL
110	102	106	102	MICHAEL JACKSON	EPIC QE 38112	THRILLER

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.

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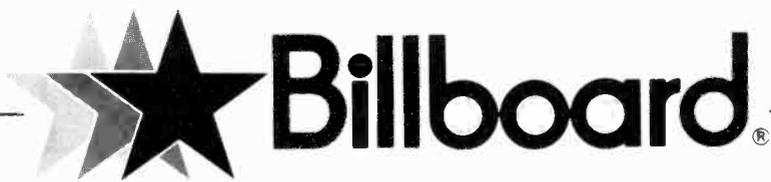
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EDUCATION

4	4	9	TYPING TUTOR III	Kriya	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•	•	•	•
5	5	42	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•	•
6	6	2	SAMPLE SAT	Hayden	Sample Test Module	•	•	•	•
7	7	16	WORD ATTACK!	Davidson & Associates	Designed for students, grades 4 - 12, to teach new words, their meanings and their usages in an interesting and exciting way.	•	•	•	•
8	8	9	STICKY BEARS ABC	Xerox Education	Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.	•	•	•	•
9	10	4	FRACTION FEVER	Spinaker	An educational game designed to teach people aged 7 to adult about fractions.	•	•	◆	•
10	9	2	MUSIC COMPOSER	Commodore	Program that allows children to create, play and save tunes. Simulates 9 instruments, notes appear on screen. Child plays keyboard like a piano.	•	•	◆	◆

HOME MANAGEMENT

1	1	19	PRINT SHOP	Broderbund	At Home Print Shop	•			
2	2	61	PFS: FILE	Software Publishing	Information Management System	•		•	•
3	3	61	BANK STREET WRITER	Broderbund	Word Processing Package	•		•	•
4	5	61	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program	•		•	•
5	7	2	NET WORTH	Scarborough System	Designed to manage personal finances.	•		•	•
6	4	53	DOLLARS AND SENSE	Monogram	Home Financial Package	•		•	•
7	6	21	PAPER CLIP	Batteries Included	Word Processing Package			◆◆	
8	8	19	EASY SCRIPT	Commodore	Word Processing Package			•	
9	10	2	ATARI BASIC	Atari	Programming Language			◆	
10	9	3	THINK TANK	Living Video Texts	Designed as an idea processor. Used in creating and storing report outlines.	•			•

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Buffett Does Nashville. During a recent visit to Nashville, Jimmy Buffett appeared on the "Nashville Now" show to sing some of the tunes from his current album, "Riddles In The Sand." Pictured are, from left, Brenda Lee, Vern Gosdin, Buffett and host Ralph Emery.

Seminar Examines Corporate Role

SPONSORS SPEARHEAD LUCRATIVE LINKS

BY EDWARD MORRIS

NASHVILLE When Wrangler and Dodge earmarked more than \$1 million for their recently concluded Wrangler Country Showdown talent contest, it was merely another chapter in the saga of growing corporate interest in country music—and the demographics it delivers.

And according to speakers at a corporate sponsorship seminar held Nov. 7 at Belmont College here, company support dollars are filtering into the gaps left by leaner label budget—not only for the usual tour support, but also for music videos, concert and record advertising and promotional parties for rackjobbers and retailers.

However, the liaison between artists and corporations is not an unalloyed gain, some speakers said, particularly when an artist's sponsor is in competition with the sponsor of a venue where the artist is performing.

David Allen, director of special events for Wrangler, maintained that country music's 13-to-34 demographics are paying off for his company. As evidence of this, he noted that Wrangler will be conducting its fourth annual talent search next year and that Dodge will again be co-sponsor.

While much of the promotional noise subsides with the end of the Wrangler contest, the winning act is obligated to do a maximum of 25 performances for the sponsor, such as working as an opener for a name act, fair or performing at functions for Wrangler customers. By offering a \$50,000 first prize, Wrangler is able to draw professional-quality entrants.

In addition to its linkage to up-and-coming acts, Wrangler uses endorsements of its contest by such country stars as Ricky Skaggs, George Strait, Merle Haggard, Reba McEntire and Ed Bruce. Next year, according to Allen, Wrangler will heighten its visibility by holding most of its state finals at the well-attended state fairs. The Showdown contest itself will serve as the "opening act" for a major entertainer, who will, in turn, act as MC for the finals.

The Belmont seminar featured remarks from Patsy Bruce, the head of Ed Bruce Enterprises; Dave Schuder, general manager of the United Talent booking agency; and Sound Seventy Productions' director of advertising Bill Deutsch and vice president of promotion Ron Huntsman.

Huntsman said Ed Bruce's connections with Wrangler and Coors involve doing commercials, displaying logos on his bus, making specific appearances on behalf of his sponsors and "bringing customers backstage" at his concerts.

"We don't kid ourselves ego-wise," Patsy Bruce noted of her husband, referring to a fundamen-

tal fact of corporate sponsorship. "There's a world of people out there who simply want to touch a star." And, she added, "You can take corporate sponsors places they can't go themselves."

Bruce said that the crucial factors in going with a corporate sponsor are finding one whose product is in keeping with an act's image and spelling out all the conditions of the relationship in advance. She said she knew of sponsorships that had to be terminated because these points weren't taken sufficiently into account before agreements were signed.

Deutsch contended that sponsorships can help promote interest in an act at "a grassroots level." As a case in point, he said that Canada Dry spent \$10,000 in the Nashville market alone to promote Rod Stewart's concert in nearby Murfreesboro. A Nashville department store, he continued, ran more than 100 local radio commercials on behalf of a Sasson-sponsored Elton John appearance.

A difficulty of such sponsorships, Deutsch added, is that "a lot of times, it's not really translated well who does what."

Schuder warned that corporate underwriting can be a "nightmare," especially for promoters and building managers when an act is being sponsored by a product that is in direct competition with the official patron of a venue.

Bruce detailed how Coors undergirded the RCA budget for Ed Bruce's recent promotional tour for that label. "We just went out on a tour for two weeks—a different city every day and a major party in all the cities.

"The Coors distributors supplied the beer for all those parties," said Bruce. "That was an expense RCA did not have. Coors also made signs that they got their distributors in the local areas to put up that said: 'Coors Presents Ed Bruce & the Tennessee Cowboy Band In Concert' and the date."

Bruce said these signs were displayed both in convenience stores that sell the beer and in some area

(Continued on page 53)

NASHVILLE SCENE

by Kip Kirby



DUE TO CIRCUMSTANCES beyond our control, Reba McEntire's comments on the current state of affairs in country music were inadvertently omitted from her profile last week (Billboard, Nov. 24).

Since her remarks reflect what seems to be a growing attitude among certain country artists these days, we'd like to include them here as a prelude to a dialog.

Despite the inroads pop music has made in Nashville, McEntire remains emphatically committed to traditional country. Perhaps even more so, in fact, since her CMA victory as female artist of the year.

"Country music's gotten awfully diluted these days," she says. "I'd like to see the CMA Awards go back next year to being more country. There was just too much pop on the show this year."

She's not alone in this feeling. Other artists and country industry executives have expressed similar feelings since the telecast.

"I sure would like to have seen Conway Twitty and Hank Williams Jr. as guest artists," McEntire says in rueful retrospect. "I'd love to have seen Merle Haggard. I was thrilled to death to see Waylon Jennings.

"I'd have preferred to see Conway instead of the guy who came out to sing with Kenny. What's his name? Lionel Richie?"

McEntire isn't trying to be humorous. Lionel Richie's name escapes her because he isn't in country music—not the kind of country music she's used to hearing and performing, anyway.

But no one can deny that Richie received the single biggest audience response of the night when he walked out unannounced. McEntire admits she was surprised by the tumultuousness of Richie's ovation, but says she was pleased that the Opry House members awarded it to him.

"If Loretta Lynn had walked out onstage at the Grammy Awards under the same circumstances, I bet no one would have stood up for her," she observes.

Was this year's CMA Awards show "too pop" for country tastes? Some say yes. Some believe the CMA ought to pay closer attention to its traditional ties when it's booking time.

Yet the CMA must protect its ratings in order for CBS to continue televising the annual event. So the organization has to guarantee a viewer-pleasing balance of country and crossover. And last-minute scheduling changes often play havoc with carefully planned performing and presenter lists.

This doesn't faze McEntire, who plans to continue expounding on the virtues of the traditional in her interviews and in her recording.

"I'm gonna be doing some politickin'," she says cheerfully. "I'd like to see country stay country, and not have to have all those strings and horns and stuff to get played on the radio."

McEntire adds that she is having some problems finding material for her upcoming January album, because much of what is pitched to her is crossover. Similarly, John Schneider spent long hours screening songs for his second MCA album (recently finished in Nashville) to find what he calls "straight country."

Schneider says that he wants the followup to be country rather than his first MCA album, but that publishers continued to play him pop-oriented material at his listening sessions.

As far as McEntire's new stage look, it's the result of bringing in Los Angeles costumer Diana Eden, whose designing credits include outfits for Diana Ross and Cher. "I told her I wanted something earthy," grins the red-headed singer. "Something a little flashy—but not too much—and a little sexy."

Are the CMA Awards too pop-oriented?

THE END OF AN ERA: Longtime Nashville favorites the Piggys gave their farewell concert last Friday night. The group (consisting of Ronnie Brooks, Tom DeLuca, Howie Tipton and Richard Watson) has been one of the area's most popular bands for years, several times coming within nipping distance of a major label contract.

However, on their own, the members have become increasingly successful in related areas, making touring and performing all but impossible. Brooks, DeLuca and Tipton are signed to Almo/Irving Music in Nashville, and their careers are accelerating as composers. Both Brooks and DeLuca have been writing with members of Molly Hatchet, and have several songs on the rock act's newest album, "The Deed Is Done."

JERRY REED, late of RCA and now head of his own video company, will produce, direct and star in a new movie, "What Comes Around."

The film will feature Reed as a "highly successful country singer manipulated by a crooked manager." Starring with Reed are Arte Johnson (of "Laugh-In" fame) and Bo Hopkins. Judging from the quoted script line, this movie's plot sounds like it could apply to a number of Nashville artists over the years—not to mention some in rock'n'roll!

ART SATHERLY, who pioneered the formation of Columbia Records' Nashville division in the '30s from the remains of the American Record Corp., celebrated his 95th birthday recently in Irvine, Calif.

"Uncle Art," as he was affectionately known (back in the days when record company heads were known affectionately), was responsible for signing and recording such legendary acts as the original Carter Family, Little Jimmy Dickens, Lefty Frizzell, Bill Monroe, Gene Autry, Roy Acuff, Tex Ritter, Marty Robbins, the original Sons of the Pioneers, Bob Wills & the Texas Playboys, and the Country Music Hall of Fame's most recent inductee, Floyd Tillman.

Satherly himself was inducted into the Hall of Fame in 1971, and won the Academy of Country Music's first Pioneer Award.



There He Is. Tony Conway, left, holds his "Man Of The Year" award, presented by the Nashville Assn. of Talent Directors. Extending congratulations are, from left, Century II Promotions president Sonny Simmons, ICM general manager Reggie Mac and Billy Deaton Talent Agency president Billy Deaton.

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	14	YOUR HEART'S NOT IN IT B.MONTGOMERY/COLUMBIA 38-04578		JANIE FRICKE Weeks at No. One: 1
2	3	5	13	CHANCE OF LOVIN' YOU N.LARKIN E.T. CONLEY/RCA 13877		EARL THOMAS CONLEY
3	4	7	13	NOBODY LOVES ME LIKE YOU DO J.E.NORMAN, CAPITOL 5401		A.MURRAY & D.LOGGINS
4	5	8	14	TOO GOOD TO STOP NOW J.BOYLAN, EPIC 34-04563		MICKEY GILLEY
5	7	12	11	SHE'S MY ROCK B.SHERRILL, EPIC 04-04609		GEORGE JONES
6	10	16	9	WHY NOT ME B.MAHER/RCA/CURB 13923		THE JUDDS
7	9	15	11	I LOVE ONLY YOU M.MORGAN P.WORLEY/WARNER BROS. 7-29203		NITTY GRITTY DIRT BAND
8	8	13	13	P.S. I LOVE YOU J.KENNEDY, MERCURY 880-216-7		TOM T. HALL
9	12	17	11	WORLD'S GREATEST LOVER D.BELLAMY H.BELLAMY S.KLEIN/MCA, CURB 52446		THE BELLAMY BROTHERS
10	11	14	12	GOD WON'T GET YOU F.POST D.PARTON/RCA 13883		DOLLY PARTON
11	13	18	10	DOES FORT WORTH EVER CROSS YOUR MIND J.BOWEN G.STRAIT/MCA 52458		GEORGE STRAIT
12	14	19	10	AMERICA J.BRIDGES G.SCRUGGS/RCA 13908		◆ WAYLON JENNINGS
13	15	21	9	THE BEST YEAR OF MY LIFE E.RABBITT E.STEVENS J.BOWEN/WARNER BROS. 7-29186		EDDIE RABBITT
14	16	20	12	IT'S A BE TOGETHER NIGHT J.E.NORMAN/VIVA 7-29187		D.FRIZZEL & S.WEST
15	18	26	10	DIAMOND IN THE DUST B.MONTGOMERY S.BUCKINGHAM/COLUMBIA 38-04610		MARK GRAY
16	19	27	9	ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT J.BOWEN H.WILLIAMS JR./WARNER/CURB 7-29184		◆ HANK WILLIAMS, JR.
17	1	2	15	YOU COULD'VE HEARD A HEART BREAK J.BOWEN/WARNER BROS. 7-29206		JOHNNY LEE
18	21	28	9	CROSSWORD PUZZLE T.COLLINS/MCA 52465		BARBARA MANDRELL
19	23	29	8	HOW BLUE H.SHEDD/MCA 52468		REBA MCENTIRE
20	26	33	6	ME AGAINST THE NIGHT J.BOWEN/WARNER BROS. 7-29151		CRYSTAL GAYLE
21	25	31	7	YEARS AFTER YOU J.LOGAN/MCA 52470		JOHN CONLEE
22	28	35	8	GOT NO REASON NOW FOR GOIN' HOME R.REEDER G.WATSON/MCA/CURB 52457		GENE WATSON
23	27	32	11	WHATEVER TURNS YOU ON K.LEHNING/EPIC 34-04590		KEITH STEGALL
24	31	37	6	A PLACE TO FALL APART M.HAGGARD R.BAKER, EPIC 34-04663		MERLE HAGGARD
25	30	34	9	JAGGED EDGE OF A BROKEN HEART G.DAVIES L.SKLAR, RCA 13912		GAIL DAVIES
26	6	3	16	FOOL'S GOLD J.CRUTCHFIELD/MCA 52426		LEE GREENWOOD
27	34	38	7	HEARTACHE AND A HALF R.VAN HOY/RCA 13921		DEBORAH ALLEN
28	36	42	4	(THERE'S A) FIRE IN THE NIGHT H.SHEDD ALABAMA/RCA 13926		◆ ALABAMA
29	38	44	5	SOMETHING IN MY HEART R.SKAGGS/EPIC 34-04668		RICKY SKAGGS
30	39	46	4	AIN'T SHE SOMETHING ELSE C.TWITTY D.HENRY/WARNER BROS. 7-29137		CONWAY TWITTY
31	37	41	9	LEONA R.SCRUGGS/CAPITOL, CURB 5403		SAWYER BROWN
32	20	6	14	PRISONER OF THE HIGHWAY R.MILSAP R.GALBRAITH/RCA PB-13847		RONNIE MILSAP
33	17	1	17	GIVE ME ONE MORE CHANCE B.KILLEN/EPIC 34-04567		◆ EXILE
34	22	9	19	I'VE BEEN AROUND ENOUGH TO KNOW J.BOWEN/MCA 52407		JOHN SCHNEIDER
35	43	49	4	MAKE MY LIFE WITH YOU R.CHANCEY, MCA 52488		OAK RIDGE BOYS
36	40	43	7	THE GIRL MOST LIKELY TO B.MONTGOMERY -CLEVELAND INTL. 38-04608 -COLUMBIA		B.J. THOMAS
37	45	48	4	ONE OWNER HEART J.E.NORMAN, WARNER, CURB 7-29167		T.G. SHEPPARD
38	42	45	6	I'D DANCE EVERY DANCE WITH YOU B.MEVIS, MERCURY 880-306		THE KENDALLS
39	44	47	5	YOU TURN ME ON (LIKE A RADIO) B.MEVIS, RCA 13937		ED BRUCE
40	24	11	14	MAGGIE'S DREAM D.WILLIAMS G.FUNDIS, MCA 52448		DON WILLIAMS
41	29	25	11	SOME HEARTS GET ALL THE BREAKS CHUCKO II, EPIC 34-04586		CHARLY MCCLAIN
42	50	54	5	MISSIN' MISSISSIPPI N.WILSON, RCA 13936		CHARLEY PRIDE
43	33	24	16	ONE TAKES THE BLAME J.KENNEDY, MERCURY 880-130-7		THE STATLER BROTHERS
44	35	23	16	SHE SURE GOT AWAY WITH MY HEART J.ANDERSON L.BRADLEY/WARNER BROS. 7-29207		JOHN ANDERSON
45	51	58	4	SHE'S GONNA WIN YOUR HEART E.RAVEN P.WORLEY, RCA 13939		◆ EDDY RAVEN
46	49	53	5	HOW DO YOU FEEL ABOUT FOOLING AROUND? B.T. JONES, COLUMBIA 38-04652		W.NELSON & K.KRISTOFFERSON
47	48	50	6	SLOW NIGHTS H.SHEDD, MCA 52474		MEL TILLIS WITH GLEN CAMPBELL
48	54	63	4	BABY'S GOT HER BLUE JEANS ON J.KENNEDY, CAPITOL 5418		MEL MCDANIEL
49	53	59	5	SHE'S GONE GONE GONE S.CORNELIUS, COLUMBIA 38-04647		CARL JACKSON
50	55	61	6	ANOTHER LONELY NIGHT WITH YOU J.KENNEDY, MCA, CHURCHILL 52469		ROY CLARK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL		
51	63	-	2	BABY BYE BYE J.E.NORMAN G.MORRIS/WARNER BROS. 7-29131		GARY MORRIS
52	32	10	15	PINS & NEEDLES R.SKAGGS/MCA/CURB 52432		THE WHITES
53	60	69	4	ALL TANGLED UP IN LOVE M.WRIGHT/RCA 13938		GUS HARDIN
54	58	70	3	LET ME DOWN EASY D.TOLLE/NOBLE VISION 107		JIM GLASER
55	61	72	4	RUNNING DOWN MEMORY LANE A.D.MARTINO/MOON SHINE 3034		REX ALLEN JR.
56	57	65	6	THINKING 'BOUT LEAVING D.KASTLE/MERCURY 880 256		BUTCH BAKER
57	59	64	5	EIGHT DAYS A WEEK M.DANIEL J.DOWELL/MERCURY 880-316-7		THE WRIGHT BROTHERS
58	72	-	2	MY BABY'S GOT GOOD TIMING K.LEHNING/EMI-AMERICA 8245		DAN SEALS
59	41	22	12	WISHFUL DRINKIN' M.BOGDAN L.MCBRIDE/MCA 52452		ATLANTA
60	46	30	16	CITY OF NEW ORLEANS C.MOMAN/COLUMBIA 06371		WILLIE NELSON
61	73	-	2	SOMEONE LIKE YOU B.AHERN/WARNER BROS. 7-29138		EMMYLOU HARRIS
62	47	36	8	THE BOYS NIGHT OUT B.MEVIS/COLUMBIA 38-04601		◆ MOE BANDY & JOE STAMPLEY
63	79	-	2	IF THAT AIN'T LOVE M.MORGAN P.WORLEY/COLUMBIA 38-04696		LACY J. DALTON
64	NEW			SLOW BURNING MEMORY B.MEVIS/COMPLEAT 135		VERN GOSDIN
65	52	40	17	PLEDGING MY LOVE B.AHERN/WARNER BROS. 7-29218		EMMYLOU HARRIS
66	NEW			A LADY LIKE YOU H.SNEED/ATLANTIC AMERICA 7-99691		GLEN CAMPBELL
67	NEW			I NEVER GOT OVER YOU T.JENNINGS M.SILLIS/AMI 1322		JOHNNY PAYCHECK
68	76	-	2	I'M GONNA LOVE YOU RIGHT OUT OF THE BLUES B.MONTGOMERY/COLUMBIA 38-04670		LLOYD DAVID FOSTER
69	65	51	11	GETTIN' OVER YOU D.SCHAFFER R.DIXON/TEXAS 5557		MASON DIXON
70	70	73	4	WHAT ABOUT ME K.ROGERS D.FOSTER/RCA 13899		KENNY ROGERS
71	NEW			WHAT SHE WANTS J.E.NORMAN/EMI-AMERICA 8243		MICHAEL MARTIN MURPHY
72	62	52	18	WOMAN YOUR LOVE B.MEVIS/COLUMBIA 38-04666		MOE BANDY
73	83	-	2	MACON LOVE B.MEVIS/RCA 13940		DAVID WILLS
74	71	75	4	GOODBYE HIGHWAY S.BUCKINGHAM/WARNER BROS. 7-29155		PAM TILLIS
75	NEW			LET LOVE COME LOOKING FOR YOU J.CRUTCHFIELD/PERMIAN 82007/MCA		DOTTIE WEST
76	NEW			NO WAY JOSE S.DORFF/VIVA 7-29158		DAVID FRIZZELL
77	56	39	15	RADIO LAND J.E.NORMAN/LIBERTY 1523		MICHAEL MARTIN MURPHY
78	NEW			HEY E.STEVENS/RCA 13935		HILLARY KANTER
79	69	67	20	THE LADY TAKES THE COWBOY EVERYTIME R.HALL/COLUMBIA 38-04533		L.GATLIN & GATLIN BROS.
80	75	62	10	ON THE WINGS OF A NIGHTINGALE D.EDMUNDS/MERCURY 880-213-7		◆ THE EVERLY BROTHERS
81	84	-	2	BILOXI LADY S.DORFF M.L.BROWN/ATLANTIC AMERICA 7-99700		LEON RAINES
82	NEW			I HEARD IT ON THE RADIO J.MORRIS/EVERGREEN 1026		ROBIN LEE
83	67	55	18	IF YOU'RE GONNA PLAY IN TEXAS H.SHEDD ALABAMA/RCA 13840		ALABAMA
84	81	82	3	IF IT'S LOVE (THEN BET IT ALL) PENRAE/EMH 0035		JACK GREENE
85	77	80	3	WHAT AM I GONNA DO WITHOUT YOU S.GARRETT/VIVA 7-29147/WARNER BROS.		RAY PRICE
86	74	77	3	IF YOU THINK I LOVE YOU NOW C.STEWART, AMERICAN COUNTRY 45-2		THE SHOPPE
87	80	66	19	(YOU BRING OUT) THE WILD SIDE OF ME K.LEHNING/EMI-AMERICA 8220		DAN SEALS
88	68	57	7	RESTLESS HEART R.LANDIS/RCA 13907		JUICE NEWTON
89	85	78	18	ROCK & ROLL SHOES B.SHERRILL/COLUMBIA 38-04531		RAY CHARLES WITH B.J. THOMAS
90	64	56	11	TURN ME LOOSE E.GORDY, JR., RCA 13860		VINCE GILL
91	92	-	2	BED OF ROSES P.DRAKE, TAPESTRY 4009		BOBBY VINTON
92	66	60	19	I DON'T KNOW A THING ABOUT LOVE F.BOWEN, WARNER BROS. 7-29227		CONWAY TWITTY
93	78	68	19	SECOND HAND HEART G.MORRIS J.E.NORMAN/WARNER BROS. 7-29230		◆ GARY MORRIS
94	90	90	7	THE RIVER'S SONG M.POST W.MURPHY, RCA 13913		JOEY SCARBURY
95	91	79	13	WHEN THE WILD LIFE BETRAYS ME J.BOWEN M.UTLEY T.BROWN/MCA 52438		JIMMY BUFFETT
96	86	71	8	ROSE OF MY HEART R.ALBRIGHT/EPIC 34-04628		JOHNNY RODRIGUEZ
97	95	86	21	EVERYDAY R.CHANCEY, MCA 52419		◆ THE OAK RIDGE BOYS
98	87	81	20	TO ME T.COLLINS J.CRUTCHFIELD, MCA 52415		BARBARA MANDRELL & LEE GREENWOOD
99	93	85	20	WHAT WOULD YOUR MEMORIES DO B.MAVIS/COMPLEAT 126, POLYGRAM		VERN GOSDIN
100	82	76	5	PUT ANOTHER NOTCH IN YOUR BELT B.STULL, WESTTEXAS AMERICA 1		SUSAN RAYE

○ 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 DECEMBER 1, 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	1	2			
1	2			YOUR HEART'S NOT IN IT	JANIE FRICKE	1
2	4			NOBODY LOVES ME LIKE YOU DO	A.MURRAY & D.LOGGINS	3
3	3			CHANCE OF LOVIN' YOU	EARL THOMAS CONLEY	2
4	6			TOO GOOD TO STOP NOW	MICKEY GILLEY	4
5	7			SHE'S MY ROCK	GEORGE JONES	5
6	16			WHY NOT ME	THE JUDDS	6
7	9			I LOVE ONLY YOU	NITTY GRITTY DIRT BAND	7
8	8			P.S. I LOVE YOU	TOM T. HALL	8
9	11			WORLD'S GREATEST LOVER	THE BELLAMY BROTHERS	9
10	12			DOES FORT WORTH EVER CROSS YOUR MIND	GEORGE STRAIT	11
11	10			GOD WON'T GET YOU	DOLLY PARTON	10
12	13			IT'S A BE TOGETHER NIGHT	D.FRIZZEL & S.WEST	14
13	14			AMERICA	WAYLON JENNINGS	12
14	15			ALL MY ROWDY FRIENDS ARE COMING OVER	H.WILLIAMS,JR.	16
15	19			THE BEST YEAR OF MY LIFE	EDDIE RABBITT	13
16	18			DIAMOND IN THE DUST	MARK GRAY	15
17	17			I'VE BEEN AROUND ENOUGH TO KNOW	JOHN SCHNEIDER	34
18	21			CROSSWORD PUZZLE	BARBARA MANDRELL	18
19	25			WHATEVER TURNS YOU ON	KEITH STEGALL	23
20	1			YOU COULD'VE HEARD A HEART BREAK	JOHNNY LEE	17
21	20			GIVE ME ONE MORE CHANCE	EXILE	33
22	28			GOT NO REASON NOW FOR GOIN' HOME	GENE WATSON	22
23	30			HOW BLUE	REBA MCENTIRE	19
24	-			A PLACE TO FALL APART	MERLE HAGGARD	24
25	5			FOOL'S GOLD	LEE GREENWOOD	26
26	22			PRISONER OF THE HIGHWAY	RONNIE MILSAP	32
27	-			JAGGED EDGE OF A BROKEN HEART	GAIL DAVIES	25
28	26			PINS & NEEDLES	THE WHITES	52
29	24			MAGGIE'S DREAM	DON WILLIAMS	40
30	27			ONE TAKES THE BLAME	THE STATLER BROTHERS	43

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	2	1	2			
1	2			YOUR HEART'S NOT IN IT	JANIE FRICKE	1
2	3			CHANCE OF LOVIN' YOU	EARL THOMAS CONLEY	2
3	4			NOBODY LOVES ME LIKE YOU DO	A.MURRAY & D.LOGGINS	3
4	5			TOO GOOD TO STOP NOW	MICKEY GILLEY	4
5	- 6			SHE'S MY ROCK	GEORGE JONES	5
6	7			WHY NOT ME	THE JUDDS	6
7	8			I LOVE ONLY YOU	NITTY GRITTY DIRT BAND	7
8	9			P.S. I LOVE YOU	TOM T. HALL	8
9	12			AMERICA	WAYLON JENNINGS	12
10	13			WORLD'S GREATEST LOVER	THE BELLAMY BROTHERS	9
11	14			THE BEST YEAR OF MY LIFE	EDDIE RABBITT	13
12	11			GOD WON'T GET YOU	DOLLY PARTON	10
13	15			DOES FORT WORTH EVER CROSS YOUR MIND	GEORGE STRAIT	11
14	1			YOU COULD'VE HEARD A HEART BREAK	JOHNNY LEE	17
15	17			DIAMOND IN THE DUST	MARK GRAY	15
16	20			HOW BLUE	REBA MCENTIRE	19
17	21			CROSSWORD PUZZLE	BARBARA MANDRELL	18
18	19			IT'S A BE TOGETHER NIGHT	D.FRIZZEL & S.WEST	14
19	22			ALL MY ROWDY FRIENDS ARE COMING OVER	H.WILLIAMS,JR.	16
20	25			ME AGAINST THE NIGHT	CRYSTAL GAYLE	20
21	24			YEARS AFTER YOU	JOHN CONLEE	21
22	-			A PLACE TO FALL APART	MERLE HAGGARD	24
23	30			JAGGED EDGE OF A BROKEN HEART	GAIL DAVIES	25
24	29			GOT NO REASON NOW FOR GOIN' HOME	GENE WATSON	22
25	28			WHATEVER TURNS YOU ON	KEITH STEGALL	23
26	-			HEARTACHE AND A HALF	DEBORAH ALLEN	27
27	-			(THERE'S A) FIRE IN THE NIGHT	ALABAMA	28
28	-			AIN'T SHE SOMETHING ELSE	CONWAY TWITTY	30
29	-			SOMETHING IN MY HEART	RICKY SKAGGS	29
30	-			MAKE MY LIFE WITH YOU	OAK RIDGE BOYS	35

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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	13
WARNER BROS.	12
COLUMBIA	11
EPIC	8
MERCURY	6
EMI-AMERICA	3
MCA/CURB	3
VIVA	3
ATLANTIC AMERICA	2
CAPITOL	2
COMPLEAT	2
WARNER/CURB	2
AMERICAN COUNTRY	1
AMI	1
CAPITOL/CURB	1
CLEVELAND INT'L	1
EMH	1
EVERGREEN	1
LIBERTY	1
MCA/CHURCHILL	1
MOON SHINE	1
NOBLE VISION	1
PERMIAN	1
RCA/CURB	1
TAPESTRY	1
TEXAS	1
WESTXAS AMERICA	1

COUNTRY SINGLES A-Z—SONGWriters/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

A-Z (LISTED BY TITLE)

TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.	(Pacific Island,BMI)HL/CPP	31 LEONA - B.Shore D.Wills (Royal Haven,BMI/Gid,ASCAP)CPP	93 SECOND HAND HEART - C.Karp M.Gray H.Tipton (Warner-Tamerlane,ASCAP/Daticabo,BMI/Irving Music Inc.,BMI)WBM/CPP	99 WHAT WOULD YOUR MEMORIES DO - H.Cochran D.Dillon (Tree, BMI)HL
66 A LADY LIKE YOU - J.Weatherly K.Stegall (Bright Sky,ASCAP/Charlie Monk,ASCAP/Stegall,BMI/Blackwood,BMI)	10 GOD WON'T GET YOU - D.Parton (Velvet Apple,BMI)CPP	75 LET LOVE COME LOOKING FOR YOU - J.Buckingham (Warner-Tamerlane,BMI)	44 SHE SURE GOT AWAY WITH MY HEART - W.Aldridge T.Brasfield (Rick Hall,ASCAP)CPP	23 WHATEVER TURNS YOU ON - K.Stegall D.Lowery (Blackwood,ASCAP/Stegall, BMI/Shedhouse,ASCAP)CPP
24 A PLACE TO FALL APART - M.Haggard W.Nelson F.Powers (Mount Shasta,BMI)	22 GOT NO REASON NOW FOR GOIN' HOME - J.Russell (Vogue, BMI/Sunflower County, BMI)	73 MACON LOVE - R.Albright J.Elliott M.D.Sanders (Milene,ASCAP)	49 SHE'S GONE GONE GONE - H.Howard (Tree Publishing Corp.,BMI/Harlan Howard,BMI)	95 WHEN THE WILD LIFE BETRAYS ME - J.Buffett M.Ulley W.Jennings (Coral Reefer,ASCAP/Coconutley,ASCAP/Warner-Tamerlane,BMI/Blue Sky Rider,BMI)
30 AIN'T SHE SOMETHING ELSE - J.Foster B.Rice (Jack&Bill,ASCAP)	27 HEARTACHE AND A HALF - D.Allen R.Van Hoy E.Struzick (Posey, ASCAP/Van Hoy, ASCAP/Unichappell, BMI/Struzick Muzick, ASCAP)CHA/HL	40 MAGGIE'S DREAM - D.Loggins L.Silver (Leeds,ASCAP/Patchwork,BMI)	45 SHE'S GONNA WIN YOUR HEART - M.Williams B.Burnette (Welbeck,ASCAP/Dorsey,ASCAP/CAVESSON,ASCAP)	6 WHY NOT ME - H.Howard B.Maher S.Throckmorton (Cross Keys,ASCAP/Welbeck,ASCAP/Blue Quill,ASCAP/Tree Publishing Corp.,BMI)HL
16 ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT - H.Williams,Jr. (Bocephus,BMI)CPP	78 HEY - J.Iglesias C.Bohiorc M.Balducci R.Arcusa (April,ASCAP)	35 MAKE MY LIFE WITH YOU - G.Burr (Garwin,ASCAP/Sweet Karol,ASCAP)	5 SHE'S MY ROCK - S.K.Dobbins (Famous,ASCAP/Chappell,ASCAP)HL/CHA/CPP	59 WISHFUL DRINKIN' - B.Mevis B.Shore (Gid,ASCAP/Royal Haven,BMI)CPP
53 ALL TANGLED UP IN LOVE - B.McDill J.Weatherly (Hall-Clement,BMI/Bright Sky,ASCAP/Charlie Monk,ASCAP)	19 HOW BLUE - J.Moffat (Sonmedia, BMI/Bugshoot, BMI)	20 ME AGAINST THE NIGHT - P.Rose M.Kennedy P.Bunch (Irving,BMI/Love Wheel,BMI)	64 SLOW BURNING MEMORY - V.Gosdin M.D.Barnes (Hookit,BMI/Blue Lake,BMI)	72 WOMAN YOUR LOVE - B.Shore D.Willis (Royalhaven,ASCAP/Gid,ASCAP)CPP
12 AMERICA - S.Johns (Lowery,BMI/Legibus,BMI/Captain Crystal, BMI)CPP	46 HOW DO YOU FEEL ABOUT FOOLING AROUND? - K.Kristofferson M.Ulley S.Bruton (Resaca,BMI/Music City,ASCAP)	42 MISSIN' MISSISSIPPI - B.Gallimore B.Mevis B.Shore (Royalhaven,BMI/Gid,ASCAP/Dejamus,ASCAP)	47 SLOW NIGHTS - B.Albright (Sawgrass,BMI)	9 WORLD'S GREATEST LOVER - D.Bellamy (Bellamy Brothers,ASCAP)CPP
50 ANOTHER LONELY NIGHT WITH YOU - R.Clark C.Anderson (Seductive Lady,BMI/Sweet Street,ASCAP)	92 I DON'T KNOW A THING ABOUT LOVE - H.Howard (Tree Publishing Corp.,BMI)HL	58 MY BABY'S GOT GOOD TIMING - D.Seals B.McDill (Pink Pig,BMI/Hall-Clement,BMI/BohMcDill,BMI)	41 SOME HEARTS GET ALL THE BREAKS - J.Raymond B.Moore (Tapadero,BMI)CPP	21 YEARS AFTER YOU - T.Schuyler (Debdave, BMI/Briarpatch,BMI)CPP
51 BABY BYE BYE - G.Morris J.Brantley (WB,ASCAP/Gary Morris,ASCAP)	82 I HEARD IT ON THE RADIO - D.Lee B.Cason (D.Lee,ASCAP/B.Cason,ASCAP/Mablehill,BMI/Hall-Clement(Weik Group),BMI)	76 NO WAY JOSE - J.C.Cunningham S.Stone (Welbeck,ASCAP/Lockhill-Selma,ASCAP)	61 SOMEONE LIKE YOU - B.McDill O.Lee (Jack,BMI)	87 (YOU BRING OUT) THE WILD SIDE OF ME - D.Seals (Pink Pig Music, BMI)
48 BABY'S GOT HER BLUE JEANS ON - Bob McDill (Hall-Clement,BMI)	7 I LOVE ONLY YOU - D.Loggins D.Schlitz (MCA,ASCAP/Don Schlitz,ASCAP/Leeds,ASCAP/Patchwork,ASCAP)	3 NOBODY LOVES ME LIKE YOU DO - J.Dunn P.Philips (Ensign,BMI)CPP	29 SOMETHING IN MY HEART - W.Patton (Jack&Bill,ASCAP/Amanda-Lin,ASCAP)	17 YOU COULD'VE HEARD A HEART BREAK - M.Rossi (Songmaker,ASCAP)
91 BED OF ROSES - S.Gillette R.Benson (Ensign,BMI/Jesse Erin,ASCAP/Famous,ASCAP)	67 I NEVER GOT OVER YOU - T.Jennings (Tomtran,BMI)	80 ON THE WINGS OF A NIGHTINGALE - P.McCartney (MPL, ASCAP)HL	13 THE BEST YEAR OF MY LIFE - E.Rabbitt E.Stevens (Deb Dave,BMI/Briarpatch,BMI)CPP	39 YOU TURN ME ON (LIKE A RADIO) - B.McDill J.Weatherly (Hall-Clement,BMI/Bright Sky,ASCAP)
81 BILOXI LADY - K.Stegall S.Harris (Blackwood,BMI)	38 I'D DANCE EVERY DANCE WITH YOU - M.Paden K.Welch (Tree Publishing Corp.,BMI/Cross Keys,ASCAP)	37 ONE OWNER HEART - W.Aldridge T.Brasfield M.McAnally (Rich Hall,ASCAP/Almost,ASCAP/Tom Brasfield,ASCAP)	62 THE BOYS NIGHT OUT - J.Stampley T.Stampley (Mullet, BMI/Banron, BMI)	1 YOUR HEART'S NOT IN IT - M.Garvin B.Jones T.Shapiro (Tree Publishing Corp.,BMI/O'lyric,BMI/Cross Keys,ASCAP)HL
2 CHANCE OF LOVIN' YOU - E.T.Conley R.Scruggs (Blue Moon,ASCAP/April,ASCAP/Labor of Love,BMI/Blackwood,BMI)	84 IF IT'S LOVE (THEN BET IT ALL) - J.R.Cochran (Tee Off Tunes,BMI)	43 ONE TAKES THE BLAME - D.Reid (Statler Brothers,BMI)	36 THE GIRL MOST LIKELY TO - S.Pippin W.Newton (Warner-Tamerlane,BMI/Writers House, BMI)WBM	
60 CITY OF NEW ORLEANS - S.Goodman (Buddah,ASCAP/Turnpike Tom,ASCAP)CPP	63 IF THAT AIN'T LOVE - J.Harrington J.Pennig (Flowering Stone,ASCAP)	52 PINS & NEEDLES - R.Carnes J.Carnes C.Hardy (Elektra,BMI/Asylum,BMI/Refuge,ASCAP)WBM	79 THE LADY TAKES THE COWBOY EVERYTIME - L.Gatlin (Larry Gatlin, BMI)WBM	
18 CROSSWORD PUZZLE - S.Dean F.J.Myers (Tom Collins,BMI/Collins Court,ASCAP)	86 IF YOU THINK I LOVE YOU NOW - J.Mundy (Mundy,ASCAP/Shermar,ASCAP/Marilark,ASCAP)	65 PLEDGING MY LOVE - D.Robey F.Washington (MCA,BMI)	94 THE RIVER'S SONG - S.Geyer M.Post (Famous, BMI/Darla, BMI/April, ASCAP/Ensign, BMI)	
15 DIAMOND IN THE DUST - M.Gray S.LeMare (Warner-Tamerlane,BMI/Dotcabs,BMI)WBM	83 IF YOU'RE GONNA PLAY IN TEXAS - D.Mitchell M.Kellum (Baray,BMI/Dale Morris,BMI)	32 PRISONER OF THE HIGHWAY - M.Reid (Lodge Hall,ASCAP)CPP	28 (THERE'S A) FIRE IN THE NIGHT - B.Corbin (Sabal,ASCAP)	
11 DOES FORT WORTH EVER CROSS YOUR MIND - S.D.Shafer D.Shafer (Scuff-Rose,BMI)	68 I'M GONNA LOVE YOU RIGHT OUT OF THE BLUES - W.Aldridge T.Brasfield (Rick Hall,ASCAP)	8 P.S. I LOVE YOU - G.Jenkins J.Mercer (MCA,ASCAP/WB,ASCAP)WBM	56 THINKING 'BOUT LEAVING - R.Albright M.D.Sanders (B.Paulson Screen Gems,BMI/Emi,BMI)	
57 EIGHT DAYS A WEEK - J.Lennon P.McCartney (MacLen,BMI)	14 IT'S A BE TOGETHER NIGHT - T.Rocco J.Schweers C.Black (Chappell, ASCAP/Bibo,ASCAP/Jack & Bill,ASCAP/John Schweers,ASCAP)HL/CHA	100 PUT ANOTHER NOTCH IN YOUR BELT - M.Davis (Screen Gems,BMI/Emi,BMI)	98 TO ME - M.David M.Reed (Collins Court, ASCAP/Lodge Hall, ASCAP)CPP	
97 EVERYDAY - D.Loggins J.D.Martin (Leeds, ASCAP/Patchwork, ASCAP/Music Corp. of America, BMI)	34 I'VE BEEN AROUND ENOUGH TO KNOW - D.Lee B.McDill (Hall-Clement, BMI)HL	77 RADIO LAND - C.Rains J.E.Norman M.Murphey (Cheskee Bottom,ASCAP/Kahala,ASCAP/Timberwolf,BMI)	4 TOO GOOD TO STOP NOW - B.McDill R.Bourke (Hall-Clement,BMI/Chappell,ASCAP)HL/CHA	
26 FOOL'S GOLD - T.Tappan D.Roth (Goldsboro,ASCAP/Ronzomatic,BMI)	25 JAGGED EDGE OF A BROKEN HEART - W.Igheheart M.Joyce (Black Note,ASCAP/Greaser,BMI)	88 RESTLESS HEART - V.Stephenson T.DuBois D.Robbins (Warner House Of Music,BMI/WB Gold, BMI)WBM	90 TURN ME LOOSE - V.Gill (Yenefit,BMI)	
69 GETTIN' OVER YOU - C.L.Rutledge (Phono,SESAC/Big Crush,SESAC)		89 ROCK & ROLL SHOES - P.Kennerty G.Lyle (Good Single,BMI/Irving,BMI)CPP	70 WHAT ABOUT ME - K.Rogers D.Foster R.Marx (Lionmate,ASCAP/SecurityHogg,ASCAP/Foster Frees,BMI)	
33 GIVE ME ONE MORE CHANCE - J.P.Pennington S.LaMaire		96 ROSE OF MY HEART - H.Moffatt (Atlantic, BMI/Boquillas Canyon, BMI)	85 WHAT AM I GONNA DO WITHOUT YOU - L.Bastian (Blue Lake,BMI/Peso,BMI/Wallet,BMI)	
		55 RUNNING DOWN MEMORY LANE - E.Raven (Ravensong,ASCAP/Michael H. Goldsen,ASCAP)	71 WHAT SHE WANTS - K.Chater R.Armand (Vogue/BMI/Padre,BMI)	

Billboard HOT COUNTRY SINGLES RADIO ACTION

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Hands Down. MCA/Curb artist Gene Watson touches up his signature, now cast in concrete at the Music Valley Wax Museum's Walkway of the Stars.

Fair Managers Will Gamble for Free Concert

NASHVILLE Talent booker Jim Halsey will give fair managers a shot at winning a free concert by the Oak Ridge Boys, Roy Clark, Lee Greenwood or Tammy Wynette in a slot machine promotion at the International Assn. of Fairs & Expositions convention in Las Vegas, Nov. 26-29.

A publicist for the Halsey organization says that the booker mailed notices of the promotion to 3,500 fair managers, and that the first 1,500 who sign in at the Halsey booth at the convention will each be given one pull at a specially designed slot machine.

If any of the participants pull a winning combination on the machine, he or she will be able to pick any of the four acts for a free concert during the 1985 fair season.

To hold the promotion, Halsey had to get the approval of the Nevada Gaming Commission.

BMI Symposium Comes to Austin

NASHVILLE BMI will sponsor its "Music Industry Symposium" next Wednesday (5) in Austin. The event is geared toward songwriters, publishers, artists, managers, producers, labels and booking agents in Texas.

Present from BMI's Nashville office will be vice president Frances Preston, along with Phil Graham, Patsy Bradley and Nancy Franklin.

There will be a panel discussion relating to all aspects of BMI and performing rights, followed by a panel on general music industry topics. On the panel will be Roger Sovine, vice president of Tree International; Rick Blackburn, senior vice president of CBS Records Nashville; writer Roger Cook; and Epic Records producer John Boylan.

The session is scheduled from 1-5 p.m. at the Austin Opry House. BMI will host a reception following the panel. Admission is free.



REGION 1

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

REGION 2

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

GARY MORRIS
BABY BYE BYE

DAN SEALS
MY BABY'S GOT GOOD TIMING

MICHAEL MARTIN MURPHY
WHAT SHE WANTS

WPTR Albany, NY
WBOS Boston, MA
WYRK Buffalo, NY
WOKQ Dover, NH
WPOR-FM Portland, ME
WHIM Providence, RI
WSEN-FM Syracuse, NY

WCAO Baltimore, MD
WRKZ Hershey, PA
WHN New York City, NY
WXTU Philadelphia, PA
WMZQ Washington, DC
WPKX Washington, DC
WWVA Wheeling, WV

REGION 3

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

GARY MORRIS
BABY BYE BYE

DAN SEALS
MY BABY'S GOT GOOD TIMING

VERN GOSDIN
SLOW BURNING MEMORY

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, 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

130 REPORTERS

	NEW ADDS	TOTAL ON
JOHNNY PAYCHECK I NEVER GOT OVER YOU AMI	45	53
MICHAEL MARTIN MURPHY WHAT SHE WANTS EMI-AMERICA	40	42
GLEN CAMPBELL A LADY LIKE YOU ATLANTIC	41	43
VERN GOSDIN SLOW BURNING MEMORY COMPLEAT	39	55
GARY MORRIS BABY BYE BYE WARNER BROS.	37	91

REGION 4

IL, IN, KY, MI, OH, WI

VERN GOSDIN
SLOW BURNING MEMORY

MICHAEL MARTIN MURPHY
WHAT SHE WANTS

GARY MORRIS
BABY BYE BYE

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
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

REGION 5

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

DAVID FRIZZELL
NO WAY JOSE

MICHAEL MARTIN MURPHY
WHAT SHE WANTS

JOHNNY PAYCHECK
I NEVER GOT OVER YOU

KHAK Cedar Rapids, IA
KSO Des Moines, 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

JOHNNY PAYCHECK
I NEVER GOT OVER YOU

VERN GOSDIN
SLOW BURNING MEMORY

MICHAEL MARTIN MURPHY
WHAT SHE WANTS

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
KNOE Monroe, LA
WLWI Montgomery, AL
WSM Nashville, TN
WNOE New Orleans, LA
KYXX Odessa, TX
WPMO Pascagoula, MS
KBUC San Antonio, TX
KKYX San Antonio, TX
KRMD Shreveport, LA
KWKH Shreveport, LA
WACO Waco, TX
KLUR-FM Wichita Falls, TX

REGION 7

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

REGION 8

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

GLEN CAMPBELL
A LADY LIKE YOU

JOHNNY PAYCHECK
I NEVER GOT OVER YOU

DAVID FRIZZELL
NO WAY JOSE

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
KIK-FM Orange, CA
KNIX-FM Phoenix, AZ
KSOP Salt Lake City, UT
KSON San Diego, CA
KCUB-AM Tucson, AZ

KGHL Billings, MT
KGEM Boise, ID
KKBC Carson City, NV
KHSL Chico, CA
KUGN Eugene, OR
KMAK Fresno, CA
KMIX Modesto, CA
KNEW Oakland, CA
KWJJ Portland, OR
KRAK Sacramento, CA
KGAY Salem, OR
KMPS Seattle, WA
KGA Spokane, WA
KRPM Tacoma, WA

Billboard HOT COUNTRY SINGLES RETAIL ACTION

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

<p>REGION 1 CT,MA,ME,NY State,Ri,VT</p> <p>REGION 2 DE,D.C.,MD,NJ,NY Metro,PA,WV</p> <p>RICKY SKAGGS SOMETHING IN MY HEART</p> <p>SAWYER BROWN LEONA</p> <p>CRYSTAL GAYLE ME AGAINST THE NIGHT</p> <p>Peter's One Stop Norwood, MA Record Town Latham, NY</p> <p>A&C Records Pittsburgh, PA Elkins One Stop Charleston, WV J.E.K. Enterprises Baltimore, MD Kemp Mill Beltsville, MD Mobile Record Serv Pittsburgh, PA Musical Sales Baltimore, MD Record Wagon Linden, NJ Universal Record One Stop Philadelphia, PA</p>
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<p>REGION 3 FL,GA,NC,SC,East TN,VA</p> <p>RICKY SKAGGS SOMETHING IN MY HEART</p> <p>CRYSTAL GAYLE ME AGAINST THE NIGHT</p> <p>GENE WATSON GOT NO REASON NOW FOR GOIN' HOME</p> <p>Bibb Distributors Charlotte, NC Dean's Record One Stop Richmond, VA 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 Chattanooga, TN Record Bar #74 Columbus, GA Ripete Records Fayetteville, NC Sounds Familiar Columbia, SC Southern Music Orlando, FL Tracks Records Norfolk, VA Tuckers Record Shop Knoxville, TN</p>
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<p>NATIONAL 94 REPORTERS</p> <p>CRYSTAL GAYLE ME AGAINST THE NIGHT WARNER BROS.</p> <p>JOHN CONLEE YEARS AFTER YOU MCA</p> <p>GENE WATSON GOT NO REASON NOW FOR GOIN' HOME MCA/CURB</p> <p>RICKY SKAGGS SOMETHING IN MY HEART EPIC</p> <p>ALABAMA (THERE'S A) FIRE IN THE NIGHT RCA</p>	<p>NUMBER REPORTING</p> <p>26</p> <p>17</p> <p>16</p> <p>16</p> <p>16</p>
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<p>REGION 4 IL,IN,KY,MI,OH,WI</p> <p>CRYSTAL GAYLE ME AGAINST THE NIGHT</p> <p>JOHN CONLEE YEARS AFTER YOU</p> <p>ALABAMA (THERE'S A) FIRE IN THE NIGHT</p> <p>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</p>
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<p>REGION 5 IA,KS,MN,MO,NE,ND,OK,SD</p> <p>ALABAMA (THERE'S A) FIRE IN THE NIGHT</p> <p>CRYSTAL GAYLE ME AGAINST THE NIGHT</p> <p>RICKY SKAGGS SOMETHING IN MY HEART</p> <p>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</p>
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<p>REGION 6 AL,AR,LA,MS,West TN,TX</p> <p>CRYSTAL GAYLE ME AGAINST THE NIGHT</p> <p>MERLE HAGGARD A PLACE TO FALL APART</p> <p>JOHN CONLEE YEARS AFTER YOU</p> <p>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 Wholser 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 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 Western Merch. Dallas, TX Western Merchandisers Houston, TX</p>

<p>REGION 7 AZ,Southern CA,CO,HI,Southern NV,NM,UT</p> <p>REGION 8 AK,Northern CA,ID,MT,Northern NV,OR,WA,WY</p> <p>GENE WATSON GOT NO REASON NOW FOR GOIN' HOME</p> <p>REBA MCENTIRE HOW BLUE</p> <p>RICKY SKAGGS SOMETHING IN MY HEART</p> <p>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</p> <p>American Stereo Springfield, OR Major Dist. Seattle, WA Sea Port Records Portland, OR Tower San Francisco, CA Tower Sacramento, CA Tower Stockton Fresno, CA</p>



Kenny Can. Voice Of America music director Judith Massa discusses with Kenny Rogers his efforts to alleviate world hunger.

SPONSORSHIP

(Continued from page 49)

record stores. One of the party favors was a Coors-embazoned envelope for Bruce's new single. "We even had some of the promotion parties for the rack jobbers and the record store and radio people at the distributorships' party rooms," she noted.

She added that Coors will probably help underwrite Bruce's first video for RCA, a practice the company established earlier with artist Karen Taylor-Good (Billboard, Aug. 18). Huntsman revealed that Skoal tobacco contributed money toward the production costs of Charlie Daniels' "Stroker's Theme" video in return for having its name displayed briefly in it.

Bruce added that even local artists can sometimes deal themselves into national corporate coffers by applying to the co-op departments that deal with local reps for the companies.

Austin, Nichols & Co. Inc. entered the talent contest sponsorship this year via its Wild Turkey Battle Of The Country Bands. And Marlboro, in addition to its tour support for major acts, has been sponsoring the Country Music Talent Roundup, another talent competition.

RCA's Lavigne Bows New Firm

NASHVILLE RCA product manager Randy Lavigne has left the label to form Miscellaneous & Associates, a creative services company specializing in music industry advertising and marketing campaigns. Miscellaneous & Associates is located at 2534 Ashwood Ave., Nashville, Tenn. 37212. Telephone: (615) 383-7077.

BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Country Singles, 1948-1983
- Top Ten Country Singles, 1948-1983
- Top Country Singles Of The Year, 1946-1983
- Number One Country Albums, 1964-1983
- Top Ten Country Albums, 1964-1983
- Top Country Albums Of The Year, 1965-1983

FOR INFORMATION, WRITE:
Billboard Chart Research
Attn: Debra Todd
1515 Broadway
New York NY 10036

Busch Gardens, Opryland USA

Theme Parks Launch Talent Searches

NASHVILLE Two of America's largest entertainment theme parks have kicked off major talent searches to fill the ranks of needed performers for their 1985 seasons.

Busch Gardens Old Country, a 360-acre European-style theme park located in Williamsburg, Va., launched its national auditions Nov. 17 with 240 slots open for musicians, entertainers, technicians and stage managers.

The auditions will encompass 17 cities on the East Coast and in the Midwest, ending in Williamsburg on Jan. 20. Cities set to be visited by Busch Gardens talent scouts include Harrisonburg, Va.; Richmond, Va.; Greensboro, N.C.; Winchester, Va.; Pittsburgh; Columbus and Cin-

cinnati, Ohio; Bloomington, Ind.; Champaign-Urbana, Ill.; Washington; Philadelphia; New York; Boston; St. Louis; Chicago; Atlanta and Williamsburg.

For more information, contact Kristine Brill at (314) 982-1786 or Dave Senay at (314) 982-1777.

Opryland USA, the 13-year-old country music theme park based in Nashville, has scheduled coast-to-coast auditions for 29 different cities to fill the casts of a dozen musical productions this year.

Auditions began Nov. 12 in Little Rock and will continue through Jan. 19, encompassing cities in a number of key markets.

November auditions are set for Provo, Utah; San Francisco; Los An-

geles; Albuquerque; Oklahoma City; Winston-Salem, N.C.; Chapel Hill, N.C.; College Park, Md.; and Pittsburgh. December audition sites include Boston; Philadelphia; Columbus; Ohio; Detroit; Madison, Wis.; Champaign, Ill.; Nashville; Arlington, Tex.; Denton, Tex. (instrumentalists only); New Orleans and Memphis. January locations are New York; Cincinnati; Birmingham, Ala.; Orlando, Fla.; Tallahassee, Fla.; Nashville; Bloomington, Ind.; Chicago and Cedar Falls, Iowa.

For more details on auditioning, write Opryland Entertainment Dept., 2802 Opryland Dr., Nashville, Tenn. 37214, or call (615) 889-6600, ext. 4343.



Collins Mix. CBS Morning News' Pat Collins talks with Loretta Lynn during the taping of a two-part interview. This was Lynn's first major interview since returning to the road after the death of her son.

FOR WEEK ENDING DECEMBER 1, 1984

Billboard

TOP COUNTRY ALBUMS

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				Compiled from national retail store and one-stop sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE		
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*			
1	1	1	18	WILLIE NELSON COLUMBIA FC-39145	CITY OF NEW ORLEANS	Weeks at No. One: 10	
2	2	2	14	THE OAK RIDGE BOYS MCA 5496 (8.98)	GREATEST HITS 2		
3	3	3	33	ALABAMA RCA AHL-1-4939 (8.98)	ROLL ON		
4	4	8	10	EXILE EPIC FE-39424	KENTUCKY HEARTS		
5	6	10	5	RICKY SKAGGS EPIC FE-39410	COUNTRY BOY		
6	9	11	5	GEORGE STRAIT MCA FE-5518	DOES FORT WORTH EVER CROSS YOUR MIND		
7	7	7	25	LEE GREENWOOD MCA 5488 (8.98)	YOU'VE GOT A GOOD LOVE COMIN'		
8	8	9	13	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW		
9	5	6	14	BARBARA MANDRELL & LEE GREENWOOD MCA 5477 (8.98)	MEANT FOR EACH OTHER		
10	11	14	5	EARL THOMAS CONLEY RCA AHL-1-5175	TREADIN' WATER		
11	12	12	25	HANK WILLIAMS, JR. WARNER/CURB 25088 (8.98)	MAJOR MOVES		
12	10	5	24	MERLE HAGGARD EPIC FE-39364	IT'S ALL IN THE GAME		
13	13	13	15	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP		
14	14	15	20	NITTY GRITTY DIRT BAND WARNER BROS. 25113 (8.98)	PLAIN DIRT FASHION		
15	20	-	2	THE JUDDS RCA/CURB AHL-1-5319	WHY NOT ME		
16	16	22	6	KENNY ROGERS RCA AJL-5335 (8.98)	WHAT ABOUT ME		
17	21	25	6	ANNE MURRAY CAPITOL SJ-12363 (8.98)	HEART OVER MIND		
18	19	17	12	JANIE FRICKE COLUMBIA FC-39338	THE FIRST WORD IN MEMORY		
19	17	16	53	JIM GLASER NOBLE VISION NV-2001	THE MAN IN THE MIRROR		
20	15	4	20	JOHN ANDERSON WARNER BROS. 25099 (8.98)	EYE OF THE HURRICANE		
21	23	19	29	THE STATLER BROTHERS MERCURY 818-652-1 (8.98)	ATLANTA BLUE		
22	22	28	4	WILLIE NELSON & KRIS KRISTOFFERSON COLUMBIA FC-39531	MUSIC FROM 'SONGWRITER'		
23	24	21	40	THE JUDDS RCA/CURB MHL-1-8515 (8.98)	THE JUDDS - WYNONNA & NAOMI		
24	39	40	6	EMMYLOU HARRIS WARNER BROS. 24561 (8.98)	PROFILES II - THE BEST OF EMMYLOU HARRIS		
25	25	38	4	THE EVERLY BROTHERS MERCURY 822-431	EB84		
26	27	26	56	GEORGE STRAIT MCA 5450 (8.98)	RIGHT OR WRONG		
27	28	34	7	EDDIE RABBITT WARNER BROS. WB 25151 (8.98)	THE BEST YEAR OF MY LIFE		
28	29	44	3	GEORGE JONES EPIC FE-39272	LADIES CHOICE		
29	18	18	8	JIMMY BUFFETT MCA 5512 (8.98)	RIDDLES IN THE SAND		
30	31	50	3	JOHN CONLEE MCA 5521 (8.98)	BLUE HIGHWAY		
31	26	24	32	BARBARA MANDRELL MCA 5474 (8.98)	CLEAN CUTS		
32	32	55	3	REBA MCENTIRE MCA 5516 (8.98)	MY KIND OF COUNTRY		
33	35	41	5	GEORGE JONES EPIC FE-39546	BY REQUEST		
34	30	27	25	DON WILLIAMS MCA 5493 (8.98)	CAFE CAROLINA		
35	37	35	24	THE BELLAMY BROTHERS MCA/CURB 5489 (8.98)	RESTLESS		
36	34	31	56	CRYSTAL GAYLE WARNER BROS. 23958 (8.98)	CAGE THE SONGBIRD		
37	40	30	19	THE WHITES MCA/CURB 5490 (8.98)	FOREVER YOU		
38	44	39	6	JOHN ANDERSON WARNER BROS. 25169 (8.98)	JOHN ANDERSON'S GREATEST HITS		

				Compiled from national retail store and one-stop sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE		
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*			
39	47	54	3	CONWAY TWITTY WARNER BROS. 25170 (8.98)	CONWAY'S LATEST GREATEST HITS-VOL. 1		
40	41	29	72	EARL THOMAS CONLEY RCA AHL-1-4713 (8.98)	DON'T MAKE IT EASY FOR ME		
41	42	43	6	TOM JONES MERCURY 422-822-701 (8.98)	LOVE IS ON THE RADIO		
42	45	32	26	RONNIE MILSAP RCA AHL-1-5016 (8.98)	ONE MORE TRY FOR LOVE		
43	36	36	32	ATLANTA MCA 5463 (8.98)	PICTURES		
44	50	47	32	GARY MORRIS WARNER BROS. 25069 (8.98)	FADED BLUE		
45	59	-	2	WAYLON JENNINGS RCA AHL-1-5325	WAYLON'S GREATEST HITS - VOL. 2		
46	49	56	4	DAVID FRIZZELL & SHELLY WEST VIVA 25148 (8.98)	GOLDEN DUETS-THE BEST OF FRIZZELL & WEST		
47	43	45	7	TOM T. HALL MERCURY 822-425-1 (8.98)	NATURAL DREAMS		
48	46	37	63	THE KENDALLS MERCURY 812-7791-1 (8.98)	MOVIN' TRAIN		
49	33	20	29	LARRY GATLIN & THE GATLIN BROS. BAND COLUMBIA FC-39291	HOUSTON TO DENVER		
50	53	48	7	JOHNNY LEE WARNER BROS. 25125 (8.98)	WORKIN' FOR A LIVIN'		
51	57	63	3	DAN SEALS EMI-AMERICA ST-17131 (8.98)	SAN ANTOINE		
52	38	23	33	MICKY GILLEY & CHARLY MCCLAIN EPIC FE-39292	IT TAKES BELIEVERS		
53	48	33	58	RICKY SKAGGS ● SUGAR HILL/EPIC FE-38954/EPIC	DON'T CHEAT IN OUR HOMETOWN		
54	58	61	343	WILLIE NELSON ▲ COLUMBIA JC 35305	STARDUST		
55	63	66	141	WILLIE NELSON ▲ COLUMBIA FC 37951	ALWAYS ON MY MIND		
56	55	57	96	WILLIE NELSON & MERLE HAGGARD ▲ EPIC FE 37958	PANCHO & LEFTY		
57	56	52	18	GLEN CAMPBELL ATLANTIC/AMERICA 90164 (8.98)	LETTER TO HOME		
58	NEW ▶			MERLE HAGGARD EPIC FE39545	MERLE HAGGARD'S EPIC HITS		
59	60	59	54	WILLIE NELSON COLUMBIA FC-39110	WITHOUT A SONG		
60	NEW ▶			MARK GRAY COLUMBIA FC-39518	THIS OL' PIANO		
61	NEW ▶			GENE WATSON MCA 5520 (8.98)	HEARTACHES, LOVE & STUFF		
62	64	-	2	VARIOUS ARTISTS WARNER BROTHERS 25171	YOU AND I - CLASSIC COUNTRY DUETS		
63	NEW ▶			T.G. SHEPPARD WARNER/CURB 25149 (8.98)	ONE OWNER HEART		
64	52	49	16	MICKY GILLEY EPIC FE-39324	TOO GOOD TO STOP NOW		
65	67	69	19	KAREN BROOKS WARNER BROS. 1-25051 (8.98)	HEARTS ON FIRE		
66	51	53	167	WILLIE NELSON ▲ COLUMBIA KC 237542	GREATEST HITS		
67	70	60	83	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS		
68	68	67	89	ALABAMA ▲ RCA AHL-1-4663 (8.98)	THE CLOSER YOU GET		
69	54	42	29	CONWAY TWITTY WARNER BROS. 25078 (8.98)	BY HEART		
70	71	70	142	ALABAMA ▲ RCA AHL-1-4229 (8.98)	MOUNTAIN MUSIC		
71	66	62	111	HANK WILLIAMS, JR. ELEKTRA/CURB 60193 (8.98)	HANK WILLIAMS, JR.'S GREATEST HITS		
72	72	68	63	JOHN CONLEE MCA 5434 (8.98)	IN MY EYES		
73	69	65	60	ANNE MURRAY CAPITOL ST12301 (8.98)	A LITTLE GOOD NEWS		
74	61	58	20	MOE BANDY & JOE STAMPLEY COLUMBIA FC-39426	THE GOOD OL' BOYS - ALIVE AND WELL		
75	62	46	30	VERN GOSDIN COMPLEAT CPL-1-1008	THERE IS A SEASON		

● 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.



4 minutes at the Grand Ole Opry and the Debonaires walk away with \$50,000.

The biggest country music contest in the world came to a dramatic finish on the stage of the Grand Ole Opry House in Nashville on Wednesday, November 7, when this sparkling group from Taylor, Texas won it all. The Debonaires, sponsored by KORA country music station of Bryan, Texas, was picked by a distinguished set of judges representing the top of the country music industry. First Prize includes \$50,000 from Wrangler Jeans, a customized Dodge Ram

Tough Van from co-sponsor Dodge Trucks, a one-year national recording contract with MTM Records and a one-year national booking agreement with Limelitters. Fifty groups and soloists won local and state contests to get to Nashville for this prestigious Showdown.

Live it to the limit in
Wrangler
Country Showdown '84

Sponsored by
DODGE 

ONE-STOP OWNER SEES BLEAK TIMES

Business Not Getting Better, Says L.A.'s Jefferson

BY STEVEN IVORY

LOS ANGELES "Things are not getting better. Better? Things can't get better. The record business, regardless of what they tell you, is still upon hard times. And before anything gets better, it's gonna get worse."

That's the prognosis from John Jefferson, who runs John's Music One-Stop here. Jefferson services 35 Los Angeles shops and says his business is down 35% from last year, a condition he blames on what he calls America's sagging economy.

"Think about it," he says. "Huge banks that are FDIC members are dropping like flies. More businesses

have gone out of business this year than in a long time. So where does that leave the small businessman? Out in the cold."

Jefferson, a 19-year music industry veteran who specializes in seven-inch singles and LPs, reports, not surprisingly, that pieces from Prince's music family, including the artist's "Purple Rain" soundtrack and the Time's "Ice Cream Castle" album, are big movers for him. But, he insists, "There will never be another 'Thriller.' Not anytime soon, anyway.

"'Thriller' is the world's largest-selling record, certainly the spark the music industry had been praying for. People like Prince and Lionel Richie may be doing well, and

I'm not complaining, but 'Thriller' did more for the small retailer than those albums combined."

Jefferson says that the retailers and one-stops that have been able to survive have done so by "rolling with the punches," which in his case means re-examining and sometimes altering previous buying practices. "There's no stockpiling anymore—buying a lot of product and waiting for it to move," he says. "Now, even with a hot record, I'll be cautious in how many pieces I keep in stock.

"With Prince's 'Purple Rain,' I usually bought about 500 pieces at a time, but no more. The retailers don't want to have product just sitting around their store, so they're

(Continued on page 61)

THE RHYTHM & THE BLUES

by Nelson George



WHAT FOLLOWS is a happy tale of how a good piece of old-fashioned rhythm has turned into some unexpected business.

At a club in Washington, D.C. in 1981, Solomon Burke made one of his last non-gospel appearances, and an eight-track recording was made of his performance. Earlier this year, when music historian/author Peter Guralnick was interviewing Burke, he heard the tape, remarking that it might be something Rounder Records, the Massachusetts-based indie label and distributor, might be interested in. Rounder is best known as the original home of revivalist rocker George Thorogood, but for 15 years it has also been the home of innumerable folk and blues recordings aimed at the college and purist markets.

Rounder did want the master and, in fact, after mixing all the tapes, felt the material was strong enough to be released as a double album, "Soul Alive," retailing at \$12.98. The record was released in April and did well, reaching Rounder's usual Northeastern audience. Then a funny thing happened.

"A radio station down in Florida began playing a call-and-response, almost sermon-like cut called 'The Women Of Today,'" says Ken Irwin, one of Rounder's three founders and vice president of a&r. The cut calls on black men to treat the new breed of black women of the '80s with more respect.

The veteran soul man's three-year-old message hit home. Rounder began receiving orders from Florida for the album. Then a veteran black indie promotion man, Charles Adell, called Rounder.

"He told us we had a hit here and that he'd work it for us down South and if he didn't get any play we didn't have to pay him," says Irwin. As a result, the record is now on stations from Florida to Boston, including Philadelphia's WDAS, St. Louis' KATZ, Little Rock's KAAZ, New Orleans' WYLD and Charlotte's WGIV.

The result is that "Soul Alive" has sold a reported 25,000 copies, which Irwin says "is an incredible amount for a double album on a label which has never had any relationship with black radio, with an artist that has been off the r&b scene so long. Our normal sales on a blues record are maybe 10,000.

"Distributors that serve strong blues markets are calling us. We told Solomon we got a call from a distributor we thought was dead. He said, 'They probably thought I was too.'"

Malaco Records, a strong force in the blues market, has been giving Rounder advice on reaching the middle-aged black market that the Jackson, Miss. label has been so successful in tapping. In fact, Rounder has been told that the steadily building sales pattern "Soul Alive" has displayed is similar to that of Z.Z. Hill's "Down Home" and "The Rhythm & Blues" albums.

The strength of the older black audience, one basically neglected by the majors, has also been demonstrated by the Neville Brothers' "Nevillization" album on Rounder-distributed Black Top, the company's sec-

ond-biggest current seller. With bluesman Johnny Adams and recently signed soul singer Irma Thomas on board, Rounder will again attempt to reach older blacks throughout 1985.

SHORT STUFF: The new single from Philip Bailey's "Chinese Wall" album is his rocking duet with Phil Collins, "Easy Lover," a sure AOR add and a must for progressive black stations... "Sugar Coated" Andy Hernandez, a.k.a. Coati Mundi of Kid Creole & the Coconuts, appears on an upcoming "Miami Vice" episode as a gun runner named Ramone. Hernandez recently joined Kid Creole himself, August Darnell, in taping a special for Granada Television called

Solomon Burke proves that he's soulfully alive

"There's Something Wrong In Paradise," featuring Karen Black. The special is tentatively slated for HBO airing.

Johnnie Taylor, now on Malaco Records, has a new single, "Lady, My Whole World Is You," taken from his album "This Is Your Night." Production duties were handled by Tommy Crouch and Wolf Stephenson, the team that brought the late Z.Z. Hill to prominence... Total Experience is planning to release a "Total Experience Christmas" album. The first single is "Christmas Won't Be Christmas Without My Baby" by Jonah Ellis, a producer/writer best known for his work with Yarbrough & Peoples... Guitarist/producer Marlon McClain, for five years leader of Pleasure and recently a member of the Jeff Lorber Fusion, has joined the Dazz Band for their upcoming tour... Vanity's new Motown single, the lyrically subtle "Mechanical Emotion," features Morris Day's supple tones on backing vocals... Ex-Ohio Player and ex-Funkadelic member Junie Morrison, one of black music's eccentrics, has a new single, "Tease Me," and album, "Evacuate Your Seats," on Island... Larry Levan and Judy Weinstein are remixing the album cut "Borderlines" from Jeffrey Osborne's "Don't Stop" for release on 12-inch. Levan did similar work on Osborne's "Stay With Me Tonight"... Arista is preparing a 12-inch of Billy Ocean's "Loverboy" and Whodini's "Freaks Come Out At Night"... Speaking of "freaks," the Gap Band's new single is titled "Beep A Freak," certainly not the classiest title of the year... Afrika Bambaataa and John Lydon of Public Image Ltd. (and before that the Sex Pistols) have collaborated on a single, "World Destructor," on the Celluloid label.

Jerry Harrison of the Talking Heads and Bootsy Collins perform as 5 Minutes on "Bonzo Goes To Washington," a witty little commentary on our chief executive, on Sleeping Bag Records.

Billboard

BLACK

CHART RESEARCH PACKAGES

The definitive lists of the top singles and albums, year by year, covering the entire history of the Black (R&B) charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

TITLES AVAILABLE:

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FOR WEEK ENDING DECEMBER 1, 1984

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	2	COOL IT NOW	NEW EDITION	2
2	3	I FEEL FOR YOU	CHAKA KHAN	3
3	7	SOLID	ASHFORD & SIMPSON	1
4	1	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	14
5	6	PURPLE RAIN	PRINCE & THE REVOLUTION	4
6	8	FRIENDS/FIVE MINUTES OF FUNK	WHODINI	5
7	5	BETTER BE GOOD TO ME	TINA TURNER	13
8	4	CENTIPEDE	REBBIE JACKSON	9
9	9	PENNY LOVER	LIONEL RICHIE	8
10	13	SHOW ME	GLENN JONES	7
11	11	DON'T STOP	JEFFREY OSBORNE	6
12	10	SEX O MATIC	THE BAR-KAYS	12
13	14	CARIBBEAN QUEEN	BILLY OCEAN	34
14	16	LET IT ALL BLOW	THE DAZZ BAND	10
15	15	TEARS	THE FORCE MD'S	11
16	12	JUNGLE LOVE	THE TIME	33
17	20	JAILHOUSE RAP	FAT BOYS	20
18	-	OPERATOR	MIDNIGHT STAR	17
19	23	JUST FOR THE NIGHT	EVELYN "CHAMPAGNE" KING	16
20	17	OFF AND ON LOVE	CHAMPAIGN	32
21	30	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	25
22	27	LOOK THE OTHER WAY	E. ISLEY, C. JASPER, M. ISLEY	15
23	21	SEX SHOOTER	APOLLONIA 6	19
24	25	OUT OF TOUCH	DARYL HALL & JOHN OATES	24
25	26	SWEPT AWAY	DIANA ROSS	46
26	28	TREAT HER LIKE A LADY	THE TEMPTATIONS	18
27	19	THE MEDICINE SONG	STEPHANIE MILLS	40
28	18	PRETTY MESS	VANITY	37
29	-	THE WORD IS OUT	JERMAINE STEWART	29
30	-	I OWE IT TO MYSELF	PRIME TIME	36

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	SOLID	ASHFORD & SIMPSON	1
2	1	I FEEL FOR YOU	CHAKA KHAN	3
3	5	LET IT ALL BLOW	THE DAZZ BAND	10
4	6	DON'T STOP	JEFFREY OSBORNE	6
5	2	COOL IT NOW	NEW EDITION	2
6	4	PURPLE RAIN	PRINCE & THE REVOLUTION	4
7	10	SHOW ME	GLENN JONES	7
8	11	LOOK THE OTHER WAY	E. ISLEY, C. JASPER, M. ISLEY	15
9	14	TEARS	THE FORCE MD'S	11
10	8	PENNY LOVER	LIONEL RICHIE	8
11	12	FRIENDS/FIVE MINUTES OF FUNK	WHODINI	5
12	18	C.O.D. (I'LL DELIVER)	MTUME	21
13	16	JUST FOR THE NIGHT	EVELYN "CHAMPAGNE" KING	16
14	26	OPERATOR	MIDNIGHT STAR	17
15	19	NO ONE'S GONNA LOVE YOU	THE S.O.S. BAND	23
16	15	BLACK BUTTERFLY	DENIECE WILLIAMS	22
17	21	TREAT HER LIKE A LADY	THE TEMPTATIONS	18
18	17	SEX O MATIC	THE BAR-KAYS	12
19	7	CENTIPEDE	REBBIE JACKSON	9
20	25	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	25
21	28	CONTAGIOUS	THE WHISPERS	26
22	9	OFF AND ON LOVE	CHAMPAIGN	32
23	23	AFTER ALL	AL JARREAU	27
24	-	LOVER GIRL	TEENA MARIE	28
25	13	BETTER BE GOOD TO ME	TINA TURNER	13
26	27	OUT OF TOUCH	DARYL HALL & JOHN OATES	24
27	24	YOU TURN ME ON	RICK JAMES	31
28	29	THE WORD IS OUT	JERMAINE STEWART	29
29	-	YOU USED TO HOLD ME SO TIGHT	THELMA HOUSTON	30
30	-	JAILHOUSE RAP	FAT BOYS	20

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
MOTOWN	7
WARNER BROS.	7
ARISTA	6
MCA	6
RCA	6
CAPITOL	5
COLUMBIA	5
A&M	3
EIC	3
JIVE/ARISTA	3
PHILLY WORL	3
SOLAR	3
TOTAL EXPERIENCE	3
ATLANTIC	2
GEFFEN	2
GORDY	2
POLYDOR	2
PORTRAIT	2
PRIVATE I	2
PROFILE	2
TOMMY BOY	2
4TH AND BROADWAY	1
ASYLUM	1
BEVERLY GLEN	1
CASABLANCA	1
CBS ASSOCIATED	1
CBS ASSOCIATED/S.O.N.Y.	1
CONSTELLATION	1
DE-LITE	1
ISLAND	1
ISLAND/ZE	1
JAMAICA	1
KEE WEE	1
LONDON	1
MERCURY	1
MIRAGE	1
MODERN	1
NEIGHBOR	1
QWEST	1
RED LABEL	1
SIRE	1
SPECIFIC/FANTASY	1
STREETWISE	1
SUTRA	1
TABU	1

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BLACK SINGLES A-Z—SONGWriters/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

A-Z (LISTED BY TITLE)

TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.	51 DON'T STOP - A.Hudson (Perk's,BMI/Duchess,BMI/MCA,BMI)	54 JAMIE - R.Parker,Jr. (Raydiola,ASCAP)	69 RADIO MAN - L.Price R.Larkins E.Thorngren B.Baker J.Gregory (April,ASCAP/Thornson,BMI)
61 A GENTLEMAN - R.Hall G.Burr (Raha,BMI/Inspired Moment,BMI)	84 ELECTRIC BUGALOO - O.Brown A.Giles R.Regan (Ollie Brown,ASCAP/Sugar,ASCAP/Go Glo,ASCAP)	33 JUNGLE LOVE - M.Day J.Johnson (Tionna,ASCAP)	60 RAIN FOREST - P.Hardcastle (Oval,PRS)
27 AFTER ALL - A.Jarreau J.Graydon D.Foster (Aljarreau, BMI/Garden Rake,BMI/Foster Frees,BMI)	5 FRIENDS/FIVE MINUTES OF FUNK - J.Hutchins L.Smith (Zomba,ASCAP)	16 JUST FOR THE NIGHT - K.Carter P.Leonard B.Gaitsch (Unison,ASCAP/Edge of Fluke,ASCAP/Outer Snake,ASCAP/Johnny Yuma,BMI)	86 SAY YEAH - B.Oates R.Von Schaik V.Gibbs (Company Of The Two P(i)eters B.V./Ladybird B.V.)
35 ALL OF YOU - L.Thomas L.Laurence (Bush Brunin,ASCAP/New Music,ASCAP/Music Corporation of America, BMI)	75 GEORGY PORGY - Paich (Hudmar,ASCAP)	10 LET IT ALL BLOW - K. Harrison B. Harris (Jobete,ASCAP/Dazzle,ASCAP)	42 SECRET FANTASY - M. Starr (Maurice Starr,ASCAP)
58 AMNESIA - G.Duke H.Hewett (Hip Trip,BMI/Lakiva,BMI/Mycenae,ASCAP)	48 GIVE A LITTLE LOVE - M.Starr M.Jonzun (Street Sounds,ASCAP/Maurice Starr,ASCAP)	98 LET'S GO CRAZY - Prince @ Revolution (Controversy,ASCAP)	66 SELF CONSCIOUS - C. Favors P. Mozeby H. Mozeby W. Dozier (Not Listed)
50 APPRECIATION - K.McCord R.Ernest (Perk's,BMI/Duchess,BMI/MCA,BMI)	96 GO ON AND CRY - O.Burnette,II (Big Train,ASCAP)	78 LIKE A VIRGIN - B.Steinberg T.Kelly (Billy Steinberg,ASCAP/Denise Barry,ASCAP)	12 SEX O MATIC - Bar-kays A.A.Jones (Warner-Tamerlane,BMI/Bar-kays,BMI)
91 ARE YOU THE WOMAN - Kashif (Kashif,BMI)	25 GOTTA GET YOU HOME TONIGHT - M.Horton R. Broomfield (Philly World, BMI/Great Alps, BMI)	15 LOOK THE OTHER WAY - E.Isley (April,ASCAP/111,ASCAP)	19 SEX SHOOTER - Apollonia 6 (Girlsongs,ASCAP)
71 BEEP A FREAK - R.Taylor L.Simmons C.Wilson (Temp.Co.,BMI)	92 GOTTA THANG - K.Keys R.A.Brown (Life Long,ASCAP/Kwee,ASCAP)	79 LOVE AIN'T NO HOLIDAY - B.JOBSON W.MENDES W.JOBSON (Native,BMI/Cissi,BMI/Choo Choo Train,BMI)	87 SHE'S GOT THE BODY - D.Sterling (Kiddo,ASCAP/Southern,ASCAP/Almo,ASCAP)
13 BETTER BE GOOD TO ME - Knight Chinn Chapman (Chinnichap,ASCAP/Land Of Dreams, ASCAP/Arista,ASCAP)CPP	59 HANG ON TO YOUR LOVE - Adu Matthewman (Adu-Matthewman,MCPS)	70 LOVE LIGHT IN FLIGHT - S.Wonder (Jobete,ASCAP/Black Bull,ASCAP)	7 SHOW ME - LaLa G.Jones (New Music Group,BMI/MCA,BMI)
22 BLACK BUTTERFLY - B.Mann C. Weil (Dyad, BMI)	65 HOLLIS CREW - J.Mizel J.Simmons D.McDaniels (Protoons,ASCAP/Rush-Groove,ASCAP)	62 LOVE SONGS ARE BACK - Various (Various)	64 SING'N HEY YEA - T.Gatling C.Henderson T.Riley (Cal-Gene,BMI)
39 BODY - M.Jackson (Vabritmar,BMI)	3 I FEEL FOR YOU - Prince (Controversy,ASCAP)CPP	63 LOVER BOY - K.Diamond B.Ocean R.J.Lange (Zomba,BMI/Willesden,BMI)	41 SLIPPERY PEOPLE - D.Byrne T.Weymouth C.Frantz J.Harrison (Index,ASCAP/Bleu Disque,ASCAP/WB,ASCAP)
67 CAN'T SLOW DOWN - D.Frank M.Murphy (April,ASCAP/Science Lab,ASCAP)	14 I JUST CALLED TO SAY I LOVE YOU - S.Wonder (Jobete,ASCAP/Black Bull,ASCAP)	28 LOVER GIRL - T.Marie (Midnight Magnet,ASCAP)	83 SNEAKING OUT - G.L.Jones (Red Label,BMI)
34 CARIBBEAN QUEEN - K.Diamond B.Ocean (Willesden/Zomba)CPP	36 I OWE IT TO MYSELF - J.Hamilton M.Haynes T.Rabb (Temp,BMI)	82 LOVERIDE - R.D.Miller (Fresh Ideas,ASCAP)	1 SOLID - N.Ashford V.Simpson (Nick-O-Val,ASCAP)
9 CENTIPEDE - M.Jackson (Mijac, BMI/Warner-Tamerlane,BMI)WBM	45 I PROMISE (I DO LOVE YOU) - J.Stanton (Rashida, BMI)	89 LOVIN' - M.Jozun (Boston Int'l,ASCAP/T-Boy,ASCAP)	100 SOMEBODY - Junior Nightingale (Junior,prs/SaMusic,PRS/Airs & Graces,ASCAP)
49 CHANGE YOUR WICKED WAYS - O.Scott P.Ford (TX,ASCAP,Temp,BMI)	81 I REALLY LOVE YOU - H.Melvin M.Horton (Philly World,BMI/Hal Mel,BMI)	80 MECHANICAL EMOTION - Vanity (Jobete,ASCAP)	38 STRONGER THEN BEFORE - C.B.Sager B.Bacharach B.Roberts (Fedora,BMI/Unichappell,BMI/Begonia Melodies,BMI/New Hidden Music,ASCAP)
72 CHANGES (WE GO THROUGH) - M. Dowling, R. Dowling (Clarkjay, BMI/Specifically, BMI)	93 I'M GIVIN' ALL MY LOVE - T.Wells J.King J.Williams (Philly World,BMI/Heart to Heart,ASCAP)	57 MISLED - R.Bell J.taylor Kool & The Gang (Delightful,BMI)	55 SUPERNATURAL LOVE - D.Summer M.Omartian B.Sudano (Sweet Summer Night,ASCAP/See This House,ASCAP/Sudano,BMI/Soft Summer Songs,BMI)
90 CITY GIRL - R.Laws (Colgems-EMI,ASCAP/Sweetbeat,ASCAP)	68 I'M IN LOVE WITH YOU - C.Powell R.Philmore (Jobete,ASCAP/Koko-Pop,ASCAP/Stone Diamond/BMI/Chris Powell,BMI)	23 NO ONE'S GONNA LOVE YOU - T.Lewis J.Harris,III (Flyte Tyme,ASCAP/Avant Garde,ASCAP)	46 SWEPT AWAY - D.Hall S.Allen (Hot Cha,BMI/Fust Buzza,BMI/Unichappell,BMI)CHA/HL
21 C.O.D. (I'LL OELIVER) - J. Mtume Tawatha (Mtume, BMI/Do Drop, BMI)	44 IN ONE LOVE AND OUT THE OTHER - L.F.Syvers,III P.P.Oland D.Meyers (Chappell,ASCAP/Richer,ASCAP/Unichappell, BMI/Mr.Dapper,BMI)	32 OFF AND ON LOVE - Champaign (Walkin, BMI)	11 TEARS - Force MD's R.Halpin (T-Boy,ASCAP)
26 CONTAGIOUS - B.Watson R.Calloway M.Gentry B.Loveface (Hip Trip,BMI/Midstar,BMI)	52 IN THE DARK - R.Ayers D.Spragley J.Bedford (Yeldarps,ASCAP/Currier,ASCAP/AFI,ASCAP)	47 OOOHH - M. Adams D. Webster C. Carter K. Nash J. Douglass (Slave Song,ASCAP/Major Toms, BMI)	74 TEASE ME - W.Morrison (Island U.S.A.,BMI/Jun-Trac,BMI)
2 COOL IT NOW - Brantley Timas (New Generation,ASCAP)	95 IN THE NAME OF LOVE - R.MacDonald W.Salter B.Withers (Antisia,ASCAP/Bleunig,ASCAP)	17 OPERATOR - B.Watson R.Calloway B.Lipscomb (Hip Trip,BMI/Midstar,BMI)	94 TENDERONI - L.Haywood (Jim-Edd, BMI)
99 CRUSHED - M.Watson (Platinum Star, BMI)	88 INDECISIVE - F.Johnson (Queen Check,ASCAP/Stell Chest,ASCAP)	24 OUT OF TOUCH - D. Hall J. Oates (Hot-Cha, BMI/Unichappell, BMI)CHA/HL	73 THE BELLE OF ST. MARK - Sheila E. (Girlsongs,ASCAP)
43 DO WHAT YOU DO - R.Dino L.D.Tomaso (Unicity,ASCAP/RaRa,ASCAP/Aldente,ASCAP)	76 IT TAKES A LOT OF STRENGTH TO SAY GOODBYE - C.Brubeck (Abkco,BMI)	8 PENNY LOVER - L.Richie B.Harvey-Richie (Brockman,ASCAP)CLM	40 THE MEDICINE SONG - D.H.Wolinski (Overdue,ASCAP/WB,ASCAP)
6 DON'T STOP - D.Semello D.Batteau (No Pain No Gain ASCAP/Unicity ASCAP/David Batteau ASCAP)	20 JAILHOUSE RAP - K.Blow L. Smith D. Reeve M. Morales D. Robinson S. Abbatello (Amber Pass, BMI/Too-Much, BMI/Kuwa,	37 PRETTY MESS - Vanity (Jobete,ASCAP/Woltoons,ASCAP)CPP	

Whodini Makes 'Friends' at Radio, Retail

BY HARRY WEINGER

NEW YORK In the wake of the ongoing "Fresh Fest" tour of major cities and arenas (Billboard, Sept. 29) as well as radio's growing acceptance of rap music as an established genre, Jive/Arista group Whodini is enjoying top 10 status on the Black Singles chart with the two-sided hit "Friends" and "Five Minutes Of Funk."

Combined sales of the seven- and 12-inch versions are reportedly approaching 350,000. According to Jive, the group's previous releases, "Haunted House Of Rock" and the Thomas Dolby-produced "Magic's Wand," sold nearly as much, perhaps 250,000 each, but "Friends"/"Funk" has received greater airplay.

"The record's been out there since July," notes Richard Smith, vice president of r&b promotion at Arista, "and the two cuts are giving it great longevity. We brought the harder-edged 'Five Minutes Of Funk' first to key into our base in the 12-inch street market. The other two records had laid the groundwork, so we had New York, Cleveland, Detroit, Philly and the other top urban markets, but then stations started flipping the record over."

Barry Weiss, manager of artist development at Jive, concurs. "There was confusion at first," he says, "because 'Five Minutes Of Funk' was out there to gear up the market for the expected album. 'Friends' was put on the same side on the 12-inch as an alternative." Apparently, the universal sentiments and slicker production values of the latter were a better choice for stations.

"The rap market's moving from novelty to mainstream r&b," Weiss observes, "and with 'Friends' there is a very concerted effort to capture the older, sophisticated demographic and to open them up to rap." Weiss also notes that a healthy percentage of sales is coming from the "hip white rock buyer," and adds, "Ultimately, we're experiencing greater chart success legitimacy for Whodini, and for rap in general."

Arista, the exclusive American distributor for Jive, appears hesitant about Whodini's crossover potential. "Friends" is receiving some top 40 airplay, most significantly on Z-100 in New York, Miami's I-95 and WXKS-FM in Boston. However, airplay is going unreported, and day-parted to nighttime hours.

Principals involved with the group are unhappy with what they call a lack of greater promotional push and say they are seriously considering putting "Friends" in the hands of independents to exploit its

(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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REGION 1 CT,MA,ME,NY State,RI,VT		NATIONAL 89 REPORTERS		NEW ADDS	TOTAL ON
REGION 2 DE,D.C.,MD,NJ,NY Metro,PA,WV MADONNA LIKE A VIRGIN KOOL & THE GANG MISLED GAP BAND BEEP A FREAK		KOOL & THE GANG MISLED DE-LITE 29 64 GAP BAND BEEP A FREAK TOTAL EXPERIENCE 24 35 THE STAPLE SINGERS THIS IS OUR NIGHT PRIVATE 1 22 27 GWEN GUTHRIE LOVE AND MODERATION ISLAND 17 17 PAUL HARDCASTLE RAIN FOREST PROFILE 19 44			
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 WDJY Washington, DC WHUR Washington, DC		REGION 4 IL,IN,KY,MI,OH,WI KOOL & THE GANG MISLED SADE HANG ON TO YOUR LOVE RONNIE LAWS CITY GIRL WBMX Chicago, IL WGCI-FM Chicago, IL WJPC Chicago, IL WBLZ Cincinnati, OH WCIN Cincinnati, OH WDMT Cleveland, OH WJMO Cleveland, OH WZAK Cleveland, OH WDAO Dayton, OH WDRQ Detroit, MI WGPR Detroit, MI WJLB Detroit, MI WKWM Grand Rapids, MI WTLC Indianapolis, IN WLou Louisville, KY WLUM Milwaukee, WI WNOV Milwaukee, WI			
REGION 3 FL,GA,NC,SC,East TN,VA KOOL & THE GANG MISLED THE STAPLE SINGERS THIS IS OUR NIGHT ANGELA BOFILL CAN'T SLOW DOWN WAOK Atlanta, GA WIGO Atlanta, GA WVEE Atlanta, GA WPAL Charleston, SC WWWZ Charleston, SC WGIV Charlotte, NC WPEG Charlotte, NC WRBD Ft. Lauderdale, FL WJAX-AM Jacksonville, FL WJAX-FM Jacksonville, FL WPDQ Jacksonville, FL WEDR Miami, FL WOWI Norfolk, VA WRAP Norfolk, VA WORL Orlando, FL WPLZ Petersburg, VA WANT Richmond, VA WEAS Savannah, GA WRXB St. Petersburg, FL WWDM Sumter, SC WANM Tallahassee, FL WQKS Williamsburgh, VA WWIL-FM Wilmington, NC WAAA Winston-Salem, NC		REGION 5 IA,KS,MN,MO,NE,ND,OK,SD KOOL & THE GANG MISLED GAP BAND BEEP A FREAK STEVIE WONDER LOVE LIGHT IN FLIGHT KPRS Kansas City, MO KAEZ Oklahoma City, OK KMJM St. Louis, MO WESL St. Louis, MO WZEN St. Louis, MO	REGION 6 AL,AR,LA,MS,West TN,TX THE STAPLE SINGERS THIS IS OUR NIGHT PAUL HARDCASTLE RAIN FOREST KOOL & THE GANG MISLED WXOK Baton Rouge, LA WATV Birmingham, AL WENN-FM Birmingham, AL KNOK Ft. Worth, TX KCOH Houston, TX KMJQ Houston, TX WJMI Jackson, MS WKXI Jackson, MS KLAZ Little Rock, AR KRNB Memphis, TN WDIA Memphis, TN WHRK Memphis, TN WLOK Memphis, TN WBLX Mobile, AL WQQK Nashville, TN WVOL Nashville, TN WYLD-AM New Orleans, LA WYLD-FM New Orleans, LA KHYS Port Arthur, TX KAPE San Antonio, TX KOKA Shreveport, LA KZEY Tyler, TX		
		REGION 7 AZ,Southern CA,CO,HI,Southern NV,NM,UT REGION 8 AK,Northern CA,ID,MT,Northern NV,OR,WA,WY GAP BAND BEEP A FREAK NUANCE LOVERIDE VANITY MECHANICAL EMOTION KDKO Denver, CO KACE Los Angeles, CA KDAY Los Angeles, CA KGFJ Los Angeles, CA KJLH Los Angeles, CA KUKQ Phoenix, AZ XHRM San Diego, CA KSOL San Francisco, CA			

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1983
- Top Ten Black Singles, 1948-1983
- Top Black Singles Of The Year, 1946-1983
- Number One Black Albums, 1965-1983
- Top Ten Black Albums, 1965-1983
- Top Black Albums Of The Year, 1966-1983

FOR INFORMATION, WRITE: Billboard Chart Research Attn: Debra Todd 1515 Broadway New York, NY 10036

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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ONE-STOP OWNER

(Continued from page 56)

pop possibilities. being wiser about spending their dollar, too."

As for special deals from the record companies, Jefferson says, "It's pretty much across the board now—everyone is paying the same prices for their product. If I found out some of the other [white] wholesalers were getting better prices than I was, I'd have to sue."

As far as special aid from record companies in terms of discounts and the like are concerned, Jefferson says, "Forget it. I don't even get concert tickets from the companies anymore. They're cutting back in every area."

"I can understand the cutbacks; what I don't understand is the lack of growth. Who is benefitting from all of these rising prices and cutbacks? I can't see it from where I stand."

According to Jefferson, the woes the music industry is suffering are much bigger than a lack of record sales, "because records are selling. But the reason we aren't selling more is a problem bigger than CBS or Warner Bros. We're talking about an economy that is not geared for the small man."

WHODINI'S SUCCESS

(Continued from opposite page)

Initially, Jive, which has had AOR/pop chart success with A Flock Of Seagulls, and recently celebrated its first No. 1 with Billy Ocean's "Caribbean Queen," wasn't convinced of "Friends." The company hired Russell Simmons and partner Larry Smith of Rush Productions to co-produce Whodini, "in order to get the guys who did Run-D.M.C.," says Smith. Commitments in New York kept Simmons from attending recording sessions at London's Battery Studios, so Smith took the project on himself.

"They wanted the whole thing to be more like Run-D.M.C.," Smith says, "but I didn't want to do exactly that. Whodini's a bit more adult, I think, and rap's not just for kids anymore."

"Actually, Jive had their attention on the track 'Escape.' They waited for that for 10 months. But when I got back to the States, I told them 'Friends' is the cut. Russell and I had to argue and argue and argue to get it released as the first single."

Nonetheless, the airplay, sales and chart success achieved by Whodini is termed a "breakthrough" by both Weiss at Jive and Smith at Arista.

NATIONAL

135 REPORTERS

NUMBER REPORTING
25

KOOL & THE GANG
MISLED DE-LITE

MADONNA
LIKE A VIRGIN WARNER BROS.

RAY PARKER JR.
JAMIE ARISTA

THE WHISPERS
CONTAGIOUS SOLAR

SHALAMAR
AMNESIA SOLAR

20

17

15

14

REGION 4

IL,IN,KY,MI,OH,WI

THELMA HOUSTON
YOU USED TO HOLD ME SO TIGHT

KOOL & THE GANG
MISLED

KIDDO
SHE'S GOT THE BODY

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

KOOL & THE GANG
MISLED

MADONNA
LIKE A VIRGIN

GAP BAND
BEEP A FREAK

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

MADONNA
LIKE A VIRGIN

THE WHISPERS
CONTAGIOUS

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dance TRAX

by Brian Chin



ALBUMS: So what if Madonna does no searching whatsoever in her singing? She just hits her notes straight on, and with a pretty enough melody, she sounds attractive, porcelain-like and, occasionally, vulnerable. "Like A Virgin" (Sire), her fine second album, it hardly need be said, rarely sug-

gests its own title. But there are some very endearing moments that almost recapture the coy appeal of Reggie Lucas' work with her: "Angel," with its simple, almost modest quality, is closest to the r&b mode of "Borderline" and "Lucky Star." Aside from the disco/funk "Pretender," most of the rest is wave-

pop, harder-sounding than the first album, but still softer-centered than most of the comparable music around—particularly "Dress You Up," prettier than one could ever imagine a song at that tempo, Peter Brown's "Material Girl," and "Over And Over." The clearest intention here was to fill the album with singles-grade material, and that's been done, with light-handed, finessed production from Nile Rodgers. Madonna's third could be her greatest hits if "Like a Virgin" is worked as thoroughly as her distinguished first record, which, we all remember, started its life on 12-inch more than two years ago and has lasted through an incredible six A-sides.

Sylvester's "M-1015," his third

for Megatone, looks both forward and back. He reprises Brainstorm's "Lovin' Is Really My Game" in a faithful all-electronic version (along with the charting Zino version and the short original reissue on RCA, the third current revival of the 1977 hit), but he really takes off in the techno-pop "Sex," a Tip Wirrick production that would do any European student of synthesizer proud, and the basic high energy "Take Me To Heaven." Also: "How Do You Like Your Love?," a classic line transformed into a semi-hip-hop.

SINGLES: Our pick for next Critic's Darling is Britain's Sade (shar-dai), a four-piece jazz-funk band whose first album has already

topped the British charts. "Hang On To Your Love" (Portrait 12-inch) is the first U.S. single, a haunting, gorgeously fluid mid-tempo soul number for progressive black radio and relaxed dance floors... **The Limit's** "Say Yeah" (Portrait 12-inch) struts with the classy beat of urban contemporary; **Gwen Guthrie's** guest vocals soothe, and **John Luongo's** mix bubbles... **Norma Jean's** "Shot In The Dark" (MCA 12-inch) is smooth and uncluttered, harder but not quite as strung-out as the usual fare... **Laura Branigan's** new Atlantic 12-inch is "Satisfaction," which had been gathering some album play previously; atypically, this 12-inch differs from the pop radio
(Continued on opposite page)

FOR WEEK ENDING DECEMBER 1, 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	4	7	6	BIG IN JAPAN (12 INCH) ATLANTIC 0-86947	Weeks at No. One: 1 ◆ ALPHAVILLE
2	3	4	7	(LOVE IS JUST) THE GAME (12 INCH) COLUMBIA 44-05102	PETER BROWN
3	5	10	6	LET IT ALL BLOW (12 INCH) MOTOWN 4524MG	THE DAZZ BAND
4	8	11	7	THE WORD IS OUT (12 INCH) ARISTA AD1-9257	◆ JERMAINE STEWART
5	1	1	8	OUT OF TOUCH (12 INCH) RCA PW13917	◆ DARYL HALL & JOHN OATES
6	15	29	5	RAIN FOREST (12 INCH) PROFILE PRO-7059	PAUL HARDCASTLE
7	7	8	7	THE WAR SONG (12 INCH) VIRGIN/EPIC 49-05107	◆ CULTURE CLUB
8	12	19	5	HELLO AGAIN (12 INCH) ELEKTRA 0-66929	◆ THE CARS
9	26	-	2	LIKE A VIRGIN (12 INCH) SIRE 0-20239	◆ MADONNA
10	19	23	5	SUSPENSE (12 INCH) CHRYSALIS 4V9-42824	TONI BASIL
11	18	18	7	BAJA (12 INCH) OH MY!/PERSONAL OM4005 /PERSONAL	MASCARA
12	17	22	5	LOVER GIRL (12 INCH) EPIC 49-05100	◆ TEENA MARIE
13	2	2	10	BLUE JEAN/DANCING WITH THE BIG BOYS (12 INCH) EMI-AMERICA V-7838	◆ DAVID BOWIE
14	14	26	6	HELPLESS (YOU TOOK MY LOVE) (12 INCH) TELEFON/PERSONAL TE 3	FLIRTS
15	20	27	6	SOLID (12 INCH) CAPITOL V-8612	ASHFORD & SIMPSON
16	21	36	4	TEASE ME (12 INCH) ZE/ISLAND 0-96912 /ISLAND	JUNIE MORRISON
17	10	9	10	JUNGLE LOVE (12 INCH) WARNER BROS. (PROMO)	◆ THE TIME
18	31	43	3	YOU USED TO HOLD ME SO TIGHT (12 INCH) MCA 23520	THELMA HOUSTON
19	9	3	11	I FEEL FOR YOU (12 INCH) WARNER BROS. 0-20249	◆ CHAKA KHAN
20	11	13	7	COVER ME (12 INCH) COLUMBIA 44-05087	BRUCE SPRINGSTEEN
21	28	57	4	MADAM BUTTERFLY (12 INCH) ISLAND 0-96915	◆ MALCOLM MCLAREN
22	32	69	3	THIEF OF HEARTS (12 INCH) CASABLANCA (PROMO)	◆ MELISSA MANCHESTER
23	46	71	3	WE ARE THE YOUNG (12 INCH) MCA 23517	DAN HARTMAN
24	25	32	6	SUGAR DON'T BITE (REMIX) (12 INCH) MOTOWN 4523MG	◆ SAM HARRIS
25	34	61	3	COLOR MY LOVE (12 INCH) JSR TSR836	FUN FUN
26	58	66	3	SLEEPING DOGS LIE (12 INCH) COLUMBIA 44-05113	DOUBLE ENTENTE
27	51	60	4	CAN'T SLOW-DOWN (12 INCH) ARISTA AD1-9277	ANGELA BOFILL
28	61	-	2	LOVERIDE (12 INCH) 4TH & B'WAY BWAY409 /ISLAND	NUANCE FEATURING VIKKI LOVE
29	29	54	4	APPRECIATION (12 INCH) MCA (PROMO)	ALICIA MYERS
30	30	46	5	HE LOVES ME, HE LOVES ME NOT (12 INCH) CRITIQUE CRI-1208	KIM FIELDS
31	24	33	6	LOVIN' IS REALLY MY GAME (12 INCH) PACIFIC SA3-6A	ZINO
32	54	59	3	THE WILD BOYS (12 INCH) CAPITOL V-8617	◆ DURAN DURAN
33	37	51	4	BURN FOR YOU (12 INCH) ATCO (PROMO)	INXS
34	13	5	11	TUCH ME (ALL NIGHT LONG) (12 INCH) KN/PERSONAL KN1001 /PERSONAL	WISH FEATURING FONDA RAE
35	43	56	4	ROCK THE BOX (12 INCH) MEGATONE MT-130	SYLVESTER
36	36	42	5	TENDERNESS (12 INCH) I.R.S. SP-70980 /A&M	◆ GENERAL PUBLIC
37	38	55	4	COOLING THE MEDIUM (12 INCH) RCA PW13920	M + M
38	6	6	10	STRUT (12 INCH) EMI-AMERICA V-7837	◆ SHEENA EASTON
39	27	30	7	WAKE ME UP BEFORE YOU GO-GO (12 INCH) COLUMBIA 44-05049	◆ WHAM
40	35	40	6	OBSESSION (12 INCH) MERCURY 822 580 1 /POLYGRAM	◆ ANIMOTION

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE (CONFIG.) LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
41	72	-	2	OPERATOR (12 INCH) SOLAR 0-66931 /ELEKTRA	MIDNIGHT STAR
42	42	58	4	YO' LITTLE BROTHER (12 INCH) EMERGENCY EMDS 6546	NOLAN THOMAS
43	63	-	2	S.O.S., FIRE IN THE SKY (12 INCH) WARNER BROS. 0-20287	DEODATO
44	55	64	4	LOVE KILLS/ROTWANG'S PARTY (12 INCH) COLUMBIA 44-05098	FREDDIE MERCURY
45	45	45	6	JUST FOR TONIGHT (12 INCH) RCA PW13915	EVELYN "CHAMPAGNE" KING
46	48	48	5	SEX SHOOTER (12 INCH) WARNER BROS. 0-20274	APOLLONIA 6
47	16	16	8	BETTER BE GOOD TO ME (12 INCH) CAPITOL V-8609	◆ TINA TURNER
48	59	72	3	YOU DON'T KNOW (12 INCH) EASY STREET EZS-7512	SERIOUS INTENTION
49	69	-	2	SEXCRIME (NINETEEN EIGHTY-FOUR)/I DID IT JUST THE SAME (12 INCH) RCA PW13957	EURYTHMICS
50	64	-	2	MONSTER/BOONGA (THE NEW JERSEY CAVEMAN) (12 INCH) WARNER BROS. (PROMO)	◆ F.SCHNEIDER & THE SHAKE SOCIETY
51	71	-	2	COME ON, COME ON (12 INCH) GARAGE ITG-202 /ISLAND	NYC PEECH BOYS
52	67	68	3	MY RED JOYSTICK (12 INCH) RCA PW13928	LOU REED
53	NEW			NOTHIN'S GONNA COME EASY (12 INCH) ATLANTIC 0-86918	TINA B.
54	NEW			DO WHATCHA WANNA DO (12 INCH) ATLANTIC 0-86921	GIANNI SIRENNE
55	23	12	12	SWEPT AWAY (12 INCH) RCA PW13865	◆ DIANA ROSS
56	53	53	4	ROCKIN' IT (12 INCH) POSSE POS1212	M.C. FLEX & THE FBI CREW
57	47	35	9	CENTIPEDE (12 INCH) COLUMBIA 44-05047	◆ REBBIE JACKSON
58	NEW			LAST CALL (12 INCH) MEGATONE MT-131	JOLO
59	44	24	13	LET'S GO CRAZY/EROTIC CITY (12 INCH) WARNER BROS. 0-20246	◆ PRINCE & THE REVOLUTION
60	65	65	3	KISS ME QUICK/PRETENDING TO BE DRUNK (12 INCH) ATLANTIC 0-86917	SPARKS
61	62	62	5	LOCOMOTION (12 INCH) VIRGIN/A&M SP-12108	◆ O.M.D.
62	49	20	8	TOGETHER IN ELECTRIC DREAMS (12 INCH) EPIC (PROMO)	GIORGIO MORODER & PHIL OAKLEY
63	NEW			CONTAGIOUS (12 INCH) SOLAR (PROMO)	THE WHISPERS
64	NEW			SUPERNATURAL LOVE (12 INCH) GEFEN 0-20273	DONNA SUMMER
65	33	25	8	FRIENDS/FIVE MINUTES OF FUNK (12 INCH) JIVE JD1-9227 /ARISTA	WHODINI
66	NEW			HANG ON TO YOUR LOVE (12 INCH) PORTRAIT 4R9-05122 /EPIC	SADE
67	NEW			PARDON ME MISTER (12 INCH) ENVELOPE NV12001	RITA HART
68	68	-	2	LESS CITIES, MORE MOVING PEOPLE (12 INCH) MCA (PROMO)	THE FIXX
69	22	14	13	TWO TRIBES (12 INCH) ZTT/ISLAND 0-96931 /ISLAND	◆ FRANKIE GOES TO HOLLYWOOD
70	39	31	9	VICIOUS (12 INCH) GARAGE/ISLAND ITG-201 /ISLAND	BLACK MAMBA
71	NEW			WHY (12 INCH) IMPORT	BRONSKI BEAT
72	NEW			LOVERBOY (12 INCH) JIVE JD1-9280 /ARISTA	◆ BILLY OCEAN
73	NEW			IF IT HAPPENS AGAIN/NKOMO A GO GO (12 INCH) A&M SP-12112	◆ UB40
74	41	21	10	A GIRL IN TROUBLE (IS A TEMPORARY THING) (12 INCH) COLUMBIA 44-05103	◆ ROMEO VOID
75	52	52	5	JUNGE ROEMER (YOUNG ROMANS) (12 INCH) A&M SP-12107	FALCO
76	50	50	5	STREET LOVE (12 INCH) VANGUARD SPV-78	TWILIGHT 22
77	57	17	9	BODY ROCK (12 INCH) EMI-AMERICA V-7836	◆ MARIA VIDAL
78	40	37	9	TIME BOMB/SING YOUR OWN SONG (12 INCH) MEGATONE MT-125	JEANIE TRACY
79	56	15	8	SEXOMATIC (12 INCH) MERCURY 880 255-1	THE BAR-KAYS
80	60	44	7	DON'T TELL ME (12 INCH) SIRE (PROMO) /WARNER BROS.	BLANCMANGE

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DANCE TRAX

(Continued from opposite page)

seven, the ballad "Ti Amo" . . . **Girtalk's** "Can The Rhythm" (Geffen 12-inch) is among the most direct high-energy Eurodisco heard from a major label since 1979 . . . **Aleem's** "Get Loose" (Nia 12-inch) featuring vocalist/writer **Leroy Burgess**, is in the jazzy hip-hop mode; no-nonsense dance funk.

REMIXES: The much harder foot drum on the **Thompson Twins'** "The Gap" (Arista 12-inch) gives the cut an unexpected Latin flavor at its conclusion; this almost nine-minute version is not the medleyed cut which had been an import B-side. The trio will have a new U.K. single in a week, though it won't be released here until the new year . . . **Appollonia 6's** "Sex Shooter" (Warner Bros. 12-inch) is more worthwhile in a very simply extend-

ed version . . . **Barry Gibb's** "Fine Line" (MCA 12-inch) gets a crystal-clear extended mix by **Larry Patterson** . . . **David Lasley's** "Teamwork" (EMI America 12-inch) makes for great Euro-pop, remixed by **Francois Kevorkian** . . . The strange trance-disco of the **Comateens** gets a good, appropriate urban contemporary remix from New York engineer **Chris Lord-Alge** for a Mercury 12-inch; "Deal With It" and the faster "Don't Come Back" are radio records at heart, but benefit from lengthened treatment, as any good songs do.

ASSORTED CUTS: from **Jasper/Isley/Jasper's** "Broadway's Closer To Sunset Boulevard" (CBS Associated/Magic Sound), "Sex Drive" revives the Bohannon formula of solid riffing and prominent handclaps . . . **Risque's** "If It's The Last Thing I Do" is another good fusion of rap

and group vocal music (Next Plateau 12-inch); surprisingly, it was co-written and produced by **Blondie's Jimmy Destri** (with, of all people, **Keith Forsey**) . . . **The Furious Five's** latest rap cover is "Step Off" (Sugar Hill 12-inch), an adaption of "For The Love Of Money," with more great singing accents.

WE'D LIKE TO footnote our mixed review of the **Frankie Goes To Hollywood** album by noting that the group put on a tight, energetic live show at New York's Ritz two weeks ago. As we suspected, there is in fact little rhyme or reason to the group's cover of Springsteen's "Born To Run": It was just as meaningless live as on the album. And the audience's patience was tried slightly by the opening act, a relatively classy drag show featuring "impressions" of Tina Turner and Cher, and a set of dirty jokes that threatened momentarily to turn into confrontational art when a heckler protested but quickly lost interest.

But **FGTH** played hard enough and well enough to be convincing in a live setting, and that's critical to its future as a touring band—as compared to the group members' roles as actors and extras in the celebrated "Relax" and "Two Tribes" videos. The live "Relax," "Two Tribes" and "Welcome To The Pleasure Dome" were all properly frenetic in pacing and symphonic in volume if not arrangement. Still, the group has yet to come up with a song that's other than an arcane chant obviously conceived as the soundtrack to a video (or as a line of copy for a T-shirt), and it will be interesting to see how long the group can sustain its mystique before having to fall back on musical and lyrical hooks.

AUDIO TRACK

(Continued from page 35)

Wolf engineered.

Andy Paley, formerly of the group **Sidewinders**, is producing **Jonathan Richman & The New Modern Lovers** at **Bennett House Studios** in Nevada City, Calif. for **Rough Trade Records** in the U.K., and an as-yet-unnamed U.S. label.

Eccentric singer **Nina Hagen** is mixing her next CBS International album at **Larrabee Sound**. **Adam Kidron** is producing with engineer **Steve Hodge** and assistant **Fred Howard**. TBA artists **George Howard** is there with engineer **Randy Tominga** and assistant **Toni Greene**. Howard is co-producing the project with **Denzil Miller**. And local rock act **Prophet** is mixing an album with group member **Barry Harris** at the board and assistant **Brad Coker**.

At **Skip Saylor Recording**, producer **Herb Pederson** is working with singer/songwriter **Michele Curtis**. **Skip Saylor** is at the board with assistant **Tom McCauley**. Producer team **Billy Osborne** and **Zane Giles** are cutting tracks for **Wayne Arnold**, with Saylor and McCauley in the above slots. Dance act **Trial By Fire** is recording an EP for the **Fat Boy Label** with producer **David Darling** while McCauley mans the board. And Warner Bros. act **ZIII** is cutting album tracks with producer **Guy Spells** and engineer Saylor.

Steve Lawrence & Eydie Gorme are back at it with an album in progress at **Group IV Recording**. **Dennis Sands** and assistant **Andy D'Addario** are engineering.

Tom Jones is in at **Britannia Studios** recording vocals for an album intended for European release. **Gordon Mills** is producing, with **Marvin Clamme** behind the board.

OTHER CITIES

STARR HAS completed his first project for **East Coast Records** in Harrisburg, Pa. The new release, "She's So Fine," is self-produced.

At **Saugerties**, N.Y.'s **Midnight Modulation**, **Richard Alderson** has been producing "The Fugs Reunion Concert From The Bottom Line." Ex-Orleans leader **John Hall** has been in with a new band, and **Jean Redpath** is in doing a new album with **Abby Newton** co-producing and **Michael Bitterman** at the controls. Finally, **Artie Traum** has been

in producing **Tom Mitchell**.

At **Bearsville** in Suffern, N.Y., a number of projects are underway or have been recently completed. **Dizzy Gillespie** has been laying tracks for a new Japanese release on **King Records** with **Tom Shepard** producing and **Larry Swist** at the board. Producer/engineer **Mark Berry** has been working on the 12-inch club mix of **Toto's** "Dune", as well as the 12-inch club mix of **Joan Jett's** "Cherry Bomb", with co-engineer **Mark Richardson**. Polydor artist **Jeff Tyzik** has been laying tracks for a new album. Tyzik is producing, with **Larry Swist** at the board. All material for the **Audio Track** column should be sent to **Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036**.

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Strange Day For Dancing—Moral Support
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Don't Wanna Lose (remix)/My Love (remix)—Lime

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Astrodance—Hypnosis
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Night Moves—Trans Dance
Relight My Fire—Cafe Society
Bobby O Classics (20 min.)
Cecilia—Mike Mareen
Energy Tonight—Proof Of Energy
Man In Uniform—Boytroic
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If It's Love—Jackson Moore
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I Don't Give A Damn—Nicci Gable
I'm On Fire—Kelly Marie

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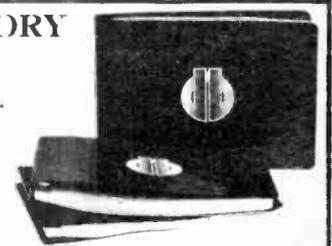
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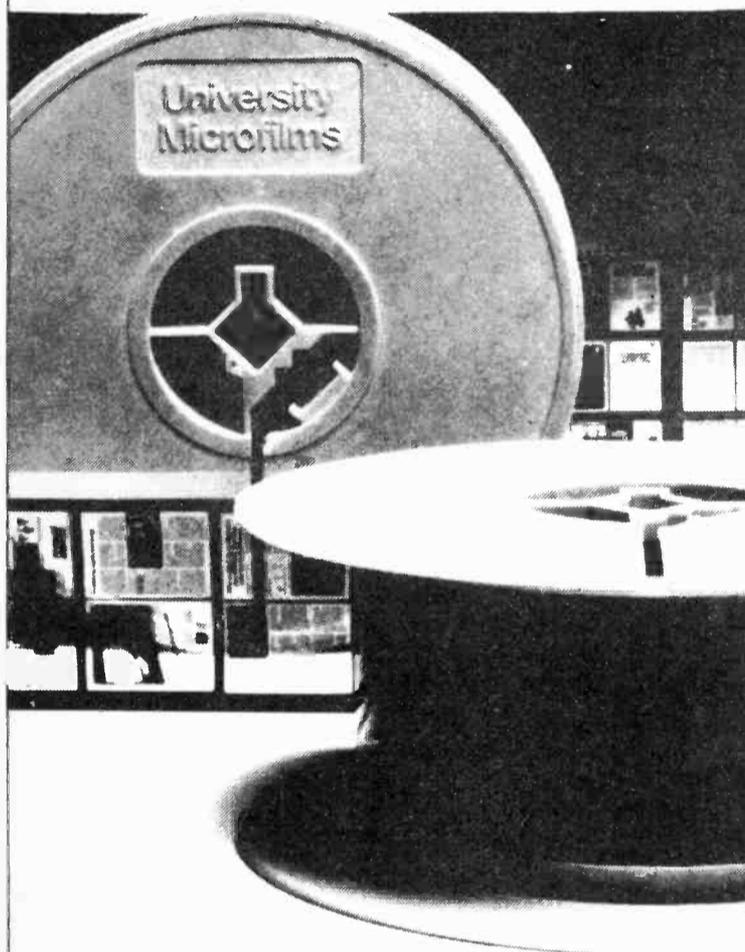
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TOP JAZZ ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	Weeks at No. One: 3	
1	1	7	WYNTON MARSALIS	COLUMBIA FC 39530	HOT HOUSE FLOWERS
2	2	7	PAT METHENY GROUP	ECM 25000-1 WARNER BROS.	FIRST CIRCLE
3	8	3	GROVER WASHINGTON JR.	ELEKTRA 60318	INSIDE MOVES
4	7	5	EARL KLUGH	CAPITOL ST-12372	NIGHT SONGS
5	NEW		AL JARREAU	WARNER BROS 25106-1	HIGH CRIME
6	3	21	SPYRO GYRA	MCA 2-6893	ACCESS ALL AREAS
7	5	21	MILES DAVIS	COLUMBIA FC-38991	DECOY
8	4	21	DAVE GRUSIN	GRP A-1006	NIGHT LINES
9	9	13	SADAO WATANABE	ELEKTRA 60371-1	RENDEZVOUS
10	14	103	GEORGE WINSTON	WINDHAM HILL C-1025 A&M	DECEMBER
11	11	38	ANDREAS VOLLENWIEDER	COLUMBIA FM 37827	CAVERNA MAGICA (... UNDER THE TREE-IN THE CAVE ...)
12	13	5	BOB JAMES	COLUMBIA FC 39580	12
13	6	54	DAVID SANBORN	WARNER BROS. 23906-1	BACKSTREET
14	10	13	GEORGE WINSTON	WINDHAM HILL C 1012 A&M	AUTUMN
15	NEW		JEAN-LUC PONTY	ATLANTIC 80185	OPEN MIND
16	15	13	HERBIE HANCOCK	COLUMBIA FC 39478	SOUND SYSTEM
17	17	74	WYNTON MARSALIS	COLUMBIA FC 38641	THINK OF ONE
18	12	13	RAMSEY LEWIS & NANCY WILSON	COLUMBIA FC 39326	THE TWO OF US
19	20	13	STEVE MORSE BAND	MUSICIAN 60369-1/ELEKTRA	THE INTRODUCTION
20	18	27	GEORGE HOWARD	TBA TB 201/PALO ALTO	STEPPIN' OUT
21	32	126	GEORGE WINSTON	WINDHAM HILL C-1019/A&M	WINTER INTO SPRING
22	22	9	STAN GETZ/CHARLIE BYRD	VERVE UMJ 3158/POLYGRAM	JAZZ SAMBA
23	23	37	EARL KLUGH	CAPITOL ST 12323	WISHFUL THINKING
24	NEW		SHADOWFAX	WINDHAM HILL WH-1038/A&M	DREAMS OF CHILDREN
25	16	13	FRANK SINATRA	QWEST 25145-1/WARNER BROS	L.A. IS MY LADY
26	19	23	PATRICE RUSHEN	ELEKTRA 60360-1	NOW
27	27	7	MAX ROACH & CECIL TAYLOR	SOUL NOTE 1100/1-POLYGRAM	HISTORICAL CONCERTS
28	NEW		MAHAVISHNU	WARNER BROS. 25190-1	MAHAVISHNU
29	NEW		RICKIE LEE JONES	WARNER BROS 25117-1	THE MAGAZINE
30	21	7	ELLA FITZGERALD & DUKE ELLINGTON	VERVE 3286 POLYGRAM	ELLA AT DUKE'S PLACE
31	38	3	DAVE VALENTIN	GRP 1009	KALAHARI
32	35	5	TOM BROWNE	ARISTA ALB-8249	TOMMY GUN
33	37	3	HANK CRAWFORD	MILESTONE M-9129/FANTASY	DOWN ON THE DEUCE
34	34	5	MAKOTO OZONE	COLUMBIA BFC 39624	MAKOTO OZONE
35	26	29	PAT METHENY	ECM 25004-1 WARNER BROS	REJOICING
36	24	31	STEPS AHEAD	MUSICIAN 60351 ELEKTRA	MODERN TIMES
37	25	64	HERBIE HANCOCK	COLUMBIA FC 38814	FUTURE SHOCK
38	28	52	LINDA RONSTADT	ASYLUM 60260 ELEKTRA	WHAT'S NEW
39	39	19	MICHAEL HEDGES	WINDHAM HILL WH-1032 A&M	AERIAL BOUNDARIES
40	31	9	AZYMUTH	MILESTONE M-9128 FANTASY	FLAME

○ 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



MOST CATALOG jazz labels have shifted their reissue strategy from anthologies to single album rerelease programs, but that trend obviously doesn't preclude the option of more comprehensive packages when the music and the musician dictate it. Two lavish examples, not coincidentally arriving just in advance of the holidays, showcase Bill Evans and Stan Getz, and both qualify as coffee table albums in terms of visual presentation and sheer heft.

Coffee table albums showcase Evans, Getz

The Evans set is the more ambitious of the two. Fantasy has decided to offer everything the pianist recorded for Riverside, from solo sessions to quintet dates, on "The Complete Riverside Recordings." Apart from its "embossed morocco red slipcase," the 18-record package boasts 24 unreleased tracks among the 151 performances included. A 32-page booklet with commentaries from Martin Williams and Orrin Keepnews is also included in the set, which the label is listing at \$150.

PolyGram meanwhile builds upon the recent reissue success of Stan Getz's epochal 1962 collaboration with Charlie Byrd, "Jazz Samba," which has re-entered the Billboard jazz album listings as a Verve import, with its five-disk reprise of the saxophonist's Verve bossa nova output.

"Stan Getz: The Girl From Ipanema/The Bossa

Nova Years" is being timed to the 20th anniversary of the set's title song, and includes both the Getz/Byrd effort and "Getz/Gilberto" as well as other Brazilian-edged Getz projects teaming him with Gary McFarland, Antonio Carlos Jobim, Laurindo Almeida, Luiz Bonfá and Astrud & Joao Gilberto.

PolyGram has augmented those sets with five previously unreleased tracks, and has included a booklet written by Neil Tesser documenting the '60s boom of this Brazilian idiom and the pivotal role played by Getz as a popularizer. The recordings have been digitally remastered, and PolyGram has pressed the LPs in Germany. In view of that special care, the \$34.90 list seems almost modest.

LOS ANGELES' mercurial jazz club scene gets another upbeat assist with the formal opening of a second Hollywood jazz room only two blocks north of the Vine Street Bar & Grill. Upstairs In The Palace Court is actually a new venture from the venerable Palace Theatre, renovated and reopened a few years back as a concert venue. The Palace Court only seats about 120, but has its own entrance and, according to the venue's general manager, Steven Rosen, the new jazz room will have its own cover charge (\$5) and minimum (two drinks).

Open just two weeks, the room is already attracting established players, starting with Harold Land, who was slated to bring his quartet in this weekend (23-24). In the wings is Joe Farrell, due Nov. 30-Dec. 1, and Eddie Harris; Rosen also promises a Freddie Hubbard date down the line.

GOSPEL LECTERN

by Bob Darden

FOR THOSE WHO have called: Yes, there is a comprehensive listing of all albums appearing on Billboard's Inspirational and Spiritual charts. "Joel Whitburn's Music Yearbook 1983" lists those two categories for the first time, with information taken from Billboard's charts for the past year.

The Inspirational charts reflect the dominance of Amy Grant's "Age To Age"—85 weeks at No. 1. It first hit the top spot way back in July of 1982 and was knocked off by Grant's equally successful followup, "Straight Ahead," which as of mid-October had been at No. 1 for 29 straight weeks.

That obviously doesn't leave much time for anyone else at No. 1. Albums that would have hit the top spot in any other year probably include Sandi Patti's "More Than Wonderful," Russ Taff's "Walls Of Glass" and Grant's "A Christmas Album."

Three albums dominated the Spiritual charts last year: Douglas Miller & the True Way Choir's "The Joy Of The Lord Is My Strength," Shirley Caesar's "Jesus, I Love Calling Your Name," and the Rev. F.C. Barnes & Rev. Janice Brown's "Rough Side Of The Mountain," which was No. 1 for 28 weeks. Other top-selling Spiritual albums, Whitburn reports, were Vanessa Bell Arm-

strong's "Peace Be Still," Sandra Crouch's "We Sing Praises" and the Rev. James Cleveland's "This Too Will Pass."

For more information on this book, contact Record Research, P.O. Box 200, W160 N8293 Old Orchard Court, Menomonee Falls, Wis. 53051, or call (414) 251-5408.

PEOPLE: Meadowgreen Music Co., the gospel music publishing division of Tree International, has just signed Jim Weber to an exclu-



THE BRAND NEW hardbound edition of Epoch Universal Publications' "Glory And Praise" hymnal for North American Liturgy Resources recently passed the 100,000-copy sales mark. The hardbound edition contains 275 songs found in Volumes I, II and III of "Glory And Praise" hymnal. It also contains a section of music for the order of the Mass.

NEW RELEASES: Laura Lee has just signed with Tyscot Records'

'Whitburn's Music Yearbook' reflects the dominance of Amy Grant

sive songwriting agreement. Weber is known for writing songs for Amy Grant, Debby Boone, the Imperials, B.J. Thomas, Brown Bannister and others... The Jackson Southernaires and the Sensational Williams Brothers' "Brother To Brother Tour" will last through the beginning of February along the West Coast... The Gaither Trio's fall tour will be sponsored by Chick-fil-A Inc., a fast-food chain popular for the boneless breast of chicken sandwich... The Word Music Group has signed the Binions to an exclusive songwriting agreement.

Circle City label. Her first release, "All Power," was produced by Al Hobbs... Cathy Spurr and Debbie McNeil's "A Taste Of Eternity" has just been released by Word... Hot right out of the box: Sandi Patti's "Songs From The Heart" for Benson... Noted composer Kurt Kaiser has teamed up with Bryan Jeffery Leach and orchestrator Bill Pursell to produce a choral work entitled "The Pursuit Of Excellence"... Also new: Doug Oldham's "Poet Of Praise" for LoveSong Records; the Slaughters' "Songs From Our First 30 Years" for Accord Records.

CLASSICAL KEEPING SCORE

by Is Horowitz



ISAAC STERN has been named Artist Laureate by CBS Masterworks, a title thus far unique to the industry. While it recognizes the master violinist's 40 years with the label, and a new 10-year contract, it also takes note of his achievements in a wide range of cultural and humanitarian endeavors. What's more, it will find his new CBS recordings graced by a special Artist Laureate logo.

The first album under the designation will be released next spring and will consist of three or four disks containing some of Stern's "most memorable" collaborations with other artists. The exact contents were not yet fixed at this writing.

That album will be followed by a set of the complete Beethoven Violin and Piano Sonatas, with Eugene Istomin as keyboard partner. A couple of the sonatas, Op.12, No. 1 and Op. 30, No. 2, were taped in 1969 with Andrew Kazden as producer, but were never released. The remaining eight were cut recently under the production stewardship of Steven Epstein.

Lots more new recordings are planned with the CBS Artist Laureate. Among those still to go before the microphones are a pair of concertos being written for Stern by Henri Dutilleul and Peter Maxwell Davies. He will have a new edition of the Unaccompanied Sonatas and Partitas by Bach, and a disk of the Brahms Double Concerto with Yo-Yo Ma as cellist. Also due is an album of French violin and piano sonatas.

As satisfying musically as these are likely to be and perhaps even more stimulating, will be the launch of a new chamber music series featuring Stern and "Friends," the latter a category of performer whose numbers are legion. At one time or another, Stern has played a part in the development of many artists, and the possible combinations for such a series are mind-boggling.

Stern is the first to be designated Artist Laureate by CBS Records. There will almost certainly be others.

OPERA SETS featuring Beverly Sills that have been languishing in the vaults of MCA Records are due for new public life. The masters, which came to MCA along with the acquisition of ABC Records, have now been licensed to Angel Records, which has a substantial catalog of Sills recordings on its own. They will be reissued at midprice beginning next March, says John

Isaac Stern is named CBS Artist Laureate

Patrick, Angel vice president. Packages will be updated with new graphics, including some photo art of the soprano taken recently in New York.

Among the operas are the Donizetti spectaculars, "Anna Bolena," "Lucia di Lammermoor," "Maria Stuarda" and "Roberto Devereux."

CASSETTE PROMO: Deutsche Grammophon Walkman Classics cassettes will play a highly visible role in a pre-holiday promotion involving the Musicland/Sam Goody/Discount Records chain. The Pickwick chain's traditional four-color tabloid inserts in newspapers around the country will all include plugs for the midprice, extended-play tape line, and dump boxes carrying the cassettes will be given favored positions in most, if not all, of the chain's outlets across the country.

In-store displays will include the poster showing Mozart with a pair of headphones, says DG promotion exec Grace Patti. In those stores which carry hardware, cross-promotion will plug Walkman stereos and software. There are more than 400 stores in the chain, and some 18 to 20 million of the six-page brochures will be distributed, according to a Pickwick spokesman.

LATIN NOTAS

by Enrique Fernandez



NOBEL PRIZE winner Gabriel Garcia Marquez has called him and his collaborator Ana Magdalena "the greatest Spanish-language poets of our time." And whenever a Latin balladeer wants to put out

"Emmanuel" is the second album by the Mexican star produced by Alejandro. RCA's hopes are pegged on the Emmanuel-Alejandro chemistry, which caught fire the first time around and produced

Mexico's Emmanuel Goes for the Manuel Alejandro touch

an album that will catch fire, there's one name he goes after: Spain's Manuel Alejandro.

Now it's Mexico's Emmanuel who has gone for the Manuel Alejandro touch. The balladeer's latest RCA International album, "Emmanuel," was composed, orchestrated and produced by the legendary Spaniard.

Recorded in Madrid's Torres Sonido studios, "Emmanuel" includes five songs from the Alejandro-Magdalena team and another five in which the producer teamed up with Maria Alejandra. "Pobre Diablo," an Alejandro-Magdalena song, is being promoted as a single.

a number of international hits.

Of all the Latin American singers, Emmanuel seems the most likely candidate for a healthy collaboration with the Spanish producer, for the Mexican singer's style has always been somewhat "mid-Atlantic": Latin American but with certain Spanish touches, such as a flamenco approach to the material. It should be noted that Alejandro's best known collaborations have been with Spanish singer Raphael, the master of the ultra-Spanish, flamenco-oriented ballad.

But a Spanish flavor is only one of Emmanuel's drawing cards. The Mexican singer is also given to rock-flavored ballads, and his new

album is one of Alejandro's most pop/rock productions, with heavy use of synthesized instrumentation.

If there's anything Emmanuel's fans may find lacking in this album, which features a '50s-coiffured Emmanuel on the cover, it's the lack of printed lyrics. These are a rarity in U.S. Latin releases, but given the stature of the songwriters, it would enhance the production to make the lyrics available. After all, "the great Spanish language poets of our time" should be not only heard, but read.

THE WORD "LEGENDARY" is common hype in the music business, but an artist who performed in 1911 and is still going strong truly deserves it. Such is the career span of Carlos Montoya, the guitarist who popularized the solo flamenco guitar back in 1948.

After accompanying some of the master dancers of his generation, among them La Argentina, Vicente Escudero and Carment Amaya, Montoya broke with tradition by

(Continued on page 80)

FOR WEEK ENDING DECEMBER 1, 1984

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TOP CLASSICAL ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
			LABEL & NUMBER	DISTRIBUTING LABEL	
1	1	19	Mamma	LONDON 411 959	Weeks at No. One 12 Pavarotti/Mancini
2	2	69	Haydn/Hummel/L. Mozart: Trumpet Concertos	CBS 37846	Marsalis, National Philharmonic Orch.(Leppard)
3	3	37	Pachelbel:Canon/Fasch:Trumpet Concerto	RCA FRL1 5468	Paillard Chamber Orchestra
4	4	109	Bach: Goldberg Variations	CBS IM-37779	Glenn Gould
5	5	13	Sunday In The Park With George	RCA HBC1 5042	Original Broadway Cast
6	8	259	Pachelbel: Kanon	RCA AGL1 5211	Paillard Chamber Orchestra
7	18	3	Amadeus - Original Soundtrack Recording	FANTASY WAM 1791	Neville Marriner
8	6	13	Songs Of Ernesto Lecuona	CBS FM 38828	Placido Domingo
9	7	53	Strauss: Four Last Songs	PHILIPS 6514 322	Jessye Norman (Masur).
10	17	5	Baroque Solos And Duets	CBS MASTERWORKS M 39061 CBS	Wynton Marsalis with Edita Gruberova
11	12	7	Gershwin: An American In Paris	ANGEL DS 38130	Labeque Sisters
12	9	19	Come To The Fair	ANGEL DS-38097	Te Kanawa
13	13	7	Mozart: Requiem	L'OISEAU LYRE 412 711	Hogwood
14	11	11	Boulez Conducts Zappa-The Perfect Stranger	ANGEL DS 38170	(Boulez)
15	10	7	The Best Of Wolfgang Amadeus Mozart	PHILIPS 412-244	Neville Marriner
16	14	15	Pachelbel: Canon	DG 413 3091	Berlin Philharmonic (Karajan)
17	15	13	Mozart: Eine Kleine Nachtmusik	LONDON 41. 720	Academy Of Ancient Music (Hogwood)
18	16	37	Handel: Water Music	DGG ARCHIV 410 525	The English Concert (Pinnock).
19	23	5	Vivaldi Four Seasons	L'OISEAU LYRE 410 126	Academy Of Ancient Music (Hogwood)
20	19	37	Bolling: Suite For Cello and Jazz Piano Trio	CBS M 39059	Bolling, Yo-Yo Ma
21	20	459	Rampal & Bolling: Suite For Flute & Piano	CBS MASTERWORKS M-33233	Jean-Pierre Rampal & Claude Bolling
22	22	11	Rachmaninoff: Piano Concerto No. 2	CBS IM 38672	Licad (Abbado)
23	26	3	Carmen Highlights	ERATO HBC 15302	Domingo (Maazel)
24	21	11	Ghena Dimitrova-Opera Arias	ANGEL DS 38074	Dimitrova
25	25	83	Canteloube: Songs Of The Auvergne	LONDON LDR 71104	Te Kanawa, English Chamber Orch. (Tate).
26	24	19	Mahler: Symphony No. 4	LONDON 410 188	Te Kanawa, Chicago Symphony Orch. (Solti)
27	30	5	Pachelbel's Greatest Hit	RCA AGL 8523	Various Artists
28	32	15	Brass In Berlin	CBS IM 39035	The Canadian Brass
29	28	17	Bizet: Carmen (Complete)	ERATO 75113	Domingo (Maazel)
30	35	7	Love Is	PHILIPS 412-270	Jose Carreras
31	27	17	Haydn: 3 Concertos	CBS IM 39310	Marsalis, Ma, Lin
32	29	63	Nocturne	RCA ARL1 4810	James Galway
33	31	13	Greatest Hits of 1720	CBS MX 34544	Philharmonia Virtuosi (Kapp)
34	33	105	Beethoven: Cello Sonatas No's 3 & 5	CBS MASTERWORKS IM 39024	Yo-Yo Ma, Emanuel Ax
35	36	3	Beethoven: 9th Symphony	DEUTSCHE GRAMMOPHON 2535349	(Karajan)
36	40	3	Brahms: Lieder	DEUTSCHE GRAMMOPHON 413 311	Jessye Norman
37	34	43	Dvorak: Symphony No. 9 ("New World")	LONDON 410 116	Chicago Symphony Orch. (Solti)
38	37	53	J.S.Bach:Unaccompanied Cello Suites	CBS M W 13M 37867	Yo-Yo Ma
39	38	23	Vivaldi: The Four Seasons	CBS MASTERWORKS MY 38478	Zukerman
40	39	9	Delibes: Lakme	SERAPHIM 560386	Various Artists (Lombard)

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CHUM EYES MONTREAL, WINDSOR

Broadcaster Takes Option To Buy Four Stations

BY KIRK LaPOINTE

TORONTO CHUM Ltd. of Toronto, the largest non-governmental broadcaster worldwide in terms of holdings, has taken a four-month option to buy the assets of Maisonneuve Broadcasting Ltd. of Montreal and Radio Windsor Canadian Ltd.

The move would give CHUM its long-coveted place on the dial in Montreal—two, in fact, with CKGM and CHOM-FM. Additionally, given the recent decision by the Canadian Radio-Television & Telecommunications Commission to consider more flexible rules for the Windsor broadcasters, the CKWW and CJOM-FM holdings appear to be investments with more value than they've had in years.

CHUM president Allan Waters says he has discussed the possibility of purchase from Maisonneuve president Geoff Stirling, who also owns Radio Windsor. For his part, Stirling says he and Waters are "extremely close friends" who have used the same national radio sales organization for the last decade.

The agreement is subject to CRTC approval and isn't likely to receive a go-ahead without a public hearing. The entry of CHUM's mighty arm into the Montreal market prompted one rival broadcaster last week to say, "There will be a

real fight at the CRTC table on this one."

Waters, who will not say how much he plans to pay for the four outlets, says he is "hopeful" the commission will consent to the deal. But he concedes that entry to Montreal may be difficult.

CHUM has tried no fewer than six times to crack the Montreal market and been turned away each time. Waters says he doesn't intend to change the stations' formats for the foreseeable future, nor does he expect there to be layoffs, although he says management changes may occur.

So far, no one has come forward to apply under the newly lifted moratorium on Montreal FM stations. Similar moratoria, imposed because frequencies could not be allocated while the publicly-owned CBC did not have a firm long-range radio plan in place, have so far not elicited applicants in the Toronto market.

Stirling founded CKGM 25 years ago and later established CKGM-FM, which subsequently was renamed CHOM-FM. The English-language AOR station has continually run up against the commission for using too much French spoken-word content on the air, but that and other bones of contention have been settled in recent months.

Oddly enough, just as they've

been settled, Stirling has decided he's had enough. He says the CRTC frustrations and a desire to concentrate on his other holdings led him to sell the stations. Stirling also owns the OZ-FM radio network in Newfoundland, NTV network there and a publishing firm.

CKWW is the highest-rated Windsor station and stands to benefit with CJOM-FM from new CRTC flexibility as a result of public hearings earlier this year. At the time, the commission gave the Windsor licensees a six-month license extension and asked them to resubmit their five-year plan under a more flexible regulatory regime.

The CHUM purchase would mean that all four private Windsor broadcast outlets will have changed hands since the CRTC ruling. CUC Ltd. of Toronto has bought CKLW and CFX-FM, also subject to CRTC approval.

On Heels of Pinnacle Failure, Second U.K. Indie Collapses

LONDON Only nine days after Pinnacle Electronics called in the receivers (Billboard, Nov. 24), another leading British independent distributor has come to grief. The two-year-old IDS (Independent Distribution Services) has ceased trading, with debts estimated by one creditor at around \$2.5 million.

The double collapse has sent shock waves through the U.K. independent label sector. Many small operations face sizeable losses, as well as the prospect of a tough struggle to find alternative channels for their product. Industry observers don't rule out further casualties in the distributor ranks.

The view of the Independent Record Labels Assn. (IRLA), representing many of those affected, is that distributors are "victims of their own folly in taking on too many under-financed labels run by people who know nothing about the industry."

"Now more than ever," the IRLA goes on, "independents need to take a more aggressive stance in the marketplace and fight against the injustices that exist in copyright,

manufacturing, airplay and distribution."

Founded by directors Geoff Hannington and John Howes, IDS distributed 52 singles that reached the U.K. charts, though only 11 of these progressed into the top 40. The Record Shack label, involved in some of IDS's biggest successes, re-routed pre-Christmas product through CBS, and other labels have been quick to make alternative arrangements.

TBG/President, debuting with Rick Wakeman's "Glory Boys," shipped its own copies before signing on with RCA, while the Immaculate label has switched Peter Shelley's "Never Again" to Backs Records/Cartel.

IDS official receiver Bill Roberts has implemented "quite a number of redundancies." But he notes: "Some people have expressed interest in the company. There are orders in the books and supplies in the warehouse, so it is possible IDS may be able to resume deliveries."

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 Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana 23-522.

New Government Talks on CD Tariff

OTTAWA The recording industry has taken part in a new round of consultations with the federal government over key tariff and customs issues, including how to set the transaction value of Compact Discs under the new General Agreement on Tariffs & Trade (GATT), beginning Jan. 1.

Being considered by federal officials is how to establish the value on which to impose the 16.5% duty, which is one of the few to increase under the new GATT. Revenue and Finance Dept. officials are being urged by the industry to assess the duty on as low a value as possible, to keep CD prices down.

Among other things, the officials are studying whether to assess the duty on a transaction value which would include broker's fees and roy-

alties.

The new GATT is considered a golden opportunity by distributors to bolster CD sales. Until the end of the year, the 15% duty will be assessed on a "fair market value" of \$10 U.S. per disk. The transaction value is bound to be several dollars lower, meaning that the duty will be lower and the resultant markups at wholesale and retail won't add nearly as much to the consumer price.

The industry has been arguing since the introduction of CD here more than a year ago that the tariff is senseless because there is no domestic industry to protect. A Canadian CD plant is known to have been on the drawing board for more than a year, industry executives acknowledge, but no firm plans yet exist for such a manufacturing cen-

ter.

More talks are scheduled in the coming weeks with the Consumer & Corporate Affairs Dept. and with Customs officials. Meanwhile, talk is quietly circulating within the industry about the need for a full-time federal lobbyist for the business here.

The new Mulroney government has indicated a willingness to listen to business, and as one performing rights executive put it, "We have a chance we haven't had for a long time to get some things done."

The industry also continues to discuss how the new GATT will serve to prevent a flood of deletes into the market, and whether the long-delayed recording industry strategy is to be revived.

Maple Briefs

AS INDICATED here a few weeks ago, the move of Arista to RCA in the new year is on. The label announced the distribution pact a week ago.

CBC OFFICIALS were to announce late last week how the public radio and television network will absorb \$85 million in federal funding cuts. Meanwhile, Communications Minister Marcel Masse has hired three consultants to help advise him on the cutting and to help re-define the network's role.

BOY GEORGE took it on the chin from the Toronto newspapers after he got a touch smarmy at a press conference preceding Culture

Club's two Maple Leaf Gardens dates. A scheduled 15-minute photo session, hastily trimmed to 10 minutes, was cut to exactly 46 seconds when Boy George had had enough.

MUCHMUSIC NETWORK has debuted its chart, which will be increasingly sophisticated once the cable music channel moves to bigger program blocks. The network is getting its feet wet in promotion by supporting Iron Maiden's current Canadian tour.

BRYAN ADAMS, whose "Reckless" album was released on his 25th birthday, is being held back by manager Bruce Allen from talking to the press in advance of the Dec. 5

Junos. Allen has been a prominent Juno basher, as has Anne Murray, who recently said the awards are "an embarrassment."

THE CREW-CUTS, the Four Lads and the Diamonds, three Canadian groups who spun a total of close to 40 hits in the late '50s and early '60s, will be inducted into the Juno Hall of Fame Dec. 5 at the annual awards ceremony. The groups will also perform on the Juno telecast.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 7 Glen Ames Ave., Toronto, Ontario, Canada M4E 1M3.

CBS AUSTRALIA

(Continued from page 9)

"I think it was received very well.

"Motivation is important to me," Handlin continues. "I mean, a five-year-old girl on roller skates can go to a radio station and get them to play the new Michael Jackson single, but it takes a little imagination and persistence to break a Paul Young, a Cyndi Lauper or a Eurogliders."

Jamieson says he had expected to be in Australia for three years. But he stresses, "I've no worries about CBS's future in this part of the world. Inside a year, Handlin will have no problems. This territory means too much to me to just pass it off to a career executive from overseas."

"The potential for CBS to have continued along the old lines, say with John McCready from New Zealand, or Paul Russell and myself from the U.S., is obviously enormous," he continues. "That we close off that training avenue, probably permanently, means we have great faith in Handlin."

"Running the Australian office is a unique and challenging task because it involves duties that most managing directors, in or out of the music business, don't have to face," Jamieson says.

The new year will see the arrival of Peter Bond from the U.K., who will take up duties as vice president of sales and marketing, working out of Sydney, for the Southeast Asian and African operations.

EURHYTHMICS

(Continued from page 9)

on a random audience and found more popular than the original score, he says, and the changes had been made "for the benefit of the film." Any profits from sales of the soundtrack album would help offset the movie's high production costs.

HITS of the WORLD

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BILLBOARD CHART RESEARCH
Attn: Debra Todd
1515 Broadway—New York, NY 10036

AUSTRALIA (Courtesy Kent Music Report) As of 11/26/84

SINGLES	
1	1 I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN
2	2 THE WAR SONG CULTURE CLUB VIRGIN
3	3 FREEDOM WHAM! EPIC
4	5 GHOSTBUSTERS RAY PARKER JR. ARISTA
5	8 SOUL KIND OF FEELING DYNAMIC HEPNOTICS WHITE LABEL
6	6 THE WARRIOR SCANDAL WITH PATTY SMYTH CBS
7	NEW LIKE A VIRGIN MADONNA SIRE
8	13 THE WILD BOYS DURAN DURAN EMI
9	7 WE'RE NOT GONNA TAKE IT TWISTED SISTER ATLANTIC
10	19 CARIBBEAN QUEEN BILLY OCEAN JIVE
11	4 CARELESS WHISPER GEORGE MICHAEL EPIC
12	9 NO MORE LONELY NIGHTS PAUL MCCARTNEY PARLOPHONE
13	11 THE GLAMOROUS LIFE SHEILA E. WARNER BROS.
14	15 I'M TUFF GEORGE SMILOVICI MUSHROOM
15	10 WHY? BRONSKI BEAT LONDON
16	NEW LIKE TO GET TO KNOW YOU WELL HOWARD JONES WEA
17	16 PHANTOM SHUFFLE AUSTEN TAYSHUS REGULAR
18	18 SEARCHIN' HAZELL DEAN LIBERATION
19	12 SHE BOP CYNDI LAUPER PORTRAIT
20	14 PRIDE U2 ISLAND
ALBUMS	
1	1 MIDNIGHT OIL RED SAILS IN THE SUNSET CBS
2	4 WHAM! MAKE IT BIG EPIC
3	6 JULIO IGLESIAS 1100 BEL AIR PLACE CBS
4	3 U2 THE UNFORGETTABLE FIRE ISLAND
5	2 CULTURE CLUB WAKING UP WITH THE HOUSE OF FIRE VIRGIN
6	5 BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
7	13 SADE DIAMOND LIFE EPIC
8	17 DURAN DURAN ARENA EMI
9	7 STEVIE WONDER THE WOMAN IN RED MOTOWN
10	11 PAUL MCCARTNEY GIVE MY REGARDS TO BROAD STREET PARLOPHONE
11	9 SIZZLING 70'S VARIOUS EMI
12	8 ZZ TOP ELIMINATOR WARNER BROS.
13	15 BARBRA STREISAND EMOTION CBS
14	16 RODNEY RUDE LIVE EMI
15	10 TINA TURNER PRIVATE DANCER INTERFUSION
16	14 LIONEL RICHIE CAN'T SLOW DOWN MOTOWN
17	12 BRONSKI BEAT THE AGE OF CONSENT LONDON
18	NEW SOUNDTRACK GHOSTBUSTERS ARISTA
19	NEW MADONNA IRE
20	NEW DEEP PURPLE PERFECT STRANGERS POLYDOR

JAPAN (Courtesy Music Labo) As of 11/26/84

SINGLES	
1	NEW KAZARIJANAINOYO NAMIDAWA AKINA NAKAMORI WARNER-PIONEER/MC CABIN-NTV.M
2	NEW LAST SCENE WA UDENONAKADE TOSHIIHKO TAHARA CANYON/JOHNNY'S
3	1 HEART NO EARRING SEIKO MATSUDA CBS-SONY/SUN
4	2 WOMAN HIROKO YAKUSHIMARU TOSHIBA-EMI/VARIETY
5	4 KOIBITOTACHI NO PAVEMENT ALFEE CANYON/TOP
6	5 KOI NO YOKAN AMZENCHITAI KITTY/KITTY MUSIC
7	3 YUKINIKAITA LOVE LETTER MOMOKO KIKUCHI VAP/JCM-GEIEI
8	6 ISSO SERENADE YOSUI INOUE FORLIEE/FIRE
9	8 YAMATONADESHIKO SHICHIHENGE KYOKO KOIZUMI VICTOR/BURNING
10	7 TENGOKUNI ICHIBANCHIKAI SHIMA TOMOYO HARADA CBS-SONY/VARIETY
11	14 CARELESS WHISPER WHAM! EPIC-SONY/INTERSONG
12	9 MYSTERY WOMAN HIDEMI ISHIKAWA RVC/GEIEI
13	16 MEOTOZAKA HARUMI MIYAKO COLUMBIA/SUN-COLUMBIA
14	11 CRAZY LOVE CHIEMI HORI CANYON/TOP
15	13 NANIWABUSHIDAYO JINSEI WA TOMOE KIMURA VICTOR/KAYO-SHINEI
16	15 NAGARAGAWA ENKA HIROSHI ITSUKI TJC/TV ASAHI-RFMP-SOUND 1
17	18 DAKISHIMETE JITTERBUG HIDEKI SAJO RVC/EARTH
18	10 TARAKO SOUTHERN ALL STARS VICTOR/AMUZE
19	20 BELIEVE IYO MATSUMOTO VICTOR/BONDO-NICHION
20	NEW OVER NIGHT SUCCESS TERI DESARIO EPIC-SONY/TAIYO-E
19	20 BELIEVE IYO MATSUMOTO VICTOR/BONDO-NICHION
20	NEW OVER NIGHT SUCCESS TERI DESARIO EPIC-SONY/TAIYO
ALBUMS	
1	1 SEIKO MATSUDA SEIKO TOWN CBS-SONY
2	3 TOTO ISOLATION CBS-SONY
3	2 MIYUKI NAKAZIMA HAZIMEMASHITE CANYON
4	4 AKINA NAKAMORI POSSIBILITY WARNER-PIONEER
5	NEW DURAN DURAN ARENA TOSHIBA-EMI
6	5 SYOGO HAMADA DOWN BY THE MAINSTREET CBS-SONY
7	7 STEVIE WONDER THE WOMAN IN RED VICTOR
8	10 DEEP PURPLE PERFECT STRANGERS POLYDOR
9	11 SOUNDTRACK GHOSTBUSTERS ARISTA/PHONOGRAM
10	6 CULTURE CLUB HOUSE ON FIRE TOSHIBA-EMI
11	8 DARYL HALL & JOHN OATES BIG BAM BOOM RVC
12	9 SOUNDTRACK YAH BROAD STORY TOSHIBA-EMI
13	16 YUKIHIRO TAKAHASHI WILD AND MOODY ALFA
14	12 RYUICHI SAKAMOTO ONGAKUZUKAN MIDDY
15	17 CASIOPEA DOWN UPBEAT ALFA
16	13 DAVID BOWIE TONIGHT TOSHIBA-EMI
17	15 MARIKO TAKAHASHI TRIAD VICTOR
18	14 KOJI KIKAWA LA VIE EN ROSE SMS
	19 18 HIROSHI TACHI IN THE MOOD FUN HOUSE 20 NEW INGWIE J. MALMSTEEN RISING FORCE POLYDOR

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 12/1/84

SINGLES	
1	1 PURPLE RAIN PRINCE WARNER BROS.
2	3 WHEN THE RAIN BEGINS TO FALL JERMAINE JACKSON & PIA ZADORA ARISTA
3	2 FREEDOM WHAM! EPIC
4	4 PRIVATE DANCER TINA TURNER CAPITOL
5	6 THE BELLE OF ST. MARK SHEILA E. WARNER BROS.
6	8 LOST IN MUSIC SISTER SLEDGE ATLANTIC
7	10 THE WILD BOYS DURAN DURAN EMI/BOVEMA
8	5 I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN
9	7 THE WAR SONG CULTURE CLUB VIRGIN
10	NEW IRGENDWIE, IRGENDWO, IRGENDWANN NENA CBS
ALBUMS	
1	1 PRINCE & REVOLUTION PURPLE RAIN WARNER BROS.
2	2 SADE DIAMOND LIFE EPIC
3	7 WHAM! MAKE IT BIG CBS
4	3 TINA TURNER PRIVATE DANCER CAPITOL
5	9 FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME ARIOLA
6	6 BZN REFLECTIONS MERCURY
7	4 BRONSKI BEAT THE AGE OF CONSENT LONDON
8	8 CULTURE CLUB WAKING UP WITH THE HOUSE OF FIRE VIRGIN
9	5 U2 THE UNFORGETTABLE FIRE ISLAND
10	NEW JIJEN IK ANDRE HAZES EMI/BOVEMA

ITALY (Courtesy Germano Ruscitto) As of 11/19/84

ALBUMS	
1	3 STEVIE WONDER THE WOMAN IN RED RICORDI
3	1 POOH ALOHA CGD-MM
3	4 ANTONELLO VENDITTI CUORE HEINZ/RICORDI
4	2 LUCIO DALLA VIAGGI ORGANIZZATI RCA
5	9 SADE DIAMOND LIFE EPIC/CBS
6	5 FABIO CONCATO POLYGRAM
7	8 MIGUEL BOSE BANDIDO CBS
8	6 BOB MARLEY & WAILERS LEGEND RICORDI
9	11 JULIO IGLESIAS 1100 BEL AIR PLACE CBS
10	13 CULTURE CLUB WAKING UP WITH THE HOUSE ON FIRE VIRGIN/RICORDI
11	NEW BRONSKI BEAT THE AGE OF CONSENT POLYGRAM
12	NEW SOUNDTRACK STREET OF FIRE WEA
13	NEW SOUNDTRACK METROPOLIS CBS
14	15 MATT BIANCO WHOSE SIDE ARE YOU ON WEA
15	12 DAVID BOWIE TONIGHT EMI
16	7 VASCO ROSSI VA BENE VA BENE COSI CAROSELLO
17	NEW ALPHAVILLE FOREVER YOUNG WEA
18	NEW FRANCESCO GUCCINI FRA LA VIA EMILIA E IL WEST EMI
19	18 BRUCE SPRINGSTEEN BORN IN THE USA CBS
20	14 RICHARD CLAYDERMAN ITALIE MON AMOUR RCA

BRITAIN (Courtesy Music Week) As of 11/24/84

This Week	Last Week	SINGLES
1	1	I FEEL FOR YOU CHAKA KHAN WARNER BROS.
2	3	I SHOULD HAVE KNOWN BETTER JIM DIAMOND A&M
3	2	THE WILD BOYS DURAN DURAN PARLOPHONE
4	5	NEVER ENDING STORY LIMAHL EMI
5	17	THE RIDDLE NIK KERSHAW MCA
6	6	CARIBBEAN QUEEN BILLY OCEAN JIVE
7	24	SEXCRIME EURYTHMICS VIRGIN
8	11	HARD HABIT TO BREAK CHICAGO FULL MOON
9	4	FREEDOM WHAM! EPIC
10	7	THE WANDERER STATUS QUO VERTIGO
11	14	I'M SO EXCITED POINTER SISTERS PLANET
12	26	TREAT HER LIKE A LADY THE TEMPTATIONS MOTOWN
13	8	ALL CRIED OUT ALISON MOYET CBS
14	28	LET IT ALL BLOW DAZZ BAND MOTOWN
15	10	GIMME ALL YOUR LOVIN' ZZ TOP WARNER BROS.
16	12	LOVE'S GREAT ADVENTURE ULTRAVOX CHRYSALIS
17	16	SOMEBODY DEPECHE MODE MUTE
18	31	I WON'T RUN AWAY ALVIN STARDUST CHRYSALIS
19	9	TOO LATE FOR GOODBYES JULIAN LENNON CHARISMA
20	38	ALL JOIN HANDS SLADE RCA
21	15	TOGETHER IN ELECTRIC DREAMS GIORGIO MORODER & PHILIP OAKLEY VIRGIN
22	13	NO MORE LONELY NIGHTS PAUL MCCARTNEY PARLOPHONE
23	18	GOTTA GET YOU HOME TONIGHT EUGENE WILDE FOURTH & BROADWAY
24	NEW	TEARDROPS SHAKIN' STEVENS EPIC
25	19	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN
26	36	LOUISE HUMAN LEAGUE VIRGIN
27	39	ONE NIGHT IN BANGKOK MURRAY HEAD RCA
28	34	HALF A MINUTE MATT BIANCO WEA
29	23	THIS IS MINE HEAVEN 17 VIRGIN
30	22	PENNY LOVER LIONEL RICHIE MOTOWN
31	20	MISSING YOU JOHN WAITE EMI AMERICA
32	NEW	PRIVATE DANCER TINA TURNER CAPITOL
33	NEW	WE ARE FAMILY SISTER SLEDGE COTILLION
34	NEW	WARNING SIGN NICK HEYWARD ARISTA
35	NEW	FRESH KOOL & GANG DE-LITE
36	NEW	LIKE A VIRGIN MADONNA SIRE
37	21	MODERN GIRL MEAT LOAF ARISTA
38	NEW	RESPECT YOURSELF KANE GANG KITCHENWARE
39	40	IF THIS IS IT HUEY LEWIS & NEWS CHRYSALIS
40	27	DRIVE CARS ELEKTRA
ALBUMS		
1	1	WHAM! MAKE IT BIG EPIC
2	4	ULTRAVOX THE COLLECTION CHRYSALIS
3	3	ALISON MOYET "ALF" CBS
4	2	FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME ZTT
5	5	SADE DIAMOND LIFE EPIC
6	NEW	DURAN DURAN ADRENA PARLOPHONE
7	NEW	SMITHS HATFUL OF FOLLOW ROUGH TRADE
8	6	ZZ TOP ELIMINATOR WARNER BROS.
9	7	PAUL MCCARTNEY GIVE MY REGARDS TO BROAD STREET PARLOPHONE
10	18	SHAKIN' STEVENS GREATEST HITS EPIC
11	11	CARPENTERS YESTERDAY ONCE MORE EMI
12	8	MARILLION REAL TO REEL EMI
13	10	MEAT LOAF BAD ATTITUDE ARISTA
14	13	LIONEL RICHIE CAN'T SLOW DOWN MOTOWN
15	29	THE ART GARFUNKEL ALBUM CBS
16	20	ELAINE PAIGE CINEMA K-TEL
17	17	VARIOUS NOW THAT'S WHAT I CALL MUSIC III VIRGIN
18	12	U2 THE UNFORGETTABLE FIRE ISLAND
19	19	MISS RANDY CRAWFORD-GREATEST HITS K-TEL
20	15	CHAKA KHAN I FEEL FOR YOU WARNER BROS.
21	25	TINA TURNER PRIVATE DANCER CAPITOL
22	9	DEEP PURPLE PERFECT STRANGERS POLYDOR
23	NEW	EDDY GRANT ALL THE HITS K-TEL
24	28	THE VERY BEST OF FOSTER & ALLEN RITZ
25	16	CULTURE CLUB WAKING UP WITH THE HOUSE ON FIRE VIRGIN
26	32	FUREYS & DAVEY ARTHUR GOLDEN DAYS K-TEL
27	NEW	EURYTHMICS 1984 VIRGIN
28	23	MICHAEL JACKSON THRILLER EPIC
29	NEW	COCTEAU TWINS TREASURE 4AD
30	NEW	CHAS & DAVE'S GREATEST HITS ROCKNEY
31	22	BRONSKI BEAT THE AGE OF CONSENT FORBIDDEN FRUIT
32	34	ANDY WILLIAMS & ROYAL PHILHARMONIC ORCHESTRA GREATEST LOVE CLASSICS EMI
33	30	QUEEN THE WORKS EMI
34	24	STEVIE WONDER THE WOMAN IN RED MOTOWN
35	21	BIG COUNTRY STEELTOWN MERCURY
36	26	VARIOUS ALL BY MYSELF K-TEL
37	NEW	RICHARD CLAYDEMAN THE MUSIC OF LOVE DECCA
38	27	VARIOUS HITS, HITS, HITS TELSTAR
39	NEW	NOLANS GIRLS JUST WANNA HAVE FUN TOWERBELL
40	36	SPANDAU BALLET PARADE REFORMATION

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top 200 Albums chart or to earn platinum certification
NEW & NOTEWORTHY highlights new and developing acts worthy of attention

PICKS new releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Reviews are coordinated by Sam Sutherland at Billboard 9107 Wilshire Blvd. Beverly Hills, Calif. 90210 (telephone: 213-273-7040); and by Fred Goodman, Billboard 1515 Broadway New York, N.Y. 10036 (telephone: 212-764-7427) Country albums should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203 (telephone: 615-748-8100)

POP

PICKS

DON HENLEY
Building The Perfect Beast
PRODUCERS: Don Henley, Danny Kortchmar, Greg Ladanyi
Geffen GHS 24026

His solo debut having proven a sleeper hit, Henley jumps to a new label with a strong sequel, again stepping away from his signature style in the Eagles while still offering ampel commercial allure. Even more pronounced techno-pop allusions are balanced by solid songs, especially "The Boys Of Summer."

THE KINKS
Word Of Mouth
PRODUCER: Ray Davies
Arista AL8-8264

A ringing, open-chorded sound that harkens to earlier Kinks albums and their mid-'60s peers rings through "Word Of Mouth." Full of the quirks, turns and sleight-of-hand that have endeared them to diehard fans, this Kink set is, alas, devoid of a single to rival "Come Dancing" or "Superman."

MIDNIGHT STAR
Planetary Invasion
PRODUCER: Reggie Calloway
Solar 60384

"Operator" flashes the same irresistible dance groove that drew platinum out of "No Parking On The Dance Floor," and though the Ohio band's basic, down-to-earth funk and vocoder-spiced singing no longer seem as far out, their tightly-knit attack retains its crossover clout. Try "Let's Celebrate" and "Today My Love," too.

SHALAMAR
Heart Break
PRODUCERS: Various
Solar 60385

Not forgetting some of the more obvious others, Shalamar's Howard Hewett still counts among the top black pop vocal stylists, and here that orientation is underlined by his lion's share of production duties, in league with distinguished colleagues. Hewett leads newcomers Mickey Free and Delisa Davis into some reliably sleek, sinuous pop and soul.

BARRY MANILOW
2:00 AM Paradise Cafe
PRODUCER: Barry Manilow
Arista AL8-8254

Manilow takes a breather from the top 40 radio race to turn in his most personal album yet, a jazz-shaded collection of saloon songs featuring such guest artists as Sarah Vaughan,

Mei Torme, Mundell Lowe, Shelly Manne and Gerry Mulligan. The album, digitally recorded, is Manilow's last for Arista, save for a double-pocket hits compilation due next year.

TRIUMPH
Thunder Seven
PRODUCERS: Triumph, Eddie Kramer
MCA MCA-5537

High-voltage Canadian rock trio marks their debut on MCA with one of their best albums to date. A not-too-fine mesh of heavy metal and more mainstream rocking, they carry it off with aplomb. In particular, AOR should dig into the Zeppelin-like "Cool Down."

KOOL & THE GANG
Emergency
PRODUCERS: Jim Bonnfond, Robert Bell, Kool & The Gang
De-Lite 822 943

Robert "Kool" Bell and his happy band of soul serenaders turned a fresh pop corner on "Joanna," and here further solidify their grip on top 40 with "Misled," with "Fresh" and "Cherish" offering other chart contenders. Behind the warm soul and spirit in James "J.T." Taylor's voice, and a penchant for heartfelt material, the group continues to develop.

RAY PARKER JR.
Chartbusters
PRODUCER: Ray Parker Jr.
Arista AL8-8266

Sure, Parker's already saturated the airwaves with "Ghostbusters," and there's an earlier hits compilation in his catalog. But timing—and the timely inclusion of that chart monster and two new singles, "Jamie" and "I've Been Diggin' You"—should yield fresh sales all the same, given the season and Parker's own career heat.

RECOMMENDED

WHITE WOLF
Standing Alone
PRODUCERS: Danny Lowe, Jack Richardson
RCA NFL1-8042

By-the-numbers hard rock, tightened and well-polished for mainstream appeal while preserving enough metalisms to keep AOR happy; docked points for the most confusing gothic mascot we've seen, apparently a bat with webbed feet.

METALLICA
Ride The Lightning
PRODUCERS: Metallica
Elektra 60396

Major label pickup for this well-produced hard rock set from Denmark, first released stateside by New Jersey-based Megaforce. Jackhammer delivery occasionally lifts for some surprisingly delicate instrumental work.

EVERYTHING BUT THE GIRL
Everything But The Girl
PRODUCER: Robin Millar
Sire 25212

British duo echo Culture Club's softer side with a jazz-tinged approach tapping bluesy ballads and even bossa nova, as well as honest rock flashes. "Another Bridge" and "Never Could Have Been Worse" stand out.

HOT TUNA
Splashdown
PRODUCER: Not listed
Relix RR 2004

Acoustic set favoring elaborate, slide-heavy guitar work makes for surprisingly easy listening. Recorded in 1975 during a live broadcast, the set dabbles in folk and bluegrass with a cheerful attack. Contact: (212) 645-0818.

JACKIE & ROY
We've Got It: The Music Of Cy Coleman
PRODUCER: Not listed
Discovery DS-907

Few Broadway composers of recent vintage match Coleman's flair for swinging, melodic tunes; an apt foil for this terrific jazz vocal team to tackle, backed by bassist Dean Johnson and drummer Warren Odze.

SPOTLIGHT



LINDA RONSTADT

Lush Life
PRODUCER: Peter Asher
Asylum 60387

Ronstadt follows her sleeper smash, "What's New," with a like-minded collection of standards from the '30s and '40s arranged and conducted by Nelson Riddle that should prove equally handy in solving holiday gift list gaps. If the formula is the same, this time Ronstadt varies the torchy mood by including a few uptempo tracks, among them a bawdy reading of "Falling In Love Again," to break up the otherwise dreamy atmosphere. The album package itself is one of the most inventive in ages, resembling a period hat box, with an inner sleeve sliding out to reveal credits.

FENTON ROBINSON
Nightflight
PRODUCERS: Fenton Robinson, Dick Shurman
Alligator AL 4736

Robinson's journeyman guitar and vocals get impressive support from the South Side's finest on this well-paced blues set.

SON SEALS
Bad Axe
PRODUCERS: Son Seals, Bruce Iglauer
Alligator AL 4738

Reliable fire from Seals, easily one of the most potent contemporary blues players extant. Imperious vocals, blistering guitar solos and rock-solid support.

ROLLO SMITH
No Bad Days
PRODUCER: Daniel Moore
Takoma TAK-7113

Solid debut for a young singer, guitarist and writer whose immersion in Southern roots music recalls a young Ry Cooder or John Hammond Jr., mixing originals with classics from Willie Dixon, Sleepy John Estes and Irving Berlin!

BILLY ECKSTINE
I Am A Singer
PRODUCERS: Angelo DiPippo, Ben Rizzi
Kimbo KIM 2459

As solid and sophisticated a sentimentalist as ever, the singer covers grand oldies, with several "newer" entries that pale before the evergreens. DiPippo's orchestral backdrop showers lushness throughout.

FIT KIDS
Vols. One, Two, Three
PRODUCER: George A. Wallace
Cyclops CY-907, CY-908, CY-909

Exercise packages aimed at pre-schoolers written and narrated by Patty Dow, who specializes in fitness for infants and toddlers. Each set is geared for a different age group. Contact: 30 Waterside Plaza, Suite 5F, New York, N.Y. 10010.

JAMES COTTON
High Compression
PRODUCERS: Bruce Iglauer, James Cotton
Alligator AL 4737

Cotton's buzzsaw attack on harp, abetted by alternating support from his regular band and a blue chip Chicago section featuring Magic Slim and Pinetop Perkins.

POP-O-PIES
Joe's Second Record
PRODUCER: Tom Mallon
Subterranean SUB 44

The West Coast punk/primitive scene must be entrenched if it already has its first subversive—Pop-O-Pies, a.k.a. Joe Callahan, who picks up here where his previous EP for 415 left off. Conceptual, snide and mostly on target.

ROOMFUL OF BLUES
Dressed Up To Get Messed Up
PRODUCER: Greg Piccolo
Varrick VR 018

It's always 1957 when you slap this one on. Although still garnering only limited notice, Roomful of Blues has to be among the premier r&b/rock horn outfits. Fans of the Blasters and the Thunderbirds should relish.

VARIOUS ARTISTS
Blues Blasters
PRODUCER: Not listed
Right On Red/Important 3RS3R2

Live recording of a New York jam party, featuring Speedo Jones, Delmar Evans, Kim Simmonds and others. Some standout tracks ("Psycho Ward") interspersed with laborious solos.

BLACK

PICKS

TEENA MARIE
Starchild
PRODUCER: Teena Marie
Epic FE 39528

Lady T's latest package of blue-eyed soul strikes a satisfying balance between rock-tinged funk and sensuous ballads. In the former category are Marie's current hit, "Lovergirl," and "Jammin'." Taking the tempo down are "We've Got To Stop," a fine duet with Detroit's Ronnie McNeir, and a heartfelt tribute, "My Dear Mr. Gaye." No overt pop here, but r&b sales should sparkle.

THELMA HOUSTON
Qualifying Heat
PRODUCERS: Various
MCA MCA-5527

Houston is currently enjoying one of her biggest hits in years. "You Used To Hold Me So Tight," produced with two of the 10 different producers tapped for this label splash. A diverse collection results, moving from pop and black to dance formats.

GOSPEL

RECOMMENDED

STYLISTICS
The Best Of The Stylistics
PRODUCERS: Thom Bell, Marty Bryant, Bill Perry
Amherst AMH-743

The quintet produced some of the classiest pop-soul ballads of the early '70s, and all are included here with the exception of "Stop, Look, Listen (To Your Heart)."

THE MASTERS V
Good Things
PRODUCER: Joel Gentry
Skylite SLP-6333

This collection of gospel greats—James Blackwood, J.D. Sumner, Hovie Lister and Jake Hess—always has an audience.

HENRY & HAZEL SLAUGHTER
Another Day
PRODUCER: Henry Slaughter
One Accord TO-6005

Popular couple continues their powerful, effective ministry with a collection of praise-oriented material. Smooth, MOR-oriented sound shapes their Christian message.

RUSTY GOODMAN
Family Band
PRODUCER: Joe Huffman
Canaan SPCN 7-01-991613-9

Incredible album cover further enhances this set, which boasts a number of strong songs (including a

duet with Larry Gatlin) that showcase Goodman's resonant vocals.

GORDON JENSEN
Fighting The Fight
PRODUCER: Neal Joseph
DaySpring SPCN 7-01-412501-X

Jensen's forte remains his songwriting, and here he presents nine new originals. His emergence as an artist to be reckoned with seems imminent here, based on strong production and a positive message.

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

DAVID BOWIE
Tonight (3:42)
PRODUCERS: David Bowie, Derek Bramble, Hugh Padgham
WRITERS: D. Bowie, I. Pop
PUBLISHERS: James Osterberg/Bug/Fleur/Jones, ASCAP/BMI
EMI America B-8246

Lazy reggae rhythms meet swirling strings in a hymn to romance and catatonia; harmony vocals by Tina Turner are made of sterner stuff.

FOREIGNER
I Want To Know What Love Is (4:58)
PRODUCERS: Alex Sadkin, Mick Jones
WRITER: M. Jones
PUBLISHERS: Somers/Eventsongs, ASCAP
Atlantic 7-89596

Dramatic mood piece grows out of quiet introspection into a full-blown production number with choir; previews the group's first new LP in two years, "Agent Provocateur."

ELTON JOHN
In Neon (4:16)
PRODUCER: Chris Thomas
WRITERS: Elton John, Bernie Taupin
PUBLISHER: Intersong, ASCAP
Geffen 7-29111

John's country-boy leanings are showing again; slow, loping vignette of faded dreams has a wistfulness to it that's pure Nashville.

JOAN JETT & THE BLACKHEARTS
I Love You Love (3:23)
PRODUCERS: Jimmy Iovine, Ritchie Cordell, Kenny Laguna
WRITERS: G. Glitter, M. Leander
PUBLISHER: MCA, ASCAP
MCA/Blackheart MCA-52472

Inspired pairing of a performing group and a writing team equally given to aural excess; a teen chant made lethal in the attack.

DIANA ROSS
Missing You (4:16)
PRODUCERS: Lionel Richie, James Anthony Carmichael
WRITER: Lionel Richie
PUBLISHER: Brockman, ASCAP
RCA PB-13966

Fragile, haunting Richie ballad, sensitively delivered in Ross' most ethereal AC style.

(Continued on opposite page)

FOR WEEK ENDING DECEMBER 1, 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	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	1	WAKE ME UP BEFORE YOU GO-GO	WHAM	1
2	4	I FEEL FOR YOU	CHAKA KHAN	3
3	6	OUT OF TOUCH	DARYL HALL & JOHN OATES	2
4	8	STRUT	SHEENA EASTON	9
5	2	PURPLE RAIN	PRINCE	4
6	7	BETTER BE GOOD TO ME	TINA TURNER	5
7	3	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	16
8	10	THE WILD BOYS	DURAN DURAN	7
9	9	COOL IT NOW	NEW EDITION	13
10	5	CARIBBEAN QUEEN	BILLY OCEAN	12
11	12	ALL THROUGH THE NIGHT	CYNDI LAUPER	6
12	15	SEA OF LOVE	HONEYDRIPPERS	11
13	14	PENNY LOVER	LIONEL RICHIE	8
14	17	NO MORE LONELY NIGHTS	PAUL MCCARTNEY	10
15	20	WE BELONG	PAT BENATAR	14
16	16	HARD HABIT TO BREAK	CHICAGO	23
17	24	VALOTTE	JULIAN LENNON	18
18	13	DESERT MOON	DENNIS DEYOUNG	20
19	22	IT AIN'T ENOUGH	COREY HART	17
20	18	WHAT ABOUT ME? KENNY ROGERS WITH K.CARNES & J.INGRAM		33
21	23	I CAN'T HOLD BACK	SURVIVOR	15
22	19	THE WAR SONG	CULTURE CLUB	30
23	11	BLUE JEAN	DAVID BOWIE	22
24	26	CENTPEDE	REBBIE JACKSON	32
25	-	LIKE A VIRGIN	MADONNA	21
26	28	WE ARE THE YOUNG	DAN HARTMAN	28
27	-	BORN IN THE USA	BRUCE SPRINGSTEEN	27
28	21	I'M SO EXCITED	THE POINTER SISTERS	54
29	27	I CAN'T DRIVE 55	SAMMY HAGAR	38
30	-	ALL I NEED	JACK WAGNER	24

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	-	WAKE ME UP BEFORE YOU GO-GO	WHAM	1
2	-	OUT OF TOUCH	DARYL HALL & JOHN OATES	2
3	-	I FEEL FOR YOU	CHAKA KHAN	3
4	-	ALL THROUGH THE NIGHT	CYNDI LAUPER	6
5	-	PENNY LOVER	LIONEL RICHIE	8
6	-	NO MORE LONELY NIGHTS	PAUL MCCARTNEY	10
7	-	BETTER BE GOOD TO ME	TINA TURNER	5
8	-	PURPLE RAIN	PRINCE	4
9	-	SEA OF LOVE	HONEYDRIPPERS	11
10	-	THE WILD BOYS	DURAN DURAN	7
11	-	STRUT	SHEENA EASTON	9
12	-	I CAN'T HOLD BACK	SURVIVOR	15
13	-	WALKING ON A THIN LINE	HUEY LEWIS AND THE NEWS	19
14	-	CARIBBEAN QUEEN	BILLY OCEAN	12
15	-	WE BELONG	PAT BENATAR	14
16	-	COOL IT NOW	NEW EDITION	13
17	-	IT AIN'T ENOUGH	COREY HART	17
18	-	VALOTTE	JULIAN LENNON	18
19	-	LIKE A VIRGIN	MADONNA	21
20	-	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	16
21	-	ALL I NEED	JACK WAGNER	24
22	-	DO WHAT YOU DO	JERMAINE JACKSON	25
23	-	HELLO AGAIN	THE CARS	26
24	-	DESERT MOON	DENNIS DEYOUNG	20
25	-	BORN IN THE USA	BRUCE SPRINGSTEEN	27
26	-	RUN TO YOU	BRYAN ADAMS	29
27	-	I DO'WANNA KNOW	REO SPEEDWAGON	31
28	-	STRANGER IN TOWN	TOTO	35
29	-	UNDERSTANDING	BOB SEGER & THE SILVER BULLET BAND	34
30	-	YOU'RE THE INSPIRATION	CHICAGO	36

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	12
WARNER BROS.	9
EMI-AMERICA	8
RCA	7
CAPITOL	6
A&M	5
GEFFEN	5
MOTOWN	5
ATLANTIC	4
ARISTA	3
CHRYSALIS	3
MCA	3
SCOTTI BROS.	3
ELEKTRA	2
EPIC	2
FULL MOON/WARNER BROS.	2
JIVE/ARISTA	2
MERCURY	2
PLANET	2
SIRE	2
SOLAR	2
CAME/MCA	1
CASABLANCA	1
DE-LITE	1
ES PARANZA	1
I.R.S.	1
ISLAND	1
LONDON	1
PORTRAIT	1
QWEST	1
VIRGN/EPIC	1
ZTT/ISLAND	1

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HOT 100 A-Z—SONGWRTIERS/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

A-Z (LISTED BY TITLE)

TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.	99	100	101	102	103	104	105	106	107	108	109	110																																										
44 AFTER ALL - A.Jarreau J.Graydon D.Foster (A.Jarreau, BMI/Garden Rake, BMI/Foster Frees, BMI) CPP	99 EDGE OF A DREAM - Adams Vallance (Irving, BMI/Adams, BMI/Calypto Toonz, BMI) CPP/ALM	100 LIKE A VIRGIN - B.Steinberg T.Kelly (Billy Steinberg, ASCAP/Denise Barry, ASCAP)	101 SUNSHINE IN THE SHADE - Curmin West-Oram (Blackwood, BMI/Multi-Level, BMI/Janiceps, BMI) CPP/ABP	102 WE BELONG - D.E.Lowen D.Navarro (Screen Gems-EMI, BMI) WBM	103 WHAT ABOUT ME? - K.Rogers D.Foster R.Marx (Lionsmate, ASCAP/Security Hogg, ASCAP/Foster Frees, BMI) CAP/CLM/PPP	104 WHO WEARS THESE SHOES? - E.John B.Taupin (Intersong, ASCAP) CHA/HL	105 YOU'RE THE INSPIRATION - P.Cetera D.Foster (Double Virgo, ASCAP/Foster Frees, BMI) CPP	54 AFTER ALL - A.Jarreau J.Graydon D.Foster (A.Jarreau, BMI/Garden Rake, BMI/Foster Frees, BMI) CPP	55 ALL I NEED - C.Magnus G.Ballard D.Pack (Yellowbrick Road, BMI/MCA, ASCAP/Art Street, BMI) CPP	56 ALL THROUGH THE NIGHT - J.Shear (Funzalo, BMI/Jeters, BMI) JHL	57 AMNESIA - G.Duke H.Hewett (Hip Trip, BMI/Lakiva, BMI/Mycena, ASCAP) CPP	58 BETTER BE GOOD TO ME - Knight Chinn Chapman (Arista, ASCAP) CPP	59 BIG IN JAPAN - Gold Lloyd Mertens Simon (Rolf Budde, BMI/GmbH, BMI/Musik Verlag, BMI/KG, BMI/Warner-Tamerlane, BMI)	60 BLUE JEAN - D.Bowie (Jones, ASCAP) HL	61 BODY - M.Jackson (Vabrtrm, BMI) WBM	62 BORN IN THE USA - B.Springsteen (Bruce Springsteen, ASCAP) CPP	63 BRUCE - R.Springfield (Vogue, BMI) CLM	64 CALL TO THE HEART - G.Guiffria D.G.Eisley (Herds of Birds, ASCAP/Gregg Guiffria, ASCAP/Kid Bird, BMI/Frozen Flame, BMI)	65 CARIBBEAN QUEEN - K.Diamond B.Ocean (Willesden, BMI/Zomba) CPP	66 CATCH MY FALL - B.Idol (Bonedol, ASCAP/Rare Blue, ASCAP) CLM	67 CENTPEDE - M.Jackson (Mijac, BMI/Warner-Tamerlane, BMI) WBM	68 CONCEALED WEAPONS - S.Justman P.Justman (Center City, ASCAP/Last Licks, ASCAP)	69 COOL IT NOW - V.Brantley R.Timas (New Generation, ASCAP) CPP	70 COVER ME - B.Springsteen (Bruce Springsteen, ASCAP) CPP	71 DESERT MOON - D.Deyoung (Grand Illusion, ASCAP/Almo, ASCAP) CPP/ALM	72 DO WHAT YOU DO - R.Dino L.DiTomaso (Unicity, ASCAP/Ra Ra, ASCAP/Aldente, ASCAP)	73 DONT STOP - D.Sembello D.Bateau (No Pain No Gain, ASCAP/Unicity, ASCAP/David Bateau, ASCAP)	74 DRIVE - R.Ocasek (Ric Ocasek, ASCAP/Lido, ASCAP) WBM	75 EASY LOVER - P.Bailey P.Collins N.East (Sir&Trini, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP)	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100



Cafe Confab. Supporters of Don Williams' recent MCA album "Cafe Carolina" stop by after the artist's show at the Greek Theatre in Los Angeles. Standing from left are MCA president Irving Azoff, Williams' manager John Doris, Williams, MCA executive vice president for marketing and promotion Richard Palmese, and MCA Distributing's regional branch manager John Allison and field sales manager Rod Linnum.



Guest Book. Newly signed RCA act Autograph visits the label's offices to discuss their forthcoming album "Sign In Please." Shown from left are Autograph manager Suzy Frank, group member Steve Isham, RCA West Coast a&r vice president Paul Atkinson, and Autographers Randy Rand, Steve Lynch, Steve Plunkett and Keni Richard.



Tribal Talent. John Jarrett relaxes with fellow musicians after headlining a showcase at New York's Ritz with his Capitol act Tribe. Standing from left are Jarrett, singer/songwriters Dalbello and Belouis Some, and Tribe guitarist Phil Grande.



Blaster Mix. John Cougar Mellencamp drops in on Warner Bros./Slash recording artists the Blasters to oversee the production of their third album. Shown from left are Blasters John Bazz, Phil Alvin and Gene Taylor, Mellencamp, and group members Dave Alvin and Bill Bateman.



ASCAP Audiophile. City College of New York music graduate Pilar Brache accepts a scholarship funded by ASCAP, the Jean and Louis Dreyfus Foundation, Chappell Music and City College. Pictured with her are the Society's president Hal David, right, and Chappell president Irwin Robinson.



Let's Make A Soundtrack. Principals in the collaborative "The Falcon And The Snowman" soundtrack pose after recording the work in Montreux, Switzerland. Pictured from left are producer John Schlesinger, Pat Metheny, David Bowie and Lyle Mays of the Pat Metheny Group.



Tom Signs All. Producer Tom Werman, right, who has worked with Twisted Sister, Motley Crue and Dokken, signs a publishing deal for his production company, Julia's Music, with Jay Landers Music as that firm's namesake looks on.

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

NOVEMBER

Nov. 29-30, fourth annual **Sports & Cable/Pay TV Conference**, Marriot City Center Hotel, Denver. (303) 694-2249.

DECEMBER

Dec. 4-7, **1984 Videodisc, Optical Disk & Compact Disc Conference & Exhibition**, Washington Hilton. (203) 226-6967.

Dec. 5, **Juno Awards Show**, Exhibition Place, Toronto. (416) 922-5049.

Dec. 5-7, **Radio-Television News Directors Assn. international conference**, San Antonio Conference Center, San Antonio, Tex. (202) 737-8657.

Dec. 5-7, **Western Cable Show & Convention**, Anaheim Convention Center, Anaheim, Calif. (213) 655-4150.

Dec. 6-8, **Great Southern Computer Show**, Tallahassee-Leon County Civic Center, Tallahassee, Fla.

Dec. 7, first annual **New York Market Radio Broadcasters Assn. (NYMRAD) Christmas Luncheon** with Dick Clark, Sheraton Centre Imperial Ballroom, New York. (212) 935-4477.

Dec. 11, **Southern California Women In Cable** dinner meeting, Marina Marriott Hotel, Marina Del Rey, Calif. (213) 410-7312.

JANUARY

Jan. 5-8, **1985 Winter Consumer Electronic Show**, Convention Center, Las Vegas. (202) 457-8700.

Jan. 10, second annual **New York Market Radio Broadcasters Assn. Sales Seminar**, Grand Hyatt Hotel, New York. (212) 935-4477.

Jan. 10-12, **Utah Broadcasters Assn. Annual Winter Convention**, St. George Hilton Inn, St. George, Utah. (801) 678-2261.

Jan. 10-14, **NATPE International's 22nd annual Programming Conference**, Moscone Center, San Francisco. (212) 687-3484.

Jan. 14-18, second annual **International Software Update**, Kahala Hilton Hotel, Oahu, Hawaii. (800) 732-2300. In California: (415) 924-1194.

Jan. 17-20, fifth annual **Performance Summit Conference**, Sheraton Premier Hotel, Universal City, Calif. (800) 433-5569.

Jan. 26-29, sixth annual **RAB Sales Seminar**, Amfac Hotel, Dallas. (212) 599-6666.

Jan. 28-Feb. 1, **Midem**, Palais des Festivals, Cannes, France. (516) 364-3686.

Jan. 29-Feb. 1, sixth annual **Box Office Management International Conference & Exhibition**, Royal York Hotel, Toronto. (212) 570-1099.

FEBRUARY

Feb. 3-6, **42nd annual National Religious Broadcasters Convention**, Sheraton Washington Hotel, Washington, D.C. (201) 428-5400.

Feb. 19-24, **NACA National Convention**, Hyatt Regency, Chicago. (803) 782-7121.

Feb. 20-23, **Computer Business Graphics**, Bonaventure InterContinental Hotel, Ft. Lauderdale, Fla. (212) 233-1080.



Moonshine Mania. Radio and tv personality Rick Dees, left, puts vinyl where his mouth is with the release of his Atlantic album, "Put It Where The Moon Don't Shine." Discussing the first single from the music and comedy album, "Get Nekked," is Atlantic president Doug Morris.

New Companies

C. Fox Productions, formed by Robert Delgado, Lee Gerald and Chastity Fox. Company offers full production services for concerts and outdoor festivals/events, including quality sound and light systems and a full line of band instruments for rent. 11343 Indian Trail, Dallas, Tex. 75229; (214) 241-4334 or 351-6687.

Ebony Coast Records and Pink City Records, formed by Eric Matthew. Ebony's first release is a 12-inch, "It's Not Right" by Dynamic Force. Pink City specializes in "high-energy dance music." 31-B Nassau Blvd., West Hempstead, N.Y.; (516) 481-0100.

Seanote, a record label, formed by Matt Reid and Charissa Bertocci. First release is a single, "Cape Cod Christmastime" by Bob Thatcher. P.O. Box 434, South Dennis, Mass. 02660; (617) 362-9087.

Miller International, formed by Sandy Miller to acquire subpublishing and master rights for overseas companies and to administer domestic catalogs and represent music publishing and record company clients. 111 W. 57th St., Suite 1120, New York, N.Y. 10019; (212) 245-4580. Telex No.: 425289.

Talent Resource Agency, formed by Arne Brogger. A booking agency whose newly expanded roster includes the dB's, Afrika Bambaata & Shango, John Cale, the Jim Carroll Band, Flipper and others. 161 W. 54th St., Suite 1203, New York, N.Y. 10019; (212) 757-1216.

Avanti Professional Management Inc., a division of Avanti Athletic Service. Company offers management for top 40 and rock'n'roll bands. 4847 N.E. 12th Ave., Fort Lauderdale, Fla. 33334; (305) 491-1173.

Texas Tour Management, a division of Robert Lewis Enterprises. Company is now preparing shows for early 1985 production to feature contemporary Christian artists as well as national and regional secular artists. 2028 F.M. 2094, Kemah, Tex. 77565; (713) 538-4469.

Persona Records, formed by David Bell and Brett Wilcots. First release is "Civil Defense: The War Dance" by Danny Alias. P.O. Box 14603, Chicago, Ill. 60614; (312) 472-4094.

Bubbling Under

THE TOP 200 ALBUMS

- 201 U2 OCTOBER ISLAND 90092 (ATCO)
- 202 WAYLON JENNINGS GREATEST HITS VOLUME II RCA 1-5325
- 203 JEAN-LUC PONTY OPEN MIND ATLANTIC 80185
- 204 ALICIA MYERS I APPRECIATE MCA 5485
- 205 XAVION BURNIN' HOT ELEKTRA 60375
- 206 DEPECHE MODE SOME GREAT FRIEND SIRE 25194-1 (WARNER BROS.)/MBIA 39588
- 208 DENVER GREATEST HITS VOL. 3 RCA AXL-5313
- 209 HOODOO GURUS STONEAGE ROMEOS A&M SP-5012
- 210 JOHN PARR JOHN PARR ATLANTIC 80180

THE HOT 100 SINGLES

- 101 FRIENDS/FIVE MINUTES OF FUNK WHODINI JIVE ARISTA 1-9276 (ARISTA)
- 102 I WANNA GO BACK BILLY SATELLITE CAPITOL 5409
- 103 NAUGHTY, NAUGHTY JOHN PARR ATLANTIC 89612
- 104 NO ONE'S GONNA LOVE YOU THE S.O.S. BAND TABU 4-04665 (EPIC)
- 105 DON'T WAIT FOR HEROES DENNIS DEYOUNG A&M 2692
- 106 SLOW DANCING LINDSEY BUCKINGHAM ELEKTRA 7-69675
- 107 GET NEKKED RICK DEES ATLANTIC 7-89601
- 108 LOVER GIRL TEENA MARIE EPIC 34-04619
- 109 JUST FOR THE NIGHT EVELYN "CHAMPAGNE" KING RCA 13914
- 110 TREAT HER LIKE A LADY THE TEMPTATIONS GORDY 1765 (MOTOWN)

...newslines...

MORE THAN 100 multi-platinum awards will be revealed by the Recording Industry Assn. of America at Lincoln Center next Wednesday (5). Representing 367 million albums sold by 60 artists, the plaques reflect a new award plateau recently announced. RIAA started a platinum awards program in 1976, representing one million units sold for albums, two million for singles.

TWENTY SONGWRITERS—10 first active before 1955, 10 after—are up for membership in the Songwriters Hall of Fame, sponsored by the National Academy of Popular Music. Pre-1955ers are Felice & Boudleaux Bryant, Saul Chaplin, Gene De Paul, Doris Fisher, Walter Kent, Sid Lippman, Don Raye, Charles Singleton, Bernie Wayne and Joan Whitney & Alex Kramer. Post-1955 are Chuck Berry, Kenny Gamble & Leon Huff, Holland, Dozier & Holland, Kris Kristofferson, Jerry Leiber & Mike Stoller, Barry Mann & Cynthia Weil, Doc Pomus & Mort Shuman, Smokey Robinson, Charles Strouse and Brian Wilson. At an awards dinner at the Waldorf Astoria in New York on March 18, Fred Rose and Carolyn Leigh will be inducted as posthumous members, while Alan Jay Lerner will receive the Johnny Mercer Award.

QUEEN SAYS it's donating all its artist/publishing royalties from South Africa of its "Queen Live" album to Bophuthatswanaland, where the Kutlwamong School in Rustenberg cares for nearly 300 deaf and deaf-blind children between the ages of 3 and 19 of Tswana nationality. The group, in its first visit to South Africa, made the announcement toward the end of a concert season at Sun City in the Republic of Bophuthatswanaland, an independent homeland of South Africa.

Lifelines

BIRTHS

Boy, Robert Hazard IV, to Bob and Pearl Gibson, Nov. 3 in Los Angeles. He is chairman of The Group, a public relations firm.

Boy, Robert Van, to Bob and Kathy Darden, Nov. 7 in Waco. He writes the Lectern gospel column for Billboard.

Girl, Laura Anne, to Dave and Evelyn Remedi, Nov. 12 in Chicago. He is promotion representative for Columbia Records in Chicago.

Girl, Lauren Wesley, to Gerry and Ellen Goffin, Nov. 15 in Los Angeles. He is a songwriter.

MARRIAGES

Joseph Bonacci to Cathy J. Frankel, Nov. 18 in Englewood Cliffs, N.J. He is president and music director of the Manhattan Swing Orchestras, an entertainment company. She is an entertainment industry lawyer.

DEATHS

Jules Bihari, 72, after a lengthy illness, Nov. 17 in Los Angeles. A longtime independent in the music industry, he formed Modern Records, an independent presser, in 1942, and also ran a number of blues-oriented labels with his brothers. (Separate story, page 6.)

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TOP 200 ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from national retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	21	PRINCE & THE REVOLUTION ▲ WARNER BROS. 251 10-1 (8.98)	PURPLE RAIN Weeks at No. One: 18
2	2	2	24	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 38653	BORN IN THE U.S.A.
3	3	3	25	TINA TURNER ▲ CAPITOL ST-12330 (8.98)	PRIVATE DANCER
4	5	8	7	HONEYDRIPPERS ES PARANZA 90220/ATLANTIC (5.98)	VOLUME ONE
5	6	11	6	DARYL HALL & JOHN OATES RCA AFL1-5309 (9.98)	BIG BAM BOOM
6	4	4	11	STEVIE WONDER ▲ MOTOWN 6108ML (8.98)	THE WOMAN IN RED-SOUNDTRACK
7	8	6	56	LIONEL RICHIE ▲ MOTOWN 6059 ML (8.98)	CAN'T SLOW DOWN
8	7	5	61	HUEY LEWIS AND THE NEWS ▲ CHRYSALIS FV 41412	SPORTS
9	9	14	15	BILLY OCEAN ● JIVE/ARISTA JL 8-8213 (8.98)	SUDDENLY
10	14	18	27	CHICAGO ▲ FULL MOON/WARNER BROS. 1-25060 (8.98)	17
11	11	17	7	DAVID BOWIE EMI-AMERICA SJ-171138 (8.98)	TONIGHT
12	12	15	7	U2 ISLAND 90231/ATCO (8.98)	THE UNFORGETTABLE FIRE
13	13	13	54	THE POINTER SISTERS ▲ PLANET BXL1-4705/RCA (8.98)	BREAK OUT
14	16	21	7	CHAKA KHAN WARNER BROS. 25162-1 (8.98)	I FEEL FOR YOU
15	10	10	50	CYNDI LAUPER ▲ PORTRAIT BFR 38930/EPIC	SHE'S SO UNUSUAL
16	15	7	14	JULIO IGLESIAS ▲ COLUMBIA QC 39157	1100 BEL AIR PLACE
17	17	9	35	THE CARS ▲ ELEKTRA 60296 (8.98)	HEARTBEAT CITY
18	18	12	30	JOHN CAFFERTY & THE BEAVER BROWN B. ▲ EDDIE & THE CRUISERS-SOUNDTRACK SCOTTI BROS. BFZ 38929/EPIC	
19	20	20	9	KISS MERCURY 822495-1/POLYGRAM (8.98)	ANIMALIZE
20	25	49	4	JULIAN LENNON ATLANTIC 801814 (8.98)	VALOTTE
21	21	22	4	PAUL MCCARTNEY COLUMBIA SCT 39613	GIVE MY REGARDS TO BROAD STREET
22	19	19	6	BARBRA STREISAND COLUMBIA QC 39480	EMOTION
23	23	23	22	TWISTED SISTER ● ATLANTIC 80156 (8.98)	STAY HUNGRY
24	24	25	4	WHAM COLUMBIA 39595	MAKE IT BIG
25	26	28	7	SHEENA EASTON EMI-AMERICA ST-17132 (8.98)	A PRIVATE HEAVEN
26	30	-	2	CULTURE CLUB VIRGIN/EPIC OE39881	WAKING UP WITH THE HOUSE ON FIRE
27	22	16	66	MADONNA ▲ SIRE 1-23867/WARNER BROS. (8.98)	MADONNA
28	44	-	2	BRYAN ADAMS A&M SP5013 (8.98)	RECKLESS
29	29	29	9	DENNIS DEYOUNG A&M SP-5006 (8.98)	DESERT MOON
30	33	40	8	NEW EDITION MCA 5515 (8.98)	NEW EDITION
31	31	31	11	KENNY ROGERS RCA AFL1-5043 (8.98)	WHAT ABOUT ME
32	46	-	2	PAT BENATAR CHRYSALIS FV41471	TROPICO
33	34	35	17	SAMMY HAGAR GEFEN GHS24043/WARNER BROS. (8.98)	VOA
34	38	42	6	SOUNDTRACK CAPITOL SV-12371 (9.98)	TEACHERS
35	35	39	10	SAM HARRIS ● MOTOWN G103 ML (8.98)	SAM HARRIS
36	36	36	53	BILLY IDOL ▲ CHRYSALIS FV 41450	REBEL YELL
37	37	27	19	THE TIME ● WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
38	40	30	45	VAN HALEN ▲ WARNER BROS. 1-23985 (8.98)	1984
39	39	41	7	JEFFREY OSBORNE A&M SP-5017 (8.98)	DON'T STOP
40	28	26	37	RATT ▲ ATLANTIC 80143 (8.98)	OUT OF THE CELLAR
41	32	32	10	DIANA ROSS ● RCA AFL1-5009 (8.98)	SWEPT AWAY
42	57	-	2	FRANKIE GOES TO HOLLYWOOD ISLAND 90232 (12.98)	WELCOME TO THE PLEASURE DOME
43	41	38	10	IRON MAIDEN ● CAPITOL ST-12321 (8.98)	POWER SLAVE
44	NEW ▶			DEEP PURPLE MERCURY 824003-1/POLYGRAM (8.98)	PERFECT STRANGER
45	27	24	21	JOHN WAITE ● EMI-AMERICA ST-17124 (8.98)	NO BRAKES
46	47	60	6	ROGER HODGSON A&M SP-5004 (8.98)	IN THE EYE OF THE STORM
47	43	37	18	SCANDAL FEATURING PATTY SMYTH ● COLUMBIA FC 39173	WARRIOR
48	42	34	13	THE FIXX ● MCA 5507 (8.98)	PHANTOMS
49	NEW ▶			DURAN DURAN CAPITOL ST-12374 (9.98)	ARENA
50	50	54	7	TOMMY SHAW A&M SP-5020 (8.98)	GIRLS WITH GUNS
51	53	53	59	SOUNDTRACK ▲ MOTOWN 6062ML (8.98)	THE BIG CHILL
52	55	55	21	COREY HART EMI-AMERICA ST-17117 (8.98)	FIRST OFFENSE
53	48	48	85	Z Z TOP ▲ WARNER BROS. 1-23774 (8.98)	ELIMINATOR
54	52	45	22	SHEILA E. WARNER BROS. 1-25107 (8.98)	THE GLAMOROUS LIFE
55	60	64	10	SURVIVOR SCOTTI BROS. FZ 39578/EPIC	VITAL SIGNS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from national retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	45	43	18	BILLY SQUIER ▲ CAPITOL ST-12361 (8.98)	SIGNS OF LIFE
57	63	-	2	TOTO COLUMBIA QC38962	ISOLATION
58	59	50	11	TALKING HEADS SIRE 25121-1/WARNER BROS. (9.98)	STOP MAKING SENSE
59	65	66	6	GENERAL PUBLIC I.R.S. SP-70046/A&M (8.98)	ALL THE RAGE
60	87	-	2	AL JARREAU WARNER BROS. 1-25106 (8.98)	HIGH CRIME
61	49	51	13	KROKUS ARISTA AL8-8243 (8.98)	THE BLITZ
62	58	33	55	NIGHT RANGER ▲ CAMEL/MCA 5456 (8.98)	MIDNIGHT MADNESS
63	51	47	23	ROD STEWART ▲ WARNER BROS. 25095-1 (8.98)	CAMOUFLAGE
64	54	46	8	THE EVERLY BROTHERS MERCURY 822431-1/POLYGRAM (8.98)	EB 84
65	68	93	4	UB 40 A&M SP-5033 (8.98)	GEFFREY MORGAN
66	91	-	2	REO SPEEDWAGON EPIC QE39593	WHEELS ARE TURNING
67	74	77	5	DAN HARTMAN MCA 5525 (8.98)	I CAN DREAM ABOUT YOU
68	69	70	6	JOAN JETT & BLACKHEARTS MCA 5476 (8.98)	GLORIOUS RESULTS OF A MISPEENT YOUTH
69	75	86	11	JACK WAGNER QWEST 25089-1/WARNER BROS. (5.99)	ALL I NEED
70	NEW ▶			MADONNA SIRE 25157-1/WARNER BROS. (8.90)	LIKE A VIRGIN
71	90	-	2	WHODINI ARISTA 8251 (8.98)	ESCAPE
72	72	76	29	JERMAINE JACKSON ● ARISTA AL8-8203 (8.98)	JERMAINE JACKSON
73	56	44	8	RICKIE LEE JONES WARNER BROS. 25117-1 (8.98)	THE MAGAZINE
74	66	56	20	ELTON JOHN ● GEFEN GHS 24031/WARNER BROS. (8.98)	BREAKING HEARTS
75	70	68	17	PETER WOLF EMI-AMERICA SJ-17121 (8.98)	LIGHTS OUT
76	76	78	6	JETHRO TULL CHRYSALIS FV 41461	UNDER WRAPS
77	64	52	27	BANANARAMA LONDON 820165/POLYGRAM (8.98)	BANANARAMA
78	81	85	6	REBBIE JACKSON COLUMBIA BFC-39238	CENTPEDE
79	79	81	25	LOU REED RCA AFL1-4998 (8.98)	NEW SENSATIONS
80	80	84	4	GROVER WASHINGTON JR. ELEKTRA 60318 (8.98)	INSIDE MOVES
81	77	63	32	LAURA BRANIGAN ● ATLANTIC 80147 (8.98)	SELF CONTROL
82	92	98	3	AC/DC ATLANTIC 80178 (8.98)	'74 JAILBREAK
83	95	-	2	BIG COUNTRY MERCURY 822831-1 (8.98)	STEELTOWN
84	84	87	7	THE DAZZ BAND MOTOWN 6117ML (8.98)	JUKEBOX
85	85	65	107	PRINCE ▲ WARNER BROS. 1-23720 (10.98)	1999
86	86	59	68	BILLY JOEL ▲ COLUMBIA QC 38837	AN INNOCENT MAN
87	61	61	8	QUEENSRYCHE EMI-AMERICA ST-17134 (8.98)	THE WARNING
88	78	69	20	DIO ● WARNER BROS. 25100-1 (8.98)	THE LAST IN LINE
89	71	72	8	DOKKEN ELEKTRA 60376 (8.98)	TOOTH & NAIL
90	82	71	38	SCORPIONS ▲ MERCURY 814-98101/POLYGRAM (8.98)	LOVE AT FIRST STING
91	67	67	16	BOB MARLEY AND THE WAILERS ISLAND 90169/ATCO (8.98)	LEGEND
92	62	62	6	APOLLONIA 6 WARNER BROS. 25108-1 (8.98)	APOLLONIA 6
93	93	95	6	ANNE MURRAY CAPITOL ST-12363 (8.98)	HEART OVER MIND
94	96	99	38	THOMPSON TWINS ▲ ARISTA AL-8-8200 (8.98)	INTO THE GAP
95	128	-	2	J. GEILS BAND EMI-AMERICA 17137 (8.98)	YOU'RE GETTIN' EVEN WHILE I'M GETTIN' ODD
96	88	58	20	JACKSONS ▲ EPIC QE 38946	VICTORY
97	89	91	11	DONNA SUMMER GEFEN GHS 24040/WARNER BROS. (8.98)	CATS WITHOUT CLAWS
98	105	121	4	PHILIP BAILEY COLUMBIA BFC 39542	CHINESE WALL
99	94	57	22	SOUNDTRACK ▲ ARISTA AL8-8246 (8.98)	GHOSTBUSTERS
100	100	90	8	WYNTON MARSALIS COLUMBIA FC29530	HOT HOUSE FLOWERS
101	106	112	4	STEVE MILLER BAND CAPITOL ST-12339 (8.98)	ITALIAN X RAYS
102	120	135	4	ASHFORD & SIMPSON CAPITOL ST-12366 (8.98)	SOLID
103	103	107	8	PAT METHENY GROUP ECM 25008-1/WARNER BROS. (9.98)	FIRST CIRCLE
104	98	80	24	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC FE 39304	COULDN'T STAND THE WEATHER
105	104	92	29	WHITESNAKE GEFEN GHS-4018/WARNER BROS. (8.98)	SLIDE IT IN
106	101	74	11	VANITY MOTOWN 6102 ML (8.98)	WILD ANIMAL
107	107	111	6	EARL KLUGH CAPITOL ST-12372 (8.98)	NIGHTSONGS
108	108	110	8	RALPH MACDONALD POLYDOR 823323-1/POLYGRAM (8.98)	UNIVERSAL RHYTHM
109	109	113	15	GRIM REAPER RCA NFL1-8038 (6.98)	SEE YOU IN HELL
110	102	106	102	MICHAEL JACKSON ▲ EPIC QE 38112	THRILLER

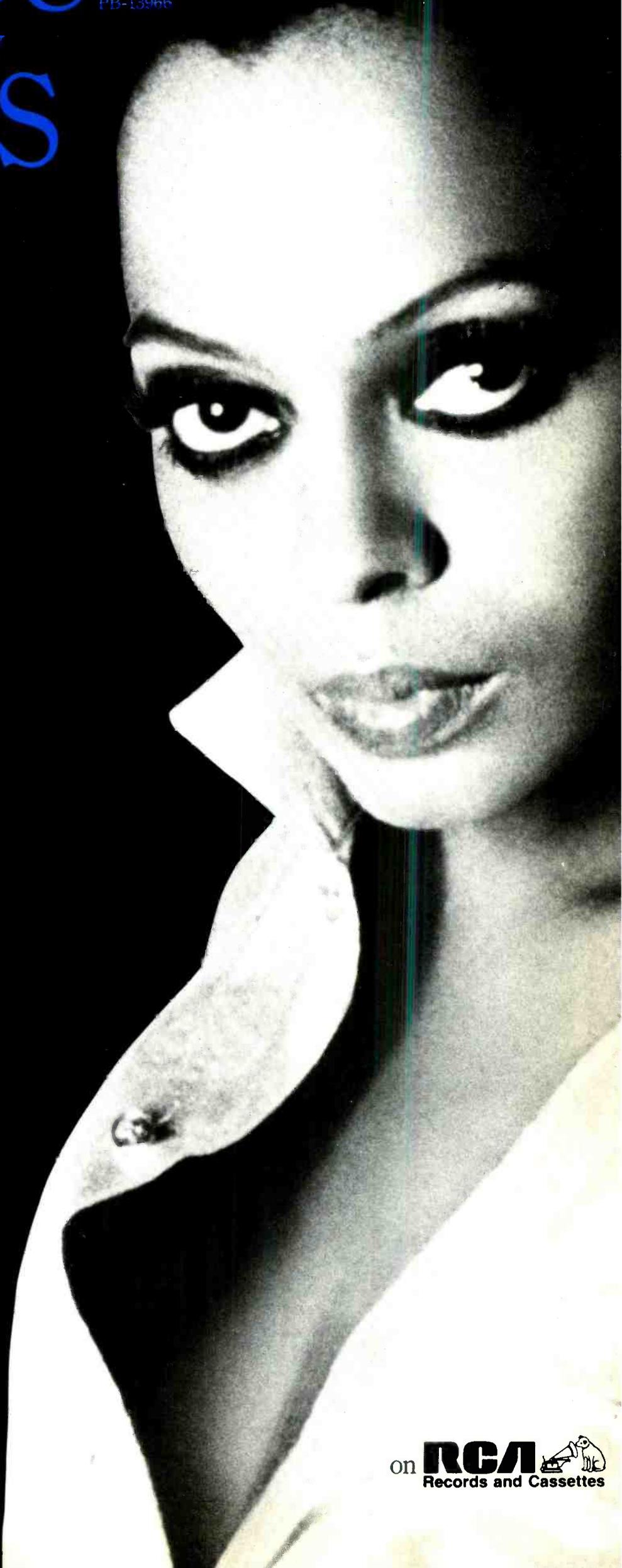
○ Products with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units. *CBS Records does not issue a suggested list price for its product.

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BILLBOARD VIDEO MUSIC CONFERENCE

(Continued from page 1)

gory. Centering on made-for-home video product, the titles will need to achieve 20,000 units in sales to earn gold and 40,000 units for platinum.

• The revelation that street-level production executives at labels are strongly dissatisfied with the quality of the clips they are putting out. Warner Bros. vice president of creative marketing Jeff Ayeroff said the vast majority of clips created are "crap," and described the business as being in a creative "crisis."

"I think that what we're producing is a lowest common denominator product, because the medium we're producing for demands that," said Ayeroff. He was speaking on "Shopping The Record Labels," the first panel of the conference. Other panelists were Ken Baumstein of Chrysalis, Elizabeth Heller of MCA, Jeanne Mattiussi of Columbia, Rob-

in Sloane of Elektra and Larry Stessel of Epic. Michelle Peacock of Capitol moderated the panel.

• Confirmation that Discovery Music Network will be going on the air sometime in January and, more important, that it will actually be reaching its full projected audience of a potential 10 million viewers (separate story, page 3). This was voiced by the network's Dain Eric on the "Seen In The Right Places" panel, which also saw sharp disagreement between Les Garland of MTV, Bette Hisiger of "Friday Night Videos" and the other panelists over whether video clip over-exposure is a real problem. Other "Seen" panelists were Ellen Berkowitz of the Cable Music Channel, David Ciclitira of Sky Channel, Ellen Davis of "New York Hot Tracks," David Kellogg of "Goodnight L.A.," Richard Kurkjian of CMC Broadcasting Inc., and Jefferi

Lee of the Black Entertainment Network.

• Serious questions remain over synchronization rights for video clips, with music publishers growing increasingly perturbed over many of the shows that pay for clips that do not cover sync rights. Panelists on "Covering Your Art" voiced fears that the conflicts might lead to an explosive confrontation sometime in 1985. "Covering" was moderated by Arnie Holland of RCA Video Productions, and featured Ron Gertz of The Clearinghouse Ltd., Gary Gilbert of Mason & Sloane, Scott Holtzman of Columbia Pictures, Maxine Lang of the Chappell/Intersong Music Group-USA, Ira Selsky of Almo/Irving Music and Dr. Beatrice Von Silva Tarouca-Wagner of the International Federation of Phonogram and Videogram Producers.

Topping off the three-day confer-

ence was the presentation of Billboard's Video Music Awards (Billboard, Nov. 24). The Cars' "You Might Think" led with five, while the Untouchables won the best independent video award. Fee Waybill of the Tubes was master of ceremonies, and award presentation teams included Grace Slick and "Weird Al" Yankovic, Herbie Hancock and Francesca Capucci, Nina Blackwood and Jeff Baxter, and the group Toto.

Winning the Untouchables their best indie award was "Free Yourself," which was produced by Tina Silvy and John Lee.

The number of exhibit booths and hospitality suites also reached record levels, with a wide spectrum of record companies, video pools, production houses and other firms purchasing suites or floor space. Discovery Music Network reported giving more than 500 demonstrations of its "holophonic" sound system at its suite.

Other companies having hospitality suites were: Arista Records, Atlantic Records, Bell & Howell/Columbia Pictures Video Systems Division, DNA Productions, Editel, Electron Video Creations, Fairlight, GE Projection Display Equipment,

The Hollywood Reporter, JP International/Jam Power Records, MTV, Music Video Producers Assn., Mylenek Turner Video, Picture Music International, Pilot Video, PolyGram Music Video U.S., The Post Group, RCA Video Productions/RCA Records, SIR, Sight & Sound Entertainment, Sony Corp., Sound Unlimited, Sunset Post, Trans American Video Inc., TAV/Sound and TAV/Command Video.

Companies exhibiting were: Alpha Studios, American Video Factory, Astro Rock TV, Audio Visions' American Video Jockey Assn., L. Chan Designs, Dancin' Machine Productions, GMT Studios, The Klarman Agency, Macro Inc., Master Vision Inc., Music Video Producers Assn., National Academy of Video Arts & Sciences, Rockamerica Inc., Rowe International, Sound & Vision, Synsat/Group W Productions, Telegenics, Video Dimensions, Video Placement International, Waveform Productions, Wave-length Video Inc. and West L.A. Music.

The producer of the sixth annual Billboard Video Music Conference was Kris Sofley. Tony Seideman acted as director.

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CANADIAN VIDCLIPS

(Continued from page 1)

When there simply were conventional television programs featuring video clips, the exposure wasn't sufficient even to track. Now that MuchMusic has given clips more solid exposure nationally, Robertson wants the industry to examine the effects of video.

"We're going to see a very modest increase in terms of sales this year," he says. "At the same time, video budgets are skyrocketing and adding to the cost of recording budgets.

"I think you've got to analyze

what is the return on it" and be more precise in how video is used as a marketing tool, he adds.

Robertson admits he has no hard evidence to suggest video is a threat to the business of selling records. "But I think it's an area for study," he says, noting that concerts could also be adversely affected by video exposure of an artist on television.

"What we can see is that people are using MuchMusic the same way they use a radio, leaving it on while working in other parts of the house," he says.

CD BLISTERPACKS

(Continued from page 1)

year. However, with packaging that would eliminate the blisterpack in favor of paperboard options now being considered by some in the industry (Billboard, Nov. 17, 24), he says he has been cautious about carrying larger quantities of raw materials and tooling up for a greater capacity.

Qualiton Importers here and Harmonia Mundi on the West Coast are among the firms that were hit by the blisterpack shortage. Like others in their category, they bring in CD product under license from Europe in jewel boxes without blisterpacks. They add the latter themselves.

Denon America, which markets its own label domestically and is contract CD supplier to a number of other labels, including RCA and A&M, also had some enterprising scurrying around to do when the blisterpack shortage hit.

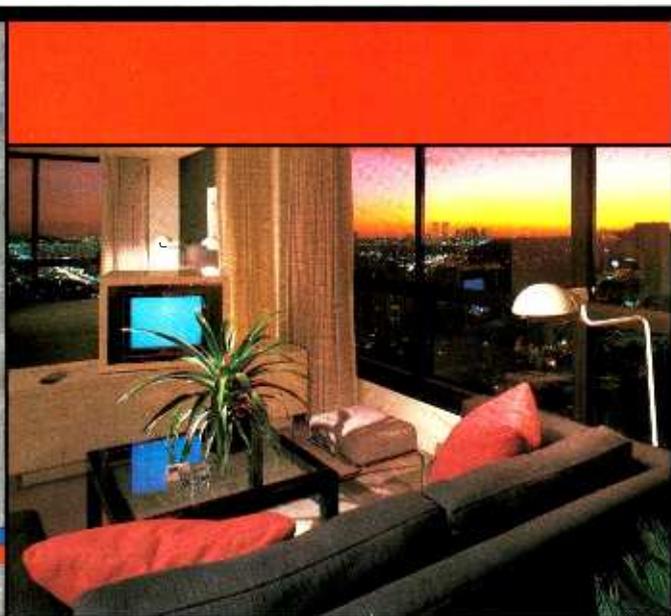
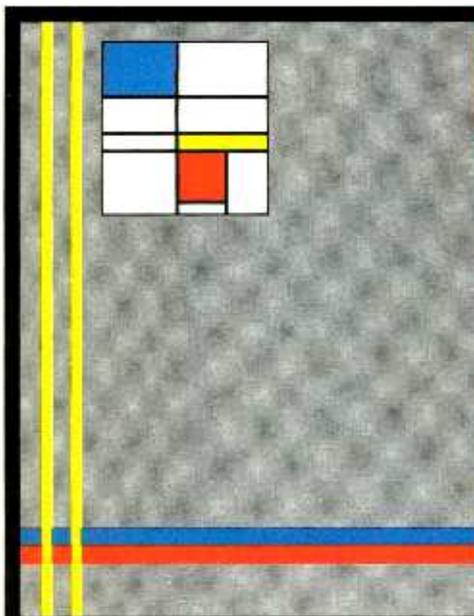
The company normally routinely adds blisterpacks to both its own and custom product at its fulfillment facility in Fogelsville, Pa.

However, when the shortage became evident, Denon shunted blisterpack packaging to its Japanese plant to maintain fill despite added shipping costs.

Even before the current shortage became evident, a new major blisterpack supplier was preparing to enter the field. TapePonents, a division of the J.C. Anglum Co. in Mountain Lakes, N.J., made a "trial" shipment of blisterpacks late last week, and expects to be in large-scale production shortly, according to company president Cliff Anglum. Anglum has been a supplier of Tenneco vinyl mix for many years. He also furnishes the Nor-elco cassette container and will shortly add a CD jewel box to his custom component line.

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FOR WEEK ENDING DECEMBER 1, 1984

TOP 200 ALBUMS *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
111	117	133	7	VARIOUS ARTISTS	WINDHAM HILL WH 1015/A&M (9.98) SAMPLER '84
112	73	73	8	STEPHANIE MILLS	CASABLANCA 822421-1/POLYGRAM (8.98) I'VE GOT THE CURE
113	116	136	25	VARIOUS ARTISTS	MOTOWN 6094 ML (9.98) MORE SONGS FROM THE BIG CHILL
114	110	89	14	THE S.O.S. BAND	TABU FZ 39332/EPIC JUST THE WAY YOU LIKE IT
115	115	120	60	MOTLEY CRUE	ELEKTRA 60289 (8.98) SHOUT AT THE DEVIL
116	97	79	18	QUIET RIOT	PASHA QZ 39516/EPIC CONDITION CRITICAL
117	111	97	52	DURAN DURAN	CAPITOL ST-12310 (8.98) SEVEN AND THE RAGGED TIGER
118	135	143	3	JOHN SCHNEIDER	MCA 5495 (8.98) TOO GOOD TO STOP NOW
119	83	83	5	DEVO	WARNER BROS. 25097-1 (8.98) SHOUT
120	123	105	32	STEVE PERRY	COLUMBIA FC 39334 STREET TALK
121	121	109	24	RUN-D.M.C.	PROFILE PRO 1202 (8.98) RUN D.M.C.
122	122	137	8	KURTIS BLOW	MERCURY 822420-1/POLYGRAM (8.98) EGO TRIP
123	125	125	60	PHIL COLLINS	ATLANTIC SD16029 (8.98) FACE VALUE
124	129	138	30	SOUNDTRACK/RICK SPRINGFIELD	RCA ABL-14935 (9.98) HARD TO HOLD
125	99	75	8	VARIOUS ARTISTS	POLYDOR 823490-1/POLYGRAM (8.98) EVERY MAN HAS A WOMAN
126	126	114	31	R.E.M.	I.R.S. SP-70044/A&M (8.98) RECKONING
127	112	117	43	ALABAMA	RCA AHL-14939 (8.98) ROLL ON
128	114	82	15	ROMEO VOID	COLUMBIA 39155 INSTINCTS
129	140	-	2	MOLLY HATCHET	EPIC FE39621 THE DEED IS DONE
130	155	190	3	ELVIS PRESLEY	RCA CPM6-5172 (49.95) A GOLDEN CELEBRATION
131	143	180	3	SHADOWFAX	WINDHAM HILL WH-1038/A&M (9.98) THE DREAMS OF CHILDREN
132	118	108	10	JIMMY BUFFETT	MCA 5512 (8.98) RIDDLES IN THE SAND
133	113	96	14	LINDSEY BUCKINGHAM	ELEKTRA 60363 (8.98) GO INSANE
134	134	139	70	JEFFREY OSBORNE	A&M SP-4940 (8.98) STAY WITH ME TONIGHT
135	139	128	111	LIONEL RICHIE	MOTOWN 6007 ML (8.98) LIONEL RICHIE
136	136	140	6	BOB JAMES	COLUMBIA FC 39580 12
137	132	115	12	MTUME	EPIC FE 39473 YOU, ME AND HE
138	131	103	9	W.A.S.P.	CAPITOL ST-12343 (8.98) W.A.S.P.
139	142	145	52	U2	ISLAND 90127/ATCO (5.98) UNDER A BLOOD RED SKY
140	124	101	25	TEDDY PENDERGRASS	ASYLUM 60317/ELEKTRA (8.98) LOVE LANGUAGE
141	127	94	16	NEIL DIAMOND	COLUMBIA QC 39199 PRIMITIVE
142	133	119	18	WILLIE NELSON	COLUMBIA FC 39145 CITY OF NEW ORLEANS
143	150	170	4	GEORGE STRAIT	MCA 5518 (8.98) DOES FORT WORTH EVER CROSS YOUR MIND
144	153	159	4	LET'S ACTIVE	I.R.S. SP-70648/A&M (8.98) CYPRESS
145	145	151	5	JANEY STREET	ARISTA AL 8-8219 (8.98) HEROES, ANGELS & FRIENDS
146	151	156	4	FEE WAYBILL	CAPITOL ST-12396 (8.98) READ MY LIPS
147	148	127	42	SOUNDTRACK	COLUMBIA JS 39242 FOOTLOOSE
148	119	88	7	BARRY GIBB	MCA 5506 (8.98) NOW VOYAGER
149	130	129	13	NEWCLEUS	SUNNYVIEW SUN 4901/BECKETT (8.98) JAM ON REVENGE
150	144	118	20	KASHIF	ARISTA ALB-8205 (8.98) SEND ME YOUR LOVE
151	157	182	3	JIMI HENDRIX	REPRISE 25119-1/WARNER BROS. (8.98) KISS THE SKY
152	152	154	4	WILLIE NELSON & KRIS KRISTOFFERSON	MUSIC FROM 'SONGWRITER' COLUMBIA FC 39531
153	141	102	18	BANGLES	COLUMBIA BFC 39220 ALL OVER THE PLACE
154	NEW	NEW	NEW	THE WHO	MCA 2-8018 (8.98) WHO'S LAST
155	146	149	62	LINDA RONSTADT	ASYLUM 60260/ELEKTRA (8.98) WHAT'S NEW

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	159	122	21	GLENN FREY	MCA 5501 (8.98) THE ALLNIGHTER
157	156	123	16	Y&T	A&M SP-5007 (8.98) IN ROCK WE TRUST
158	170	189	3	THE TEMPTATIONS	GORDY 6119 GL/MOTOWN (8.98) TRULY FOR YOU
159	162	152	13	THE OAK RIDGE BOYS	MCA 5496 (8.98) GREATEST HITS, VOL. 2
160	160	164	4	TIMOTHY B. SCHMIT	ASYLUM 60359/ELEKTRA (8.98) PLAYIN' IT COOL
161	163	124	47	PRINCE	WARNER BROS. BSK 3601 (6.98) CONTROVERSY
162	158	104	25	PEABO BRYSON	ELEKTRA 60362 (8.98) STRAIGHT FROM THE HEART
163	166	142	548	PINK FLOYD	HARVEST ST-11163/CAPITOL (8.98) DARK SIDE OF THE MOON
164	164	179	75	U2	ISLAND 90067/ATCO (8.98) WAR
165	NEW	NEW	NEW	THE JUDDS	RCA/CURB AHL-15319 (8.98) WHY NOT ME
166	188	-	2	GOLDEN EARRING	21 RECORDS 823717-1 (8.98) SOMETHING HEAVY GOING DOWN
167	179	-	2	SOUNDTRACK	FANTASY WAM-1791 (19.98) AMADEUS
168	169	157	39	PRINCE	WARNER BROS. BSK 3478 (6.98) DIRTY MIND
169	138	116	13	LUCIANO PAVAROTTI	LONDON 411959-1/POLYGRAM (9.98) MAMMA
170	154	130	14	TWISTED SISTER	ATLANTIC 80074 (8.98) YOU CAN'T STOP ROCK 'N' ROLL
171	172	177	5	THE RAMONES	SIRE 25187-1/WARNER BROS. (8.98) TOO TOUGH TO DIE
172	137	141	13	JOYCE KENNEDY	A&M SP-4996 (8.98) LOOKIN' FOR TROUBLE
173	147	147	6	JANET JACKSON	A&M SP-4962 (8.98) DREAM STREET
174	NEW	NEW	NEW	SOUNDTRACK	WINDHAM HILL WH1039/A&M (9.98) COUNTRY
175	173	171	71	MIDNIGHT STAR	SOLAR 60241/ELEKTRA (8.98) NO PARKING ON THE DANCE FLOOR
176	186	-	2	STONE FURY	MCA 5522 (8.98) BURNS LIKE A STAR
177	194	-	2	RICHARD CLAYDERMAN	COLUMBIA BFC 39503 AMOUR
178	181	181	4	XTC	GEFFEN/VIRGIN 24054/WARNER BROS. (8.98) THE BIG EXPRESS
179	149	100	15	HONEYMOON SUITE	WARNER BROS. 25098-1 (8.98) HONEYMOON SUITE
180	182	187	4	RICKY SKAGGS	EPIC FE 39410/COLUMBIA COUNTRY BOY
181	168	155	57	CULTURE CLUB	VIRGIN/EPIC QE 39107 COLOUR BY NUMBERS
182	161	131	13	BARBARA MANDRELL & LEE GREENWOOD	MCA 5477 (8.98) MEANT FOR EACH OTHER
183	183	183	103	BILLY IDOL	CHRYSALIS FV41377 BILLY IDOL
184	171	163	75	THE POLICE	A&M SP-3735 (8.98) SYNCHRONICITY
185	177	166	169	VAN HALEN	WARNER BROS. BSK 3075 (8.98) VAN HALEN
186	190	-	2	ORCHESTRAL MANOEUVERS IN THE DARK	A&M SP-5C27 (6.98) JUNK CULTURE
187	NEW	NEW	NEW	PLANET P PROJECT	MCA 2-8019 (10.98) PINK WORLD
188	165	134	16	HELIX	CAPITOL ST-12362 (8.98) WALKING THE RAZOR'S EDGE
189	195	-	2	TEXTONES	GOLD MOUNTAIN 86010/A&M (6.98) MIDNIGHT MISSION
190	NEW	NEW	NEW	ANDREAS VOLLENWEIDER	BEHIND THE GARDENS BEHIND THE WALL UNDER THE TREE COLUMBIA 37793
191	178	126	15	RICK JAMES	GORDY 6095GL/MOTOWN (8.98) REFLECTIONS
192	197	191	53	YES	ATCO 90125 (9.98) 90125
193	167	150	11	ZEBRA	ATLANTIC 80159 (8.98) NO TELLING LIES
194	175	132	16	SPANDAU BALLET	CHRYSALIS FV 41473 PARADE
195	NEW	NEW	NEW	THE WHISPERS	SOLAR 60382/ELEKTRA (8.98) SO GOOD
196	180	146	14	HERBIE HANCOCK	COLUMBIA FC 39478 SOUND-SYSTEM
197	192	178	88	JULIO IGLESIAS	COLUMBIA FC 38640 JULIO
198	198	161	28	INXS	ATCO 90160 (8.98) THE SWING
199	199	193	10	METALLICA	MEGAFORCE 769/IMPORTANT (8.98) RIDE THE LIGHTNING
200	174	162	25	PATRICE RUSHEN	ELEKTRA 60360 (8.98) NOW

TOP 200 ALBUMS A-Z (LISTED BY ARTISTS)

AC/DC 82	Dio 88	Billy Idol 36, 183	Huey Lewis & News 8	Luciano Pavarotti 169	Scorpions 90	Tina Turner 3	XTC 178
Bryan Adams 28	Dokken 89	Julio Iglesias 16, 180	Ralph MacDonald 108	Teddy Pendergrass 140	Tommy Shaw 50	Twisted Sister 23, 170	Y&T 157
Alabama 127	Duran Duran 117, 49	Inxs 198	Madonna 27, 70	Steve Perry 120	Ricky Skaggs 180	U2 12, 139, 164	Yes 184
Apollonia 6 92	Sheila E. 54	Iron Maiden 43	Barbara Mandrell & Lee Greenwood 182	Pink Floyd 163	SOUNDTRACKS	UB40 65	Zebra 193
Ashford & Simpson 102	Sheena Easton 25	Janet Jackson 173	Bob Marley & Wailers 91	Pointer Sisters 13	Amadeus 167	Var. Halen 38, 185	ZZ Top 53
Philip Bailey 98	Everly Brothers 64	Jemaine Jackson 72	Wynton Marsalis 100	Police 184	Big Chill 51	Vanity 106	
Bananarama 77	Fixx 48	Michael Jackson 110	Paul McCartney 21	Elvis Presley 130	Country 174	VARIOUS ARTISTS	
Bangles 153	Frankie Goes To Hollywood 42	Rebbie Jackson 78	Metallica 199	Prince & Revolution 1	Footloose 147	Every Man Has A Woman 125	
Pat Benatar 32	Glenn Frey 156	Jacksons 96	Pat Metheny Group 103	Queensryche 87	Ghostbusters 99	More Songs From Big Chill 113	
Big Country 83	J. Geils Band 95	Bob James 136	Midnight Star 175	Quiet Riot 116	Hard To Hold 135	Sampler '84 111	
Kurtis Blow 122	General Public 59	Rick James 191	Stephanie Mills 112	R.E.M. 126	Teachers 34	Steve Ray Vaughan & Double	
David Bowie 11	Barry Gibb 148	Al Jarreau 60	Steve Miller Band 101	REO Speedwagon 66	Woman In Red 6	Trcube 104	
Laura Branigan 81	Golden Earring 166	Joan Jett 68	Molly Hatchet 129	Lionel Richie 7, 135	Bruce Springsteen 2	Andreas Vollenweider 190	
Peabo Bryson 162	Grim Reaper 109	Billy Joel 86	Motley Crue 115	Ramones 171	Spandau Ballet 194	Romeo Void 128	
Lindsey Buckingham 133	Sammy Hagar 33	Elton John 74	Mtume 137	Ratt 40	Billy Squier 56	W.A.S.P. 138	
Jimmy Buffett 132	Daryl Hall & John Oates 5	Rickie Lee Jones 73	Anne Murray 93	Lou Reed 79	Rod Stewart 63	Jack Wagner 69	
John Cafferty/Beaver Brown Band 18	Herbie Hancock 196	The Judds 165	Willie Nelson 142	Lionel Richie 7, 135	Barbra Streisand 22	John Waite 45	
Cars 17	Sam Harris 35	Kashif 115	Willie Nelson/Kris Kristofferson 152	Kenny Rogers 31	Donna Summer 97	Grover Washington Jr. 80	
Chicago 10	Corey Hart 52	Joyce Kennedy 172	New Edition 20	Linda Ronstadt 155	Survivor 55	Fee Waybill 146	
Phil Collins 123	Dan Hartman 67	Chaka Khan 14	Newcleus 149	Diana Ross 41	Talking Heads 58	Wham 24	
Culture Club 181, 26	Helix 188	Kiss 19	Night Ranger 62	Run-D.M.C. 121	Temptations 158	The Whispers 195	
Dazz Band 84	Jimi Hendrix 151	Earl Klugh 107	Oak Ridge Boys 159	Patrice Rushen 200	Textones 189	Whitesnake 105	
Deep Purple 44	Roger Hodgson 46	Krokus 61	Billy Ocean 9	S.O.S. Band 114	Thompson Twins 94	The Who 154	
Devo 119	Honeydrippers 4	Cyndi Lauper 15	Let's Active 144	Scandal Featuring Patty Smyth 47	Time 37	Peter Wolf 75	
Dennis DeYoung 29	Honeymoon Suite 179	Let's Active 144	Julian Lennon 20	Timothy B. Schmit 160	Jethro Tull 76	Stevie Wonder 6	
Neil Diamond 144				John Schneider 118			

Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

HAS ANYONE NOTICED how quiet **Prelude** has been since the success of **Jocelyn Brown's** "Somebody Else's Guy" a few months back? The New York label has been keeping a low profile of late in order to "reassess our position in the marketplace," says **Prelude's Marvin Schlacter**. The result of these think-tank months, says Schlacter, is a move toward creating a "broader musical base" with a shift away from strictly dance tunes toward a more pure form of r&b.

Reiterating a common indie belief that dance clubs have lost much of their progressive attitude, and subsequently their promotional value, Schlacter says the move was made to ensure that the label would "not only survive, but thrive in an evolving industry." He adds, "We're ready to play with the big boys now."

The logistics of **Prelude's** repositioning revolve around an arrangement with veteran producer and former a&r man **Michael Stokes**, who is currently in the studio with **Enchantment** and **Magic Lady** for two January releases. Referring to the trouble **Prelude** has had with temperamental young artists, Schlacter says, "We need someone with Stokes' polish and continuity" to pull the move off.

While Schlacter stresses that these and future releases will maintain a high-energy, upbeat tone, he adds, "We're not satisfied with maintaining the status quo or remaining complacent within our niche [as a dance label]." **Prelude** has also inked a deal to distribute **Air City Records**, the Dayton, Ohio-based home of the **Ohio Players**.

Also preparing to play ball with the big boys is **Joel Webber's Uproar** label in Manhattan. The label came to prominence early this year with the club sleeper "The Dominatrix Sleeps Tonight," and Webber is now taking a big chance with

an AOR/top 40 record in the February release of **Earl Scooter's** "Countin' On Rock'n'Roll." Webber acknowledges that it's a big risk in an industry he calls controlled by radio programmers who won't air an indie release.

The single, however, has at least one ace in the hole with the support of **WNEW-FM New York** program director **Charlie Kendall**. During the summer, Kendall put a demo version of the track on heavy rotation and aired a live broadcast of a Scooter show—both rare, if not unprecedented, feats for independent product. The record should also get a boost from the fact that Webber spent several years as a successful AOR promotion man.

Convinced that a&r decisions at the major labels are made by lawyers and not a&r personnel, Webber says he "got tired of shopping the tape around" and is releasing it on **Uproar** in hopes of attracting that elusive major label notice. The single features **T.J. Tindall**, guitarist on several early Philly World projects, and a host of noted New York musicians.

SEEDS & SPROUTS: New York's **Sutra** label, (212) 757-9880, tops **Arista** and **Columbia** entries on the black album chart by squeezing the **Fat Boys'** self-titled album on at 45. On the black singles list, **Island's 4th & Broadway** subsidiary, (212) 477-8000, enters at 82 with "Love-ride" by **Nuance featuring Vicki Love**, and **Tommy Boy**, (212) 722-2211, checks in at 89 with "Lovin'" by **Jonzun Crew featuring Michael Jonzun**.

Out of San Francisco, **CD Presents** inks a deal with **Chrysalis**

U.K. to release **Billy Bragg's** "Brewing Up" album in the States... Back in Gotham, **Celluloid's Patricia Kiel** reports a good response to the label's **Afrika Bambaata/Johnny "Rotten" Lydon** collaboration "World Destruction." Lydon, who founded the **Sex Pistols** and now heads up **Public Image Ltd.**, and **Bambaata** released the record last week as **Time Zone**. It's available through **Celluloid/OAO's** recently aligned distribution network of **Navarre**, Minneapolis; **Great Bay**, Washington; **California Record Distributors** (with help from **Important West**), Los Angeles; **Big State**, Dallas; **Lakeside**, Cleveland; and **Nova**, Atlanta.



Dancing Zone. New York Jets defensive end **Mark Gastineau** gets a gold record for the promotional value of his celebratory "safety dance" and its effect on sales of **Men Without Hats'** MCA single of the same name. Making the presentation are the label's national dance and local promotion man **Bobby Shaw**, left, and **William Morris** agent **Rob Prinz**, right.

On the Beam

BY SAM SUTHERLAND

A weekly column focusing on developments in Compact Disc hardware and software.

TELEVISION ADVERTISING for the Compact Disc medium hits an early stride this month as several audio majors plug their CD player offerings in national tv campaigns. Such investments underscore the market's high expectations for the impending holiday season, focal point for these buys, and further court a true mass market.

Sony and **Technics** both have current television spots devoted specifically to the laser audio system, while **Fisher** features its CD player as part of a system package. **Hitachi** has reportedly included a

Compact Disc player in one of its multiple product spots, too.

Prominent in such vendors' buying is **MTV**, which has been targeted first for **Sony's** droll Compact Disc spot. The **Warner-Amex** cable music channel actually first showed **Sony's** "umbrella" piece for home, auto and personal CD players in October as part of a cross-promotion on the channel with **WEA**, **PolyGram** and **CBS Records** (**Billboard**, Oct. 13), spreading the spot to national tv in mid-November, according to **Sony's Marc Finer**.

Technics' CD spot is also part of a long-standing play, according to the company's **Paul Foschino**, who says the dollar commitment involved was earmarked a year ago. "At that time, we were already committed to CD, and determined to go

after that market the same way we approach turntables," says **Foschino**, alluding to the company's dominant market share in the latter category. **Technics**, too, is airing spots on **MTV**; a promotion with the cable music channel also revolves around the "MTV/Technics Media Room," a lavish home entertainment system being offered in a viewer giveaway promotion.

RANDOM BITS: **Dave Grusin** and **Larry Rosen** of **GRP Records** backed up their conversion to digital audio with a virtually label-wide switch to true digital sessions. Thus, it's logical that the New York-based indie has just shipped its first limited edition digital sampler CD, apparently the first volume in a planned series. Included are performances by **Grusin**, **Kevin Eubanks**, **Dave Valentin**, **Special EFX**, **Gerry Mulligan** and the **Glenn Miller Orchestra**—the bulk of the label's current roster, in fact. There's little need to worry about **GRP's** ability to fill a sequel, since the label is now issuing every new album on CD... **Mobile Fidelity** is offering a lavish double-CD package on a cut-out—a **Buddah** live set from the early '70s featuring **B.B. King**, **Eddie "Cleanhead" Vinson**, **Jay McShann**, **Clarence "Gatemouth" Brown** and others, all in good form. "The Blues—A Real Summit Meeting" was a welcome surprise when the audiophile label first revived it in half-speed LP form, and its return as a Compact Disc set is likewise good news, proving that good analog material can yield worthy CD fare, especially when the performances are ones in danger of being overlooked entirely.

PARAMOUNT VIDEO PROMOTION

(Continued from page 4)

at least, **Rosenberg** hasn't seen a lot of specialty dealers suddenly interested in sell-through.

The stores that have participated in the past are the ones who are

making the "25/25" program a hit, **Rosenberg** says—and he is almost grateful for that. Demand for the programs has been so great, he says, that his firm has orders in with **Paramount** that may not be filled until mid-December; higher levels of participation would probably have made the program a "nightmare," he says.

Chances are good that **Paramount** will be unable to fill many distributor orders. "We have been given a ceiling by **Bell & Howell** [Columbia Pictures Duplicating], and at this point we are very close to that ceiling," says **Doctorow**. "We will probably be running out of product in a very short time."

Paramount Home Video head **Mel Harris** confirms that when the "25/25" titles are gone, they'll be gone at that price for good. End date for the promotion is Jan. 9. "We had a promotion based on a cost structure we will be unable to support at the end of that period," he says.

"Our disappointment is that we will be unable to meet the demand," says **Harris** of the one dark spot in the "25/25" effort. **Harris**, who has grumbled over the apparent reluctance of video specialty stores to sell product rather than rent it, now perceives a definite groundswell towards sell-through.

"It's no longer a question of when; it's a question of how," he says, noting that surveys by his firm show the traditional home video sale/rental ratio shifting from

90/10 to 80/20 in recent months.

Dealers are beginning to realize, **Harris** says, that profits can be quicker and better through sale of product than through rental. He also points out that although **Paramount** still has received little low-priced support from other suppliers, things aren't as lonely as they used to be.

Although **Harris** didn't mention specifics, **Warner's** \$29.95 "Purple Rain" has been credited with adding considerable impetus to this year's record-setting home video season.

Distributors and retailers say "Raiders Of The Lost Ark" is the strongest "25/25" title, with "Flashdance" following, then "48 Hrs.," "An Officer And A Gentleman," and the rest of the titles in a regular march.

NOTAS

(Continued from page 65)

Until then the flamenco guitarist was a part of the ensemble, the *cuadro*, and was usually overshadowed by the singers and dancers.

Montoya demonstrated that the haunting music of *cante jondo* played on a single guitar was commanding enough to grab the public's attention, even at major concert halls. And he also focused attention on the quickfire guitar style of a virtuoso like himself and of the great guitarists who followed in his wake.

EXECUTIVE TURNTABLE

(Continued from page 4)

PRO AUDIO/VIDEO. **VCA Duplicating Corp.** makes the following promotions: **Scott Denham** becomes sales manager and will be based in the Boston office. **Kim Markman** is appointed to the newly created position of Telemarketing representative of the Des Plaines, Ill. operation. **Denham** was Northeast regional sales manager; **Markman** was senior customer service representative.

In New York, **Nat Levy**, president and 21-year veteran of **ServiSound Inc.**, retires, putting his partner/composer **Michael Shapiro** at the helm. **Chris Nelson** and **Diane Ehrlichman**, also veterans of the company, are named vice presidents.

RELATED FIELDS. **Jeffrey R. Beals** becomes head of the **William Morris Agency's** Nashville office. He was an executive agent in the company's music department.

Music Motions, New York, makes the following changes: **Denise Battaglia** becomes vice president, theatre operations. She was with 3-D Video. **Pamela Henning** is promoted from vice president, special projects, to vice president, advertising and promotion. **Patricia Edick** is elevated from project coordinator to accounts manager. **Nina Hovnanian**, who remains in corporate relations, moves to director.

In New York, **Entertainment Television Co.** appoints **Marcus Peterzell** program and marketing director for "This Week's Music" and **Debbie diCesare** talent and marketing coordinator for the same series. **Peterzell** was director of music programming at **E.J. Stewart Video**. **DiCesare** was production coordinator for **Jon Small Productions**.

Merry Aronson is appointed manager of public relations for **Group W Satellite Communications** in the New York office. She was public relations coordinator for **ASCAP**.

STORES' YULE

(Continued from page 1)

"The Manilow is bigger than I ever believed possible," says Jeff Loudon at Minneapolis' Record Shop. "It fills a void: the 30-plus, heavily female demographic that's always overlooked." With "Lush Life," Loudon cites his own parents' interest in Ronstadt's "What's New" as a source of his own high hopes.

"They're in their 50s," he says. "When the first album came out, they were only mildly interested until the singles started to get action. Then they asked me about it. They've already determined they'll buy the next Ronstadt. This is great product for the occasional shopper who always comes in during Christmas."

Yet to come this year is Foreigner's "Agent Provocateur," but retailers are confident that the comparatively late Dec. 10 street date won't hurt the \$9.98 release. "We took into account how late it's arriving," says Cathy Schaaf at Budget Records & Tapes' Denver warehouse.

Record Bar's Hunter also ordered heavy, betting that the album's first single will be able to work its way onto radio playlists before the Christmas lockup. A discount on his opening order—the now almost obligatory sugar-coating on a \$9.98 price tag—didn't hurt, and neither did an ad support package.

On late arriving Christmas releases in general, Budget's Schaaf notes there was "a lot of advance hype on them. Now they're arriving and we're in the middle of our big push," indicating more enthusiasm for them than usual.

Other releases on which Schaaf is high include "Valotte" by Julian Lennon and "Volume One" by the Honeydrippers. "The Don Henley did better than expected in advance orders from the stores," she adds.

Up in New England, David Alexander of Strawberries duly echoes that "Madonna is a killer," but adds that the chain is also doing strong business on Deep Purple—which debuts on Billboards Top 200 at #44—and Chaka Khan. "We're also starting to get a strong response to the Philip Bailey as a result of the single," he says. Still going strong are

Tina Turner and Prince, with Alexander expecting further sales for the later as a result of the "Purple Rain" home video release and Prince's current tour.

Similarly, while most buyers expect to see either Madonna or Duran Duran carry off the roses Christmas morning, they are not finished with already established

blockbusters.

"We've never had a Bruce Springsteen record sell this strong and this long before," says Camelot's Garrett. In Detroit, Lloyd Welch of

Harmony House is delighted with the sales for hometown heroine Madonna, but adds, "The whole Prince catalog is sustaining, and Springsteen is still very hot."

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Military Purchases Increase 84 Recorded Product Sales Up 8%

BY JOHN SIPPEL

LOS ANGELES Purchase of pre-recorded music by U.S. Army and Air Force personnel at military exchanges is expected to rise about 8% to \$71.7 million during 1984, compared to 1983's \$66.2 million in sales.

The figure for 1984 gross purchases is projected by Bob Paterick, manager of the audio and video software distribution center in Forest Park, Ga.

The Fort Gillem-based world distribution center projects total purchases of \$78 million from its massive warehouse, with the additional \$6.3 million accounted for by prerecorded videocassette purchases by GIs in military stores.

The remainder of the purchases projected by configuration for 1984 are as follows: LPs, \$39 million or 50%; cassettes, \$31.2 million or 40%; Compact Disc, \$1.56 million or 2%; and prerecorded video, 8%.

The current year was the first in

which the Atlanta suburban facility shipped CDs. At present, Paterick says, approximately 150 of the larger base exchanges (Air Force) and post exchanges (Army) are carrying the laser disks. He anticipates adding 300 more stores by the end of 1985. The center serves 700 military exchanges, 300 of which are domestic.

The 1983 sales figures, compiled by Paterick and buyer Pete Clendenon, totalled \$73,563,000, with LPs accounting for \$40,459,650 or 55% of the total; cassettes, \$25,747,050 or 35%; and video software, \$7,356,300 or 10%.

Clendenon expects cassettes to rise even more sharply in 1985, partly because the center is introducing a new fixture worldwide which enables the installation to handle 40% more product in the same space. In addition, the center is eliminating the retrievable Soma spaghetti box holder and switching to a clear plastic take-home container.

Cross-Promotion Targets 'Hip Hop' Book, Record

BY FRED GOODMAN

NEW YORK Urban street culture is coming in for its share of cross-marketing, as St. Martin's Press and Tommy Boy Records get together on a like-packaged book and record entitled "Hip Hop." The soon-to-be-released album was the suggestion of author Steve Hager and is culled from a discography included in his St. Martin's book, also called "Hip Hop."

Hager recalls having read Alan Betrock's "The Girl Groups" and being frustrated. "He talked about

records I didn't have, and when I was reading the book I didn't know where to find them," says Hager. "Then about six months later an album with a lot of the tracks and liner notes by Betrock came out. When I saw the LP, I thought, 'Wow, here it is.'"

Later, when Hager was writing a screen treatment for what was to become "Beat Street," he compiled a list of what he felt were seminal hip-hop tracks to be included in the film. But the tracks, most very hard to find, were never used.

"I was disappointed," says Hager. "So when I started the book, I wanted to do a companion album. But you're talking about songs nobody could get. I went to Tommy Silverman at Tommy Boy and told him what I was looking for, and he wanted to do it."

The collection, slated for January release, features six early hip-hop tracks: "Listen To Me" by Baby Huey & the Babysitters, "Apache" by the Incredible Bongo Band, "Scorpio" by Dennis Coffey & the Detroit Guitar Band, "Funky Music Is The Thing" by the Dynamic Corvettes, "Dance To The Drummer's Beat" by Herman Kelly & Life and "Jam On The Groove" by Ralph MacDonald.

Assembling the collection was made particularly difficult because virtually all of the original labels are out of business. Rick Dutka, general counsel for Tommy Boy, says a lot of the recordings have passed through different hands.

The collection will also feature what Dutka terms "an historic master mix" of the tracks that takes hip-hop from its origin to the present. The mix is being prepared by Tommy Boy mix contest winners Double Dee and Steinski, and DJ Whiz Kid.

Inserts in the book and record each advertise the other package, and although Tommy Boy would like to further exploit cross-merchandising possibilities, plans are very tentative.

INSIDE TRACK

PRINCE'S \$29.95 "Purple Rain" videocassette has primed the Christmas pump for the industry. Nationwide, the movie was out of stock in less than 48 hours, despite substantial initial buy-ins. With momentum expected to sustain, industry retailers expected a solid kickoff Thanksgiving weekend for the strategic holiday season.

GRAPEVINE HAS MCA Records president Irving Azoff moving to Geffen Records in a similar post soon, with the recurrent rumor of Motown's Jay Lasker moving over to Universal City as replacement. Azoff's Boswell, Larry Solters, says it's the first they've heard of the development, and Lasker says he and his big Havana cigar aren't moving because "I've got the greatest boss ever, Berry Gordy." . . . JCI Records' sales chief Jack Bernstein is also reported moving, but he ain't talkin' either.

TELARC CDS at \$9.98 per? That's what Laury's is asking for 23 Telarc titles in reasonable depth secured, it's believed, from Sony at distress prices. The records were leftovers from the promotion Sony mounted early in 1983 to provide some software titles for sale with CD players marketed through hardware dealers. It's understood that Musicland also picked up some of the Telarc titles from Sony.

INDUSTRYITE/POLITICO Mike Curb is undecided about his next career move. Curb, who held the pivotal post of finance chairman of the Republican national committee during the Reagan success, is mulling opportunities within and outside the record biz. He'll be 39 this week . . . There's still some heart in the industry. Rodney Crowell and Warner Bros. Records execs differed over the thrust of his latest album. Word is that Crowell, who wanted out, has been given his release.

BUENO! BUENO! BUENO! Coors beer, which has allocated upwards of \$400 million to the Latin community, is sponsoring concert tours by such Hispanic heavies as Roberto Carlos, Jose Jose, Jose Luis "El Puma" Rodriguez and Juan Gabriel, with dates to be set by Frank Solis and Al Perez . . . Brazilian ace Carlos, by the way, is the latest to sign with the William Morris Agency, which now dominates the Latin talent mart through the efforts of Jorge Pinos.

TRACK STILL having difficulty contacting Mike Goldwasser, but word from the Atlanta market has him opening a kind of cooperative buying agency, representing a group of industry firms in that area . . . John Farr of Target/Jetco, the in-house rack for the Target stores record/tape departments, has grabbed one-time Camelot video games/accessories buying chief Dwight Montjar to replace veteran Cindy Wallace, who leaves her overseership of that sector to join Target's personnel sector . . . Nobody's talking, but Sam Passamano Sr., a three-decade Decca/MCA Records marketing exec, hasn't had his contract renewed. Pasamano was father of MCA's perennial oldies reissues catalog.

Radio Groups Look Into Drug Allegations

BY BILL HOLLAND

WASHINGTON The trade groups representing the nation's radio broadcasters, with some skepticism, have begun to investigate allegations that there was widespread on-site drug, payola and "paperola" activity by some independent record promoters who attended the first joint Radio Convention & Programming Conference (RCPC) hosted jointly by the National Assn. of Broadcasters (NAB) and the National Radio Broadcasters Assn. (NRBA) in Los Angeles in September.

Both groups, as well as many RCPC attendees, have said they knew of no such activity on the part of independent record promoters contacting program directors in the Biltmore Hotel. Both have pledged, however, to conduct inquiries into the charges.

Calling the allegations "upsetting," both the NAB and the NRBA

are conducting random-sample telephone calls to attendees. "We just want to call and ask people if they heard or saw any of this go on," says NRBA executive vice president Peter Ferrara. "We simply want anecdotal material—it's not a witch hunt. We don't want names. We just want information which could help us ensure that if this did happen, it won't happen again."

"Sure it's upsetting," says NAB senior vice president and general counsel Jeff Baumann. "It's the first we've heard of anything like this. And anything that would tarnish the convention is something we want to investigate and clear up." Baumann says that the NAB has not yet disclosed any such evidence, and that the organization is in the process of setting up "a methodology" to best contact attendees.

The allegations stem from two unnamed programmers who informed the editor of Radio News, a

DON'T BE SURPRISED if manager Bill Aucoin inks Sweetheart, the L.A. rockers. Kenny Kerner, who introduced Aucoin to Kiss and Virgin, is the guiding light behind Sweetheart, which spotlights singer Daniel Wolfington and guitarist Shawn Sommers . . . Don Macmillan, who doubles between his Hollywood pressing plant and his label, Macola Records, has picked up distribution for the "Night Of The Comet" soundtrack. Flick features music by the Revolvers, Chris Farren & Amy Holland, John Thompson, Stallion, Diana Dewitt, Thom Pace and Skip Adams . . . Sick Call: Track sorry to report former Capitol exec and Billboard staffer Dave Dexter headed back to St. Joseph's Hospital, Burbank, for more examinations. Glad to hear that Pat Corno, wife of Atlantic Midwest rep Ron, is recovering at St. John's Mercy Hospital, St. Louis, following an auto accident.

WATCH FOR announcements on a number of Nashville moves. At Combine Music, VP Johnny MacRae leaves for his own Hide-A-Bone Music (ASCAP); general manager Al Cooley joins Screen Gems-EMI there in a still-untitled post, and writer Bob Morrison sets up Bob Morrison Music (ASCAP). At RCA, Jack Weston replaces Bob Heatherly as national country promo director; Richard Page takes charge of artist development; Tim McFadden joins as manager of product development, and staff producer Norro Wilson resigns to go indie. At Warner Bros. Records, national promo chief Bruce Adelman transfers to the L.A. office, with indie promo rep Bob Saporiti coming in to work with VP Nick Hunter.

JAY LANDERS MUSIC just inked producer Chuck Plotkin, the Springsteen, Midler and Dylan session advisor . . . Grady Harrell, who bows on Dick Griffey's Constellation label through MCA distribution, is the son of one of the women who warbled years ago with the Friends of Distinction . . . Managers Ned Shankman and Ron DeBlasio headline the California Copyright Conference dinner Tuesday (27) at the Sportsman's Lodge, North Hollywood. For reservations, call (818) 980-3357.

UNIVERSAL PICTURES is rereleasing "The Glenn Miller Story," the 1954 feature starring James Stewart and June Allyson, with a twist: a newly restored stereo soundtrack originally etched for the film biography, but then pulled before release because of the high cost of equipping theatres for playback. It would have been the first stereo movie. Happily, the studio, now high on reissues after its success with its Alfred Hitchcock classics, unearthed the original 35mm stereo film stock, featuring Henry Mancini's first major film work, his arrangements of the Miller classics . . . Ted Turner's Cable Music Channel will reportedly offer jazz, via a weekly hour-long slot, "The Jazz Show," slated to launch Jan. 6.

Edited by JOHN SIPPEL

RCA Tape Duping Relocation Going According to Plan

NEW YORK RCA Records' transfer of the greater part of its cassette duplication operation from Indianapolis to Weaverville, N.C. is proceeding on schedule and according to plan. The new facility has installed one line of duplicating equipment from ElectroSound Group and has already begun to duplicate product, according to RCA vice president for communications Robin Ahrold.

"Over the next several months, we'll be phasing down the Indianapolis facility and phasing up Weaverville," says Ahrold. "We hope to have the transition completed by the first quarter of 1985."

Ahrold says the Indianapolis "phase-down" has already meant some layoffs of RCA personnel there, but stresses that retraining and out-placement assistance will curb the toll by allowing workers to be reassigned to other areas within RCA, or with other firms. The city of Indianapolis is also pitching in, says Ahrold, via the establishment of special assistance programs through the mayor's office and other city agencies. STEVEN DUPLER

biweekly newsletter published by Phillips Publishing, of the charges. The editor, Carol Summer, says that "the promoters approached specific people and stations. It was not an isolated occurrence."

The NRBA's Ferrera adds that while he does not question the editor's "credibility or her sources, it seems unlikely that with almost 5,000 people in [total] attendance, we wouldn't have heard something like this if it happened in more than an isolated instance."

The charges haven't helped the uneasy alliance between the two organizations, nor their symbiotic relationship with the record industry. There already have been suggestions from the NAB that if the NRBA had not announced an open invitation to the record industry to attend, the problem might not have occurred.

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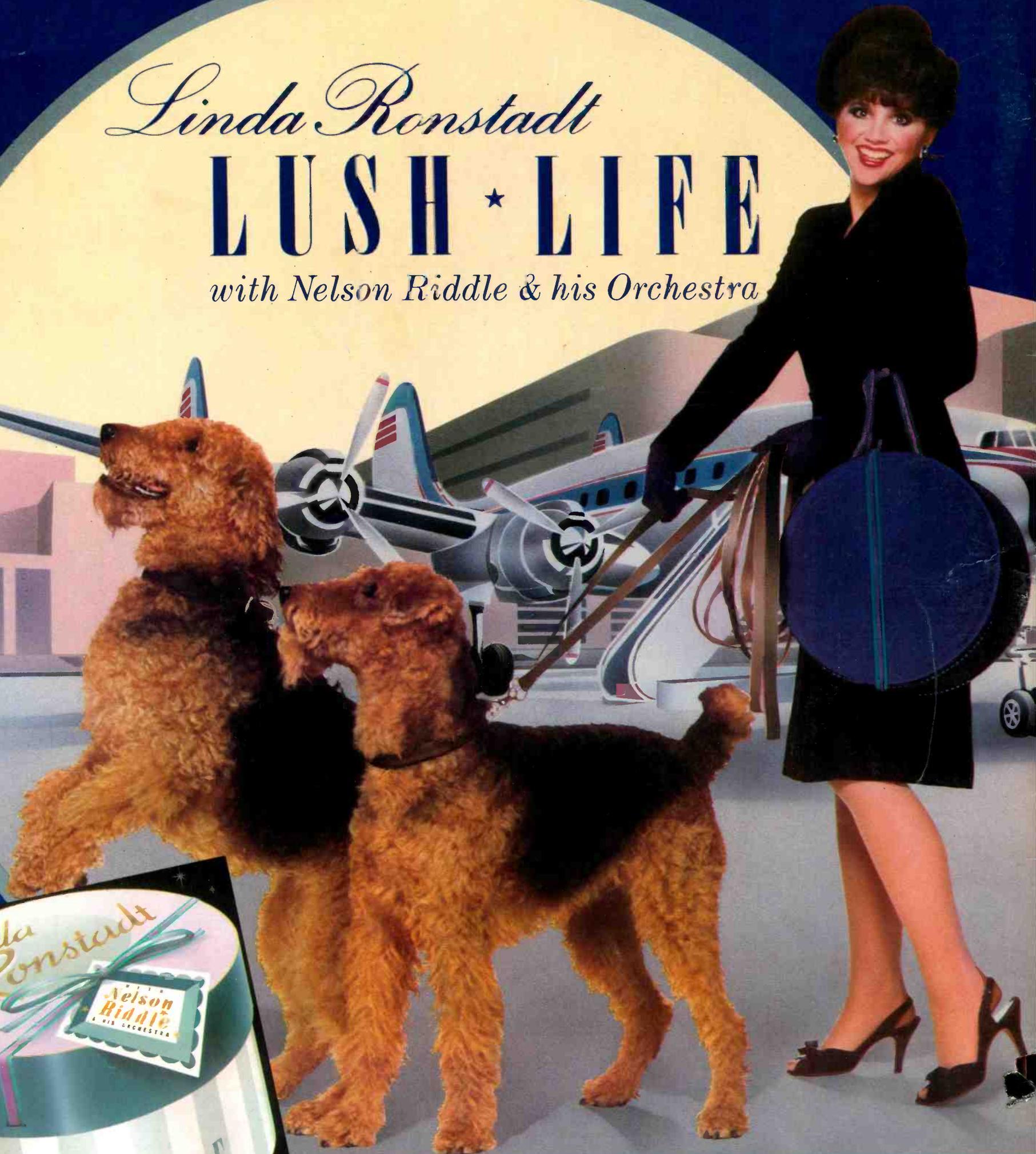
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