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jump to top 10**
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**Bruce is back on top
of Pop Albums**
See page 68

Fall Arbitron Ratings
See page 14

Billboard

VOLUME 97 NO. 3

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JANUARY 19, 1985/\$3.50 (U.S.)

WEA Dealer Discounts Upset Video Wholesalers

BY FAYE ZUCKERMAN

LOS ANGELES Nearly a week after Warner Home Video's revamped pricing schedules and stock balancing program went into effect, video software distributors charged WEA Distributing with enticing retailers to order directly from the distributing giant.

According to a letter sent to distributors dated Dec. 28, on Jan. 2 WEA was to drop retailer wholesale prices for its prerecorded videocassettes to within \$2 of what distributors pay. Its returns policy now permits a 7.5% allowance four times a year, including all defective videotapes. The previous terms for returns centered on 10% allowances twice a year and an unlimited number of returns for defective videotapes.

'Sorry' Case Reversed by Supreme Court

BY BILL HOLLAND

WASHINGTON The Supreme Court, in a close 5-4 vote, has ruled that music publishers can continue to receive mechanical royalties even after the author of the work has terminated the publisher's grant and reacquired the copyright.

The ruling Tuesday (8) reverses a 1983 Appeals Court ruling and ends a four-and-a-half-year-old music industry copyright case pitting songwriters and their heirs against publishers. At issue in the case, Mills Music Inc. vs. Snyder et al., was the controversy over the division of royalty income that the sound recordings of the song "Who's Sorry Now?" have generated—that is, whether a publisher is
(Continued on page 74)

Under the new pricing structure, distributors will still pay WEA about \$50 for a \$79.98 title, while retailers will start to pay just over \$52 for the same title. "We generally sell [WEA] \$79.98 cassettes to retailers for about \$58," explains J.D.
(Continued on page 74)

Seek Audio Buyer Via Video Traffic

By EARL PAIGE

LOS ANGELES The home video rental customer is being specifically targeted as a "new" prerecorded music consumer by the many record/tape chains adding videocassette departments and annexes.

Moreover, what many chain executives find exciting, according to a
(Continued on page 74)

Richie Enlists U.S. Superstars ACTS BATTLE AFRICA HUNGER

BY PAUL GREIN

LOS ANGELES Lionel Richie and his manager Ken Kragen are spearheading a multi-media event, to be held here in the next two weeks, to continue industry efforts to raise money for the starving in Africa. Richie is said to have personally contacted the top echelon of American superstars to enlist their involvement in the project, which is seen as the American answer to the Band Aid project, which featured a host of top British talent.

The Richie project is just one of several fund-raisers being organized in the wake of the success of

There is no better cause: Editorial, page 10.

the Band Aid single "Do They Know It's Christmas," which is believed to have sold more than six million copies since its release last month. The others include both records and concerts, and cover virtually all genres of music, from rock

to country, classical, jazz and dance.

But the project being coordinated by Richie and Kragen may raise the most money for African relief, because of the magnitude of the talent involved. While no names have yet been announced, it's believed that Richie has contacted such superstars as Barbra Streisand, Bruce Springsteen, Michael Jackson and

Kenny Rogers.

Kragen will produce the event, which will likely include both an album and subsequent singles and a live show with worldwide transmission. The details, which were still being set at presstime, are expected to be announced at a press conference this week.
(Continued on page 75)

Dealers Queried on Charity Conn. Attorney General Investigates

BY FRED GOODMAN

NEW YORK Record retailers in Connecticut are legally obliged to donate all profits from Band Aid's "Do They Know It's Christmas" to charity, according to that state's Attorney General, Joseph I. Lieberman.

In a letter dated Jan. 7, Lieber-

man, who is also chairman of the national Charitable Trusts & Solicitation Committee of Attorney Generals, informed his state's record retailers that they have "a moral and legal obligation to turn their profits over to the victims of the Ethiopian famine."

Lieberman based his remarks on the record sleeve's representation that "all proceeds of this record are to assist famine relief in Ethiopia." The Attorney General maintains that this wording "creates a trust between the seller and consumer, a trust that can be fulfilled only if all profits are turned over to charity."

The retailer-addressed letter also contains a questionnaire on how many Band Aid seven- and 12-inchers were sold, their price, markup, and how the retailer intends to make a famine relief donation.

Lieberman admits his office has handled "nothing quite like this before," in that the case involves a manufacturer's charity pledge extending to retailers. But, he adds, "The representation on the jacket is clear. We are convinced that the retailer has an obligation to make a donation because the customer assumes all profits are going to Ethiopia."

Lieberman says he has so far declined to file a lawsuit against any record retailer because of the possibility of confusion over the sleeve
(Continued on page 75)

ADVERTISEMENTS



Introducing the first hit of 1985. **TINA TURNER'S PRIVATE DANCER** (B-E 433), the title track from her triple platinum album, **PRIVATE DANCER** (ST-12330) is now a single. Written by Mark Knopfler. Produced by Carter. Roger Davies Management, Inc. **ON CAPITOL** (Advertisement)



"A Gala Celebration of Music & Video" ... buyers and sellers of pre-recorded audio and video software, video music, Compact Disc and accessories will gather at NARM's 27th annual confab. Festivities are scheduled for the Diplomat Hotel in Hollywood, Florida (March 29-April 2, 1985).

Rock's Hottest New Signature

AUTOGRAPH

Their first album
Sign in Please
NFL1-804#

Rockin' to the top
with the hit single
"TURN UP THE RADIO" PB-13953

Produced by Neil Kernon

RCA
Records and Cassettes



Point of Impact
January 25

CHR—
7" hit mix:
"Let It All Hang Out" PB-13993

AOR & COLLEGE
Special 12" R-mixes of
"Let It All Hang Out"/
"88 Lines About 44 Women"

ROCK & DANCE CLUBS
Special 12" Dance Mixes of
"Let It All Hang Out"/
"88 Lines About 44 Women"
PD-13994

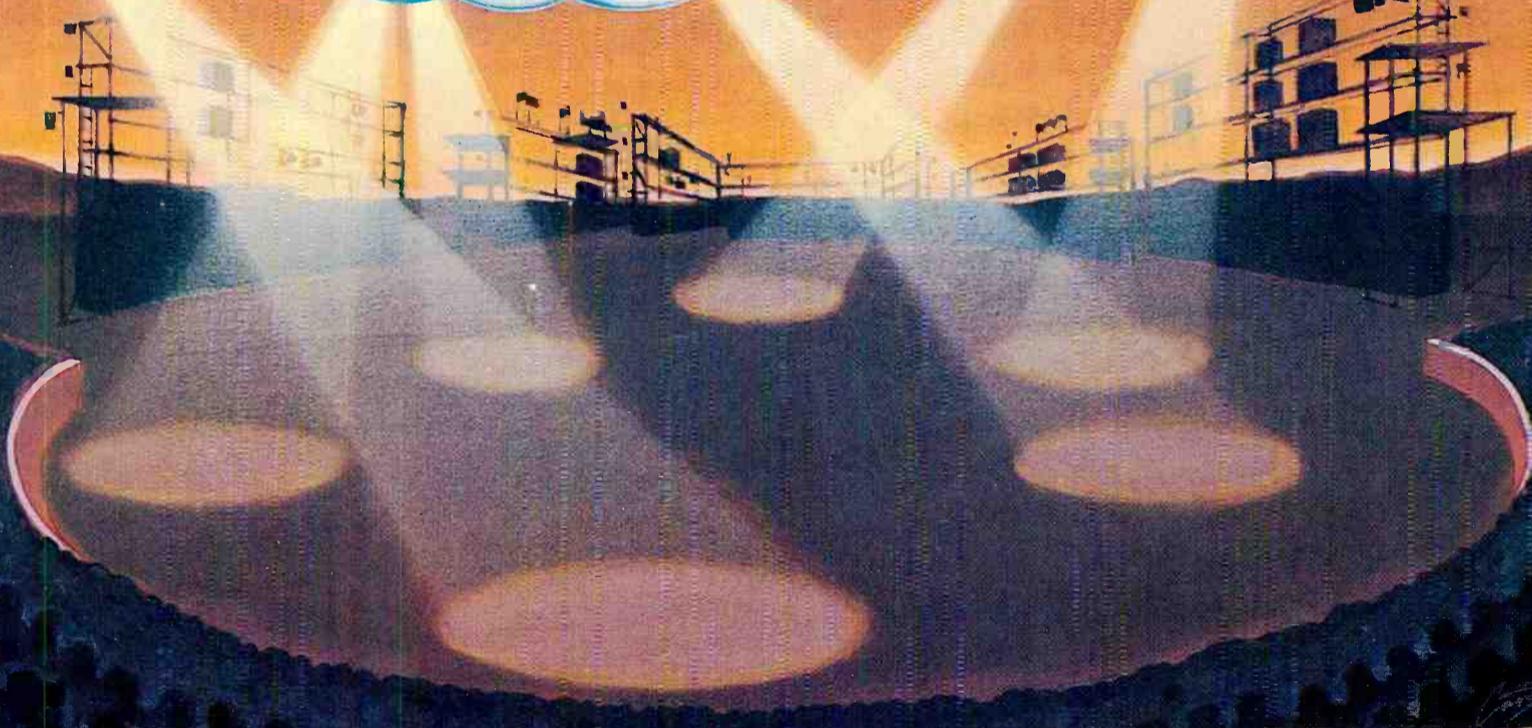
Produced by Gregg Winter

RCA
Records and Cassettes

NAILS
Their first album
MOOD SWING
NFL1-8037



Thank You
for making our 1st year
something to celebrate!
The Stig Edgren Group



Good News for Lauper, Turner, Springsteen, Richie GRAMMY NOMINATIONS REFLECT TRENDS

BY PAUL GREIN

LOS ANGELES Just as no one artist dominated pop music in 1984 to the degree that Michael Jackson did in 1983, no one artist swept the 27th annual Grammy nominations like Jackson did last year. Instead, the glad tidings were spread out among several key acts, notably Cyndi Lauper, Tina Turner, Bruce Springsteen and Lionel Richie—although the news for Prince wasn't quite as good as some had anticipated.

The nominations also reflect several of the year's key trends, including the resurgence of American pop

music. All of the artists nominated for album and record of the year are American, as are four of the five nominees for best new artist. Last year, all five nominees for best new artist were British, and such fellow Britons as the Police and David Bowie were in the running for the top awards.

The nominations also underscore how leading artists are breaking down the lines between musical categories. Tina Turner was nominated for female vocalist honors in pop (for "What's Love Got To Do With It"), rock (for "Better Be Good To Me") and r&b (for "Let's Stay To-

gether"). This marks only the third time a performer has been nominated in all three categories: Donna Summer was up for all three in 1979 (and won one), and Michael Jackson won all three last year.

Deniece Williams and Stevie Wonder were also nominated in both pop and r&b, though Lionel Richie and the Pointer Sisters were only nominated in the pop field.

Cyndi Lauper is the year's only artist to be nominated in all three of the top categories: album, record and song of the year. Turner is also nominated for album and record of the year, but her nominated song, "What's Love Got To Do With It," was written by Graham Lyle and Terry Britten.

Lauper is also nominated for best new artist, which makes her only the third artist in Grammy history to be nominated for all four of these key awards, following Bobbie Gentry in 1967 and Christopher Cross in 1980. (The Carpenters were in all four categories in 1970, but they didn't write their best song nominee, "We've Only Just Begun.")

If Lauper wins the Grammy for best new artist, she would become the first American artist to take that key prize since Cross. In the past three years the award has gone to Scotland's Sheena Easton, Australia's Men At Work and England's Culture Club.

Bruce Springsteen's nominations for album and record of the year are his first in the top Grammy categories. Springsteen's previous nominations (he has yet to win a Gram-

(Continued on page 77)

700,000 Units in '85

Sony Plans CD Player Boost

TOKYO Sony here is planning a massive boost in Compact Disc hardware manufacture this year. Unit production will rise from the 1984 figure of around 150,000 players to a projected 700,000.

The company, which claims close to a 60% share of the CD equipment market, expects to sell half this year's output within Japan, the remainder in Europe and the U.S. Feasibility studies currently under way are likely to result in the beginning of European-based CD hardware manufacture by the end of 1985.

Until recently, Sony subsidiary Sony Audio was responsible for the company's entire CD player output, but a newly installed production line at Sony Kisarazu is now also on

stream. The former expects to make 200,000 CD machines in the year to October; the latter, concentrating on general audio-type units, will make the balance of 500,000 players.

Initial sales of CD players after their late 1982 launch here was below expectation. As recently as last summer, sales averaged below 8,000 units monthly. However, the introduction of Sony's \$200 D-50 model and other low-price machines last fall, coupled with the availability of up to 4,000 CD software titles, boosted volume in November and December last year, and manufacturers hope the upward trend can be maintained.

CBS Records Bullish on Video Distribution

Executives See Record Chains' Involvement Growing

BY TONY SEIDEMAN

NEW YORK Home video involvement by the nation's largest record/tape chains will soar in 1985, with many firms that pulled out of the business returning in strength, say the executives in charge of CBS Records' entry into the video distribution field.

"Every account that's some worth is in the video business to some degree," notes Dennis P. Hannon, who holds the newly created position of vice president, sales and distribution, video products. And Paul Smith, senior vice president and general manager for marketing of CBS Records, predicts that the combined strength of his distribution wing and the three other labels that handle video will cause an explosion of video penetration into music retailing outlets.

"The commitment will be there with all of our accounts to get in with both feet," Smith says. Major holdouts such as the TSS/Record World and Musicland chains, which have video in only a few of their stores, will be sharply increasing their commitments, he adds.

Speaking of Roy Imber, head of the TSS/Record World chain, Smith says, "He was in it in a big way and retrenched, and now they're going back in it again."

"You can't be in the business with one supplier," Smith says. His view is that CBS Records' entry into the

video distribution business is the lever that will finally get video rolling onto almost all major record store shelves.

Simplicity will be one of the key forces behind the impetus, he says. Record store buyers will now be able to purchase video and music from the same company. Home video distributors to date haven't taken into account the special needs of the record retailer, Smith claims.

"It's a simple matter now" to include orders for prerecorded video along with orders for records, says CBS Records vice president of marketing distribution Tom McGuinness. And, he adds, CBS intends to exploit that opportunity to the full.

But that doesn't mean that record stores will be getting a special deal from CBS for their video product. "Our terms will be competitive within the video business," says Smith. Returns, dating and other policies will be "comparable to the video business, not to the record industry."

CBS is not planning to add any extra staff or set up special operations to handle video, says Hannon. Existing staff will market video, he says, adding that he has no fears that the record merchandising staffers will become overloaded when they start to sell video as well.

"We don't believe that's going to happen," Hannon says. "But, again, we've left our options open."

Reaction from CBS's major ac-

counts has been enthusiastic, he claims, saying that they "have been asking us for the past year" to go into prerecorded video.

Music outlets will not dilute their identity by going into video, Hannon maintains, noting that all the cases he's seen of record retailers making the move have had "absolutely positive" results for both fields.

(Continued on page 71)

Paramount Ignites Price Wars with 'Star Trek' Plan

BY FAYE ZUCKERMAN

LOS ANGELES Paramount Home Video's ambitious sales goals for its video release for the film "Star Trek III," and 10 episodes of the original network series, set off video distributor price battles last week, as wholesalers started scrambling to attract orders from retailers.

For the Hollywood studio to meet its sales objective, believed to be 400,000 units for the movie and 15,000 copies of each of the 10 "Star Trek" episodes, Paramount offered distributors buying the movie title in bulk a discounted price on the tv shows.

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Top Albums		Hot Singles	
16	Rock Tracks	17	Adult Contemporary
31	Jazz	46	Country
44	Country	49	Country Retail Action
56	Black	50	Country Radio Action
57	Classical	52	Black
63	Hits of the World	54	Black Radio Action
68	Top Pop	55	Black Retail Action
69	Bubbling Under	58	Dance/Disco
		63	Hits of the World
		64	Hot 100
		69	Bubbling Under
		72	Hot 100 Radio Action
		73	Hot 100 Retail Action
Top Video/Computer			
20	Video Games		
22	Computer Software		
25	Videodisks		
26	Videocassette Sales		
30	Videocassette Rentals		

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AUDIO, VIDEO SHARE CES SPOTLIGHT

99,000 at Winter Show; 'Comfortable' Role for CD

BY FAYE ZUCKERMAN

LAS VEGAS The marriage of audio and video took center stage again at the Winter Consumer Electronics Show, held here Jan. 5-8. The emphasis was on Compact Disc hardware, improved picture and sound quality for VCRs and a new generation of low-cost video players.

No single market segment or product stood out as the focus of the massive electronics meet. However, new personal computers from Atari Corp. and Commodore International piqued industry curiosity about the future of the home computer field.

With show attendance reaching 99,000, the largest figure yet for CES, there were reportedly 30 to 40

fewer exhibitions, which suggested that the summer electronics extravaganza may not outgrow Chicago.

While none of the major video software firms exhibited here, several small independent companies hoisted up booths on the main show floor and reported seeing a healthy number of distributors and retailers (separate story, page 25). The Electronics Industries Assn. (EIA), which hosts the show, said that about 8,200 video-related dealers registered for the meet.

Although CD remained at the leading edge of audio interest, it was beginning to fall comfortably into an accepted commercial niche. In some cases, it was shown as just another quality component in the rapidly developing audio/visual systems field.

Even as the EIA was predicting sales of 400,000 CD players this year, traders were upgrading these estimates by 50%. A major contributor to that latter forecast was the quick acceptance of Sony's portable CD-5 player, which retails at under \$300 and is markedly extending the universe of retailers handling the new technology.

Low-end units are seen leveling off at about \$250 to \$300 this year, although Tom Yoda of Sansui suggested that consumers will find some at \$199 in 1985. Players with remote control capability hover around the \$500 mark, while top-end equipment carries price tags approaching \$1,000.

Both the WEA and PolyGram groups of labels were reported among those already experimenting with CD concepts incorporating graphics for display on tv. Denon demonstrated prototype graphic hardware, and other hardware producers noted that outlet ports on their units were ready for this next extension of CD capability. Some market readiness is anticipated before the year is out.

Downward VCR pricing was spurred on by several Korean electronics firms—Samsung, Gold Star and Daewoo—which unveiled machines tagged to suggested retail prices as low as \$399. The pricing issue underscored the ferociously competitive video hardware industry's launch of SuperBeta, half-inch Beta VCRs that contain 20% higher picture resolution than found on already available Beta machines.

Sony, Sanyo and NEC, among others in the Beta group, said prices had not been set for the high-end video machines. It was rumored that suggested retail would be \$1,300.

Just minutes after Beta unveiled the near picture-perfect SuperBeta, makers of its rival format, VHS, countered with reports that they would be announcing a super VHS

(Continued on page 71)



Arista Hands Jive a New Pact. Jive Records president Clive Calder, center, surrounds himself with Arista top brass after renewing his label's distribution contract with Arista, which includes well-known Jive artists Billy Ocean, Whodini, Roman Holiday and others. Standing with Calder are Arista's executive vice president and general manager Sal Licata, left, and president Clive Davis.

ElectroSound, IGC Merge

Richard Projain Named ESG Chief

LOS ANGELES ElectroSound Group Inc., the presser, has merged with IGC Inc., a graphics via computer firm. In conjunction with the merger, Richard Projain, IGC founder and president, has been elected president of ESG.

Under the terms of the merger, outstanding shares of IGC stock will be converted into ESG shares at the rate of one to each 13.125 shares of IGC. ESG will issue a maximum of 495,407 shares of common stock to holders of IGC shares, reserving an additional 28,190 to cover possible future issuances for IGC options and warrants.

Simultaneous with the election of the 49-year-old Projain, Ronald Hoffman, who joined EBG late last year, was named finance vice president and chief financial officer. Hoffman worked in financial management with entrepreneur Daniel K. Ludwig, for the past 11 years.

For the six months ended Nov. 30, ESG net earnings were \$668,000 (66 cents per share) on \$18,073,000 revenues, compared to net earnings the year before of \$611,000 (61 cents per share) on \$17,512,000.

Net earnings for the second quarter were \$580,000 (57 cents per share) on revenues of \$10,151,000, compared to net earnings of \$503,000 (50 cents per share) on \$9,704,000 in the prior fiscal year.

Special charges, affecting net income, included plant shutdown costs of \$175,000 in the second quarter; IGC merger costs of \$155,000, \$120,000 of which was applicable in the second quarter; and receivable reserves resulting from a customer bankruptcy of \$280,000, \$100,000 of which fell into the second quarter. Both firms are located in Hauppauge, N.Y.

JOHN SIPPEL

Convention Focal Point

NARM To Examine Video's Retail Role

BY STEVEN DUPLER

NEW YORK The evolution of the record store into the "home entertainment retailer" will be one of the major focal points for a panel on "Video In The Record Store" set for the upcoming National Assn. of Recording Merchandisers (NARM) Convention, March 29-April 2 in Hollywood, Fla.

Says Mickey Granberg, NARM executive vice president: "The theme of this convention is a celebration of music and video, and the most important change this year is that music and video have now been accepted by everyone in the industry as equally important to the retailer."

According to Granberg, the video panel will follow the opening business session on music software, and will be moderated by Western Merchandisers president John Marmaduke. Panel members set to participate include Joe Bressi, Camelot Enterprises vice president of purchasing; Stan Goman, Tower Re-

ords record and video division vice president; Joani Lehman, Ingram Video vice president and general manager, and Lou Kwiker, president of Warehouse Entertainment. Granberg asserts that the panel members were especially selected to reflect their differing approaches to handling video software in their respective areas of the industry.

"We were eager to have Joani Lehman on the panel, as Ingram doesn't come out of the record industry at all," says Granberg. "And it's important to have Camelot, for instance, because they represent a different kind of record/video merchandiser. They do a substantial business in malls, eliminating the preconception that you couldn't do good video business in those locations."

Prior to the panel discussion, the Street Pulse Group will give a video presentation describing responses of NARM members to a survey about record store customers' perceptions of video. The survey asked NARM members to answer queries

such as how many of their customers own VCRs, and how many prefer to rent or to buy software.

"When we send out convention registration forms, we get a flurry of new members," says Granberg. "This last group of membership applications had an enormous number of home video retailers included. It seems to me that people who are looking to learn all aspects of home entertainment are realizing that it makes sense to come to NARM as well as VSDA. They're seeing the whole spectrum of home entertainment, and not just records and video as separate entities."

Registration fees for this year's convention are "the lowest I have ever seen," says Granberg. NARM is asking a \$400 fee from each of the first two regular NARM members from a given firm, with any additional employees of that firm paying only \$200. Members' spouses will be charged \$200 as well.

Executive Turntable

RECORD COMPANIES. Arista Records appoints **John Mrvos** director of a&r for the East Coast, New York. He joins from WXRT Chicago, where he was music director.

Atlantic Records, New York, promotes **Lou Sicurezza** to vice president of field operations and **Judy Libow** to vice president of national album promotion. Sicurezza was director of field promotion; Libow was department head for album promotion.



MRVOS



SICUREZZA



LIBOW



ANDERSON

Gordon Anderson becomes vice president of promotion for Manhattan Records, New York. He was president of the consulting firm Pinstripe Enterprises.

In New York, Chrysalis Records elevates **Mick Borthick** to senior director of product control and **Ronda Espy** to senior director of business affairs. Both were directors of their respective areas.

In New York, **Bill Toles** becomes territory manager for Capitol Records. He was customer service representative.

In Los Angeles, MCA Records appoints **Morley Beth Sobo** to the newly created position of coordinator of product services. She joins from CBS Records, West Coast, where she was art coordinator.

PolyGram Records appoints **Gloria Feliciano** director of personnel in New York. She held a similar title at Toyomenka (America) Inc.

HOME VIDEO. **Len Levy** is elevated from vice president of marketing and sales to the newly created position of senior vice president and general manager of International Video Entertainment Inc. He will remain at IVE's Canoga Park, Calif., headquarters.

Media Home Entertainment, Los Angeles, makes the following changes: **Jack Bernstein** becomes senior vice president of marketing and distribution; **Alan M. Ostroff** is named vice president of sales; and **Peter Pidutti** is promoted to field sales manager. Bernstein was senior vice president of the Pickwick Distribution companies and general manager of its independent distribution wing. Ostroff was Laserdisc product manager at Pioneer Video. Pidutti was regional sales manager of the Midwest.



LEVY



PETRONE



JANECZEK



SKORO

Gordon Bossin is appointed vice president of marketing and sales and **Sandra Sharpe-Thomas** is named marketing manager for Lightning Video in Stamford, Conn. Both join from Vestron Video, where Bossin was vice president of operations and Sharpe-Thomas was manager of sales and customer service.

Video-X-Pix names **Howard Kopp** vice president of operations and **Dave Copeland** national sales manager, New York. Kopp is upped from assistant director of sales. Copeland joins from Metro Video, where he was international sales manager.

(Continued on page 69)

Windham Hill Expanding Into Video, Films

Label's Visual Ventures Have Non-Mainstream Slant

BY SAM SUTHERLAND

MILL VALLEY, Calif. With its record label operations now firmly established at both conventional record/tape accounts and non-traditional retail sites, Windham Hill has branched out into original home video programming and feature films.

In keeping with Windham Hill Records' carefully nurtured stance as an alternative, adult-oriented line, chief executive and founder Will Ackerman outlines the company's first visual products as similarly distinct from the mainstream approach in those new media. In particular, the first Windham Hill home video projects, created through a joint venture with Laserdisc Corp. in Japan, mate the label's gentle instrumental fare with impressionistic natural images to create ambient music video programs.

First in a series of four disks conceived by Ackerman under the title of "The Other America" is "The Water's Path," released in Japan during November. Produced by Dann Moss via his Dream Video combine and directed by veteran Stanley Dorfman, that disk—the first to encode audio tracks digitally for playback on Pioneer's new com-

bin CD/Laserdisc units—has reportedly shipped 10,000 copies in its first month.

Ackerman admits that his decision to expand into video was initially inhibited by misgivings about existing music video programs. "When we started doing business in Japan, I was courted by almost every company there to get involved in visual projects," he says. Yet, he adds, the prospect of providing "one stock visual image" for a given performance seemed inconsistent with his catalog's impressionistic flavor.

Moss confirms that stumbling block, noting that in discussions with Laserdisc's Daihei Shiohama about possible program ventures, Shiohama mentioned Ackerman's reticence. Moss, who shared the Japanese executive's conviction that Windham Hill would be an excellent source for ambient music programs, began fresh discussions with the label's chief.

Moss subsequently pitched Ackerman on the prospects for creating a more open-ended visual style that would resolve Ackerman's misgivings about narrowing the imagery for the viewer. Now both say they expect "The Water's Path" to see domestic release shortly after the

New Year, and Moss adds that negotiations are underway with major home video firms for videocassette release in both Beta Hi-Fi and VHS Hi-Fi.

According to Moss, however, the program won't be offered to cable or broadcast television. "We really don't want it on television, and don't want people taping it off the air where its audio and video performance would be degraded," the producer says.

Ackerman's overall video blueprint won't sidestep those markets, however. Among projects under consideration is a cable or pay special utilizing the live "Evening with Windham Hill" concept that helped establish the label's roster in concert venues during 1982 and 1983. Ackerman's interest in exploring

(Continued on page 75)



Close Encounter. In the midst of recording her debut MCA album, Melissa Manchester chats with film director Steven Spielberg after giving a special concert at the Motion Picture Pioneer of the Year award ceremonies in Los Angeles. Spielberg was honorary chairman of the event, which honored MCA Inc. president Sid Sheinberg this year.

Welk Group Has Big Plans For Jerome Kern Centennial

BY IRV LICHTMAN

NEW YORK The melodies of Jerome Kern, who was born 100 years ago Jan. 27, will receive special emphasis in the months to come, thanks to efforts by The Welk Music Group, which publishes the bulk of the composer's works through T.B. Harms, a firm created by Kern himself.

The centennial celebration, orchestrated by Dean Kay, Welk executive vice president and general manager for the past 18 months, has international scope, with projects including print and tv coverage, music education awareness programs, theatrical revivals of Kern shows, film retrospectives and new musical revues. In addition, the recording industry has responded with new all-Kern albums from Book-Of-The-Month, Arabesque and a yet-to-be-marketed album of Kern songs by Peggy Lee.

Kern, who died in 1945 while in New York preparing to return to Broadway as the composer of "Annie Get Your Gun" (Irving Berlin was subsequently hired to supply the songs), is best known as the composer of the score to "Show Boat" and its legendary song "Ol' Man River."

According to Kay, Kern's "Ol' Man River," "Smoke Gets In Your Eyes" and "All The Things You Are" are represented by a total of more than 3,000 recordings worldwide. He adds that the "bottom line" of both performance and mechanical income at T.B. Harms has increased by at least 10% per year since the firm was acquired by Welk in 1970.

Last September, President Reagan signed into law a resolution pro-

posed by Congress creating a National Jerome Kern Day. A Kern commemorative stamp will be issued Jan. 22, which, incidentally, will be the nation's first 22-cent stamp.

In other Kern centennial activities:

- A five-record album has been produced by Welk for broadcast media, containing three albums of existing recordings and two newly recorded albums, one featuring, among others, Dave Frishberg and Dave Mackay, and the other a "Kernfusion" album produced by Welk's New York manager Joe Abend. The package, which includes a 16-page programming guide, is set for delivery to some 5,000 users of music. Also, the three-record set of historical Kern recordings put out by Book-Of-The-Month will be sent to selected broadcasters, as is part of a Time/Life Broadway series containing three Kern shows, "Show Boat," "Very Good Eddie" and "Roberta."

- Welk and ASCAP will be hosting a luncheon after the unveiling of the postage stamp at Lincoln Center in New York on Jan. 23. Kern's daughter, Betty, and Katherine Grayson, star of the 1951 film version of "Show Boat," will be on hand.

- The Welk press kits, containing a short biography of Kern by former Capitol a&r man and Billboard staffer Dave Dexter, are written on letterheads containing a colorful logo describing Kern as "father of the American musical theatre."

- Abroad, Kern's music will be heard in England as key components of a musical based on his life, a revue and several BBC shows.

CHART BEAT

by Paul Grein



BRUCE SPRINGSTEEN'S "Born In The U.S.A." returns to No. 1 this week, 24 weeks after relinquishing the No. 1 spot to **Prince's** "Purple Rain." That's the longest any No. 1 album has been out of the top spot before bouncing back since **Peter, Paul & Mary's** debut album more than 20 years ago.

That album, titled "Peter, Paul & Mary," reached No. 1 in October, 1962, and held the top spot for six weeks before being replaced by comedian **Allan Sherman's** "My Son, The Folk Singer." But 11 months later, "Peter, Paul & Mary" returned to the top spot for a single week.

Springsteen's album is returning to No. 1 on the cumulative strength of three consecutive top 10 singles, plus accompanying videos and dance remixes. Another factor behind its return to the top is that CBS has been able to concentrate its promotional efforts behind the Springsteen album, while Warner Bros. has had to split its efforts between **Prince's** album, which dips to number two this week, and **Madonna's** "Like A Virgin," which holds at three.

But shed no tears for Warner Bros., which has the top three singles on this week's Hot 100. **Madonna's** "Like A Virgin" (on Warner-distributed Sire) holds at No. 1 for the fifth consecutive week, **Jack Wagner's** "All I Need" (on Qwest) holds at two for the second week, and **Chicago's** "You're The Inspiration" (on Full Moon/Warner Bros.) jumps three notches to number three.

That makes Warner Bros. the first combined label to hold down the top three spots on the Hot 100 since Columbia did it two years ago with **Men At Work's** "Down Un-

der," **Toto's** "Africa" and **Marvin Gaye's** "Sexual Healing."

Warner Bros. can also take comfort in the fact that the last three singles to spend five weeks at No.

Springsteen's 'U.S.A.' returns to the top following Purple Reign

I have been on that label. We're talking here about **Van Halen's** "Jump," **Princes's** "When Doves Cry" and now the **Madonna** smash.

By holding at No. 1 for a fifth week, "Like A Virgin" becomes the longest running No. 1 hit by a female artist since **Irene Cara's** "Flashdance... What A Feeling," which had six weeks in 1983. "Virgin" is also in the top 10 on the dance chart, where it reached No. 1 last month, and on the black chart, where it jumps to number nine.

BY CRACKING THE TOP FIVE this week with "You're The Inspiration," **Chicago** has sewn up the first back-to-back top five hits of its 16-year career. The band climbed to number three last October with "Hard Habit To Break."

It's also like "Old Days" for **Chicago** on the Top Pop Albums chart, where the band returns to the top five for the first time in more than eight years. "Chicago 17" jumps two more points to number five, which is the highest position the group has reached since August, 1976, when "Chicago X" peaked at number three. That album featured the band's first No. 1 single, "If You Leave Me Now."

"Hard To Say I'm Sorry" became **Chicago's** second No. 1 hit in September, 1982, and "Inspiration" stands a good chance of be-

coming the third next week. But it will have to hold off a strong challenge by **Foreigner's** "I Want To Know What Love Is," which leaps seven notches to number four. It's thus almost certain to become that group's first No. 1 hit: Both "Double Vision" and "Waiting For A Girl Like You" peaked at number two.

BAND AID'S "Do They Know It's Christmas" holds at No. 1 for the fifth straight week in Britain, where it's become the best-selling single in British history, according to Alan Jones, a columnist for Record Mirror.

"Christmas" has sold more than three million copies in Britain, which puts it more than a million units ahead of the former champ: **Wings'** 1977 hit "Mull Of Kintyre"/"Girl's School."

The rest of Britain's all-time top five, according to Jones: **Boney M's** "Rivers Of Babylon"/"Brown Girl In The Ring" (1978), **John Travolta & Olivia Newton-John's** "You're The One That I Want" (1978) and **Frankie Goes To Hollywood's** "Relax" (1983).

The second five: **Stevie Wonder's** "I Just Called To Say I Love You" (1984), **the Beatles'** "She Loves You" (1963), **Frankie Goes To Hollywood's** "Two Tribes" (1984), **the Beatles'** "I Want To Hold Your Hand" (1963) and **Boney M's** "Mary's Boy Child/"Oh My Lord" (1978).

Jones estimates that the Band Aid single has amassed worldwide sales of more than six million. In addition to Britain, the hit has reached No. 1 in Austria, Switzerland, Holland, Italy, Ireland and Belgium.

In the U.S., "Christmas" jumps two points to number 13, where it appears to be peaking. The single is selling strongly—it's number six on this week's sales top 30—but airplay has dropped off considerably since the holidays.

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SPECIAL REPORT: JAPAN

...newslines...

WHEN DRIVING, 96% of Japanese males and 95% of females listen to music, according to research carried out by the Toyota Motor Co. in Tokyo. Some 66% of all male drivers "invariably" switch on music, and the percentage is up to 72% for women, according to the study. Only 3% of men said they "rarely" tune in. Nearly half the men quizzed and a quarter of the women had sophisticated component-type in-car stereos in which the amplifier and deck are separated and graphic equalizer can be attached.

TDK-CORE, tape manufacturer TDK's software production/sales company, has signed a deal with Pony for that company to sell its video product throughout Japan, beginning in March. TDK-CORE plans to release 40-50 video software titles in the first year. The firm has already obtained distribution rights from the National Geographic Society in the U.S., is working on videotapes of French movies, and is set to produce in-house music videos. Pony has 10,000 outlets in Japan.

CONSUMER ACCEPTANCE of Pioneer's first compatible player capable of reproducing the sound of both Compact Disc and LaserVision videodisk software, unveiled in Japan in late September, is so great that there's a customer waiting list across the country. Production has been upped from 5,000 units a month to 7,000. Pioneer looks to gain half the projected 400,000 videodisk player sales in Japan through 1985, and the company's LaserVision videodisk production capacity is now 600,000 a month, with a planned million monthly by the end of this year.

JAPANESE FANS of the late Elvis Presley celebrated Jan. 8, which would have been his 50th birthday, with an entertainment package which took in films, tv features, concerts by Japanese artists, sale of Presley memorabilia imported from Memphis, and long sessions of his music by top disk jockeys.

TOSHIBA-EMI is scoring heavily in Japan with its digitally remastered series of 10 Furtwangler Compact Discs, originally released in November. The CD releases follow the original album series commemorating the 30th anniversary of Furtwangler's death. Backup promotion has included special exhibitions and lectures by Wilhelm Furtwangler's widow, and Toshiba-EMI now anticipates 10,900-plus sales of each CD issue.

Brazilian Industry Facing Problems

'84 First-Half Figures Reveal 23% Sales Slump

BY JOSE RAFFAELLI

RIO DE JANEIRO Though the situation is by no means as bad as it was in the dark days of 1981, the worst year to date in Brazilian record industry history, there are many problems facing the business right now.

In 1981, sales slumped from 33 million units in the previous year to 27 million. Today's shock waves are comparatively weak, but they're still far from the optimistic days when Brazil was officially rated the fifth largest record market in the world.

According to Associacao Brasileira de Produtores de Discos (the Brazilian national association of record manufacturers), the first half of 1984 shows sales some 23% below the figures registered in the same six months of 1983.

Statistics in this territory are slow to filter through, but the trade group figures suggest that the only recording company not to be hit by the continuing crisis is CID, a smaller operation which sells its budget-price product in supermarkets and

larger department stores.

Figures culled from the last half of 1984 seem to confirm that, at a time when most popular artists had new albums on release to fuel the festive spirit, sales stayed at levels lower than generally predicted, although some areas produced strong returns.

Among the exceptions to the slump was the children's group Turma do Banlao Magico, whose third album has sold more than 1.8 million units. Also exempted from the flop ratings was samba singer Agape; after some years away from the spotlight, his album "Mistura Brasileira" sold around 800,000 units. And the new album by singer/composer Chico Buarque is surpassing all sales projections; even the most optimistic. British rock singer Richie is still big in this market, as is the now established Puer to Rican group Menudo.

Roberto Carlos, the most celebrated of all domestic singers, has sold around a million units of his new album "Caminhonero." But that doesn't match the sales figures he posted three or four years ago.

Household names like Gal Costa, Ney Natogrosso, Caetano Veloso, Gilberto Gil, Fagner, Simone, Maria Bethania and Elba Ramalho are also among the list of artists whose current sales figures don't match their previous appeal.

However, a significant point emerges from BASF, which says that 50% of the blank cassettes its

LONDON Last year will be documented as a watershed period for the British video industry, with a "shakeout" at both retailer and distributor level, a dramatic reduction in piracy and the enactment in Parliament of the Video Recordings Bill.

According to Steve Bernard, managing director of RCA/Columbia Pictures Video U.K., the recent entry into liquidation of two independent distributors will be followed by more, so that only the major studios and a handful of distributors will be operational in Britain by the end of 1985.

The efforts of antipiracy group FACT have meant, says Bernard, that "there are relatively few independent retail video libraries who knowingly stock counterfeit, bootleg or back-to-back copies, as the penalties now leveled in the courts act as a major deterrent.

"It's my belief that the criminal 'fast buck' type who tried to use video as a means to get rich quick over the past few years has already moved on to greener pastures, and the few villains left are confined to operating from the back of their cars or vans, in factory locker rooms or in mobiles on council estates."

Even in this field, Bernard says, FACT is active, with prosecutions pending. "The group's activities have now extended to cover films of foreign origin, especially those from India. On the last major operation, with more than 30 police officers, some four-and-a-half tons of

factory produces are used to copy records directly, and that 30% are used to copy from FM radio stations.

With that kind of home taping activity in Brazil, and even allowing for a still-possible sales upturn to emerge from second-half 1984 analysis, it's hard to see the Brazilian record industry year ending up near 1983 levels, despite the almost desperate optimism pumped out by some company executives.

Tokyo Investigation Uncovers Pirated Videos of Kabuki

TOKYO An organized trade in pirated recordings of Japan's traditional kabuki theatre has been uncovered here following action by a group of 14 members of the Japan Actors' Assn. The action was led by top performer Utaemon Nakamura, who heads the association.

The origins of the problem go back to the summer of 1983, when circulars offering a catalog of 35 mail-order titles at between \$27 and \$40 were openly distributed outside the Kabukiza Theatre. Artists featured included Tamasaburo Bando and Nakamura himself, and investigation revealed the performances had been duplicated from television

(Continued on page 62)

RCA/Columbia's Bernard Looks Back

'84 CALLED KEY YEAR FOR U.K. VIDEO

equipment and cassettes were removed, including a bank of more than 400 VCRs."

On the government's Video Recordings Bill, involving attitudes to censorship and video "nasties," Bernard says there is industry-wide concern over the delay in getting necessary guidelines by which the industry can operate in a constantly changing moral atmosphere.

He predicts an increase in the price of blockbuster video titles this year, a view shared by Warner, Thorn-EMI and others. A 10% rise to around 40 pounds (roughly \$42) is envisaged.

Says Bernard: "When a consumer market grows by 18% in a single year, it is still expanding rapidly. It's just that having been used to a 100% growth for two years, some people get a little greedy. On pricing, it's time for us all to recognize that the usual level of profit that a

retailer in other sectors gets is less than 25%. Our video retailer customers are most grieved if they are unable to earn less than 250% on a single purchase, and that is surely unrealistic."

Commenting on media insistence that the video retailer needs to improve street-level image, Bernard says, "This goes beyond a coat of paint and reshuffle of new product inside the door. The development of the professional video rental library is dependent on more aggressive marketing in the local area and these efforts must continue and, increasingly, be supported by distributors."

He evaluates 1984 not as a year of growth but as one of consolidation and adaptation. "But," he adds, "there's no doubt that the growth of the total number of VCR homes in the U.K. will increase this year by as many as 1.25 million units."

Record Academy Ceremony

CDs Cited at French Awards

PARIS In revealing the French Record Academy's audio/visual grand prix winners for 1984-85, Jean-Marie Grenier, general secretary, laid special emphasis on the importance of the Compact Disc in today's music world.

"The CD form of musical reproduction comes very close to perfection and is, in any case, far superior to conventional recordings," Grenier said at the ceremony in the Theatre Musical de Paris.

The Academy's Cultural Relations Prize went to the Sir Georg Solti version of Wagner's "Ring" cycle, recorded over 20 years and now available from Decca in the CD format. "We salute this authentic masterpiece in the history of both sound and music," Grenier said.

Other winners included Georges

Pretre, who received the President of the Republic Prize for his 1984 recordings of French composers on EMI; Prokofiev's "Alexander Nevsky" by Riccardo Chailly and the Cleveland Orchestra (Decca CD), which won the Georges Auric Prize; and Marcel Landowski's "The Broom Closet Sorcerer" operatic package on Audivis, which took the City of Paris Prize.

Veteran French rock superstar Johnny Hallyday took a City of Paris Prize, too, as a salute to his entire career on the Philips label. The Minister of Culture Prize went to "Saturday Blues," a television program with translation and commentary by prize-winning poet Marguerite Yourcenar, directed by Pierre Desfons for the TF-1 network.

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Editorial

THERE IS NO BETTER CAUSE

While the international music industry can take pride in the success of "Do They Know It's Christmas," it is more than encouraging to see evidence of a continuing commitment to raise funds for Ethiopian famine relief. Hunger, needless to say, knows no season.

On the heels of Band Aid, there is news of a multi-media recording project, spearheaded by Lionel Ri-

chie and his manager Ken Kragen, which will feature the top echelon of American superstars.

Culture Club and David Gilmour will headline a benefit in London in March; a number of reggae artists have banded together to cut an album; and all types of performers are playing special charity shows to raise money. Also, New York-area dance clubs are donating a portion

of their proceeds to the drive.

We applaud all these activities, as well as the private acts of generosity by concerned individuals in our industry. We hope that reports of selfish gain at the expense of the Band Aid release are largely unfounded.

In case cynics assign less-than-noble motives to these various Ethiopia-related activities, it's worth not-

ing that the entertainment community has a long, not always publicized, history of charitable efforts.

There is no better cause than the relief of human suffering. We salute all those who have responded so well to a life-saving endeavor.

The Jewel Box Debate: 2

PACKAGING THE FUTURE OF CD

BY ARTHUR KERN

In his commentary last week (Jan. 12), Emiel Petrone extolled the virtues of the jewel box developed by his parent company for the protection of the Compact Disc, and the 6-by-12-inch clamshell blister used by PolyGram Records to house the jewel box for domestic sales.

I admire Emiel for espousing the company line on the controversy in CD packaging. As we all know, loyalty to one's company is an important ingredient of good corporate management. However, the substance of the Philips/PolyGram company line concerning the jewel box is not documented, and their motives for failing to consider alternative concepts for the 6-by-12-outer package are puzzling.

Let's first examine their stance on the 5-by-5 1/2-inch jewel box. Clearly, if the Philips company line is that every manufacturer selling Compact Disc remain in the jewel box to protect the disk from warpage, severe scratches, dirt buildup and fingerprinting, then it is also the responsibility of that company to provide documented evidence that, in fact, its statements are true.

If, on the other hand, the reason to use the jewel box is purely as a marketing tool, to add a better sense of perceived value to an already expensive medium, then documentation is not necessary.

Emiel Petrone says, "we believe . . . alternative 6- by 12-inch paper packaging . . . that would eliminate the jewel box entirely . . . would be disastrous for the budding CD business." From a marketing standpoint, this decision is a matter for each company to examine individually, by weighing the advantages of having the jewel box for home CD storage against the disadvantage of its bulkiness for automobile and travel use.

Emiel goes on to say, "We believe such packaging would increase the likelihood of warpage, abrasion, and dirt and fingerprint buildup." If such a statement is true, then a simple series of abuse tests conducted by an independent testing agency (of which there are many) would be appropriate to test the playability of the disk after its reaction to extreme heat, extreme cold, fingerprinting, dropping on its edge, travel, etc.

In fact, in order to get the full

benefit of such testing, the disk housed in the jewel box should be tested and compared to the same disk housed in a paperboard package. In this way, and only in this way, will the technical end of the packaging controversy stop clouding important marketing issues.



'A simple series of abuse tests by an independent agency would be appropriate'

Arthur Kern is senior vice president of Ivy Hill Corp. and a member of the Compact Disc Group.

PolyGram's stance on the importance of every manufacturer accepting and standardizing the jewel box as the storage vehicle is easily understood. However, the fact that they have committed to remain in the clear plastic 6-by-12 blister through 1985 is somewhat perplexing on the heels of a true wave of sentiment toward the WEA-style full-color presentation by manufacturers, consumers and retailers

alike. In fact, even the most conservative part of our record distribution system, the rackjobbers, endorsed the WEA-style 6-by-12 format at a recent Compact Disc Group meeting.

For a touch of history, at the 1984 NARM Convention in Miami, Ivy Hill set up a booth poolside racking only WEA 6-by-12 Compact Disc product. No less than 100% of the retailers, distributors, and rackjobbers who stopped by asked the very same question: "Why aren't all the

labels packaging like this?" At the time of the last NARM convention, those proponents of the blisterpack used the logic that by packaging in a generic blister, they could keep down the costs of artwork and inventories, while also showing the technologically beautiful disk to increase consumer awareness.

Ten months later, the CD has quadrupled its early '84 projection and is the fastest growing audio medium since the release of the 12-inch LP. Manufacturers, retailers of both hardware and software, consumers, and even the most prestigious magazines and newspapers in the country (Wall Street Journal, New York Times, L.A. Times) are

hailing the Compact Disc as the successor to the LP.

Do we really believe that "the visual appeal of the disk" is the reason for its unbelievable growth?

At present, all of the suppliers to the industry are showing prototypes of 6-by-12 CD packaging that house the jewel box or eliminate it, and the feeling is virtually universal among manufacturers that the time has come to compete for the consumer dollar with the best point-of-sale packaging possible.

Retail response to a graphically-oriented package with large spines for backstocking is unanimous. Even consumers, in the few focus group tests to which I have been privy, have opted for the WEA-style box over the clamshell for three major reasons: The spines make browsing easier, you don't need a crowbar to open the package to remove the jewel box, and the graphics attract their attention.

One last point. Our task and that of our competition, as longtime suppliers to a re-emerging industry with an exciting new product line, is to do what we've always done best: respond to industry needs quickly and creatively and present differing packaging alternatives for the industry's perusal. To remain in the jewel box or to eliminate it in favor of paperboard is a decision that can only be made by the manufacturers.

There is no question that the alternatives have been strongly considered, and the only way of significantly reducing packaging costs is to eliminate the jewel box, booklet and tray in favor of an all-paperboard package.

However, in the interim, until all of the testing results are available, the industry would be taking a giant step forward by adopting a graphically attractive 6- by 12-inch board package to house the jewel box.

Letters to the Editor

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

MARGIN OF ERROR

As a marketing professor and one who has also been a loyal reader of Billboard for many years, I felt it was long overdue when the "On Target" column made its debut. The other columns and information, as insightful and interesting as they

may be, are not the sort of thing on which a company should base marketing strategy. Instead, good quantitative research is required.

And yet, the information provided in the column is a mixed blessing. It is better for decision-making than opinion, but it is too simplistic. While we might not expect state-of-the-art research, I do expect Billboard to provide data with a greater sophistication than what appears, right now, to be high school methodology, statistics and conclusions.

I must caution readers to take care interpreting these findings.

Given the sampling methodology, the validity of the results is far from good. The sampling procedure on which the column is based is not what researchers would consider a random sample; it is little better than a convenience sample. Therefore, the inferences made from the sample to the population of record buyers have an unknown margin of error. The problem is magnified when comparisons are made from sample to sample.

Given the sensitivity of Billboard to its readers' needs, I look forward to getting the best in research as

well as news and opinion in the years to come.

Gordon C. Bruner II
Asst. Prof. of Marketing
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FOR THE RECORD

In a review in the Jan. 5 Talent In Action section, Peter Cetera is identified as the drummer for Chicago. Actually, Cetera plays bass; Danny Seraphine is drummer for the band.

Joseph A. Pomerance
Los Angeles

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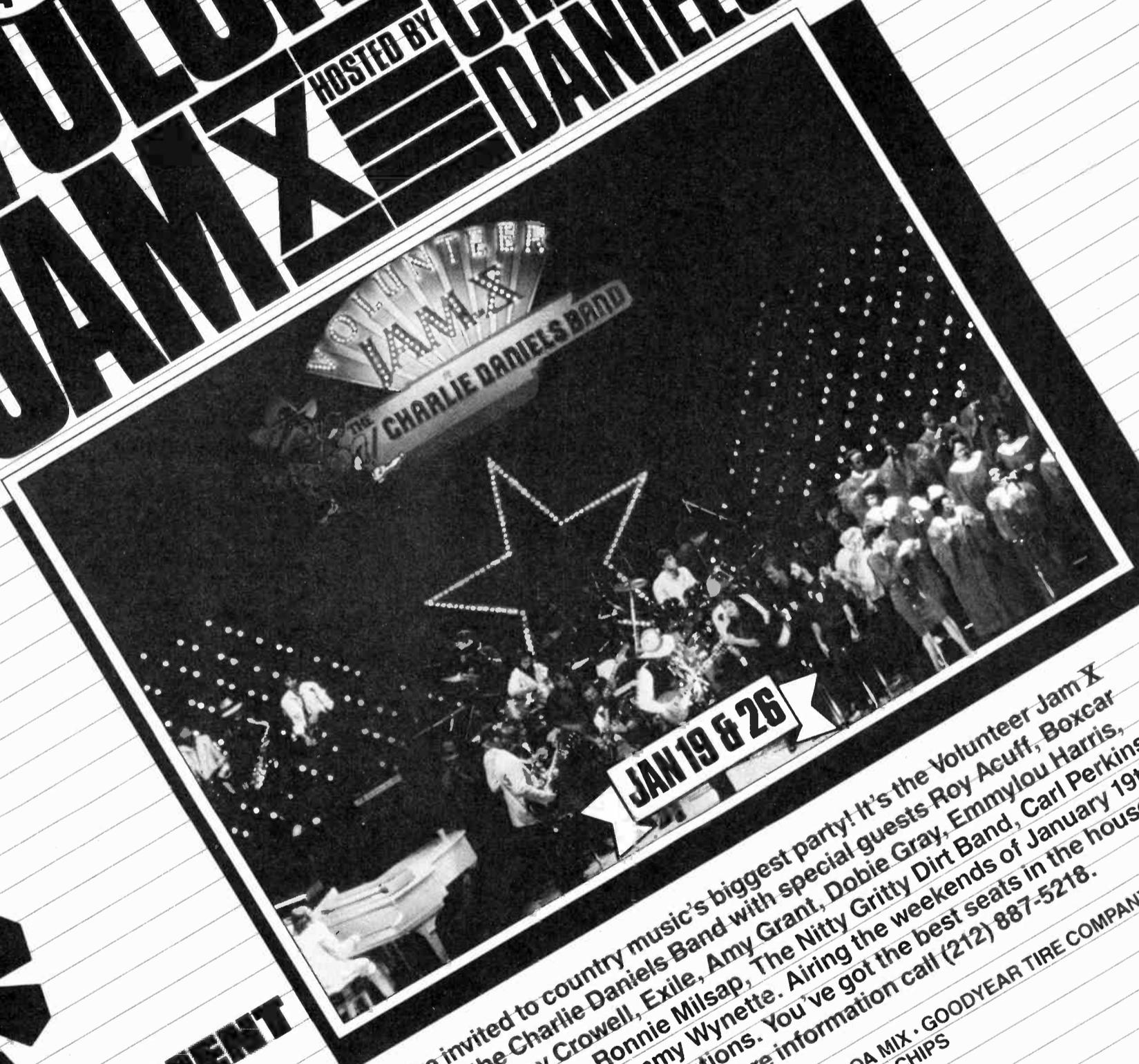
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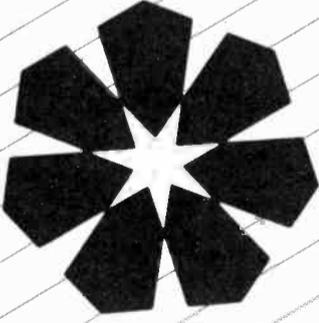
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WMET SEGUES TO AC FORMAT

Chicago Outlet Dropping AOR, Eyes 30-36 Audience

CHICAGO "We don't have six jocks in a hotel room practicing how to say 'Chicago,'" jokes WMET manager Bob Gould upon the announcement that the longtime AOR outlet will abandon that stance in favor of adult contemporary—a format some feel is already overcrowded in Chicago, with WCLR, WFYR, WLAK and WKQX all using similar approaches.

"Actually, we're coming into a field that's very underserved in this market," maintains Gould. "We used a formula to evaluate the median age of the audience listening to every station in the market. What we found was that there were seven or eight stations with a median listener age between 19 and 29. That would include stations like WLS-FM, WXRT, WLUP, WBBM-FM, WKQX, and at the top of that group, with a median age of 29, WFYR.

"Then we found a glut of stations with listeners closer to a median age of 50: WGN, FM 100, WAIT, and at the bottom end, at about 43 years old, is WMAQ. Now, in the age span between 29 and 43, there are really only four stations. WCLR has a median age of 30; WLAK, 36; Magic, 37; and WSUN, 38.

"Right in the middle we saw a big gap between WLAK at 36 and WCLR at 30. We would have thought this was a very crowded target, but numerically it was the hole. Once we identified that, formatically AC was the obvious answer."

And just as obviously, the move pits WMET directly against WCLR and WLAK. "They've got strong fe-

male numbers," says Gould, "but we know from our research there's no strong loyalty base. We're going to come in with a very aggressive promotion effort, and we feel we'll be able to do the format better."

To orchestrate the switch, Gould has hired veteran programmer Reid Reker, who has proven his ability to attract and maintain the 30-year-old female audience very impressively over the last two years on Oklahoma City's KZBS, the highly rated George Johns-consulted station. Previously, Reker served as operations manager for San Diego's KOGO/KPRI, after a two-year stint in that position at Rockford's WROK/WZOK.

Although KZBS's Jan Jeffries has already been announced as part of the on-air lineup, Reker and Gould stress that the remaining air staff is still in the formative stages.

While Gould sees the strong AOR cume "vanishing in about a day and a half," the WMET call letters are here to stay. "There never was a doubt in our mind about the call letters," he says. Those calls were adopted in the mid '70s after Metro-media acquired WDHF, which first signed on in 1959. Doubleday acquired the facility in 1982.

Although WMET has been associated with the AOR format in place for nearly a decade, Gould says, "It's not like The Loop [WLUP], which is absolutely synonymous with hard rock. Who knows? Maybe that was one of the problems we had as an AOR station."

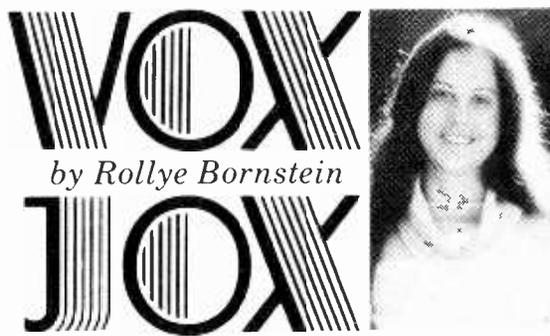
Billing, however, was not a problem, according to Gould, who says the station regularly saw a cume of

nearly 750,000. "The format had been profitable for us," he notes, "and that was a big decision. Do you run away from something that's been significant to the bottom line?"

"But the feeling here is there's no longterm future in album rock in ratings or revenue. If the alcohol ads come off the air a year from now, there goes the product. As an AOR station, our salespeople could walk into a mall with 70 stores and be able to call on maybe eight or 10 of them. In a mainstream format such as AC, there's no reason you can't pitch 60 or more."



Home Sweet Home. KYW Newsradio Philadelphia staffers visit the station's original stomping grounds to celebrate the 10th anniversary of the Temple Univ. Center City Campus, now housed at KYW's old home. Reminiscing from left are newsman Bill Bransome, KYW's Larry Litwin and station technician Ken Nurse.



CLEVELAND MARKET fixture **Larry Morrow** hangs his hat at yet another North Coast outlet. This time it's WIN's easy listening outlet WQAL, where he now serves as operations manager, replacing exiting PD **John Stafford**. Morrow, most recently at WERE, also claims such Cleveland call letters as WWWE, WKYC and WIXY on his lengthy local resume.

Across town at WGCL, **C.C. Matthews** has tendered his resignation. Although he ain't talking yet, the rumor is strong that he's the next KWK St. Louis PD. Whatever, he plans to announce plans next week.

A couple of rumors come true as, **Tom Durney** has moved to WASHINGTON (separate story, page 13), and **John Lander** is exiting Houston's KKBQ-AM-FM Feb. 8. He'll serve as executive VP at Mainstream Communications, working with his former boss **Pete Schulte**, who's now president of Mainstream's entertainment division. The move spells equity for Lander, who says that by the time he arrives on the scene Feb. 11, it's likely the first of many Mainstream acquisitions will be announced. If you'd like to send him an office warming plant, the address is 515 S. Post Oak, Suite 600, Houston, Tex. 77027, but if just a phone call will do, that's (713) 963-0304.

Last week we ran out of room before we forgot to mention one guy very important to the new First Media station in Boston. Assisting GM **Mark Schwartz** on whatever they're planning to call WHUE-FM will be GSM **Gerry Del Core**, who transfers in from First Media's KOPA Phoenix.

THE FOURTH OF the six legendary Storz Broadcasting properties, Kansas City's WHB, has been spun off. The regional AM at 710 had been a part of the Storz chain since **Todd Storz** acquired it in 1954. Currently doing a mixture of AC and oldies, new owner **Shamrock** says the format will continue. Among other things, it's compatible with the company's Kansas City AC FM, KUDL.

Woody Sudbrink is buying another legend. The man who acquired Miami's WFUN (and immediately switched it to easy listening before opting for news/talk), Nashville's WLAC and countless other notable call letters has just purchased Multimedia's KAAV in Little Rock. Purchase price was \$3.75 million, and no, it doesn't include the real estate.

Tragedy spells opportunity for KFOG San Francisco PD **Dave Logan**, who replaces the late **Lee Michaels** at Burkhart/Abrams/Michaels/Douglas & Associates. No replacement has been named yet at KFOG. But if that job is not to your liking, you might want to contact **BAMD** in Atlanta, since they're also looking for an AC consultant.

Lots of programming changes and not lots of room, so here goes: **WKJJ** Louisville PD **Leigh Jacobs** moves into **Steve Goldstein's** former **WOMC** Detroit

AC PD slot... Taft has their own game of musical chairs going, now that WGRQ is abandoning its AOR stance in favor of AC (there's a lot of that going on; see the story on WMET, this page). Anyhow, the move to AC on WGRQ (which is becoming WGR-FM, teamed up with market mainstay WGR-AM—both stations will be programmed by WGR-AM PD **Jerry Reo**) displaced PD **Tim Smith**, but not for long. He's moved to Taft's Tampa AOR, WYNF. As for WYNF PD **Carey Curelop**, he's now on the AM side of the operation as PD of country WSUN there.

What about former WSUN operations manager **Larry Anderson**? He's off to Buffalo as VP/GM of WGR-AM-FM, replacing **Jim Di Figlia**, who's left the company. As for WBR/WGRQ acting GM **Richard Aaron**, he becomes sales manager for both Buffalo AC properties. Get all that?

You'll be happy to note that former WFLA-AM-FM Tampa PD **Phil Hall** is back in action—this time in Hartford at 1080's WTIC-AM, which he'll program now that **Tom Barsanti** will be devoting all his energies to his national duties. Over in Orlando, **Kevin Casey** is officially ensconced in the WBJW-AM-FM PD post.

Mac Sanders changes include the appointment of **Dick Shannon** (late of Murfreesboro's WZKS, formerly WKOS) as PD of WJRB/WJKZ. He replaces

Larry Morrow moves to WQAL Cleveland

Steve Atkins, who remains in afternoons at the country outlet. And at Sanders' Birmingham haunts, WVOK/WQUS, **Bob Barry** becomes operations manager. Barry, who was at WAPI there, will oversee WQUS PD **Dave Edmunds** while he maintains hands-on control at WVOK since the departure of PD **Dave White**... Back to WZKS (96 Kiss) a moment: Midday jock **Larry Martino** becomes PD there.

Katz Broadcasting promotes WSYR-AM-FM operations manager **Bob Neil** into the newly created OM post at Atlanta's WYAY... Former WLOK Memphis PD **C.J. Morgan** is back in the saddle again, urban style, as he becomes PD of WKDJ/WHRK there... Across town at country-formatted WGKX, mornings are now being handled by former WMAQ Chicago midday host **Jim Tyler**.

More PDs: **Tom Cale** is upped to that post at Sacramento's KZAP... **Roger Gaither** fills **Michael St. John's** old PD post at Birmingham's WKXX (KXX 106). He had been at Gadsden's WQEN... WRIF Detroit MD **Michael Mayer** is acting PD now that **Mark Pasman** and his able assistant **Tom Daldin** have ventured off to form Mocity Records... Exiting San Diego's XTRA to become promotion director and overnigher at EZ's newest property in St. Louis is **Jim Richards**... Leaving Providence's WERI is PD/afternoon host "Tyler," while former PD **Steve Feldman** acts in that capacity along with his duties as sales manager until something permanent is done about it. Sliding into the afternoon opening is former Boston WHTT **Mike Olson**.

Exiting as MD but sticking around for her weekend shift is WNEW-FM New York's **Maxanne Sartori**... Exiting KGFJ is **Barry Richards**, and we'll have details as to why next week.

(Continued on page 15)

Goldman Sachs Retained To Help Find Gulf Buyers

ST. PETERSBURG, Fla. Amidst a flurry of rumors about the future of Gulf Broadcasting Inc.'s various radio, tv and real estate properties,

'Supernet' Forms Alliance for Wired, Unwired Selling

NEW YORK As the trend toward unwired network selling continues to grow among national radio representatives, four major national firms—Torbet Radio, Masla Radio, Selcom Radio and Eastman Radio—have formed an alliance known as "Supernet" to provide their clients the competitive edge offered by similar combinations such as "Interep," the combined efforts of McGavern Guild; Hilliard, Newmark, Wechsler & Howard; Major Market Radio; and Weiss & Powell.

The primary objective of "Supernet," which has been successfully operating in an informal fashion for several months, is, according to its four presidents, not to encourage the conversion of national spot radio dollars into unwired sales. They plan instead to aim their efforts at dollars already earmarked for network buys, both wired and unwired.

the company's radio division head **Alan Henry** confirms that the parent firm has retained New York investment bankers **Goldman Sachs** to investigate ways of "maximizing shareholders' value."

While the possibility of selling off the Gulf enterprise in chunks exists, Henry insists that the company's owners are intent upon selling the outfit intact. On the speculation that Henry is seeking partners and funds to purchase the operation, the 10-year Gulf veteran says, "Sure, it's one of my options, but I'm not now in the process" of attempting a buyout.

The price tag for the entire Gulf outfit has been estimated to fall between \$800 million and \$1 billion. However, more budget-minded buyers can acquire a piece of Gulf by picking up its now-for-sale AC and AOR outlets, KLTR Houston and KTXQ Dallas. The FCC created this opportunity by forcing Gulf to divest itself of the two properties in exchange for approval of Gulf's \$125 million purchase of two UHF tv stations in Dallas and Houston.

Gulf's other radio interests include AC-formatted WLTT-FM Washington, AOR sister stations WKLS-AM-FM Atlanta, and the oldies and top 40 outlets WNDE/WFBQ Indianapolis. **KIM FREEMAN**

Programmer's Opinion

Stations' Unwritten Laws Are Something Like Voodoo

BY BOB WOOD

Voodoo radio? Well, maybe it's not quite so ritualistic, yet many stations seem to hold certain beliefs as sacred without a foundation in logic or fact. In my travels as consultant, I'm sometimes confronted by ancient talismans, the origin of which is lost in history, the effect of which is very much lost in the present.

Maybe these Unwritten Laws are the result of too many stations playing follow-the-leader for too long. Somewhere along the line someone forgot who was leading and who was following—or followers blindly copied everything the leader did, when only part of it was magic. Or maybe the original truth was lost in passing down the tradition from generation to generation.

Unwritten Law #1: *Dead air is the black plague of radio.*

You can see this belief carved in marble at the altar of the High Programmer. And the faithful apostles pledge their souls to fight a daily battle against the *Evil Silence*. Yeah, you can hear them all over the dial, jamming things together with such ferocity. They'll run jingles over jingles over songs and maybe talk over the whole package. They'll jump onto the music just before the song climaxes—gotta get in there before it happens—God forbid there should ever be a slight gap!

Fact is, a skillful air personality can accomplish a positive effect with dead air when it is used as a form of audio punctuation. The audience doesn't notice or really care about a "tight board." They do notice when some jock can't simply play the hits without throwing in something "extra" to interrupt the mood.

While the mind can assimilate information at speeds greater than most announcers can talk, the brain can also reject inconsequential information at the speed of light when that intrusion delays or interrupts stimulation of the pleasure center. Put on an even more basic level, if you wish to communicate effectively to someone who may not be paying full attention, or who may not give you full permission to intrude into his consciousness, you'd

better be gentle, and above all else, human.

Unwritten Law #2: *Keychains make listeners.*

Isn't it absolutely amazing how little credit some people give other people? Example: It's the State Fair, and more than a dozen stations will beat feet to get their remote units onto the fairground. The public is going to the Fair for the atmosphere and the exhibits and rides, but each of the dozen stations is absolutely convinced that just by being there they will win audience—and they'll even give folks balloons or keychains or pens and then they'll listen!

Of course, should someone happen by the remote and look, they'll see a guy with headphones talking on a phone (back to the studio where the music is coming from) for two of every three minutes, then talking on the air for 10 seconds. Isn't show biz exciting? Where's the music coming from? Who's that guy? He doesn't look like he sounds.

Seeing the pigs doesn't make you want to buy one, does it? Does it?

Audience bonding is so much more than a clever promotion. Listener loyalty can rarely be bought through a stunt or contest. About all you can do is maybe (maybe) create some curiosity and tune-in. But it's only through repeated exposure that you can bond an audience to a station; to get them to claim the station as "theirs."

Radio sells advertisers frequency! Frequency is the cardinal rule, and every salesman does the frequency song-and-dance—"Without lots of exposure your spots won't work." Yet the GM—often from sales—wants so desperately to succeed that he'll "forget" the rule and convince himself that the keychain will make a difference.

It's specificity—how close you are to the actual need or desire of the listener; intensity—how overwhelmingly obvious to him it is that *this is it!*; and exclusivity—how uniquely your programming is put together, that wins. But you have to be right, you have to be obvious, and with any competition at all, you have to be good.

Unwritten Law #3: *Don't help*
(Continued on page 14)

Durney Joining Metromedia's WASH

KHOW Denver GM Will Return D.C. Outlet to AC

BY KIM FREEMAN

NEW YORK In an effort to rescue its ailing WASH-FM Washington, Metromedia is bringing Tom Durney in from its AC-formatted KHOW Denver to steer the currently troubled top 40 station back to its former status as one of the Capitol's leading AC outlets. Durney, who was vice president and general manager at KHOW for the past 18 months, assumes the same title at WASH, bumping an unreachable Jim Smith out of that slot.

Bought by Metromedia in 1968 and known as one of the first and strongest full-service AC FM stations, WASH has seen its sales revenues and ratings drop severely during the last two years under the direction of former program director Bill Tanner, who switched the station's format to an urban-influenced top 40. Tanner resigned earlier this month (Billboard, Jan. 5).

Durney attributes WASH's recent troubles to a comment from advertisers that "You've taken away our favorite radio station." "Now,

we're going to give it back," he says, adding that the format switch back to AC may be "sudden or gradual, but will happen before the spring ratings period," which begins March 28.

Tanner's departure and the imminent music switch make room for a new program director. Durney says Tanner's assistant and current acting PD Kid Curry has "done an incredible job and is a good candidate," but notes that WASH is accepting outside applications for the post.

During the station's reign with the adult format, several WASH personalities rose to prominence in the D.C. market, most of whom moved to competing outlets during Tanner's tenure. The obvious question is whether WASH will attempt to lure air talents such as Eddie Gallagher, Bob Duckman, John Bodnar

and Walt Starling back to their old stomping grounds.

Durney acknowledges that listeners might "like the idea of WASH coming back intact," but appears wary of re-creating the past. "I don't know if it's such a good idea in re-entering the format," he says.

Durney predicts that the reinstated AC fare will sport an "upbeat presentation," adding that he thinks "some members of WASH's existing air team can make the transition."

As for Metromedia's KHOW Denver, general sales manager Rich Marston is filling Durney's shoes for the time being. Marston says Bud Stiker of WHOM Portland, Me., is "one of four names" he has heard mentioned as candidates for KHOW's new vice president/general manager role.

Top 40 Veteran Returns

Dan Ingram Joins WKTU

NEW YORK The voice of HBO's "Coming Attractions" becomes a prime time feature as 21-year WABC rocker Dan Ingram joins WKTU here in the 4-7 p.m. slot starting Monday (14). Ingram's alignment with WKTU moves the top 40 station's seven-year evening man Paco (Navarro) back to Infinity Broadcasting sister station WJIT, the Spanish-language outlet where the Puerto Rican Paco established his U.S. career from 1970 to 1978.

Ingram left WABC when the station adopted its all-news format in May, 1982. He has spent the interim years working for HBO, doing voice-overs and hosting CBS RadioRadio's "Top 40 Satellite Survey," which WKTU airs on Saturday mornings.

Having sat out of the live broadcast scene for two-and-a-half years,

Ingram says he "missed the surrogate family to hang out with" as part of an air team. He calls WKTU's staff, particularly president/general manager Mel Karmazin and PD Neil McIntyre, the "greatest people in broadcasting," and likens the outlet's energy level with that of a "50,000-watt transmitter shack."

WKTU's McIntyre says the move is excellent for all concerned, noting that Paco's Jan. 21 return to WJIT as music director and afternoon drive man will "greatly help" the station. The Hispanic hit station's manager, Frank Flores, applauds Paco for "always keeping a foot in the young Hispanic community" while rising to prominence on WKTU, and calls him the first Spanish air talent to make a successful crossover into the mainstream market.

KIM FREEMAN

KRCK Portland Makes Switch To Classical

PORTLAND, Ore. KRCK (101 FM) here has switched formats from AOR to classical as of Jan. 3, according to general manager Dave Berkeley, former sales manager for the Henry Broadcasting outlet.

While there are other stations in the Portland area with classical programming, including commercial AM KKSJ and public broadcasting stations KPBS and KOAP, Berkeley contends that KRCK has an edge due to "the obvious advantages of FM stereo."

"We know we'll never draw huge shares," he says, "but we do recognize that the quality of the audience is the important factor here. It is predominantly white collar, professional, educated—the audience that advertisers want to reach. We feel that two stations in the same sales structure will be a strong combination."

Berkeley says he expects KRCK's toughest competition to come from KXL-AM-FM, a news-talk/beautiful music combo which pulls a collective share of more than 10.

KRCK's call letters will change within the next 60 days, according to Berkeley, possibly to KYTE-FM. "We'd like to sell the current call letters," he says.

KRCK has had a classical format in the past. As KOIN, the station broadcast classical music in 1975. In 1978, the call letters switched to KYTE-FM and the format to AC. A year later, country-formatted KLLB debuted in its place. The station changed to AOR as KRCK in 1983, shooting to the top of the ratings pile with a 9.9 in its first book.

Berkeley says the format change occurred "not because the station wasn't doing well or the air staff weren't doing their jobs, but because we wanted an FM format more compatible with the Music Of

(Continued on page 14)

'Foxy' New Sound in Miss.: Caravelle Transforms WGUF

GULFPORT, Miss. Urban programming now emanates from closer to home along the Mississippi coastline, which saw New Orleans' WAIL rank consistently among the top stations in the Gulfport/Biloxi market until its switch to adult contemporary last year.

"It pointed out the viability of the format," says Howard Schrott, a general partner in Caravelle Broadcasting, which recently purchased Gulfport's WGUF-AM-FM for \$550,000 in cash and notes.

Predictably, WGUF-FM has been transformed into "Foxy 96," WQFX, playing urban contemporary. "We're using the Drake Chenu format," says Schrott. "But we're modifying it somewhat for the market, similar to what we're doing in North Carolina."

Schrott, a former WIBC Indianapolis production director turned lawyer, formed the Indianapolis-based Caravelle with Charlotte, N.C. broadcaster Bob Beacham

when the team acquired oldies-formatted WISP and urban WQDW, serving the Greenville, N.C. market, last year.

"When WAIL switched to AC, it left a hole in this market," says Schrott. "A large segment of the population was not being served. Twenty-five to 30% of the ADI is black, yet there were no local black stations" in the Gulfport/Biloxi metro, which encompasses Harrison and Jackson counties.

Schrott sees his main competition coming from WQID in Biloxi. "They're a top 40 station," he notes, "and they're doing very well. WZKX in Gulfport [also top 40] will also be a factor."

In addition to switching the Class A FM from AC to urban, programmed locally by market vet Jim Lucas, Schrott also repositioned the AM daytimer from news/talk to traditional country with a new set of call letters, WAIZ. Both stations are managed by Royal Bruce.



Styx and Stones. CBS Records parodist "Weird Al" Yankovic recites a childish phrase to former Styx member Dennis DeYoung before the latter's appearance on PG Productions' syndicated "Live At The Record Plant" show.

FALL ARBITRON RATINGS

Following are 12 plus, average quarter hour share, metro survey area. Monday-Sunday, 6 a.m. to midnight.
* Indicates prior rating period was Spring 1984.

Call	Format	Summer '84	Fall '84	Call	Format	Summer '84	Fall '84	Call	Format	Summer '84	Fall '84
BOSTON											
WHDH	AC	8.4	8.7	WWWE	AC	4.1	2.3	WLKW	nostalgia	3.7	2.3
WBCN	contemporary	8.6	8.4	WCLV	classical	1.6	2.2	WHIM	country	1.7	2.1
WBZ	MOR	7.4	8.1	WGAR-AM	AC	1.9	2.0	WPEP	news/talk	1.4	1.4
WXKS-FM	contemporary	7.5	6.5	WDBN	easy listening	1.3	1.3	WGNG	country	1.4	1.0
WHTT	contemporary	6.6	5.8	WELW .6, WKDD .6, WSLR .6				WNBH	nostalgia	.5	1.0
WEEI	news	4.6	5.0	DETROIT							
WRKO	talk	4.7	4.9	WJR	MOR	13.8	10.6	WALE .8, WADK .7, WARA .4, WWON-FM .4, WSAR .3, WWON-AM .3			
WJIB	easy listening	4.1	4.1	WJOI	easy listening	7.5	9.8	SAN DIEGO			
WROR	AC	4.5	4.0	WJWJ	news	4.6	5.8	KGB	AOR	9.2	8.9
WHUE-FM	contemporary	2.7	3.9	WRIF	AOR	5.7	5.6	KJQY	easy listening	9.2	8.0
WVBF	AC	3.1	3.3	WJLB	urban	5.8	5.4	KFMB	AC	9.4	7.1
WVBF	contemporary	4.5	3.3	WXYZ	news/talk	5.1	4.6	KSDO-FM	contemporary	5.0	5.7
WSSH	easy listening	2.1	3.1	WNIC-FM	AC	4.9	4.5	KFMB-FM	AC	6.2	5.3
WAAF	AOR	1.9	2.6	WCZY	contemporary	4.1	4.3	XTRA-FM	new music	4.4	4.8
WBOS	country	1.8	2.3	WHYT	contemporary	4.8	3.9	KSDO	news/talk	5.8	4.5
WZOU	contemporary	1.7	2.1	WLLZ	AOR	4.2	3.9	XHRM	urban contemporary	4.4	4.1
WILD	black	2.4	1.6	WOMC	AC	4.7	3.8	KIFM	AC	2.7	3.6
WXKS-AM	nostalgia	2.2	1.5	WMJC	AC	2.8	3.7	KYXY	AC	3.7	3.5
WCGY	oldies	1.5	1.3	WDRQ	urban	3.7	3.5	KPQP	nostalgia	2.5	3.3
WCRB	classical	.9	1.2	WWWV	country	3.1	2.9	KLZZ	news	2.5	2.9
WROL	oldies	.9	1.2	WCLS	AC	2.6	2.8	XTRA-AM	contemporary	3.5	2.7
WMRE	nostalgia	.8	1.1	WJZZ	jazz	2.5	2.5	KCBQ-FM	country	1.5	2.6
WEZE .7, WCAP .6, WJDA .6, WDLW .4, WPLM-FM .4, WESX .3, WHUE-AM .3				WCXI-AM	country	1.7	2.1	KFSD	classical	1.8	2.6
CHICAGO				WCXI-FM	country	2.2	1.8	KBZT	AC	3.0	2.4
WGN	MOR	11.4	9.7	WLBS	urban	1.0	1.7	KSON-FM	country	2.3	2.3
WGCI-FM	urban	4.7	6.1	WCHB	black	1.0	1.6	KOGO	AC	1.4	2.2
WLOO	easy listening	6.8	5.4	WQRS	classical	1.3	1.5	KCBQ-AM	country	1.2	1.9
WBBM-AM	news/talk	4.4	4.9	WHND	oldies	2.3	1.4	KEZL	nostalgia	.1	1.7
WBMX	urban	5.2	4.5	WGPR	urban	1.3	1.1	KMLC	nostalgia	2.7	1.7
WBBM-FM	contemporary	5.0	4.2	WQBH .9, WNIC-AM .5, WLQV .4, WMUZ .3				KSON-AM	country	1.6	1.5
WCLR	AC	4.1	3.8	MINNEAPOLIS*							
WLS-AM	contemporary	2.7	3.6	WCCO	MOR	19.1	21.4	KGO	news/talk	7.4	9.0
WJJD	nostalgia	2.5	3.4	KSTP-FM	AC	11.3	9.9	KCBS	news	4.4	5.3
WKQX	AC	3.3	3.3	WLOL	contemporary	11.3	8.5	KSOL	urban	6.1	4.0
WLAK	easy listening	3.2	3.3	WYLL	easy listening	7.0	7.4	KYUU	contemporary	3.9	3.4
WUSN	country	2.9	3.3	KEYE	country	5.9	6.4	KABL-FM	easy listening	3.5	3.0
WLUP	contemporary	2.8	3.1	KQRS-FM	AOR	5.6	6.1	KNBR	MOR	3.3	2.9
WIND	news	3.4	2.9	KDWB-FM	contemporary	5.2	5.2	KABL-AM	easy listening	2.6	2.8
WJMK	oldies	1.9	2.9	WDGY	country	3.7	4.1	KIOI	AC	3.0	2.8
WMAQ	country	3.2	2.8	KSTP-AM	news/talk	3.5	3.7	KFRC	contemporary	2.6	2.7
WXRT	AOR	2.4	2.6	WLTE	AC	3.8	3.7	KOIT-FM	easy listening	2.6	2.7
WFYR	AC	2.4	2.5	KTCZ	contemporary	2.4	3.2	KFOG	AOR	1.9	2.6
WLS-FM	contemporary	2.8	2.3	KJJO	oldies	2.7	2.2	KBLX	urban	2.7	2.5
WMET	AOR	2.9	2.3	KDWB-AM .9, WWTC .8, KMFY .4, KQRS-AM .4, KTCJ .4				KBAY	easy listening	2.3	2.4
WAGO	contemporary	1.7	1.9	PHILADELPHIA							
WAIT	nostalgia	2.3	1.7	WEAZ	easy listening	7.1	8.3	KNEW	country	2.5	2.3
WFMT	classical	1.6	1.7	WUSL	urban	6.1	6.7	KDIA	urban	2.2	2.2
WJPC	urban	1.5	1.2	WCAU-FM	news	4.7	6.3	KMEL	contemporary	1.6	2.2
WGCI-AM .9, WCFL .5				KYW	news	6.9	6.2	KRQR	AOR	1.8	2.2
CINCINNATI*				WMMR	AOR	6.2	5.9	KITS	contemporary	3.1	2.0
WKRC	AC	8.7	10.3	WMGK	AC	6.6	5.8	KLOK-FM	AC	2.8	1.9
WKRQ	contemporary	10.0	9.6	WDAS-FM	black	5.6	5.0	KSAN	country	3.5	1.9
WEBN	AOR	8.0	8.7	WPEN	nostalgia	4.9	5.0	KWSS	contemporary	2.3	1.9
WRRM	AC	7.9	7.4	WVDB	talk	3.4	4.5	KYA-FM	oldies	1.1	1.8
WCKY	news/talk	5.3	6.5	WCAU-AM	news	5.5	4.4	KDFC-FM	classical	1.0	1.7
WLW	AC	8.9	6.5	WIOQ	contemporary	4.3	3.7	KOME	AOR	1.5	1.7
WWEZ	easy listening	6.1	6.0	WIP	AC	3.5	3.7	KQAK	new music	1.6	1.7
WBLZ	urban	5.7	5.2	WXTU	country	3.3	3.7	KJAZ	jazz	1.1	1.5
WKXF	country	4.2	4.8	WSNI	AC	3.0	3.4	KKHI-FM	classical	1.0	1.5
WUBE	country	4.9	4.6	WKSZ	AC	2.7	3.2	KARA	oldies	1.2	1.3
WMLX	nostalgia	2.7	4.4	WYSP	AOR	3.7	2.9	KIQI	Spanish	.9	1.3
WLLT	AC	5.6	4.3	WZGO	contemporary	2.3	2.4	KSJO	AOR	1.3	1.3
WSKS	AOR	3.6	4.0	WFIL	oldies	2.3	1.9	KLOK	AC	1.2	1.0
WCIN	black	2.7	3.0	WFLN-FM	classical	1.6	1.7	KLIV .9, KBRG .8, KEEN .7, KKHI-AM .7, KZST .7, KEZR .6, KOIT .6, KREO .6, KFAX .5, KDFC-AM .3			
WSAI	country	1.7	1.9	WJBR-FM	easy listening	1.1	1.7	ST. LOUIS*			
WLYK .7, WNOP .6				WFMZ	easy listening	—	1.6	KMOX	MOR	21.8	20.6
CLEVELAND				WHAT	black	1.5	1.4	KSHE	AOR	8.8	12.0
WMMS	AOR	10.4	10.9	WDAS-AM	black	1.9	1.1	KMJM	urban	6.7	7.6
WDOK	easy listening	5.7	7.6	WZZD .7, WPGR .6, WBCB .4, WCOJ .3, WPST .3, WSTW .3, WKXW .3, WFLN .1				KEZK	easy listening	6.4	5.9
WQAL	easy listening	7.3	6.8	PROVIDENCE*							
WLTF	AC	5.3	6.4	WLKW-FM	easy listening	10.0	13.1	WIL-FM	country	5.8	5.8
WBBG	nostalgia	7.8	6.3	WHJY	AOR	9.9	9.8	KHTR	contemporary	6.5	4.8
WMJI	AC	6.4	6.1	WPRO-FM	contemporary	10.0	9.5	KSD	AC	4.9	4.8
WGCL	contemporary	7.0	5.9	WPRO-AM	AC	5.2	6.1	KWK	contemporary	5.3	4.3
WZAK	urban	7.4	5.7	WHJJ	news/talk	6.7	5.4	WRTH	nostalgia	3.1	4.1
WERE	news/talk	3.5	4.6	WSNE	AC	6.2	4.5	KUSA	country	4.1	3.9
WDMT	urban	4.8	4.2	WPJB	AC	2.4	3.7	AC	AC	3.3	3.7
WGAR-FM	AC	4.2	3.9	WERI-FM	contemporary	2.9	3.5	KXOK	talk	2.0	2.6
WJW	news/talk	3.9	3.2	WMYS	AC	2.3	3.5	KATZ	black	2.5	1.9
WABQ	black/gospel	2.8	3.1	WEAN	news	3.4	3.4	KGLD	oldies	2.0	1.9
WHK	oldies	2.2	2.7	WBRU	AOR	3.3	3.3	KADI	oldies	1.7	1.7
WJMO	black	2.1	2.3	WBSM	talk	2.5	2.4	KCFM	nostalgia	1.4	1.6
WRQC	contemporary	1.9	2.3					WZEN	black	1.7	1.4
								WIL-AM	country	1.6	1.4
								WEW	—	1.0	1.2
								KFUO-FM .7, WMRY .6, KSIV .5, KIRL .4			



Gambler's Grant. RKO General president Shane O'Neil presents Museum of Broadcasting principals with John A. Gambling's Radio Collection Grant in celebration of the network's 25th anniversary. Shown from left are National Association of Broadcasters president Ed Fritts; Museum president Bob Batscha; O'Neil; John A. Gambling; and WOR-AM general manager Lee Simonson.

PROGRAMMER'S OPINION

(Continued from page 13)

the audience find the station.

There's a campaign running in a large market for an ethnic station which changed to a new, imageful non-ethnic slogan. They're running tv spots, and they're on bus fronts all over town. Too bad they forgot to tell people that (1) they're a radio station, and (2) they're at X-point-X on the FM dial. Funny? This happens a lot! I've seen sports broadcasts advertised on huge billboards with huge football players (who must take huge steroids) and tiny station call letters and no frequency.

Unwritten Law #4: *Everybody knows how to operate a radio.*

Really. Ever ask someone why they don't listen to your station? The response is often, "Oh, I can only get this station." Nobody told them to try moving the antenna.

Older people quite often set it and forget it—for years. If you have a new format targeting an older audience, you ought to look into this. And car radios can baffle some folks. And if you don't claim a button for your own, you're dead! Bet you thought those things on the roadside were run-over rabbits and dogs. Nope; they're "buttonless" radio stations.

Unwritten Law #5: *Personality means humor.*

Nothing beats punching a listener to death with laughter. Stuns 'em so they can't change stations. Wrong!

Air people often try so hard to be liked that you just have to hate them. It's really sad. It's like this: You come back from the weekend away and there's your faithful family dog, scratching at the other side of your door, just dying to welcome you home. And you smile as you turn the knob and that big furry bundle almost knocks you over. "Hey, you missed us, didja fella?" you say as you find a paw on either shoulder and the beast licks you hello, his tail goin' a mile a minute. "Awww, we missed you too. Come on boy, get down." Lick lick lick. "Bad dog! Get down! Heel!" It's just like an air personality—especially a weekend air personality, who doesn't have a normal shift to use to feed the ego craving for love and attention.

If you want to succeed, you must build your humanity before you do schtick. Folks must accept you on their own terms before they'll give you permission to manipulate their mood. And it's hardest on radio, because you only deal with one sense. It's much easier on stage, where

you can use your appearance and body language to communicate something even before you speak. (Picture Rodney Dangerfield.) It's much easier to score when folks are giving you tacit permission to entertain by virtue of their very presence at the venue! If you want to win on the air, you need to modulate your act—to balance the fun with effective non-demanding communication.

Humor is desirable to most audiences, but to make it effective you must do more than joke. Two or three good shots an hour are all it takes. Do your PSAs straight, to the best of your ability. Your personality is there, even when you don't have to think something up, and it keeps working for you. Better to do two truly funny bits an hour for months than pushing too hard for 30 minutes—once, before the listener pushes you away. In almost every single case, less is more. Because in almost every case, the "norm" is at overdose level.

As we pursue the Lost Ark of the Audience, our strongest weapons are common sense and a willingness to think things through, to acknowledge our blinding desire for success, to question, to innovate, and to get help when the floor is crawling with snakes. Even Indiana Jones needed that torch.

Bob Wood is president of AM Super Serve, the AM research and consultation division of Bob Harper's Company, San Diego.

KRCK SWITCH

(Continued from page 13)

Your Life' format on [sister AM] KYTE." As an AOR, KRCK has been pulling shares in the upper fours, says Berkeley.

"The youth market in Portland was over-saturated," he says. "As many six stations targeted the 35-and-under group: KGON (AOR), KMJK (top 40), KKRZ-FM (top 40), KCNR-AM-FM (AC) and KINK (AC/AOR)."

Another factor in the format change, according to Berkeley, was the "continuing success" of Henry Broadcasting's KVOB Denver, which has programming classical music since 1957. KVOB program director Dick Breham is assisting with KRCK programming until a new PD and air staff are hired, Berkeley says.

Yester Hits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Mandy, Barry Manilow, Arista
2. Please Mr. Postman, Carpenters, A&M
3. Laughter In The Rain, Neil Sedaka, MCA
4. You're The First, The Last, My Everything, Barry White, 20th Century
5. Lucy In The Sky With Diamonds, Elton John, MCA
6. Boogie On Reggae Woman, Stevie Wonder, Tamla
7. Junior's Farm/Sally G, Paul McCartney & Wings, Apple
8. One Man Woman/One Woman Man, Paul Anka with Odia Coates, United Artists
9. Morning Side Of The Mountain, Donny & Marie Osmond, MGM
10. Never Can Say Goodbye, Gloria Gaynor, MGM

POP SINGLES—20 Years Ago

1. Come See About Me, Supremes, Motown
2. I Feel Fine, Beatles, Capitol
3. Love Potion Number Nine, Searchers, KAPP
4. Downtown, Petula Clark, Warner Bros
5. You've Lost That Lovin' Feeling, Righteous Brothers, Phillies
6. Mr. Lonely, Bobby Vinton, Epic
7. The Jerk, Larks, Moneys
8. Goin' Out Of My Head, Little Anthony & the Imperials, OCP
9. How Sweet It Is (To Be Loved By You), Marvin Gaye, Tamla
10. Keep Searchin', Del Shannon, Amy

TOP ALBUMS—10 Years Ago

1. Elton John—Greatest Hits, MCA
2. Fire, Ohio Players, Mercury
3. Miles Of Aisles, Joni Mitchell, Asylum
4. Back Home Again, John Denver, RCA
5. Dark Horse, George Harrison, Apple
6. Heart Like A Wheel, Linda Ronstadt, Capitol
7. Relayer, Yes, Atlantic
8. Goodnight Vienna, Ringo Starr, Apple
9. Average White Band, Atlantic
10. War Child, Jethro Tull, Chrysalis

TOP ALBUMS—20 Years Ago

1. Beatles '65, Capitol
2. Where Did Our Love Go, Supremes, Motown
3. Mary Poppins Soundtrack, Vista
4. The Beach Boys Concert, Capitol
5. A Hard Day's Night, Beatles, United Artists
6. Roustabout, Elvis Presley, RCA Victor
7. The Beatles' Story, Capitol
8. My Fair Lady Soundtrack, Columbia
9. 12 x 5, Rolling Stones, London
10. People, Barbra Streisand, Columbia

COUNTRY SINGLES—10 Years Ago

1. Kentucky Gambler, Merle Haggard, Capitol
2. (I'd Be) A Legend In My Time, Ronnie Milsap, RCA
3. Ruby, Billy "Crash" Craddock, ABC
4. My Woman's Man, Freddie Hart, Capitol
5. City Lights, Mickey Gilley, Playboy
6. Then Who Am I, Charley Pride, RCA
7. Out Of Hand, Gary Stewart, RCA
8. Like Old Times Again, Ray Price, Myrrn
9. It's Time To Pay The Fiddler, Cal Smith, MCA
10. Rock On Baby, Brenda Lee, MCA

SOUL SINGLES—10 Years Ago

1. You're The First, The Last, My Everything, Barry White, 20th Century
2. Fire, Ohio Players, Mercury
3. From His Woman To You, Barbara Mason, Buddah
4. I Wouldn't Treat A Dog (The Way You Treat Me), Bobby Blue Bland, ABC/Dunhill
5. Kung Fu Fighting, Carl Douglas, 20th Century
6. Long As He Takes Care Of Home, Candi Staton, Warner Bros
7. I Belong To You, Love Unlimited, 20th Century
8. Don't Take Your Love From Me, Manhattans, Columbia
9. One Tear, Eddie Kendricks, Tamla
10. Let Me Start Tonight, Lamont Dozier, ABC

VOX JOX

(Continued from page 12)

LAST WEEKEND we found ourselves in Dallas for the opening of Otis Conner's new StudioStudio, which, as you can guess, is a recording studio, and a very nice one at that. The trip gave us a chance to hear an oldie we haven't heard in a while: Bob Luman's "Let's Think About Living," which was the high point Sunday afternoon on AM Stereo 1310 KAAM's all-request and dedication weekend. They wasted no time in telling us they were Dallas' No. 1 oldies station, and we bought it.

KRQX was also somewhat entertaining, but the best oldies continue to be heard on AC-formatted KLUV, which we stayed glued to on Friday night. We didn't stick around for K-Love's All Elvis Weekend, regardless of how old The King was going to be, but we did get in a few prayers for his salvation on KJIM, which played an enjoyable assortment of AC gospel when we listened.

We also caught Michael Spears' KKDA (K-104), which is just tearing up the market, before checking out KAFM. Regarding the two top 40 newcomers, KTKS (Kiss-FM) and KEGL, they both sounded credible. But in talking to the neighborhood kids, it was obvious that their previous history with "The Eagle" from its AOR days gave the station the awareness (both pro and con concerning the switch) that Kiss just doesn't have.

DOWN IN MIAMI, things are heating up on "Hot 105." You may remember them from last week as WEZI (or last year as WYOR), but these days AC is gone, and as expected urban is en route, as WHQT debuts on the EZ Communications outlet... Speaking of Hot, Jodell Seagrave becomes GSM at San Francisco's "Hot Hits!" outlet, KITS.

Some buying and selling is going on in Memphis, as Viacom purchases WKDJ (you remember, they were Plough's WMPS, which switched from top 40 to country before going urban as WKDJ, prior to the sale to current owner Adams) for \$1.5 million. Now, while you're reminiscing, don't forget that Viacom formerly owned black-formatted WDIA (they sold it to Regan Henry along with KDIA in exchange for Channel 10—WHEC-TV, affiliated with ABC—in Rochester, N.Y.) and still owns country WRVR there.

Peabo Bryson's also getting into radio station ownership. The singer has acquired Albany, Ga.'s WALG/WKAK for \$1.925 million cash.

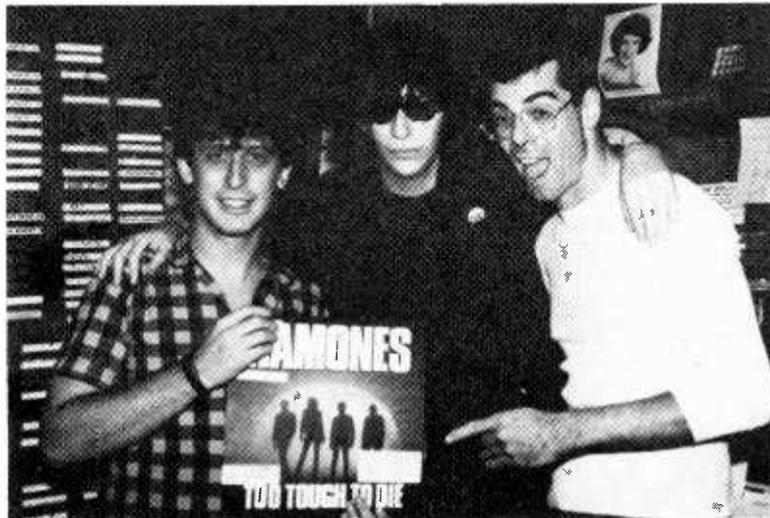
FROM THE "It's About Time" department, WHK/WMMS Cleveland station manager William Smith is upped to VP/GM at the Malrite outlets... Promoted to general manager at Summit's Winston-Salem property, WTQR, is station manager Ray Sasser... WAVE-FM Sarasota GSM Joseph E. Ademy is upped to VP/GM of the Cosmos adult contemporary outlet.

Upped to PD at Dallas oldies outlet KRQX is afternoon personality Dennis Anderson... WCII Louisville PD Doug Lane moves to Madison as PD of WIBA there. He replaces Barney Luv, who left to program Cleveland's WGAR-AM-FM last year... Upped to PD at Fresno's Y-94 (KFYE) is Ray Appleton, as Mike Berlak becomes operations manager for Sacramento's KSAC... Moving into the PD slot at Kokomo's Z-93 (WZVZ) is midday personality Scott Howard.

Los Angeles fans of Larry King, rejoice. The late night Mutual talk show host, who had been displaced in L.A. by KIIS-AM's switch, is once again gracing the airwaves, this time on Gene Autry's KMPC... Back in New York, Gene Ladd is upped to news director at WHN.

LOOKING FOR WORK? We've got a full assortment of opportunities for you from consultant Ed Shane, who has AC and country personality positions ranging from the 25th market to the 75th. Pay runs from \$15,000 to \$50,000, and it's a plus if you aspire to program. Send those tapes and resumes to Shane at 7703 Windswept, Houston, Tex. 77063, and after you've dropped them in the mail, feel free to call him at (713) 461-9958.

If you'd rather be in San Francisco, they've got an opening at KNEW there. Afternoons, we think, but we don't remember now. Malrite, you know. We do know that longtime Bay Area personality Ron Castro exits his KSAN morning shift to pursue the ownership of a station in Ronard Park (near Sonoma), which moves KNEW night man Frank Terry into KSAN mornings. Also exiting KSAN is afternoon John Driscoll, so the new lineup is Frank Terry followed by Terry Rhodes (remember her from



Daring To Die. Joey Ramone stops by WLIR Ling Island to offer an exclusive premiere of the Ramones' "Too Tough To Die" album during ex-WLIR personality Ben Manilla's "Manilla Time" shift. Shown from left are air personality Will-O-Bee, Ramone and Manilla.

Pittsburgh? She was half of the longtime married morning team which got divorced, moving her to afternoons, before she relocated across the country) in middays, Bob Jackson in afternoons and Jay Marvin in nights.

If Houston is on your wish list, KLTR PD Jim Herron is looking for a midday personality to replace LaMonica Logan, who's now in San Francisco on KBLX. Since he lost a female, another might be in order at the urban-turned-AC outlet. Mail those tapes to 10333 Richmond, Suite 6933, Houston, Tex. 77042.

Consultant E. Alvin Davis is basking in Hawaii on vacation at this writing, having just transformed Baton Rouge's AC-formatted WAFB into top 40 Z-98, WGGZ... Mike Joseph meanwhile continues to sign up "Hot Hits!" licensees, with Miami's I-95 (WINZ-FM), Tampa's WZNE and Schenectady's WGFM now on the list... Consultant Al Peterson adds Lincoln, Neb.'s KFMQ to his fold.

Four new outlets come to Steve Warren's Racine-based Programming Co-op. Signed are Jim Glassman's WKWK Wheeling and WMCL McLeansboro, WKTY La Crosse, Wis. (which longtime KSO Des Moines GM Perry St. John now manages), and KMEM Memphis, Mo.

Apology time here. In the Jan. 5 issue we made it look like WCMF Rochester has been in a steady decline. The truth according to the Birch reports, says former PD Trip Reeb, is quite different. Reeb was averaging a 14.2 (which made WCMF consistently No. 1) in the Rochester Birches over a 16-month period until the last two monthlies, which showed the first decline (10.8 and a 8.9) since he rejoined the AOR outlet. Reeb, by the way, should be announcing plans shortly.

Bob Russo slides up to promotion director for Philly's WSNI-AM-FM... Ricki Becker is named assistant

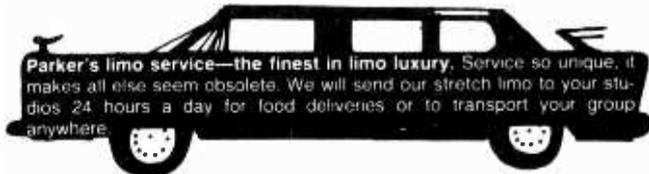
director of advertising and promotion at Rif (Detroit's WRIF)... Becoming director of marketing for Denver's KPKE is Sharon B. Ervin, who arrives just in time to supervise the Peak's Telephone Polls. Last week's pressing issue on C. J. Stone's afternoon show was, "Who is the worst game show host on tv?" "Family Feud's" Richard Dawson won by a long shot, followed by "Tic Tac Dough's" Wink Martindale, while Bob Barker (we loved him on "Truth Or Consequences," what happened?) from "The Price Is Right" edged out fourth place Monty Hall. We just want to know if the Peak is logging this stuff as public service.

Into overnights at Bob Price's K-101 San Francisco slides KJYO Oklahoma City morning personality Kevin McCormick, who, regardless of the hour, still plans to do his thing.

REMEMBER CHUCK MARTIN? Well, the veteran programmer (KHJ Los Angeles, KMGG—or were they KWST back then?—L.A., Y-103 Jacksonville, etc.) is back in action, doing nights on Anaheim's KEZY, while former KXFM San Bernardino jock Lisa Dillon handles middays. The top 40 outlet is programmed by former KHJ Pat Garrett, and all this nice stuff will continue at least until new owner Tim Sullivan takes over—and with a recent delay, that may be a while longer.

British subject Tim Rose takes in the Phoenix sunshine in his new morning post at FairWest AC-consulted KLZI there. Meanwhile, American personality Gary Byrd (ex of Inner City, and currently syndicated on Dance Music International) goes to London, filling in on BBC 1 at the end of the month. That's afternoon drive Jan. 27-Feb. 8 if you happen to be abroad.

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TOP ROCK TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from national album-oriented radio airplay reports.	
				ARTIST LABEL	TITLE
1	3	3	6	FOREIGNER ATLANTIC	I WANT TO KNOW WHAT LOVE IS
2	1	1	10	DON HENLEY GEFLEN	THE BOYS OF SUMMER
3	5	5	9	GIUFFRIA CAMEL/MCA	CALL TO THE HEART
4	11	12	4	JOHN FOGERTY WARNER BROS.	THE OLD MAN DOWN THE ROAD
5	6	6	7	PHILIP BAILEY COLUMBIA	EASY LOVER
6	4	4	9	THE KINKS ARISTA	DO IT AGAIN
7	13	14	5	DON HENLEY GEFLEN	SUNSET GRILL
8	15	15	9	DEEP PURPLE MERCURY	KNOCKING AT YOUR BACK DOOR
9	8	8	10	JOHN PARR ATLANTIC	NAUGHTY, NAUGHTY
10	9	9	8	BRYAN ADAMS A&M	IT'S ONLY LOVE
11	2	2	11	BRYAN ADAMS A&M	RUN TO YOU
12	23	28	3	GLENN FREY MCA	THE HEAT IS ON
13	16	21	6	REO SPEEDWAGON EPIC	CAN'T FIGHT THIS FEELING
14	10	11	7	TRIUMPH MCA	SPELLBOUND
15	17	18	6	JULIAN LENNON ATLANTIC	TOO LATE FOR GOODBYES
16	14	13	9	DEEP PURPLE MERCURY	PERFECT STRANGERS
17	21	20	5	SURVIVOR SCOTTI BROS.	HIGH ON YOU
18	25	25	9	AUTOGRAPH RCA	TURN UP THE RADIO
19	24	26	4	BRUCE COCKBURN GOLD MOUNTAIN/A&M	IF I HAD A ROCKET LAUNCHER
20	NEW ▶			DAVID LEE ROTH WARNER BROS.	CALIFORNIA GIRLS
21	12	10	15	BRUCE SPRINGSTEEN COLUMBIA	BORN IN THE U.S.A.
22	NEW ▶			FOREIGNER ATLANTIC	THAT WAS YESTERDAY
23	NEW ▶			BRYAN ADAMS A&M	SOMEBODY
24	7	7	12	PAT BENATAR CHRYSALIS	WE BELONG
25	41	44	3	TWISTED SISTER ATLANTIC	THE PRICE
26	34	35	5	MOLLY HATCHET EPIC	STONE IN YOUR HEART
27	28	23	6	PAT BENATAR CHRYSALIS	DIAMOND FIELD
28	32	33	6	LOS LOBOS SLASH/WARNER BROS.	DON'T WORRY BABY
29	45	45	3	DOKKEN ELEKTRA	JUST GOT LUCKY
30	NEW ▶			JOHN FOGERTY WARNER BROS.	ROCK & ROLL GIRLS
31	NEW ▶			ROGER HODGSON A&M	IN JEPORDY
32	29	29	3	BILLY SQUIER CAPITOL	EYE ON YOU
33	NEW ▶			PAT BENATAR CHRYSALIS	OOH-OOH SONG
34	19	17	11	JOHN CAFFERTY & BEAVER BROWN BAND SCOTTI BROS.	TENDER YEARS
35	31	31	6	U2 ISLAND	WIRE
36	26	27	14	THE HONEYDRIPPERS ES PARANZA	ROCKIN' AT MIDNIGHT
37	39	39	3	CYNDI LAUPER PORTRAIT	MONEY CHANGES EVERYTHING
38	27	22	14	RODGER HODGSON A&M	HAD A DREAM
39	NEW ▶			GENERAL PUBLIC A&M	TENDERNESS
40	20	16	13	JULIAN LENNON ATLANTIC	VALOTTE
41	18	19	14	BOB SEGER & THE SILVER BULLET BAND CAPITOL	UNDERSTANDING
42	33	34	18	U2 ISLAND	PRIDE (IN THE NAME OF LOVE)
43	22	24	9	KROKUS ARISTA	OUR LOVE
44	35	32	4	BAND AID COLUMBIA	DO THEY KNOW IT'S CHRISTMAS?
45	46	46	6	BRYAN ADAMS A&M	SUMMER OF 69'
46	NEW ▶			GEORGE THOROGOOD EMI-AMERICA	GEAR JAMMER
47	30	30	11	TOTO COLUMBIA	STRANGER IN TOWN
48	37	36	7	PLANET.P.PROJECT MCA	WHAT I SEE
49	38	40	12	REO SPEEDWAGON EPIC	I DO'WANNA KNOW
50	43	42	5	BRYAN ADAMS A&M	KIDS WANNA ROCK

Promotions

WHAT TO DO WITH DOTTIE?

KCGL Salt Lake City (AOR)
Contact: Richard Rees
From the AOR station that awarded its listeners tickets to a Wayne Newton concert, anything can be expected. And so it is that 106 FM recently gave away a full-size cardboard standup of country legend Dottie West. Listeners were asked to submit in writing their plans for the life-size cutout in the "What To Do With Dottie?" contest.

Creative entries were numerous and included such ideas as lighting her on fire and throwing her off an eight-story building while she fell flaming to the street (not a country fan) to one guy who wanted to "erase her clothes." But the winner promised the statue a good time. After a night of gambling in Reno, he planned to "take her to the local Motel 6 and show her some rope tricks." That fantasy netted him Dottie in cardboard, appropriately autographed by the KCGL air staff.

CELEBRITY SUSPECT

CHUM Toronto (top 40)
Contact: Suzette Legault
Promoting the "Ashby & Holland" morning show (Roger Ashby teamed up with Mike Holland), Hit Radio 1050 CHUM is awarding the largest single radio prize allowable by the Canadian Radio-Television & Telecommunications Commission—\$5,000 in cash in the "Celebrity Suspect" contest. The premise is that a

crime has been committed in a hit song, and the first person to name the crime, the criminal and of course the criminal record, wins.

Helping the amateur sleuths is the firm of Magnum & Higgins, which will announce hourly clues daily until the mystery is solved.

NAME THAT TOWN

KFRC San Francisco (top 40)
Contact: Brice Wightman
Initially, promos touted nothing more than that "something big" was coming up on KFRC. (Some listeners were hoping for a format change, but no dice.) After enough talk was generated, VP/GM Pat Norman kicked off the contest, which offered \$50,000 and a trip to an undisclosed location to pick up the cash.

In order to win the cash, listeners, of course, had to disclose the spot. Clues were given each morning, with phone calls taken every hour. Getting through on the contest lines netted the caller \$50 with a chance to name that town on KFRC's "Where In The World Is It?" contest.

Answers ranged from Little America, Antarctica to Santa Clara. But the winning guess—belonging to a civilian military sealift command employee who does enough traveling without the contest prize—was "Motherwell and Wishaw, Scotland."

The winner was so driven, he rearranged his schedule to hear all the clues, and managed to get through and play eight times before he came up with the winning answer.

GREETING CARD CONTEST

KOMO Seattle (MOR)
Contact: Ken Kohl
KOMO Radio's annual Christmas card is a custom job—and the culmination of a contest which netted the MOR station more than 8,000 entries. Children from all area schools were encouraged to submit artwork for the card, with the winners' work (one in each of three age categories) reprinted on the card. Additionally, the three chosen (and their schools) received a check for \$100, presented by KOMO Weatherman Ray Ramsey, who dropped in on each school in the station's news helicopter.

The work of 150 finalists was on display at the Seattle Center's Crystal Forest, while the remaining entries were distributed to retirement

WJMO on Both Sides of Prince

CLEVELAND In what appears to be a stamp-saving effort, urban adult outlet WJMO here mailed a variety of news releases in one package. On top of the pile was a fair enough statement of the station's policy against airing tunes with "risque" lyrical content, citing Prince's material as a prime example. Further into the pile, however, WJMO congratulated listener Clark Byers, the winner of its "Prince Concert Night Out" contest, who "enjoyed special seating with WJMO personalities."

Presumably, the moral of this story is that it's okay to listen to nasty music in the privacy of your own home, as phase two of the Prince promotion entailed a giveaway of 25 "Purple Rain" albums.



Promotion Pitch. Dedicated KZEW Dallas personnel do their part in a joint promotion with United Artists Theatres to clean up the city's movie houses. Posing as world class pitchers are, from left, newsmen John Rody, sportscaster Mike Rhyner and air personality John LaBella.

centers throughout the Puget Sound area, giving each resident a special greeting from a child and KOMO.

SPOUSE'S DAY

WCUZ Grand Rapids (country)
Contact: Kevin Reynolds
To join Mother's Day and Father's Day, WCUZ has declared Friday, Jan. 25, "Spouse's Day," complete with a proclamation from the Grand Rapids mayor. The idea of the holiday, according to WCUZ's morning personality Andy Rent, is not the assumed gift giving, but rather to have husbands and wives gain mutual respect by switching roles, jobs and responsibilities for one day.

To that end, Rent and sports director Dennis Sutton have prepared their wives, Kathy and Carla, to take over the WCUZ morning show Jan. 25. Until that fateful day, Rent and Sutton are taking calls from listeners with suggestions on how better to prove the point.

ROLLYE BORNSTEIN

RAB Survey Finds Most People Listen For Morning News

NEW YORK Whether or not, as a recent pop song implied, "video killed the radio star," remains to be seen. But the Radio Advertising Bureau's latest survey assures us that the majority of America's adults still turn to radio first for morning news and emergency information.

Conducted by R.H. Bruskin for the RAB, the telephone survey polled 1,000 adults and found that 52% of the sample used radio as their first morning news source. Television followed with 31%, while a mere 13% relied on newspapers.

Among respondents in the \$30,000-plus income range, radio boasted an almost three to one lead over tv for morning updates. Fifty-six percent of the sample said they would turn to radio for emergency news, with 43% opting for the tube.

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:

Billboard Chart Research
1515 Broadway
New York, NY 10036
(212) 764-4556

Featured Programming

AS DALLAS STUDIO OWNERS shed tears over the loss of one of the city's major time buyers, **Otis Conner** and 250 guests whooped it up at an open house party last week where the **Otis Conner Companies'** new offices and studio were unveiled. Built for \$2.5 million, the 24-track StudioStudio will serve as production house for the firm's various services as a supplier of custom music, station IDs, jingles, music libraries and special programming.

Adding to its programming lineup of the recently-aired, 12-hour "American Christmas" special and the 24-hour summer show "Celebrating America," the company's namesake **Otis Conner** informs us of the March debut of "The Great American Radio Show." The weekly music and interview piece will be hosted by **Peter Tomarkin**, who also chairs CBS-TV's top-rated game show "Press Your Luck."

WHILE IT'S SNOWING here in New York, **WNMB North Myrtle Beach, S.C.** air personality **Billy Smith** is pulling out his beach blanket and preparing tapes for the Easter release of "The Billy Smith Beach Party," a four-hour special of—you guessed it—beach music. Projected fare includes music and interviews from such genre greats as the Drifters, the Tams and the Temptations. The program, produced independently of **WNMB**, includes 10 minutes per hour for station sales.

"Live From The Record Plant" is now dead and off the air, as its creator **Pat Griffith** and his Los Angeles-based firm, **PG Productions**, are in the midst of bankruptcy proceedings... On a cheerier note, "Future Forward" was born earlier this month, and better yet, it's now available free to all public radio stations thanks to **Remy Martin Cognac**, which is underwriting the three-minute cultural spots. **WNYC New York** is collaborating with the liquor firm on the series, which is fed three times a week. The project already boasts a hard-hitting lineup of observers including **Jon Pareles**, a pop and jazz critic for the New York Times; **Deborah Sale**, a cultural reporter for Group W Cable; and new music composer/producer **Eric Salzman**.

Sticking with **WNYC**, the AM outlet wins **Featured Programming's** first annual "Best of the 'Best Of's' Award" for 1984's "Small Things Considered" top 30 playlist. Voted on by listeners of its award-winning weekday children's program, the list puts **Allan Sherman's** "Hello Muddah/Hello Faddah" above **Michael Jackson's** "Beat It" for the top slot. **Beethoven's** Fifth Symphony ranks number four, while the show's co-host **Larry Orfaly** scored at number seven for his impromptu kazoo masterpieces.

LOOK FOR comedian and "Saturday Night Live" cast member **Billy Crystal** to host **NBC Radio Entertainment's** "Live From The Hard Rock Cafe" when the monthly program debuts Jan. 27. Added attractions on the show's premiere include **Little Richard** and **Talking Heads** spokesman **David Byrne**.

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.

Jan. 18-20, **Whispers, Teena Marie**, The Countdown, Westwood One, two hours.

Jan. 18-20, **Dionne Warwick**, The Great Sounds, United Stations, three hours.

Jan. 18-20, **Donovan, Dick Clark's Rock, Roll & Remember**, United Stations, four hours.

Jan. 18-25, **Triumph, Metalshop**, MJI Broadcasting, one hour.

Jan. 19, **Volunteer Jam, Part I**, Silver Eagle, DIR/ABC, 90 minutes.

Jan. 20, **The Who**, BBC Rock Hour, London Wavelength, one hour.

Jan. 20, **Los Lobos, Dwight Twilley, King Biscuit Flower Hour**, DIR/ABC Rock Network, one hour.

Jan. 21-27, **Nitty Gritty Dirt Band, Live From Gilley's**, Westwood One, one hour.

Jan. 21-27, **Chaka Khan, Special Edition**, Westwood One, one hour.

Jan. 21-27, **Lindsey Buckingham, Off The Record Specials**, Westwood One, one hour.

Jan. 21-27, **Jerome Kern Tribute**, The Music Makers, Narwood Productions, one hour.

Jan. 21-27, **David Frizzell, Country Closeup**, Narwood Productions, one hour.

Jan. 21-27, **Tex Beneke, The Great Sounds, United Stations**, three hours.

Jan. 25-27, **Eddie Murphy, Entertainment Coast To Coast**, CBS RadioRadio, one hour.

Jan. 25-27, **Little Richard, Dick Clark's Rock, Roll & Remember**, United Stations, four hours.

Jan. 25-27, **Scandal, John Waite**, Superstars Rock Concert, Westwood One, 90 minutes.

Jan. 26, **Volunteer Jam, Part II**, Silver Eagle, DIR/ABC, 90 minutes.

Jan. 27, **Krokus, King Biscuit Flower Hour**, DIR/ABC Rock Network, one hour.

Jan. 28-Feb. 3, **Buddy Killen**, Country Closeup, Narwood Productions, one hour.

Jan. 28-Feb. 4, **U2, Off The Record Specials**, Westwood One, one hour.

Jan. 28-Feb. 4, **Mickey Gilley**, Live From Gilley's, Westwood One, one hour.

Jan. 28-Feb. 4, **Dazz Band**, Special Edition, Westwood One, one hour.

Jan. 28-Feb. 4, **Herb Alpert, The Music Makers**, Narwood Productions, one hour.

Feb. 4-10, **Larry Gatlin & the Gatlin Brothers, Part I**, Country Closeup, Narwood Productions, one hour.

Feb. 4-10, **Teresa Brewer, The Music Makers**, Narwood Productions, one hour.

Feb. 11-17, **Vic Damone, The Music Makers**, Narwood Productions, one hour.

Feb. 11-17, **Larry Gatlin & the Gatlin Brothers, Part II**, Country Closeup, Narwood Productions, one hour.

Billboard® ADULT CONTEMPORARY MOST ADDED

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

76 REPORTERS		NEW	TOTAL
		ADDS	ON
KENNY ROGERS CRAZY	17	17	
BILLY JOEL KEEPING THE FAITH	14	14	
BARRY MANILOW PARADISE CAFE'	14	14	
ANNE MURRAY TIME DON'T RUN OUT ON ME	12	15	
WHAM FEATURING GEORGE MICHAEL CARELESS WHISPER	15	59	

- 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
- KMGK Dallas, TX
- WLAD Danbury, CT
- WHIO-AM Dayton, OH
- KHOW Denver, CO
- KRNT Des Moines, IA
- WOMC Detroit, MI
- WRIE Erie, PA
- WEIM Fitchburg, MA
- WTIC-AM Hartford, CT
- WENS Indianapolis, IN
- WSLI Jackson, MS
- WIVY Jacksonville, FL
- KMJJ Las Vegas, NV
- KOST Los Angeles, CA
- 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
- WHYY Montgomery, AL
- WLAC-FM Nashville, TN
- WCTC New Brunswick, NJ
- WPIX New York, NY
- WWDE Norfolk, VA
- KLTE Oklahoma City, OK
- KOIL Omaha, NE
- 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
- KRAV Tulsa, OK
- WLTT Washington, DC

FOR WEEK ENDING JANUARY 19, 1985

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HOT ADULT CONTEMPORARY

					Compiled from national radio airplay reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST		
						Weeks at No. One:		
1	1	2	11	ALL I NEED	QWEST 7-29238/WARNER BROS.	2	JACK WAGNER	
2	3	3	9	YOU'RE THE INSPIRATION	FULL MOON/WARNER BROS. 7-29126	◆	CHICAGO	
3	2	1	13	DO WHAT YOU DO	ARISTA 1-9279	◆	JERMAINE JACKSON	
4	4	5	12	VALOTTE	ATLANTIC 7-89609	◆	JULIAN LENNON	
5	5	4	14	SEA OF LOVE	ES PARANZA 7-99701 /ATCO	◆	HONEYDRIPPERS	
6	8	9	9	JAMIE	ARISTA AS1-9293		RAY PARKER JR.	
7	7	8	11	UNDERSTANDING	CAPITOL 5413		BOB SEGER & THE SILVER BULLET BAND	
8	11	12	8	FOOLISH HEART	COLUMBIA 38-04693	◆	STEVE PERRY	
9	17	19	6	I WANT TO KNOW WHAT LOVE IS	ATLANTIC 7-89596	◆	FOREIGNER	
10	10	11	8	LOVE LIGHT IN FLIGHT	MOTOWN 1769	◆	STEVIE WONDER	
11	18	21	5	CARELESS WHISPER	COLUMBIA 38-04691	◆	WHAM FEATURING GEORGE MICHAEL	
12	13	14	8	MISSING YOU	RCA 13966	◆	DIANA ROSS	
13	14	15	6	MAKE NO MISTAKE, HE'S MINE	COLUMBIA 38-04695		BARBRA STREISAND WITH KIM CARNES	
14	15	16	7	IN NEON	GEFFEN 7-2911/WARNER BROS.	◆	ELTON JOHN	
15	9	6	15	NO MORE LONELY NIGHTS	COLUMBIA 38-04581	◆	PAUL MCCARTNEY	
16	16	17	8	TAXI DANCING	RCA 13861		RICK SPRINGFIELD WITH RANDY CRAWFORD	
17	6	7	10	WHEN OCTOBER GOES	ARISTA 1-9295		BARRY MANILOW	
18	12	13	8	SKYLARK	ASYLUM 7-69671		LINDA RONSTADT	
19	19	10	15	ALL THROUGH THE NIGHT	PORTRAIT 37-04639 /EPIC		CYNDI LAUPER	
20	22	24	6	BABY COME BACK TO ME	ATLANTIC 7-85994		THE MANHATTAN TRANSFER	
21	21	20	17	PENNY LOVER	MOTOWN 1762	◆	LIONEL RICHIE	
22	26	30	5	20/20	WARNER BROS. 7-29120		GEORGE BENSON	
23	23	22	14	AFTER ALL	WARNER BROS. 7-29262	◆	AL JARREAU	
24	20	18	11	THIEF OF HEARTS	CASABLANCA 880308-7/POLYGRAM	◆	MELISSA MANCHESTER	
25	24	23	16	OUT OF TOUCH	RCA 13916	◆	DARYL HALL & JOHN OATES	
26	25	25	16	WAKE ME UP BEFORE YOU GO-GO	COLUMBIA 38-04552	◆	WHAM	
27	27	26	19	WHAT ABOUT ME?	RCA 13899		KENNY ROGERS WITH KIM CARNES AND JAMES INGRAM	
28	33	36	5	(CAN'T FALL ASLEEP TO A) LULLABY	CAPITOL 5430		AMERICA	
29	34	34	7	LIKE A VIRGIN	SIRE 7-29210/WARNER BROS.	◆	MADONNA	
30	31	32	8	TENDER YEARS	SCOTTI BROS. 4-04682 /EPIC	◆	JOHN CAFFERTY	
31	35	39	3	MISTAKE NO. 3	VIRGIN/EPIC 34-04727		CULTURE CLUB	
32	32	33	3	STARRY NIGHT	LISA 001		GEORGE FISCHOFF	
33	30	29	20	CARIBBEAN QUEEN	JIVE/ARISTA 1-9199	◆	BILLY OCEAN	
34	NEW			EASY LOVER	COLUMBIA 38-04679	◆	PHILIP BAILEY WITH PHIL COLLINS	
35	NEW			METHOD OF MODERN LOVE	RCA 13970	◆	DARYL HALL & JOHN OATES	
36	NEW			THE BOYS OF SUMMER	GEFFEN 7-29141/WARNER BROS.	◆	DON HENLEY	
37	37	35	10	WE BELONG	CHRYSLIS 4-42826	◆	PAT BENATAR	
38	NEW			CRAZY	RCA 13975		KENNY ROGERS	
39	NEW			WHAT SHE WANTS	EMI-AMERICA 8243		MICHAEL MARTIN MURPHEY	
40	NEW			KEEPING THE FAITH	COLUMBIA 38-04681		BILLY JOEL	

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.

SCHOOL KIDS STORES DROP OUT

Neophyte's No-Frills Chain Traded for Indie Business

BY FRED GOODMAN

NEW YORK The name School Kids may be familiar to record consumers in college towns from Ann Arbor to Chapel Hill. But the only thing the stores have in common today is their name.

Originally begun in Athens, Ga. in the mid-'70s, School Kids eventually grew to 20-plus stores from Florida to Michigan. Never franchised, it was the brainchild of Eric Brown, a record business neophyte who founded the first School Kids and encouraged his friends to open other stores.

Although Brown dropped out of the business as quickly and completely as he came into it—former associates couldn't even place him, with one suggesting he is still in

Athens, another that he is a professional gambler in Las Vegas—approximately 10 independent stores remain under the School Kids logo.

"Brown started School Kids around '73 in Athens because he couldn't buy records there at a reasonable price," says Pete Boston, who now owns five School Kids stores in North Carolina, the largest number of School Kids outlets under one ownership.

"Eric was just a consumer who was pissed about having to pay five bucks for a copy of 'Who's Next,'" says Curtis Scheiber, co-owner of the School Kids in Columbus, Ohio. "Legend has it that he just started off the traffic of Peaches in Athens, opening across the street. To my knowledge, he never knew anything about the record business before he

opened the store. He was just a sharp cookie who found his own way."

That way, which revolved around cheap pricing and owners who were essentially music lovers, was aided by the more liberal wholesale pricing policies of the '70s. A hub system, with a group of School Kids stores served by an in-house School Kids one-stop, was at the core of the chain's pricing.

"Eric's friends would start stores in college towns," says Scheiber, "generally with their own money or with stock fronted by him. Then when there were a few stores, they would start a one-stop in a region. The idea was to get the lower price, and there was virtually no markup from the one-stop to the stores. The stores were no frills, low prices."

Although no one still associated with a School Kids store could say exactly how many stores there were at the chain's zenith, estimates run as high as 30. "There was always expansion," says Scheiber, "always people opening and closing stores. It was totally wild."

A case in point is the most famous surviving School Kids, located in Ann Arbor, opened by Steve Bergman and Blair Tanner in 1976. Tanner, a member of the original Athens group, was bought out by Bergman six months later.

"We decided we wanted to be a catalog store," says the shop's Mike Lang. "They were a hippie chain who went into college towns and low-balled."

Lang also remembers driving to Columbus to pick up records from the School Kids one-stop when the shop was part of the group. "Essentially, that was what really made the stores successful," adds Scheiber. "All the stores were buying from the one-stops and serving themselves. One guy from State College, Pa. would drive 10 hours to

(Continued on page 22)



Fat Boys Take in Strawberries. Sutra recording group Fat Boys recently served up autographs on their debut LP at Strawberries Records & Tapes in Cambridge, Mass. Standing from left are Spectrum Management executive director Tessil Collins, Strawberries store manager Chris Ferrio, group manager Charles Stettler, Strawberries advertising director David Alexander and Sutra Records president Art Kass. Seated from left are assistant store manager Paul Campanile and group members Damen Wimbley, Darren "The Human Beatbox" Robinson and Mark Morales.

Counter Intelligence

MINI ADS, MAXI HEADACHES: Advertising directors and anyone else preparing print ads with label art minis have something to say about the lack of standardization. With some arriving at 65 screen lines per inch and others at 85, retailers beef about muddy reproductions, noting that 65 is best for newspapers. Nor have labels been able to reach a consensus on whether cuts should be glossy or print clear.

As if this weren't frustrating enough, the increased emphasis on varied music configurations adds another wrinkle to the maxi headache of minis. "One company shows cassettes one way and another shows them a different way," says Paul Anthony, art director for Camelot Enterprises. To sidestep the problem, the chain has created its own form with a unified cassette box, shooting LP art down to fit.

But the proliferation of Compact Discs should compound advertising artwork problems, and Anthony suggests that the best solution would be single-title cut featuring LP, cassette and CD minis. "That would be the wave of the future," he says. "And it would be great to get something uniform."

OUT OF THE CLAMSHELLS, INTO THE STREET: CD-only retailer Robert Simonds recently opened CD Establishment in Minneapolis as an adjunct to Northern Lights Records (Billboard, Dec. 22). One of his pre-opening decisions was to remove the disks from their clamshell packages, displaying them in just the jewel boxes. And although he initially made that move to save space, Simonds has gotten a strong enough consumer response to claim the clamshells are completely unwarranted as packaging.

"One thing that surprised even me was to discover that a lot of the consumers really hate the clamshells," he says. "They feel that it's a waste and hard to get open. We cut our hands on them all the time, and they just throw them away."

But since opening, Simonds has also revamped his jewel box display, which put artwork inside the box and the disk behind the counter. "Using the empty jewel boxes just didn't give us enough room," he says. "It was just too thick."

Instead, CD Establishment now uses a plastic accessory bag imported from Japan into which Simonds places the cover artwork and a thinner piece of cut Plexiglas to hold the shape. The bag is similar to the clear LP sleeves used in Japan, and like its larger configuration, it also features an adhesive strip for closing.

"Cutting the Plexiglas is cheaper than buying the jewel box," says Simonds, "and we can put out three times as many titles."

OLDIES BY THE TON is the way Roy J. Shaw says 14-unit Music Center, based in Gonzales, La., sells oldie singles. He just wishes the labels would get the message on this product category.

Not wanting to put any one label on the spot, chain founder Shaw says, "We hate the cutouts we can't get any longer, and a couple of labels ship only once a month. So we have to gear our orders."

Still, Shaw says the labels are doing a decent enough job overall with oldie singles. Center marks them up full list, \$1.99, because the chain has a special club card.

The cards give consumers a buy-10-get-one-free advantage, and are kept in back of the counter and punched out with purchases. The chain also has regular special days, Shaw notes, "like our Wednesday daily double, which lets the customer count purchase of one item as two. We also do buy-five-

(Continued on page 21)

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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

ALAN, JOE
I Am A Promise
LP Luv Center LUV 1101/\$10.00
CA LUV 1101/\$10.00

THE BLUEBELLS
Sisters
LP Sire 1-25129/WEA/\$8.98
CA 4-25129/\$8.98

BRILEY, MARTIN
Dangerous Moments
LP Mercury 822 423-1/PolyGram/\$8.98
CA 822 423-4/\$8.98

THE BUZZTONES
Encyclopedia
LP Metro America MA 1006/\$5.98

DRAMARAMA
Comedy
EP Questionmark Q.M. 007/\$5.98

GARGOYLE SOX
LP Metro America MA 1013/\$5.98

HARRIS, EMMYLOU
The Ballad Of Sally Rosa
LP Warner Bros. 1-25205/WEA/\$8.98
CA 4-25205/\$8.98

HEARTBREAK U.S.A.
LP Preppy PP 1217/\$6.98
CA PPC 1217/\$6.98

LOS GOMEZ
Los Gomez-Ahora
LP Conciertos Del Sol MLK 1084/\$7.99
CA MLK 1084G/\$7.99

MOODY BLUES
Early Blues
LP Compleat 67 2008-1 (2)/PolyGram/\$9.98
CA 67 2008-4/\$9.98

ROMAN HOLLIDAY
Fire Me Up
LP Jive JL 8-8252/Arista/\$8.98
CA JC 8-8252/\$8.98

SHAKATAK
Down On The Street
LP Polydor 823 304-1/PolyGram/\$8.98
CA 823 304-4/\$8.98

VARIOUS ARTISTS
The Immediate Singles Story 20 x 10
LP Compleat 67 2007-1 (2)/PolyGram/\$9.98
CA 67 2007-4/\$9.98

WEAPONS
Captive Audience
LP Metro America MA 1010/\$8.98

YOUNG, PAUL, & STREET BAND
London Dilemma
LP Compleat 67 2006-1 (2)/PolyGram/\$9.98
CA 67 2006-4/\$9.98

BLACK
WARWICK, DIONNE
Finder of Lost Loves
LP Arista AL 8-8262/\$8.98
CA AC 8-8262/\$8.98

JAZZ
ADAMS, JOHN
Harmonium
LP ECM 1-25012/WEA/\$10.98
CA 4-25112/\$10.98

DIDIER LOCKWOOD GROUP
LP Gramavision 188412-1/PolyGram/\$9.98
CA 188412-4/\$9.98

LORBER, JEFF
Step By Step
LP Arista AL 8-8269/\$8.98
CA AC 8-8269/\$8.98

PART, ARVO
Tabula Rasa
LP EMC 1-25011/WEA/\$10.98
CA 4-25011/\$10.98

SANBORN, DAVID
Straight To The Heart
LP Warner Bros. 1-25150/WEA/\$8.98
CA 4-25150/\$8.98

COUNTRY
WEST, SHELLY
Don't Make Me Wait On The Moon
LP Viva 1-25189/WEA/\$8.98
CA 4-25189/\$8.98

(Continued on page 59)

NOW PLAYING



by Faye Zuckerman

COMPUTER SPIRIT certainly abounded at last week's Consumer Electronics Show, where high technology giants Atari Corp. and Commodore International vied for retailer attention. At first, it seemed as if Commodore's new 128 machine would be the show stopper, but the newly formed Atari Corp. countered with the launch of two low-cost 16/32 machines that are expected to compete with Apple's popular Macintosh.

And Commodore founder Jack Tramiel, now the chairman of Atari, took center stage by keynoting the CES computer conference and the Software Publishers Assn.'s membership meeting. In both addresses he contended that he detected a "strong note of optimism among dealers and manufacturers alike, and I believe this spirit is going to carry us right

through next Christmas." Most industry observers were shocked by Atari's showing of powerful new machines. They had predicted that the firm could not design such state-of-the-art equipment in only six months.

Yet hands-on displays featured two machines, a 128K computer

Good news from the Winter CES

called the 130ST and a 512K unit known as the 520 ST. Both utilize pull-down menus, windows and icons similar to the Macintosh. Atari plans to release the full color computers in April through some 20,000 electronics and mass merchandiser outlets.

Says one industry observer: "Coleco always bragged that its (Continued on opposite page)

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FOR WEEK ENDING JANUARY 19, 1985

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TOP VIDEO GAMES

RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE MANUFACTURER, CATALOG NUMBER	Compiled from national retail store sales reports.			
					Atari 2600	Atari 5200	Coleco Vision	Intellivision
1	1	94		CENTPEDE ATARI CX 2676	•	•	•	
2	2	42		PITFALL II ACTIVISION AX 035	•	•	•	•
3	3	74		Q-BERT PARKER BROTHERS 5360	•	•	•	•
4	4	122		FROGGER PARKER BROTHERS 5300	•		•	•
5	8	39		DONKEY KONG COLECO 2451	•		•	•
6	6	54		KANGAROO ATARI CX 2689	•	•		
7	7	21		TARZAN COLECO 2632			•	
8	11	30		DONKEY KONG JR. COLECO 2601	•		•	•
9	9	46		MARIO BROTHERS ATARI CX 2697	•			
10	10	21		STAR TREK COLECO 2680			•	
11	5	15		JUNGLE HUNT ATARI CX 2688	•	•	•	
12	12	20		WAR ROOM ODYSSEY 2153 CL	•			
13	13	6		BATTLE ZONE ATARI CX 2681	•			
14	15	20		QIX ATARI CX 5212		•		
15	14	52		CONGO BONGO SEGA 006-01	•	•		
16	17	72		DECATHLON ACTIVISION AZ 030	•			
17	19	74		POLE POSITION ATARI CX 2694	•	•		
18	21	14		MINER 2049ER MICRO LAB MCL 501			•	
19	20	56		SPACE SHUTTLE ACTIVISION AX 033	•			
20	16	8		GALAXIAN ATARI CX 5206	•	•	•	
21	18	10		JAMES BOND PARKER BROTHERS 1380	•		•	
22	RE-ENTRY			FROGGER II PARKER BROTHERS 9090	•	•	•	
23	22	24		STAR WARS PARKER BROTHERS 1340	•	•	•	
24	23	104		RIVER RAID ACTIVISION AX 018	•		•	•
25	RE-ENTRY			ZAXXON COLECO 2435	•		•	

• Denotes hardware configuration for which software is available.

NOW PLAYING

(Continued from opposite page)

Adam would take the bite out of the cost of Apple. Well, I think Tramiel might be the one to accomplish that." The 128K version will retail for \$400, and the 512K machine is expected to sell for \$600.

Although the new machines were greeted with what Tramiel described as an "unbelievable reception," some skeptics questioned whether he will be able to deliver such power without the price and noted the lack of software available for the machines. (The Atari computers are based on Digital Research's new GEM operating system.) Hence Tramiel is dependent on the third party developers for applications and functions.

"I need your help," he told some 200 members of the software community. "I can only succeed if you support us."

In the first quarter of 1985, he said, some 30 programs will be available for the ST machines from Atarisoft, the company's software division. Prices will be below \$50, he noted, and all forthcoming computers will be tagged at less than \$1,000. "Those are the prices that consumers buy at," he added.

Generally, the program designers evinced optimism for Atari Corp. Ken Williams, president of Sierra On-Line, said he would develop products for the machine. "It's not that hard to transfer Macintosh titles over to the Atari units," Williams said.

But most third party firms will not be receiving the ST computer until the end of this month. They predicted about a six- to nine-month development time before products would start flowing to retailers.

Even though the machine lacks adequate software, Tramiel vowed to sell five million units this year. "About 80% of our sales in the first six months of 1985 will be our eight-bit machines, and 80% of the sales in the last half will be the 16/32-bit computers," he added.

As for the eight-bit machines, formerly known as the 800XL and 1200XL, the new Atari Corp. featured the units under the 65XE label. The machine will be priced at \$120, and is compatible with software for the old line of computers.

VIDEO GAMES LOOMED as a topic for Tramiel, who inherited the Atari division—still plagued by losses. Last year, video game software sales fell to 54 million. The firm had predicted it would sell some 74 million.

In 1985, Tramiel said, Atari expects to sell some two million video game consoles and 40 million cartridges. "Those sales will constitute \$605 million in factory sales, which will approach \$800 million in retail," he pointed out.

Computer
Software
Chart
Every
Week
In
Billboard

COUNTER INTELLIGENCE

(Continued from page 18)

get-one-free on certain days."

In a competitive environment like Baton Rouge, where Center butts up against out-of-state giants like Record Bar and Musieland and fierce local competitor New Generations, the card helps Center stay at full list.

HAIR OF THE DOG: Sometimes ideas for sales promotions need to be tried out in selected stores first. Record Factory's "Hair Of The Dog" Jan. 1 sale is an example, according to Bob Tolifson, marketing vice president.

This year, all the chain's stores went along with newspaper advertising kicking in to take chainwide advantage. Geared to the old saying about curing New Year's hangovers with "the hair of the dog that bit you," Factory leaves it up to individual stores as to what to serve. "It runs from mineral water, soda pop, sparkling cider even to the real thing," says Tolifson.

The ad said "cold juices and snacks," and the price-off was \$1-\$2 just for the one day. Working video rental himself, Tolifson observes, "It seems like when I was re-tagging incoming rentals, the \$1 off rental didn't pull that much. People want selection: they're not always thinking price."

Edited BY FRED GOODMAN

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FREAK BEAT RECORDS:

UJA-1001	Dial A Freak	Uncle Jamm's Army	4.98
DMSR-00662	Egypt, Egypt	Egyptian Lover	4.98
DMSR-00663	My Beat Goes Boom	Egyptian Lover	4.98

RAPSUR RECORDS:

RP-10001	We Like Ugly Women	Bobby Jimmy & The Critters	4.98
RP-10002	Strange Life	The Arabian Prince	4.98
RP-10003	Knuckle Draggers	Bobby Jimmy	4.98
RP-10004	Big Butt	Bobby Jimmy	4.98
RP-10005	It Ain't Tough	The Arabian Prince	4.98*

SATURN RECORDS:

SAT-2007	Scratch Motion	Triple Threat Three	4.98
SAT-2008	100 Speakers	Daniel Sofer	4.98
SAT-2009	Get Tough	Young Bennie Valentino	4.98

KRU CUT RECORDS:

KC-002	Surgery	The Wreckin' Crew	4.98
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MACOLA RECORDS:

MRC-0900	The Night of the Comet	Original Soundtrack	8.98
MRC CC 0900	(cassette)		8.98
MRC 0902	She Stops Traffic	The Marks Bros & Sister Miranda	4.98*
MRC 0903	Hundra	Original Sound Track	8.98*
MRC CC 903	(cassette)		
MRC 0904	Learn to Love	from Soundtrack of Night of the Comet	

*forthcoming release

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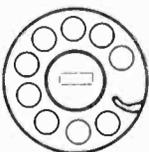
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FOR WEEK ENDING JANUARY 19, 1985

Billboard TOP COMPUTER SOFTWARE

SCHOOL KIDS

(Continued from page 18)

the Columbus one-stop to pick his own order."

Scheiber, who didn't buy the Columbus outlet until after the chain's concept dissipated with Brown's departure, did work there on and off beginning in 1975. "For the first five or six years of its existence, this may have been the best store in the chain," he says of the outlet, which occupies less than 600 square feet. "There are records virtually everywhere. On a good Saturday we used to have people lined up 10 and 15 deep outside waiting to get in."

Although those days are gone, so are School Kids' aggressive pricing policies. Scheiber's predecessors took on a neighboring Discount Records in a price war that dropped frontline titles to \$3.49 before Discount tossed in the towel and raised prices. Scheiber says the legacy of that war is a tradition of lowballing on his High St. strip, where there are six record retailers as well as a discount drug store dealing in front-line product. "It's difficult for someone to dominate," he says.

The loose style that marked the School Kids shops might have been their greatest enemy. Although changes in price policies killed the hub one-stop concept, the chain was also the object of several lawsuits, and Brown, eventually lost interest.

"His interest just fell by the way-side," says Scheiber. "After five years he just got tired of it and discarded the whole record business. And he was a quietly charismatic person: He attracted people and got them to do work for him under lousy conditions.

"You couldn't do it in the '80s; there isn't that same outlaw mentality," he adds. "It was such a ragtag operation that sometimes it worked and sometimes it didn't. But it was essentially an idea that people cared about music."

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	53	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•							
	2	2	52	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade-Style Sports Game	•	•	•							
	3	4	4	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Game	•	•	•		•					
	4	8	61	FLIGHT SIMULATOR	Microsoft	Simulation Package				•						
	5	5	15	ZORK I	Infocom	Fantasy Adventure Strategy Game	•	•	•	•	•		•	•		
	6	6	23	SARGON III	Hayden	Chess Program	•			•						
	7	7	7	GHOSTBUSTERS	Activision	Strateg Arcade Game			•							
	8	3	67	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•						
	9	20	5	LODE RUNNER	Broderbund	Arcade-Style Game	•	•			•					
	10	9	11	SEVEN CITIES OF GOLD	Electronic Arts	Adventure Strategy Game	•	•	•	•						
	11	11	10	KING'S QUEST	Sierra On-Line	Adventure Game	•			•						
	12	16	16	ARCHON II: ADEPT	Electronic Arts	Strategy Arcade Game		•	•							
	13	13	13	SARGON II	Hayden	Chess Program	•	••	••				••			
	14	14	12	CUTTHROATS	Infocom	Action Role Playing Game	•	•		•	•				•	
	15	18	67	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•									
	16	17	6	SPY VS. SPY	First Star	Strategy Arcade Game	•	•	•							
	17	NEW ▶		SUSPECT	Infocom	Fantasy Role-Playing Game	•									
	18	12	17	RAID OVER MOSCOW	Access	Strategy Game				•						
	19	19	9	TRIVIA	Mirage Concepts	Trivia Game			•							
	20	15	33	SUMMER GAMES	Epyx	Arcade Style Sports 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	68	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	••	••	•	•					
	2	2	49	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•							
	3	3	16	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•						
	4	4	51	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	•		•	•						
	5	5	9	SAMPLE SAT	Hayden	Sample Test Module	•	•	•	•						
	6	10	43	FACE MAKER	Spinnaker	Educational program designed to introduce children, ages 4 through 8, to the computer keyboard and the concept of programming.	•	•	•	•						
	7	9	16	STICKY BEARS ABC	Xerox Education	Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.	•	•	•							
	8	6	18	TYPING TUTOR II	Microsoft	Typing program that teaches to type and also to build faster typing skills. Program also monitors speed.	•	•								
	9	8	23	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.	•		•	•						
	10	7	11	FRACTION FEVER	Spinnaker	An educational game designed to teach people aged 7 to adult about fractions.	•	•	•	•						

	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	68	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•						
	2	4	26	PRINT SHOP	Broderbund	At Home Print Shop	•									
	3	3	60	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•	•					
	4	6	7	LOTUS 1-2-3	Lotus Inc.	Programming Language				•	•					
	5	2	28	PAPER CLIP	Batteries Included	Word Processing Package			••							
	6	5	26	EASY SCRIPT	Commodore	Word Processing Package			•							
	7	7	68	PFS: FILE	Software Publishing	Information Management System	•			•	•					
	8	9	9	NET WORTH	Scarborough System	Designed to manage personal finances.	•	•	•	•						
	9	8	6	GENERAL LEDGER	Commodore	Business oriented program designed to help set up accounts and general ledger sheets.				•						
	10	10	10	THINK TANK	Living Video Texts	Designed as an idea processor. Used in creating and storing report outlines.	•			•						

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Peckinpah Finale. Sam Peckinpah's last work before his recent death was on two videos for Julian Lennon. The late director is pictured here on the set of "Valotte." From left are producer Martin Lewis, Peckinpah, Lennon, record producer Phil Ramone, and Dean Gordon, Lennon's manager.

Label Payment Plans Fingered CLUB POOLS TRYING TO STAY AFLOAT

BY TONY SEIDEMAN

NEW YORK A plethora of record label fees and payment plans is eroding the ability of video club pools to promote the product they are selling and perhaps even stay in business, say pool executives.

"It's basically going to ruin the whole business," says Ed Steinberg, head of RockAmerica Inc. Almost every record label is either charging pools for clip use or planning to begin doing so shortly.

Payment systems range from a straight per-year charge to a percentage of the gross to approaches that mix a number of different methods. The plans have a dual impact on club pools, costing the organizations in terms of both the fees charged and administrative expenses.

Record label executives see no lessening of the economic burden; in fact, they claim it may even increase in the coming year. The basic way that executives view video is changing; the executives say a new orientation is arising that represents "a change in philosophy from promotional clips to programming" at virtually all levels of use, according to one label executive.

This is going to be a year of tremendous changes for the video field," says the executive, and those changes will inevitably end up seeing the club pools facing more plans and handing out more money.

According to Arista's Peter Baron, the label is "in the process of putting together a system, and we will be charging club pools for our videos." Arista is currently facing the difficult task of "trying to find out the most efficient and effective system" for charging.

"We need to recoup some of our money, and this is one of the ways to do it," Baron says. The feeling at Arista and many other labels, he adds, is "let's share some of the profits" that the club pools are making.

In an effort to escape the burden of paperwork brought on by the different plans, one company is even offering to pay every record label a percentage of its take, so long as all agree to follow the same plan.

New Jersey-based Lawrence Enterprises Inc. has taken the Warner club pool contract, filled in the names of the other record labels, and sent out signed copies to all of them. "It's inevitable the record companies are going to charge anyway, and we're trying to accomplish a universal policy," says Lawrence head Larry Lispina.

Although other pools disagree, Lispina contends that the Warner plan, which asks for 1% of a club pool's gross for each clip used, is the easiest to administer and the fairest of the ones he's seen. The official numbers on the Warner plan are "\$5 per club minimum, 1% of the net gross per video," he says.

Labels that have clip fee plans include RCA, PolyGram, Warner

Bros. and the CBS labels. All of the plans are different in the kinds of fees they charge and the administration of their fee plans, which range from charging pools a set fee per clip, to asking for a percentage of the net, to charging a flat access fee per year.

Chrysalis is the latest label to enter the club pool fee game, with a planned charge per pool of \$1,500 per year.

Many club pools have received the contracts but refused to sign them, and few labels have proven willing to enforce the terms. But label executives say they will be more strict in 1985.

Club owners describe systems that ask for a percentage of a pool's gross as "usage" systems, because they charge based on clips used. Usage systems are usually preferred to "access" fees, which charge pools a flat fee simply for the right to use clips.

Pools often find themselves in the position of being asked for far more money by a smaller label with access fees than by a larger one which charges for usage. When all the plans are considered together, club pool executives say, they are facing an administrative nightmare.

"All we're trying to get is some efficiency that would defray some of our administrative costs," says Lispina. If club owners could get together in a way that would not violate antitrust laws, he claims, the efficiency of the entire industry could be increased.

Given the bitterly competitive nature of the video club pool industry, most pool executives dismiss the idea of taking organized action. But at least one of the nation's largest pools maintains that Lispina's on the right track.

"I'm ready to do it," says Telegenics president Chris Russo. "I think it's a good idea to go to the record companies with one contract."

Russo warns that if labels aren't careful, they're "going to end up killing a very important segment" of the video business. He contends that unified action on the part of
(Continued on page 24)

Steve Kahn Warns: Curtail Budgets Director Says Low Clip Costs Can Prove Effective

NEW YORK Upwardly spiraling music video production costs are not only unnecessary but extremely dangerous, according to video director Steve Kahn, who claims that high quality work can be turned in for less than \$40,000. Anything greater, he says, runs the risk of shutting out new artists from a vital promotional vehicle, and may also lead to a situation where all video production may be curtailed if recent record industry doldrums—which video helped diminish—return.

"I feel like I'm a doomsayer, but I'm not," states Kahn, who also directs and serves as general manager of Manhattan's Panavideo editing house. "We just have to think twice about spending the kind of money we're now spending. If all the big bucks are being spent on big artists, what happens to the new artists who are coming in, who really need videos the most?"

"Videos help establish artists more than anything else today, but I question how long record companies can pay the kind of money being asked for without reaching a point where they can't afford it anymore, especially if the economy or the record business bubble should burst again."

Kahn blames video producers and

'Fashion Report' From Primalux

NEW YORK Primalux Video recently completed its latest "Fashion Report," a half-hour quarterly fashion review combining advertising with information on upcoming fashion trends.

Director/cameraman Jeff Schwartz, lighting director Jeff Byrd and editor Larry Waxman teamed up on the production, which was filmed in a rooftop pool club in New York, the South Street Seaport, the Museum of Natural History, and various locations in the city's Garment Center.

The company is currently filming next season's program as well as a fashion music video.

directors for getting caught up in "new art form" euphoria and losing perspective, in terms of both cost and the original intent of music video production. "I see us producers and directors pricing ourselves out of the business when we have a responsibility to work with the record companies and not spend extravagantly," he says. "A video is not a museum piece or a major motion picture that people pay to see but a giveaway promo for the most part."

"Of course you can spend anything on a Michael Jackson clip and sell enough records to get it back," Kahn continues. "But it's ridiculous to spend that kind of money on videos that you otherwise can't sell, where the return is questionable. Remember, we're in the business of selling records. We've lost that perspective in video production and must get it back."

Admittedly, Kahn tempers his remarks out of "loyalty to the record business," having developed one of the first video departments at a record company during a lengthy stint at RCA, first in promotion, then product management, and finally video. He traces his own experience as a director back 13 years to a four-camera live shoot of a Kinks concert and a pair of Helen Schneider basic performance clips for an early '70s RCA album.

"She lip-synched a couple songs and we threw in some interview stuff with Don Imus," he recalls. "Then we sent the tapes down to Atlanta's Land Of Oz retail chain for the first in-store video play. They sold 300 LPs in one week at one of the stores, this without any airplay whatsoever. This proved to me then that video was the way to sell records."

From there, Kahn established a reputation for low-budget work—mostly due, he says, to corporate tightfistedness. Nevertheless, he recalls turning out four fully-produced videos for the Solar label for \$15,000, a pair of lavish Village People production numbers for \$60,000, Bow Wow Wow's "I Want Candy" and "Baby Oh No" for \$26,000 and \$30,000 respectively, Larry Elgart's "Hooked On Swing" for \$16,000,

and most recently, Isley/Jasper/Isley's "Look The Other Way" and Bad Manners' "My Girl Lollipop" for \$42,000 and \$25,000 respectively.

"I'd say that \$30,000 or \$40,000 is a good budget figure," he says. "I'd hate to see \$60,000, \$80,000 or \$100,000 become the standard such that 'We need it or we won't do it,' or 'This video has to be as good as this one which cost \$80,000.'"

Kahn points to the clips for Julian Lennon's "Valotte" and Steve Perry's "Oh Sherrrie" as prime examples of cost-efficient video. "Valotte" is charming but so simple that if it cost more than \$40,000 something is wrong. And "Oh Sherrrie" is classic, with everything kept in perspective. It couldn't have cost much."

While Kahn concedes the "absolute" correlation between music video and record sales, he says he strongly doubts any further relationship between increased production costs and increased sales.

JIM BESSMAN

Monthly MTV Offering Britain's 'Tube' Crosses the Atlantic

NEW YORK "The Tube," England's popular 90-minute weekly music television program, has crossed the Atlantic to emerge almost intact as a monthly MTV weekend offering. The MTV version is shown in one-hour form on the first Sunday night of each month.

The two-year-old Friday evening series, co-hosted by ex-Squeeze keyboardist Jools Holland and British broadcast journalist Paula Yates, has won numerous citations and a loyal following for its "controlled anarchy," in the words of its executive producer Malcolm Gerrie.

According to Gerrie, "The Tube" is set apart from other music programming by its insistence on live spontaneity as opposed to video or "mimed" performance. Additionally, the program heavily emphasizes new artists, with one new act being featured each week.

"Eighteen months ago we created

a fuss with Frankie Goes To Hollywood performing a seven-minute version of 'Relax' featuring leathered ladies," says Gerrie. "Trevor Horn called the next day to get their phone number and signed them up. We get at least half a dozen phone calls every Monday morning from the a&r powers asking for contacts and upcoming schedules."

But for Gerrie, the best way to describe his show is, "What you see is what you get. If a band won't perform live, we won't have them on. We don't even allow backing tracks. Bands playing live on the air create quite a tension; if The Edge breaks a guitar string, you see it in all its glory. And the live approach encourages such spontaneous moments as happened a couple weeks ago when Jimmy Ruffin did a song with Jools, or last year when Heaven 17 played with Tina Turner."

Music video is allowed on "The

Tube" only if it "merits special attention," like Herbie Hancock's "Rockit" or Art Of Noise's "Close (To The Edit)," which was shown as part of a new band showcase. Other segments of the show include special documentary reports.

Interviews and magazine items come in from resident film crews in Japan, Jamaica, Berlin and New York, while Yates conducts her own "controversial" interviews live before an approximately 300-person studio audience.

Stateside audiences will also get a look at "new wave" U.K. comedy, though Gerrie says that "parochial references" irrelevant to U.S. viewers will be filtered out of the MTV showings. While the Jan. 6 MTV launch was culled from month-old programs, future American "Tube" installments will have a delay of no more than two weeks.

JIM BESSMAN



Home Video Humanity. This year's Anti-Defamation League Human Relations Award is going to RCA Records president Robert D. Summer at a luncheon scheduled to be held at the Waldorf Astoria on Feb. 4, which will mark the first time the home video industry has joined in the event. Gathered at a reception given to announce the award are, from left, Thom EMI/HBO Home Video president Nicholas Santrizos, Summer, MGM/UA Home Entertainment Group chairman Cy Leslie and RCA Video Productions president Thomas Kuhn.

MANUFACTURERS TREATED WELL AT CES

Indies Pleasantly Surprised by Dealer, Distrib Response

BY FAYE ZUCKERMAN

LAS VEGAS Home video manufacturers had a hard time complaining about being unwanted stepchildren at this year's Winter Consumer Electronics Show, held here Jan. 4-7.

Their exhibits received space on the main floor rather than a poorly air conditioned tent, where they were situated at the Summer CES last past June. Furthermore, the independent video firms showing off their wares saw a surprising number of video dealers and distributors shopping the show floor. "For once we (rather than the majors) got the attention," said Jack Silverman, chairman of the newly formed Continental Video.

Even officials of the Video Software Dealers Assn., who had a booth at CES, acknowledged seeing a plethora of video industry members. The association is claiming new signups and reports that it met with a number of its current members who attended the show.

Toy giant Parker Brothers and newcomer Briarpatch International launched new products, and year-old Program Hunters exhibited under its new name, World Video Pictures Inc. All the firms concur that CES provided a platform for them to get exposure and pique some retailer attention.

Parker Brothers will begin shipping "The VCR Mystery Game: Clue," a video version of the famous board game, in the second quarter. The VCR version, which comes packaged with a prerecorded video containing 18 murders, will retail for \$40. It takes nearly two hours to solve each crime.

The company is hoping to sell the

product through video specialty stores and toy stores. Explained company president Rich Stearns: "We wanted to get involved with video, but we just didn't want to be another pretty face with children's titles."

"I think we have developed something that is unique," he added, "and if it works out we will introduce similar VCR games." Parker Brothers is best known as the distributor of Monopoly.

Silverman's Continental Video attracted consistent crowds as it continuously aired "Terror On Tape," a series of selected frightening moments from popular horror movies. Large signs boasting of 100,000-plus sales for "The 1984 Summer Olympics Highlights" and 20,000 units for the music video "Heartland Reggae" contributed to the booth's popularity.

Also taking a high profile on the show floor was newcomer Goodtime
(Continued on page 27)

Video Disc Center Dealer Keeps the CED Faith

BY EARL PAIGE

LOS ANGELES As Metro Video and now CBS Video Club are proving, there's a lot of life left in the CED videodisk. In fact, CED software sales would be even better if vendors stepped up releases, says Cliff Aaron of Video Disc Center here, one of the first and possibly now the only exclusive CED videodisk dealer.

As an example of sluggish deliveries, Aaron notes that the CED disk "Purple Rain" arrived in his two stores just a few days before Christmas. "Most of the time there's a lag because RCA is slow," says Aaron, though he still insists that for the most part a good supply of CED software is still coming out.

Video Disc Center opened in suburban Westminster three years ago, but business in the early CED rush found the small store quickly out of space. The store was moved to Fountain Valley about three miles away while a second store opened in Santa Ana, 15 miles away. Both are around 2,000 square feet, and operate from noon to 9 p.m. seven days a week.

From the start, Aaron's wife and business partner Rosie prided herself on carrying every CED extant. When a Billboard article revealed she was missing two, "Showboat" and "A Night At The Opera," a customer brought in the latter. Currently, as a reflection of CED attrition, the two stores stock 1,300 titles, the balance buried in the Aarons' own private collection.

Aaron also says, "We've weeded out some of the dogs. If a title hasn't done something in three years, why keep it?" With both stores computerized, the Aarons

have been able to identify and bicycle slow rental stock back and forth until it is totally exploited.

However, Aaron indicates that the market is changing so fast that even so-called "dogs" may be resuscitated as more and more customers seek out Video Disc Center. "Our customers always did range from a wide area," he says, "but now we get an average two a day from Los Angeles County."

The Aarons' experience reflects that of Metro, the New York six-branch wholesale firm headed by Arthur Morowitz. Metro is now focusing heavily on CED (Billboard, Jan. 5) and purchasing old inventory from retailers and distributors.

Cliff Aaron doesn't deny that some of the original ardor for the format has worn off. In 1983, he and his wife were talking of multiple outlets. The RCA pullout has caused them to change their plans—but not to back off.

Three full-time salespeople handle the stores, leaving both Rosie and Cliff free for buying and other administrative work.

CED rental still commands a respectable \$3, in comparison to steadily eroding prices in Orange County for videocassettes as large record/tape chains continue to battle video specialty stores. The Aarons have in fact been at \$3 since late 1983, when they switched from a more complex \$3, \$3.50 and \$4 range based on popularity. Aaron says the \$3 is "flat" but every third movie is free.

Also corresponding to the RCA phaseout is a surge in sales. "We've doubled our sales," he says, "especially when so many titles were dropped to \$19.98. People are building libraries. It's common for a customer to have 200-300 disks."

"I can't say we haven't thought of laser disks or tapes," confesses Aaron when asked whether his stores will remain exclusively CED. "We're biding our time."

Like video specialty stores everywhere, the Aarons computerized their operation, a year ago. "We have 1,800 customers in a data base," says Cliff, acknowledging that he too seldom sends out mailings and still hasn't gotten a regular customer newsletter off the ground. "There's always something else happening." Mailings are infre-

quent, and almost no advertising is done.

Nevertheless, people continually hear of the Aarons—including the Japanese. Mrs. Aaron likes to recall the time a JVC contingent came into the original store and shot photos all over the place. They returned to the Santa Ana unit when it was opened.

It is the Japanese, the Aarons predict, who will take up the CED slack. Heartened by the way Metro has bulwarked CED, and by the inclusion of the format in the CBS club, they insist they are not in the dinosaur business.

"We see a major breakthrough during the first of the year," Cliff Aaron says. "When the last of the RCA players are gone, we think a large Japanese manufacturer will jump in. We're already short on a couple of the laser RCA models so it is being drained dry."

MGM/UA GIVES A DAMN

Elaborate Campaign For 'GWTW'

BY FAYE ZUCKERMAN

LAS VEGAS Can a \$90 prerecorded videocassette become a popular sale item rather than a celebrated rental title? MGM/UA Home Video hopes so. It is rolling out the 1939 film classic "Gone With The Wind" at that price point (Billboard, Jan. 5), and billing the popular feature as the first "coffee table" videotape.

"Our goal is to make it the largest selling tape in home video history," boasts Saul Melnick, marketing and sales vice president for the video firm. Backed by a \$1 million-plus advertising and promotion campaign,

MGM/UA Home Video is hoping to garner pre-orders of 225,000 for the Oscar-winning film starring Clark Gable, Vivien Leigh and Olivia de Havilland.

The campaign centers on an elaborate point-of-purchase display, counter cards, posters and television and radio spots. A tie-in with Valentine's Day is also being planned.

"We believe it makes a great gift," says Melnick. "Our slogan for the [holiday] tie-in is, 'Show that you do give a damn; give 'Gone With The Wind' to the one you love.'"

(Continued on page 30)

FOR WEEK ENDING JANUARY 19, 1985

Billboard

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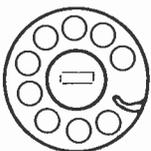
TOP VIDEODISKS

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	8	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	CED Laser	29.98 29.98
2	7	4	PURPLE RAIN	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Koteró	1984	R	CED Laser	29.98 39.98
3	8	4	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	CED Laser	29.95 29.95
4	2	20	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98
5	6	11	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	CED Laser	29.98 39.98
6	4	10	SIXTEEN CANDLES ▲ ◆	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	CED Laser	29.98 29.98
7	3	18	SPLASH ◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	CED Laser	29.98 34.98
8	9	5	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	CED Laser	19.98 34.98
9	10	11	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	CED Laser	29.95 29.95
10	NEW ▶		ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	CED Laser	19.98 34.98

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

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TOP VIDEOCASSETTES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from national retail store sales reports.			Year of Release	Rating	Format	Price
			TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers				
1	1	7	PURPLE RAIN	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta	29.98 29.98
2	2	8	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta	79.98 79.98
3	4	140	JANE FONDA'S WORKOUT ▲◆	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NR	VHS Beta	59.95 59.95
4	5	57	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	24.95 24.95
5	3	50	STAR WARS	CBS-Fox Home Video 1130	Mark Hamill Harrison Ford	1977	PG	VHS Beta	39.98 39.98
6	9	7	PRIME TIME	Karl Video Corporation KVC-RCA 058	Jane Fonda	1984	NR	VHS Beta	39.95 39.95
7	8	56	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95 39.95
8	7	62	AN OFFICER AND A GENTLEMAN ▲◆	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	24.95 24.95
9	6	98	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
10	16	15	1984 SUMMER OLYMPICS HIGHLIGHTS ▲	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR	VHS Beta	29.95 29.95
11	17	5	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta	79.95 79.95
12	NEW►		POLICE ACADEMY	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	VHS Beta	79.95 79.95
13	13	19	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	39.95 39.95
14	12	69	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	24.95 24.95
15	21	31	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	VHS Beta	24.95 24.95
16	NEW►		DURAN DURAN DANCING ON THE VALENTINE	TDV Sony ViJeo Software 97W5075	Duran Duran	1984	NR	VHS Beta	16.95 16.95
17	23	19	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98 79.98
18	15	24	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta	59.95 59.95
19	NEW►		THE NEVERENDING STORY	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	VHS Beta	79.95 79.95
20	31	50	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Association 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95 39.95
21	11	44	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	24.95 24.95
22	18	8	VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS ▲	Vestron 1016	The Rolling Stones	1984	NR	VHS Beta	29.95 29.95
23	27	4	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	VHS Beta	79.95 79.95
24	38	13	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
25	10	6	THE LAST STARFIGHTER ◆	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	VHS Beta	79.95 79.95
26	20	7	CONAN THE DESTROYER ▲◆	Universal City Studios MCA Dist. Corp. 80079	A. Schwarzenegger Grace Jones	1984	PG	VHS Beta	79.95 79.95
27	14	42	THE JANE FONDA WORKOUT CHALLENGE ●	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95 59.95
28	24	15	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta	79.95 79.95
29	37	17	HEARTBEAT CITY	Elektra Entertainment Warner Home Video 34024	The Cars	1984	NR	VHS Beta	29.98 29.98
30	22	9	RAQUEL, TOTAL BEAUTY AND FITNESS	Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	VHS Beta	39.95 39.95
31	30	55	MAKING MICHAEL JACKSON'S THRILLER ▲◆	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95 29.95
32	34	78	DURAN DURAN ●	Thorn/EMI Tvd 1646	Duran Duran	1983	NR	VHS Beta	29.95 29.95
33	25	17	SPLASH ◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	79.95 79.95
34	36	30	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY ◆	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95 29.95
35	32	15	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta	79.98 79.98
36	19	8	MICKEY'S CHRISTMAS CAROL ◆	Walt Disney Home Video 225	Mickey Mouse	1983	G	VHS Beta	29.95 29.95
37	26	9	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonso	1984	R	VHS Beta	79.95 79.95
38	28	24	THE BIG CHILL ▲◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	79.95 79.95
39	29	11	FIRESTARTER ●◆	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta	79.95 79.95
40	33	14	SIXTEEN CANDLES ▲◆	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta	79.95 79.95

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CBS Clout. The top executives behind CBS Records' entry into the prerecorded video distribution business look over some of the first figures resulting from their new efforts. Front left are CBS Records vice president of marketing branch distribution Thomas McGuinness, senior vice president and general manager Paul Smith, and the newly appointed vice president of sales and distribution Dennis Hannon.

Distrib, Manufacturer Team

Artec Buys 50% Share in Academy

NEW YORK Looking to guarantee its future product flow and establish independent profit lines, distributor Artec Inc. has become a 50% shareholder in Academy Home Entertainment, a new prerecorded video manufacturer.

Academy Home Entertainment now has about 30 features in its catalog, and plans to begin releasing titles in the next month or so. Its principals say the company will concentrate on "B" and "C" grade feature films.

Marketing efforts will concentrate more on the star power of the titles than on the features themselves, says Academy president Roger Reese. Product on the firm's shelves includes work by Beau Bridges, Richard Benjamin and Telly Savalas in such features as "No Room To Play" and "Magee And The Lady."

The New England-based Artec is "a better than 50% stockholder" in Academy, says Reese, who adds that he and Artec president Marty Gold shared between them the ef-

forts that led to the planning and creation of the new firm.

"We want to prepare for changes in the business, and keep in mind that we're in the entertainment business," not merely the video-cassette business, says Gold.

Gold says his firm is making a move into manufacturing for a number of reasons. He sees a time when many of the majors will be moving towards direct-distribution of their product. Getting into the business of putting titles out insures that he'll have product to carry, he claims.

Manufacturing will give Artec "alternative profit centers as well as providing us with product we know we'll be able to distribute," Gold says. A unique element in all this will be the application of Artec's distribution knowledge to a manufacturing firm.

Use of such information will enable Academy to market "exploitable films that have no life in and of their own," Gold says, noting that in the home video business, "the distributor has a lot of impact as to whether or not a title sells," with wholesaler push sometimes being more important than program quality itself.

According to Reese, Academy's product prices will range between \$39.95 and \$59.95. Despite heavy bidding and buying by other indies, good films are still available at reasonable prices, he says. Most of the bigger indies finished stocking up on "B" product a year ago, he claims, meaning that titles that have come available since then are relatively good buys now.

Academy is "looking at a profit on every title we buy now," says Reese. "The time has come when you can't just throw any kind of product out on the market," he says.

Following the lead set by a number of other indies, Academy's efforts will be targeted mainly at the rental marketplace. With titles available for a few dollars an evening, the idea of selling product through to consumers is virtually a "chimera," Reese says, especially for indies that don't have the high-horsepower product the majors do.

TONY SEIDEMAN

MCA Teams with Video Concepts for Chainwide Trailer

NEW YORK MCA Home video and the 203-store Video Concepts retail chain have devised a chainwide "video trailer" to stimulate sales of recent MCA product, including "Max Maven's Mindgames" and Mr. T's "Be Somebody, Or Be Somebody's Fool."

The trailer is an eight-minute, Maven-hosted promotional clip running continuously on an hour videocassette. In-store viewers get to experience Maven's "mindgames" firsthand, and also get a look at Mr. T, who makes a guest appearance.

MCA produced the trailer at Video Concepts, request following Maven's performance at the recent Video Software Dealers Assn. Convention in Las Vegas, where he hosted the MCA Home Video dinner and entertained guests with an interactive game incorporating several label titles. Video Concepts representatives in attendance were impressed enough to ask that a similar presentation be created for their stores' big-screen displays.

VIDEO FIRMS AT CES

(Continued from page 25)

Home Video, which features \$14.95 movie titles including "His Girl Friday," "The Scarlet Pimpernel" and Alfred Hitchcock's "The Man Who Knew Too Much." A spokesman for the firm said that it was hoping to secure distribution through mass merchandisers for the titles which were billed as "sale-only."

Mountain View, Calif.-based Briarpatch International featured a series of trivia videotapes called "The Trivia Tapes." Price at \$39.95, the first of the 20-volume set focused on entertainment, sports, history and geography trivia, among some other general interest topics.

Jack Thorne, who authored the videotapes and founded the company, said he was hoping to meet some of the major retailers here. "I'm new to this industry. Basically, I am here to get information," he said, adding that he is considering selling the series to an already established home video manufacturer.

Increase Releases 'How-To' Titles

NEW YORK Increase Video has released eight "how-to" informational videocassettes. The titles are "The Stock Market," "Jazz And Exercise," "Modems And Data Banks," "Furniture Refinishing," "Woodworking," "Which Computer Is For Me?," "Solar Energy: Hope For The Future" and "Computers In Diagnostic Medicine."

According to company president Howard Silvers, Increase will continue to market its regular informational and educational videocassette fare, in addition to developing a sales strategy for general releases.

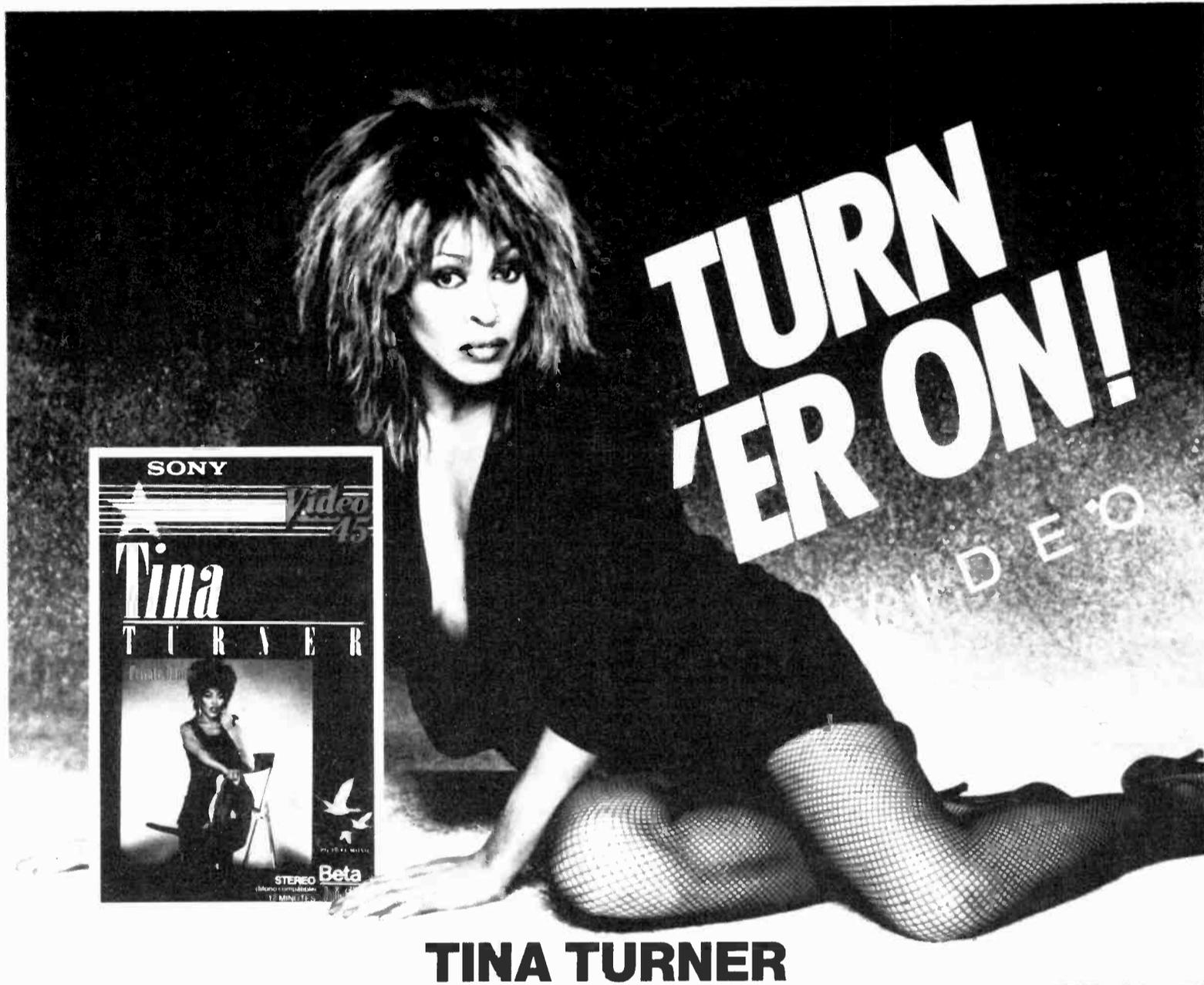
Classic Family Entertainment, also looking to pick up distributors and retailers, featured children's video and two music video titles: "Roger Daltrey: Ride A Rock

Horse" and "Emerson, Lake & Palmer: Pictures At An Exhibition." The Van Nuys, Calif. firm has expanded its line, offering some theatrical releases, including "Blood Of

The Dragon," and the original production "Olympics, The First 90 Years From 1894-1984."

Other video companies pushing their products at CES included Es-

quire, with its "Ultimate Fitness" and Jack LaLanne workout videotape, and RKM Video Publishing, which featured "The Berlitz Language Videos."

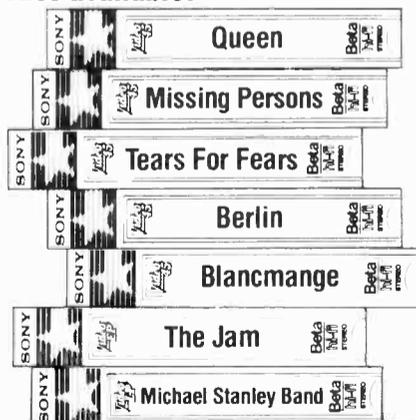


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Elvis Lives! At least as a home video genre. MGM/UA Home Video is trying to prove the point with a special promotion putting several of Elvis Presley's feature films on sale for \$39.95. The promotion ties in with RCA Records' celebration of the 50th anniversary of the King's birth. Standing over the standup promoting the effort are MGM/UA's national sales manager Harry Safter, left, and Sam Weiss, president of Win Records & Video.

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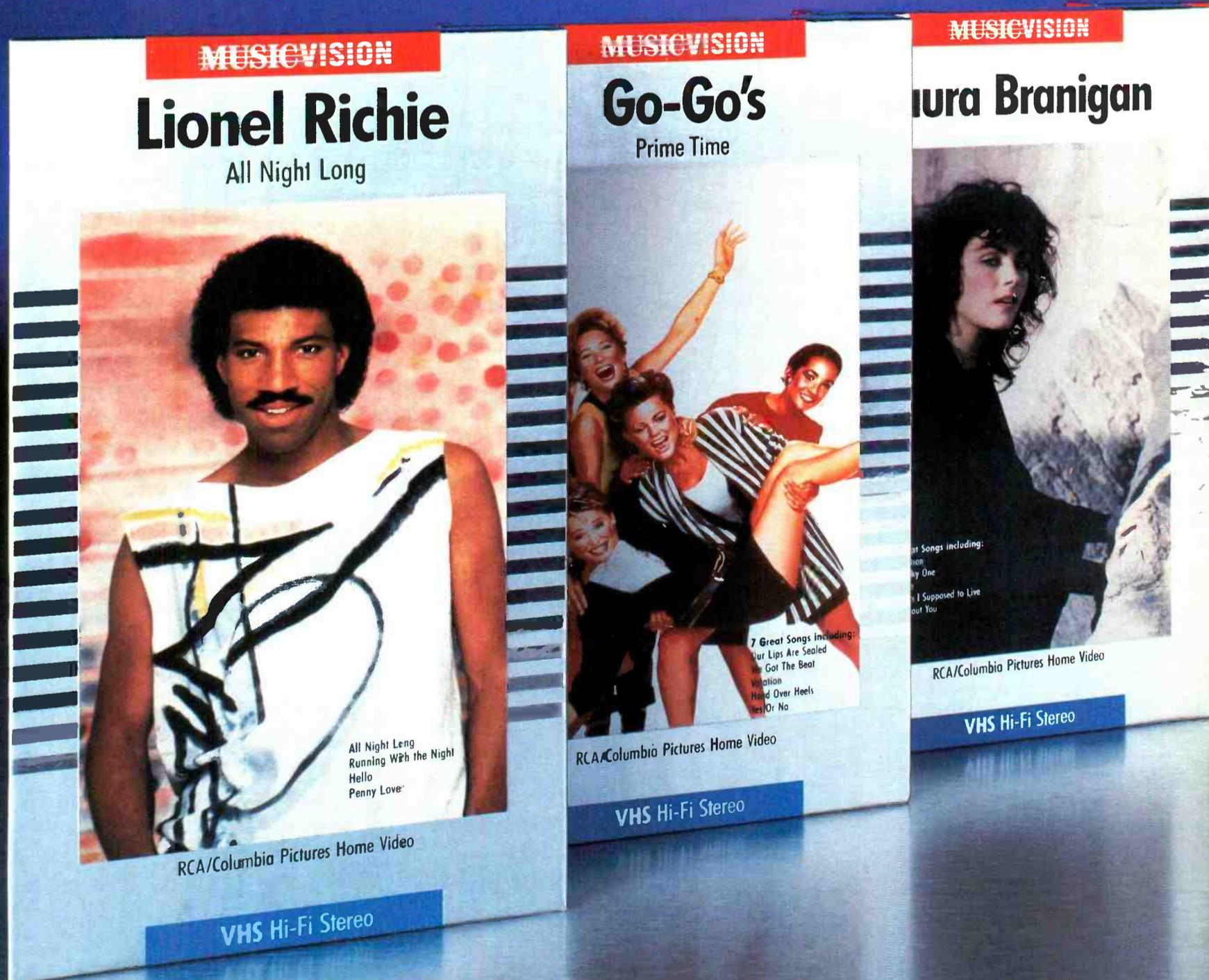
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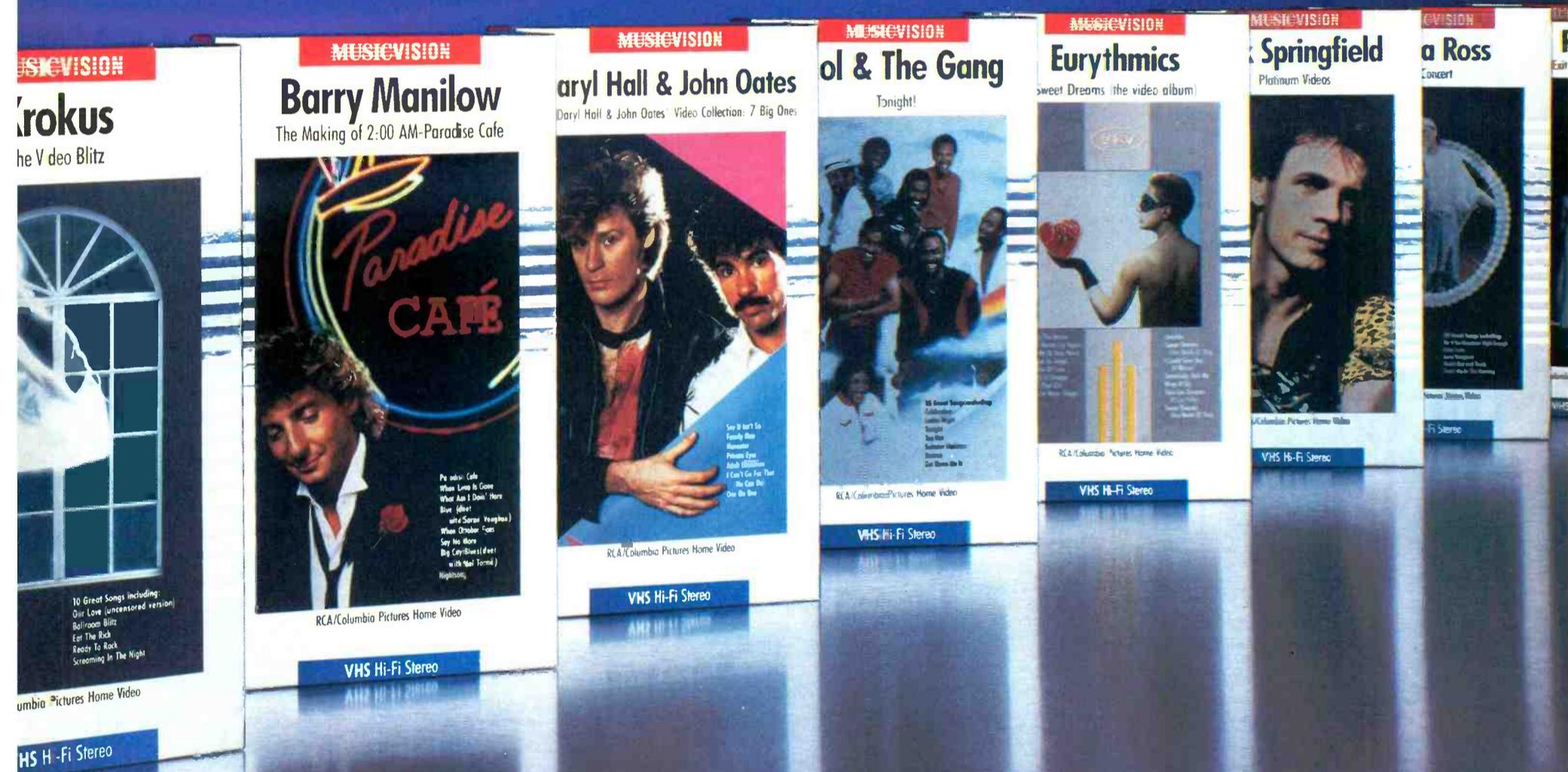
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FOR WEEK ENDING JANUARY 19, 1985

Billboard

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TOP VIDEOCASSETTES RENTALS

			Compiled from national retail store rental reports.			Year of Release	Rating	Format
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers			
1	1	8	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta
2	2	7	PURPLE RAIN	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta
3	3	5	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta
4	4	18	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta
5	16	2	POLICE ACADEMY	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	VHS Beta
6	5	6	THE LAST STARFIGHTER ◆	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	VHS Beta
7	7	17	SPLASH ◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta
8	6	8	CONAN THE DESTROYER ◆	Universal City Studios MCA Dist. Corp. 80079	A. Schwarzenegger Grace Jones	1984	PG	VHS Beta
9	8	14	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta
10	13	4	DREAMSCAPE	Thorn/EMI Home Video 2722	Dennis Quaid Kate Capshaw	1984	PG	VHS Beta
11	10	10	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonso	1984	R	VHS Beta
12	9	15	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta
13	15	5	BOLERO	Cannon Films Inc. USA Home Video 217-468	Bo Derek George Kennedy	1984	NR	VHS Beta
14	14	11	NEVER CRY WOLF ◆	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	VHS Beta
15	17	14	SIXTEEN CANDLES ▲ ◆	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta
16	29	2	TOP SECRET	Paramount Pictures Paramount Home Video 1567	Val Kilmer	1984	PG	VHS Beta
17	11	10	THE PHILADELPHIA EXPERIMENT	Thorn/EMI Home Video 2547	Nancy Allen Michael Pare	1984	PG	VHS Beta
18	NEW ▶		STREETS OF FIRE ◆	Universal City Studios MCA Dist. Corp. 80085	Michael Pare Diane Lane	1984	PG	VHS Beta
19	18	18	FOOTLOOSE	Paramount Home Video Paramount Pictures 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta
20	26	2	THE NEVERENDING STORY	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	VHS Beta
21	12	12	FIRESTARTER ● ◆	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta
22	23	2	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	VHS Beta
23	21	58	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
24	24	11	BREAKIN' ▲ ◆	Cannon Films Inc. MGM/UA Home Video 800447	Adolfo Quinones Michael Chambers	1984	PG	VHS Beta
25	19	12	THE BOUNTY	Orion Pictures Vestron 5044	Mel Gibson Anthony Hopkins	1984	PG	VHS Beta
26	25	24	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
27	20	14	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta
28	22	17	ICEMAN ▲ ◆	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta
29	39	20	PURPLE HEARTS ▲	Warner Brothers Pictures Warner Home Video 20018	Cheryl Ladd Ken Wahl	1984	R	VHS Beta
30	31	31	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MaClaine Debra Winger	1983	PG	VHS Beta
31	27	25	TANK ▲ ◆	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1983	PG	VHS Beta
32	35	13	RACING WITH THE MOON	Paramount Pictures Paramount Home Video 1668	Elizabeth McGovern Sean Penn	1984	PG	VHS Beta
33	36	11	THIS IS SPINAL TAP	Embassy Pictures Embassy Home Entertainment 2081	Christopher Guest Michael McKean	1984	R	VHS Beta
34	30	15	ICE PIRATES ● ◆	MGM/UA Home Video 800427	Robert Urich Mary Crosby	1984	PG	VHS Beta
35	32	33	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
36	28	14	UP THE CREEK ●	Orion Pictures Vestron 5043	Tim Matheson Stephan Furst	1984	R	VHS Beta
37	34	11	FRIDAY THE 13TH-THE FINAL CHAPTER	Paramount Pictures Paramount Home Video 1539	Dana Kimball Paul Krata	1984	R	VHS Beta
38	33	12	BEAT STREET ●	Orion Pictures Vestron 5047	Gina Belafonte Rae Dawn Chong	1984	PG	VHS Beta
39	37	29	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
40	40	6	REUBEN, REUBEN	CBS-Fox Video 1435	Tom Conti Kelly McGillis	1983	R	VHS Beta

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



Debbie Does It. Celebrating the RIAA platinum certification of her "Do It Debbie's Way" videocassette, Debbie Reynolds, left, attends a holiday party with "Do It" producer Paul Brownstein and Video Associates president Judy Franklin, who was executive producer of the tape, and whose firm handled its duplication and distribution.

'GONE WITH THE WIND'

(Continued from page 25)

MGM/UA has packaged the nearly four-hour film as a double cassette in a leather-like orange and yellow box. Each package includes a brochure detailing the movie's 1939 premiere as well as coupons for T-shirts which say, "Frankly, I don't give a damn."

By the time "Gone With The Wind" ships on March 1, it will be closely associated with Maxell. In exchange for publicity and promotions, the blank media giant supplied the home video firm with videocassettes at a discounted price.

Although company officials are remaining mum about any arrangements, they note that "Gone With The Wind" packages will be tagged "Recorded exclusively on Maxell." Additionally, T-shirts contain both the MGM/UA and Maxell logos.

To generate pre-orders for the classic, the New York-based video company has sent distributors and retailers gift certificates and order pads. "These certificates are redeemable for product any time after the March release," says Melnick. "They [dealers] can begin logging orders."

Additionally, the 1939 feature will be one of the first major motion pictures to contain digitally enhanced sound on video tape. According to Peter Anderson, vice president of technical operations for MGM/UA,

Marshall Electronic restored the soundtrack, which will be made available later this year via PolyGram Records.

Anderson describes the soundtrack as possessing both "digital stereo imaging and scene-to-scene spatial enhancement. We are calling the process videophonics," he adds.

A prior arrangement with CBS-TV denied MGM/UA access to the U.S. home video rights for "Gone With The Wind" until 1990. But, admits MGM/UA senior vice president Bill Gallagher, "We were plagued with parallel import problems.

"Japan has the NTSC system, and we found it selling for about \$230 in America," he notes, adding that the firm eventually reached an agreement with CBS for the video license. Gallagher reports that "Gone With The Wind" is distributed by MGM/UA in other territories besides the U.S.

In early 1983, when the firm's technical operation expert Anderson discovered a forgotten, untouched negative of the film, and found the transfer to video would result in a near-perfect master, MGM/UA placed the wheels in motion for the international launch of "Gone With The Wind." Since its rollout in October, 1983, it has been successful throughout Europe, Southeast Asia and Australia, according to MGM/UA.

Rank's 'Cave Bear' Due from Embassy

NEW YORK The first film to be released under the recent pact between Embassy Home Entertainment and Rank Film Distributors is "The Clan Of The Cave Bear," starring Daryl Hannah.

Rank is set to release the Producers Sales Organization film, which is directed by Michael Chapman and written by John Sayles and Claire Noto, in the U.K. next September.

Embassy Home Entertainment's agreement with Rank gives Rank theatrical release rights to Embassy product in the U.K. Earlier this year, Embassy Home Entertainment acquired home video rights for all foreign territories except Australia.

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JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



CHESSE RECORDS is well known for its extensive blues catalog, and for introducing such rock'n'roll pioneers as Chuck Berry and Bo Diddley to the world. It's less well known just how much good jazz Chess used to put out in the '50s and '60s, on its Cadet and Argo subsidiaries—but that may soon change.

The New Jersey-based Sugar Hill label, keeper of the Chess catalog, has joined the list of labels with budget-priced "original jazz classics" reissue programs. Actually, the Chess program (the Argo and Cadet logos are not being used) has been going on for a while. But Norman Schoenfeld, one of its coordinators, says it's only now seriously getting into gear.

"The Chess jazz catalog is immense," Schoenfeld says. "It's as big as, if not bigger than, the blues catalog. We've put out some stuff already—by Ahmad Jamal, Roland Kirk, James Moody, Gene Ammons & Sonny Stitt and others—but we're still sorting through a lot of it."

The most recent Chess jazz release reveals something of the diversity of that catalog. It consists of three titles: "The In Crowd," the breakthrough crossover smash by Ramsey Lewis; "Summer Dawn," a rather atmospheric work by saxophonist/flutist Sahib Shihab with a mostly European and expatriate supporting cast; and "Debut In Blues," a fascinating session by the obscure trumpeter Gene Shaw, best known for his work (as Clarence Shaw) on Charles Mingus' classic "Tijuana Moods."

It also, unfortunately, reveals some of the inconsistencies of the Chess reissue program. Although all three albums contain the original cover art and liner notes, the original producer credits have been replaced by "produced for reissue by" lines, and there are no recording dates. For the serious student of

jazz, these are major omissions. And further investigation of earlier Chess reissues reveals that some of them (notably the debut albums by Kirk and the Jazztet) have omitted the liner notes entirely and do not even contain personnel listings.

We trust these flaws will be straightened out. There's a large jazz audience out there that is interested in history and information as well as music, and there's no reason why Chess can't offer it all.

Chess makes its move in the 'classics' game

ALSO NOTED: McCoy Tyner, who has been working a lot with a trio lately, unveils his new 12-piece big band Monday (14) at Philadelphia's Chestnut Cabaret, under the auspices of the Jazz Society of Philadelphia. The pianist has prepared an evening's worth of new compositions for the event, proceeds from which will go to the McCoy Tyner Scholarship Fund for young Philadelphia jazz artists. Among the members of the ensemble are Paquito D'Rivera, Howard Johnson and Tyner's rhythm section mates, Louis Hayes and Avery Sharpe . . . Four one-hour performances collectively called "Harvest Jazz" began airing Jan. 6 on the Arts & Entertainment Network. The programs were culled from a weekend's worth of activity at the 1981 Paul Masson Summer Series in Saratoga, Calif. The cable series, hosted by Steve Allen, includes performances by, and interviews with, the likes of McCoy Tyner, Stan Getz and Dexter Gordon.

GOSPEL LECTERN

by Bob Darden



THE REV. F.C. BARNES and the Rev. Janice Brown's hit spiritual album "Rough Side Of The Mountain" on Atlanta International Records stayed at No. 1 an incredible 28 weeks in 1983 and did even better—believe it or not—in '84. Last time we looked, it was still at number eight after 77 weeks on

line "the rough side of the mountain" in several of his speeches."

Rev. Brown says that the duo had sung the title track for nearly eight months before getting around to recording it. "When I wrote 'Rough Side Of The Mountain' with Rev. Barnes, I had no idea it would become such a phe-

us to sing at a fund-raising banquet for him. We knew that if we sang at one, we couldn't turn down the others anymore."

"The Rev. Brown and I—although she was Sister Brown at the time—first started singing together on my radio program, 'Words Of Consolation,' which I started 30 years ago," the Rev. Barnes says. "She'd been in my Red Budd Gospel Choir, along with my wife and my son Luther and Rev. Brown's son. I had to be out of town that first time, so we recorded our duet on a little reel-to-reel tape player the night before and that's what they played."

"Well, my station got so many requests for that song that they went against the rules and played that reel-to-reel tape on the air again and again. It was so popular that we finally cut a single with it."

"Well sir, one day a man from Atlanta International Records was in a record store in our home town and the store owner said, 'I got something here you're going to like.' And he played our song. The man liked it a lot and contacted AIR immediately, and they took us in the studio the next week. We cut the whole album live in an hour and 45 minutes."

nomenon," she says.

The two have recorded 33 songs on four albums, and Rev. Brown wrote 25 of them. An Atlanta International official says the duo has had at least two albums in the top 10 for the last 18 months.

"For country folks from Rocky Mount, N.C.," the Rev. Brown says, "this all seems like a dream." It's gotten so that when they sing at their home church, the ushers are forced to turn people away.

"And you know," she says with obvious disbelief, "when we first started singing together seven years ago, we only did concerts in our home church. This went on for three-and-a-half years. Finally, a dear friend of Rev. Barnes asked

Barnes & Brown climb 'Mountain' all the way to the inauguration

the chart, and the followup, "No Tears In Glory," was still at six after 21 weeks—not bad for two black gospel singers who didn't even begin performing in public until a few years ago. And now, they're going to perform the biggest dates in their short, eventful careers.

"All we know is that we received a letter saying that we'll be performing at President Reagan's inauguration," the Rev. Barnes says cheerily. "On Jan. 19 we'll perform at the prayer breakfast and again later in that day at a VIP reception. Then on the 21st we'll sing at the Inauguration Ball. I still don't know how they heard about us, except that the President used the

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TOP JAZZ ALBUMS

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	14	WYNTON MARSALIS	COLUMBIA FC 39530	Weeks at No. One: 9 HOT HOUSE FLOWERS
2	2	8	AL JARREAU	WARNER BROS. 25106-1	HIGH CRIME
3	4	14	PAT METHENY GROUP	ECM 25000-1/WARNER BROS.	FIRST CIRCLE
4	3	10	GROVER WASHINGTON JR.	ELEKTRA 60318	INSIDE MOVES
5	5	110	GEORGE WINSTON ●	WINDHAM HILL C-1025 A&M	DECEMBER
6	6	12	EARL KLUGH	CAPITOL ST-12372	NIGHT SONGS
7	8	8	JEAN-LUC PONTY	ATLANTIC 80185	OPEN MIND
8	7	12	BOB JAMES	COLUMBIA FC 39580	12
9	9	45	ANDREAS VOLLENWIEDER	COLUMBIA FM 37827 CAVERNA MAGICA (. . . UNDER THE TREE-IN THE CAVE . . .)	
10	19	3	LINDA RONSTADT	ASYLUM 60387/ELEKTRA	LUSH LIFE
11	11	28	DAVE GRUSIN	GRP A-1006	NIGHT LINES
12	12	8	SHADOWFAX	WINDHAM HILL WH-1038/A&M	DREAMS OF CHILDREN
13	13	20	GEORGE WINSTON	WINDHAM HILL C 1012 A&M	AUTUMN
14	10	20	SADAO WATANABE	ELEKTRA 60371-1	RENDEZVOUS
15	14	28	SPYRO GYRA	MCA 2-6893	ACCESS ALL AREAS
16	16	133	GEORGE WINSTON	WINDHAM HILL C-1019/A&M	WINTER INTO SPRING
17	33	3	MANHATTAN TRANSFER	ATLANTIC 81233	BOP DOO WOP
18	18	20	STEVE MORSE BAND	MUSICIAN 60369-1/ELEKTRA	THE INTRODUCTION
19	15	61	DAVID SANBORN	WARNER BROS. 23906-1	BACKSTREET
20	20	8	RICKIE LEE JONES	WARNER BROS. 25117-1	THE MAGAZINE
21	17	81	WYNTON MARSALIS	COLUMBIA FC 38641	THINK OF ONE
22	22	12	TOM BROWNE	ARISTA ALB-8249	TOMMY GUN
23	38	3	ANDREAS VOLLENWIEDER	COLUMBIA 377693 BEHIND THE GARDEN . . . BEHIND THE WALL . . . UNDER THE TREE	
24	NEW ▶		RONNIE LAWS	CAPITOL ST-12375	CLASSIC MASTERS
25	27	4	VARIOUS ARTISTS	WINDHAM HILL 1015/A&M	SAMPLER '84
26	NEW ▶		SOUNDTRACK	WINDHAM HILL WH-1039	COUNTRY
27	21	28	MILES DAVIS	COLUMBIA FC-38991	DECOY
28	29	34	GEORGE HOWARD	TBA TB 201/PALO ALTO	STEPPIN' OUT
29	24	20	RAMSEY LEWIS & NANCY WILSON	COLUMBIA FC 39326	THE TWO OF US
30	30	3	RALPH MACDONALD	POLYDOR 823323-1Y1/POLYGRAM	UNIVERSAL RHYTHM
31	23	20	HERBIE HANCOCK	COLUMBIA FC 39478	SOUND SYSTEM
32	32	36	PAT METHENY	ECM 25004-1/WARNER BROS.	REJOICING
33	26	20	FRANK SINATRA	QWEST 25145-1/WARNER BROS.	L.A. IS MY LADY
34	34	59	LINDA RONSTADT ▲	ASYLUM 60260/ELEKTRA	WHAT'S NEW
35	37	44	EARL KLUGH	CAPITOL ST-12323	WISHFUL THINKING
36	36	26	MICHAEL HEDGES	WINDHAM HILL WH-1032/A&M	AERIAL BOUNDARIES
37	28	8	MAHAVISHNU	WARNER BROS. 25190-1	MAHAVISHNU
38	39	3	LONNIE LISTON-SMITH	DOCTOR JAZZ FW39420	SILHOUETTES
39	40	71	HERBIE HANCOCK ●	COLUMBIA FC 38814	FUTURE SHOCK
40	35	38	STEPS AHEAD	MUSICIAN 60351/ELEKTRA	MODERN TIMES

○ 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.

Into Commercials, Features, Long-Forms VIDCLIP MAKERS BRANCHING OUT

BY STEVEN DUPLER

NEW YORK An increasing number of music video production companies are branching out into other areas of visual media production, including commercials, feature films and increased long-form video production. Reasons for the moves range from the desire to expand creative horizons to the desire to expand profit margins, but all of the production firms queried say they will continue to look toward video clip production as their main source of income, at least for the near future.

Millaney, Grant, Mallet & Mulcahy Overview (MGMMO), which opened a separate commercial production division in August, says the new arm has been quite successful in its first few months. "We've had a considerable amount of work," says a spokesperson for the company. "Brian Grant has done spots for Sharp and for the Plymouth Duster, and Russell Mulcahy has recently finished a Doritos spot."

MGMMO will continue its mainstay work in video clip production, the spokesperson continues, and the firm has no plans at the moment to branch into industrial film production.

Jon Small of Jon Small Productions, known for his work with Jay Dubin and other directors, says that his company is "quite busy doing video clips, and that remains a very, very healthy area for us," as do long-form productions, such as HBO specials and live concerts for

home sale. "However," says Small, "I've recently committed to two feature films, which was one of my goals from the very beginning."

"I was lucky in that I had great artists to work with from the start," Small continues. "They aided in getting my work exposure. The Billy Joel videos received a lot of attention for their use of speaking parts and name actors, like Rodney Dangerfield."

According to Small, that exposure is the reason he was approached to produce the feature films, rather than having to pound

the pavement. In fact, he says, he had already passed on a feature film project in which he would have been teamed with Dubin, because he did not feel it was the right project for him.

Commercial work holds little attraction for Small. "I've done commercials, but it's not a major interest for me," he says. "It's very lucrative, yes. But you can't do everything, and my goal was to end up doing features and long-forms, as well as the music clips."

At Fusion Films in Los Angeles, (Continued on page 34)

Video Track

LOS ANGELES

CAR STEREO maker Sparkomatic, riding on the success of its MTV commercials featuring the rock group Yes, will produce four more spots destined for the music channel featuring Laura Branigan, Judas Priest, Chaka Khan and John Waite. Gary Legon, who directed the earlier commercial, will take charge of the new ones for Estate Films and Tim Snow Productions.

Legon is also directing a series of MTV features entitled "Rockline" for the Global Satellite Network. The phone-in talk show stars comedian Howie Mandell.

Here is an old one. Steve Miller's "Bongo Bongo" for Capitol Records was directed by Peter Conn and

based on a concept written by Coco Conn. The clip stands out because of its use of 3D computer character animation and the debut of dancer Deborah Bennett on video. Post-production was done at The Post Group, 3D work was done on a Bosch FGS-4000, and Homer & Associates produced the video.

The once-defunct Republic Pictures Corp. will reopen its studios for tv, film and video production early this year. Culver City, Calif.-based Republic Studios, best known for hosting the filming of serials in the '30s, will see, as its first production, the sequel to "Quiet Man," which starred John Wayne.

NEW YORK

THE WOLFE CO. filmed RCA recording artists the Nails on location at a church on the Upper West Side of Manhattan. Francis Delia directed the piece.

Laurie Anderson's "Sharkey's Day" garnered an award from the International Film & Television Festival. VCA's Dean Winkler received the accolade in the category "Music Video Urban Contemporary."

OTHER CITIES

BOSTON-BASED Occasional Video took charge of a video for Lizzie Borden & the Axes' single "Out of Touch." It was directed by Paul Ciccotelli and Donald Seaman.

Please submit information on current video projects to Faye Zuckerman, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.



Richard Raks It. Richard Thompson and producer Joe Boyd (foreground) sit at the board at London's Rak Studios. The pair have recently completed Thompson's first album for PolyGram, scheduled for Feb. 8 release.

Audio Track

NEW YORK

ACTION AT Sigma Sound: Tony May producing Manhattan Records artist Stanley Turrentine, with May behind the board assisted by Melanie West. Talking Heads have finished mixing their latest album, with Eric Thorngren engineering and Glenn Rosenstein and Nick Delre assisting. And producer Richard Burgess completed mixes for RCA artists the Nails. Jim Dougherty was at the controls, assisted by Don Peterkofsky.

At Greene Street Recording, James Blood Ulmer is recording a single for Soho Productions, with Les Davis and Rod Hui producing, Hui engineering and Andrew Spigelman assisting. Also there, Rare Silk is tracking for Palo Alto Records, with Patrick Cullie producing and Jim Geelan at the board, assisted by Spigelman. Musicians on hand for those sessions included percussionist Manolo and guitarist John Scofield.

At Glen Cove, Long Island's Tiki Studios, Rusty Lane is cutting tracks for a new project with Rick Derringer on guitar, as well as some members of Billy Idol's band. Producing are Fred Guarino and Lane.

At West Hempstead, Long Island's Eric Matthew Enterprises, producer Eric Matthew is in his studio recording a new 12-inch by Status IV entitled "Special Delivery" for Ebony Coast Records.

Singer Barbara Weathers has completed a demo at Golden Apple Media, Mamaroneck, N.Y. The tape is in preparation for her MCA debut, and was produced by David &

Wayne Lewis, with Rory Young at the board. Also at Golden Apple: Band Of Outsiders has finished mixing a track for their new EP. Producer was Ivan Kral (Patti Smith, John Waite), and Peter Denenberg was at the desk.

ERAS Recording has opened its Studio B, with Mitsubishi digital mastering, a Quantec Room Simulator, Master Mix and a Telefunken 16-24-32 board.

Mikel Rouse is at B.C. Studio with his group Tirez Tirez recording a new dance single. Martin Bisi is at the board.

LOS ANGELES

F.M. MUSIC will write, score and produce the soundtrack for "King Of The City," an upcoming feature film starring Tony Curtis and Dee Wallace. All aspects of production will be handled by F.M.'s in-house 24-track facility, and the soundtrack will include tracks by a number of F.M. Music staff artists.

At Image Recording, Dan Hartman and Jimmy Iovine have been producing Hartman's latest project for MCA. Shelly Yakus is at the board, with Steve Krause assisting. Also, Bill Wolfer is producing his second album for Solar Records, as well as producing a film mix for Vanity. Ed Sanders is at the console for both projects. And Night Ranger has been in mixing a live broadcast for "Rockin' The Palace," with Pat Glasser producing and John Van Nest at the board.

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

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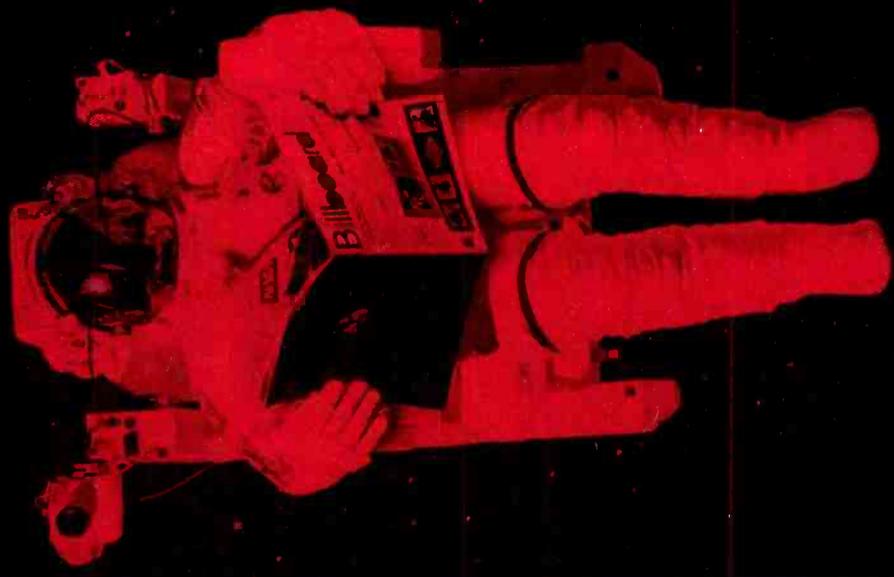


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Billboard® TOP VIDEO CASSETTES SALES

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	7	PURPLE RAIN	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta	29.98 29.98	
2	2	8	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta	79.98 79.98	
3	4	140	JANE FONDA'S WORKOUT ▲◆	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NR	VHS Beta	59.95 59.95	
4	5	57	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	24.95 24.95	
5	3	50	STAR WARS	CBS-Fox Home Video 1130	Mark Hamill Harrison Ford	1977	PG	VHS Beta	39.98 39.98	
6	9	7	PRIME TIME	Karl Video Corporation KVC-RCA 058	Jane Fonda	1984	NR	VHS Beta	39.95 39.95	
7	8	56	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95 39.95	
8	7	62	AN OFFICER AND A GENTLEMAN ▲◆	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	24.95 24.95	
9	6	98	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	
10	16	15	1984 SUMMER OLYMPICS HIGHLIGHTS ▲	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR	VHS Beta	29.95 29.95	
11	17	5	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta	79.95 79.95	
12	NEW ▶		POLICE ACADEMY	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	VHS Beta	79.95 79.95	
13	13	19	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	39.95 39.95	
14	12	69	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	24.95 24.95	
15	21	31	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	VHS Beta	24.95 24.95	
16	NEW ▶		DURAN DURAN DANCING ON THE VALENTINE	TDV Sony Video Software 97W5075	Duran Duran	1984	NR	VHS Beta	16.95 16.95	
					Michael Douglas			VHS	70.00	



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Talent in Action

THE KINKS
TOMMY SHAW
Madison Square Garden
New York
Tickets: \$17.50

NOW IN THEIR 21st year, the Kinks held up like storm troopers under WNEW-FM's "Rock'n'Roll Warriors" banner while headlining the station's annual Christmas benefit concert here Dec. 21. Previously known as sloppy live performers, the group has both cleaned up its act musically and retained the spontaneity of a fledgling, but free-spirited, bar band.

Ray Davies, the group's lead singer, songwriter and rhythm guitarist, has a footloose stage appeal while delivering his enigmatic repertoire. From the dark whimsy of "Lola" to the joyous pop pulse of "Come Dancing," Davies' ability to mix sympathetic wit with insightful social commentary remains the staple of any Kinks performance.

Davies' material has often taken the form of an aural mindscape, and tracks from the Kinks' latest Arista album, "Word Of Mouth," made further use of this introspective approach to good effect. Glossy and melodic, tunes like "Missing Persons" and "Return To Waterloo" reflected Davies' fascination with outward calm and inner calamity without crossing the borders of arty rock into the avant-garde.

And if Davies' material and performance served as food for thought to any intellectuals present, younger brother Dave sated the crowd's appetite for rough-hewn rock'n'roll with a series of piercing lead guitar riffs. Dave's work provided a tenacious rock edge to Ray's milder, and mostly acoustic, guitar contributions.

In a tribute to the Kinks' past, present and future, the young crowd received 1964's "You Really Got Me" and 1984's "Living On A Thin Line" with equal enthusiasm and reverence. As for the many Kinks classics written between those years, Ray Davies treated each as if he'd written them that morning. Responding to the crowd's loyalty, the five-piece band came back for three encores, bringing the party to a neat two hours in length and leaving the crazed warriors in perfect spirits for the holidays.

Opening act and former Styx guitarist Tommy Shaw kicked off the

evening with a brief and commendable performance. Shaw mixed a few Styx standards with material from his new album, which ranged from rock ballads to borderline metal, all of it highlighted by the irresistible hook of his current A&M hit "Girl With A Gun." An excellent guitarist, strong vocalist and all-around appealing performer, Shaw appears to have crossed the Styx river to the frontman shores with ease.

KIM FREEMAN

SHADOWFAX
Lone Star Cafe, New York
Tickets: \$10

FOR A GROUP that at once sounds like it's from a jungle not far from Bombay and a remote knoll in the Scottish highlands, Shadowfax is a truly satisfying rock band.

Assembled sardine-fashion on the Lone Star's smallish stage, the six members delivered a set that kept the crowd pushed up around the stage with smiles on. Ambient percussive noises grew into the opening tune, "Shadowdance." Woodwind player Chuck Greenberg led the way on lyricism, neatly doubled with violin by newest member Steve Kindler. A melodic piece, "Shadowdance" in concert had twice the punch of the recorded version. With artfully spaced snare "thwacks" commanding the crowd's attention, Stuart Nevitt inspired rhythmic communication between the group's members that seemed to intensify as the show progressed.

"Watercourse Way" slowed the pace a bit and turned into a highlight of the evening. This piece seems to have been composed with the idea that instruments should share parts, and share they did, trading back and forth with the melody and rhythm between G.E. Stinson's guitar, Greenberg's lyricism, Phil Maggini's bass and Dave Lewis' impressive keyboard setup.

The night continued with Shadowfax displaying plenty of versatility with the dark and moody "Vajra," the romantically sad "1000 Tears," the ultra-dramatic "The Big Song" and the beautifully composed "Snowline." Most of the set was upbeat, high-energy and well-communicated. The audience, ranging in age from "minimum drinking" to just shy of the golden years, remained enthusiastic and appreciative throughout. The energized finale, "Brown Rice"/"Karmapa Chenno," paid homage to jazz great Don Cherry and had the band really cutting loose for the first time in the set, showing off a heavily jazz-influenced alter ego.

Shadowfax has real presence live. They radiate enjoyment in what they're doing, with members frequently beaming at each other and into the audience which, at this show, was rightfully held captive.

GRACE WHITNEY-KOLINS

CHICK COREA
Blue Note, New York
Tickets: \$17.50

HIS CROSSOVER SUCCESS has tended to obscure the fact that Chick Corea can be, when he puts his mind to it, one of the most inventive and impressive jazz pianists—with no hyphens and no electric—

(Continued on page 39)



Boy With Axe. Tommy Shaw performs at Madison Square Garden in a special show to raise money for the fight against cerebral palsy. The benefit also featured the Kinks. (Photo: Chuck Pulin)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PRINCE SHEILA E.	Reunion Arena Dallas	Dec. 30-Jan. 1	\$884,921 \$17.50/\$15.50	53,274 (54,828) three shows	Rainbow Over America
NEIL DIAMOND	Market Square Arena Indianapolis	Dec. 20-21	\$591,573 \$17/\$15	35,732 two sellouts	Concerts West
KENNY ROGERS DOLLY PARTON KARAMAZOV BROTHERS	The Forum Inglewood, Calif.	Dec. 31	\$575,240 \$50/\$30	16,279 sellout	North American Tours Inc./Avalon Attractions
NEIL DIAMOND	Houston Summit	Dec. 10-11	\$514,871 \$17/\$15	32,769 two sellouts	Concerts West
GRATEFUL DEAD	San Francisco Civic Center	Dec. 28-29, 31	\$467,500 \$25/\$15	25,500 three sellouts	Bill Graham Presents
PRINCE SHEILA E.	Rupp Arena Lexington, Ky.	Dec. 15	\$383,134 \$17.50/\$15.50	22,347 sellout	Sunshine Promotions/Rainbow Over America
OAK RIDGE BOYS MARK GREY	Holiday Star Theater Merrillville, Ind.	Dec. 29-31	\$362,619 \$23.95/\$16.95	18,648 (19,944)	In-House
NEIL DIAMOND	Baton Rouge Centroplex	Dec. 13-14	\$356,057 \$17/\$15	21,742 two sellouts	Concerts West
HUEY LEWIS & THE NEWS TOWER OF POWER LOS LOBOS EDDIE & THE TIDE	Oakland (Calif.) Coliseum	Dec. 31	\$289,945 \$25/\$20	11,927 sellout	Bill Graham Presents
BARRY MANILOW	Reunion Arena Dallas	Dec. 12	\$278,870 \$17.50/\$15	16,148 sellout	Beaver Prods.
KENNY ROGERS DOLLY PARTON SAWYER BROWN	San Diego Sports Arena	Jan. 4	\$276,492 \$19.50/\$17.50	14,681 sellout	North American Tours Inc.
KENNY ROGERS DOLLY PARTON KARAMAZOV BROTHERS	Oakland (Calif.) Coliseum	Dec. 28	\$274,663 \$19.50/\$17.50	14,457 sellout	North American Tours Inc.
NEIL DIAMOND	Freedom Hall Louisville	Dec. 19	\$270,475 \$17/\$15	19,166 sellout	Concerts West
KENNY ROGERS DOLLY PARTON KARAMAZOV BROTHERS	Cow Palace San Francisco	Dec. 29	\$269,804 \$19.50/\$17.50	14,368 sellout	North American Tours Inc.
NIGHT RANGER Y & T MICHAEL FURLONG	Cow Palace San Francisco	Dec. 31	\$234,340 \$20	11,717 (12,500)	Bill Graham Presents
HUEY LEWIS & THE NEWS TOWER OF POWER LOS LOBOS	The Forum Inglewood, Calif.	Dec. 28	\$232,825 \$15/\$13.50	15,662 sellout	Avalon Attractions
TONY ORLANDO DELLA REESE	Fox Theater St. Louis	Dec. 27-Jan. 2	\$229,205 \$17.90/\$4.90	30,626 (37,096)	Ray Shepardon Presents
HUEY LEWIS & THE NEWS TOWER OF POWER LOS LOBOS	Oakland (Calif.) Coliseum	Dec. 30	\$228,760 \$17.50/\$15	13,372 sellout	Bill Graham Presents
RATT LITA FORD	Long Beach (Calif.) Arena	Dec. 31	\$201,295 \$15/\$13.50	13,538 sellout	Avalon Attractions
REO SPEEDWAGON SURVIVOR	Market Square Arena Indianapolis	Dec. 31	\$189,200 \$12.50	16,542 (18,154)	Sunshine Promotions
NEIL DIAMOND	Oral Roberts Univ. Tulsa	Dec. 17	\$185,889 \$17/\$15	11,519 sellout	Concerts West
RONNIE JAMES DIO DOKKEN	Veterans' Memorial Coliseum Phoenix	Dec. 27	\$178,426 \$13/\$12.50	13,919 (15,800)	Evening Star Prods.
IRON MAIDEN TWISTED SISTER	Joe Louis Arena Detroit	Jan. 4	\$173,596 \$13.50	12,859 (15,900)	Brass Ring Prods.
RODNEY DANGERFIELD	Front Row Theater Cleveland	Dec. 7-8	\$173,046 \$15.75	11,350 (12,700)	In-House
HUEY LEWIS & THE NEWS TOWER OF POWER DR. GONZO	San Diego Sports Arena	Dec. 18	\$161,700 \$14.50/\$12.50	11,347 (14,643)	Southland Concerts
AEROSMITH DAVID JOHANSEN	Providence (R.I.) Civic Center	Dec. 27	\$153,151 \$12.50/\$11.50	13,028 sellout	Frank J. Russo
BARRY MANILOW	Kansas Coliseum Wichita	Jan. 5	\$142,812 \$15/\$13.50	9,715 sellout	Beaver Prods.
REO SPEEDWAGON SURVIVOR	Freedom Hall Louisville	Dec. 28	\$139,200 \$12.50	11,326 (12,900)	Sunshine Promotions
AEROSMITH POISON DOLLIES	Springfield (Mass.) Coliseum	Jan. 6	\$129,576 \$13.50/\$12.50	10,102 sellout	Cross Country Concerts
AEROSMITH DAVID JOHANSEN	New Haven (Conn.) Coliseum	Dec. 29	\$120,882 \$12.50/\$10.50	9,945 sellout	Cross Country Concerts
REO SPEEDWAGON SURVIVOR	Reunion Arena Dallas	Jan. 6	\$118,329 \$13.50	9,663 sellout	Beaver Prods.
TRIUMPH MOLLY HATCHET	Cincinnati Gardens	Dec. 28	\$100,712 \$12.50	8,057 (9,186)	Sunshine Promotions
BARRY MANILOW	The Civic Center Amarillo, Tex.	Jan. 6	\$99,973 \$16.50	6,059 sellout	Beaver Prods.
AEROSMITH POISON DOLLIES	Baltimore Civic Center	Jan. 7	\$97,486 \$13.50/\$12.50	7,962 (13,500)	First Class Promotions
AEROSMITH POISON DOLLIES	The Orpheum Boston	Dec. 30-31	\$89,958 \$17.50/\$15.50	5,600 two sellouts	Don Law Co.
RONNIE JAMES DIO	Tucson Community Center	Dec. 28	\$89,950 \$12.50	7,196 (9,713)	Evening Star Prods.
OINGO BOINGO WHAT IS THIS?	Universal Amphitheater Universal City, Calif.	Jan. 4	\$86,997 \$15/\$13.50	6,218 sellout	In-House
REO SPEEDWAGON SURVIVOR	Tulsa Convention Center Arena	Jan. 7	\$86,427 \$13.50	6,402 (8,992)	Contemporary Prods.
TRIUMPH MOLLY HATCHET	Wendler Arena Saginaw, Mich.	Dec. 26	\$85,131 \$13.50	6,306 (7,300)	Brass Ring Prods.
RATT LITA FORD	Orange Pavilion San Bernardino, Calif.	Dec. 31	\$77,500 \$13/\$11.75	6,562 sellout	Avalon Attractions

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Louise Zepp in Nashville at (615) 748-8129; Ancil Davis in New York at (212) 764-7314; Linda Deckard in Los Angeles at (213) 859-5338; or Melinda Newman in Chicago at (312) 236-2085.

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

THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		TITLE	
1	2	3	33					BRUCE SPRINGSTEEN	COLUMBIA PC 38653	BORN IN THE U.S.A.	
2	1	1	30					PRINCE & THE REVOLUTION	WARNER BROS. 25110-1 (8.98)	PURPLE RAIN	
3	3	2	10					MADONNA	SIRE 25157-1 / WARNER BROS. (8.98)	LIKE A VIRGIN	
4	4	4	10					DURAN DURAN	CAPITOL ST-12374 (9.98)	ARENA	
5	7	8	36					CHICAGO	FULL MOON / WARNER BROS. 1-25060 (8.98)	17	
6	5	5	34					TINA TURNER	CAPITOL ST-12330 (8.98)	PRIVATE DANCER	
7	8	7	15					DARYL HALL & JOHN OATES	RCA AFL1-5309 (9.98)	BIG BAM BOOM	
8	10	10	11					BRYAN ADAMS	A&M SP5013 (8.98)	RECKLESS	
9	6	6	16					HONEYDRIPPERS	ES PARANZA 90220 / ATLANTIC (5.98)	VOLUME ONE	
10	9	9	59					CYNDI LAUPER	PORTRAIT BFR 38930 / EPIC	SHE'S SO UNUSUAL	
11	15	17	17					NEW EDITION	MCA 5515 (8.98)	NEW EDITION	
12	11	11	70					HUEY LEWIS AND THE NEWS	CHRYSALIS FV 41412	SPORTS	
13	17	19	13					WHAM	COLUMBIA 39595	MAKE IT BIG	
14	23	33	5					FOREIGNER	ATLANTIC 81999 (9.98)	AGENT PROVOCATEUR	
15	13	13	9					LINDA RONSTADT	ASYLUM 60387 / ELEKTRA (8.98)	LUSH LIFE	
16	12	12	65					LIONEL RICHIE	MOTOWN 6059 ML (8.98)	CAN'T SLOW DOWN	
17	20	20	24					BILLY OCEAN	JIVE / ARISTA JL 8-8213 (8.98)	SUDDENLY	
18	14	14	11					PAT BENATAR	CHRYSALIS FV41471	TROPICO	
19	19	15	20					STEVIE WONDER	MOTOWN 6108ML (8.98)	THE WOMAN IN RED-SOUNDTRACK	
20	18	18	13					JULIAN LENNON	ATLANTIC 80184 (8.98)	VALOTTE	
21	22	22	63					THE POINTER SISTERS	PLANET BXL-4705 / RCA (8.98)	BREAK OUT	
22	16	16	16					U2	ISLAND 90231 / ATCO (8.98)	THE UNFORGETTABLE FIRE	
23	24	24	16					SHEENA EASTON	EMI-AMERICA ST-17132 (8.98)	A PRIVATE HEAVEN	
24	21	21	16					CHAKA KHAN	WARNER BROS. 25162-1 (8.98)	I FEEL FOR YOU	
25	25	23	44					THE CARS	ELEKTRA 60296 (8.98)	HEARTBEAT CITY	
26	26	26	10					DEEP PURPLE	MERCURY 824003-1 / POLYGRAM (8.98)	PERFECT STRANGER	
27	29	32	8					DON HENLEY	GEFFEN GHS 24046 / WARNER BROS. (8.98)	BUILDING THE PERFECT BEAST	
28	27	27	18					KISS	MERCURY 822495-1 / POLYGRAM (8.98)	ANIMALIZE	
29	28	25	23					JULIO IGLESIAS	COLUMBIA QC 39157	1100 BEL AIR PLACE	
30	30	30	31					TWISTED SISTER	ATLANTIC 80156 (8.98)	STAY HUNGRY	
31	32	34	39					JOHN CAFFERTY & THE BEAVER BROWN B.	SCOTTI BROS. BFX 38929 / EPIC	EDDIE & THE CRUISERS-SOUNDTRACK	
32	34	38	28					THE TIME	WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE	

THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		TITLE	
56	66	68	38					JERMAINE JACKSON	ARISTA AL-8-8203 (8.98)	JERMAINE JACKSON	
57	62	62	8					KOOL & THE GANG	DE-LITE 822943-1 / POLYGRAM (8.98)	EMERGENCY	
58	67	67	68					SOUNDTRACK	MOTOWN 6062ML (8.98)	THE BIG CHILL	
59	54	46	15					ROGER HODGSON	A&M SP-5004 (8.98)	IN THE EYE OF THE STORM	
60	57	52	19					SURVIVOR	SCOTTI BROS. FZ 39578 / EPIC	VITAL SIGNS	
61	63	74	46					RATT	ATLANTIC 80143 (8.98)	OUT OF THE CELLAR	
62	64	64	8					RAY PARKER JR.	ARISTA AL 8-8266 (8.98)	CHARTBUSTERS	
63	56	42	11					TOTO	COLUMBIA QC38962	ISOLATION	
64	61	65	30					JOHN WAITE	EMI-AMERICA ST-17124 (8.98)	NO BRAKES	
65	71	72	8					THE KINKS	ARISTA AL 8-8264 (8.98)	WORD OF MOUTH	
66	65	69	30					COREY HART	EMI-AMERICA ST-17117 (8.98)	FIRST OFFENSE	
67	58	54	18					DENNIS DEYOUNG	A&M SP-5006 (8.98)	DESERT MOON	
68	70	76	78					GEORGE WINSTON	WINDHAM HILL C-1025 / A&M (9.98)	DECEMBER	
69	79	85	11					SOUNDTRACK	FANTASY WAM-1791 (19.98)	AMADEUS	
70	74	78	31					SHEILA E.	WARNER BROS. 1-25107 (8.98)	THE GLAMOUROUS LIFE	
71	59	59	19					SAM HARRIS	MOTOWN 6103 (8.98)	SAM HARRIS	
72	177	—	4					SOUNDTRACK	MCA 5547 (8.98)	BEVERLY HILLS COP	
73	108	151	5					FAT BOYS	SUTRA SUS1015 (8.98)	FAT BOYS	
74	76	79	19					IRON MAIDEN	CAPITOL ST-12321 (8.98)	POWER SLAVE	
75	73	73	19					DIANA ROSS	RCA AFL1-5009 (8.98)	SWEPT AWAY	
76	82	84	116					PRINCE	WARNER BROS. 1-23720 (10.98)	1999	
77								GAP BAND	TOTAL EXPERIENCE TEL-8-5705 / RCA (8.98)	GAP BAND VI	
78	80	81	9					RICK SPRINGFIELD	MERCURY 824107-1 / POLYGRAM (8.98)	BEAUTIFUL FEELINGS	
79	72	58	20					KENNY ROGERS	RCA AFL1-5043 (8.98)	WHAT ABOUT ME	
80	88	93	41					STEVE PERRY	COLUMBIA FC 39334	STREET TALK	
81	81	82	10					THE WHO	MCA 2-8018 (10.98)	WHO'S LAST	
82	87	88	8					TEENA MARIE	EPIC FE 39528	STARCHILD	
83	91	106	69					MOTLEY CRUE	ELEKTRA 60289 (8.98)	SHOUT AT THE DEVIL	
84	84	91	111					MICHAEL JACKSON	EPIC QE 38112	THRILLER	
85	69	55	14					DAN HARTMAN	MCA 5525 (8.98)	I CAN DREAM ABOUT YOU	
86	68	53	15					SOUNDTRACK	CAPITOL SV-12371 (9.98)	TEACHERS	
87	151	—	4					SOUNDTRACK	POLYDOR 823606-1 / POLYGRAM (9.98)	BREAKIN' 2 ELECTRIC BOOGALOO	



Two Turtles. Flo & Eddie (Howard Kaylan and Marc Volman) perform at the Bottom Line in New York on New Year's Eve. The show marked the fourth New Year's Eve in a row that the pair has headlined the club. (Photo: Chuck Pulin)

RICHARD MARX

(Continued from page 35)

artist." The reference to Foster wasn't incidental. Foster has been Marx's mentor for the past couple of years, and is one of his musical heroes.

"I met David when he was finishing the Tubes' 'Outside/Inside' album," Marx remembers. "He allowed me to come into the studio and observe. It was the best thing that could have happened to me; it was kind of like going to producer school."

While Marx makes it clear that Foster has been his "biggest motivating force," he allows that there are some musical differences between them. "For myself as an artist, I'm trying to get more rock'n-roll-oriented, more AOR, than David is known to be," Marx says.

"I'm doing that by drowning myself in the artists who are in that bag who I love: Bryan Adams, the new Hall & Oates, Fee Waybill. Fee's album had a good influence on me, because Fee hates anything commercially sappy. He hates a lot of the music that I have done and David has done; he thinks it's real

wimpy. That influence has given me more of an edge as a writer/artist."

Marx is currently cutting four sides with Foster's longtime engineer, Humberto Gatica, and will then shop for a label deal. He hopes to have an album out by midyear.

"Humberto has helped me with vocals, getting a personality or style that's a little bit edgier," Marx notes. "I've been singing pretty for too long, because I've been doing a lot of background vocals.

"I'd still like to be known for writing pretty songs," he adds. "But if I'm lucky enough to have a career as an artist, I don't want people coming to see me to hear the ballads. I think it gets tiresome, at least for somebody young like me."

Marx has been managed for the past eight months by Garry Kief, who also handles Barry Manilow. "Originally I was going to work with Barry," Marx notes, "and Garry liked what I was doing. He put the Roxy show together [Marx headlined a showcase at the Los Angeles club last fall] and is also overseeing the touring this spring."

TALENT IN ACTION

(Continued from page 37)

ity—on the scene. Having the right accompanists helps, too, as Corea demonstrated dramatically during a recent six-night stint at the Blue Note.

Corea was joined—"backed" is an inadequate word for their contributions—by Miroslav Vitous on bass and Roy Haynes on drums, his associates on the memorable 1982 ECM double album "Trio Music" (and a forthcoming ECM project, probably to be released toward the end of this year). The repertoire on opening night, Jan. 1, was heavily loaded with standards like "Autumn Leaves" and "I Hear A Rhapsody," as well as a few jazz perennials—most notably the Thelonious Monk classic "Round Midnight," given a delicate unaccompanied reading by Corea. The style was hard-swinging, pull-out-all-the-stops post-bop.

Although Corea's stylistic range is comparable to that of his friend and fellow keyboardist Herbie Hancock, there is more consistency to his work as a whole; his playing with this trio is a lot more similar to his playing with Return To Forever

than Hancock's acoustic jazz forays are to "Rockit." The characteristic playfulness of Corea's rhythmic approach, the deceptively simple snatches of melody with which he structures his solos, and even his occasional lapses into coyness or fussiness tend to be there no matter what context he's playing in.

There was, however, one distinguishing feature of Corea's work in this context: how powerfully he swung. The ability to generate the rhythmic momentum that some say is the essence of jazz is tricky to come by; Corea was helped immensely by the creative, insistent and exuberant support of Haynes, who is simply one of the best drummers ever to play the music. Vitous' role was hardly superfluous. For the most part he was an excellent mediator between Corea's melodicism and Haynes' drive, a beautiful soloist, and a fully equal member of one of the most satisfying three-way partnerships New York jazz fans have had the opportunity to hear in a while. **PETER KEEPNEWS**

\$13 Million Weekend in D.C.

Mixed Musical Bag for Inaugural Fetes

BY BILL HOLLAND

WASHINGTON What do Kool & the Gang, Jerry Lee Lewis and the Count Basie Orchestra have in common? Close watchers of the Reagan Administration might be able to come up with the answer: They're just some of the musical stars set to perform as part of the Republican Inaugural Committee's \$13 million weekend of festivities to be held all over town from Friday through Monday (18-21), celebrating the second term swearing-in of the President and Vice President.

The list, with a few "Young American" concert exceptions, will tilt toward the tried and true: Frank Sinatra, Dean Martin, Mac Davis, Larry Gatlin & the Gatlin Brothers and Ray Charles, as well as such presenters/readers as Elizabeth Taylor, Don Rickles, Tony Randall, Rich Little and Tom Selleck.

And that's not all. Both the Beach Boys and Wayne Newton will perform at the two super "galas" at

the 12,500-seat D.C. Convention Center. The booking should lay to rest, hopefully forever, the lingering *faux pas* of former Interior Secretary James Watt, who two years ago cancelled plans for the Beach Boys to perform at the annual Fourth of July celebration in the Mall in favor of Newton, suggesting that his style of entertainment was more family-oriented. This time, according to the list compiled by First Lady Nancy Reagan, honorary galas chairman Frank Sinatra, chairman Joe Canzeri and general chairman Michael Deaver, family types may hear both "Good Vibrations" and "Danke Schoen."

The big galas, as well as the satellite balls—all nine of them—will be by invitation only, and ticket prices will knock down just about anything but an elephant: \$150 for a single seat at the Jan. 18 and 19 galas (\$10,000 for a box), \$125 for entry into one of the weekend balls, \$50 for the Jan. 21 Youth Ball featuring Shalamar and the local Skip Castro Band, and \$25 for the Jan. 19 Youth Concert featuring Kool & the Gang, Jerry Lee Lewis and Johnny Lee.

Orchestral dance music will be the swing-and-sway style of the nine inaugural balls, with big bands such as the Count Basie Orchestra and the Lionel Hampton Orchestra on hand at just about all the major hotels in town as well as the old Pension Building, the Air & Space Museum and the Kennedy Center.

Committee officials say that the money for the city-wide festivities will come from donations from the corporate and individual sponsors,

and they hope to pay back the projected \$11 million to \$13 million by the end of February through ticket prices as well as "commemorative items" ranging from inaugural tie clasps and inaugural license plates to the inevitable inaugural jelly bean jars.

The committee will also be selling advertising time on their prime-time Inaugural Special, set to air Saturday (19). The time was bought outright from ABC-TV.

Ticketmaster Inks Exclusive Deal With Amphitheatre

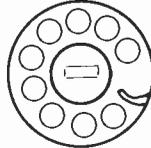
LOS ANGELES Tickets to all events at the Universal Amphitheatre in Universal City are now available on an exclusive basis through all Ticketmaster Ticket Centers in Southern California.

The deal, which took effect Jan. 5, solidifies Ticketmaster's position as the leading computerized ticketing service in Southern California. In addition to the Amphitheatre, Ticketmaster offers advance ticket sales on an exclusive basis to the Inglewood Forum, Irvine Meadows Amphitheatre, the Palace, the Palladium, the Hollywood Bowl, the Long Beach Arena and other key venues.

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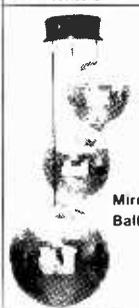
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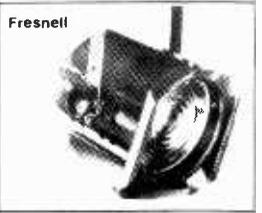
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THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		TITLE		ARTIST	
								PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	Weeks at No. One: 5		
1	1	1	10					LIKE A VIRGIN N.RODDGERS/SIRE 7-29210/WARNER BROS.		◆ MADONNA	
2	2	6	14					ALL I NEED G.BALLARD, C.MAGNESS/QWEST 7-29238/WARNER BROS.		JACK WAGNER	
3	6	9	10					YOU'RE THE INSPIRATION D.FOSTER/FULL MOON/WARNER BROS. 7-29126		◆ CHICAGO	
4	11	14	7					I WANT TO KNOW WHAT LOVE IS M.SADKIN, M.JONES/ATLANTIC 7-89596		◆ FOREIGNER	
5	13	16	9					EASY LOVER P.COLLINS, KALIMBA/COLUMBIA 38-04679		◆ PHILIP BAILEY	
6	7	8	12					RUN TO YOU B.ADAMS, B.CLEARMOUNTAIN/A&M 2686		◆ BRYAN ADAMS	
7	3	2	12					THE WILD BOYS N.RODDGERS, DURAN DURAN/CAPITOL 5417		◆ DURAN DURAN	
8	5	5	13					WE BELONG N.GERALDO, P.COLEMAN/CHRYSALIS 4-42826		◆ PAT BENATAR	
9	10	11	11					BORN IN THE USA B.SPRINGSTEEN, J.LANDAU, C.PLOTKIN, S.VAN ZANDT/COLUMBIA 38-04680	◆ BRUCE SPRINGSTEEN		
10	20	23	5					CARELESS WHISPER G.MICHAEL/COLUMBIA 38-04691	◆ WHAM FEATURING GEORGE MICHAEL		
11	4	3	15					SEA OF LOVE NUGETRE, FABULOUS BRILL BROS./ES PARANZA 7-99701 /ATCO	◆ THE HONEYDRIPPERS		
12	16	19	11					THE BOYS OF SUMMER D.HENLEY, D.KORTCHMAR, G.LADANYI, M.CAMPBELL/GEFFEN 7-29141/WARNER BROS.	◆ DON HENLEY		
13	15	20	5					DO THEY KNOW IT'S CHRISTMAS ● M.JURE/COLUMBIA 38-04749	◆ BAND AID		
14	19	25	6					I WOULD DIE 4 U PRINCE/WARNER BROS. 7-29121	◆ PRINCE & THE REVOLUTION		
15	8	4	18					COOL IT NOW V.BRANTLEY, R.TIMAS/MCA 52455	◆ NEW EDITION		
16	22	26	8					LOVER BOY K.DIAMOND/JIVE/ARISTA 1-9284	◆ BILLY OCEAN		
17	18	18	10					JAMIE R.PARKER, JR./ARISTA 1-9293	RAY PARKER JR.		
18	14	13	13					DO WHAT YOU DO J.JACKSON, D.RUDOLPH/ARISTA AS1-9279	◆ JERMAINE JACKSON		
19	9	10	14					VALOTTE P.RAMONE/ATLANTIC 7-89609	◆ JULIAN LENNON		
20	24	32	9					NEUTRON DANCE R.PERRY/PLANET JK-13951	◆ THE POINTER SISTERS		
21	26	35	6					METHOD OF MODERN LOVE D.HALL, J.OATES, B.CLEARMOUNTAIN/RCA 13970	◆ DARYL HALL & JOHN OATES		
22	12	7	17					OUT OF TOUCH D.HALL, J.OATES, B.CLEARMOUNTAIN/RCA 13916	◆ DARYL HALL & JOHN OATES		
23	25	31	8					LOVE LIGHT IN FLIGHT S.WONDER/MOTOWN 1769	◆ STEVIE WONDER		
24	17	17	11					UNDERSTANDING B.SEGER, PUNCH/CAPITOL 5413	BOB SEGER & THE SILVER BULLET BAND		
25	32	36	11					SOLID N.ASHFORD, V.SIMPSON/CAPITOL 5397	◆ ASHFORD & SIMPSON		
26	30	38	11					CALL TO THE HEART G.GUIFFRIA/CAMEL/MCA 52497	◆ GUIFFRIA		
27	36	43	8					OPERATOR R.CALLOWAY/SOLAR 7-69684 /ELEKTRA	MIDNIGHT STAR		
28	29	37	9					FOOLISH HEART S.PERRY, BRUCE BOTNICK/COLUMBIA 38-04693	◆ STEVE PERRY		

THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		TITLE		ARTIST	
								PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL			
51	53	55	6					MAKE NO MISTAKE, HE'S MINE B.CUOMO, K.CARNES/COLUMBIA 38-04695		BARBRA STREISAND WITH KIM CARNES	
52	57	62	7					TRAGEDY J.HUNTER, P.BONANNO/PRIVATE 1-4-04643/EPIC		◆ JOHN HUNTER	
53	59	66	6					NAUGHTY NAUGHTY P.SOLLEY/ATLANTIC 7-89612		◆ JOHN PARR	
54	56	59	6					LOVER GIRL T.MARIE/EPIC34-04619		◆ TEENA MARIE	
55	41	27	20					WAKE ME UP BEFORE YOU GO-GO ● G.MICHAEL/COLUMBIA 38-04552		◆ WHAM	
56	60	65	6					TREAT HER LIKE A LADY R.R.JOHNSON, A.MCKAY/GORDY 1,765 /MOTOWN	◆ THE TEMPTATIONS		
57	46	24	16					CENTIPEDE M.JACKSON/COLUMBIA 38-04547	◆ REBBIE JACKSON		
58		NEW						PRIVATE DANCER CARTER/CAPITOL 5433	◆ TINA TURNER		
59		NEW						OOH OOH SONG N.GERALDO, P.COLEMAN/CHRYSALIS 4-42843	◆ PAT BENATAR		
60	61	69	6					LONELY SCHOOL M.STONE/A&M2696	◆ TOMMY SHAW		
61	63	74	5					TURN UP THE RADIO N.KERNON/RCA13953	◆ AUTOGRAPH		
62	64	76	3					KNOCKING AT YOUR BACK DOOR R.GLOVER, DEEP PURPLE/MERCURY 880477-7 /POLYGRAM	DEEP PURPLE		
63	67	73	5					SMALL TOWN BOY M.THORNE/MCA52494	◆ BRONSKI BEAT		
64	33	21	16					ALL THROUGH THE NIGHT R.CHERTOFF/PORTRAIT 37-04639/EPIC	CYNDI LAUPER		
65	48	34	13					THE BELLE OF ST. MARK SHEILA E., STARR COMPANY/WARNER BROS. 7-29180	SHEILA E.		
66	66	68	9					BIG IN JAPAN ORLANDO/ATLANTIC 7-89665	◆ ALPHAVILLE		
67	52	42	22					STRUT G.MATHIESON/EMI-AMERICA 8227	◆ SHEENA EASTON		
68	49	30	16					PENNY LOVER L.RICHIE, J.CARMICHAEL/MOTOWN 1762	◆ LIONEL RICHIE		
69	54	44	13					(PRIDE) IN THE NAME OF LOVE B.ENO, D.LANOIS/ISLAND 7-99704 /ATCO	◆ U2		
70		NEW						RELAX T.HORN/ZTT/ISLAND 7-99805/ATCO	◆ FRANKIE GOES TO HOLLYWOOD		
71		NEW						I WANNA HEAR IT FROM YOUR LIPS B.GAUDIO/GEFFEN 7-29118/WARNER BROS.	◆ ERIC CARMEN		
72	65	58	19					BETTER BE GOOD TO ME R.HINE/CAPITOL5387	◆ TINA TURNER		
73	58	51	13					STRANGER IN TOWN TOTO/COLUMBIA 38-04672	◆ TOTO		
74	71	75	7					EYE ON YOU B.SQUIER, J.STEINMAN/CAPITOL 5416	BILLY SQUIER		
75		NEW						THIS IS MY NIGHT A.MARDIN/WARNER BROS. 7-29097	CHAKA KHAN		
76	75	70	23					I JUST CALLED TO SAY I LOVE YOU ● S.WONDER/MOTOWN 1745	◆ STEVIE WONDER		
77	82	85	3					YO LITTLE BROTHER M.LIGGETT, C.BARBOSA/MIRAGE 7-99697/ATCO	◆ NOLAN THOMAS		
78		NEW						THE BORDERLINES G.DUKE/A&M2695	◆ JEFFREY OSBORNE		

Nashville Merchandising Promotion

WARNER BROS. TARGETS DEALERS

BY KIP KIRBY

NASHVILLE Slipping sales and lack of inventory depth at retail are the two key issues Vic Faraci, senior marketing vice president for Warner Bros.' Nashville division, hopes to overcome with a new country dealer-awareness merchandising promotion.

Faraci's strategy includes involving retailers more directly in country releases while creating consumer traffic through up-front country store displays and in-store airplay.

Warner Bros. has simultaneously initiated several staff changes to help penetrate the market more effectively. Neal Spielberg has been named to the post of national sales coordinator, working from Nashville but reporting directly to Faraci in Los Angeles. Bruce Adelman has been shifted from Nashville to L.A. to become regional marketing manager for the Nashville division. Replacing him is Bob Saporiti, who will work with Nancy Solinski in national promotion.

The second phase of the campaign covers a major marketing push designed to tie in key retail chains with selected country radio stations on a market-by-market basis. The effort started Monday (7) when Emmylou Harris met with managers and buyers from the Licorice Pizza chain in California to preview her new concept album, "The Ballad Of Sally Rose."

The first two releases to be highlighted are Harris' "Sally Rose" and Shelly West's solo album, "Don't Make Me Wait On The Moon," which pairs her for the first time with producers Barry Beckett and Jim Ed Norman.

In February, these albums will be joined by Conway Twitty's "Don't Call Me A Cowboy." In March, the campaign expands to include new releases from Crystal Gayle, Terri Gibbs, a solo John McEuen project

and the debut of new country/rock group Eldorado (whose members include two ex-Doobie Brothers).

April product includes new albums by John Anderson, Hank Williams Jr. (his 50th), Johnny Lee, Eddie Rabbitt and a debut from Bandana. Finishing up the schedule in May will be releases from Karen Brooks, Gary Morris and comedy duo Pinkard & Bowden.

A focal point of the effort will require up-front store placement for all country product. According to Faraci, research indicates that country buyers are often intimidated in record outlets by uninformed clerks, predominantly-rock airplay and the fact that country releases are usually buried in bins toward the back of the store in low-traffic areas. Added to this is the fact that many shops don't stock much catalog in country and don't encourage prospective buyers to place over-the-counter special orders.

The first targeted market is Los Angeles, where radio station KZLA will work with the Licorice Pizza chain. A total of six markets will eventually be covered over the next four months, markets which already account for 90% of total Warner Bros. country sales. These tentatively include Chicago, Atlanta, Dallas, Kansas City, Indianapolis and Pittsburgh.

Participating retailers will receive point-of-purchase materials from the label, including hanging arrows to indicate location of its albums and cassettes. In the case of Warner's country artists who are performing in an individual market, store personnel will be given tickets to see the shows, in addition to radio giveaways.

Personal in-stores will be heavily utilized during the campaign. Faraci cites a recent two-day trip by Conway Twitty to Atlanta and Dallas for a series of in-store appearances with the Twitty Bird, promoting his

"Merry Twismas" album. The three-store visit netted Twitty a hefty 2,000 albums sold, Faraci says—a surprising total, he notes, since the average country in-store only generates around 100 units.

He admits that some acts aren't used to doing in-stores. "But frankly," he adds, "we're telling our artists that sales these days aren't what they were in the 'Urban Cowboy' days, and that we've got to work together on some different approaches."

Faraci is hoping for a 20%-25% increase in sales if his campaign is successful. More than that, however, he says he wants to see increased dealer awareness and a more attractive environment created by retailers for country buyers.



Good Morning. During a recent trip to New York City, RCA's Judds stopped by ABC's "Good Morning America" to chat with host David Hartman. Pictured are, from left, Hartman and Wynonna and Naomi Judd.

NASHVILLE SCENE
by Kip Kirby



FEW NASHVILLE ENTERTAINERS have scaled career heights as successfully or as intrepidly as **Barbara Mandrell**. Television, movies, specials, cable, Vegas—she's done it all. From the pages of People magazine to the People's Choice Awards, Mandrell has become a universal favorite.

Close to 100 media representatives showed up Jan. 3 at the Opryland Hotel for the singer's first press conference since her near-fatal car crash Sept. 11.

Looking shaky but determined, Mandrell faced a blitz of tv cameras and whirring tape recorders after being escorted into the room on crutches by **Irby Mandrell**, her father and manager. In an often emotional voice, she spoke of the days following her accident. She said she has no memory from the moment of collision until Sept. 25, when she recalls talking to her orthopedic surgeon, Dr. David Jones.

Mandrell said her family had shielded her from information about the driver of the other car (which had suddenly veered out of oncoming traffic and plunged head-on into her vehicle). It was not until three weeks later, while watching a tv newscast in her hospital room, that the singer learned student Mark White had been killed. She said she broke down at the news, and still has difficulty accepting the reality of his death.

During the conference, Mandrell emphasized the lifesaving role seatbelts had played in the accident. She admitted that in the past, she hadn't been a regular seatbelt user. However, Mandrell explained, on their way home that night from the shopping center, her daughter Jaime had seen a station wagon with children in the back traveling with an open tailgate.

When Jaime commented on how unsafe that was, Mandrell said, she replied, "Let's fasten our seatbelts, then we'll be safe." Less than 15 minutes later, the singer was unconscious, her children were injured, and White was dead. In the crash, Mandrell's right leg and ankle were broken, her right kneecap crushed, and she suffered a severe concussion. She was in the hospital for 19 days.

"It has been a difficult ordeal," she told the reporters. "I'm not well yet, but I'm getting well." She described the ordeal as "traumatic," and spoke of "tremendous emotional ups and downs and physical pain."

Mandrell is now undergoing intensive physical therapy, which doctors hope will restore full use of the damaged right leg. Meanwhile, though she carefully avoided prescribing a timetable for her show business return, Mandrell said she is already starting to look ahead to new projects.

Among these will be another made-for-tv movie (the first, "Burning Rage," earned excellent critical reviews for her performance when aired by CBS), and a second network special to follow the one shown Wednesday (9) with guests **Lee Greenwood** and **Roy Acuff**. **Barbara Walters** will interview Mandrell in more depth later this month.

Meanwhile, MCA is preparing to release a greatest hits package, as well as a solo single and a new Man-

drell/Greenwood duet from their "Meant For Each Other" album. Mandrell's recovery thus far has been ahead of schedule, due to her determination and spunky resolve. Hers is a triumph of will, and there's no reason to doubt that she'll be back on stage dancing up a storm before too long.

THREE DAYS after New Year's, **Larry Gatlin** stunned the Nashville community when he issued a statement saying that on Dec. 10, he had voluntarily checked himself into a California drug and alcohol abuse center for treatment.

Gatlin's message, released through his local office, said the singer had become convinced that "my disease is fatal unless it is changed." The only indication of anything wrong had come Dec. 17 when Gatlin and his brothers cancelled an appearance at the Country Music Hall of Fame to sing Christmas carols. At the last minute, **Alabama** was brought in to substitute.

The singer has been famous over the years for his temperamental and sometimes erratic behavior, but his drug dependence was not widely known. In admitting his addiction—and taking steps toward overcoming it—Gatlin joins several other country celebrities who have come out in the open with similar addictions,

Barbara Mandrell talks about her accident

most notably **Johnny Cash** and **Waylon Jennings**.

DOLLY PARTON'S next album, "Real Love," will contain a duet with **Kenny Rogers** as the title cut. She's also doing a tune that RCA newcomer **Hillary Kantner** co-wrote. Kanter comes to country from a varied musical background; she once sang with **Julio Iglesias** for three months in Europe.

"Family Feud" seems about the single *least* likely to show you'd ever find **Ricky Skaggs** guesting on. But nonetheless, the singer recently taped five "Feuds" (with wife **Sharon**, we assume) in Hollywood. Then he managed to get into Dodger Stadium in time to catch the closing show of **the Jacksons'** "Victory" tour.

Skaggs waited in the hospitality suite before the concert began. In walked **Sammy Davis Jr.**, who recognized him immediately and said enthusiastically, "I just want to introduce my wife to the best example of real country music!" We always suspected there was country in them thar Beverly Hills . . .

Hank Williams Jr. makes no secret of his ongoing affection for Jim Beam whiskey. The Jim Beam Distillery is returning the compliment by creating a special commemorative decanter honoring the singer (and filled with Williams' favorite Kentucky mash bourbon). The Bocephus Bottle is shaped like a gold record with Williams' picture and signature.

'Liberty Flyer' Takes Off
Folk, Bluegrass Get Radio Shot

NASHVILLE It's not often that folk, bluegrass and traditional acoustic music turns up on commercial radio these days. But that will change, if a new hour-long weekly series called "The Liberty Flyer" gains widespread appeal.

So far, 77 country radio stations in 34 states have signed up to carry "Flyer's" first 13 shows. It debuted across the U.S. the weekend of Jan. 4-6.

Headlining the first program was Chris Hillman with Bernie Leadon and Al Perkins. Regulars each week include Phil & Gaye Johnson, Marc Pruett, Gamble Rogers and John Wesley, who will be joined later in the season by Riders In The Sky and John Hartford. Other guests taped for the series are the Whites, Doc Watson, Bill Monroe, Doug Dillard, Mac Wiseman and Country Gazette.

Shows are done before a live audience at Bill Stanley's Barbecue & Bluegrass, a 200-seat club in Asheville, N.C. The atmosphere is keyed to what publicist Art Menius calls "down-home neighborliness," giving the broadcasts the feel of such classic radio formats as WLS's "Na-

tional Barn Dance" or Wheeling, W. Va.'s "World's Original Jamboree."

Producers Lawson S. Warren, president of The Linear Group, and Ron Reuhl came up with the concept for "The Liberty Flyer" after seeing the success of their Nashville Network-aired cable tv show, "Fire On The Mountain." They are betting that a show conveying a warm, performance-oriented look at America's traditional music forms will be a popular addition to commercial radio.

One of "Flyer's" biggest supporters from the outset was Mike Gatman, who immediately signed up his five Great Empire Broadcasting stations. Others now carrying the first season's shows include KFDI Wichita; KBRO Denver; WGNA Albany, N.Y.; WOW Omaha; WFLS Fredericksburg, Va.; WITL Lansing, Mich.; WKIX Raleigh, N.C.; KWKH Shreveport; KGEM Boise, and WFNC Fayetteville, N.C.

Acts receive their regular booking fees for "Flyer" appearances. Linear Group publicist Menius estimates that between "Fire On The
(Continued on page 50)

34	31	28	11	CULTURE CLUB VIRGIN/EPIC OE39881	WAKING UP WITH THE HOUSE ON FIRE
35	35	35	75	MADONNA ▲ SIRE 1-23867/WARNER BROS. (8.98)	MADONNA
36	37	39	54	VAN HALEN ▲ WARNER BROS. 1-23985 (8.98)	1984
37	49	61	13	PHILIP BAILEY COLUMBIA BFC 39542	CHINESE WALL
38	42	43	9	MIDNIGHT STAR SOLAR 60384 ELEKTRA (8.98)	PLANETARY INVASION
39	40	41	11	FRANKIE GOES TO HOLLYWOOD ISLAND 90232 ATCO (12.98)	WELCOME TO THE PLEASURE DOME
40	45	45	15	GENERAL PUBLIC I.R.S. SP-70046/A&M (8.98)	ALL THE RAGE
41	48	48	11	WHODINI ARISTA 8251 (8.98)	ESCAPE
42	52	71	9	GIUFFRIA CAMEL/MCA 5524/MCA (8.98)	GIUFFRIA
43	41	40	16	DAVID BOWIE ▲ EMI-AMERICA SJ-171138 (8.98)	TONIGHT
44	47	47	9	TRIUMPH MCA 5537 (8.98)	THUNDER SEVEN
45	36	37	13	PAUL MCCARTNEY COLUMBIA SCT 39613	GIVE MY REGARDS TO BROAD STREET
46	46	50	20	JACK WAGNER QWEST 1-25214/WARNER BROS. (8.98)	ALL I NEED
47	44	44	26	SAMMY HAGAR ● GEFEN GHS24043/WARNER BROS. (8.98)	VOA
48	43	51	94	Z Z TOP ▲ WARNER BROS. 1-23774 (8.98)	ELIMINATOR
49	39	29	15	BARBRA STREISAND ▲ COLUMBIA QC 39480	EMOTION
50	50	49	16	JEFFREY OSBORNE ● A&M SP-5017 (8.98)	DON'T STOP
51	53	56	13	ASHFORD & SIMPSON CAPITOL ST-12366 (8.98)	SOLID
52	55	57	11	REO SPEEDE WAGON EPIC QF39593	WHEELS ARE TURNING
53	51	66	62	BILLY IDOL ▲ CHRYSALIS FV 41450	REBEL YELL
54	60	60	11	AL JARREAU WARNER BROS. 1-25106 (8.98)	HIGH CRIME
55	75	83	20	TALKING HEADS SIRE 1-25186/WARNER BROS. (8.98)	STOP MAKING SENSE

89	38	31	9	KENNY ROGERS AND DOLLY PARTON ▲ RCA A&M 1-5307 (9.98)	ONCE UPON A CHRISTMAS
90	90	90	9	SHALAMAR SOLAR 60385 ELEKTRA (8.98)	HEARTBREAK
91	105	108	10	THE JUDDS RCA CURB AHL 1-5319 (8.98)	WHY NOT ME
92	92	92	12	THE TEMPTATIONS GORDY 6119 GL/MOTOWN (8.98)	TRULY FOR YOU
93	94	95	10	THE WHISPERS SOLAR 60382 ELEKTRA (8.98)	SO GOOD
94	95	97	13	UB 40 A&M SP-5033 (8.98)	JEFFREY MORGAN
95	96	100	12	ELVIS PRESLEY RCA CPM6-5172 (49.95)	A GOLDEN CELEBRATION
96	83	77	16	TOMMY SHAW A&M SP-5020 (8.98)	GIRLS WITH GUNS
97	97	110	71	LINDA RONSTADT ▲ ASYLUM 60260 ELEKTRA (8.98)	WHAT'S NEW
98	104	114	17	WYNTON MARSALIS COLUMBIA FC29530	HOT HOUSE FLOWERS
99	89	75	22	THE FIXX ● MCA 5507 (8.98)	PHANTOMS
100	99	99	32	ROD STEWART ● WARNER BROS. 25095-1 (8.98)	CAMOUFLAGE
101	103	101	64	NIGHT RANGER ▲ CAMEL/MCA 5456 (8.98)	MIDNIGHT MADNESS
102	77	70	11	BIG COUNTRY MERCURY 822831-1 POLYGRAM (8.98)	STEELTOWN
103	86	86	27	SCANDAL FEATURING PATTY SMYTH ● COLUMBIA FC 39173	WARRIOR
104	78	63	15	REBBIE JACKSON COLUMBIA BFC-39238	CENTIPEDE
105	101	105	51	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795	BORN TO RUN
106	140	154	5	EURYTHMICS RCA ABL 1-5349 (8.98)	EURYTHMICS (1984)
107	111	109	22	KROKUS ● ARISTA AL-8-8243 (8.98)	THE BLITZ
108	159	170	8	LOS LOBOS WARNER BROS. 25177-1 (8.98)	HOW WILL THE WOLF SURVIVE
109	113	107	13	GROVER WASHINGTON JR. ELEKTRA 60318 (8.98)	INSIDE MOVES
110	114	119	20	DIO ● WARNER BROS. 25100-1 (8.98)	THE LAST IN LINE

○ Products with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) seal of sales of 500,000 units. ▲ RIAA seal of sales of one million units. *CBS Records does not issue a suggested list price for its product.

U2 ● VAN MORRISON ● CULTURE CLUB ● J. GEILS BAND ● THE KEYBOARD AGE SPECIAL ● AL JARREAU ● HERBIE HANCOCK ● HEAVENS 17 ● STAPLE SINGERS ● RED HOT CHILI PEPPERS ● MUSICIAN VOTED CONSUMER MAGAZINE OF THE YEAR BY CMJ AWARDS ● ON SALE NOW!



EMI TURNS TO INDIE FIRM TO PLACE MURPHEY'S LATEST VIDEO

BY ANDREW ROBLIN

NASHVILLE Although the rest of the major labels here rely on in-house staff to promote their country videos, EMI America has hired an independent publicity firm to place its newest clip.

Aristo Music Associates, a Nashville-based media company, is tracking Michael Martin Murphey's new clip, "What She Wants." Aristo previously placed clips by Karen Taylor-Good and other artists on a variety of national outlets, including HBO, Showtime, The Nashville Network and Country Music Television.

EMI America's national director of artist development, Clay Baxter, cites the label's lack of manpower and expertise in country video promotion as the reasons behind the move to an outside organization.

Aristo's video service is similar to what many label promotion and publicity departments offer. The firm's president, Jeff Walker, says he has compiled a list of 60 network, syndicated, cable and local television shows that feature country clips.

Walker's game plan for "What She Wants" includes servicing the video to key country outlets; communicating with outlets to determine rotation accorded the video; tracking airplay and preparing sheets detailing airplay; following up to achieve repeated showings and heavy rotation; and advising EMI America's publicity department of media opportunities that result.

Aristo gets detailed feedback from video programmers from a questionnaire it distributes. More

than 80% of the programmers who have received the questionnaire have responded to its questions on audience size, promotional needs and reaction to the video, according to Walker.

"We try to make it as easy as possible for them to work with us," he says. "They're more prone to fill out a form than write a letter."

Walker adds that the local country video shows—some of which have been strident in their complaints about poor service from major labels—figure prominently in his campaign. "It's important to get the major stars on the local shows," he notes. "You're never too big to get all the exposure you can. It creates good will for the artist and for us."

Among the local outlets now airing "What She Wants" are: "Sun-

day In The Country" in Greensboro, N.C.; "It's Country" in New Castle, Del.; "Music Row Video" in Nashville and Chicago; "Jerry Jaye Allgio's Country Revue" in Northampton, Pa.; "The Kosher Cowboy Show" in Jacksonville, Fla.; "Video Concert Hall" in Atlanta; "Overall Country" in Campbellsville, Ky; TV 18 in Ponca City, Okla.; WDEF in Chattanooga, Tenn.; and Music Entertainment Television in Cherry Hill, N.J.

National outlets programming Murphey's new video include such cable networks as USA, Nickelodeon, Showtime, HBO, The Nashville Network and Country Music Television, as well as such syndicated shows as "This Week In Country Music" and "Country Express."

Sources involved in video placement for other major labels have

adopted a "wait-and-see" attitude until the results of EMI America's experiment with Aristo are in. One insider expressed surprise that no one else had capitalized on the need for independent video promotion.



FOR WEEK ENDING JANUARY 19, 1985

Billboard

TOP COUNTRY ALBUMS

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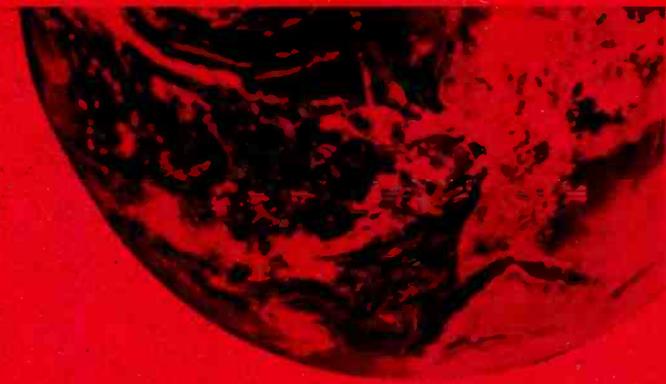
Compiled from national retail store and one-stop sales reports.					ARTIST	TITLE
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
1	2	2	12	GEORGE STRAIT MCA FE-5518 Weeks at No. One: 1	DOES FORT WORTH EVER CROSS YOUR MIND	
2	1	1	17	EXILE EPIC FE-39424	KENTUCKY HEARTS	
3	3	4	21	THE OAK RIDGE BOYS MCA 5496 (8.98)	GREATEST HITS 2	
4	5	6	9	THE JUDDS RCA/CURB AHL1-5319	WHY NOT ME	
5	4	3	12	RICKY SKAGGS EPIC FE 39410	COUNTRY BOY	
6	7	7	12	EARL THOMAS CONLEY RCA AHL1 5175	TREADIN' WATER	
7	6	5	25	WILLIE NELSON COLUMBIA FC-39145	CITY OF NEW ORLEANS	
8	8	9	20	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW	
9	11	11	27	NITTY GRITTY DIRT BAND WARNER BROS 25113 (8.98)	PLAIN DIRT FASHION	
10	9	8	40	ALABAMA RCA AHL1-4939 (8.98)	ROLL ON	
11	10	10	32	LEE GREENWOOD MCA 5488 (8.98)	YOU'VE GOT A GOOD LOVE COMIN'	
12	13	14	32	HANK WILLIAMS, JR. WARNER/CURB 25088 (8.98)	MAJOR MOVES	
13	15	17	13	ANNE MURRAY CAPITOL SJ-12363 (8.98)	HEART OVER MIND	
14	14	15	13	KENNY ROGERS RCA AJL-5335 (8.98)	WHAT ABOUT ME	
15	16	12	22	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP	
16	18	20	10	JOHN CONLEE MCA 5521 (8.98)	BLUE HIGHWAY	
17	19	19	60	JIM GLASER NOBLE VISION NV-2001	THE MAN IN THE MIRROR	
18	22	22	10	REBA MCENTIRE MCA 5516 (8.98)	MY KIND OF COUNTRY	
19	20	21	36	THE STATLER BROTHERS MERCURY 818-652-1 (8.98)	ATLANTA BLUE	
20	17	16	21	BARBARA MANDRELL & LEE GREENWOOD MCA 5477 (8.98)	MEANT FOR EACH OTHER	
21	21	24	63	GEORGE STRAIT ● MCA 5450 (8.98)	RIGHT OR WRONG	
22	25	25	14	EDDIE RABBITT WARNER BROS. WB 25151 (8.98)	THE BEST YEAR OF MY LIFE	
23	32	37	8	GENE WATSON MCA/CURB 5520 (8.98)	HEARTACHES, LOVE & STUFF	
24	30	32	63	CRYSTAL GAYLE WARNER BROS 23958 (8.98)	CAGE THE SONGBIRD	
25	26	30	10	CONWAY TWITTY WARNER BROS. 25170 (8.98)	CONWAY'S LATEST GREATEST HITS-VOL. 1	
26	23	23	31	MERLE HAGGARD EPIC FE-39364	IT'S ALL IN THE GAME	
27	27	33	9	WAYLON JENNINGS RCA AHL1-5325	WAYLON'S GREATEST HITS - VOL. 2	
28	28	39	47	THE JUDDS RCA/CURB MHL1-8515 (8.98)	THE JUDDS - WYNONNA & NAOMI	
29	36	42	5	RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS	
30	31	28	13	JOHN ANDERSON WARNER BROS 25169 (8.98)	JOHN ANDERSON'S GREATEST HITS	
31	24	18	19	JANIE FRICKE COLUMBIA FC-39338	THE FIRST WORD IN MEMORY	
32	34	36	8	T.G. SHEPPARD WARNER/CURB 25149 (8.98)	ONE OWNER HEART	
33	29	26	11	THE EVERLY BROTHERS MERCURY 822-431	EB84	
34	39	46	39	GARY MORRIS WARNER BROS. 25069 (8.98)	FADED BLUE	
35	35	29	10	GEORGE JONES EPIC FE-39272	LADIES CHOICE	
36	33	35	8	MARK GRAY COLUMBIA FC-39518	THIS OL' PIANO	
37	47	51	10	DAN SEALS EMI-AMERICA ST-17131 (8.98)	SAN ANTOINE	
38	43	45	27	JOHN ANDERSON WARNER BROS 25099 (8.98)	EYE OF THE HURRICANE	

Compiled from national retail store and one-stop sales reports.					ARTIST	TITLE
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
39	38	38	13	EMMYLOU HARRIS WARNER BROS. 21561 (8.98)	PROFILES II - THE BEST OF EMMYLOU HARRIS	
40	40	47	79	EARL THOMAS CONLEY RCA AHL1-4713 (8.98)	DON'T MAKE IT EASY FOR ME	
41	41	41	13	TOM JONES MERCURY 422 822-701 (8.98)	LOVE IS ON THE RADIO	
42	42	43	15	JIMMY BUFFETT MCA 5512 (8.98)	RIDDLES IN THE SAND	
43	49	44	31	THE BELLAMY BROTHERS MCA/CURB 5489 (8.98)	RESTLESS	
44	53	59	14	JOHNNY LEE WARNER BROS. 25125 (8.98)	WORKIN' FOR A LIVIN'	
45	48	50	8	MERLE HAGGARD EPIC FE39545	MERLE HAGGARD'S EPIC HITS	
46	12	13	5	KENNY ROGERS & DOLLY PARTON RCA ASL 15307 (9.98)	ONCE UPON A CHRISTMAS	
47	51	48	32	DON WILLIAMS MCA 5493 (8.98)	CAFE CAROLINA	
48	50	52	11	DAVID FRIZZELL & SHELLY WEST VIVA 25148 (8.98)	GOLDEN DUETS-THE BEST OF FRIZZELL & WEST	
49	56	64	3	MICHAEL MARTIN MURPHEY EMI-AMERICA ST-17143	THE BEST OF MICHAEL MARTIN MURPHEY	
50	58	65	149	ALABAMA ▲ RCA AHL1-4229 (8.98)	MOUNTAIN MUSIC	
51	52	53	5	DAVID ALLAN COE COLUMBIA KC2-39585 (8.98)	FOR THE RECORD - THE FIRST 10 YEARS	
52	57	60	25	GLEN CAMPBELL ATLANTIC/AMERICA 90164 (8.98)	LETTER TO HOME	
53	46	49	12	GEORGE JONES EPIC FE-39546	BY REQUEST	
54	54	56	90	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS	
55	55	62	174	WILLIE NELSON ▲ COLUMBIA KC 237542	GREATEST HITS	
56	60	66	96	ALABAMA ▲ RCA AHL 1-4663 (8.98)	THE CLOSER YOU GET	
57	37	27	11	WILLIE NELSON & KRIS KRISTOFFERSON COLUMBIA FC-39531	MUSIC FROM 'SONGWRITER'	
58	62	57	70	THE KENDALLS MERCURY 812-7791-1 (8.98)	MOVIN' TRAIN	
59	59	61	7	GAIL DAVIES RCA AHL1-5187	WHERE IS A WOMAN TO GO	
60	61	54	65	RICKY SKAGGS ● SUGAR HILL/EPIC FE-38954/EPIC	DON'T CHEAT IN OUR HOMETOWN	
61	64	68	148	WILLIE NELSON ▲ COLUMBIA FC 37951	ALWAYS ON MY MIND	
62	44	31	7	BARBARA MANDRELL MCA 5519	CHRISTMAS AT OUR HOUSE	
63	65	—	2	ED BRUCE RCA AHL1 5324	HOME COMING	
64	NEW ▶	—	—	ELVIS PRESLEY RCA CPM-655172 (49.95)	A GOLDEN CELEBRATION	
65	45	34	5	ANNE MURRAY CAPITOL SN-16232 (8.98)	CHRISTMAS WISHES	
66	68	55	39	BARBARA MANDRELL MCA 5474 (8.98)	CLEAN CUTS	
67	66	67	103	WILLIE NELSON & MERLE HAGGARD ▲ EPIC FE 37958	PANCHO & LEFTY	
68	67	63	5	MICKEY GILLEY EPIC E2X-39867 (8.98)	TEN YEARS OF HITS	
69	71	72	26	KAREN BROOKS WARNER BROS 1-25051 (8.98)	HEARTS ON FIRE	
70	72	69	350	WILLIE NELSON ▲ COLUMBIA JC 35305	STARDUST	
71	73	74	9	VARIOUS ARTISTS WARNER BROS 25171	YOU AND I - CLASSIC COUNTRY DUETS	
72	74	73	61	WILLIE NELSON COLUMBIA FC 39110	WITHOUT A SONG	
73	70	71	23	MICKEY GILLEY EPIC FE-39324	TOO GOOD TO STOP NOW	
74	75	75	33	RONNIE MILSAP RCA AHL-1-5016 (8.98)	ONE MORE TRY FOR LOVE	
75	69	58	14	TOM T. HALL MERCURY 822-425-1 (8.98)	NATURAL DREAMS	

● 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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18	15	24	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta	59.95 59.95
19	NEW		THE NEVERENDING STORY	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	VHS Beta	79.95 79.95
20	31	50	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Association 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95 39.95
21	11	44	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	24.95 24.95
22	18	8	VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS ▲	Vestron 1016	The Rolling Stones	1984	NR	VHS Beta	29.95 29.95
23	27	4	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	VHS Beta	79.95 79.95
24	38	13	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
25	10	6	THE LAST STARFIGHTER ◆	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	VHS Beta	79.95 79.95
26	20	7	CONAN THE DESTROYER ▲ ◆	Universal City Studios MCA Dist. Corp. 80079	A. Schwarzenegger Grace Jones	1984	PG	VHS Beta	79.95 79.95
27	14	42	THE JANE FONDA WORKOUT CHALLENGE ●	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95 59.95
28	24	15	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta	79.95 79.95
29	37	17	HEARTBEAT CITY	Elektra Entertainment Warner Home Video 34024	The Cars	1984	NR	VHS Beta	29.98 29.98
30	22	9	RAQUEL, TOTAL BEAUTY AND FITNESS	Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	VHS Beta	39.95 39.95
31	30	55	MAKING MICHAEL JACKSON'S THRILLER ▲ ◆	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95 29.95
32	34	78	DURAN DURAN ●	Thorn/EMI Tvd 1646	Duran Duran	1983	NR	VHS Beta	29.95 29.95
33	25	17	SPLASH ◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	79.95 79.95
34	36	30	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY ◆	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95 29.95
35	32	15	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta	79.98 79.98
36	19	8	MICKEY'S CHRISTMAS CAROL ◆	Walt Disney Home Video 225	Mickey Mouse	1983	G	VHS Beta	29.95 29.95
37	26	9	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonso	1984	R	VHS Beta	79.95 79.95
38	28	24	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	79.95 79.95
39	29	11	FIRESTARTER ● ◆	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta	79.95 79.95
40	33	14	SIXTEEN CANDLES ▲ ◆	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta	79.95 79.95

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

FOR WEEK ENDING JANUARY 19, 1985

Billboard

HOT COUNTRY SINGLES

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	15	HOW BLUE H SHEDD/MCA52468 Weeks at No. One: 1	REBA MCENTIRE
2	3	4	14	YEARS AFTER YOU B LOGAN/MCA52470	JOHN CONLEE
3	6	7	11	(THERE'S A) FIRE IN THE NIGHT H SHEDD, ALABAMA/RCA 13926	◆ ALABAMA
4	4	5	13	ME AGAINST THE NIGHT J BOWEN, WARNER BROS. 7-29151	CRYSTAL GAYLE
5	5	6	13	A PLACE TO FALL APART M HAGGARD, R BAKER/EPIC 34-04663	MERLE HAGGARD
6	1	2	16	THE BEST YEAR OF MY LIFE E RABBITT, E STEVENS, J BOWEN, WARNER BROS. 7-29186	EDDIE RABBITT
7	8	8	15	GOT NO REASON NOW FOR GOIN' HOME R REEDER, G WATSON, MCA, CURB 52457	GENE WATSON
8	9	10	12	SOMETHING IN MY HEART R SKAGGS/EPIC 34-04668	RICKY SKAGGS
9	10	11	11	AIN'T SHE SOMETHING ELSE C TWITTY, D HENRY, WARNER BROS. 7-29137	CONWAY TWITTY
10	11	12	11	MAKE MY LIFE WITH YOU R CHANCEY/MCA52488	OAK RIDGE BOYS
11	13	14	11	ONE OWNER HEART J E NORMAN, WARNER/CURB 7-29167	T.G. SHEPPARD
12	14	15	12	YOU TURN ME ON (LIKE A RADIO) B MEVIS/RCA 13937	ED BRUCE
13	15	18	11	SHE'S GONNA WIN YOUR HEART E RAVEN, P WORLEY, RCA 13939	◆ EDDY RAVEN
14	18	19	11	BABY'S GOT HER BLUE JEANS ON J KENNEDY/CAPITOL 5418	MEL MCDANIEL
15	7	1	17	DOES FORT WORTH EVER CROSS YOUR MIND J BOWEN, G STRAIT, MCA 52458	GEORGE STRAIT
16	21	22	9	BABY BYE BYE J E NORMAN, G MORRIS, WARNER BROS. 7-29131	GARY MORRIS
17	22	24	9	MY BABY'S GOT GOOD TIMING K LEHNING, EMI AMERICA 8245	DAN SEALS
18	23	25	11	ALL TANGLED UP IN LOVE M WRIGHT, RCA 13938	GUS HARDIN
19	12	9	16	WHY NOT ME B MAHER, RCA, CURB 13923	THE JUDDS
20	24	26	10	LET ME DOWN EASY D TOLLE, NOBLE VISION 107	JIM GLASER
21	16	16	16	LEONA R SCRUGGS, CAPITOL/CURB 5403	SAWYER BROWN
22	26	28	8	A LADY LIKE YOU H SNEDD, ATLANTIC AMERICA 7-99691, ATLANTIC AMERICA	GLEN CAMPBELL
23	17	17	14	THE GIRL MOST LIKELY TO B MONTGOMERY, CLEVELAND INT'L 38-04608, COLUMBIA	B.J. THOMAS
24	29	31	7	MY ONLY LOVE J KENNEDY, MERCURY 880-411-7	THE STATLER BROTHERS
25	31	34	7	CRAZY FOR YOUR LOVE B KILLEN, EPIC 34-04722	EXILE
26	28	30	8	SLOW BURNING MEMORY B MEVIS, COMPLEAT 135	VERN GOSDIN
27	20	20	13	I'D DANCE EVERY DANCE WITH YOU B MEVIS, MERCURY 880-306	THE KENDALLS
28	30	32	9	SOMEONE LIKE YOU B AHERN, WARNER BROS. 7-29138	EMMYLOU HARRIS
29	32	33	11	RUNNING DOWN MEMORY LANE A D MARTINO, MOON SHINE 3034	REX ALLEN JR.
30	33	35	8	WHAT SHE WANTS J E NORMAN, EMI-AMERICA 8243	MICHAEL MARTIN MURPHEY
31	36	38	7	THE MISSISSIPPI SQUIRREL REVIVAL R STEVENS, MCA52492	RAY STEVENS
32	35	37	9	IF THAT AIN'T LOVE M MORGAN, P WORLEY, COLUMBIA 38-04696	LACY J. DALTON
33	19	13	18	SHE'S MY ROCK B SHERRILL/EPIC 04-04609	GEORGE JONES
34	41	45	5	YOU'VE GOT A GOOD LOVE COMIN' J CRUTCHFIELD, MCA 52509	LEE GREENWOOD
35	38	41	7	EYE OF A HURRICANE J ANDERSON, L BRADLEY, WARNER BROS. 7-29127	JOHN ANDERSON
36	39	44	6	WHAT I DIDN'T DO T BROWN, J BOWEN, MCA 52506	STEVE WARINER
37	25	21	17	AMERICA J BRIDGES, G SCRUGGS, RCA 13908	◆ WAYLON JENNINGS
38	27	23	18	I LOVE ONLY YOU M MORGAN, P WORLEY, WARNER BROS. 7-29203	NITTY GRITTY DIRT BAND
39	40	42	8	I NEVER GOT OVER YOU T JENNINGS, M SILLIS, AMI 1322	JOHNNY PAYCHECK
40	43	47	7	SHE USED TO LOVE ME A LOT B SHERRILL, COLUMBIA 38-04688	DAVID ALLAN COE
41	46	49	6	SEVEN SPANISH ANGELS B SHERRILL, COLUMBIA 38-04715, CBS	RAY CHARLES (WITH WILLIE NELSON)
42	34	27	17	DIAMOND IN THE DUST B MONTGOMERY, S BUCKINGHAM, COLUMBIA 38-04610	MARK GRAY
43	44	50	7	TOUCHY SITUATION T BROWN, J BOWEN, MCA 52500	RAZZY BAILEY
44	45	46	9	I'M GONNA LOVE YOU RIGHT OUT OF THE BLUES B MONTGOMERY, COLUMBIA 38-04670	LLOYD DAVID FOSTER
45	49	54	5	CRAZY D FOSTER, RCA 13975	KENNY ROGERS
46	37	29	16	CROSSWORD PUZZLE T COLLINS, MCA52465	BARBARA MANDRELL
47	56	57	5	HALLELUJAH, I LOVE YOU SO B SHERRILL, EPIC 34-04723	GEORGE JONES WITH BRENDA LEE
48	42	36	18	WORLD'S GREATEST LOVER D BELLAMY, H BELLAMY, S KLEIN, MCA, CURB 52446	THE BELLAMY BROTHERS
49	50	51	8	NO WAY JOSE S DORFF, VIVA 7-29158	DAVID FRIZZELL
50	47	40	16	JAGGED EDGE OF A BROKEN HEART G DAVIES, L SKLAR, RCA 13912	GAIL DAVIES

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
51	57	58	3	COUNTRY GIRLS J BOWEN/MCA52510	JOHN SCHNEIDER
52	54	55	7	THIS BED'S NOT BIG ENOUGH E KILROY/RCA 13954	LOUISE MANDRELL
53	62	64	3	WALKING A BROKEN HEART D WILLIAMS, F FUNDIS/MCA MCA 52514	DON WILLIAMS
54	55	56	8	HEY E STEVENS, RCA 13935	HILLARY KANTER
55	61	63	3	THE FIRST WORD IN MEMORY IS ME B MONTGOMERY, COLUMBIA 38-04731	JANIE FRICKE
56	66	68	3	HONOR BOUND N LARKIN, E T CONLEY/RCA RCA 13960	EARL THOMAS CONLEY
57	63	65	3	ROLLIN' LONELY J BOWEN/FULL MOON 7-29110	JOHNNY LEE
58	58	59	7	BIGGER THAN BOTH OF US J BOWEN, M UTLEY, T BROWN, MCA 52499	JIMMY BUFFETT
59	60	61	6	ALL AMERICAN COUNTRY BOY K LEHNING, CAPITOL 5428	CON HUNLEY
60	52	43	20	NOBODY LOVES ME LIKE YOU DO J E NORMAN/CAPITOL 5401	A. MURRAY & D. LOGGINS
61	48	39	16	ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT J BOWEN, H WILLIAMS, JR., WARNER/CURB 7-29184	◆ HANK WILLIAMS, JR.
62	78	—	2	HIGH HORSE M MORGAN, P WORLEY, WARNER BROS. 7-29099	NITTY GRITTY DIRT BAND
63	NEW	▶		I NEED MORE OF YOU D & H BELLAMY, S KLEIN, MCA 52518	THE BELLAMY BROTHERS
64	NEW	▶		TIME DON'T RUN OUT ON ME J E NORMAN, CAPITOL 5436	ANNE MURRAY
65	NEW	▶		WALTZ ME TO HEAVEN J BRIDGES, G SCRUGGS, RCA 13984	WAYLON JENNINGS
66	70	75	3	A SIMPLE I LOVE YOU B AHERN, WARNER BROS. 7-29154	KAREN BROOKS
67	71	77	3	THE FIRST IN LINE D EDMUNDS, MERCURY 880-423-7	THE EVERLY BROTHERS
68	51	48	14	HEARTACHE AND A HALF R VAN HOY, RCA 13921	DEBORAH ALLEN
69	NEW	▶		MAJOR MOVES J BOWEN, H WILLIAMS, JR., WARNER, CURB 7-29095, WARNER BROS.	HANK WILLIAMS, JR.
70	NEW	▶		NOW THERE'S YOU B BECKETT, J E NORMAN, VIVA 7-29106	SHELLY WEST
71	75	81	3	HEY LADY J MORRIS, EVERGREEN 1027	NARVEL FELTS
72	59	52	12	MISSIN' MISSISSIPPI N WILSON, RCA 13936	CHARLEY PRIDE
73	53	53	6	THE GREATEST GIFT OF ALL D FOSTER, K ROGERS/RCA 13945	KENNY ROGERS & DOLLY PARTON
74	64	60	20	CHANCE OF LOVIN' YOU N LARKIN, E T CONLEY, RCA 13877	EARL THOMAS CONLEY
75	65	62	18	WHATEVER TURNS YOU ON K LEHNING/EPIC 34-04590	KEITH STEGALL
76	68	67	7	I'M AN OLD ROCK N ROLLER G MILLS, MERCURY 880-402-7	TOM JONES
77	69	69	6	SWEET LOVE, DON'T CRY J GIBSON, J PAYNE/SOUNDWAVES 4743, NSD	CHARLESTON EXPRESS (WITH JESSE WALES)
78	72	70	22	YOU COULD'VE HEARD A HEART BREAK J BOWEN, WARNER BROS. 7-29206	JOHNNY LEE
79	NEW	▶		I FORGOT I DON'T LIVE HERE ANYMORE C HOWARD, WARNER BROS. 7-29185	DARELL CLANTON
80	83	—	2	UNTIL THE MUSIC IS GONE T MIGLIORE, J WILLIAMSON/SPIRIT HORSE 102	BECKY CHASE
81	81	—	2	HURRY ON HOME D GLENN, J STROUD, BUCKBOARD 115	BROOKS BROTHERS BAND
82	82	—	2	GREEN EYES J DOWELL, M DANIEL/PERMAN 82008, MCA	KATHY TWITTY
83	79	78	19	GOD WON'T GET YOU F POST, D PARTON, RCA 13883	DOLLY PARTON
84	67	66	21	YOUR HEART'S NOT IN IT B MONTGOMERY, COLUMBIA 38-04578	JANIE FRICKE
85	73	71	26	I'VE BEEN AROUND ENOUGH TO KNOW J BOWEN/MCA52407	JOHN SCHNEIDER
86	77	74	19	IT'S A BE TOGETHER NIGHT J E NORMAN, VIVA 7-29187	D. FRIZZELL & S. WEST
87	76	76	12	SHE'S GONE GONE GONE S CORNELIUS, COLUMBIA 38-04647	CARL JACKSON
88	84	82	21	MAGGIE'S DREAM D WILLIAMS, G FUNDIS, MCA 52448	DON WILLIAMS
89	74	72	21	TOO GOOD TO STOP NOW J BOYLAN, EPIC 34-04563	MICKEY GILLEY
90	86	84	23	ONE TAKES THE BLAME J KENNEDY, MERCURY 880-130-7	THE STATLER BROTHERS
91	NEW	▶		THE WAY SHE MAKES LOVE H BRADLEY, PARADISE 630	BILLY CHINNOCK
92	89	79	24	GIVE ME ONE MORE CHANCE B KILLEN, EPIC 34-04567	◆ EXILE
93	91	89	22	PINS & NEEDLES R SKAGGS, MCA, CURB 52432	THE WHITES
94	93	93	23	CITY OF NEW ORLEANS C MOMAN, COLUMBIA 06371	WILLIE NELSON
95	87	87	23	FOOL'S GOLD J CRUTCHFIELD, MCA 52426	LEE GREENWOOD
96	96	92	23	SHE SURE GOT AWAY WITH MY HEART J ANDERSON, L BRADLEY, WARNER BROS. 7-29207	JOHN ANDERSON
97	NEW	▶		YOU'LL NEVER FIND A GOOD MAN (PLAYIN' IN A COUNTRY BAND) B BARTON, CANNON CREEK 84-2025	AUDIE HENRY
98	85	80	8	LET LOVE COME LOOKING FOR YOU J CRUTCHFIELD, PERMAN 82007, MCA	DOTTIE WEST
99	99	97	20	P.S. I LOVE YOU J KENNEDY, MERCURY 880-216-7	TOM T. HALL
100	98	83	18	SOME HEARTS GET ALL THE BREAKS CHUCKO II, EPIC 34-04586	CHARLY MCCLAIN

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

Billboard Hot Country Singles SALES & AIRPLAY

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	HOW BLUE	REBA MCENTIRE	1
2	3	YEARS AFTER YOU	JOHN CONLEE	2
3	6	(THERE'S A) FIRE IN THE NIGHT	ALABAMA	3
4	4	ME AGAINST THE NIGHT	CRYSTAL GAYLE	4
5	1	THE BEST YEAR OF MY LIFE	EDDIE RABBITT	6
6	5	A PLACE TO FALL APART	MERLE HAGGARD	5
7	9	SOMETHING IN MY HEART	RICKY SKAGGS	8
8	14	ONE OWNER HEART	T.G. SHEPPARD	11
9	11	AIN'T SHE SOMETHING ELSE	CONWAY TWITTY	9
10	12	MAKE MY LIFE WITH YOU	OAK RIDGE BOYS	10
11	18	BABY'S GOT HER BLUE JEANS ON	MEL MCDANIEL	14
12	8	GOT NO REASON NOW FOR GOIN' HOME	GENE WATSON	7
13	15	YOU TURN ME ON (LIKE A RADIO)	ED BRUCE	12
14	7	DOES FORT WORTH EVER CROSS YOUR MIND	GEORGE STRAIT	15
15	19	SHE'S GONNA WIN YOUR HEART	EDDY RAVEN	13
16	10	LEONA	SAWYER BROWN	21
17	23	THE MISSISSIPPI SQUIRREL REVIVAL	RAY STEVENS	31
18	28	BABY BYE BYE	GARY MORRIS	16
19	13	WHY NOT ME	THE JUDDS	19
20	24	LET ME DOWN EASY	JIM GLASER	20
21	27	ALL TANGLED UP IN LOVE	GUS HARDIN	18
22	-	MY BABY'S GOT GOOD TIMING	DAN SEALS	17
23	30	CRAZY FOR YOUR LOVE	EXILE	25
24	29	RUNNING DOWN MEMORY LANE	REX ALLEN JR.	29
25	16	I'D DANCE EVERY DANCE WITH YOU	THE KENDALLS	27
26	17	THE GIRL MOST LIKELY TO	B.J. THOMAS	23
27	22	SHE'S MY ROCK	GEORGE JONES	33
28	25	AMERICA	WAYLON JENNINGS	37
29	-	SLOW BURNING MEMORY	VERN GOSDIN	26
30	21	I LOVE ONLY YOU	NITTY GRITTY DIRT BAND	38

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	HOW BLUE	REBA MCENTIRE	1
2	5	ME AGAINST THE NIGHT	CRYSTAL GAYLE	4
3	6	A PLACE TO FALL APART	MERLE HAGGARD	5
4	4	YEARS AFTER YOU	JOHN CONLEE	2
5	7	(THERE'S A) FIRE IN THE NIGHT	ALABAMA	3
6	8	GOT NO REASON NOW FOR GOIN' HOME	GENE WATSON	7
7	9	AIN'T SHE SOMETHING ELSE	CONWAY TWITTY	9
8	11	MAKE MY LIFE WITH YOU	OAK RIDGE BOYS	10
9	10	SOMETHING IN MY HEART	RICKY SKAGGS	8
10	1	THE BEST YEAR OF MY LIFE	EDDIE RABBITT	6
11	13	ONE OWNER HEART	T.G. SHEPPARD	11
12	14	YOU TURN ME ON (LIKE A RADIO)	ED BRUCE	12
13	15	SHE'S GONNA WIN YOUR HEART	EDDY RAVEN	13
14	16	BABY'S GOT HER BLUE JEANS ON	MEL MCDANIEL	14
15	18	BABY BYE BYE	GARY MORRIS	16
16	22	MY BABY'S GOT GOOD TIMING	DAN SEALS	17
17	3	DOES FORT WORTH EVER CROSS YOUR MIND	GEORGE STRAIT	15
18	23	ALL TANGLED UP IN LOVE	GUS HARDIN	18
19	24	A LADY LIKE YOU	GLEN CAMPBELL	22
20	12	WHY NOT ME	THE JUDDS	19
21	28	MY ONLY LOVE	THE STATLER BROTHERS	24
22	17	THE GIRL MOST LIKELY TO	B.J. THOMAS	23
23	25	LET ME DOWN EASY	JIM GLASER	20
24	27	SLOW BURNING MEMORY	VERN GOSDIN	26
25	29	SOMEONE LIKE YOU	EMMYLOU HARRIS	28
26	-	CRAZY FOR YOUR LOVE	EXILE	25
27	30	WHAT SHE WANTS	MICHAEL MARTIN MURPHEY	30
28	19	LEONA	SAWYER BROWN	21
29	21	I'D DANCE EVERY DANCE WITH YOU	THE KENDALLS	27
30	-	RUNNING DOWN MEMORY LANE	REX ALLEN JR.	29

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COUNTRY SINGLES BY LABEL

A ranking of labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA	16
RCA	16
WARNER BROS.	12
COLUMBIA	9
EPIC	9
MERCURY	6
CAPITOL	4
MCA/CURB	3
VIVA	3
WARNER/CURB	3
EMI-AMERICA	2
PERMIAN	2
AMI	1
ATLANTIC AMERICA	1
BUCKBOARD	1
CANNON CREEK	1
CAPITOL/CURB	1
CLEVELAND INT'L	1
COMPLEAT	1
EVERGREEN	1
FULL MOON	1
MOON SHINE	1
NOBLE VISION	1
PARADISE	1
RCA/CURB	1
SOUNDWAVES	1
SPIRIT HORSE	1

COUNTRY SINGLES A-Z—SONGWriters/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

A-Z (LISTED BY TITLE)

9 AIN'T SHE SOMETHING ELSE - J.Foster B.Rice (Jack & Bill, ASCAP)	22 A LADY LIKE YOU - J.Weatherly K.Stegall (Bright Sky, ASCAP/Charlie Monk, ASCAP/Stegall, BMI/Blackwood Music, BMI)	36 WHAT I DIDN'T DO - W.Newton M.Noble (Warner House of Music, BMI/WB Gold, ASCAP)
59 ALL AMERICAN COUNTRY BOY - K.Stegall C.Craig (Blackwood Music, BMI/Screen Gems-EMI, BMI)	21 LEONA - B.Shore D.Wills (Royal Haven, BMI/Gid, ASCAP) CPP	37 WHAT SHE WANTS - K.Chater R.Armand (Vogue, BMI/Padre, BMI)
61 ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT - H.Williams, Jr. (Bocephus Music, BMI) CPP	20 LET ME DOWN EASY - J.Michael L.Lafferty (Tollowen, BMI/Jidobi, BMI)	75 WHATEVER TURNS YOU ON - K.Stegall D.Lowery (Blackwood Music, BMI/Stegall, BMI/Sheddhouse, ASCAP) CPP
18 ALL TANGLED UP IN LOVE - B.McDill J.Weatherly (Hall-Clement, BMI/Bright Sky, ASCAP/Charlie Monk, ASCAP)	88 MAGGIE'S DREAM - D.Loggins L.Silver (Leeds, ASCAP/Patchwork, BMI)	19 WHY NOT ME - H.Howard B.Maher S.Throckmorton (Cross Keys, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Tree, BMI) HL
37 AMERICA - S.Johns (Lowery, BMI/Legibus, BMI/Captain Crystal, BMI) CPP	69 MAJOR MOVES - H.Williams, Jr. (Bocephus, BMI)	2 YEARS AFTER YOU - T. Schuyler (Debdave, BMI/Briarpatch, BMI) CPP
16 BABY BYE BYE - G.Morris J.Brantley (WB, ASCAP/Gary Morris, ASCAP)	10 MAKE MY LIFE WITH YOU - G.Burr (Garwin, ASCAP/Sweet Karol, ASCAP)	78 YOU COULDN'T HEARD A HEART BREAK - M.Rossi (Songmaker, ASCAP)
14 BABY'S GOT HER BLUE JEANS ON - Bob McDill (Hall-Clement, BMI)	4 ME AGAINST THE NIGHT - P.Rose M.Kennedy P.Bunch (Irving, BMI/Love Wheel, BMI)	12 YOU TURN ME ON (LIKE A RADIO) - B.McDill J.Weatherly (Hall-Clement, BMI/Bright Sky, ASCAP)
6 THE BEST YEAR OF MY LIFE - E.Rabbit E.Stevens (Deb Dave, BMI/Briarpatch, BMI) CPP	72 MISSIN' MISSISSIPPI - B.Gallimore B.Mevis B.Shore (Royalhaven, BMI/Gid, ASCAP/Dejamus, ASCAP)	97 YOU'LL NEVER FIND A GOOD MAN (PLAYIN' IN A COUNTRY BAND) - Not Listed (Multimuse, ASCAP/Eagles Nest, ASCAP)
58 BIGGER THAN BOTH OF US - R.Coullet (Coral Reefer, BMI/Myrtle, BMI)	31 THE MISSISSIPPI SQUIRREL REVIVAL - C.W.Kalb, Jr. C.Kalb (Ray Stevens, BMI)	34 YOU'VE GOT A GOOD LOVE COMIN' - D.Morrison J.Silbar V.Stephenson (Warner House of Music, BMI/WB Gold, ASCAP)
74 CHANCE OF LOVIN' YOU - E.T.Conley R.Scroggs (Blue Moon, ASCAP/April, ASCAP/Labor of Love, BMI/Blackwood Music, BMI)	17 MY BABY'S GOT GOOD TIMING - D.Seals B.McDill (Pink Pig, BMI/Hall-Clement, BMI/BoMcDill, BMI)	
94 CITY OF NEW ORLEANS - S.Goodman (Buddah, ASCAP/Turnpike Tom, ASCAP) CPP	24 MY ONLY LOVE - J.Fortune (Statler Brothers, BMI)	
51 COUNTRY GIRLS - T.Seals E.Setser (Warner-Tamerlane, ASCAP/WB Music, ASCAP/Two Sons, ASCAP)	49 NO WAY JOSE - J.Cunningham S.Stone (Welbeck, ASCAP/Lockhill-Selma, ASCAP)	
45 CRAZY - K.Rogers R.Marx (Lionsmate, ASCAP/Security Hogg, ASCAP)	60 NOBODY LOVES ME LIKE YOU DO - J.Dunn P.Phillips (Ensign, BMI) CPP	
25 CRAZY FOR YOUR LOVE - J.P.Pennington S.LeMaire (Pacific Island, BMI/Tree, BMI)	70 NOW THERE'S YOU - L.Chera R.Peoples B.Morrison (Southern Nights, ASCAP/Music City, ASCAP)	
46 CROSSWORD PUZZLE - S.Dean F.J.Myers (Tom Collins, BMI/Collins Court, ASCAP)	11 ONE OWNER HEART - W.Aldridge T.Brasfield M.McAnally (R.Hall, ASCAP/Almost, ASCAP/Tom Brasfield, ASCAP)	
42 DIAMOND IN THE DUST - M.Gray S.LeMaire (Warner-Tamerlane, BMI/Daticabo, BMI) WBM	90 ONE TAKES THE BLAME - D.Reid (Statler Brothers, BMI)	
15 DOES FORT WORTH EVER CROSS YOUR MIND - S.D.Shafer D.Shafer (Scauff-Rose, BMI)	93 PINS & NEEDLES - R.Carnes J.Carnes C.Hardy (Elektra, BMI/Asylum, BMI/Refuge, ASCAP) WBM	
35 EYE OF A HURRICANE - J.Fuller (ATV, BMI/Wingtip, BMI)	5 A PLACE TO FALL APART - M.Haggard W.Nelson F.Powers (Mount Shasta, BMI)	
67 THE FIRST IN LINE - P. Kennerly (Irving, BMI)	99 P.S. I LOVE YOU - G.Jenkins J.Mercer (MCA, ASCAP/WB, ASCAP) WBM	
55 THE FIRST WORD IN MEMORY IS ME - P.Rose M.A.Kennedy P.Bunch (Irving, BMI/Love Wheel, BMI)		
95 FOOL'S GOLD - T.Tappan D.Roth (Goldsboro, ASCAP/Ranzomatic, BMI)		
23 THE GIRL MOST LIKELY TO - S. Pippin W. Newton (Warner-Tamerlane, BMI/Writers House, BMI) WBM		

She learned from The Singer, and then she lost him.
She found his spirit on the road.



The Ballad Of Sally Rose

1/4-25205

A life story in thirteen songs, new from
EMMYLOU HARRIS

Written and Produced by Emmylou Harris and Paul Kennerley
On Warner Bros. Records and Cassettes

The "Sally Rose" tour begins next month. Extensive merchandising, advertising
and promotions will support both the album and tour.



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Barbara's Back. MCA artist Barbara Mandrell makes her first public appearance since her near-fatal auto accident at a press conference held at the Opryland Hotel in Nashville. Mandrell answered questions about details of the accident, her continuing recuperation and her plans.

Jamboree Concerts Resume in March With Jim Glaser

NASHVILLE Jamboree U.S.A., Wheeling, W. Va., will resume its weekly concerts by nationally known country artists in March, after having given over January and February to shows by regional acts.

Scheduled are Jim Glaser, March 2; Joe Stampley, March 9; Steve Wariner, March 16; Gary Morris, March 23; Mel Tillis, March 30; Ronnie Milsap, April 6; B. J. Thomas, April 13; Tammy Wynette, April 20; and David Frizzell & Shelly West, April 27.

Also: Moe Bandy, May 4; Charley Pride, May 11; George Strait and Pinkard & Bowden, May 18; Loretta Lynn, May 25; Nitty Gritty Dirt Band, June 1; the Kendalls, June 8; Dave & Sugar, June 15; Helen Cornelius, June 22; the Judds, June 29; Eddy Raven, July 6; and John Schneider, July 13. The Jamboree In The Hills will be held July 20-21.

Beginning with the first March date, there will be two separate concerts scheduled for each act, at 7:30 and 10 p.m. The Jamboree box office number is (304) 233-5511.

Bill Anderson Signs To Swanee Label

NASHVILLE Bill Anderson has signed to record for Swanee Records, Asheville, N.C., with Walter Haynes as producer. Plans call for a double album of old and new Anderson songs to be released for a direct marketing campaign.

Gene Kennedy will handle all Swanee promotion and distribution through his Door Knob label. A single album will be offered through regular distribution channels.

Billboard HOT COUNTRY SINGLES RETAIL ACTION

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

REGION 1

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

REGION 2

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

THE STATLER BROTHERS
MY ONLY LOVE

VERN GOSDIN
SLOW BURNING MEMORY

STEVE WARINER
WHAT I DIDN'T DO

Peter's One Stop Norwood, MA
Record Town Latham, NY

A&C Records Pittsburgh, PA
Elkins One Stop Charleston, WV
J.E.K. Enterprises Baltimore, MD
Kemp Mill Beltsville, MD
Mobile Record Serv Pittsburgh, PA
Musical Sales Baltimore, MD
Record Wagon Linden, NJ
Universal Record One Stop Philadelphia, PA

REGION 3

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

STEVE WARINER
WHAT I DIDN'T DO

MICHAEL MARTIN MURPHEY
WHAT SHE WANTS

EXILE
CRAZY FOR YOUR LOVE

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 Atlanta, GA
Record Bar Chattanooga, TN
Record Bar #74 Columbus, GA
Record Bar Durham, NC
Ripete Records Fayetteville, NC
Sounds Familiar Columbia, SC
Southern Music Orlando, FL
Tracks Records Norfolk, VA
Tuckers Record Shop Knoxville, TN

NATIONAL

94 REPORTERS

	NUMBER REPORTING
THE STATLER BROTHERS MY ONLY LOVE MERCURY	18
MICHAEL MARTIN MURPHEY WHAT SHE WANTS EMI-AMERICA	14
EXILE CRAZY FOR YOUR LOVE EPIC	14
EMMYLOU HARRIS SOMEONE LIKE YOU WARNER BROS.	12
STEVE WARINER WHAT I DIDN'T DO MCA	11

REGION 4

IL,IN,KY,MI,OH,WI

EXILE
CRAZY FOR YOUR LOVE

EMMYLOU HARRIS
SOMEONE LIKE YOU

MICHAEL MARTIN MURPHEY
WHAT SHE WANTS

Am-Bat Records Cincinnati, OH
Arc Distributing Cincinnati, OH
Arrow Dist Beachwood, OH
Gemini Records Cleveland, OH
Martin & Snyder Dearborn, MI
Music Peddlers Troy, MI
National Record Mart #74 St. Clairsville, OH
National Records Akron, OH
Northern Records Cleveland, OH
Radio Doctors Milwaukee, WI
Scott's 1-Stop Indianapolis, IN
Singer One Stop Chicago, IL
Sounds Unlimited Niles, IL
Vine Records Louisville, KY
Wax Works Owensboro, KY

REGION 5

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

LACY J. DALTON
IF THAT AIN'T LOVE

EXILE
CRAZY FOR YOUR LOVE

EMMYLOU HARRIS
SOMEONE LIKE YOU

Lee's Records & Tapes Tulsa, OK
Lieberman St. Louis, MO
Lieberman Minneapolis, MN
Music City Bismarck, ND
Musical Sales Minneapolis, MN
Phil's One Stop Oklahoma City, OK
Records & Tapes Omaha, NE
Uptown Records St. Louis, MO

REGION 6

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

THE STATLER BROTHERS
MY ONLY LOVE

MICHAEL MARTIN MURPHEY
WHAT SHE WANTS

DAN SEALS
MY BABY'S GOT GOOD TIMING

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 Wholsier 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, MS
Sound Shop #940 Bossier City, LA
Sound Warehouse Metairie, 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

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

THE STATLER BROTHERS
MY ONLY LOVE

MICHAEL MARTIN MURPHEY
WHAT SHE WANTS

Charts Records And Tapes Phoenix, AR
KSG Layton, UT
Mountain Coin Denver, CO
Music Operators Fullerton, CA
Pro One Stop Tempe, AZ
Smash Record Dist Phoenix, AZ
Tower El Cajon, CA
Tower El Toro, CA
Tower Records Las Vegas, NV

American Stereo Springfield, OR
Major Dist. Seattle, WA
Sea Port Records Portland, OR
Tower San Francisco, CA
Tower Sacramento, CA
Tower Stockton Fresno, CA

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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

Guild Foundation Will Oversee Brewer Fund

NASHVILLE The Songwriters Guild has agreed to oversee the newly established Sue Brewer Fund as part of its Songwriters Guild Foundation. Kathy Hyland, regional director of the Guild, will coordinate the project.

A recent benefit concert called "The Door Is Always Open," starring Waylon Jennings, Willie Nelson, Kris Kristofferson, George Jones, Jessie Colter, Hank Williams Jr. and Roger Miller, will air as a national tv special later this year. Jennings served as co-producer on the special, directed by Norman Abbott. Additional funds are also being solicited through private contributions.

Unpublished songwriters will be able to register with the Guild Foundation to book an hour of two-track studio time to record as many as three songs. Each writer will receive his master tape, and a cassette copy of the songs will be critiqued by a member of a special industry panel comprised of major label executives, publishers and producers. Kickoff date is Jan. 14, and a number of Nashville studios are donating time for the project.

The fund honors the late Susan Brewer, known to many as a friend of struggling songwriters. All artists appearing on the tv special were friends of Brewer.

More information regarding the Sue Brewer Fund may be obtained by contacting Kathy Hyland at the Songwriters Guild Foundation, 50 Music Square West, Nashville, Tenn. 37203.

'LIBERTY FLYER'

(Continued from page 42)

Mountain" and "Liberty Flyer," approximately \$198,000 has been paid in talent wages since November 1982.

Sponsorship for "The Liberty Flyer" is handled by The Linear Group and Whistling Star Entertainment. Commercial time during the programs is used to promote albums by the show's guests. Gaye Johnson will release an album on the new Whistling Star label. Later, Warren and Reuhl hope to do a compilation album containing the best performances recorded during "Flyer's" first 13 weeks.

In May, there will be a "Liberty Tour '85" road show, showcasing the series' regulars plus special guest stars who have appeared with them. The tour will make stops in the first 50 cities where radio stations subscribed to the syndication.

Capitol/EMI Moves

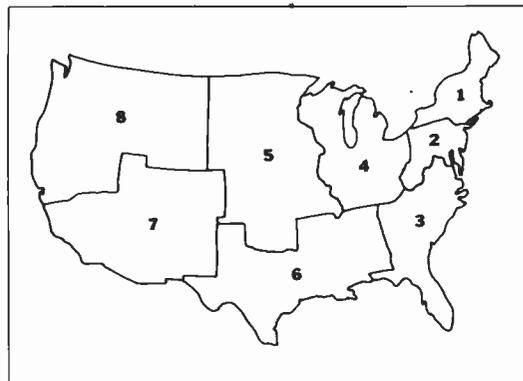
NASHVILLE Capitol/EMI America Records has moved. This label's new offices here are located at 1111 16th Ave. South, Nashville, Tenn. 37212-2304. The new phone number is (615) 320-5009.

ACTIONMART

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

Billboard HOT COUNTRY SINGLES RADIO ACTION

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REGION 1

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

REGION 2

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

NITTY GRITTY DIRT BAND
HIGH HORSE

DON WILLIAMS
WALKING A BROKEN HEART

JANIE FRICKE
THE FIRST WORD IN MEMORY IS ME

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

WPXX Washington, DC

WWVA Wheeling, WV

REGION 3

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

BELLAMY BROTHERS
I NEED MORE OF YOU

EARL THOMAS CONLEY
HONOR BOUND

NITTY GRITTY DIRT BAND
HIGH HORSE

WJAZ Albany, GA

WWNC Asheville, NC

WPLO Atlanta, GA

WGUS Augusta, GA

WXBQ Bristol, VA

WEZL Charleston, SC

WSOC-FM Charlotte, NC

WDOD Chattanooga, TN

WUSY Chattanooga, TN

WCOS Columbia, SC

WGTO Cypress Springs, FL

WFNC Fayetteville, NC

WESC Greenville, SC

WCRJ Jacksonville, FL

WIVK Knoxville, TN

WWOD Lynchburg, VA

WKQS Miami, FL

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

BELLAMY BROTHERS
I NEED MORE OF YOU MCA

NEW TOTAL
ADDS ON
37 43

NITTY GRITTY DIRT BAND
HIGH HORSE WARNER BROS.

36 55

ANNE MURRAY
TIME DON'T RUN OUT ON ME CAPITOL

36 41

WAYLON JENNINGS
WALTZ ME TO HEAVEN RCA

34 41

HANK WILLIAMS JR.
MAJOR MOVES WARNER BROS.

31 37

REGION 4

IL, IN, KY, MI, OH, WI

ANNE MURRAY
TIME DON'T RUN OUT ON ME

BELLAMY BROTHERS
I NEED MORE OF YOU

JANIE FRICKE
THE FIRST WORD IN MEMORY IS ME

WSLR Akron, OH

WYNE Appleton, WI

WUSN Chicago, IL

WUBE Cincinnati, OH

WGAR-FM Cleveland, OH

WMNI Columbus, OH

WONE Dayton, OH

WCXI-AM/FM Detroit, MI

WVWW Detroit, MI

WAXX-FM Eau Claire, WI

WROZ Evansville, IN

WGEE Green Bay, WI

WFMS Indianapolis, IN

WIRE Indianapolis, IN

WITL Lansing, MI

WAMZ Louisville, KY

WTSO Madison, WI

WMIL Milwaukee, WI

WXCL Peoria, IL

WKKN Rockford, IL

WKLR Toledo, OH

WTOD Toledo, OH

REGION 5

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

NITTY GRITTY DIRT BAND
HIGH HORSE

WAYLON JENNINGS
WALTZ ME TO HEAVEN

ANNE MURRAY
TIME DON'T RUN OUT ON ME

KHAK Cedar Rapids, IA

KSO Des Moines, IA

KFGO Fargo, ND

KWMT Fort Dodge, IA

KKFK 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

BELLAMY BROTHERS
I NEED MORE OF YOU

WAYLON JENNINGS
WALTZ ME TO HEAVEN

ANNE MURRAY
TIME DON'T RUN OUT ON ME

KEAN-AM/FM Abilene, TX

KMML Amarillo, TX

KASE Austin, TX

WYNK Baton Rouge, LA

WZZK Birmingham, AL

KOUL Corpus Christi, TX

KHEY El Paso, TX

KPLX Fort Worth, TX

KIKK-FM Houston, TX

KILT Houston, TX

KSSN Little Rock, AR

KLLL Lubbock, TX

WMC-AM Memphis, TN

WOKK Meridian, MS

KNOE Monroe, LA

WLWI Montgomery, AL

WSM-AM Nashville, TN

WNOE New Orleans, LA

KYXX Odessa, TX

WPMO Pascagoula, MS

KBUC San Antonio, TX

KKYX San Antonio, TX

KRMD Shreveport, LA

KWKH Shreveport, LA

WACO Waco, TX

KLUR-FM Wichita Falls, TX

REGION 7

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

REGION 8

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

BELLAMY BROTHERS
I NEED MORE OF YOU

HANK WILLIAMS JR.
MAJOR MOVES

WAYLON JENNINGS
WALTZ ME TO HEAVEN

KRST Albuquerque, NM

KUZZ Bakersfield, CA

KSSS Colorado Spring, CO

KBRQ-AM/FM Denver, CO

KLZ Denver, CO

KYGO Denver, CO

KVEG Las Vegas, NV

KIKF Orange, CA

KNIX-FM Phoenix, AZ

KSOP Salt Lake City, UT

KSON-AM San Diego, CA

KCUB Tucson, AZ

KGHL Billings, MT

KGEM Boise, ID

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

FOR WEEK ENDING JANUARY 19, 1985

Billboard Hot Black Singles SALES & AIRPLAY

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	SOLID	ASHFORD & SIMPSON	8
2	2	OPERATOR	MIDNIGHT STAR	1
3	4	TREAT HER LIKE A LADY	THE TEMPTATIONS	3
4	3	SHOW ME	GLENN JONES	11
5	6	MISLED	KOOL & THE GANG	5
6	7	LOVE LIGHT IN FLIGHT	STEVIE WONDER	4
7	5	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	2
8	16	MR. TELEPHONE MAN	NEW EDITION	6
9	13	LIKE A VIRGIN	MADONNA	9
10	10	RAIN FOREST	PAUL HARDCASTLE	7
11	14	BEEP A FREAK	GAP BAND	10
12	8	COOL IT NOW	NEW EDITION	30
13	11	LOVER GIRL	TEENA MARIE	18
14	9	I FEEL FOR YOU	CHAKA KHAN	34
15	12	JAILHOUSE RAP	FAT BOYS	26
16	19	THE WORD IS OUT	JERMAINE STEWART	20
17	-	I WOULD DIE 4 U	PRINCE & THE REVOLUTION	17
18	15	FRIENDS/FIVE MINUTES OF FUNK	WHODINI	31
19	21	LOVER BOY	BILLY OCEAN	21
20	20	DO WHAT YOU DO	JERMAINE JACKSON	14
21	23	THE MEN ALL PAUSE	KLYMAXX	16
22	18	CONTAGIOUS	THE WHISPERS	19
23	-	EASY LOVER	PHILIP BAILEY	24
24	27	JAMIE	RAY PARKER JR.	12
25	24	YOU USED TO HOLD ME SO TIGHT	THELMA HOUSTON	13
26	25	LET IT ALL BLOW	THE DAZZ BAND	35
27	28	MISSING YOU	DIANA ROSS	15
28	17	TEARS	THE FORCE MD'S	22
29	-	ROXANNE, ROXANNE	UTFO	54
30	-	REQUEST LINE ROCK MASTER SCOTT AND THE DYNAMIC THREE		25

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	OPERATOR	MIDNIGHT STAR	1
2	2	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	2
3	4	LOVE LIGHT IN FLIGHT	STEVIE WONDER	4
4	5	RAIN FOREST	PAUL HARDCASTLE	7
5	7	MR. TELEPHONE MAN	NEW EDITION	6
6	6	MISLED	KOOL & THE GANG	5
7	3	TREAT HER LIKE A LADY	THE TEMPTATIONS	3
8	15	MISSING YOU	DIANA ROSS	15
9	8	YOU USED TO HOLD ME SO TIGHT	THELMA HOUSTON	13
10	11	JAMIE	RAY PARKER JR.	12
11	14	LIKE A VIRGIN	MADONNA	9
12	13	BEEP A FREAK	GAP BAND	10
13	18	THE MEN ALL PAUSE	KLYMAXX	16
14	10	LOVER GIRL	TEENA MARIE	18
15	22	I WOULD DIE 4 U	PRINCE & THE REVOLUTION	17
16	21	HANG ON TO YOUR LOVE	SADE	28
17	23	LOVE IN MODERATION	GWEN GUTHRIE	27
18	25	20/20	GEORGE BENSON	29
19	9	CONTAGIOUS	THE WHISPERS	19
20	17	DO WHAT YOU DO	JERMAINE JACKSON	14
21	-	THE BORDERLINES	JEFFREY OSBORNE	32
22	20	MECHANICAL EMOTION	VANITY	23
23	29	LOVER BOY	BILLY OCEAN	21
24	12	SHOW ME	GLENN JONES	11
25	28	REQUEST LINE ROCK MASTER SCOTT AND THE DYNAMIC THREE		25
26	-	EASY LOVER	PHILIP BAILEY	24
27	26	THE WORD IS OUT	JERMAINE STEWART	20
28	-	NEUTRON DANCE	THE POINTER SISTERS	39
29	16	SOLID	ASHFORD & SIMPSON	8
30	-	FAST GIRLS	JANET JACKSON	45

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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.	91 DON'T STOP - D.Sembello D.Batteau (No Pain No Gain ASCAP/Unicity ASCAP/David Batteau ASCAP)	82 KISS AND TELL - E.Isley C.Jasper M.Isley (April, ASCAP/IJI, ASCAP)	90 OUT OF CONTROL - J.Douglass E.Jackson (MCA, ASCAP)
29 20/20 - R.Goodrum S.Kipner (April, ASCAP/Random Notes, ASCAP/Stephen A. Kipner, ASCAP)	89 DON'T STOP UNTIL YOU GET ENOUGH - T.Robinson F.Mirangis B.Britton (Island Girl, BMI/Fannymac, BMI)	74 LADY MY WHOLE WORLD IS YOU - P.Kelly (Malaco, BMI)	93 OUT OF TOUCH - D.Hall J.Oates (Hot-cha, BMI/Unichappell, BMI) CHA/HL
94 AFTER ALL - A.Jarreau J.Graydon D.Foster (Aljarreau, BMI/Garden Rake, BMI/Foster Frees, BMI)	83 DYNAMIC TOTAL CONTROL - M.Skinner F.Mayers M.B.Cenac R.Crafton III (Wicked Stepmother, ASCAP/Wedot, ASCAP)	35 LET IT ALL BLOW - K. Harrison B.Harris (Jobete, ASCAP/DazzberryJani, ASCAP/Stone Diamond, BMI/Bedazzled, BMI)	66 OUTTA THE WORLD - N.Ashford V.Simpson (Nick-O-Val, ASCAP)
96 AIN'T IT ALL RIGHT - N.Mundy P.Butler (Trishmun, BMI/Alfa, ASCAP)	24 EASY LOVER - P.Bailey P.Collins N.East (Sir & Trini, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP)	9 LIKE A VIRGIN - B.Steinberg T.Kelly (Billy Steinberg, ASCAP/Denise Barry, ASCAP)	79 THE PARTY HAS BEGUN - T.butler (Not Listed)
41 ALL OF YOU - L.Thomas L.Laurence (Bush Brunin', ASCAP/New Music, ASCAP/Music Corp. of America, BMI)	52 EDGE OF THE RAZOR - T.snow R.Freeland (Screen Gems-EMI, BMI/Snow, BMI)	36 LOOK THE OTHER WAY - E.Isley (April, ASCAP/IJI, ASCAP)	86 PRIVATE DANCER - M.Knopfler (Straitjacket, ASCAP/Almo, ASCAP)
62 AMNESIA - G.Duke H.Hewett (Hip Trip, BMI/Lakiva, BMI/Mycenae, ASCAP)	48 ELECTRIC BOOGALO - O.Brown A.Giles R.Regan (Ollie Brown, ASCAP/Sugar, ASCAP/Go Glo, ASCAP)	68 LOOK WHATCHA DONE NOW - R.Saulsberry P.brown (Peter Brown, ASCAP/Rod Saulsongs, ASCAP)	7 RAIN FOREST - P.Hardcastle (Oval, PRS)
92 APPRECIATION - K.McCord R.Ernest (Perk's, BMI/Duchess, BMI/MCA, BMI)	45 FAST GIRLS - J.Johnson (Almo, ASCAP/Crazy People, ASCAP)	27 LOVE IN MODERATION - K.Barnes J.Barnes (Kenya, BMI)	25 REQUEST LINE - C.Pettiford G.Wigfall R.Fowler J.Bloodrock (Anjue, ASCAP/Stacy & Bros., ASCAP)
59 BASKETBALL - W. Waring K. Blow R. Ford, Jr. J. Moore J. Bralowed Full Force (Neutral Gray, BMI/MoFunk, BMI/Original J.B, BMI/Mokojumbi, ASCAP)	64 FREAKS COME OUT AT NIGHT - J. Hutchins L. Smith (Zomba, ASCAP)	4 LOVE LIGHT IN FLIGHT - S.Wonder (Jobete, ASCAP/Black Bull, ASCAP)	54 ROXANNE, ROXANNE - UTFO Full Force (ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)
10 BEEP A FREAK - R.Taylor L.Simmons C.Wilson (Temp.Co., BMI)	31 FRIENDS/FIVE MINUTES OF FUNK - J.Hutchins L.Smith (Zomba, ASCAP)	21 LOVER BOY - K.Diamond B.Ocean R.J.Lange (Zomba, BMI/Willesden, BMI)	78 SAY THAT YOU WILL - R.B.Sam (American League, BMI/Family Productions, BMI)
76 BELINDA - G. Harrell F. Wesley (Petitepapa, BMI/Juby Laws, ASCAP)	75 GET ME HOT - Xavion (Xavion, BMI/Green Mirage, BMI)	18 LOVER GIRL - T.Marie (Midnight Magnet, ASCAP)	97 SECRET FANTASY - M. Starr (Maurice Starr, ASCAP)
65 THE BIRD - M.Day (Tionna, ASCAP)	2 GOTTA GET YOU HOME TONIGHT - M.Horton R. Broomfield (Philly World, BMI/Great Alps, BMI)	44 LOVERIDE - R.D.Miller (Fresh Ideas, ASCAP)	99 SEX O MATIC - Bar-Kays A.A.Jones (Warner-Tamerlane, BMI/BarKay, BMI)
32 THE BORDERLINES - R.Jones (WB, ASCAP/Zubaidah, ASCAP)	28 HANG ON TO YOUR LOVE - Adu Matthewman (Adu-Matthewman, MCPS)	46 LOVIN' - M.Jonzun (Boston International, ASCAP/T-Boy, ASCAP)	11 SHOW ME - LaLa G.Jones (New Music Group, BMI/MCA, BMI)
57 CAN I - M.Horton M.Forte D.Robinson (Philly World, BMI/Persembre, ASCAP)	100 HAPPY - T.Robinson B.Dowse (Fanny Mac, BMI/Island Girl, BMI)	23 MECHANICAL EMOTION - Vanity B.Wolfer (Jobete, ASCAP/Wolfstones, ASCAP)	88 SNEAKING OUT - G.L.Jones (Red Label, BMI)
84 CARELESS WHISPER - G.Michael A.Ridgeley (Chappell, ASCAP)	69 HARD TIMES - L.Hill (Hills Hideaway, BMI/Variena, BMI)	16 THE MEN ALL PAUSE - B.Cooper J.Simmons D.McDaniels (Spectrum VII, ASCAP)	8 SOLID - N.Ashford V.Simpson (Nick-O-Val, ASCAP)
38 CENTIPEDE - M.Jackson (Mijac, BMI/Warner-Tamerlane, BMI) WBM	34 I FEEL FOR YOU - Prince (Controversy, ASCAP) CPP	70 METHOD OF MODERN LOVE - D.Hall J.Allen (Hot-cha, BMI/Unichappell, BMI)	49 STEP OFF - K.gamble L.Huff A.Jackson M.glover E.Morris K.Ward (Mighty Three, BMI)
47 CHANGE YOUR WICKED WAYS - O.Scott P.Ford (TX, ASCAP/Temp, BMI)	17 I WOULD DIE 4 U - Prince (Controversy, ASCAP)	5 MISLED - R.Bell J.Taylor Koool & The Gang (Delightful, BMI)	37 STRONGER THAN BEFORE - C.B.Sager B.Bacharach B.Roberts (Fedora, BMI/Unichappell, BMI/Begonia Melodies, BMI/New Hidden Music, ASCAP)
42 CITY GIRL - R.Laws (Colgems-EMI, ASCAP/Sweetbeat, ASCAP)	98 I'M IN LOVE WITH YOU - C.Powell R.Philmore (Jobete, ASCAP/Koko-Pop, ASCAP/Stone Diamond, BMI/Chris Powell, BMI)	67 MISTAKE NO. 3 - Culture Club (Virgin, ASCAP)	60 SUGAR WALLS - A. Nevermind (Tionna, ASCAP)
51 C.O.D. (I'LL DELIVER) - J.Mtume Tawatha (Mtume, BMI/Do Drop, BMI)	56 IN THE DARK - R.Ayers D.Spragley J.Bedford (Yeldarps, ASCAP/Carrier, ASCAP/AFI, ASCAP/W.B.Corp.ASCAP)	6 MR. TELEPHONE MAN - R.Parker, Jr. (Raydiola, ASCAP)	22 TEARS - Force MD's R.Halpin (Hip Trip, BMI/ASCAP)
19 CONTAGIOUS - B.Watson R.Calloway M.Gentry B.Lovellace (Hip Trip, BMI/Midstar, BMI)	81 IT GETS TO ME - J.Castor ()	39 NEUTRON DANCE - A.Willis D.Sembello (Off Backstreet, ASCAP/Streamline Moderne, ASCAP)	58 WE ARE THE YOUNG - D.Hartman C.Midnight (Blackwood Music, BMI/Multi-Level, BMI/Janiceps, BMI)
30 COOL IT NOW - Brantley Timas (New Generation, ASCAP)	26 JAILHOUSE RAP - K.Blow L.Smith D.Reeves M.Morales D.Robinson S.Abbatiello (Amber Pass, ASCAP/Too-Much, BMI/Kuwa, ASCAP/Fools Prayer, BMI) WBM	87 NIGHTSHIFT - W.Orange D.Lambert F.Golde (Walter Orange, ASCAP)	71 WHO'S GONNA MAKE THE FIRST MOVE - A.Goodman L.Walters (Goody, BMI/Dark Cloud, BMI)
61 CRY LIKE A WOLF - Wiz R.Marie (Arrival, BMI/Alva, BMI)	12 JAMIE - R.Parker, Jr. (Raydiola, ASCAP)	33 NO ONE'S GONNA LOVE YOU - T.Lewis J.Harris, III (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	20 THE WORD IS OUT - J.Stewart J.Lindsay G.Craig (10, BMI/Nymph, BMI/Warner Bros., BMI)
53 DANCIN' TO BE DANCIN' - R.Muller (One To One, ASCAP)		85 OHHH, LOVE - Kashif (Kashif, BMI/Music Corp.Of America, BMI)	43 YO LITTLE BROTHER - C.Josephs A.godwin (Jobete, ASCAP/Not Fragile, BMI)
14 DO WHAT YOU DO - R.Dino L.D.Tomaso (Unicity, ASCAP/RaRa, ASCAP/Aldente, ASCAP)		1 OPERATOR - B.Watson R.Calloway B.Lipscomb (Hip Trip, BMI/Midstar, BMI)	73 YOU ARE MY LOVER - D.Hart (Chrystal Eyes, ASCAP/David Hart, ASCAP)
		95 OUR LOVE WILL LAST FOREVER - J. Glover (RH, ASCAP)	13 YOU USED TO HOLD ME SO TIGHT - J.Harris III T.Lewis (Flyte Tyme, ASCAP)

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
COLUMBIA	6
MCA	6
MOTOWN	6
WARNER BROS.	6
ARISTA	5
CAPITOL	5
RCA	5
A&M	4
JIVE/ARISTA	3
SOLAR	3
CATAWBA/CBS ASSOCIATED	2
CBS ASSOCIATED	2
CONSTELLATION/MCA	2
EPIC	2
MERCURY	2
PANORAMIC	2
PHILLY WORLD	2
PRIVATE I	2
TOMMY BOY	2
TOTAL EXPERIENCE	2
4TH AND BROADWAY	1
ALLEGIANCE	1
ASYLUM	1
CASABLANCA	1
DE-LITE	1
DREAM	1
EMI-AMERICA	1
GOLDEN BOY	1
GORDY	1
ISLAND	1
PERSONAL	1
MALACO	1
MIRAGE	1
MUSIC SPECIALISTS	1
PLANET	1
POLYDOR	1
PORTRAIT	1
PROFILE	1
R&R	1
REALITY	1
RED LABEL	1
SALSOUL	1
SELECT	1
SIRE	1
SOUNDTOWN	1
SUGAR HILL	1
SUNNYVIEW	1
SUTRA	1
TABU	1
URBAN SOUND	1
VIRGIN/EPIC	1

VH-1 PLAYLIST

(Continued from page 51)

"Save The Overtime For Me" (Columbia), Jeffrey Osborne & Joyce Kennedy's "The Last Time I Made Love" (A&M), Donna Summer's "She Works Hard For The Money" (Mercury) and "There Goes My Baby" (Geffen), Tina Turner's "What's Love Got To Do With It" (Capitol), Marvin Gaye's "Sexual Healing" (Columbia), James Ingram's "Yah Mo B There" (Qwest), Deniece Williams' "Let's Hear It For The Boy" (Columbia) and Al Jarreau's "We're In This Love Together" (Warner Bros.).

As noted in last week's report, clips of current hits aired during VH-1's first 12 hours featured Diana Ross, New Edition, Chaka Khan, Billy Ocean, Stevie Wonder and Jermaine Jackson, among others. All the product viewed—current, recurrents and oldies—was from branch-distributed record companies; no indies were represented during the half-day survey period.

RHYTHM

(Continued from page 51)

plains, but very gently, to her lover that he is too enthusiastic a lover. Guthrie's spoken word bridge has just the right mix of exasperation and humor. It could be the breakthrough this fine singer and writer (remember "God Don't Like Ugly"?) deserves.

Catawba Records recently became a CBS custom label in a deal negotiated by the label's president **Richard Mack**, a former Columbia Records promotion vice president. The three-year-old label, based out of McConnells, S.C., is currently represented in the market by ex-Ohio Players member **Dutch Robinson's** "Happy" and **Eleanor Grant's** "I'm Ready," an answer record to Marvin Gaye's "Sexual Healing."

Panoramic Records, based in Hackensack, N.J., is headed by longtime industry veteran **Hank Talbert**. Its current releases are "Who's Gonna Make The First Move" by **Ray, Goodman & Brown** and "You Are My Lover" by **Black Ivory**. Curiously, Ray, Goodman & Brown have kept that name, despite the fact that **Kevin Owens** has replaced **Harry Ray** as lead vocalist. Adding to the humor of the situation is the fact that Ray is signed to Panoramic Records, and is being produced by Owens and **Al Goodman**. For more info, Panoramic can be reached at 60 Main St., Hackensack, N.J. 07601.

The team that put together "Roxanne, Roxanne," the Brooklyn-based **Full Force**, is cutting tracks for an "official" answer record to UTFO's hit on Select Records.

Billboard HOT BLACK SINGLES RADIO ACTION

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

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		NATIONAL 89 REPORTERS			
		NEW ADDS	TOTAL ON		
REGION 1 CT,MA,ME,NY State,RI,VT		ASHFORD & SIMPSON OUTTA THE WORLD CAPITOL 25 35			
REGION 2 DE,D.C.,MD,NJ,NY Metro,PA,WV		CHAKA KHAN THIS IS MY NIGHT WARNER BROS. 22 26			
ASHFORD & SIMPSON OUTTA THE WORLD		COMMODORES NIGHTSHIFT MOTOWN 21 25			
CHAKA KHAN THIS IS MY NIGHT		THE TIME THE BIRD WARNER BROS. 19 31			
CHERYL LYNN AT LAST YOU'RE MINE		TINA TURNER PRIVATE DANCER CAPITOL 17 21		REGION 6 AL,AR,LA,MS,West TN,TX	
WILD Boston, MA WKND Hartford, CT WNHC New Haven, CT WDKX-FM Rochester, NY		REGION 4 IL,IN,KY,MI,OH,WI		ASHFORD & SIMPSON OUTTA THE WORLD	
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		COMMODORES NIGHTSHIFT		TINA TURNER PRIVATE DANCER	
REGION 3 FL,GA,NC,SC,East TN,VA		ASHFORD & SIMPSON OUTTA THE WORLD		CHERYL LYNN AT LAST YOU'RE MINE	
CHAKA KHAN THIS IS MY NIGHT		THE TIME THE BIRD		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	
ASHFORD & SIMPSON OUTTA THE WORLD		THE TIME THE BIRD		REGION 7 AZ,Southern CA,CO,HI,Southern NV,NM,UT	
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 WVDM 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		REGION 8 AK,Northern CA,ID,MT,Northern NV,OR,WA,WY	
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 WVDM Sumter, SC WANM Tallahassee, FL WQKS Williamsburgh, VA WWIL-FM Wilmington, NC WAAA Winston-Salem, NC		ROCKWELL HE'S A COBRA		SHEENA EASTON SUGAR WALLS	
COMMODORES NIGHTSHIFT		CHAKA KHAN THIS IS MY NIGHT		DARYL HALL & JOHN OATES METHOD OF MODERN LOVE	
WAOK Atlanta, GA WIGO Atlanta, GA WVEE Atlanta, GA WPAL Charleston, SC WWWZ Charleston, SC WGIV Charlotte, NC WPEG Charlotte, NC WRBD Ft. Lauderdale, FL WJAX-AM Jacksonville, FL WJAX-FM Jacksonville, FL WPDQ Jacksonville, FL WEDR Miami, FL WOWI Norfolk, VA WRAP Norfolk, VA WORL Orlando, FL WPLZ Petersburg, VA WANT Richmond, VA WEAS Savannah, GA WRXB St. Petersburg, FL WVDM Sumter, SC WANM Tallahassee, FL WQKS Williamsburgh, VA WWIL-FM Wilmington, NC WAAA Winston-Salem, NC		KPRS Kansas City, MO KAEZ Oklahoma City, OK KMJM St. Louis, MO WESL St. Louis, MO WZEN St. Louis, MO		WHODINI FREAKS COME OUT AT NIGHT	
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 WVDM Sumter, SC WANM Tallahassee, FL WQKS Williamsburgh, VA WWIL-FM Wilmington, NC WAAA Winston-Salem, NC		KPRS Kansas City, MO KAEZ Oklahoma City, OK KMJM St. Louis, MO WESL St. Louis, MO WZEN St. Louis, MO		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	
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 WVDM Sumter, SC WANM Tallahassee, FL WQKS Williamsburgh, VA WWIL-FM Wilmington, NC WAAA Winston-Salem, NC		KPRS Kansas City, MO KAEZ Oklahoma City, OK KMJM St. Louis, MO WESL St. Louis, MO WZEN St. Louis, MO		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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Eugene Is Just Wilde About His New Name, Hit

BY HARRY WEINGER

NEW YORK A rose by any other name would still smell as sweet, so the saying goes. And when the Broomfield family sings, their sound is a sweet one no matter what the name. Just ask Eugene Wilde, formerly Ron Broomfield of the Miami-based family group Life.

Adorned with a new name, which Wilde admits is a combination of his middle moniker and a last name picked at random from a magazine article, the 23-year-old singer is riding high with a smash hit, "Gotta Get You Home Tonight," and a self-titled debut album. It's his first effort away from his family after playing keyboards and singing with them for 10 years.

A London businessman known only as Bedrock was searching for a music project when he found Wilde with his family at The Forge in Miami. His intent was to bring the group to Philly World Records, but when local commitments prevented a move en masse, Wilde took the initiative to strike out on his own.

Bedrock, whose real name is unknown even to the singer, acts as Wilde's manager. He is listed under that name as the album's executive producer.

The Broomfield family has signed to Philly World as well, and the signing produced another name change. Now known as Simplicious, the group is assembling material for their own recording debut. Wilde is expected to participate.

Bedrock and Philly World teamed Wilde with songwriter Micky Horton, who has penned melodies for Harold Melvin & the Blue Notes and the group Cashmere. The two were sent to London to work on pre-production for the record.

Wilde claims he and Horton wrote 35 cuts overseas, out of which seven were chosen for the album sessions in Philadelphia. An eighth cut, "Just Be Good To Me," was written by Wilde's younger brother Vince Broomfield.

Away from home and on a constant work schedule, the duo even wrote during their late-night leisure time. Wilde describes the way his current signature song came together:

"If you go to a club, and there are beautiful ladies about, you know 75% of the men are there looking to pick someone up. I was out with Micky one night, and all we saw were beautiful women. It was unbelievable. That thought, 'Ooooh, gotta get you home with me tonight,' stayed in my mind. I told Micky a song had come to me. We looked at each other, and left right away to finish it up."

That single and five of the album's other cuts were produced by rookie Philly World staff members Michael Forte and Dan Robinson. Insurance against freshman jitters came in the form of veteran Bunny Sigler.

Wilde will be bringing his smooth sound on a round of promotional television appearances, including "American Bandstand" and "Soul Train." A video for "Gotta Get You Home Tonight," produced and directed by William Siska, is in release.

NATIONAL 134 REPORTERS

NUMBER
REPORTING

ASHFORD & SIMPSON OUTTA THE WORLD CAPITOL	18
THE TIME THE BIRD WARNER BROS.	18
READY FOR THE WORLD TONIGHT MCA	18
GWEN GUTHRIE LOVE IN MODERATION ISLAND	15
KURTIS BLOW BASKETBALL MERCURY	12

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

ASHFORD & SIMPSON OUTTA THE WORLD	
ROCK MASTER SCOTT AND THE DYNAMIC THREE REQUEST LINE	
SADE HANG ON TO YOUR LOVE	

Angott Detroit, MI
Barneys Chicago, IL
Central One Stop Columbus, OH
Cleveland One-Stop Cleveland, OH
Color Rite Records Chicago, IL
Damon's Detroit, MI
Detroit Audio Oak Park, MI
Eklund Enterprises Kansas City, MO
Filmore Records Cleveland, OH
Fletchers One Stop Chicago, IL
Gemini One-Stop Cleveland, OH
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

ASHFORD & SIMPSON OUTTA THE WORLD	
READY FOR THE WORLD TONIGHT	
COMMODORES NIGHTSHIFT	

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

KURTIS BLOW BASKETBALL	
SHEILA E. THE BELLE OF ST. MARK	
GEORGE BENSON 20/20	

All South Distributors New Orleans, LA
Big State Distributors Dallas, TX
Bowie's Records Baton Rouge, LA
Brown Sugar New Orleans, LA
Curly Dallas, TX
Discount Records Nashville, TN
H&W Records Dallas, TX
Hastings Houston, TX
Kings Record Mart Dallas, TX
Mushroom New Orleans, LA
Music Center, One Stop Birmingham, AL
Peaches Memphis, TN
Peaches New Orleans, LA
Pop Tunes Memphis, TN
Poplar Tunes Memphis, TN
Reses Records Dallas, TX
Sam's Records Dallas, TX
Select-O-Hits Memphis, TN
Sound Warehouse Metairie, LA
Southern Records New Orleans, LA
Stans Record Service Shreveport, LA
Sun Belt Music Dallas, TX
Tape City U.S.A. Metairie, LA
United Records Houston, TX
Warehouse Metairie, LA

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

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

ASHFORD & SIMPSON OUTTA THE WORLD	
---	--

KURTIS BLOW BASKETBALL	
----------------------------------	--

GEORGE BENSON 20/20	
-------------------------------	--

Circles Phoenix, AZ
City One Stop Los Angeles, CA
Flipside Records Los Angeles, CA
Integrity Gardena, CA
Jazz City Los Angeles, CA
Malt Shop Denver, CO
Music Brokers Los Angeles, CA
On Target San Diego, CA
Riverwood Music Inglewood, CA
Sun State Los Angeles, CA
Tower San Diego, CA
Uncle Jam's Los Angeles, CA
World Of Records Los Angeles, CA

Evans House Of Music San Francisco, CA
Leopold Berkley, CA
Leopold Records San Jose, CA
Music Menu Seattle, WA
Music People Oakland, CA
Record Factory Oakland, CA
Tower San Francisco, CA
Wauzi Records San Francisco, CA

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

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

READY FOR THE WORLD
TONIGHT

GWEN GUTHRIE
LOVE IN MODERATION

PATTI AUSTIN
ALL BEHIND US NOW

Cambridge One Stop Boston, MA
Cavages Cheektowaha, NY
Easy One Stop N.Quincy, MA
Mass One Stop Boston, MA
Skippy White's Stoughton, MA

A-1 One Stop New York, NY
Al Wicke Records Elizabeth, NJ
Broadway Record Museum Camden, NJ
C&M Distributors Hyattsville, MD
Disc-O-Mat New York, NY
Harmony Music Bronx, NY
J&R Music World New York, NY
Kemp Mill Beltsville, MD
King James Records Philadelphia, PA
P & L Records Philadelphia, PA
Record & Tape Ltd. Washington, DC
Record And Tape Collector Baltimore, MD
Record Outlet Pittsburgh, PA
Richman Brothers Pennsauken, NJ
Sabins Records Washington, DC
Sam K Records Washington, DC
Serenade Records Washington, DC
Sound Of Market Philadelphia, PA
Stratford Garden City, NY
The Wiz Washington, DC
The Wiz Brooklyn, NY
Tower New York, NY
Universal One Stop Philadelphia, PA
Vogels Elizabeth, NJ
Waxy Maxy Washington, DC
Webb's Dept.Store Philadelphia, PA
Wins Records Long Island City, NY
Your Record Shop Baltimore, MD

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

THE TIME
THE BIRD

CASHMERE
CAN I

DARYL HALL & JOHN OATES
METHOD OF MODERN LOVE

Album Den Richmond, VA
Bibb Distributors Charlotte, NC
Cals Records Jacksonville, FL
D.J. Records Jacksonville, FL
Frankie's Got It Norfolk, VA
Franklin Atlanta, GA
Goldmine Records Atlanta, GA
Nova Dist. Inc. Norcross, GA
One Stop Records Atlanta, GA
Peaches N. Miami, FL
Peppermint Records Atlanta, GA
Pritchetts St. Petersburg, FL
Record Boutique Winston-Salem, NC
Rudy's Records & Tapes Miami, FL
Second Act Atlanta, GA
Southern Music Orlando, FL
Specs Music Hialeah, FL
Tara Records Atlanta, GA
Tidewater One Stop Norfolk, VA
Tropical Records Miami, FL
Tucker's Record Shop Knoxville, TN



Simple as 1, 2, 3. Fonzie Thornton, center, is greeted by Rick Morrison, right, ASCAP membership rep, and Lauren Iossa, ASCAP communications coordinator, at the Red Parrot in New York, where Thornton gave them word of his third RCA album release, "Pumpin."

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

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- Top Ten Black Singles, 1948-1983
- Top Ten Black Albums, 1965-1983
- Top Black Singles Of The Year, 1946-1983
- Top Black Albums Of The Year, 1966-1983

FOR INFORMATION, WRITE:
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FOR WEEK ENDING JANUARY 19, 1985

Billboard TOP BLACK ALBUMS

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Compiled from national retail store and one-stop sales reports.					ARTIST	TITLE
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
1	1	1	13	NEW EDITION ● MCA 5515 (8.98)	Weeks at No. One: 3	NEW EDITION
2	2	3	17	STEVIE WONDER ▲ MOTOWN 6108ML (8.98)		SOUNDTRACK-WOMAN IN RED
3	3	2	28	PRINCE & THE REVOLUTION ▲ WARNER BROS. 25110-1 (8.98)		PURPLE RAIN
4	4	4	10	ASHFORD & SIMPSON CAPITOL ST-12366 (8.98)		SOLID
5	6	6	13	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98)		I FEEL FOR YOU
6	5	5	31	TINA TURNER ▲ CAPITOL ST-12330 (8.98)		PRIVATE DANCER
7	7	10	8	FAT BOYS SUTRA SUS 1015 (8.98)		FAT BOYS
8	8	8	5	MIDNIGHT STAR SOLAR 60384/ELEKTRA (8.98)		PLANETARY INVASION
9	10	7	10	WHODINI JIVE/ARISTA JLB-8251 (8.98)		ESCAPE
10	11	11	10	THE TEMPTATIONS GORDY 611GL/MOTOWN (8.98)		TRULY FOR YOU
11	16	17	5	MADONNA SIRE 25157-1/WARNER BROS. (8.98)		LIKE A VIRGIN
12	12	12	9	AL JARREAU WARNER BROS. 25706-1 (8.98)		HIGH CRIME
13	13	13	5	THE WHISPERS SOLAR 60382/ELEKTRA (8.98)		SO GOOD
14	15	16	5	KOOL & THE GANG DE-LITE 822943-M-1/POLYGRAM (8.98)		EMERGENCY
15	9	9	13	JEFFREY OSBORNE ● A&M SP-5017 (8.98)		DON'T STOP
16	18	20	5	TEENA MARIE EPIC 39528		STARCHILD
17	17	15	26	THE TIME ● WARNER BROS. 25109-1 (8.98)		ICE CREAM CASTLE
18	19	19	24	BILLY OCEAN ● JIVE/ARISTA JLB-8213 (8.98)		SUDDENLY
19	14	14	63	LIONEL RICHIE ▲ MOTOWN 6059ML (8.98)		CAN'T SLOW DOWN
20	20	18	14	GLENN JONES RCA NFL1-8036 (8.98)		FINESSE
21	23	30	9	PHILIP BAILEY COLUMBIA FC 39542		CHINESE WALL
22	21	21	21	THE S.O.S. BAND TABU FZ-39332/EPIC		JUST THE WAY YOU LIKE IT
23	27	—	2	THE GAP BAND TOTAL EXPERIENCE TEL8-5705 (8.98)		THE GAP BAND VI
24	26	29	24	THE POINTER SISTERS ▲ PLANET BXL1-4706/RCA (8.98)		BREAK OUT
25	25	26	10	DARYL HALL & JOHN OATES ▲ RCA AFL1-5309 (9.98)		BIG BAM BOOM
26	29	32	5	EUGENE WILDE PHILLY WORLD 90239/ATCO (8.98)		EUGENE WILDE
27	31	36	18	KURTIS BLOW MERCURY 822420-1M-1/POLYGRAM (8.98)		EGO TRIP
28	22	22	16	DIANA ROSS RCA AFL1-5009 (8.98)		SWEPT AWAY
29	24	25	12	THE DAZZ BAND MOTOWN 6117ML (8.98)		JUKEBOX
30	30	33	9	JERMAINE STEWART ARISTA ALB-8261 (8.98)		THE WORD IS OUT
31	34	40	5	ISLEY JASPER ISLEY CBS ASSOCIATED FZ 39873/EPIC		BROADWAY'S CLOSER TO SUNSET BLVD.
32	32	34	5	SHALAMAR SOLAR 60385/ELEKTRA (8.98)		HEART BREAK
33	28	28	10	THE FORCE MD'S TOMMY BOY TBLP 1003 (8.98)		LOVE LETTERS
34	33	24	13	GROVER WASHINGTON JR. ELEKTRA 60318 (8.98)		INSIDE MOVES
35	38	39	36	JERMAINE JACKSON ● ARISTA ALB-8203 (8.98)		JERMAINE JACKSON
36	36	27	13	STEPHANIE MILLS CASABLANCA 822421-1M-1/POLYGRAM (8.98)		I'VE GOT THE CURE
37	42	31	16	VANITY MOTOWN 6102ML (8.98)		WILD ANIMAL
38	40	43	5	RAY PARKER JR. ARISTA ALB-8266 (8.98)		CHARTBUSTERS

Compiled from national retail store and one-stop sales reports.					ARTIST	TITLE
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
39	39	37	14	REBBIE JACKSON COLUMBIA 39238		CENTPEDE
40	37	23	22	LILLO CAPITOL ST-12346 (8.98)		ALL OF YOU
41	41	42	30	SHEILA E. WARNER BROS. 25107-1 (8.98)		THE GLAMOROUS LIFE
42	44	38	21	ALICIA MYERS MCA 5485 (8.98)		I APPRECIATE
43	43	44	28	KASHIF ARISTA ALB-8205 (8.98)		SEND ME YOUR LOVE
44	35	35	21	MTUME EPIC FE-39473		YOU, ME AND HE
45	45	46	13	APOLLONIA 6 WARNER BROS. 25108-1 (8.98)		APOLLONIA 6
46	46	47	21	JOYCE KENNEDY A&M SP-4996 (8.98)		LOOKIN' FOR TROUBLE
47	47	48	37	RUN-D.M.C. ● PROFILE PRO 1201 (8.98)		RUN-D.M.C.
48	48	45	31	TEDDY PENDERGRASS ● ASYLUM 60317-1/ELEKTRA (8.98)		LOVE LANGUAGE
49	50	50	5	LINDA CLIFFORD RED LABEL RA10000 (8.98)		SNEAKIN' OUT
50	NEW ▶			KLYMAXX CONSTELLATION/MCA 5529 (8.98)		MEETING IN THE LADIES ROOM
51	54	57	3	ROY AYERS COLUMBIA 39422		IN THE DARK
52	49	41	40	THE BAR-KAYS MERCURY 818-478-1/POLYGRAM (8.98)		DANGEROUS
53	57	—	2	THELMA HOUSTON MCA 5527 (8.98)		QUALIFYING HEAT
54	56	62	9	WYNTON MARSALIS COLUMBIA FC 39539		HOT HOUSE FLOWERS
55	52	52	9	ANGELA BOFILL ARISTA ALB-8258/RCA (8.98)		LET ME BE THE ONE
56	NEW ▶			SOUNDTRACK POLYDOR 8236996-1Y1/POLYGRAM (9.98)		BREAKIN' 2 ELECTRIC BOOGALOO
57	58	65	68	MADONNA ▲ SIRE 23867-1/WARNER BROS. (8.98)		MADONNA
58	53	54	11	Z.Z. HILL MALACO 7420 (8.98)		BLUESMASTER
59	59	60	10	PRINCE WARNER BROS. 1-23720 (10.98)		1999
60	62	64	29	NEWCLEUS SUNNYVIEW SUN 4901 (8.98)		JAM ON REVENGE
61	61	66	26	JACKSONS ▲ EPIC QE 38946		VICTORY
62	63	53	11	EVELYN "CHAMPAGNE" KING RCA AFL1-5308 (8.98)		SO ROMANTIC
63	55	55	5	CULTURE CLUB VIRGIN/EPIC OE39881		WAKING UP WITH THE HOUSE ON FIRE
64	NEW ▶			JOHNNIE TAYLOR MALACO 7421 (8.98)		THIS IS YOUR NIGHT
65	65	—	2	RONNIE LAWS CAPITOL ST-12370 (8.98)		CLASSIC MASTERS
66	66	58	12	EARL KLUGH CAPITOL ST-12372 (8.98)		NIGHTSONGS
67	69	69	35	O'BRYAN CAPITOL ST-12332 (8.98)		BE MY LOVER
68	51	51	16	SAM HARRIS ● MOTOWN 6103ML (8.98)		SAM HARRIS
69	64	49	8	TOM BROWNE ARISTA ALB-8249 (8.98)		TOMMY GUN
70	60	61	9	DREAMBOY QWEST 25763-1/WARNER BROS. (8.98)		CONTACT
71	74	56	12	CHAMPAIGN COLUMBIA FC-39365		WOMAN IN FLAMES
72	67	67	3	HONEYDRIPPERS ▲ ES PARANZA 90220 (5.98)		HONEYDRIPPERS VOL. 1
73	72	63	5	THE STYLISTICS STREETWISE 3304 (8.98)		SOME THINGS NEVER CHANGE
74	71	71	21	RICK JAMES GORDY 6095GL/MOTOWN (8.98)		REFLECTIONS
75	68	68	3	TEDDY PENDERGRASS P.I.R. FZ 39252/EPIC		GREATEST HITS

○ 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.

CLASSICAL KEEPING SCORE

by Is Horowitz



THE PRICE DIFFERENTIAL between analog and digital recordings may well be on the way out, as other major classical labels mull the recent move by PolyGram Classics to bring the two into line. That decision, effective just after Christmas (Billboard, Jan. 5), caught at least some competitors by surprise. It was known to be one of the topics on the agenda of Angel sales meetings last week. CBS, too, is known to have it under scrutiny.

By coincidence, the PolyGram move was preceded by steps taken by RCA to lower dealer cost on its digitally recorded material. Red Seal informed retailers of a 15% discount on such items, effective "until further notice." No one was accepting bets that the discount would soon be rescinded.

In the early days of digital recording it was easy to justify a differential in cost. Digital recording equipment was in short supply, editing was difficult, and as with any new technology, procedures had to be developed and experienced to make sure end results met expectations. This took extra time, and time is one measure of cost. But these factors no longer apply.

Some dealers saw the move as a possible stimulant for added sales. However, they also saw much of their inventory of PolyGram LPs and cassettes suffer overnight devaluation. Short-term, the latter exercised most reaction.

With PolyGram digitals now listing at \$10.98, it will be interesting to observe whether other majors try to maintain higher lists for top-of-the-line vinyl and tape, or move to shorten the odds.

A NEW EXAMPLE of corporate sponsorship involving recordings comes from **The BOC Group**, a multinational firm active in 50 different countries as producer and marketer of various gases and health care products, to mention only a fraction of the company's wide-ranging interests.

BOC is underwriting the first U.S. tour of the **Chamber Orchestra of Europe**, an ensemble of youthful players already represented on a number of labels, including RCA, Angel, London and DG. The company has also financed a number of recordings in the U.K. for the ASV label. These will be released here in February by **International Book & Records** in time to benefit from a heavy promotional push on behalf of BOC and the tour.

The ASV disks feature **Alexander Schneider** as

Is this the end of the digital price differential?

conductor and mostly conventional repertoire by Mozart, Bach, Schubert and Vivaldi. Schneider will be one of the conductors on the tour, as will **Claudio Abbado** and **James Judd**. Among the soloists are pianist **Cecile Licad** and soprano **Hildegard Behrens**.

KEITH HOLZMAN, former head of Nonesuch Records who maintains his relationship with the label as consultant, is now broadening the scope of his advisory activities. Working out of Los Angeles, he continues his concentration on the classics, but is bending his talents towards coordinating the use of serious music with the visual arts, film and video. Holzman can be reached at (213) 476-4059.

CLAUDIO ARRAU is recording the Beethoven Piano Concertos again, the third time he has cut the entire cycle. The new interpretations—for Philips, of course—are being performed with **Sir Colin Davis** and the Dresden Staatskapelle. The Fourth and Fifth have already been recorded. The others will be done before the end of the year.

LATIN NOTAS

by Enrique Fernandez



AS EVERYONE who follows the Latin music scene knows, we're in the middle of a merengue boom. Billboard's Top Latin Albums chart usually shows a large number of titles from that Dominican

and Wilfrido Vargas, along with the young star of the moment, **Fernandito Villalona**.

In addition, the festival will include the top-rated New York band **Milly, Jocelyn y Los Vecinos** and,

The Merengue Festival will be held at the Felt Forum Feb. 9-10.

IS U.S. LATIN RADIO playing ball with the Latin record industry? No, according to some industry sources, who complain about the stations' programming practices.

One general beef is that U.S. Latin radio stations are too conservative and will not play the more progressive sounds the labels are trying to promote. But some of the complaints are more specific.

A high-placed industryite laments the practice of playing cuts from an album not yet released in the U.S. Latin market. Often, Latin albums are available from their point of origin, e.g. Mexico, before they can be obtained here. The result, according to this source, is that the disk may suffer from overexposure by the release date, and that too often the cuts selected for radio play are not the ones promoted by the label.

This column invites comments from members of the radio community on their relationship with the labels. We will refrain from identifying the source of the comments if so wished.

Merengue fans are getting ready for their yearly New York blowout

dance beat, and the top spots in both New York and Puerto Rico—salsa territory—have been going to merengue disks lately.

Even the California charts are showing merengue product, like **Wilfrido Vargas'** last two albums. And in New York it seems you can't throw a Latin dance with just salsa acts anymore. Lately, these gigs feature more merengue than anything else.

For fans of this hot dance rhythm, there is one big yearly blowout in New York: the **Festival del Merengue**, now in its seventh year, organized by New York-based Dominican promoter **Jose A. Tejeda**. This year Tejeda is bringing the three hottest names in the genre to headline the show: master **merengueros Johnny Ventura**

also from New York, the streetwise sounds of **Aramis Camilo y su Organizacion Secreta**. For this year's bash, there's also a "Merengue Dominican All-Stars" group featuring **Rasputin (Yuly Mateo)**, **Alex Bueno**, **Koki Acosta** and **Kelman Nunez**.

Rounding out the bill are classic **merengero Joseito Mateo**, **Nelson Cordero** and **Los Nietos**, whose single "La Doncella" is big on New York Latin radio.

Tejeda, who pioneered merengue promotion in New York several years ago when the genre was still salsa's unrecognized cousin, has diversified into Latin pop and young people's music (the **Menudo** syndrome), but merengue continues to be the promoter's bread and butter.

FOR WEEK ENDING JANUARY 19, 1985

Billboard

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TOP CLASSICAL ALBUMS

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	10	AMADEUS SOUNDTRACK FANTASY WAM-1791	Weeks at No. One: 4 NEVILLE MARRINER
2	2	26	MAMMA LONDON 411-959	LUCIANO PAVAROTTI (MANCINI)
3	3	76	HAYDN/HUMMEL/L MOZART: TRUMPET CONCERTOS CBS IM-37846 WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH.(LEPPARD)	
4	4	12	BAROQUE SOLOS AND DUETS CBS MASTERWORKS IM 39061 CBS WYNTON MARSALIS WITH EDITA GRUBEROVA	
5	6	14	MOZART: REQUIEM L'OISEAU LYRE 412-711	HOGWOOD
6	5	266	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO RCA FRL 1-5468 PAILLARD CHAMBER ORCHESTRA	
7	7	14	GERSHWIN: AN AMERICAN IN PARIS ANGEL DS 38130	LABEQUE SISTERS
8	11	18	BOULEZ CONDUCTS ZAPPA-THE PERFECT STRANGER ANGEL DS 38170 (BOULEZ)	
9	12	12	VIVALDI: FOUR SEASONS L' OISEAU LYRE 410-126 ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
10	15	4	O HOLY NIGHT LONDON OS-26473	LUCIANO PAVAROTTI
11	9	116	BACH: GOLDBERG VARIATIONS CBS IM-37779	GLENN GOULD
12	10	44	PACHELBEL: CANON RCA AGL 1-5211 PAILLARD CHAMBER ORCHESTRA	
13	8	20	SUNDAY IN THE PARK WITH GEORGE RCA HBC1-5042 ORIGINAL BROADWAY CAST	
14	18	10	BIZET: CARMEN (EXCERPTS) ERATO HBC1-5302	DOMINGO (MAAZEL)
15	19	24	BIZET: CARMEN (COMPLETE) ERATO NUM-751133	DOMINGO (MAAZEL)
16	14	26	COME TO THE FAIR ANGEL DS-38097	TE KANAWA
17	13	60	STRAUSS: FOUR LAST SONGS PHILIPS 6514 322	JESSYE NORMAN (MASUR),
18	21	14	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244 NEVILLE MARRINER	
19	25	4	IN THE PINK RCA CRC1-5315	JAMES GALWAY & HENRY MANCINI
20	20	6	MOZART: REQUIEM PHILIPS 411-420	SCHREIER
21	17	44	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO CBS M 39059 BOLLING, YO-YO MA	
22	26	6	PUCCINI: TOSCA ANGEL BLX-3508	MARIA CALLAS
23	16	20	SONGS OF ERNESTO LECUONA CBS FM 38828	PLACIDO DOMINGO
24	27	20	MOZART: EINE KLEINE NACHTMUSIK L' OISEAU LYRE 411-720 ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
25	30	6	RAMEAU CBS IM-39540	BOB JAMES
26	24	466	BOLLING: SUITE FOR FLUTE & JAZZ PIANO CBS M-33233 JEAN-PIERRE RAMPAL, CLAUDE BOLLING	
27	36	4	THE HARMONIOUS BLACKSMITH ARCHIV 413-591	TREVOR PINNOCK
28	22	22	PACHELBEL: CANON DG 413 3091	BERLIN PHILHARMONIC (KARAJAN)
29	23	44	HANDEL: WATER MUSIC DGG ARCHIV 410 525 THE ENGLISH CONCERT (PINNOCK),	
30	31	4	PROKOFIEV: PETER AND THE WOLF ANGEL DS-38189	PERLMAN, MEHTA
31	NEW		BACH: SUITE FOR SOLO CELLO CBS M-39345	YO YO MA
32	NEW		CAVERNA MAGICA CBS FM-37827	ANDREAS VOLLENWEIDER
33	28	10	BRAHMS: LEIDER DEUTSCHE GRAMMOPHON 413-311	JESSYE NORMAN
34	34	6	SCHUBERT: LEIDER ANGEL DS-38139	LUCIA POPP
35	NEW		BEHIND THE GARDENS, BEHIND THE WALLS CBS FM-37793 ANDREAS VOLLENWEIDER	
36	35	20	GREATEST HITS OF 1720 CBS MX 34544 PHILHARMONIA VIRTUOSI (KAPP)	
37	32	12	PACHELBEL'S GREATEST HIT RCA AGL-8523	VARIOUS ARTISTS
38	33	18	RACHMANINOFF: PIANO CONCERTO NO. 2 CBS IM 38672 LICAD (ABBADO)	
39	39	24	HAYDN: THREE FAVORITE CONCERTOS CBS M-39310 MARSALIS, MA, LIN	
40	40	70	NOCTURNE RCA ARL 1-4810	JAMES GALWAY

● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units.
▲ RIAA seal for sales of one million units.

dance TRAX



by Brian Chin

AMERICAN ALBUMS: The Jonzun Crew's "Down To Earth" album (Tommy Boy) represents an all-fronts development since the "Lost In Space" symphonic electrofunk of two years ago. The sound is more band-like, with the clear feel of studio space. By category, there are rock-like variations on hip-hop, "Ugly Thing" and "Tonight's the Night"; standard hip-hop, "Mecha-

nism"; and pop, "The Wizard Of Space."

Meanwhile, Solar's formerly conservative approach has gotten further out of late, with proof in the recent Sylvers-co-produced Joyce Kennedy single, and, on Solar itself, **Midnight Star's** "Planetary Invasion" album. On it, "Body Snatchers" is a straightforward beats track, while the title track

and "Can You Stay" are fuller, more mainstream cuts for radio, and clubs secondarily.

Pennye Ford—whose first single broke, as some U.S. records have lately, more significantly in Britain than at home—has released a self-titled album on Total Experience. The entire record is right in the electrofunk soul groove that's proven so reliable for the label.

"Don't You Know That I Love You" has the steady groove of "Don't Waste Your Time"; "Dangerous" is similarly paced. "I Feel The Music" has an unusual, half-human, half-machine beat; Ford's cutting, sometimes strident voice is just right to stand up against strong rhythm tracks.

ASSORTED CUTS: We hope that Prince's massive pop breakthrough won't have a freeze-out effect on other rock-funkers in or near his musical niche. There's a lot to admire, for example, on the **George Clinton** co-produced **Eramus Hall** album on Capitol, "Go 'Head," especially the downtempo "Stuck In The Mud," which contains the metaphorical observation, "Every 45

has a flip side"; and "Checkin' You," a harder, left-field take on the Kashif groove. . . Likewise, the 12-inch mix of **Roger Troutman's** "Girl Cut It Out" (Warner Bros.) is quite adventurous, though the total effect is perhaps more lesson-like than it should be. . . **The Thompson Twins'** "Lay Your Hands On Me," not yet released here, is another yearningly vulnerable, melodic beauty in the mode of "Hold Me Now." American release will be scheduled when an album is complete.

NOTES: One of the very best reference works on the history of disco is a pamphlet published at the end of 1979 by a New Jersey DJ, Ed (Continued on opposite page)

FOR WEEK ENDING JANUARY 19, 1985

Billboard HOT DANCE/DISCO

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Compiled from a national survey of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE (CONFIG.) LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	10	WE ARE THE YOUNG (12 INCH) MCA 23517 Weeks at No. One: 2	◆ DAN HARTMAN
2	4	5	9	SEXCRIME (NINETEEN EIGHTY-FOUR)/I DID IT JUST THE SAME (12 INCH) RCA PW13957	◆ EURHYTHMICS
3	5	6	9	LOVERIDE (12 INCH) 4TH & B'WAY BWAY409 /ISLAND	NUANCE FEATURING VIKKI LOVE
4	9	16	5	SIDEWALK TALK (12 INCH) EMI AMERICA (PROMO)	JELLYBEAN
5	8	11	8	LOVERBOY (12 INCH) JIVE JD1-9280 /ARISTA	◆ BILLY OCEAN
6	7	7	9	S.O.S., FIRE IN THE SKY (12 INCH) WARNER BROS. 0-20287	DEODATO
7	2	1	9	LIKE A VIRGIN (12 INCH) SIRE 0-20239	◆ MADONNA
8	6	4	10	SLEEPING DOGS LIE (12 INCH) COLUMBIA 44-05113	DOUBLE ENTENTE
9	3	2	12	RAIN FOREST/SOUND CHASER (12 INCH) PROFILE PRO-7059	PAUL HARDCASTLE
10	12	12	8	HANG ON TO YOUR LOVE (12 INCH) PORTRAIT 4R9-05122 /EPIC	◆ SADE
11	13	13	7	SAY YEAH (12 INCH) PORTRAIT 4R9-05106 /EPIC	THE LIMIT
12	18	24	6	NEUTRON DANCE (12 INCH) PLANET YD-13952 /RCA	◆ THE POINTER SISTERS
13	10	8	12	LOVER GIRL (12 INCH) EPIC 49-05100	◆ TEENA MARIE
14	11	10	10	COLOR MY LOVE (12 INCH) TSR TSR836	FUN FUN
15	17	19	9	COME ON, COME ON (12 INCH) GARAGE ITG-202 /ISLAND	NYC PEECH BOYS
16	16	22	6	SMALLTOWN BOY (12 INCH) MCA 23521	◆ BRONSKI BEAT
17	15	17	9	OPERATOR (12 INCH) SOLAR 0-66931 /ELEKTRA	MIDNIGHT STAR
18	20	21	12	TENDERNESS (12 INCH) I.R.S. SP-70980 /A&M	◆ GENERAL PUBLIC
19	23	30	5	EDGE OF THE RAZOR (12 INCH) CASABLANCA 880 445-1 /POLYGRAM	STEPHANIE MILLS
20	28	48	3	THE AGE OF CONSENT (LP CUTS) MCA MCA5538	BRONSKI BEAT
21	21	23	6	PUSH (IN THE BUSH) (12 INCH) KN/PERSONAL KN-1002	CLAIR HICKS AND LOVE EXCHANGE
22	29	37	5	THE MEN ALL PAUSE (12 INCH) CONSTELLATION 23526 /MCA	KLYMAXX
23	30	50	3	COME INSIDE/CHINESE EYES (12 INCH) PERSONAL P49812	FANCY
24	24	29	6	SATISFACTION (12 INCH) ATLANTIC 0-86914	LAURA BRANIGAN
25	25	38	6	THAT'S LOVE THAT IT IS/GAME ABOVE MY HEAD (12 INCH) SIRE 0-20282 /WARNER BROS.	◆ BLANCMANGE
26	36	43	3	THE BORDERLINES (12 INCH) A&M SP-12116	JEFFREY OSBORNE
27	44	—	2	SUGAR WALLS (12 INCH) EMI AMERICA V-7852	SHEENA EASTON
28	26	26	7	CAN THE RHYTHM (12 INCH) GEFEN 0-20272 /WARNER BROS.	GIRLTALK
29	22	18	8	NOTHIN'S GONNA COME EASY (12 INCH) ATLANTIC 0-86918	TINA B.
30	48	60	3	METHOD OF MODERN LOVE (12 INCH) RCA PW13971	◆ DARYL HALL & JOHN OATES
31	47	57	3	I CAN FEEL YOUR LOVE SLIPPIN' AWAY (12 INCH) SATURN SRA903-498	SAMSON & DELILAH
32	32	34	5	SPREAD LOVE (12 INCH) SPRING SPR-12/414	THE FATBACK BAND
33	35	39	5	DOWN ON THE STREET (12 INCH) POLYDOR 881 064-1 /POLYGRAM	◆ SHAKATAK
34	33	33	10	YOU DON'T KNOW (12 INCH) EASY STREET EZS-7512	SERIOUS INTENTION
35	45	49	3	ONE NIGHT IN BANGKOK (12 INCH) RCA PW13959	◆ MURRAY HEAD
36	41	45	5	ONE NIGHT IN BANGKOK (12 INCH) SILVER BLUE 429-05145 CBS ASSOCIATED	ROBEY
37	14	9	10	YOU USED TO HOLD ME SO TIGHT (12 INCH) MCA 23520	THELMA HOUSTON
38	19	14	10	THIEF OF HEARTS (12 INCH) CASABLANCA 880 308-1	◆ MELISSA MANCHESTER
39	59	65	3	LOVE LIGHT IN FLIGHT (12 INCH) MOTOWN (PROMO)	◆ STEVIE WONDER
40	54	54	3	PUTTIN' THE NIGHT ON HOLD (12 INCH) DICE TGR1003	LAUREN GREY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE (CONFIG.) LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
41	63	—	2	TONIGHT/TUMBLE AND TWIRL (12 INCH) EMI AMERICA V-7846	DAVID BOWIE
42	52	—	2	OUT OF CONTROL (12 INCH) RCA PW13981	EVELYN "CHAMPAGNE" KING
43	53	53	5	HYPNOTIZE (12 INCH) WARNER BROS. 0-20292	◆ SCRITTI POLITTI
44	56	—	2	HEARTS ON FIRE (12 INCH) MOTOWN (PROMO)	SAM HARRIS
45	46	47	5	IN THE DARK (12 INCH) COLUMBIA 44 05115	ROY AYERS
46	40	40	7	LOOK MY WAY (12 INCH) MERCURY 880 407-1	THE VELLS
47	42	36	7	5 MINUTES (12 INCH) SLEEPING BAG SLX-13	◆ BONZO GOES TO WASHINGTON
48	31	31	8	LAST CALL (12 INCH) MEGATONE MT-131	JOLO
49	55	64	3	KALIMBA DE LUNA (12 INCH) CARRERE 429-05134 /CBS ASSOCIATED	BONEY M
50	50	52	5	FINE LINE (12 INCH) MCA 23529	◆ BARRY GIBB
51	27	27	8	WHY (12 INCH) IMPORT	◆ BRONSKI BEAT
52	39	28	9	MONSTER/BOONGA (12 INCH) WARNER BROS. (PROMO)	◆ FRED SCHNEIDER & THE SHAKE SOCIETY
53	34	25	11	ROCK THE BOX (12 INCH) MEGATONE MT-130	SYLVESTER
54	62	—	2	ELECTRIC BOOGALOO (12 INCH) POLYDOR 881 534-1 /POLYGRAM	OLLIE & JERRY
55	43	32	12	SEX SHOOTER (REMIX) (12 INCH) WARNER BROS. 0-20274	◆ APOLLONIA 6
56	60	—	2	BORN TO LOVE/YOUR SWEET TOUCH (12 INCH) PERSONAL P49815	CLAUDJA BARRY
57	57	58	6	RADIO RHYTHM (S-I-G-N-A-L S-M-A-R-T) (12 INCH) SLEEPING BAG SLX-00011	CLANDESTINE FEATURING NED SUBLETTE
58	51	51	6	ANIMAL (12 INCH) CAPITOL V-8619	DALBELLO
59	49	44	11	YO' LITTLE BROTHER (12 INCH) EMERGENCY EMDS 6546	◆ NOLAN THOMAS
60	38	20	11	MADAM BUTTERFLY (12 INCH) ISLAND 0-96915	◆ MALCOLM MCLAREN
61	67	—	2	MASTER & SERVANT/(SET ME FREE) REMOTIVATE ME (12 INCH) SIRE 0-20283 /WARNER BROS.	DEPECHE MODE
62	37	15	11	CAN'T SLOW DOWN (12 INCH) ARISTA AD1-9277	ANGELA BOFILL
63	NEW ▶			LET THE NIGHT TAKE THE BLAME (12 INCH) PROFILE PRO-7061	LORRAINE MCKANE
64	65	—	2	MISLED (12 INCH) DE-LITE 822 327-1 /POLYGRAM	KOOL & THE GANG
65	70	—	2	ROXANNE, ROXANNE (12 INCH) SELECT FMS62254	UTFO
66	66	66	3	REQUEST LINE (12 INCH) REALITY D-230	ROCKMASTER SCOTT & THE DYNAMIC THREE
67	NEW ▶			THIS IS MINE (12 INCH) VIRGIN (PROMO) /ARISTA	HEAVEN 17
68	NEW ▶			HOW TO BE A MILLIONAIRE (12 INCH) IMPORT	ABC
69	NEW ▶			TREAT HER LIKE A LADY (12 INCH) MOTOWN (PROMO)	THE TEMPTATIONS
70	NEW ▶			I WOULD DIE 4 U (12 INCH) WARNER BROS. 0-20291	PRINCE & THE REVOLUTION
71	NEW ▶			WORLD DESTRUCTION (12 INCH) CELLULOID CEL 176	TIME ZONE
72	64	59	13	SOLID (12 INCH) CAPITOL V-8612	◆ ASHFORD & SIMPSON
73	58	41	11	TEASE ME (12 INCH) ZE 'ISLAND 0-96912 /ISLAND	JUNIE MORRISON
74	68	55	8	SUPERNATURAL LOVE (12 INCH) GEFEN 0-20273	◆ DONNA SUMMER
75	61	35	13	BIG IN JAPAN (12 INCH) ATLANTIC 0-86947	◆ ALPHAVILLE
76	74	63	8	PARDON ME MISTER (12 INCH) ENVELOPE NV12001	RITA HART
77	71	69	8	IF IT HAPPENS AGAIN/NKOMO A GO GO (12 INCH) A&M SP-12112	◆ UB40
78	75	56	8	DO WHATCHA WANNA DO (12 INCH) ATLANTIC 0-86921	GIANNI SIRENNE
79	69	46	13	LET IT ALL BLOW (12 INCH) MOTOWN 4524MG	◆ THE DAZZ BAND
80	72	67	8	CONTAGIOUS (12 INCH) SOLAR (PROMO)	THE WHISPERS

Products with the greatest play increases this week. ◆ Video Clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

NEW RELEASES

(Continued from page 20)

CLASSICAL

GALWAY, JAMES, & HENRY MANCINI
In The Pink
LP RCA Red Seal CRC1-5315/RCA/\$8.98

SOUNDTRACK

VARIOUS ARTISTS
Beverly Hills Cop
Original Motion Picture Soundtrack
LP MCA MCA-5553/\$8.98
CA MCAC-5553/\$8.98

COMPACT DISC

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(Continued on page 73)

DANCE TRAX

(Continued from opposite page)

Rothschild. Tagged the "Fortune 500" of disco, it's an exhaustive, fascinating list of both the pop hits and the true underground obscurities of the movement since the opening of the '70s. (Two impossibly rare examples from its listings: "Crazy 'Bout My Baby," a steamy soul-power album out by Bonnie Bramlett, and a real Motown oddity, the great and little-known 1968 ballad "You Haven't Seen My Love," by the Ones.)

To mark Rothschild's 10th year of chart-listing, he's published a supplement of 300 more titles from the mid-'70s period forward. Numbered but not strictly ranked, the new list is somehow a comforting one, with a mix of pop crossovers and records that, with the perspective of time, might well develop cachet similar to those early-'70s records that now sound so exotic (such as the Police's non-45 "Voices Inside My Head," twined for the clubs only; the regionally huge "Keep In Touch" by Shades Of Love, and Booker T.'s merely brilliant "Don't Stop Your Love," which had been a top five

airplay hit in New York prior to its store availability). To us, it's more proof-in-hindsight that the underground aspect didn't disappear after 1977.

We salute Rothschild's initiative in recording all those titles for posterity, and envy his record collection. Perhaps Rhino will be reissuing these someday. (Ed Rothschild, 35-13 Lenox Drive, Fairlawn, N.J. 07410.)

NOTES ON HOUSEKEEPING: By the way, I'd just like to mention at this moment that because of year-end deadlines and travel, about four columns will have been filed some two weeks in advance of their actu-

al publication; this accounts for the rather late appearances of some recent reviews. I promise to be back on regular schedule by the end of the month.

At the same time, I'll take the opportunity to make note to labels that I'm more than happy to receive advance cassettes or pressings of upcoming records and will respect the usual release timetables. That goes for imports, too: I appreciate the courtesies of my European correspondents and encourage overseas readers to send review copies whether they are scheduled for U.S. release or not, and to make any queries they may wish on the American scene by mail c/o Billboard.

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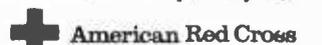
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NEW BROADCAST BILL PRESENTED

Legislation Gives Government Power To Direct CRTC

BY KIRK LaPOINTE

OTTAWA The recently elected Conservative government has introduced its first broadcast-related legislation, a bill mirroring a law proposed by the former Liberal government which did not pass before last September's federal election.

Communications Minister Marcel Masse unveiled the legislation on Parliament's second-to-last day before the Christmas break. Among other things, it gives the government power to direct the federal broadcast regulator—the Canadian Radio-Television & Telecommunications Commission—on broad policy matters. It also extends protection from abusive broadcasting—now given on the basis of race, religion and creed—to specify protection on

the basis of gender and physical and mental ability.

The directive powers were first introduced a year ago by the Liberals. The government can only issue directives on broad policy matters and cannot dictate, for instance, who can receive a license. The cabinet will maintain its powers to rescind or reconsider CRTC decisions.

The abusive broadcasting measures were earlier presented by the Liberals as an inducement to the opposition to help pass an omnibus broadcasting and telecommunications bill. The Liberals offered the abusive broadcasting amendment to the Broadcasting Act in return for swift passage of the bill, but the Conservative opposition balked at the idea.

The Tories objected to many as-

pects of the Liberal bill. Now that they are in power, they have reintroduced those aspects they largely agreed with.

Conspicuous by its absence from the legislation is an entire section amending the mandate of the publicly owned Canadian Broadcasting Corp. The Tories have ordered cuts totalling \$75 million from the planned \$906 million parliamentary appropriation scheduled for the fiscal year beginning April 1. Other cuts may be forthcoming.

Meanwhile, Masse is conducting a thorough review of the radio and television network's mandate for the government.

The former Liberal bill established targets for Canadian content in prime time television and created the position of CBC chairman.

Interfaith Network on Hold

CRTC Lifts Ban on U.S. Religious Stations

HULL, Quebec American religious-oriented radio stations have been given access again to the Canadian market.

In a little-publicised yet significant decision in late December, the Canadian Radio-Television & Telecommunications Commission lifted its ban on U.S. religious stations on cable FM. It has given Alberta cable

firms permission to continue carrying KMBI of Spokane, Wash., a distant radio signal. Other cable firms in British Columbia and Ontario are expected to apply quickly for permission to carry distant U.S. religious stations on their cable FM service.

The CRTC lifted the ban ostensibly because plans for a Canadian in-

terfaith broadcast service have been put off for at least the next few months until better financing and broader participation can be obtained. The Canadian Interfaith Network, headed by former Communications Minister David MacDonald, now has about 15 churches and religious organizations aboard. By 1987, it wants to launch a 24-hour tv network, half of the schedule sold to religious groups for special programming, the other half family-oriented material bought and produced by the network.

But the Canadian Interfaith Network has yet to obtain full support from the Roman Catholic church, whose potential following is 11.2 million Canadians, or about half the country's population. The church has postponed full support because dioceses have to pay more than \$11 million (Canadian) arising from last September's visit by Pope John Paul.

The CRTC noted that a market existed for such a service, and said it was lifting its ban on U.S. religious radio on cable at least until the Canadian network can be established. It is believed that the Canadian Interfaith Network will simulcast its signal on cable FM, if and when it receives a license.

The commission was deluged by several thousand letters of protest

The Kid and The Boss Hit CRIA Platinum Six Times

TORONTO The Prince & Bruce Show ran at full steam in December, as "Purple Rain" and Springsteen's "Born In The U.S.A." were the front-running albums among the certifications by the Canadian Recording Industry Assn. (CRIA).

"Purple Rain" and the Springsteen album surpassed the six-time platinum mark, signifying sales of 600,000 units in Canada. Meanwhile, Van Halen's "1984" closed out 1984 with a flourish, passing the half-million mark with the "Footloose" soundtrack as quintuple platinum disks.

Tina Turner's remarkable success in Canada has put "Private Dancer" on a brisker sales pace than in any other world market. In December, CRIA certified it quadruple platinum, and the success of its title track in the country should reap the long-player even more platinum in the future. Julio Iglesias was no slouch at the cash register, either, as his "1100 Belair Place" moved past 400,000 units.

David Bowie's "Tonight" was the only other multiple platinum certification in the month, moving past the double barrier at more than 200,000 sales.

There were nine platinum albums, including one Canadian content release, a children's disk by Raffi called "Raffi's Christmas." Kenny Rogers scored platinum twice, once for his "What About Me" and again with Dolly Parton for their "Once Upon A Christmas." Other platinum achievers during the month included U2 for "The Unforgettable Fire," Daryl Hall &

John Oates for "Big Bam Boom," Roger Hodgson for "In The Eye Of The Storm," Julio Iglesias' "Julio," "Warrior" by Scandal featuring Patty Smyth, and the "Eddie & the Cruisers" soundtrack.

Scandal's album also went gold in the month, as did "Best Of The Emeralds," "Swept Away" by Diana Ross, "Desert Moon" by Dennis DeYoung, the "Teachers" soundtrack, "Couldn't Stand The Weather" by Stevie Ray Vaughan, "Private Heaven" by Sheena Easton, "Jaws" by Hunendi Theatre Centre and two classical disks, "The Best Of Liona Boyd" and "Bach: The Goldberg Variations" by the late Glenn Gould.



Having Some Fun Now. Cyndi Lauper and her entourage pause in front of a bumper crop of gold and platinum awards after the Epic/Portrait artist's tour in Eastern Canada. Preparing for the "She Bop" bunny hop from left are Lauper's co-manager Joe Zynczak, band members John McCurry, Sandy Genarro and John K., co-manager David Wolff, the unusual one herself, CBS Canada president Bernie DiMatteo, and bandmate Kenni Hairston.

'85 Goal for France's MPO: Press Three Million CDs

BY DERRY HALL

PARIS While European Compact Disc software manufacture remains dominated by PolyGram, the boom in sales of the four-inch disk has also brought to prominence some of the more enterprising names in independent pressing. Notable among them are Nimbus in the U.K. and, in France, the family-owned MPO.

Following a \$3 million investment in CD manufacturing facilities, the French company expects to produce some three million CDs this year, rising to five million in 1986 and eight million the year after. Current output is more than adequate to meet the needs of the entire domestic record industry, estimated at two million units this year, with substantial volume left over for exports to the rest of Europe.

According to company founder Pierre de Poix, it is MPO's \$10 million-plus annual turnover from conventional pressing that has helped fund the move into digital technology. Set up in 1957 as a four-man operation, Moulage Plastique de l'Oest (Western Plastic Pressing)

KABUKI VIDEOS

(Continued from page 9)

broadcasts on the semi-governmental NHK station between 1977 and 1984.

Subsequently, the actors' group asked the Yokohama District Court to verify suspicions that the Ryokusenkai company based in Kamakura City was responsible for pirating and selling the tapes. A judge's search of the firm's Tokyo offices found some 300 master tapes and four dubbing machines, and on Dec. 20 the court officially verified that pirated videotapes were being sold.

This is the first time video software pirated from television programs has been the subject of a court case in Japan. The eventual outcome is likely to have a bearing on any future actions involving piracy of televised musical performances.

Meanwhile, Yokohama prosecutors have decided not to indict two companies and 10 individuals for copyright law violations in connection with the duplication and sale of pirated movies on video, following an out-of-court settlement under whose terms Satsuma Electrical Appliances of Kawasaki City will pay around \$8,000 in damages and place apology advertisements in Japan's major newspapers.

The case against Satsuma, its associated company Satsuma National Lease, company president Kusuo Okuyama and the managers of stores operated by the firm, was brought in October, 1983 by the 67-member Japan Video Assn., on the grounds that between August, 1982 and late 1983 the two companies had made around 5,000 pirated videotapes of various Japanese movies and sold them at a profit estimated at \$400,000.

The JVA says it is dissatisfied with the amount of compensation Satsuma will pay, but agreed to the out-of-court settlement on the recommendation of the Tokyo District Court.

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FOR WEEK ENDING JANUARY 19, 1985

Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	LIKE A VIRGIN	MADONNA	1
2	2	THE WILD BOYS	DURAN DURAN	7
3	5	COOL IT NOW	NEW EDITION	15
4	11	I WANT TO KNOW WHAT LOVE IS	FOREIGNER	4
5	3	ALL I NEED	JACK WAGNER	2
6	6	DO THEY KNOW IT'S CHRISTMAS	BAND AID	13
7	14	EASY LOVER	PHILIP BAILEY	5
8	8	RUN TO YOU	BRYAN ADAMS	6
9	12	YOU'RE THE INSPIRATION	CHICAGO	3
10	13	BORN IN THE USA	BRUCE SPRINGSTEEN	9
11	9	WE BELONG	PAT BENATAR	8
12	4	SEA OF LOVE	THE HONEYDRIPPERS	11
13	22	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	10
14	10	I FEEL FOR YOU	CHAKA KHAN	29
15	7	OUT OF TOUCH	DARYL HALL & JOHN OATES	22
16	18	I WOULD DIE 4 U	PRINCE & THE REVOLUTION	14
17	15	DO WHAT YOU DO	JERMAINE JACKSON	18
18	20	LOVER BOY	BILLY OCEAN	16
19	16	VALOTTE	JULIAN LENNON	19
20	27	THE BOYS OF SUMMER	DON HENLEY	12
21	19	UNDERSTANDING	BOB SEGER & THE SILVER BULLET BAND	24
22	26	SOLID	ASHFORD & SIMPSON	25
23	25	JAMIE	RAY PARKER JR.	17
24	-	CALL TO THE HEART	GUIFFRIA	26
25	17	WAKE ME UP BEFORE YOU GO-GO	WHAM	55
26	-	NEUTRON DANCE	THE POINTER SISTERS	20
27	29	BRUCE	RICK SPRINGFIELD	31
28	-	METHOD OF MODERN LOVE	DARYL HALL & JOHN OATES	21
29	21	NO MORE LONELY NIGHTS	PAUL MCCARTNEY	35
30	-	LOVE LIGHT IN FLIGHT	STEVIE WONDER	23

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	LIKE A VIRGIN	MADONNA	1
2	5	YOU'RE THE INSPIRATION	CHICAGO	3
3	2	ALL I NEED	JACK WAGNER	2
4	12	I WANT TO KNOW WHAT LOVE IS	FOREIGNER	4
5	13	EASY LOVER	PHILIP BAILEY	5
6	8	RUN TO YOU	BRYAN ADAMS	6
7	3	WE BELONG	PAT BENATAR	8
8	16	THE BOYS OF SUMMER	DON HENLEY	12
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17	7	VALOTTE	JULIAN LENNON	19
18	9	COOL IT NOW	NEW EDITION	15
19	29	METHOD OF MODERN LOVE	DARYL HALL & JOHN OATES	21
20	26	NEUTRON DANCE	THE POINTER SISTERS	20
21	-	FOOLISH HEART	STEVE PERRY	28
22	-	LOVE LIGHT IN FLIGHT	STEVIE WONDER	23
23	19	UNDERSTANDING	BOB SEGER & THE SILVER BULLET BAND	24
24	10	OUT OF TOUCH	DARYL HALL & JOHN OATES	22
25	-	OPERATOR	MIDNIGHT STAR	27
26	-	JUNGLE LOVE	THE TIME	30
27	-	MISLED	KOOL & THE GANG	32
28	28	TENDER YEARS	JOHN CAFFERTY	33
29	-	SOLID	ASHFORD & SIMPSON	25
30	-	CALL TO THE HEART	GUIFFRIA	26

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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	10
WARNER BROS.	10
A&M	6
CAPITOL	6
MCA	6
RCA	6
ATLANTIC	5
EMI-AMERICA	5
ARISTA	3
CHRYSALIS	3
EPIC	3
GEFFEN	3
JIVE/ARISTA	3
MOTOWN	3
SCOTTI BROS.	3
ES PARANZA	2
FULL MOON/WARNER BROS.	2
MERCURY	2
PORTRAIT	2
ZTT/ISLAND	2
CAMEL/MCA	1
DE-LITE	1
ELEKTRA	1
GORDY	1
I.R.S.	1
ISLAND	1
MIRAGE	1
PHILLY WORLD	1
PLANET	1
PRIVATE I	1
PROFILE	1
QWEST	1
SIRE	1
SOLAR	1
VIRGIN/EPIC	1

HOT 100 A-Z—SONGWriters/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

A-Z (LISTED BY TITLE)

TITLE	Writer(s)	Publisher - Licensing Org.	Sheet Music Dist.
349 20/20	- R.Goodrum S.Kipner	(April, ASCAP/Random Notes, ASCAP/Stephen A. Kipner, ASCAP) CPP/ABP	
2 ALL I NEED	- C.Magnus G.Ballard D.Pack	(Yellow Brick, ASCAP/MCA, ASCAP/Art Street, BMI) CPP	
96 ALL RIGHT NOW	- A.Fraser P.Rodgers	(Island, BMI) WBM	
64 ALL THROUGH THE NIGHT	- J.Shear	(Fonzalo, BMI/Jutera, BMI) HL	
65 THE BELLE OF ST. MARK	- Sheila E.	(Girllongs, ASCAP)	
72 BETTER BE GOOD TO ME	- Knight Chinn Chapman	(Arista, ASCAP) CPP	
66 BIG IN JAPAN	- Gold Lloyd Mertens Simon	(Rolf Budde, BMI/GmbH, BMI/Musik Verlag, BMI/KG, BMI/Warner-Tamerlane, BMI) WBM	
78 THE BORDERLINES	- R.Jones	(WB, ASCAP/Zubaidah, ASCAP)	
9 BORN IN THE USA	- B.Springsteen	(Bruce Springsteen, ASCAP) CPP	
12 THE BOYS OF SUMMER	- D.Henley M.Campbell	(Cass County, ASCAP/Wild Gator, ASCAP) WBM	
31 BRUCE	- R.Springfield	(Vogue, BMI) CLM	
43 CALIFORNIA GIRLS	- B.Wilson	(Irving, BMI)	
26 CALL TO THE HEART	- G.Guiffria D.G.Eisley	(Herds of Birds, ASCAP/Gregg Guiffria, ASCAP/Kid Bird, BMI/Frozen Flame, BMI)	
46 CAN'T FIGHT THIS FEELING	- K.Cronin	(Fate, ASCAP)	
10 CARELESS WHISPER	- G.Michael A.Ridgeley	(Chappell, ASCAP) CHA/HL	
83 CARIBBEAN QUEEN	- K.Diamond B.Ocean	(Willesden, BMI/Zomba) CPP	
57 CENTIPEDE	- M.Jackson	(Mijac, BMI/Warner-Tamerlane, BMI) WBM	
15 COOL IT NOW	- V.Brantley R.Timas	(New Generation, ASCAP) CPP	
90 DESERT MOON	- D.Deyoung	(Grand Illusion, ASCAP/Almo, ASCAP) CPP/ALM	
47 DO IT AGAIN	- R.Davies	(Davray, BMI)	
13 DO THEY KNOW IT'S CHRISTMAS	- Gelford Ure	(Chappell, ASCAP) CHA/HL	
18 DO WHAT YOU DO	- R.Dino L.DiTomaso	(Unicity, ASCAP/Ra Ra, ASCAP/Aldente, ASCAP)	
97 DON'T STOP	- D.Sembello D.Bateau	(No Pain No Gain, ASCAP/Unicity, ASCAP/David Bateau, ASCAP)	
5 EASY LOVER	- P.Bailey P.Collins N.East	(Sir&Trini, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP) WBM	
74 EYE ON YOU	- B.Squier	(Songs Of The Knight, BMI) CLM	
28 FOOLISH HEART	- S.Perry R.Goodrum	(Street Talk, ASCAP/April, ASCAP/Random Notes, ASCAP) CPP/ABP	
98 FOOLS LIKE ME	- S.Levay A.Goldmark R.Goldston	(Chilly D, ASCAP/Staranger, ASCAP/WB, ASCAP/Nonpariel, ASCAP/Kazoom, ASCAP)	
93 FRIENDS/FIVE MINUTES OF FUNK	- J.Hutchins L.Smith	(Zomba, ASCAP)	
82 GO FOR IT	- R.Wilde	(Rickim, BMI)	
86 GOTTA GET YOU HOME TONIGHT	- M.Horton R.Bloomfield	(Philly Worid, BMI/Great Alps, BMI)	
95 HADADREAM(SLEEPINGWITHTHEENEMY)	- R.Hodgson	(Unichord, ASCAP/Almo, ASCAP) CPP/ALM	
94 HARD HABIT TO BREAK	- S.Kipner J.Parker	(April, ASCAP/Stephen A. Kipner, ASCAP/MCA, ASCAP) CPP/ABP	
37 THE HEAT IS ON	- K.Forse H.Faltermeyer	(Samous, ASCAP) CPP	
45 HELLO AGAIN	- R.Ocasek	(Ric Ocasek, ASCAP/Lido, ASCAP) WBM	
44 I CAN'T HOLD BACK	- F.Sullivan J.Peterik	(Rude, BMI/Easy Action, ASCAP/WB, ASCAP) WBM	
92 I DO'WANNA KNOW	- K.Cronin	(Fate, ASCAP)	
29 I FEEL FOR YOU	- Prince	(Controversy, ASCAP) WBM	
76 I JUST CALLED TO SAY I LOVE YOU	- S.Wonder	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
71 I WANNA HEAR IT FROM YOUR LIPS	- E.Carmen D.Pitchford	(E.C.B., BMI/Safespace, BMI/Warner-Tamerlane, BMI/Pitchford, BMI)	
4 I WANT TO KNOW WHAT LOVE IS	- M.Jones	(Somerset, ASCAP/Evansongs, ASCAP)	
14 I WOULD DIE 4 U	- Prince	(Controversy, ASCAP) WBM	
38 IN NEON	- E.John B.Taupin	(Intersong, ASCAP)	
85 INVITATION TO DANCE	- K.Carnes M.Page	(Moonwindow, ASCAP/Zomba, ASCAP/April, ASCAP)	
84 IT AIN'T ENOUGH	- C.Hart	(Crescent, ASCAP/Harco, ASCAP) CPP	
17 JAMIE	- R.Parker, Jr.	(Raydiola, ASCAP)	
30 JUNGLE LOVE	- J.Johnson	(Tionna, ASCAP)	
62 KNOCKING AT YOUR BACK DOOR	- Blackmore Glover Gillian	(Chappell, ASCAP/Rugged, ASCAP/Pussy, ASCAP/Blackmore, ASCAP)	
1 LIKE A VIRGIN	- B.Steinberg T.Kelly	(Billy Steinberg, ASCAP/Denise Barry, ASCAP)	
60 LONELY SCHOOL	- T.Shaw	(Tranquility Base, ASCAP/Almo, ASCAP) CPP/ALM	
23 LOVE LIGHT IN FLIGHT	- S.Wonder	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
16 LOVER BOY	- K.Diamond B.Ocean R.J.Lange	(Zomba, BMI/Willesden, BMI) CPP	
54 LOVER GIRL	- T.Marie	(Midnight Magnet, ASCAP) CPP/ABP	
51 MAKE NO MISTAKE, HE'S MINE	- K.Carnes	(Moonwindow, ASCAP) CPP	
21 METHOD OF MODERN LOVE	- D.Hall J.Allen	(Hot-cha, BMI/Unichappell, BMI) CHA/HL	
32 MISLED	- R.Bell J.Taylor Kool & The Gang	(Delightful, BMI) CPP	
50 MISSING YOU	- L.Richie	(Brockman, ASCAP)	
39 MISTAKE NO. 3	- Culture Club	(Virgin, ASCAP) CPP	
34 MONEY CHANGES EVERYTHING	- T.GRAY	(Gray Matter, BMI)	
42 MR. TELEPHONE MAN	- R.Parker, Jr.	(Raydiola, ASCAP)	
53 NAUGHTY NAUGHTY	- J.Parr	(Carbert, BMI) HL	
20 NEUTRON DANCE	- A.Willis D.Sembello	(Off Backstreet, ASCAP/Streamline Moderne, ASCAP/Unicity, ASCAP)	
35 NO MORE LONELY NIGHTS	- P.McCartney	(MPL Communications, ASCAP) MPL/HL	
40 THE OLD MAN DOWN THE ROAD	- J.C.Fogerty	(Wenaha, ASCAP)	
59 OOH OOH SONG	- N.Geraldo P.Geraldo	(Big Tooth, ASCAP/Neil Geraldo, ASCAP/Rare Blues, ASCAP)	
27 OPERATOR	- B.Watson R.Calloway B.Lipscomb	(Hip Trip, BMI/Midstar, BMI) CPP	
22 OUT OF TOUCH	- D.Hall J.Oates	(Hot-cha, BMI/Unichappell, BMI) CHA/HL	
68 PENNY LOVER	- L.Richie B.Harvey-Richie	(Brockman, ASCAP) CLM	
69 (PRIDE) IN THE NAME OF LOVE	- U2	(Island, BMI) WBM	
58 PRIVATE DANCER	- M.Knopfler	(Straitjacket, ASCAP/Almo, ASCAP)	
91 PURPLE RAIN	- Prince	(Controversy, ASCAP) WBM	
88 RAIN FOREST	- P.Hardcastle	(Oval, PRS)	
70 RELAX	- Johnson O'Toole Gill	(Perfect Songs, BMI/Island, BMI)	
48 ROCKIN' AT MIDNIGHT	- Roy Brown	(Chappell, ASCAP) CHA/HL	
6 RUN TO YOU	- B.Adams J.Vallance	(Adams, BMI/Calyso Toonz, BMI/Irving, BMI) CPP/ALM	
11 SEA OF LOVE	- Khoury Baptise	(Chappell, ASCAP) CHA/HL	
63 SMALL TOWN BOY	- Somerville Steinbachek Bronski	(Bronski/William A. Bong)	
25 SOLID	- N.Ashford V.Simpson	(Nick-O-Val, ASCAP)	
73 STRANGER IN TOWN	- D.Paich J.Porcara	(Not Listed) WBM	
67 STRUT	- C.Dore J.Littman	(Ackee, ASCAP) WBM	
36 SUGAR WALLS	- A.Nevermind	(Tionna, ASCAP)	
100 TAXI DANCING	- R.Springfield	(Vogue, BMI) CLM	
33 TENDER YEARS	- J.Cafferty	(John Cafferty, BMI) WBM	
41 TENDERNESS	- General Public	(In General, BMI/I.R.S., BMI)	
75 THIS IS MY NIGHT	- M.Murphy D.Frank	(CBS, ASCAP/Science Lab, ASCAP)	
89 TI AMO	- G.Bigzaai U.Tozzi D.Warren	(Sugar Melodi, ASCAP/MCA, ASCAP)	
80 TONIGHT	- D.Bowie I.Pop	(James Osterberg, ASCAP/Bug, BMI/Fleur, BMI/Jones, ASCAP)	
52 TRAGEDY	- J.Hunter	(Poetic License, BMI/American League, BMI)	
56 TREAT HER LIKE A LADY	- O.Williams A.O.Woodson	(Jobete, ASCAP/Tail Temptations, ASCAP) CPP	
61 TURN UP THE RADIO	- Plunkett Rand (sham Lynch Richards	(Hatabr, BMI)	
81 TWO TRIBES	- Gill Johnson O'Toole	(Perfect Songs, BMI/Island, BMI) WBM	
24 UNDERSTANDING	- B.Seger	(Gear, ASCAP) WBM	
19 VALOTTE	- J.Lennon J.Clayton C.Morales	(Charisma, ASCAP/Chappell, ASCAP) CHP/HL	
55 WAKE ME UP BEFORE YOU GO-GO	- G.Michael	(Chappell, ASCAP) CHA/HL	
79 WALKING ON A THIN LINE	- A.Pessis K.Wells	(Endless Frogs, ASCAP/Bug, BMI/Slimey Limey, BMI/McNoodle, BMI) CLM	
87 WE ARE THE YOUNG	- D.Hartman C.Midnight	(Blackwood Music, BMI/Multi-Level, BMI/Janiceps, BMI) CPP/ABP	
8 WE BELONG	- D.E.Lowen D.Navarro	(Screen Gems-EMI, BMI) WBM	
99 WHAT ABOUT ME?	- K.Rogers D.Foster R.Marx	(Lionsmate, ASCAP/Security Hogg, ASCAP/Foster Frees, BMI) CAP/CLM/PPP	
7 THE WILD BOYS	- Duran Duran	(Tritec, ASCAP)	
70 YOLITTLE BROTHER	- C.Joseph A.godwin	(Jobete, ASCAP/Not Fragile, BMI) CPP	
3 YOU'RE THE INSPIRATION	- P.Cetera D.Foster	(Double Virgo, ASCAP/Foster Frees, BMI) CPP	

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.

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Country albums should be sent to:

Kip Kirby, Billboard

14 Music Circle East

Nashville, Tenn. 37203

(telephone: 615-748-8100)

the Beatles, Rolling Stones and other British Invaders. Pure Chuck, despite the trendy slant, includes "Promised Land" and "Little Marie," a "Memphis" knock-off.

NAKED PREY

PRODUCER: Dan Stuart
Down There/Enigma E-1126

Gutsy quartet combines early San Francisco sound with an extra edge. Not much polish, but plenty of spit. Punchy "Freezin' Steel" would even play to metal fans.

DAVID HYKES & THE HARMONIC CHOIR

Current Circulation
PRODUCERS: David Hykes, Bob Cabbage, Eckart Rahn
Celestial Harmonies CEL 010

Unorthodox, quavering vocal style accents the overtones of the human voice. Captured here with minimal accompaniment at St. Paul's Chapel of Columbia Univ. and New York's acoustic marvel, St. John The Divine Cathedral. Unique; audiophile quality.

VARIOUS ARTISTS

World Class Punk
PRODUCER: Mykel Board
ROIR A131

Cassette-only compilation features 27 bands from 25 countries, some good, some awful. Package is a unique idea; how often do you get to hear Icelandic garage bands?

RICHARD HELL

R.I.P.
PRODUCER: Not listed
ROIR A134

Collection of tracks by New York bassist/vocalist integral to the New York scene of the '70s. No Television material here, but lots of Voidoids tracks, featuring Robert Quine and Ivan Julian. On cassette only.

DANIEL LENTZ

On The Leopard Altar
PRODUCER: Yale Evelev
Icon 5502

Composer/keyboardist Lentz should be well received by fans of Reich, Glass and other accessible moderns. Keyboards and vocals predominate, although there is one composition performed on wine glasses. Available from NMDS, 500 Broadway, New York, N.Y.

BLACK

RECOMMENDED

SHIRLEY BROWN

Intimate Storm
PRODUCERS: Homer Banks, Chuck Brooks
Soundtown ST-8008

These Southern soul stylings are timeless in their excellence and passion. Brown's vocals are both subtle and powerful as the repertoire dictates. Album includes her current chart single, "This Used To Be Your House."

FONTELLA BASS

The "New" Look
PRODUCERS: Milton Malden, Norman Schoenfeld, Freddi Jefferies (reissue)
Chess 9157

Reissue featuring "Rescue Me" and some interesting covers, most notably a close reading of Carla Thomas' "Gee Whiz." Also "Come And Get These Memories" and "You've Lost That Lovin' Feelin'."

MUDDY WATERS

Rare & Unissued
PRODUCERS: Milton Malden, Norman Schoenfeld, Freddi Jefferies
Chess 9180

As the title says, obscure and unreleased tracks from 1947-60. Sidemen include Sunnyland Slim, Tampa Red, Jimmy Rogers, Little Walter, Otis Spann and Robert Lockwood. Blues fans, take note.

COUNTRY

PICKS

STEVE WARINER

One Good Night Deserves Another

SPOTLIGHT



JOHN FOGERTY

Centerfield
PRODUCER: John Fogerty
Warner Bros. 25203

How can the former Creedence leader snare a hit after a nine-year hiatus? In this case, with a bracing return to form as a confident, uncompromised rocker who can convey youthful exuberance and mature introspection with equal conviction. Radio's building response to the first single, "The Old Man Down The Road," already portends his biggest post-Creedence hit, with strong sequels on hand in ample supply, including "Rock And Roll Girls," the country-edged "Big Train (From Memphis)" and the wistful "I Saw It On T.V.," a bittersweet capsule history of the last three decades. Mainstream pop, contemporary AC, AOR and even country will make room for this music, which carries trace elements from recent pop without masking Fogerty's timeless, guitar-powered style.

PRODUCERS: Jimmy Bowen, Tony Brown
MCA 5545

At last, Warner gets the album he deserves, one which showcases him as a vocalist of consequence and a conveyor of emotions. The arrangements are ambitious, the song choices effective; the two best are "What I Didn't Do" and "Some Fools Never Learn." A change of label and producers makes all the difference for this talent waiting to explode.

RECOMMENDED

RED STEAGALL

Cowboy Favorites
PRODUCER: Eddie Kilroy
Delta DLP-1160

Steagall sings movingly of cowboys who rode the range before John Travolta. Highlights in this two-record set are "When The Work's All Done This Fall," "Tennessee Stud" and "Ridin' Down The Canyon."

BOB WILLS

Bob Wills For Collectors, Vol. One
PRODUCER: David Stallings
Delta DLP-1005

This is the first release of a series of recordings Wills did in 1949 for the Crosley Automobile & Appliance Co. The album also contains a radio interview of Wills done in the early '60s.

BOB WILLS & HIS TEXAS PLAYBOYS

Rare 1953 California Radio Broadcasts, Vol. One
PRODUCER: David Stallings
Delta DLP-1117

This collection of broadcasts is left virtually untouched, right down to the inclusion of commercials.

NEW GRASS REVIVAL

On The Boulevard
PRODUCERS: Garth Fundis, New Grass Revival
Sugar Hill SH-3745

Without compromising their skill as bluegrass pickers, the Revival herein spirit the listener through an ingratiating array of jazz, gospel, r&b and even reggae. And the vocal displays are just as dazzling as the instrumental ones.

VARIOUS ARTISTS

A Tribute To Bob Wills: 50th Anniversary
Texas Playboy Reunion
PRODUCER: David Stallings
Delta DLP-1161

A colossal five-record jam session by 48 former members of Bob Wills' Texas Playboy bands, recorded in concert in Tulsa last August. A sentimental and scholarly triumph.

CHARLIE KING

My Heart Keeps Sneakin' Up On My Head
PRODUCER: Dave Gordon
Flying Fish FF 349

In spirit, versatility and political outlook, King is the natural successor to Pete Seeger. First-rate music and production of views worth wrestling about.

JAZZ-FUSION

JAMES NEWTON

Echo Canyon
PRODUCERS: James Newton, Stephen Hill, Eckhart Rahn
Celestial Harmonies CEL 012

Digital recording and mastering of solo flutes recorded live under the stars in New Mexico's Echo Canyon. Move over, Will, here's one more for the hot tub.

JAY LEONHART

There's Gonna Be Trouble...
PRODUCER: Not Listed
Sunnyside SSC 1006

Bassist Leonhart in the forefront, as vocalist with guitarist Joe Beck turning in a fine support performance. Two by Bird, the rest by Leonhart, with a relaxed club feel.

JAMES WILLIAMS

Alter Ego
PRODUCERS: James Williams, Francois Zalacain
Sunnyside 1007

Pianist best known for work with Art Blakey fronts his own outfit here with very fine results. All originals, with modern feel, deft execution and a lot of soul. Band features Billy Pierce and Bill Easley on reeds, Kevin Eubanks on guitar, Ray Drummond on bass and drummer Tony Reedes.

MAXINE SULLIVAN

The Great Songs From The Cotton Club
By Harold Arlen And Ted Koehler
PRODUCERS: Ken Bloom, Bill Rudman, Keith Ingham
Stash ST-244

If the "Cotton Club" film inspired this, then so much in favor of the production. A '40 alumnus of the Harlem showcase, the great jazz stylist swings and muses over 15 A&K treasures.

GOSPEL

PICKS

PAM MARK HALL

Supply And Demand
PRODUCER: Keith Thomas
Reunion SPCN 7-01-000712-8/52-7

Hall has made her mark as a songwriter, penning tunes for Debby Boone, Amy Grant and others. Here, she enters the high-tech world of synthesizers that cover her folk roots and present her in AM commercial form. This album will surprise many and could be a sleeping giant, especially "Sparrow Watcher." There is a strong demand for great records, and Hall has supplied one.

LESLIE PHILLIPS

Dancing With Danger
PRODUCER: Dan Posthuma
Myrrh SPCN 7-01-680206-X

Gospel's angry young woman presents an intense contemporary release full of warning signals to the Christian culture about sin. She wrote all of the tunes here and amply

demonstrates she is a talent to be reckoned with.

SERVANT

Maneuvers
PRODUCER: Bob Rock
Myrrh 7-01-679806-2

Two things have happened to this group: They have moved closer to the commercial world, and the commercial world has moved towards their sound. The result is contemporary rock that is more commercial than their previous releases without compromising their musical menu. This is quality rock for the Rock.

CHUCK WAGON GANG

A Golden Legacy: Collector's Edition
50th Anniversary
PRODUCER: Jack Eubanks
Copperfield CG-01117

Beginning with a tribute to Chuck Wagon Gang founder, D.P. Carter and a demonstration of how the group's music has developed, this album continues with some of the most moving and beautiful hymns in the language.

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

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POP

PICKS

ERIC CARMEN

I Wanna Hear It From Your Lips (3:12)

PRODUCER: Bob Gaudio
WRITERS: Eric Carmen, Dean Pitchford
PUBLISHERS: E.C.B./Safespace/Pitchford, BMI
Geffen 7-29118 (12-inch version also available, Geffen 0-20294)

Strong initial radio action on the ex-Rasperry's first release in four years; tune bears more than a passing resemblance to Springsteen's "Fire."

JULIAN LENNON

Too Late For Goodbyes (3:30)

PRODUCER: Phil Ramone
WRITER: Julian Lennon
PUBLISHERS: Charisma/Chappell, ASCAP
Atlantic 7-89589

Following up his top 10 debut "Valotte" in simpler fashion: breezy, upbeat AC with a touch of reggae.

CHAKA KHAN

This Is My Night (3:56)

PRODUCER: Arif Mardin
WRITERS: Mic Murphy, David Frank
PUBLISHERS: CBS/Science Lab, ASCAP
Warner Bros. 7-29097 (12-inch version also available, Warner Bros. 0-20296)

Energy level is cooled down just a bit from the extravagant, Prince-penned "I Feel For You"; stellar production includes echoes of the System and Scritti Politti.

KIM WILDE

Go For It (3:45)

PRODUCERS: Ricki Wilde, Marty Wilde
WRITERS: R. Wilde, M. Wilde
PUBLISHER: Rickim

MCA 52513 (12-inch version also available, MCA 23533)

CHUCK BERRY

St. Louis To Liverpool
PRODUCERS: Milton Malden, Norman Schoenfeld, Freddi Jefferies (reissue)
Chess 9186

Reissue of mid-'60s album that sought to capitalize on Berry's influence on

British singer who reached the top 30 two years ago with "The Kids In America" returns in elaborate packaging: big techno-dance production in the upscale punk manner.

KIM CARNES
Invitation To Dance (3:38)
 PRODUCER: Nile Rodgers
 WRITERS: K. Carnes, M. Page, B. Fairweather, D. Ellingson
 PUBLISHERS: Moonwindow/Zomba/April, ASCAP
 EMI America B-8250

Disco-pop from the soundtrack of "That's Dancing"; bright, sharp, uncluttered sound, courtesy of the much-in-demand Nile Rodgers.

RECOMMENDED

JANEY STREET
Under The Clock (3:29)
 PRODUCER: "Teeth"
 WRITER: J. Street
 PUBLISHERS: Bright Smile/Under The Clock, ASCAP
 Arista AS1-9304

Jazzy acoustic pop, so reminiscent of Rickie Lee Jones you could swear Chuck E.'s playing bass.

ROMAN HOLLIDAY
One Foot Back In Your Door (3:44)
 PRODUCER: Nigel Green
 WRITER: Robert John Lange
 PUBLISHER: Zomba, ASCAP
 Jive JS1-9287 (c/o Arista)

U.K. ensemble formerly known for its jumping jive goes the hard rock route; from the film "Teachers."

TRIUMPH
Spellbound (4:28)
 PRODUCERS: Triumph, Eddie Kramer
 WRITER: Triumph
 PUBLISHER: Triumphsongs, CAPAC
 MCA 52520

Label debut for the Canadian heavy metal troupe.

DONNIE IRIS
Injured In The Game Of Love (3:22)
 PRODUCER: Mark Avsec
 WRITERS: Avsec, Ierace
 PUBLISHER: Bema, ASCAP
 HME VS4-04734 (c/o CBS)

Brash, raucous pop reintroduces the former Jaggerz leader as a male counterpart to Joan Jett. Contact: (212) 664-8888.

MARK SPIRO
(How Can You Love) In Stereo (3:56)
 PRODUCER: Jack White
 WRITERS: J. White, M. Spiro
 PUBLISHER: Editions Sunrise, BMI
 MCA/Curb 52522

Hard rock dance music with mega-echo sound.

JANICE PAYSON
Changes Of Heart (4:12)
 PRODUCERS: Ron Albert, Howard Albert
 WRITERS: L. Gottlieb, M. Blatt
 PUBLISHERS: Peer-Southern, ASCAP
 Atlantic 7-89587

Midtempo Eurodisco ballad.

BLACK

PICKS

TIME
The Bird (3:41)
 PRODUCERS: Morris Day, Starr Company
 WRITER: Morris Day
 PUBLISHER: Tionna, ASCAP
 Warner Bros. 7-29094

"Purple Rain" viewers have already had a glimpse of the hippest new dance craze since the Freddie; latest from Morris Day and crew enters this week's Black chart at number 65.

WILTON FELDER
(No Matter How High I Get) I'll Still Be Lookin' Up To You (4:12)
 PRODUCERS: Wilton Felder, Joe Sample, Leon Ndugu Chancler, Bobby Womack, James Gadson
 WRITERS: B. Womack, P. Kisch
 PUBLISHERS: ABKCO/Ashtray, BMI
 MCA 52467

Three outstanding performances on one stately ballad: Bobby Womack and newcomer Alltrinna Grayson trading off lead vocals and saxman Felder soaring on the bridge.

TEDDY PENDERGRASS
In My Time (3:48)
 PRODUCER: Michael Masser
 WRITERS: Michael Masser, Cynthia Weil
 PUBLISHERS: Almo/Prince St., ASCAP/DiAd, BMI
 Asylum 7-69669

Another peaceful, romantic moment from the "Love Language" LP, which has already turned out two top 20 hits.

JOHNNY GILL
Half Crazy (4:12)
 PRODUCERS: Linda Creed, William Neale, Dennis Matkoski
 WRITERS: Linda Creed, Lonnie Jordan
 PUBLISHERS: DeCreed/Large Jar, ASCAP
 Cotillion 7-99671

Mellow ballad is the first release from the young singer's new LP "Chemistry".

RECOMMENDED

GRANDMASTER FLASH
Sign Of The Times (4:24)
 PRODUCERS: Grandmaster Flash, Gavin Christopher
 WRITERS: Joseph Saddler, Gavin Christopher, Lavon Dukes, Nathaniel Glover
 PUBLISHER: Flash-O-Matic, ASCAP
 Elektra 7-69677

Proto-rapper's label debut features exceptionally pretty backing tracks as it continues his catalog of society's ills.

DAVID SIMMONS
Love Tonight (3:45)
 PRODUCERS: George Guess, "Lambchops"
 WRITERS: Eugene Curry, George Guess
 PUBLISHERS: Mary Hill/Shelton Associates/Tajai, BMI
 Atlantic 7-89585

Re-release of a track originally issued on Pearl Harbor Records (reviewed Oct. 6).

COUNTRY

PICKS

BARBARA MANDRELL AND LEE GREENWOOD
It Should Have Been Love By Now (3:04)
 PRODUCERS: Tom Collins, Jerry Crutchfield
 WRITERS: J. Crutchfield, P. Harrison
 PUBLISHERS: Unichappell/Jan Crutchfield/Music Corp. of America, BMI
 MCA 52525

Heartfelt harmonies and a sweet-strings backing give just the right impetus to these lyrics about a dead-end relationship; very AC.

GEORGE STRAIT
The Cowboy Rides Away (3:03)
 PRODUCERS: Jimmy Bowen, George Strait
 WRITERS: S. Throckmorton, C. Kelly
 PUBLISHERS: Crosskeys/Tightlist, ASCAP
 MCA 52526

With a fiddle and guitar soothing the heartbreak, Strait trots into the sunset minus his leading lady.

JUDDS (WYNONNA AND NAOMI)
Girls Night Out (2:40)
 PRODUCER: Brent Maher
 WRITERS: Jeffery Hawthorne Bullock, Brent Maher
 PUBLISHERS: Welbeck/Blue Quill, ASCAP
 RCA PB-13991

The Judds shuffle the deck for their followup to "Why Not Me" and come up with a jazzy arrangement that takes up (in message) where "9 To 5" left off.

MICKY GILLEY
I'm The One Mama Warned You About (2:50)
 PRODUCER: John Boylan
 WRITERS: M. James, G. Zeiler
 PUBLISHERS: Sweet Carol/Sweet Glenn, BMI
 Epic 34-04746

The message is mildly menacing, but Gilley delivers it with no more ardor than if he were warning against mononucleosis.

RECOMMENDED

SHOPPE
Hurts All Over (2:40)
 PRODUCER: Charles Stewart
 WRITERS: Charles Stewart, Ronnie Weiss
 PUBLISHER: Upstart, BMI
 American Country S-45-3
 Contact: (817) 267-7232

SABRINA FISHER
Waltzing On Air (3:04)
 PRODUCER: Lee Titus, Johnny Morris
 WRITERS: J.L. Wallace, Terry Skinner
 PUBLISHERS: Hall-Clement, BMI
 Motion 1012
 Contact: (615) 327-3213

DARLENE FARMER
Warm Body (3:30)
 PRODUCER: Bernie Faulkner
 WRITER: A. Roberts
 PUBLISHER: MCA, ASCAP
 BFI 45001

A wise and spirited voice ponders a meaningful quickie. Label based in Hazard, Ky.

AC

PICKS

DIONNE WARWICK AND GLENN JONES
Finder Of Lost Loves (4:18)
 PRODUCERS: Burt Bacharach, Carole Bayer Sager
 WRITERS: Burt Bacharach, Carole Bayer Sager
 PUBLISHERS: Spelling Ventures/New Hidden Valley, ASCAP/SVO/Carole Bayer Sager, BMI
 Arista AS1-09281

Reworking of a romantic theme song from TV's Saturday night fantasy world.

RECOMMENDED

STEPHEN STILLS
Only Love Can Break Your Heart (3:05)
 PRODUCERS: Ron Albert, Howard Albert, Stephen Stills
 WRITERS: Neil Young, Stephen Stills
 PUBLISHERS: Cotillion/Broken Arrow, BMI
 Atlantic 7-89597

Reinterpretation of an old Neil Young song will resonate in the memories of aging flower children.

CHRIS FARREN & AMY HOLLAND
Learn To Love Again (timing not listed)
 PRODUCERS: Don Perry, Bob Summers
 WRITER: Chris Farren
 PUBLISHERS: Flying Lady/Farren Square, ASCAP
 Macola MRC-0904

Midtempo duet from the soundtrack of "Night Of The Comet". Contact: (213) 469-5821.

DANCE/DISCO

PICKS

PRINCE AND THE REVOLUTION
I Would Die 4 U (10:00)
 PRODUCER: Prince And The Revolution
 WRITER: Prince And The Revolution
 PUBLISHER: not listed
 Warner Bros. 0-20291 (12-inch single; 7-inch reviewed Dec. 15)

OTHER RELEASES

POP

ZEBRA Lullaby
 Atlantic 7-89592

JOHN PALUMBO Blowing Up Detroit
 HME WS4-04706 (c/o CBS). Contact: (212) 664-8888.

SCAPEGUAT Second Chance
 Starborn SR 398. Contact: (213) 662-3121.

RELATION Only A Heart Away
 R&A SF 0104. Contact: (313) 646-8638.

FREDRIX CLARK AND THE IMMIGRANTS Asia
 Free Soul Experience FSE 1118. Label based in Queens Village, N.Y.

BLACK

SUSPENSION Magic
 3 G's G-1114. Contact: (816) 361-8455.

ADULT CONTEMPORARY

SOUNDTRACK: A PASSAGE TO INDIA Adela
 Capitol B-5434

EDDIE HAILEY "DREAM ROCK GROUP" Hold On Tight
 Jody A-9109. Label based in Brooklyn, N.Y.

JOE SINNI Send Me
 Virtue V-111584. Label based in Philadelphia, Pa.

KELLI & EL COYOTE Somewhere Between
 Le Cam LC-313. Contact: (817) 738-8843.

COUNTRY

KENT SMITH Guitar Strings On My Heart
 Fountain 101. Label based in High Point, N.C.

CHERYL SPRINGER AND RON CARNEY Put Love On Your Gift List
 Lark 5004. Contact: Major Recording Co., Waynesboro, Va.

VINCE McALLISTER Don't Call Me Boy!
 D/T Fountain DAX 138. Label based in High Point, N.C.

TOM STANLEY Let's Hear If For The Workin' Man
 Renegade Country 4448. Contact: (615) 791-1146.

SOUTHERN EMPIRE BAND What The Hell Did You Expect
 Axbar 6032. Contact: TMC Productions, San Antonio, Tex.

DANNY SHIRLEY & PIANO RED Yo Yo
 Amor 1006. Label based in Lookout Mountain, Ga.

RUSTY ADAMS They Left Their Memory In Good Hands
 First International 1002. Contact: (615) 321-5080.

RAY GOLDEN Bixoi Seaboard Highway
 Preferred 4501.

EDDIE BOND The Way You Shake It
 Zone PA85 A1.

TABBY CRABB & TENNESSEE DELUXE You And Me
 Craziest
 Doctor Bob 8501. Contact: (615) 242-2461.

GARY FARR If I Painted A Picture
 Universal Artist 1035. Label based in Madison, Tenn.

KATHY LYNN SACRA Lost Buckaroo
 Rustic 1026. Contact: (615) 833-1457.

RICK HOEHN Nothin' To Choose Blues
 Thundermen 1198. Contact: (715) 839-6562.

DALE DENNY Why Me
 Brandy 1200. Contact: NSD, Nashville.

ADAM BAKER I Can See Him In Her Eyes
 Signature 4522484-3. Label based in Nashville.

EVOLUTION Gonna Be A Big Star In Nashville
 Atlantic City 9097. Label based in Atlantic City, N.J.

SKIP GRAVES Spirit Of Texas
 Hornet 1010. Contact: (303) 287-6394.

RICHARD HOOVER Cheatin' Side Of Town
 Stargem 2296. Contact: (615) 244-1028.

JIM COLLINS You've Got Her Eyes
 F & L 544. Contact: (615) 329-2278.

BONNIE NELSON Do What
 Door Knob 84-227. Label based in Nashville.

LEE GOODWIN Chasing A Secret Thrill
 GMB 84-006. Contact: P.O. Box 140073, Nashville, Tenn. 37214.

TERRY STAFFORD Deja Vu
 Player International 113. Contact: (615) 256-3616.

DAVID JONES It Doesn't Seem That Long
 Galaxy 201. Contact: NSD, Nashville.

BILLY DEE HAINES Pain Free
 Soundwaves 4745. Contact: NSD, Nashville.

JOHNI DEE If I Had Any Sense At All
 Up-Date 8101. Contact: F & L, Nashville.

STONEWALL JACKSON Side Steppin' The Blues
 Universal Artist 1036. Contact: P.O. Box 1128
 College Br., Madison, Tenn. 37115.

BOB WALKER Nashville Train
 Check 1996.

JIMMY WINDROW Living, Breathing Queen
 Hillton 2008. Contact: Madison Record Dist., Nashville.

WADE HOCKER Hey, Michael Jackson (Sing Me A Country Song)
 W & E NR15820-1. Label based in Dagsboro, Del.

TONY ALAMO Quiet Nights Of Quiet Stars
 Alamo 333.

DANCE

SUSAN ANTON Jericho
 FBI FBT-6001 (12-inch single). Label based in New York.

ROSETTA BROWN Don't Make Tracks
 Strawberry SRL-53569 (12-inch single). Contact: (914) 668-7071.

ILLUSION OF A BAND Party With You
 Jas. Star JS-1003 (12-inch single).
 Contact: (212) 678-7454.

KREAMSICLE Playgirl
 Powerhouse PH2222 (12-inch single).
 Contact: (516) 621-5000.

ELOUISE BURRELL & TRICKLE DOWN Thinkin' About
 S.E.X.
 Scintilla (no number). Contact: (512) 478-0067.

If you still believe in me, save me.



For nearly a hundred years, the Statue of Liberty has stood as America's most powerful symbol of freedom and hope. Today the ravages of harsh weather and pollution have weakened her. Sections have already been declared unsafe and closed to visitors.

The Torch of Liberty is everyone's to cherish. Your dollars are needed now to keep it burning bright. To make your tax-deductible donation, call 1-800-USA-LADY. Or write: The Lady, Box 1986, New York, NY 10018.

KEEP THE TORCH LIT™

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TOP POP ALBUMS

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Compiled from national retail store and one-stop sales reports.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	2	3	33	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 38653 Weeks at No. One: 3	BORN IN THE U.S.A.
2	1	1	30	PRINCE & THE REVOLUTION ▲ WARNER BROS. 25110-1 (8.98)	PURPLE RAIN
3	3	2	10	MADONNA SIRE 25157-1/WARNER BROS (8.98)	LIKE A VIRGIN
4	4	4	10	DURAN DURAN CAPITOL ST-12374 (9.98)	ARENA
5	7	8	36	CHICAGO ▲ FULL MOON/WARNER BROS 1-25060 (8.98)	17
6	5	5	34	TINA TURNER ▲ CAPITOL ST-12330 (8.98)	PRIVATE DANCER
7	8	7	15	DARYL HALL & JOHN OATES ▲ RCA AFL1-5309 (9.98)	BIG BAM BOOM
8	10	10	11	BRYAN ADAMS A&M SP5013 (8.98)	RECKLESS
9	6	6	16	HONEYDRIPPERS ▲ ES PARANZA 90220 ATLANTIC (5.98)	VOLUME ONE
10	9	9	59	CYNDI LAUPER ▲ PORTRAIT BFR 38930 /EPIC	SHE'S SO UNUSUAL
11	15	17	17	NEW EDITION ● MCA 5515 (8.98)	NEW EDITION
12	11	11	70	HUEY LEWIS AND THE NEWS ▲ CHRYSALIS FV 41412	SPORTS
13	17	19	13	WHAM COLUMBIA 39595	MAKE IT BIG
14	23	33	5	FOREIGNER ATLANTIC 81999 (9.98)	AGENT PROVOCATEUR
15	13	13	9	LINDA RONSTADT ASYLUM 60387 ELEKTRA (8.98)	LUSH LIFE
16	12	12	65	LIONEL RICHIE ▲ MOTOWN 6059 ML (8.98)	CAN'T SLOW DOWN
17	20	20	24	BILLY OCEAN ▲ JIVE /ARISTA JL 8-8213 (8.98)	SUDDENLY
18	14	14	11	PAT BENATAR CHRYSALIS FV41471	TROPICO
19	19	15	20	STEVIE WONDER ▲ MOTOWN 6108ML (8.98)	THE WOMAN IN RED-SOUNDTRACK
20	18	18	13	JULIAN LENNON ATLANTIC 80184 (8.98)	VALOTTE
21	22	22	63	THE POINTER SISTERS ▲ PLANET BXL1-4705 RCA (8.98)	BREAK OUT
22	16	16	16	U2 ● ISLAND 90231/ATCO (8.98)	THE UNFORGETTABLE FIRE
23	24	24	16	SHEENA EASTON ● EMI-AMERICA ST-17132 (8.98)	A PRIVATE HEAVEN
24	21	21	16	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98)	I FEEL FOR YOU
25	25	23	44	THE CARS ▲ ELEKTRA 60296 (8.98)	HEARTBEAT CITY
26	26	26	10	DEEP PURPLE MERCURY 824003-1/POLYGRAM (8.98)	PERFECT STRANGER
27	29	32	8	DON HENLEY GEFLEN GHS 24046 . WARNER BROS. (8.98)	BUILDING THE PERFECT BEAST
28	27	27	18	KISS ▲ MERCURY 822495-1 POLYGRAM (8.98)	ANIMALIZE
29	28	25	23	JULIO IGLESIAS ▲ COLUMBIA QC 39157	1100 BEL AIR PLACE
30	30	30	31	TWISTED SISTER ▲ ATLANTIC 80156 (8.98)	STAY HUNGRY
31	32	34	39	JOHN CAFFERTY & THE BEAVER BROWN B. ▲ EDDIE & THE CRUISERS-SOUNDTRACK SCOTTI BROS. BFZ 38929/EPIC	
32	34	38	28	THE TIME ● WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
33	33	36	8	BARRY MANILOW ARISTA AL 8-8254 (8.98)	2:00 A.M. PARADISE CAFE
34	31	28	11	CULTURE CLUB VIRGIN/EPIC OE39881	WAKING UP WITH THE HOUSE ON FIRE
35	35	35	75	MADONNA ▲ SIRE 1 23867/WARNER BROS. (8.98)	MADONNA
36	37	39	54	VAN HALEN ▲ WARNER BROS. 1-23985 (8.98)	1984
37	49	61	13	PHILIP BAILEY COLUMBIA BFC 39542	CHINESE WALL
38	42	43	9	MIDNIGHT STAR SOLAR 60384 ELEKTRA (8.98)	PLANETARY INVASION
39	40	41	11	FRANKIE GOES TO HOLLYWOOD ISLAND 90232/ATCO (12.98)	WELCOME TO THE PLEASURE DOME
40	45	45	15	GENERAL PUBLIC I.R.S. SP-70046/A&M (8.98)	ALL THE RAGE
41	48	48	11	WHODINI ARISTA 8251 (8.98)	ESCAPE
42	52	71	9	GIUFFRIA CAMEL MCA 5524 MCA (8.98)	GIUFFRIA
43	41	40	16	DAVID BOWIE ▲ EMI-AMERICA SJ-171138 (8.98)	TONIGHT
44	47	47	9	TRIUMPH MCA 5537 (8.98)	THUNDER SEVEN
45	36	37	13	PAUL MCCARTNEY COLUMBIA SCT 39613	GIVE MY REGARDS TO BROAD STREET
46	46	50	20	JACK WAGNER QWEST 1 25214/WARNER BROS (8.98)	ALL I NEED
47	44	44	26	SAMMY HAGAR ● GEFLEN GHS24043-WARNER BROS. (8.98)	VOA
48	43	51	94	Z Z TOP ▲ WARNER BROS 1 23774 (8.98)	ELIMINATOR
49	39	29	15	BARBRA STREISAND ▲ COLUMBIA QC 39480	EMOTION
50	50	49	16	JEFFREY OSBORNE ● A&M SP-5017 (8.98)	DON'T STOP
51	53	56	13	ASHFORD & SIMPSON CAPITOL ST-12366 (8.98)	SOLID
52	55	57	11	REO SPEEDWAGON EPIC QE39593	WHEELS ARE TURNING
53	51	66	62	BILLY IDOL ▲ CHRYSALIS FV 41450	REBEL YELL
54	60	60	11	AL JARREAU WARNER BROS. 1-25106 (8.98)	HIGH CRIME
55	75	83	20	TALKING HEADS SIRE 1-25186 WARNER BROS (8.98)	STOP MAKING SENSE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	66	68	38	JERMAINE JACKSON ● ARISTA AL8-8203 (8.98)	JERMAINE JACKSON
57	62	62	8	KOOL & THE GANG DE-LITE 822943-1/POLYGRAM (8.98)	EMERGENCY
58	67	67	68	SOUNDTRACK ▲ MOTOWN 6062ML (8.98)	THE BIG CHILL
59	54	46	15	ROGER HODGSON A&M SP-5004 (8.98)	IN THE EYE OF THE STORM
60	57	52	19	SURVIVOR SCOTTI BROS FZ 39578 /EPIC	VITAL SIGNS
61	63	74	46	RATT ▲ ATLANTIC 80143 (8.98)	OUT OF THE CELLAR
62	64	64	8	RAY PARKER JR. ARISTA AL 8-8266 (8.98)	CHARTBUSTERS
63	56	42	11	TOTO COLUMBIA QC38962	ISOLATION
64	61	65	30	JOHN WAITE ● EMI-AMERICA ST-17124 (8.98)	NO BRAKES
65	71	72	8	THE KINKS ARISTA AL 8-8264 (8.98)	WORD OF MOUTH
66	65	69	30	COREY HART EMI-AMERICA ST-17117 (8.98)	FIRST OFFENSE
67	58	54	18	DENNIS DEYOUNG A&M SP-5006 (8.98)	DESERT MOON
68	70	76	78	GEORGE WINSTON ● WINDHAM HILL C-1025 /A&M (9.98)	DECEMBER
69	79	85	11	SOUNDTRACK FANTASY WAM-1791 (19.98)	AMADEUS
70	74	78	31	SHEILA E. WARNER BROS. 1 25107 (8.98)	THE GLAMOUROUS LIFE
71	59	59	19	SAM HARRIS ● MOTOWN 6103 (8.98)	SAM HARRIS
72	177	—	4	SOUNDTRACK MCA 5547 (8.98)	BEVERLY HILLS COP
73	108	151	5	FAT BOYS SUTRA SUS1015 (8.98)	FAT BOYS
74	76	79	19	IRON MAIDEN ● CAPITOL ST-12321 (8.98)	POWER SLAVE
75	73	73	19	DIANA ROSS ● RCA AFL1-5009 (8.98)	SWEPT AWAY
76	82	84	116	PRINCE ▲ WARNER BROS. 1-23720 (10.98)	1999
77	RE-ENTRY			GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
78	80	81	9	RICK SPRINGFIELD MERCURY 824107-1 /POLYGRAM (8.98)	BEAUTIFUL FEELINGS
79	72	58	20	KENNY ROGERS ▲ RCA AFL1-5043 (8.98)	WHAT ABOUT ME
80	88	93	41	STEVE PERRY ▲ COLUMBIA FC 39334	STREET TALK
81	81	82	10	THE WHO MCA 2-8018 (10.98)	WHO'S LAST
82	87	88	8	TEENA MARIE EPIC FE 39528	STARCHILD
83	91	106	69	MOTLEY CRUE ▲ ELEKTRA 60289 (8.98)	SHOUT AT THE DEVIL
84	84	91	111	MICHAEL JACKSON ▲ EPIC QE 38112	THRILLER
85	69	55	14	DAN HARTMAN MCA 5525 (8.98)	I CAN DREAM ABOUT YOU
86	68	53	15	SOUNDTRACK ● CAPITOL SV-12371 (9.98)	TEACHERS
87	151	—	4	SOUNDTRACK POLYDOR 823606-1/POLYGRAM (9.98)	BREAKIN' 2 ELECTRIC BOOGALOO
88	85	89	77	BILLY JOEL ▲ COLUMBIA QC 38837	AN INNOCENT MAN
89	38	31	9	KENNY ROGERS AND DOLLY PARTON ▲ RCA ASL1 5307 (9.98)	ONCE UPON A CHRISTMAS
90	90	90	9	SHALAMAR SOLAR 60385/ELEKTRA (8.98)	HEARTBREAK
91	105	108	10	THE JUDDS RCA/CURB AHL 1 5319 (8.98)	WHY NOT ME
92	92	92	12	THE TEMPTATIONS GORDY 6119 GL/MOTOWN (8.98)	TRULY FOR YOU
93	94	95	10	THE WHISPERS SOLAR 60382/ELEKTRA (8.98)	SO GOOD
94	95	97	13	UB 40 A&M SP 5033 (8.98)	GEFFREY MORGAN
95	96	100	12	ELVIS PRESLEY RCA CPM6-5172 (49.95)	A GOLDEN CELEBRATION
96	83	77	16	TOMMY SHAW A&M SP 5020 (8.98)	GIRLS WITH GUNS
97	97	110	71	LINDA RONSTADT ▲ ASYLUM 60260 ELEKTRA (8.98)	WHAT'S NEW
98	104	114	17	WYNTON MARSALIS COLUMBIA FC29530	HOT HOUSE FLOWERS
99	89	75	22	THE FIXX ● MCA 5507 (8.98)	PHANTOMS
100	99	99	32	ROD STEWART ● WARNER BROS 25095-1 (8.98)	CAMOUFLAGE
101	103	101	64	NIGHT RANGER ▲ CAMEL MCA 5456 (8.98)	MIDNIGHT MADNESS
102	77	70	11	BIG COUNTRY MERCURY 822831-1 POLYGRAM (8.98)	STEELTOWN
103	86	86	27	SCANDAL FEATURING PATTY SMYTH ● COLUMBIA FC 39173	WARRIOR
104	78	63	15	REBBIE JACKSON COLUMBIA BFC-39235	CENTPEDE
105	101	105	51	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795	BORN TO RUN
106	140	154	5	EURHYTHMICS RCA ABL1-5349 (8.98)	EURHYTHMICS (1984)
107	111	109	22	KROKUS ● ARISTA AL8-8243 (8.98)	THE BLITZ
108	159	170	8	LOS LOBOS WARNER BROS 25177 1 (8.98)	HOW WILL THE WOLF SURVIVE
109	113	107	13	GROVER WASHINGTON JR. ELEKTRA 60318 (8.98)	INSIDE MOVES
110	114	119	29	DIO ● WARNER BROS 25100-1 (8.98)	THE LAST IN LINE

○ 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.

continued

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.

JANUARY

Jan. 10-14, **NATPE International's 22nd annual Programming Conference**, Moscone Center, San Francisco. (212) 687-3484.

Jan. 11-20, **Rock In Rio Festival**, Rio de Janeiro, Brazil. (212) 947-0515.

Jan. 14-18, **second annual International Software Update**, Kahala Hilton Hotel, Oahu, Hawaii. (800) 732-2300. In California: (415) 924-1194.

Jan. 15-16, **Future Computing Seminar**, Weston Hotel, Dallas. (214) 437-2400.

Jan. 17-20, **fifth annual Performance Summit Conference**, Sheraton Premier Hotel, Universal City, Calif. (800) 433-5569.

Jan. 21-23, **Seeburg Phonograph Corp. Factory Service School**, Holiday Inn O'Hare Kennedy, Chicago. (312) 543-1270.

Jan. 26-29, **sixth annual RAB Sales Seminar**, Amfac Hotel, Dallas. (212) 599-6666.

Jan. 28, **12th annual American Music Awards**, Shrine Auditorium, Los Angeles. (213) 655-5960.

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. 1-3, **National Assn. of Music Merchants Winter Market**, Anaheim Convention Center, Anaheim, Calif. (619) 438-8001.

Feb. 3-6, **42nd annual National Religious Broadcasters Convention**, Sheraton Washington Hotel, Washington, D.C. (201) 428-5400.

Feb. 16, **Christian Songwriters' Conference—West Coast**, Proud Bird Restaurant, Los Angeles. (213) 463-7178.

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.

Feb. 26, **27th annual Grammy Awards**, Shrine Auditorium, Los Angeles. (818) 843-8233.

MARCH

March 7-8, **International Sports & Entertainment Law Conference**, Univ. of Miami Conference Center, Miami. (305) 372-0140.

March 7-9, **Country Radio Seminar**, Opryland Hotel, Nashville. (615) 327-4487.

March 13, **10th annual Big Apple Radio Awards Ceremony**, New York Market Radio Broadcasters Assn., Sheraton Centre Imperial Ballroom. (212) 935-4477.

March 18, **Songwriters Hall of Fame Dinner & Induction Ceremony**, Waldorf-Astoria Hotel, New York. (212) 944-1858.

March 29-April 1, **1985 NARM Convention**, Diplomat Hotel, Hollywood, Fla. (609) 424-7404.

March 31-April 3, **Northeast Exhibitions, Softcon '85**, Georgia World Congress Center, Atlanta. (617) 739-2000.



Oceanbound Agents. Foreigner member Mick Jones, left, enjoys the limelight as honored guest of a New York dinner cruise hosted by Atlantic Records and ESP Management to celebrate the group's latest release, "Agent Provocateur." Gossiping with Jones are rock journalist and media personality Lisa Robinson and Atlantic chairman Ahmet Ertegun.

EXECUTIVE TURNTABLE

(Continued from page 4)

PRO AUDIO/VIDEO. Sony Video Software Operations makes the following appointment: **Joe Petrone** as head of national sales, **Robert Janeczek** as national business manager and **Julia Byrd** as sales coordinator. Petrone was vice president of sales and marketing at Capitol/EMI America Records. Janeczek and Byrd are promoted from national operations manager and administrative assistant respectively.

Pegi Deitz is named to the new position of advertising/publicity director for Unitel Video, New York. She joins from Reeves Teletape, where she created and supervised the production of the company's current "We're On" and "Nonconformist" campaigns.

William F. Ulewicz is upped to vice president of video sales for the Magnavox brand by N.A.P. Consumer Electronics Corp. in Knoxville, Tenn. He was a division general manager in Boston.

Richard Banach is elevated to assistant general manager at VCA Duplicating Corp./Midwest in Des Plaines, Ill. He was divisional controller and will continue in this capacity. In addition, he will assist vice president/general manager **Robert Vavra** in developing and implementing manual and automated systems for the company.

Gloria Cox joins Nineteenth Street Productions in Nashville as production assistant. She was publishing coordinator for Meadowgreen Music.

PUBLISHING. **Bob Skoro** is promoted to the newly created position of director of professional activities, U.S., for the Chappell/Intersong Music Group, U.S.A. He was creative manager for the West Coast, and will relocate to the New York headquarters.

Dave Burgess resigns as executive vice president and general manager of Merit Music Corp., Nashville. He will continue to administrate Hank Williams Jr.'s publishing companies, including Bocephus Music.

TRADE GROUPS. **Harry Elias** becomes a member of the board of directors for the Consumer Electronics Group, a division of the Electronic Industries Assn., Washington, D.C., replacing JVC's **Richard F. O'Brion**, who has retired. He is senior vice president of sales, consumer divisions, for JVC Co. of America.

Tony Falzano is named to the newly created position of special projects director for the Songwriters Guild in Nashville. Since January, 1984, he has organized and moderated the Guild's local song critique program.

Bubbling Under

THE TOP 200 ALBUMS

- | | | | |
|-----|-------------------------|--------------------|---------------------------|
| 201 | Laurie Anderson | United States Live | Warner Bros. 25192-1 |
| 202 | Duran Duran | Duran Duran | Capitol ST 12158 |
| 203 | Duran Duran | Rio | Capitol ST-12158 |
| 204 | Roy Ayers | In The Dark | Columbia FC39522 |
| 205 | Eugene Wilde | Eugene Wilde | Philly World 90239 (ATCO) |
| 206 | Ratt | Ratt | Atlantic 90245 |
| 207 | Evelyn "Champagne" King | So Romantic | RCA AFL 1-5308 |
| 208 | Huey Lewis and The News | Picture This | Chrysalis FV41340 |
| 209 | Jane Fonda | Prime Time | Elektra 60382 |
| 210 | Spyro Gyra | Access All Areas | MCA 2-6983 |

THE HOT 100 SINGLES

- | | | | |
|-----|----------------------|---|-------------------------------|
| 101 | Baby Come Back To Me | Manhattan Transfer | Atlantic 7-89594 |
| 102 | The Word Is Out | Jermaine Stewart | Arista 1-9256 |
| 103 | Skylark | Linda Ronstadt | Asylum 7-69671 (Elektra) |
| 104 | Hang On To Your Love | Sade | Portrait 37-04664 (Epic) |
| 105 | Contagious | The Whispers | Solar 7-69683 (Elektra) |
| 106 | Beap A Freak | The Gap Band | Total Experience 1-2405 (RCA) |
| 107 | Tears | The Force M.D.'s | Tommy Boy 848 |
| 108 | Mechanical Emotion | Vanity | Motown 1767 |
| 109 | Roxanne, Roxanne | Utfo | Full Force/Select 62254 |
| 110 | Request Line | Rock Master Scott and The Dynamic Three | Reality 230 (Danya/Fantasy) |

...newslines...

AFTER 29 YEARS ON THE JOB, Henry Allen will retire from Atlantic Records, effective March 1. Allen, for the past nine years president of the label's Cotillion Records affiliate, joined Atlantic in 1956 in the stock room. He soon became actively involved in local r&b promotion, and was named Eastern promotion manager in 1962, vice president of promotion in 1967, and senior vice president/director of r&b product in 1974.

THE AMERICAN JEWISH COMMITTEE'S Human Relations Award goes this year to Rachele and Joe Friedman of New York retailer J&R Music World. They'll get the tribute at a testimonial dinner Saturday, Feb. 2, at the Plaza Hotel in New York. Co-chairmen are Robert Rifici of RCA Records and Michael Golacinski of Maxell Corp. of America.

GIRLSCHOOL, THE ALL-FEMALE HEAVY METAL BAND, has been taped by PolyGram MusicVideo U.S. for distribution throughout the world. The Mercury/PolyGram act was shot by Trilion Productions during a program originally created for the "Live In London" show on Europe's Sky Channel cable network.

MUSICIANS IN THE SEATTLE AREA can learn a thing or two at BMI's "Songwriters Symposium" Tuesday, Feb. 5, and Wednesday, Feb. 6. Two three-hour sessions at the Alki Room, Seattle Center, will feature writer Bruce Roberts, publisher Kathleen Carey, a&r man Neil Portnow, BMI attorney Gary Roth and BMI executive/writer Bobby Weinstein, who'll moderate.

New Companies

Mr. O Sound & Lights, formed by Maurice Owens. A company offering professional sound reinforcement with a 32-channel, four-way sound system; concert lighting, and equipment rental. 115 Corinth Ave., Warner Robins, Ga. 31093; (912) 923-5507, (404) 689-0990.

New York, N.Y. 10001; (212) 686-4088.

World Trade Records Inc., formed by Ray Daniels, Thomas Raymond and Carmine DeNoia. The label will emphasize dance music and r&b. 1733 Broadway, New York, N.Y. 10019; (212) 757-1220.

CDJ Ltd., formed by Mark C. Heil and Charles C. Heil Jr. A disk jockey service making use of Compact Discs. 326 Ardmore Ave., Ardmore, Pa. 19003; (215) 649-0182.

Twilight Pictures Ltd., a new music video production company, formed by Steven J. Swartz and Jim Coane. The scope of production will include conceptual video concerts and original long-form videos. 40 W. 27th St.,

37 Records, formed by Steven McClintock, Tim James and Denny Illingworth. A record label dealing primarily with pop/rock. 7560 Garden Grove Blvd., Westminster, Calif. 92683; (714) 891-0868.

Stat Records, a jazz label, formed by Gus Statiras. Upcoming releases include albums by Judy Carmichael, Vaughn Nark and Dick Meldonian. 1304 Fletcher Rd., Tifton, Ga. 31794; (912) 382-6257.

Lifelines

BIRTHS

Girl, Elizabeth Sara, to **Pamela and Joseph DiCocco Alvarado**, Dec. 29 in Los Angeles. She is Billboard's Los Angeles bureau office manager. He is a partner in AEM Productions, a video production company.

Boy, Matthew York, to **Stan and Susie Lester**, Dec. 24 in Atlanta. He is regional sales manager for American Sound there.

MARRIAGES

Steve Fishell to **Tracy Gershon**, Jan. 6 in Agoura, Calif. He is a steel guitar player with Emmylou Harris' Hot Band. She is vice president of Wavelength Video Inc. in Los Angeles.

DEATHS

Johnny Guarnieri, 67, Jan. 7 in Los Angeles. One of the most celebrated pianists of the swing era, Guarnieri performed and recorded with Benny Goodman and Artie Shaw and appeared on record with numerous other musicians throughout the '40s. He was also a prolific composer known for his work in 5/4 time.

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:

Billboard Chart Research
1515 Broadway
New York, NY 10036
(212) 764-4556

Billboard **TOP POP ALBUMS** *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
111	93	87	17	RICKIE LEE JONES WARNER BROS. 25117-1 (8.98)	THE MAGAZINE
(112)	115	*117	17	DOKKEN ELEKTRA 60376 (8.98)	TOOTH & NAIL
113	100	103	47	SCORPIONS ▲ MERCURY 814-98101 /POLYGRAM (8.98)	LOVE AT FIRST STING
114	98	94	27	BILLY SQUIER ▲ CAPITOL ST-12361 (8.98)	SIGNS OF LIFE
(115)	118	122	5	BOB DYLAN COLUMBIA 39944	REAL LIVE
116	107	96	41	LAURA BRANIGAN ● ATLANTIC 80147 (8.98)	SELF CONTROL
117	109	111	31	SOUNDTRACK ▲ ARISTA AL8-8246 (8.98)	GHOSTBUSTERS
118	116	102	15	JOAN JETT & BLACKHEARTS MCA 5476 (8.98)	GLORIOUS RESULTS OF A MISSPENT YOUTH
119	119	136	16	VARIOUS ARTISTS WINDHAM HILL WH 1015/A&M (9.98)	SAMPLER '84
120	120	121	10	SOUNDTRACK WINDHAM HILL WH1039/A&M (9.98)	COUNTRY
121	121	123	10	ANDREAS VOLLENWEIDER COLUMBIA 37793	BEHIND THE GARDENS BEHIND THE WALL UNDER THE TREE
(122)	131	135	33	RUN-D.M.C. ● PROFILE PRO 1202 (8.98)	RUN D.M.C.
(123)	132	143	80	MIDNIGHT STAR ▲ SOLAR 60241/ELEKTRA (8.98)	NO PARKING ON THE DANCE FLOOR
124	117	115	25	BOB MARLEY AND THE WAILERS ISLAND 90169/ATCO (8.98)	LEGEND
(125)	127	137	8	JOHN PARR ATLANTIC 80180 (8.98)	JOHN PARR
126	110	120	7	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 1984 (12.00)	MANNHEIM STEAMROLLER CHRISTMAS
127	125	125	120	LIONEL RICHIE ▲ MOTOWN 6007 ML (8.98)	LIONEL RICHIE
128	106	98	29	ELTON JOHN ● GEFEN GHS 24031 /WARNER BROS. (8.98)	BREAKING HEARTS
129	124	124	33	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC FE 39304	COULDN'T STAND THE WEATHER
130	130	131	10	PLANET P PROJECT MCA 2-8019 (10.98)	PINK WORLD
131	122	112	12	AC/DC ATLANTIC 80178 (6.98)	'74 JAILBREAK
(132)	138	139	22	NEWCLEUS SUNNYVIEW SUN 4901 (8.98)	JAM ON REVENGE
133	135	129	20	VANITY MOTOWN 6102 ML (8.98)	WILD ANIMAL
134	136	134	17	QUEENSRYCHE EMI-AMERICA ST-17134 (8.98)	THE WARNING
135	128	116	26	PETER WOLF EMI-AMERICA SJ-17121 (8.98)	LIGHTS OUT
136	139	144	52	ALABAMA ▲ RCA AHL 1-4939 (8.98)	ROLL ON
137	141	145	557	PINK FLOYD ● HARVEST ST-11163 /CAPITOL (8.98)	DARK SIDE OF THE MOON
138	102	80	11	J. GEILS BAND EMI-AMERICA 17137 (8.98)	YOU'RE GETTIN' EVEN WHILE I'M GETTIN' ODD
139	123	113	15	ANNE MURRAY CAPITOL ST-12363 (8.98)	HEART OVER MIND
140	112	104	16	THE DAZZ BAND MOTOWN 6117ML (8.98)	JUKEBOX
(141)	183	195	5	AUTOGRAPH RCA NFL1-8041 (8.98)	SIGN IN PLEASE
142	147	132	34	VARIOUS ARTISTS MOTOWN 6094 ML (9.98)	MORE SONGS FROM THE BIG CHILL
143	129	118	23	THE S.O.S. BAND TABU FZ 39332/EPIC	JUST THE WAY YOU LIKE IT
144	144	146	11	STONE FURY MCA 5522 (8.98)	BURNS LIKE A STAR
145	150	150	56	PRINCE ● WARNER BROS. BSK 3601 (6.98)	CONTROVERSY
(146)	RE-ENTRY			BRONSKI BEAT MCA 5538 (8.98)	THE AGE OF CONSENT
147	133	130	17	PAT METHENY GROUP ECM 25008-1 /WARNER BROS. (9.98)	FIRST CIRCLE
(148)	RE-ENTRY			SOUNDTRACK GEFEN GHS24062 /WARNER BROS. (9.98)	COTTON CLUB
149	155	156	61	DURAN DURAN ▲ CAPITOL ST-12310 (8.98)	SEVEN AND THE RAGGED TIGER
150	152	158	27	QUIET RIOT ▲ PASHA QZ 39516/EPIC	CONDITION CRITICAL
151	146	152	51	SOUNDTRACK ▲ COLUMBIA JS 39242	FOOTLOOSE
(152)	160	164	19	METALLICA ELEKTRA 60396 (8.98)	RIDE THE LIGHTNING
153	158	153	79	JEFFREY OSBORNE ● A&M SP-4940 (8.98)	STAY WITH ME TONIGHT
154	149	148	40	R.E.M. I.R.S. SP-70044/A&M (8.98)	RECKONING
155	156	161	67	PHIL COLLINS ● ATLANTIC SD16029 (8.98)	FACE VALUE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	126	126	29	JACKSONS ▲ EPIC QE 38946	VICTORY
157	166	169	18	W.A.S.P. CAPITOL ST-12343 (8.98)	W.A.S.P.
(158)	172	183	61	U2 ● ISLAND 90127/ATCO (5.98)	UNDER A BLOOD RED SKY
159	145	127	36	BANANARAMA LONDON 820165 /POLYGRAM (8.98)	BANANARAMA
160	137	133	17	THE EVERLY BROTHERS MERCURY 822431-1/POLYGRAM (8.98)	EB 84
(161)	165	167	19	BRUCE COCKBURN GOLD MOUNTAIN GM 80012/A&M (8.98)	STEALING FIRE
162	142	142	38	WHITESNAKE GEFEN GHS-4018/WARNER BROS. (8.98)	SLIDE IT IN
163	167	172	9	THE JUDDS RCA/CURB MHL1-8515 (8.98)	THE JUDDS
164	134	128	15	APOLLONIA 6 WARNER BROS. 25108-1 (8.98)	APOLLONIA 6
165	154	157	9	ELVIS PRESLEY RCA AFM1-5182 (8.98)	ROCKER
166	161	147	11	MOLLY HATCHET EPIC FE39621	THE DEED IS DONE
167	169	168	67	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854	THE RIVER
(168)	187	191	5	MANHATTAN TRANSFER ATLANTIC 81233 (8.98)	BOP DOO-WOP
169	153	155	27	BANGLES COLUMBIA BFC 39220	ALL OVER THE PLACE
170	157	149	17	KURTIS BLOW MERCURY 822420-1/POLYGRAM (8.98)	EGO TRIP
171	164	166	8	ANDREAS VOLLENWEIDER CBS FM 37827	CAVERNA MAGICA
172	143	140	12	SHADOWFAX WINDHAM HILL WH-1038/A&M (9.98)	THE DREAMS OF CHILDREN
173	170	165	8	CAT STEVENS A&M SP-3736 (8.98)	FOOTSTEPS IN THE DARK
(174)	179	186	7	SOUNDTRACK POLYDOR 823770-1/POLYGRAM (9.98)	DUNE
175	175	175	47	THOMPSON TWINS ▲ ARISTA AL-8-8200 (8.98)	INTO THE GAP
176	148	138	25	NEIL DIAMOND ● COLUMBIA QC 39199	PRIMITIVE
177	163	163	12	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW
178	178	180	24	GRIM REAPER RCA NFL1-8038 (6.98)	SEE YOU IN HELL
(179)	184	188	7	EUROGLIDERS COLUMBIA 39588	THIS ISLAND
180	168	159	34	LOU REED RCA AFL1-4998 (8.98)	NEW SENSATIONS
(181)	RE-ENTRY			U2 ISLAND 90040/ATCO (8.98)	BOY
(182)	186	189	7	ARMORED SAINT CHRYSALIS FV 41476	MARCH OF THE SAINT
183	191	198	76	BRUCE SPRINGSTEEN ▲ COLUMBIA JC 35311	DARKNESS AT THE EDGE OF TOWN
184	185	187	22	THE OAK RIDGE BOYS ● MCA 5496 (8.98)	GREATEST HITS, VOL. 2
185	181	178	34	TEDDY PENDERGRASS ● ASYLUM 60317/ELEKTRA (8.98)	LOVE LANGUAGE
186	188	—	4	BRUCE SPRINGSTEEN ● COLUMBIA QC 38358	NEBRASKA
187	190	192	83	U2 ● ISLAND 90067 ATCO (8.98)	WAR
188	162	162	27	WILLIE NELSON ● COLUMBIA FC 39145	CITY OF NEW ORLEANS
189	193	199	48	PRINCE ● WARNER BROS. BSK 3478 (6.98)	DIRTY MIND
190	192	194	13	GEORGE STRAIT MCA 5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
(191)	RE-ENTRY			RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
(192)	RE-ENTRY			DEPECHE MODE SIRE 25194-1 /WARNER BROS. (8.98)	SOME GREAT FRIEND
193	197	184	69	DAVID BOWIE ▲ EMI-AMERICA ST 17093 (8.98)	LET'S DANCE
194	182	171	9	JEAN-LUC PONTY ATLANTIC 80185 (8.98)	OPEN MIND
195	173	176	15	EARL KLUGH CAPITOL ST-12372 (8.98)	NIGHTSONGS
196	194	197	17	STEPHANIE MILLS CASABLANCA 822421-1 /POLYGRAM (8.98)	I'VE GOT THE CURE
197	171	160	11	RICHARD CLAYDERMAN COLUMBIA BFC 39503	AMOUR
198	196	193	21	MTUME EPIC FE 39473	YOU, ME AND HE
199	195	200	13	LET'S ACTIVE I.R.S. SP-70648/A&M (8.98)	CYPRESS
200	180	182	7	ALPHAVILLE ATLANTIC 80166 (8.98)	FOREVER YOUNG

TOP 200 ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | |
|------------------------------------|------------------------------|----------------------|--------------------------|-----------------------------------|--------------------------------------|---------------------------------|
| AC/DC 131 | Depeche Mode 192 | Honeydrippers 9 | Manhattan Transfer 168 | Planet P Project 130 | Beverly Hills Cop 72 | Twisted Sister 30 |
| Bryan Adams 8 | Neil Diamond 176 | Billy Idol 53 | Barry Manilow 33 | Pointer Sisters 21 | Big Chill 58 | U2 22, 158, 181, 187 |
| Alabama 136 | Dio 110 | Julio Iglesias 29 | Mannheim Steamroller 126 | Jean-Luc Ponty 194 | Cotton Club 148 | UB40 94 |
| Alphaville 200 | Dokken 112 | Iron Maiden 74 | Teena Marie 82 | Elvis Presley 95, 165 | Country 120 | Van Halen 36 |
| Apollonia 6 164 | Duran Duran 4, 149 | Bob Dylan 115 | Bob Marley & Wailers 124 | Prince 76, 145, 189 | Dune 174 | Vanity 133 |
| Armored Saint 182 | Bob Dylan 115 | Jermaine Jackson 56 | Wynton Marsalis 98 | Prince & The Revolution 2 | Footloose 151 | VARIOUS ARTISTS |
| Ashford & Simpson 51 | Sheila E. 84 | Michael Jackson 84 | Paul McCartney 45 | Queensryche 134 | Ghostbusters 117 | Breakin' 2 Electric Boogaloo 87 |
| Autograph 141 | Sheena Easton 23 | Rebbie Jackson 104 | Metallica 152 | Quiet Riot 150 | Stop Making Sense 55 | More Songs From Big Chill 142 |
| Philip Bailey 37 | Eurogliders 179 | Jacksons 156 | Pat Metheny Group 147 | R.E.M. 154 | Teachers 86 | Sampler '84 119 |
| Bananarama 159 | Eurythmics 106 | Al Jarreau 54 | Midnight Star 38, 123 | REO Speedwagon 52 | Woman In Red 19 | Stevie Ray Vaughan & Double |
| Bangles 169 | Everly Brothers 160 | Joan Jett 118 | Stephanie Mills 196 | Ratt 51 | Rick Springfield 78 | Trouble 129 |
| Pat Benatar 18 | Fat Boys 73 | Billy Joel 88 | Molly Hatchet 166 | Lou Reed 180 | George Springsteen 1, 105, 167, 183, | Andreas Vollenweider 121, 171 |
| Big Country 102 | Fixx 99 | Elton John 128 | Motley Crue 83 | Lionel Richie 16, 127 | 186 | Billy Squier 114 |
| Kurtis Blow 170 | Foreigner 14 | Rickie Lee Jones 111 | Mtume 198 | Kenny Rogers 79 | 187 | Cat Stevens 173 |
| David Bowie 43, 193 | Frankie Goes To Hollywood 39 | The Judds 91, 163 | Anne Murray 139 | Kenny Rogers & Dolly Parton 89 | 188 | Ray Stevens 191 |
| Laura Branigan 116 | Gap Band 77 | Chaka Khan 24 | Willie Nelson 188 | Linda Ronstadt 15, 97 | 189 | Rod Stewart 100 |
| Bronski Beat 146 | J. Geils Band 138 | Kinks 65 | New Edition 11 | Diana Ross 75 | 190 | Stone Fury 144 |
| John Cafferty/Beaver Brown Band 31 | General Public 40 | Kiss 28 | Newcleus 132 | Run-D.M.C. 122 | 191 | George Strait 190 |
| Cars 25 | Giuffria 42 | Earl Klugh 195 | Night Ranger 101 | S.O.S. Band 143 | 192 | Barbra Streisand 49 |
| Chicago 5 | Grim Reaper 178 | Kool & the Gang 57 | Oak Ridge Boys 184 | Scandal Featuring Patty Smyth 103 | 193 | Survivor 60 |
| Richard Clayderman 197 | Sammy Hagar 47 | Grim Reaper 107 | Billy Ocean 17 | John Schneider 177 | 194 | Talking Heads 55 |
| Bruce Cockburn 161 | Daryl Hall & John Oates 7 | Cyndi Lauper 10 | Jeffrey Osborne 50, 153 | Scorpions 113 | 195 | Temptations 92 |
| Phil Collins 155 | Sam Harris 71 | Let's Active 199 | Ray Parker Jr. 62 | Shadowfax 172 | 196 | Thompson Twins 175 |
| Culture Club 34 | Corey Hart 66 | Julian Lennon 20 | John Parr 125 | Shalamar 90 | 197 | Time 32 |
| Dazz Band 140 | Dan Hartman 85 | Huey Lewis & News 12 | Teddy Pendergrass 185 | Tommy Shaw 96 | 198 | Toto 63 |
| Deep Purple 26 | Don Henley 27 | Los Lobos 108 | Steve Perry 80 | SOUNDTRACKS | 199 | Triumph 44 |
| Dennis DeYoung 67 | Roger Hodgson 59 | Madonna 3, 35 | Pink Floyd 137 | Amadeus 69 | 200 | Tina Turner 6 |

WINTER CES

(Continued from page 4)

player in June. Furthermore, VHS companies, including Fisher, touted new hi fi players at less than \$1,000.

Pioneer Electronics emphasized the union of audio and video technology with the display of a \$1,200 machine that plays both CDs and laserdiscs. It also featured its first digitally mastered laserdisk, a Kool & the Gang concert slated for release in the U.S. this February.

According to Ken Kai, president of Pioneer Video, the company hopes the hybrid CD/laserdisc player will be a boom for the videodisk field, which has been slow to take

off in consumer markets, but successful in the industrial sector.

For the Summer CES, Kai noted, the Japanese company will feature audio, video and computers, an expected *ménage a trois* predicted to dominate product offerings from old-line electronics firms. Evidence of the three home entertainment technologies coming together under one company's umbrella was highlighted by blank tape manufacturers—BASF, JVC, Sony, Maxell, Memorex, TDK, 3M, Kodak and Polaroid—which launched lines of blank floppy disks for computers.

JVC and Pioneer, among others, are said to be planning to announce personal computers based on the MSX standard. Industry observers, however, continue to pooh-pooh Japanese electronic firms attempts to enter the U.S. market with a new standard.

The lackluster computer field is struggling along with four major standards: Apple, IBM, Atari and Commodore. EIA sales figures for the volatile home computer field for 1984 were placed at 5.1 million. The trade group predicts that six million computers will sell in 1985.

Both Atari Corp. and Commodore rolled out new machines at the show. Commodore founder Jack Tramiel, who is the president of Atari Corp., declared, "We are not in the home computer business. Homes don't buy computers; people do. Atari is in the personal computer business."

Tramiel stated that he expects to sell five million machines through 20,000 mass merchandiser/electron-

ics store outlets this year. About 2.5 million of those machines will be a 16/32 bit, under-\$700 computer patterned after Apple's highly popular \$1,300 Macintosh.

As for computer program makers, an admittedly slow fourth quarter cast a dark cloud over an otherwise upbeat show. There were noticeably fewer third party software firms exhibiting this time than at last summer's meet.

Assistance in preparing this story provided by Is Horowitz and Sam Sutherland.

The software makers generally agreed that the first three quarters of 1984 garnered better sales figures for their products than the last quarter. Electronics Arts reported that despite the slowdown, it managed to turn a profit by the year's end.

Michael Katz, president of Epyx, pegged his company's sales at \$11 million, up about \$5 million from

1983's figure. The Sunnyvale, Calif. computer program maker recently acquired the distribution rights to Lucasfilm's computer software, which was previously handled by Atari.

According to the EIA, 1984 saw home computer software sales just top \$900 million. This year, it predicts the ailing industry will pass the \$1 billion mark in total sales.

With respect to video games, Atari's Tramiel, who inherited the firm's game division, predicted that the industry will see two million video game machines sold in 1985. He also noted that sales of 40 million cartridges will turn the nearly defunct field into a \$600 million industry this year.

'STAR TREK' VIDEO

(Continued from page 3)

Paramount has set a double-tiered price structure for the "Trek" episodes. Distributors accepting the company's "sales goals," i.e. quotas, pay \$10 for the title, and participate in a marketing program. Those who chose not to accept the "goals" pay \$11.50 for the title, and do not participate in the program.

One distributor, ZBS Industries, met its quota, and has started to lure retail orders by aggressively pricing the tv shows at \$10.50. The Ohio distributorship won't comment further on its marketing plan for either the movie or the tv shows.

Two of the bigger distributors, Commtron and Sound Video, say they initially mulled Paramount's offering, but decided on Wednesday (9) to meet the quotas Paramount set for them. Noel Gimbel, president of Sound Video Unlimited, contends that he doesn't like any kind of "sales goals."

"Paramount is trying to create a sale market, so they cut margins and make it up in sales," he says. "The quota system forces [other distributors] to drop prices in an attempt to get rid of product." He would not report on how much his firm would charge for the series episodes, or movie.

As for Commtron, it rolled out the tv titles at about \$11.35 and the movie at close to \$22. The 10 episodes are expected to retail for \$14.95, and the movie will carry a \$29.95 price tag.

Paramount Home Video's Eric Doctorow points out that the studio has little control over how distributors price video products. "The easiest way to market a product is by price," he notes. "That is not creative and not far thinking. It is only good for the short term."

On Paramount's holiday season promotion for \$24.95-list titles, which also came packaged with heady sales goals, Doctorow reports that most retailers achieved their sales goals and, in fact, "exceeded them." He says the firm is confident its objectives for the "Star Trek" package will be met as well.

But the fact that some distributors were selling the 25 titles at cost forced some wholesalers to follow suit. "We can't continue to only make \$1.75 on a title," explains Marcia Kesselman, a vice president at New York's Metro Video. "The telephone call to place the order costs more than that."

In addition to the pricing issue, Paramount was criticized for forcing retailers to pick up all titles at

once. Doctorow reports that the company will be accompanying the launch of "Star Trek" with co-op advertising, posters and a special display rack.

Since Paramount has "Trek" episodes and is planning to issue future "Trek" releases, it is suggesting that retailers set up "Star Trek" sections in their stores.

Those video retailers generally point out they expect to see sales on "Star Trek III: The Search For Spock" skyrocket, but are pessimistic over Paramount's projections for the tv episodes. Says Ed Weiss of Movies Unlimited: "I think the low pricing novelty has worn off. Only the 'Star Trek' aficionado is going to purchase the episodes."

Weiss adds that he is expecting sales on the film to be a "blockbuster." In agreement is P.J. Arwood, manager of At The Movies, who contends, "The movie will definitely do well. However, customers tell me how they have collected copies of the series off of the tv."

In markets where the television show has left syndication, retailers expect to move a lot of product. Says Jim George, whose San Francisco Home Video stores are in a market no longer receiving the classic series: "There's a lot of 'trekkies' here. It's going to sell well."

And Doctorow adds that Paramount's tv episodes contain four extra minutes of action which had been removed from the shows for syndication purposes. The studio's copies are said to be in pristine condition.

CBS VIDEO DISTRIBUTION

(Continued from page 3)

As it has stated a number of times, CBS Records will be distributing its product to music outlets, not to video specialty stores. "We have a commitment to the music industry, and we intend to stay there," says Smith. The distributor will stick with CBS/Fox Video as its only line.

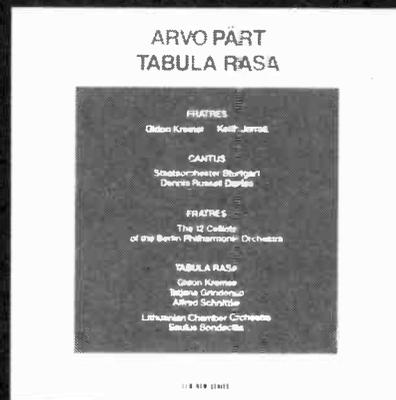
Although the company will concentrate on music, CBS Records will carry the full line of CBS/Fox product, Smith says: "We'll be involved in everything that CBS/Fox puts out."

Record stores almost have no choice but to get into video, according to Smith. "The day of decision is here for them to make the move," he says. "They have to be part of it, as we do."

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Charts
Every Week
In Billboard**

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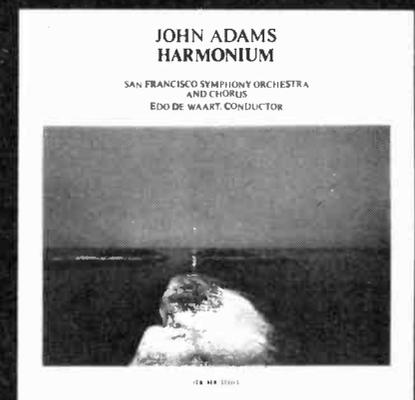


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HOT 100 SINGLES RADIO ACTION

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

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

TINA TURNER
PRIVATE DANCER

DAVID LEE ROTH
CALIFORNIA GIRLS

REO SPEEDWAGON
CAN'T FIGHT THIS FEELING

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

NATIONAL
178 REPORTERS

	NEW ADDS	TOTAL ON
DAVID LEE ROTH CALIFORNIA GIRLS WARNER BROS.	111	111
REO SPEEDWAGON CAN'T FIGHT THIS FEELING EPIC	101	105
TINA TURNER PRIVATE DANCER CAPITAL	66	66
THE HONEYDRIPPERS ROCKIN' AT MIDNIGHT ES PARANZA	55	72
PAT BENATAR THE OHH OHH SONG CHRYSALIS	55	55

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

REO SPEEDWAGON
CAN'T FIGHT THIS FEELING

DAVID LEE ROTH
CALIFORNIA GIRLS

TINA TURNER
PRIVATE DANCER

KHFI Austin, TX
WFME Baton Rouge, LA
WQID Biloxi, MS
WKXX (KXX-106) Birmingham, AL
KITE Corpus Christi, TX
KAFM Dallas, TX
KAMZ El Paso, TX
KSET El Paso, TX
KISR Fort Smith, AR
WQEN (Q-104) Gadsden, AL
KILE Galveston, TX
KKBQ (93-FM) Houston, TX
WTYX Jackson, MS
KKYK Little Rock, AR
KBFM McAllen-Brownsv, TX
WMC-FM (FM-100) Memphis, TN

WJDQ (Q-101) Meridian, MS
WABB-FM Mobile, AL
WHHY-FM Montgomery, AL
WWKX (KX-104) Nashville, TN
WEZB (B-97) New Orleans, LA
WTIX New Orleans, LA
KITY San Antonio, TX
KTFM San Antonio, TX

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

DAVID LEE ROTH
CALIFORNIA GIRLS

REO SPEEDWAGON
CAN'T FIGHT THIS FEELING

TINA TURNER
PRIVATE DANCER

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

REO SPEEDWAGON
CAN'T FIGHT THIS FEELING

DAVID LEE ROTH
CALIFORNIA GIRLS

THE HONEYDRIPPERS
ROCKIN' AT MIDNIGHT

WKDD Akron, OH
WBWB Bloomington, IN
WCIL-FM 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 7
AZ, Southern CA, CO, HI, Southern NV, NM, UT

DAVID LEE ROTH
CALIFORNIA GIRLS

REO SPEEDWAGON
CAN'T FIGHT THIS FEELING

FRANKIE GOES TO HOLLYWOOD
RELAX

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

REO SPEEDWAGON
CAN'T FIGHT THIS FEELING

DAVID LEE ROTH
CALIFORNIA GIRLS

TINA TURNER
PRIVATE DANCER

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

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

DAVID LEE ROTH
CALIFORNIA GIRLS

REO SPEEDWAGON
CAN'T FIGHT THIS FEELING

THE HONEYDRIPPERS
ROCKIN' AT MIDNIGHT

KFYR Bismarck, ND
KFMZ Columbia, MO
KIKK Davenport, IA
KMGK Des Moines, IA
WEBC Duluth, MN
KQWB Fargo, ND
KKXL-FM Grand Forks, ND
KRNA Iowa City, IA
KBEQ (Q-104) Kansas City, MO
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 8
AK, Northern CA, ID, MT, Northern NV, OR, WA, WY

THE HONEYDRIPPERS
ROCKIN' AT MIDNIGHT

DAVID LEE ROTH
CALIFORNIA GIRLS

REO SPEEDWAGON
CAN'T FIGHT THIS FEELING

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
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<input type="checkbox"/> 2 years (102 issues)	240	<input type="checkbox"/> Mexico (via air mail, Billed in Pesos)	\$225
<input type="checkbox"/> 1 year via First Class	215	<input type="checkbox"/> South America (via air mail)	285
<input type="checkbox"/> Alaska (first class only)	215	<input type="checkbox"/> Continental Europe (via air mail) **	£140
Canada		<input type="checkbox"/> Asia, Africa, all others (via air mail)	350
<input type="checkbox"/> 1 year	\$158 U.S.	<input type="checkbox"/> Japan (via air jet)	¥80,000
<input type="checkbox"/> 1 year via First Class	225 U.S.		

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- 31-Only Video or computer software
- 33-Records, tapes and video or computer software
- 32-Primarily playback and communication hardware, software and accessories
- 62-Recording Studios
- 63-Video/Motion picture industry personnel

Artists and Artists Relations

- 70-Recording artists, performers
- 71-Attorneys, agents and managers

Buyers of Talent

- 74-Concert promoters, impresarios
- 75-Clubs, hotels, concert facilities
- 76-Light and sound companies for concerts, disco

Music Publishers

- 91-Music Publishers, songwriters
- 92-Performing unions, licensing and rights organizations
- 93-Industry Associations

Distributors

- 44-Rack Jobbers
- 45-Record, tape, video or computer software
- 46-One Stops
- 47-Juke box operators
- 48-Exporters and importers of records, tapes and video

Radio/Broadcasting

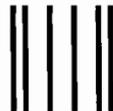
- 50-Radio Programmers, Music Directors, General Mgrs., Air Personalities
- 53-Disco DJ's, owners, managers
- 55-Television and Cable personnel
- 56-Radio Syndicators

Manufacturers/Production

- 60-Record companies, independent producers, independent promotion companies
- 61-Pressing plants, manufacturers of software, hardware and/or pro equipment

Miscellaneous

- 82-Music fans, audiophiles
- 81-Public, school and university libraries
- 86-Financial Institutions
- 87-Government
- 95-Newspaper and magazine personnel, journalists
- 96-Advertising and public relations
- 11-Other, please specify _____



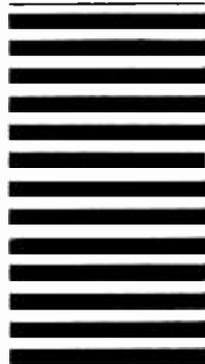
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		NATIONAL 191 REPORTERS		NUMBER REPORTING
<p>REGION 1 CT,MA,ME,NY,State,RI,VT</p> <p>NEW EDITION MR. TELEPHONE MAN</p> <p>GLENN FREY THE HEAT IS ON</p> <p>DEEP PURPLE KNOCKING AT YOUR BACK DOOR</p> <p>Bee Gee Dist. Latham, NY Buffalo Enterprises 1-Stop 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 Boston, MA House of Guitars Rochester, NY Music Suppliers One-Stop Needham, MA Northeast 1-Stop Troy, NY Peters 1-Stop Norwood, MA Record Giant Utica, NY Record Theater Buffalo, NY Rhody's Warwick, RI Trans-World 1-Stop Latham, NY</p>	<p>SHEENA EASTON SUGAR WALLS EMI-AMERICA 19 NEW EDITION MR. TELEPHONE MAN MCA 19 GLENN FREY THE HEAT IS ON MCA 18 JOHN FOGERTY THE OLD MAN DOWN THE ROAD WARNER BROS 17 BRONSKI BEAT SMALL TOWN BOY MCA 15</p>	<p>REGION 3 FL,GA,NC,SC,East TN,VA</p> <p>JOHN FOGERTY THE OLD MAN DOWN THE ROAD</p> <p>SHEENA EASTON SUGAR WALLS</p> <p>NEW EDITION MR. TELEPHONE MAN</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 Savannah, GA Record Bar Durham, NC Sounds Familiar Columbia, SC Specs Miami, FL Starship Records Savannah, GA Tara Records 1-Stop Atlanta, GA Tidewater One-Stop Norfolk, VA Tracks Records Norfolk, VA</p>	<p>REGION 5 IA,KS,MN,MO,NE,ND,OK,SD</p> <p>NEW EDITION MR. TELEPHONE MAN</p> <p>THE HONEYDRIPPERS ROCKIN' AT MIDNIGHT</p> <p>CYNDI LAUPER MONEY CHANGES EVERYTHING</p> <p>Brown Bros. One-Stop Minneapolis, MN CML-One Stop St. Louis, MO Camelot Wichita, KS Dart One-Stop Minneapolis, MN Great American Music Minneapolis, MN Hastings Lawton, OK Music Vision St. Ann, MO Musicland Minneapolis, MN Musicland St. Louis, MO Musicland Minneapolis, MN Record Bar Cedar Rapids, IA Record Bar Norman, OK Streetside Records St. Louis, MO The Record Shop Edina, MN</p>	<p>REGION 7 AZ,Southern CA,CO,HI,Southern NV,NM,UT</p> <p>NEW EDITION MR. TELEPHONE MAN</p> <p>GLENN FREY THE HEAT IS ON</p> <p>PAUL HARDCASTLE RAIN FOREST</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 Anaheim, CA Record Bar Colorado Springs, CO Record Bar Salt Lake City, UT Record Retreat Los Angeles, CA Show Industries Los Angeles, CA Sound Barrier Tucson, AZ Tower Anaheim, CA Tower Las Vegas, NV Tower Los Angeles, CA Tower El Cajon, CA Tower Panorama City, CA Tower San Diego, CA Tower San Diego, CA Tower Sherman Oaks, CA Tower Tempe, AZ Tower Records 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>NEW EDITION MR. TELEPHONE MAN</p> <p>JOHN FOGERTY THE OLD MAN DOWN THE ROAD</p> <p>CULTURE CLUB MISTAKE NO. 3</p> <p>A-1 One Stop New York, NY All-Service One-Stop Union, NJ Alpha Rack New York, NY Benel Dist. Bronx, NY C&M 1-Stop Hyattsville, MD Eastern One-Stop Philadelphia, PA Elroy Enterprises Roslyn, NY Gallery of Sound Wilkes-Barre, PA Harmony Music Bronx, NY J&R Music World New York, NY JEK Enterprises Baltimore, MD Kemp Mill Beltsville, MD Mobile One-Stop Pittsburgh, PA Music Factory Brooklyn, NY Musical Sales 1-Stop Baltimore, MD Musicden Edison, NJ National Record Mart Pittsburgh, PA Oasis Bethel Park, PA Oasis Pittsburgh, PA Peaches Rockville, MD Record & Tape Ltd. Washington, DC Record Bar Morgantown, WV Richmond Bros. 1-Stop Pennsauken, NJ Sam Goody Masapequa Masapequa, NY Sam Goody Baltimore, MD Seasons Four Records Hyattsville, MD Shulman Rec. Co. Cinnaminson, NJ Tape King One Stop Hillside, NJ The Wiz Brooklyn, NY Tower New York, NY Universal One-Stop Philadelphia, PA Waxie Maxie Washington, DC Wee Three Philadelphia, PA Win 1-Stop Long Island City, NY</p>	<p>REGION 4 IL,IN,KY,MI,OH,WI</p> <p>SHEENA EASTON SUGAR WALLS</p> <p>GLENN FREY THE HEAT IS ON</p> <p>THE KINKS DO IT AGAIN</p> <p>Ambat One-Stop/Record Theater Cincinnati, OH Angot 1-Stop Detroit, MI Buzzard's Nest Columbus, OH Camelot N. Canton, OH Centra Columbus, OH Flipside Records Arlington Heights, IL Gemini One Stop Cleveland, OH Laury's Records Des Plains, IL Mainstream Records Milwaukee, WI Martin & Snyder Dearborn, MI Music Peddlers One Stop Troy, MI Musicland Norridge, IL Northern Record 1-Stop Cleveland, OH Oranges Chicago, IL Peaches Cincinnati, OH Radio Doctors Milwaukee, WI Rapid Sales Madison, WI Record City Skokie, IL Record Works Belleville Park, IL Rose Records Chicago, IL Scott's 1-Stop Indianapolis, IN Sound Video One Stop Niles, IL The Record Store Chicago, IL Vinyl Vendors Kalamazoo, MI Wax Works Owensboro, KY</p>	<p>REGION 6 AL,AR,LA,MS,West TN,TX</p> <p>THE HONEYDRIPPERS ROCKIN' AT MIDNIGHT</p> <p>GLENN FREY THE HEAT IS ON</p> <p>JOHN FOGERTY THE OLD MAN DOWN THE ROAD</p> <p>Camelot N.Richland Hills, TX Camelot Little Rock, AR Camelot Plano, TX Central-South One-Stop Nashville, TN Disc Records El Paso, TX Discount Records Nashville, TN H.W. Daily Houston, TX Hastings Arlington, TX Hastings Austin, TX Hastings Houston, TX Hastings San Antonio, TX Hastings Tyler, TX Melody Shop Dallas, TX Music City One-Stop Nashville, TN Musicland Birmingham, AL Peaches Memphis, TN Poplar Tunes Memphis, TN Star Records El Paso, TX Sunbelt Music 1-Stop Dallas, TX Texas Tapes & Records Houston, TX Western Merch. One Stop Houston, TX Wherehouse Records Metairie, LA</p>	<p>REGION 8 AK,Northern CA,ID,MT,Northern NV,OR,WA,WY</p> <p>BRONSKI BEAT SMALL TOWN BOY</p> <p>SHEENA EASTON SUGAR WALLS</p> <p>DEEP PURPLE KNOCKING AT YOUR BACK DOOR</p> <p>Budget Boise, ID Budget Cheyenne, WY Dan-Jay One Stop Tuilwila, WA Eli's Record & Tape Spokane, WA Eucalyptus Records Napa, CA Leopold's Berkeley, CA Music People's 1-Stop Oakland, CA Musicland Billings, MT Musicland San Jose, CA Peaches Seattle, WA Rainbow One-Stop San Francisco, CA Sea-Port 1-Stop Portland, OR Tower Campbell, CA Tower Concord, CA Tower Sacramento, CA Tower Portland, OR Tower San Francisco, CA Tower Seattle, WA Westgate Records Boise, ID</p>	

WEA VIDEO PLAN

(Continued from page 1)

Mandelker, president of Sight & Sound in St. Louis.

"Warner always wanted to go direct," maintains Paul Pasquarelli, a vice president of VTR Video Distributing. "They are giving us the crumbs and taking away the meat and potatoes."

Russ Bach, executive vice president of marketing development for WEA, is mum on why the firm decided to change its price structure. He explains: "We met with all the distributors, one on one, and told them about the changes and why we had to make them. We are firmly standing behind our distributors, and feel the changes are viable."

Retailer Gary Messenger, president of the seven-unit North American Video chain, which had recently started to buy from WEA, is elated over the changes. "My prices dropped about three points," he says.

"I can understand how distributors might feel like they are being squeezed out, but frankly we sell a lot of catalog items and can't always get them from distributors," he adds. "We were forced to go direct for older titles."

Assistance in preparing this story provided by Tony Seideman in New York.

Prior to the price changes, however, WEA was charging Messenger similarly to what his distributors were offering. Now Messenger is essentially paying distributor prices.

WEA also revealed in its December letter that it was only planning to deal direct with retailers purchas-

ing at least \$15,000 in merchandise from Warner annually. "That translates into sales of just under 25 cassettes a month," distributor Mandelker says. "If you think about it, that is not a lot."

A spokesman for Commtron, one of the largest video wholesalers, speculates that WEA is moving toward offering the same terms for videotapes that it has for records. "They [WEA officials] told us they would stop calling on very small accounts," he says. "But that does not preclude WEA from picking up me-

dium and big chains."

It is believed that video chains as small as two or three stores, which focus on increasing sales volumes over rental, have become a target for WEA.

Adds Sight & Sound's Mandelker: "The only thing holding back stores from going direct is the fact that we as a distributor can offer service and in-store promotions." He predicts that many of the bigger video specialty stores will start dealing with WEA during the next few months.



Kooling Their Heels. MTV executive vice president Bob Pittman, left, and president David Horowitz take a break during VH-1's launch party in New York to chat with James "J.T." Taylor of Kool & the Gang. The new adult-oriented video channel debuted earlier this month.

CHAINS' VIDEO TRAFFIC

(Continued from page 1)

survey, is that lower prices for pre-recorded video are widening the age range of the video customer. "It used to be a little older, but you can't slap an age on it now," says Camelot Enterprises video director Randy Chambers. He says the video demographic "starts at 18 now."

Record/tape chains are at various levels of development in both the number of stores with video departments and how they target rental card carriers. But all say their rental customer list is a new resource already conveniently positioned for mailings and in-store promotions, like the one at Music Plus Video here, where hot soundtracks on cassettes are displayed at video rental counters.

Both Chambers at Camelot's North Canton, Ohio base and Larry Rosenbaum of Flip Side in Chicago say video rental counters are deliberately spotted in the rear of re-

cord/tape stores as integral to positioning non-video purchasing.

Further optimism about the "new" record/tape consumer is indicated by Rosenbaum who notes that chains characteristically open video departments in top grossing stores. The four of Flip Side's nine units that have video are in upscale Downers Grove, Hoffman Estates, Palatine and Wheaton, and Buffalo Grove is set for next month. "We have to move slow because of the big investment," says Rosenbaum.

In San Francisco, Record Factory's Bob Tolifson is bothered by how little has been done in thoroughly identifying the video rental card holder. "We plan this year to go to a tab house and do some self-administered analysis," he says.

Of the rental card customer, he goes on, "They're a different person, brand new for us, not a record buyer or at least a very casual re-

cord buyer."

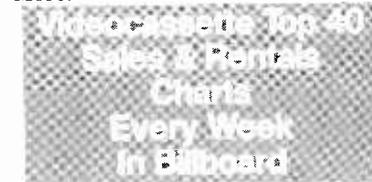
Just as exciting as the discovery of new consumers in urban environments is the story in small and rural markets, says Evan Lasky, head of Budget Tapes & Records, Denver. He says that about 30 of the chain's 85 stores are now into video rental, "But we see more of this cross-merchandising work in Wyoming or the Dakotas, where our stores have the video business pretty much to themselves. We will have records and tapes advertised on the back page of our video catalogs."

Agreeing with Chambers about widening demographics of rental customers is Alan Schwartz at Music Plus here, with four Music Plus Video annex units and video in 11 other of the chain's 32 units. He says it's been "conventional wisdom" that rental card lists skew older, "but I don't think they're all that different [from our record/tape

customers.]"

Chambers points out that Camelot is targeting still another tier in the new consumer group because its 41 video departments in its 165 units are all in malls. Most chains with mall stores have moved slowly into video rental; Musicland, for example, has video rental in just 10 units.

Yet Chambers says Camelot's customer base, all on computer, has grown 1,000% since 1981. Camelot is now sending out a 16-page, four-color mailer with strong pitches for non-video products. Its theme, Chambers says, is "Movies, Music & More."



'WHO'S SORRY NOW' CASE

(Continued from page 1)

entitled to a share of the mechanical license's income in pre-termination license when a song's copyright is recaptured.

Under the provisions of the 1976 Copyright Act, which took effect in 1978, authors and their estates could "recapture" songs for a 19-year extension beyond the 56 years of copyright protection afforded in the original Copyright Act of 1909. This provision, Section 304, and its exceptions, opened thousands of termination proceedings in which songs have been recaptured—although many, through new deals, have remained with publishers controlling the copyright prior to termination.

The disputed funds have been held in escrow by the Harry Fox Agency, the mechanical income collection arm of the National Music Publishers' Assn.

The Court's ruling in the case is seen as a surprise victory for long-established publishers and their interpretation of Section 304 of the revised 1976 Act. That section states that all rights covered by the terminated grant revert to the authors—except that a "derivative work prepared under the authority of the grant before its termination may continue to be utilized under the terms of the grant after its termination." Sound recordings, the High Court found, come within the statutory definition of a derivative work.

The 24-page majority opinion, written by Justice Stevens, says

that "nothing in the legislative history or the language of the statute indicates that Congress intended to draw a distinction between authorizations to prepare derivative works that are based on a single grant and those that are based on successive grants . . ." and that "the consequences of a termination . . . do not apply to derivative works that are protected by the [Section] exception . . . the record companies' derivative works involved in this case are unquestionably within these boundaries."

The Snyders had argued—and the Appeals court had, in reversing the original District Court decision, held—that the exception preserved only the grants from Mills to record companies, and that the Snyders' recapture of the copyright carried with it Mills' right to collect the royalties payable under those grants.

They had further argued that in the language of the Copyright Law, Mills was neither an author nor a "utilizer," a record company, and therefore was not covered under the exception.

However, the High Court also found: "If the exception is narrowly read to exclude Mills from its coverage, thus protecting only the class of 'utilizers' as the Snyders wish, the crucial link between the record companies and the Snyders will be missing, and the record companies will have no contractual obligation to pay royalties to the Snyders."

Justice Stevens, in the opinion,

further interpreted the exception wording in Section 304 by comparing the present case to the sale of a copyrighted story to a motion picture producer, with the book publisher in the same "middleman" position as the music publisher: "If, as the legislative history plainly discloses, the exception limits the reversion right of an author who granted his copyright on an original story to a book publisher who in turn granted a license to a motion picture producer, we can see no reason why the exception should not also limit the right of a composer, like Snyder, who made such a grant to a music publisher, like Mills, that preceded a series of licenses to record companies."

In an 11-page dissent, Justice White, with Justices Brennan, Marshall and Blackmun joining, held that "the legislative history of the renewal and termination provisions indicates a Congressional purpose to compensate authors, not their grantees . . . In attempting to claim for itself the benefits of the derivative works exception, Mills bears the burden of proof. In my view, it has fallen far short of carrying that burden."

The case grew out of a suit filed in 1981 by the Harry Fox Agency seeking a determination of how to disperse mechanical income of writer Ted Snyder's share in the copyright on the song "Who's Sorry Now?" Snyder's portion of the copyright—it was co-written in 1923 by

Bert Kalmar and Harry Ruby—was recaptured by the Snyder estate in 1980.

At presstime, much of the song copyright community had not digested the court's decision. However, since the decision does not of itself impact on performance fees, some wondered when some action might be taken to test the legal waters here.

A nightmare of logging was envisioned if, for instance, ASCAP, the performance rights group with most of the songs involved in the 19-year extension provision, had to log not only the titles of songs, but the performers themselves for time-frame purposes.

While on the losing side of the court's decision, George David Weiss, president of The Songwriters Guild, said it should be "carefully noted that the Snyder-Mills case solely relates to who shares in record royalties from the exploitation of the writers' copyrights."

"In a sense, it is a family difference of opinion which the court has resolved. However, the writers, publishers, and indeed the record companies must, as a unity, continue to insure the protection of the basic copyright or there will be no royalties to argue over.

"Our success in securing the record rental bill is but one example of this fight which will heat up during the coming Congressional session, and which will find us joining our natural partners. Families may

have their internal squabbles, but they must close ranks when there is attack from the outside."

Burt Litwin, vice president of Belwin-Mills, also took a conciliatory stand in expressing a "gratified" view of the decision. "I also want to emphasize that this case involved a necessary judicial interpretation of a new section of the Copyright Law, and not a true confrontation between a publisher and a composer," he said. "We have always been proud of our good relations with composers and writers whom we represent, and that atmosphere is important to successful development and promotion of music and the strength and growth of the music publishing industry."

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U.S. ACTS BATTLE AFRICA HUNGER

(Continued from page 1)

In other events, Culture Club and David Gilmour will headline a concert March 10 at London's Wembley Arena which will be televised live in England and Europe by ITV. The concert, dubbed the "One Life, One World" benefit, is being presented by World Concerts For Humanity in conjunction with the Save The Children Foundation.

The concert will be preceded by a fund-raiser Feb. 12 at a club in Santa Monica at which 10 round-trip tickets to the concerts will be auctioned off. Both events are being coordinated by Laurie Scott, president and executive director of World Concerts For Humanity.

A number of major reggae artists have also banded together to cut an album to aide the Ethiopians. Rita Marley and Third World instigated the album, which will also include

cuts by Steel Pulse, Bunny Wailer and Dennis Brown. The album is being recorded now at the late Bob Marley's studio in Jamaica, according to Curtis Shaw, Third World's manager. No distributor has been set.

In response to the recording, the Jamaican government sent \$50,000 to the relief effort, and is helping organize a benefit concert in February using the artists on the album. According to Shaw, 25 cents of every dollar taken in by the project will go to the poor in Jamaica, and the rest to the starving in Ethiopia.

Plans for the reggae album are proceeding despite reports that the Band Aid single was pirated in some markets. IFPI estimates that at least 20,000 pirate tapes featuring the Band Aid hit were sold in Singapore, with a consequent loss to the

fund of "thousands of dollars."

According to IFPI, in mid-December three of Singapore's many manufacturers of pirate tapes started turning out copies of compilations featuring the Band Aid single as well as Christmas songs by Kenny Rogers, Anne Murray, Bing Crosby, Wham! and Paul Young.

But the pirating of the charity single aroused public opinion in Singapore when IFPI issued a statement urging consumers not to buy the illicit copies. Even members of the Singapore Sound Tape Retailers Assn., a body formed to resist the antipiracy campaigns of IFPI and the local record industry, offered to donate some of their profits from the pirated tape to Ethiopian funds.

But this offer was turned down by World Vision International, the charity coordinating fund-raising in Singapore for Ethiopia. Said a spokesman: "As a Christian humanitarian charity, we're unable to accept help that damages the rights

of those who seek to give aid to suffering Ethiopians."

IFPI says latest reports from Singapore are that all copies of the illegal tape have been withdrawn from sale. And IFPI's Singapore division is seeking the help of the Band Aid Trust in London to bring prosecutions against the pirates.

Assistance in preparing this story provided by Peter Jones in London, and Nelson George, Peter Keepnews and Is Horowitz in New York.

Other events set to have been held in recent days to raise money for Ethiopia include a benefit Sunday (13) at Symphony Space in New York. The classical concert, with tickets scaled from \$50 to \$15, was set to feature such active recording artists as Kenneth Cooper, Anthony Newman, Ursula Oppens, Samuel Sanders, Andre-Michel Schub and Robert White.

Numerous country acts were set to perform Saturday (12) at the campus of Vanderbilt University in Nashville. The show was to be hosted by New Grass Revival and also feature Ricky Skaggs, the Nitty Gritty Dirt Band, John Prine, Russell Smith, Pat McGaughlin and the Nashville Bluegrass Band.

Also, George Benson played four benefit concerts on Jan. 5 and 6 at the Blue Note, a jazz club in New York, to raise money for Ethiopian famine victims. The concert raised more than \$11,000, according to the club.

And numerous New York dance clubs have committed to contributing 25% or more of their proceeds for the week of Jan. 21 to the Band Aid Trust Fund, among them Area, Paradise Garage and Heartbreak. Several record pools have also pledged contributions, including Garden State Record Promotions, the VIP Record Pool and the New England Disco DJ Assn.

DEALERS QUERIED

(Continued from page 1)

representation and what the retailer's obligation is. "We've called for voluntary action," he says, adding that stores have until Jan. 29 to respond. "We are prepared to take legal action if we find obstinacy," he says.

Aside from the action in his own state, Lieberman has sent a memo to the country's other attorneys general alerting them of those actions and suggesting that there is "substantial confusion" with "serious" consequences.

The Connecticut Attorney General's actions are the result of an investigation that began when his executive assistant James E. Kennedy—whom Lieberman describes as "the office rocker"—went shopping for the record and found "an incredible variety of prices." Lieberman adds that a subsequent investigator sampled stores around the state and found retail prices for the 12-inch ranging between \$2.71 and \$5.99. "Digging a little deeper we found that some retailers said they were sending their profits and others said they weren't," he says.

Connecticut retailers surveyed Thursday (10) had not received the

Attorney General's letter and questionnaire.

Bob Altshuler, vice president of press and public affairs for CBS Records, the U.S. manufacturer of the Band Aid records, says the company "is not in a legal position to force retailers to do what we are doing." However, he adds that CBS has "done everything we can to encourage them."

Many retailers have already taken voluntary steps to donate their profits from "Do They Know It's Christmas" to the famine relief. And although those surveyed see little chance of the Connecticut Attorney General's actions creating controversy with customers, they question the actions.

"Most of our customers who bring this up laugh about it," says Ed Krech, owner of Wethersfield, Conn.'s Integrity In Music. "And the more serious ones ask if it's affecting us. I think the Connecticut Attorney General has got enough problems, and I don't need to have his office checking up. I did send a donation, and I don't need a pat on the back."

WINDHAM HILL

(Continued from page 6)

new, high-tech options here includes the possibility of digital audio simulcasts.

Meanwhile, even as Moss continues shooting new footage for subsequent conceptual long-form programs, Windham Hill has also entered theatrical films, via pickup for producer/director Ralph Little's "The Spirit Of The Wind," a dramatic feature filmed in 1979 and scored by Ackerman.

Little, a friend of Ackerman's since childhood, had originally distributed the \$600,000 feature through an independent film distribution company specializing in "four-wall" deals and family-oriented titles, with box office response "an unqualified disaster," according to Little. Ackerman shared Little's belief that the feature—based on the true story of an Alaskan Indian, and produced entirely on location above the Arctic Circle—deserved another chance.

"We went into a deal with him, which is more titular than actual, and created Windham Hill Films," explains Ackerman. The film was booked into Eugene, Ore., now carrying its original title, "Atla." According to Little, the picture has exceeded even his most optimistic hopes, emerging as the top grossing film there.

Now Little is exploring a novel distribution scheme whereby concert promoters already familiar with the Windham Hill music audience would become local partners for "four-walled" playoffs. Under that approach, in which the distributor leases the entire theatre, promoters would share in profits. Little predicts that Windham Hill can carve out an alternative film market, much as it has a viable prerecorded music market, through such innovations.

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On the Beam

BY SAM SUTHERLAND

A weekly column focusing on developments in Compact Disc hardware and software.

CD JUKES: Hardware vendors have previewed Compact Disc changers at past Consumer Electronics Shows, but last week's Winter CES in Las Vegas offered one of the most provocative glimpses yet of how automated CD systems may change the airing of recorded audio.

Technics' SL-P15, a multi-play unit that can store up to 50 disks in its magazine plus another in the player itself, has been showcased before. This year however, the basic machine was demonstrated as the core of a much more expansive system permitting storage of more than 250 CDs and intricate pre-programming possibilities. A display in the vast Technics exhibition showed how the changer, a network of up to four additional SL-P15U 50-disk satellite player units, and a microcomputer could perform the role of a radically updated "jukebox."

Using **Command Performance,** a music management software program developed by Silicon Valley's **BHT Group for Apple and IBM** computers, the system as demonstrated was pitched largely to a rarefied, upscale collectors' market appreciative of the software's vast cross-indexing capabilities. But BHT's **Michael D. Maurier,** a Ph.D. on hand to put the high-tech jukebox through its paces, repeatedly underlined playlisting functions that could clearly be targeted to radio usage.

While access times are still too long to permit direct broadcast applications where tight segues are mandatory, the system's potential as a master library seems substantial indeed. Tape transfers from such a source should theoretically rival or exceed conventional analog

disks, with assembly of broadcasts enormously simplified by the computerized pre-programming entry.

BHT's software includes preselected collections in the jazz, rock and classical genres, each indexing data on between 200 and 300 CD titles. Users can then use those diskettes as guidelines for building their CD collections.

Also displaying a CD changer was **Denon,** which offered a sample of its 100-disks multiple-play unit in an exhibit which also plugged its **CD-ROM** data storage configuration.

HARD-BOILED SOFTWARE: A new CD disk manufacturing process also debuted last week: **HR** (for **High Reliance**) disk surface processing. By adding an additional hard plastic coating to the surface of conventional CDs, the HR technique is claimed to improve the disk's resistance to scratching, abrasion, warpage and temperature malformations. An acrylic resin is the basic material used, bonded to the polycarbonate resin on the basic CDs read-out surface.

According to **Mobile Fidelity Sound Lab,** first to offer the HR surfaces on new CDs, its supplier, **Sanyo,** is also aiming the process toward the approaching auto and per-

sonal CD player market, where HR's added durability would be even more critical.

Mobile Fidelity's first set to offer HR is itself a CD landmark of sorts, "**Woodstock.**" The four-disk package couples all the material from Cotillion's original three-LP soundtrack package with its two-LP sequel to yield the largest non-classical CD album yet issued. Given Mobile Fidelity's penchant for lavish boxed sets in audiophile LPs such as its **Beatles, Sinatra and Rolling Stones** collections, it's tantalizing to contemplate future CD sets.



Phone Fanatics. Lionel Richie joins the team at Macey Lipman Marketing in Los Angeles just to call and say "Hello" to key retailers for their continued support of his product. Fighting over the phones in the back row from left are the marketing firm's namesake Macey Lipman and staffers Susanne Schwartz and Barbara Firstman, Richie, and Lipman's Jan Teifeld and Donnie Coleman. Crouching in the front row are marketers Jill Freeman and Amy Zaret.

Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

AFTER A THREE-YEAR ABSENCE from the music scene, stellar '70s funk/r&b act **War** is back on the warpath, this time pursuing a decidedly independent plan of attack. Having won a lawsuit against their former manager last October, War members **Lee Oskar, Lonnie Jordan, Howard Scott and Poppa Dee Allen** have joined forces with their longtime promotion man **Stephen Epstein** to form the Philadelphia-based **Coco Plum Records.** From 1971 to 1982, War recorded for United Artists, MCA and RCA Records, and label president Epstein explains the band's decision to go through indie channels as a desire "to do it for ourselves this time."

Released last week, Coco Plum's debut is War's cover of the Rascals' 1967 hit "Groovin'," and the act has an album set for release next month. Other imminent projects include solo albums by War's lead singer Jordan and harmonica player Oskar, but Epstein says Coco Plum will eventually be looking to sign outside artists. War is currently touring in support of the single and album, and Epstein reports that Coco Plum's indie distributors are already locked up for both the U.S. and overseas markets.

SEEDS & SPROUTS: The untimely death of blues great **Z.Z. Hill** last year was fortunately not the demise of his label, **Malaco,** (601) 982-4522, which enters **Johnnie Taylor's** "This Is Your Night" onto the black album chart at 64, six points behind Hill's last album, "Bluesmaster." . . . On the country singles chart, **Leon Russell's** Paradise logo, (615) 242-6907, slips **Billy Chinnoch's** "The Way She Makes Love" in at 91, while **Canyon Creek,** (214) 750-0752, puts **Audie Henry's** "You'll Never Find A Good Man (Playing In A Country Band)" on at 97.

While we missed "Starry Night's" entry onto the Adult Contemporary singles chart three weeks ago, it's worth noting the instrumental's three-week stance as the only independent release on the airplay-only list. Noted songwriter **George Fischhoff** is both the artist and entrepreneur behind "Starry Night's" New York label, **Lisa,** which the pianist formed after a number of less-than-supportive sin-

gles deals with various majors. The single was produced for \$400, says Fischhoff, who personally mailed 2,400 copies to the country's leading AC radio stations. Fischhoff, who co-wrote Keith's "98.6" and Spanky & Our Gang's "Lazy Day," says he'd ideally like to find a major to back his product, but refuses to wait for that elusive contract. Lisa's first release, Fischhoff's "Lovely Lady," hit the AC chart last August, and the hard-working artist says a new single can be expected from Lisa in the next six to eight weeks.

JERRY CALLISTE, who says he "used to clean the floors" at Tommy Boy, is now into his second year as vice president of Gotham-based **Cutting Records,** which relocated recently to 104 Vermilyea Ave., New York; (212) 567-4900. Home of rappers **Hashim** (a.k.a. Calliste), **the Imperial Brothers** and **Hi-Fidelity Three,** Cutting is about to release a new 12-inch on the latter group which features contributions by **Sara Dash,** formerly of 1960's act **LaBelle.** Calliste claims combined sales figure of 250,000 from product by all three label acts last year, and says a deal with yet another

rap act is in the works.

New albums to look for include **Utopia's** second **Passport/Jem** release, "Pov." Simultaneous with the record's release, Utopia's leader **Todd Rundgren** is currently touring East Coast clubs with his solo act . . . Also noteworthy is Profile's release of "Rain Forest," the debut album from currently charting **Paul Hardcastle,** an artist inadvertently omitted in last week's story on the label . . . Still from New York (West Coasters, please speak up!) **Cyclops** chief **Bob Fish** reports completion of a lucrative contract with Hearst Corp. subsidiary **King Features** on the label's kiddie album series "Fit Kids." Via this arrangement, Cyclops' three-disk exercise package will soon spawn a home video and a syndicated newspaper column written by the projects' host **Patty Dowd.**

Computer Software Chart
Every Week
In Billboard

Low-Cost Video Rentals Get Another Chance at Fotomat

BY EDWARD MORRIS

NASHVILLE The 2,400-store Fotomat film-processing chain is experimenting with low-cost videocassette rentals in 50 locations in three states and will decide on the success of the tests by the end of March. Average overnight rental price for recent movie titles is \$2.99.

The test marks Fotomat's second try at rentals. According to Randy Henry, the company's director of field marketing, the original Fotomat method of "several years ago" called for the customer to stop at a location, make a selection from a list and pick up the video the next day. Now all a client need do is present a Mastercard or Visa, pick up the video on the spot and pay for it upon return. Each location carries approximately 45 titles.

Henry says the test markets include all locations in Nashville, but one, 10 stores in Manhattan and 20 in Monmouth County, N.J. "Our prices are very competitive in Nash-

ville and Manhattan," he explains, "but there's not so much of a price spread in New Jersey where they're renting even in grocery and convenience stores and where they're content with a 3% profit margin."

Noting that Fotomat's offerings will soon increase to 55 selections, Henry says the chain will carry only "the more popular movie titles." Advertising of the rentals is done "a couple of times a month," he adds, noting that sometimes the focus is on the price and sometimes on "a new blockbuster movie" being offered. A recent Nashville promotion offered any two titles over the two-day New Year holiday for \$2.99 with a newspaper coupon.

One Fotomat location in Nashville reported making 1,838 rentals during December. The most popular titles were "Terms Of Endearment," "Against All Odds," "Romancing The Stone," "The Natural" and "The Last Starfighter."

Fotomat's current test marketing began in late October.

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NEW RELEASES

(Continued from page 59)

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FAMILY CIRCUS VALENTINE SPECIAL

Animated
▲ Family Home Enter. F3-94/MGM-UA/\$29.95

GEORGE BURNS IN CONCERT

▲ U.S.A. Home Video 213-505/IVE/\$39.95

GODUNOV: THE WORLD TO DANCE IN

Alexander Godunov, Maya Plisetskaya
▲ Kultur 1109/\$59.95

I WONDER WHO'S KILLING HER NOW?

Bob Dishy, Joanna Barnes,
Bill Dana
▲ U.S.A. Home Video 215-453/IVE/\$59.95

THE KID WITH THE 200 I.Q.

Gary Coleman, Robert Guillaume,
Dean Butler
▲ U.S.A. Home Video 214-455/IVE/\$49.95

THE LEGEND OF ALFRED PACKER

Patrick Dray, Ron Haines,
Jim Dratfield
▲ Monterey Home Video 135-424/IVE/\$59.95

MARATHON

Bob Newhart, Herb Edelman,
Dick Gautier
▲ U.S.A. Home Video 215-450/IVE/\$59.95

THE NEW ZOO REVUE, VOL. I

▲ Family Home Enter. F3-92/MGM-UA/\$29.95

ON ANY SUNDAY

Malcolm Smith, Mert Lawwill
▲ Monterey Home Video 135-425/IVE/\$59.95

THE PATSY

Jerry Lewis, Ina Balin,
Phil Harris
▲ U.S.A. Home Video 215-485/IVE/\$59.95

ROBINSON CRUSOE

Animated
▲ Family Home Enter. F4-92/MGM-UA/\$39.95

SPEAKING OF ANIMALS, VOLUME II

▲ U.S.A. Home Video 212-456/IVE/\$29.95

TERROR ON THE 40TH FLOOR

John Forsythe, Pippa Scott,
Anjanette Comer
▲ Prism Entertainment 1929/\$49.95

TIGERS IN LIPSTICK

Ursula Address, Laura Antonelli,
Sylvia Kristel
▲ Monterey Home Video 135-426/IVE/\$59.95

THE TRAGEDY OF KING RICHARD II

David Birney, Paul Shenar
▲ Kultur/Shakespeare 3852/\$175.00

THE TRAGEDY OF MACBETH

Jeremy Brett, Piper Laurie
▲ Kultur/Shakespeare 3851/\$175.00

THE ULTIMATE SWAN LAKE

Natalia Bassmirtnova,
Alexander Bogatyrev
▲ Kultur 1162/\$79.95

THE VIOLENT ONES

Fernando Lamas, David Carradine
▲ Spolite Video 4420/NTA Home Enter./\$39.95

THE WIZARD OF MARS

John Carradine, Roger Gentry
▲ NTA Home Entertainment 4604/\$39.95

THE WOMAN IN GREEN

Basil Rathbone, Nigel Bruce
▲ Spolite Video 7950/NTA Home Enter./\$19.95

YOU CAN DO IT

Shari Lewis
▲ MGM/UA Home Video MF386/\$29.95

YOU CAN'T TAKE IT WITH YOU

Colleen Dewhurst, James Coco,
Jason Robards
▲ Vestron VB3073/\$59.95
▲ VA3073/\$59.95



Heroes Get Their Due. The Jordanares, recently honored at a special tribute evening by the Nashville Music Assn., receive their Master Award plaques from NMA executive director Dale Franklin Cornelius, center. The Jordanares (who have sung on more No. 1 records than any other act in history) are, from Cornelius' left, Neal Matthews Jr., Gordon Stoker, Duane West and Ray Walker.

GRAMMY NOMINATIONS

(Continued from page 3)

my) have been confined to the rock field.

Lionel Richie's nomination for song of the year for "Hello" marks the fifth time in the past seven years that he's been cited in that category. "Hello" follows "Three Times A Lady" (1978), "Lady" (1980), "Endless Love" (1981) and "All Night Long" (1983).

The only other current best song nominee to have been nominated before in that category is Stevie Wonder. The Motown veteran is represented this year with "I Just Called To Say I Love You" and was nominated in 1973 with "You Are The Sunshine Of My Life."

Richie is also a repeat nominee in the producer of the year category, where he was previously nominated in 1981 and 1983. Three of the other producer of the year nominees were also nominated in past years for that award: Michael Omartian in 1980, Robert John "Mutt" Lange in 1981 and David Foster in 1982. The fifth best producer nominee is Prince & the Revolution.

Prince didn't do as well in the nominations as had been expected: His "When Doves Cry" was passed over in both the record and song of the year categories, and his "Purple Rain" soundtrack was nominated only in the rock field, and not in pop or r&b. But "Purple Rain" was nonetheless nominated for album of the year, as well as best original soundtrack.

Huey Lewis & the News' smash album "Sports" was ineligible in the album of the year category: It was released before the Oct. 1, 1983 to Sept. 30, 1984 eligibility period. But the group was nominated for record of the year with "The Heart Of Rock & Roll."

Also nominated for record of the year was Chicago's "Hard Habit To Break." It's the group's second nomination in that top category, following 1976's "If You Leave Me Now."

One difference in the nominations between this and past years is that the record of the year nominees are substantially different than the song of the year candidates. Tina Turner's "What's Love Got To Do With It" is the only work entered in both categories, whereas last year four of the five record and song

nominees overlapped.

The mother-daughter duo the Judds this year became the first Nashville-based act to be nominated for best new artist since Jeannie C. Riley in 1968. All of the other subsequent country-oriented new artist nominees—including Anne Murray (1970) and the Amazing Rhythm Aces (1975)—were based elsewhere.

This year's other nominees for best new artist are Lauper, Sheila E., Frankie Goes To Hollywood and Corey Hart.

Two of the nominees for best country song were written a decade ago: John David Souther's "Faithless Love" and Steve Goodman's "City Of New Orleans." Goodman's nomination is poignant: The singer-songwriter died last year.

Other interesting nominations include Willie Nelson & Julio Iglesias' "As Time Goes By" in the category of best country performance by a duo or group, and Sheena Easton & Luis Miguel's "Me Gustas Tal Como Eres" in the category of best Mexican/American performance.

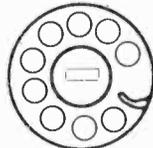
Finally, the man who dominated the Grammys last year is back this year in two categories. "Making Michael Jackson's Thriller" is nominated for best video album, while "Tell Me I'm Not Dreamin'," Michael's duet with brother Jermaine, is entered for best r&b performance by a duo or group.

But the title track to Jackson's best-selling album "Thriller," though eligible in the record of the year category, failed to earn a nomination. And Jackson's producer, Quincy Jones, broke a string of six consecutive nominations in the producer of the year category.

The complete list of nominations will appear in next week's issue.

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Ariola, RCA Get Approval For West German Merger

BY WOLFGANG SPAHR

WEST BERLIN In what is seen as a surprise decision here, the West German Cartel Office has given the go-ahead to the proposed merger between the German record operations of Ariola and RCA.

Late last year, antitrust commission experts remained skeptical about the merger. Ariola is one of five companies which between them control two-thirds of the domestic music market, the others being PolyGram, EMI, Teldec and CBS.

However, Ariola argued that 75% of its repertoire came from limited license agreements which, though they figured prominently in German charts, could not disguise the weakness of Ariola's own repertoire base. An alliance with RCA, it was claimed, would give the company direct access to international product, providing the solid product base needed for future competitiveness without jeopardizing the prospects of rival companies.

This argument appears to have been accepted. RCA only commands a 3% market share here, so that the relative positions of the leading companies would be little affected by a merger. And the commission's own research suggests that with the domestic market still stagnating, some industry consolidation is necessary.

Rather than diminishing competition, Ariola's increased strength should stimulate rivalry, particularly with PolyGram, which leads the market with 25% of the local market compared to Ariola's present 16%.

Commenting on the Cartel Office decision, Ariola president Monti Lueftner said the RCA and Ariola (Bertelsmann) creative departments will continue to work independently. Cooperation will only af-

fect services including pressing, distribution and administration. Distribution for both companies is, in fact, already based at Guetersloh, headquarters of the Bertelsmann group, which until now has been Ariola's sole owner.

In the U.S., RCA issued a statement noting the decision of the Cartel Office, adding that RCA and Bertelsmann are "continuing their effort to complete the documentation of this business combination in each of the countries in which the parties have operations around the world."

Under the terms of the merger, RCA will own 75% of the joint venture outside Europe and Bertelsmann 25%. Within Europe, ownership will be split 50-50, but in the three German-speaking territories of West Germany, Austria and Switzerland, Bertelsmann will hold a controlling 51% interest.

Complaints from within WEA and PolyGram that the commission has employed a double standard in agreeing to this merger while rejecting theirs have been dismissed. The proposed Warner/PolyGram merger had totally different dimensions, according to the commission.

Leading music publisher Hans Sikorski notes: "Whereas in the case of PolyGram/Warner two giants would have been joined together, this is more a case where two industrial giants are simply arranging for their unloved stepchildren to get married."

While the German press has reacted with surprise to the news of the merger, industry figures generally are less astonished. Some, like Michael Karnstedt, head of Peer Musik, have nevertheless expressed the hope that the companies' creative centers in Munich and Hamburg will remain untouched.

INSIDE TRACK

THE ETHIOPIAN FAMINE RELIEF FUND is not the only charitable effort in which the music industry is currently involved. As of Jan. 28, an album/cassette project representing the collaborative efforts of **MTV, Atlantic, Arista, A&M, Capitol, CBS, Chrysalis, Elektra, Geffen, MCA, Mercury, RCA** and **Sire** on behalf of the **AMC Cancer Research Center** will be available in stores at a \$9.98 list.

Titled "**MTV's Rock 'N' Roll To Go**," the package includes hits by such artists as **Steve Perry, Tina Turner the Police** and **Pat Benatar**. Proceeds from all aspects of the production, including manufacturing, distribution, management, publishing and production, will go directly to the cancer research organization. Executive producers of the benefit project are MTV vice president of programming **Les Garland** and **Michael Klenfner**. Garland's boss, MTV executive vice president and CEO **Bob Pittman**, was recently named AMC Cancer Research 1984 Humanitarian of the Year.

RUMOR MILL: At presstime, **Gaylord Broadcasting**, the powerhouse that acquired **Opryland** last year, was reportedly down to the wire on a deal with **Wesley Rose** to add **Acutt-Rose** to its holdings. Rose was unavailable for comment. . . . **Monarch Record Manufacturing** was rumored palavering with **ASR's Sani Rothberg** over possible merger of his Canoga Park West Coast holdings at the giant Monarch plant in Sun Valley. Rothberg could not be reached, and **Dick Projain of Electro-Sound**, parent of Monarch, said he knew nothing of such a negotiation.

THE INTERNAL REVENUE SERVICE has padlocked the **Fama World Circles HQ** on W. Pico Blvd., L.A. An IRS spokeswoman told **Track** the Latin label is delinquent to the tune of \$53,560.22 in back taxes. In what may be a correlative action, the U.S. tax agency also padlocked **North American Tape Duplicators, Van Nuys**. The amount of back taxes involved in that action is not known. Unless such tax bills are promptly paid, procedure calls for the IRS to sell off assets to cover back taxes. . . . **Sick Call: Col. Tom Parker, Elvis' mentor**, convalescing at his Palm Springs home with a dislocated shoulder.

JOINING THE SUTTON BROTHERS in home video marketing for public domain flicks is a new firm, headed by industry vet **Danny Pugliese**. **Track** also hears that **Morey Alexander**, who acquired the **Bihari** family interests in blues/r&b recording and publishing, is investigating such an effort. . . . **Track** salutes **Jo Walker Meador**, executive director of the **CMA**, for the exceptionally pleasant eve she provided for board members

and Southern California members at the **Royce, Palm Springs**, last week. Here's to more industry functions, like this one, where for three hours' libation and a vast array of hors d'oeuvres, it is possible to visit with so many good friends. It's such a pleasant change from dinner functions, where one is locked into a table for the major part of the soiree.

CHANGES: **Capitol's Mike Lessner** exiting to take top promo slot with **Motown** . . . **EMI America's Jaime Cohen** moving to **Arista** . . . **Harold Childs** from **PolyGram** to head up **Qwest Records** . . . **Peter Philbin** anklung **CBS West Coast a&r** to replace departed **Tom Zutaut** at **Elektra** in L.A. . . . **Promo vet Augie Blume** of San Francisco publishing "**The 1985 California Music Directory**," a listing of industry entities in the Golden State. The 160-pager costs \$29.95 . . . **Billboard's Tommy Noonan** held a New Year's bash with more than 50 industryites as guests, and who won the Music Trivia contest? **Dodger pitcher Jerry Reuss**.

ACE KEYBOARDER BOB JAMES will work 13 cities in a combination of classical concerts and short jazz boite stays over the next six weeks. . . . Look for **Norman Ratner**, the gent who put the **Campus Network** on the amusement map, to penetrate the industry much more deeply in 1985. . . . **Ed Barsky** has shuttered the Buena Park, Calif. **Brown Record Service**, a pioneer one-stop, and is concentrating on the **Video Trends, Irvine, Calif.**, division of the firm. . . . **Track** has further data on **Artie Mogull's** possible U.K. label venture. **Grapevine** has him dealing with **Walt Woyda** for the **PRT** operation there, once **Louise Benjamin's** empire. . . . Didja dig **Russ Regan** leaping over his **Encino Towers** digs in the ad the real estate development placed in the **L.A. Times'** real estate section? . . . Looks like **manager Larry McFadden** and his client, **Lee Greenwood**, will open their **Music Row** building with **Capitol and Churchill Records** as tenants.

WATCH FOR Sam Passamano Sr., who recently departed **MCA's** executive tower, to surface at **Jim McGraw's Viking Distributing, Burbank**. . . . And **Sam Jr.**, honcho at **Dr. Art Ulene's new Feeling Fine** audio/video software wing in Universal City, will disclose the firm's plans this week. . . . Expect **SACEM/SDMM** to take steps to stop **CBS** from manufacturing recorded product in Holland and shipping to the entire European community. Publishers are irate because **CBS** has allegedly worked out lowball rate with **STEMRA** there undercutting their national mechanicals rates.

Edited by JOHN SIPPEL

SLUGGISH SALES NO DETERRENT TO MIDEM PARTICIPATION

PARIS Despite generally sluggish record sales in many world music markets, indications are that Midem '85 will at least maintain, if not exceed, the levels of participation enjoyed last year. It is being held at Cannes Jan. 28-Feb. 1, and will be the 19th Midem.

Figures released by the Bernard Chevry organization, which presents the international music industry marketplace in the South of France each year, show that 7,270 attendees representing more than 1,400 companies supported the 1984 event. Britain (286 firms), the U.S. (256) and France (226) were dominant among the 49 nations involved. Exhibiting companies totalled 555, and in addition 670 artists, 368 radio stations and more than 850 journalists made the trip to Cannes.

This year's figures from the Chevry camp show that by Christmas, 1984, 500 stands had been booked, some of them housing up to 15 companies under a single national umbrella, with a further 500 companies signing up under the "participation sans bureau" category.

Late bookings will swell the numbers, and some territories have already passed last year's levels, among them the U.K., where the

1984 total of 88 exhibitors may rise to close on 100, each benefitting from the 60%-80% subsidy on a four-unit stand administered by the Board of Overseas Trade through trade bodies the British Phonographic Industry (BPI) and the Music Publishers' Assn. (MPA).

However, most major record companies have again been content with low-key participation, leaving the floor to smaller independent labels. Only **CBS** among the U.K. majors is taking a stand this year, though it should be noted, as a possible portent of better times to come, that **Chrysalis** is back on the exhibition floor after a three-year absence.

In 1984, the fledgling **Lamborghini** label boasted the biggest single stand in the **Palais des Festivals**, but this year the title will go to the Dutch national booth, home for 15 companies. Other national stands include those of **Canada** and **Australia**, but interest will undoubtedly focus on that taken by the **People's Republic of China**, exhibiting at Midem for the first time.

Bernard Chevry's efforts to predict and respond to changes in the industry and its requirements from an international event have led in recent years to the establishment of

several subsidiary divisions within Midem as a whole. In 1983, **Midem Classique** was instituted, and although small compared to the mainstream pop section (around 40 exhibitors are expected, compared with more than 500 for the so-called **Midem Varietes**), has already demonstrated its viability, attracting particular notice last year for an ambitious and successful program of concert recitals featuring young and up-and-coming musicians.

For 1985, **European Music Year, Midem Classique's** stand space has been boosted 27%, and artistic director **Pierre Vozlinsky** has put together another crowded schedule of concerts, sponsored by oil company **Total** and ranging from solo piano recitals to a full-blown performance of **Puccini's "La Boheme."**

Some 20 seminars and meetings, conducted under the auspices of **IFPI, UNESCO** and other national and international federations, will also be held during the five days of Midem.

The main innovation of 1984 was **Midem MIP-Radio**, intended as an international radio program market, at a time when satellite retransmission is seen as about to open up new possibilities in the

field. Exhibitors at this Midem will include **Westwood One** and **ABC Watermark** from the U.S., **BBC** and **Capital Radio** from the U.K., and a number of stations in continental Europe. Seminars on overseas sales strategies, news production and exchange, and commercial radio advertising are also planned.

Midem '85 will see the introduction of a third new market-within-a-market, potentially perhaps the most valuable of them all. This is **Midem Videoclip**, an attempt to do successfully what **RS Communications** attempted unsuccessfully in **St. Tropez** last year: provide a showcase for clips and long-form material complete with the obligatory awards, and also a marketplace that will bring together production companies, directors, record companies and major users.

Commissioning executives from the major international labels have been invited to Cannes as guests. **MTV, Sky Channel, Music Box** and **Italy's Video Music**, currently the world's key cable/satellite music services, are all taking stands.

Trophies in seven categories will be presented at a **Professional Music Video Awards** ceremony to be held Jan. 30, while **Billboard** will

host a seminar on video clips Jan. 29 at which **Charles Levison** of **Music Box, IFPI** legal adviser **Beatrix de Sylva von Tarouca Wagner** and **Robert Abrahams** of **Performing Right Society U.K.** will be among the speakers. **Billboard** editor-in-chief **Adam White** will moderate.

Midem's traditional meeting of international show business lawyers, to be held Jan. 28, will this year deal with the acquisition and exploitation of music video rights, an area in which sufficient confusion still exists to guarantee a lively discussion.

Also traditional are the **Midem galas**. The opening gala, set for Jan. 27, will be hosted by **Sacha Distel**, with **Paul Young, Bonnie Tyler, Talk Talk** and **Bernard Lavilliers** on the bill. Two days later the **Golden Midem Awards Gala** will feature, among others, **Bronski Beat, Billy Idol, RAF, Chris de Burgh, Ray Parker Jr.** and **Fox The Fox**.

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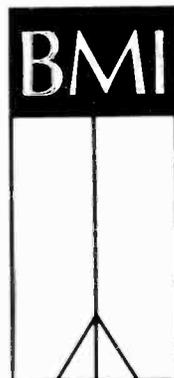
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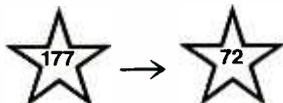


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