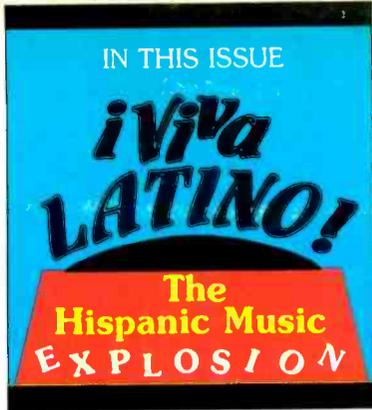


Billboard



VOLUME 97 NO. 4

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JANUARY 26, 1985/\$3.50 (U.S.)

Superstore Commitment Federated Group Sets Move Into Video, CD Software

BY EARL PAIGE

LOS ANGELES One of the most visible U.S. home electronics retail chains is moving forcefully into pre-recorded software. The Federated Group is adding home video product and Compact Discs to its inventory mix.

Already a dominant West Coast merchandiser, Federated has begun erecting separate software departments in an initial flight of "10 to 15" of its 40 existing Federated outlets, all superstores ranging from

Electronics Stores Like Sound of CD

BY JOHN SIPPEL

LOS ANGELES Bullish Compact Disc hardware sales are prompting major U.S. home electronics chains to continually broaden model selection and in some cases add software inventories.

The 12 Videoland stores in Texas, recently acquired by the Federated Group here, introduced approximately 125 CD titles five months ago, reports Sam Crowley, former Disc Records executive and now a marketing executive with Videoland. "We've beefed that up to 200 titles, and it might be a lot more by midyear," Crowley states. His CD buyer, Lil Vinyard, purchases all

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MIDEM
PREVIEW
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26,000 to 31,000 square feet. According to newly appointed video rentals manager Mark Gilula, those operations will each offer 2,200 video titles and "all the CDs available" once the departments are fully stocked.

Recent expansion has already virtually doubled the chain's size while extending Federated's market reach well beyond its original Southern California base. Texas has represented a retail beachhead with a group of newer Federated stores, with the central South acknowledged as a target for expansion.

Further fueling that growth, as well as the new video software orientation, are 12 Videoland outlets acquired this fall, adding approximately 500 staffers already versed in home video sales and rental. Overall strategy projects that video and CD software will join Federat-

(Continued on page 80)

1985: YEAR OF STUDIO DIGITAL Manufacturers Cite Recording, Mastering Sales Boom

BY STEVE DUPLER

NEW YORK This will be the watershed year for digital recording technology, say manufacturers, who are projecting the greatest sales to date of both digital multi-track and two-track mastering recorders.

Spurred by the accelerating public awareness of digital audio through the growth of Compact Disc, and record labels' increasing demands for high quality digital masters, at least one major manufacturer is speculating that "most of the North American studio community will invest in digital recording technology this year."

Tore Nordahl, president of Digital Entertainment Corp., the American arm of Mitsubishi Digital, says his firm is coming off a good year and looking forward to an even better one. "In 1984," he says, "we delivered 14 of our X-800 32-track digital recorders, and close to 50 X-80

two-track mastering machines to some of the top studios in the country, like Lion's Share and United Western in Los Angeles."

As for 1985, Nordahl predicts that his firm will have close to 50 32-track machines in the field in North America, and somewhere between 80 and 100 two-track recorders. These sales will occur, he adds,

without the use of incentive discounts, as DEC "does not anticipate any significant reduction" in the X-800's \$170,000 price tag to help meet projections.

"The 32-track recorder has cost the same for about a year and a half now," he notes. "The machine is very expensive to build, and what's

(Continued on page 82)

\$5.95 Transfer Deal Two Companies Introduce Video Titles for Below \$10

BY TONY SEIDEMAN

NEW YORK Pre-recorded video has broken the \$10 retail barrier. Western Publishing Co., one of the nation's top publishing companies, is putting a complete line of product

out at a wholesale price of \$8.

At the same time, Video Communications, which has offered product via direct mail to consumers for \$9.95, has created an unusual transfer service which will enable consumers to get hard-to-find titles for \$5.95.

The Western Publishing wholesale tag will enable the mass marketers who sell Western's print titles to beat \$10 for the video easily. Western wouldn't confirm what

(Continued on page 82)

Labels Preparing Clip Payment Plans

NEW YORK Record companies are gearing up to enact various payment plans sometime this year which will have almost every label charging broadcast and cable outlets for the clips they use.

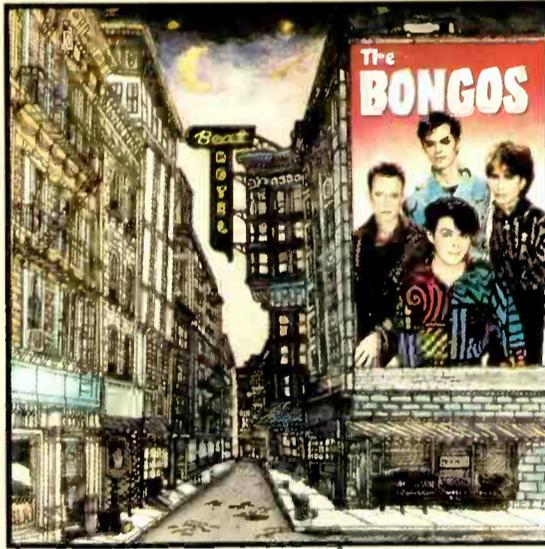
This is the latest development in the corporate controversy that has split promotion and business affairs departments since the beginning of the video clip boom.

"It's going to happen, but it's a question of when and how it will be administered," says CBS Records

(Continued on page 80)



You don't have the right to remain silent... play this record loud! **THE RIGHT TO ROCK** (GM-6-5041). The debut album from KEEL. Produced by Gene Simmons. Out now. On Gold Mountain Records and BASF chrome cassettes. Manufactured and Distributed by A&M Records, Inc.



THE BONGOS, "BEAT HOTEL" NFL1-8043—their first full LP, featuring the single, "SPACE JUNGLE" (video coming soon). Additional hot cuts: "THE BEAT HOTEL" & "BRAVE NEW WOLF." Producer John Jansen. "BEAT HOTEL"—CHECK INTO IT on RCA Records and Cassettes.

GET READY FOR THE REAL THING!

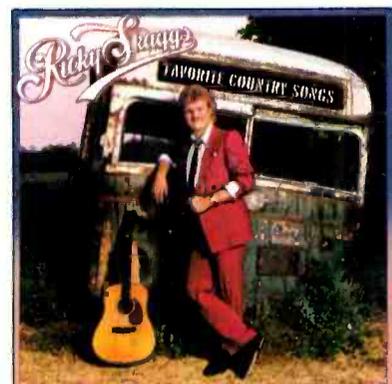


ON **Epic**
RECORDS & TAPES.

IT'S COUNTRY BOY RICKY SKAGGS
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"FAVORITE COUNTRY SONGS"
(FE 39-109)

Included here are his hard-to-find early selections ("Sweet Temptation," "I'll Take The Blame"), the recent hit ("You May See Me Walkin'") and some just plain favorites ("A Wound Time Can't Erase," "Waitin' For The Sun To Shine"). **QUITE A COLLECTION!**

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WHEATLEY MANAGEMENT 

SLIGHT IMPACT SEEN LABEL MOVES DON'T FAZE VID DISTRIBS

BY TONY SEIDEMAN

NEW YORK Home video distributors maintain that record companies' entry into video wholesaling—

Pair Label in License Deal With MCA

NEW YORK Pair Records, established two years ago with a two-for-the-price-of-one album/cassette line, has made its first license deal with MCA Records.

Sam Goff, general manager of the label, says Pair will offer a minimum of 30 albums this year culled from the catalog of MCA, which joins CBS, Capitol, WEA and RCA in providing source masters for Pair.

Goff says Pair, with offices in Passaic, N.J. and Chicago, will market at least 60 albums in 1985. They will join a current catalog of 93 albums, featuring name acts covering the entire music spectrum. This year's new lineup of releases will feature performances by Vikki Carr, Gordon Lightfoot, Johnny Cash, Andy Williams, Tony Bennett, the Doors, the Rascals and, from MCA, Tanya Tucker, Mel Tillis, Loretta Lynn and Cher.

Goff expects to attend Midem, where he hopes to draw material from foreign companies to add to the Pair catalog. IRV LICHMAN

the most recent such move was by CBS Records (Billboard, Jan. 19)—will have slight impact on their business. It will, they claim, only incrementally broaden the video software retail base, while adding more competition to a marketplace that's already highly competitive.

Distributors surveyed by Billboard see home video as both too small and too fragmented a business for single-line distribution to have a major impact at present. Sam Weiss, president of Win Records & Video, says the CBS move "hasn't affected us at all, and I don't know why it would. I don't think they can do it with one line."

Weiss' comments are echoed by almost every video distributor contacted, although these executives concede that record companies using their branches for video have become powerful forces in the industry. But, they say, that has not threatened the traditional video distributor base.

RCA Records distribution has had very little impact on his company's business, says Sound Video Unlimited vice president Stan Meyer. He adds that record branches have "got to steal some of our business" eventually, but that the amount he'll lose isn't likely to be crippling.

The major factor in the impact a record company's use of its distribution wing will have is the amount of attention, time, effort and money devoted to the effort, distributors say. "If it's CBS Records handing it over to their record sales people, who also have a world of other things to do, we don't see it as a real

threat," says one video distributor.

MCA and Warner have had impact because of the degree to which they have supported their home video efforts, distributors say. Both companies created separate staffs and hired additional employees to attack an industry that is often far different from the record business.

Video distributors say they expect loyalty to be strongest among their biggest customers, who have never gotten into the habit of shopping around for the wholesaler with the best price the way mom-and-pop stores and small chains do.

The current video distribution system simplifies accounting and finances tremendously for large accounts, video distributors note, with retailers able to get one bill for all the product they order. Going to multiple sources would mean dealing with a crazy quilt of prices and payment structures, they say, one with which the financial size of the video business does not yet justify getting involved.

"CBS Records is powerful in the record industry. They're powerless in the video industry," says one video distribution executive, noting that CBS/Fox Video is one of the great powers of the video industry—but that it is not completely unified with the CBS parent.

Win's Weiss says he almost hopes for the day when the home video business is big enough to support branch distribution. Then the business will be so large, he says, that all those who survive will be as well off as those who once had exclusive record distributorships.

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Top Albums		Hot Singles	
22	Rock Tracks	18	Hot 100 Radio Action
48	Latin	19	Hot 100 Retail Action
54	Country	23	Adult Contemporary
56	Spiritual	44	Dance/Disco
62	Black	50	Country
74	Bubbling Under	52	Country Retail Action
75	Hits of the World	53	Country Radio Action
76	Top Pop	58	Black
		60	Black Retail Action
Top Video/Computer		61	Black Radio Action
27	Computer Software	70	Hot 100
30	Videodisks	74	Bubbling Under
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BIN Unveiling New Database Service Territorial Rights Reports Set for Debut at Midem

NEW YORK Billboard Information Network (BIN), a division of Billboard Publications Inc., introducing a new database service, Territorial Rights Reports, at Midem '85, Jan. 28-Feb. 1 in Cannes.

Serving customers in about 30 territories, the database will provide information on territorial rights for records and songs as they debut on the various charts published weekly in Billboard magazine. Among areas to be served by the database are Europe, Central and South America, the Far East, Australia, New Zealand and Canada.

As records enter Billboard's Hot 100, Adult, Black, Dance and Country singles charts, international customers will be able to obtain specific information relating to a record or song's copyrights. The information will be made available the day after it is entered into the system, which will be from four to six days prior to Billboard's release. Subscribers in major music territories throughout the world will have access to the name of the company holding the copyrights, the contact, an address, telephone number and telex number.

The information contained within the Territorial Rights Reports system will be collected on a territory-by-territory basis, allowing the customer to determine which rights are available worldwide or in a particular country. Because the informa-

tion will be made available prior to Billboard's publication, customers can get a jump on licensing deals.

If subscribers choose, they may retrieve data on four types of reports. Information is available on different songs and masters, country by country, or all titles on a particular chart in a specific area.

The new service will be delivered

through state-of-the-art technology and updated continually. Communications with the database will be achieved by placing a local telephone call within the country of origin and then connecting directly to the Billboard computer through international packet switching networks.

Nippon Columbia, CBS/Sony CD Production Stepped Up

TOKYO—Both Nippon Columbia and CBS/Sony are dramatically stepping up production of Compact Discs, with the former investing some \$2 million in its Kawasaki plant to increase monthly production from 300,000 units to 500,000.

The actions by both companies come on the heels of a decision by Sony here to manufacture at least 700,000 CD players this year, an increase from 150,000 last year.

To produce 400,000 units a month in November and December, Nippon Columbia had its plant operating on Sundays and through the holidays to meet demand. But despite this, many Japanese record stores were cleaned out of CD software after the holiday period.

Nippon Columbia is also getting inquiries from foreign record companies to supply CDs in units of a million annually, hence the major investment in production facilities.

CBS/Sony's new U.S. plant in Terre Haute, Ind. is big enough to allow substantial production increases beyond its initial goal of 300,000 CDs a month. The company's Oikawa plant in the Shizuoka area near Tokyo increased production to around 800,000 CD units monthly last August, but most of these were exported to the U.S. When the Indiana plant is expanded, the Oikawa center will concentrate almost totally on CDs for the domestic market.

CD: Consumer Reassurance Stressed

Lively Discussion at CES Specialty Audio Workshop

BY IS HOROWITZ

LAS VEGAS Audio retailers who promote Compact Disc players as a quality stepup rather than as a component that may quickly render a consumer's present stereo equipment obsolete are likely to serve their interests better, as well as the commercial prospects of the new technology.

This was one point among many that engaged the interest of a well-attended specialty audio workshop, held as part of the Consumer Electronics Show here Jan. 5. Dealers heard an often pointed discussion on factors that affect the quality of CD software and hardware. Those who know more about how recordings are made are better able to in-

terface constructively with customers, they were told.

Consultant and market researcher Martin Polon, one of the workshop panelists, stressed that a prime stumbling block in the promotion of CD has been concern that acquisition of a player will force the replacement of all other components in home sound systems. Consumers have to be reassured, he said.

As prices of both hardware and software fall, CD comes well within discretionary spending patterns, said Polon. He added that his research indicates consumers rate improved audio second only behind the VCR as a home entertainment item, a happy augury for the future of laser disk technology.

Questionable CD quality, particularly of early rock product, exercised a number of retailers in the audience. They were told that the "harsh and edgy" sound complained of was due, in many cases, to poorly remastered analog product, inadequate filtering components and imperfectly understood encoding and decoding techniques.

The passage of a digitally recorded signal through intermediate analog steps on the way to CD was another potential quality hazard that is fast being corrected now that processing procedures are being refined, according to the panel experts, including Studer Revox executive Tom Mintner, studio designer Chips Davis and recording studio manager Lee Watters.

Panelist Emiel Petrone of PolyGram Records pointed to the coding his company places on CDs, to identify whether a recording was originally produced and later mastered as digital or analog, as useful data for retailers fielding consumer inquiries. He boasted of CD quality control methods that kept defectives at the Philips plant in Hanover, West Germany, to a claimed rate of .003%.

Petrone urged hardware manufacturers to adhere more rigorously to quality standards, warning against cutting corners for economy. A number of complaints were voiced that certain disks wouldn't play through on some machines, although they performed properly on others. Not all players are equally resistant to vibration or minor encoding errors, it was said.

Moderator of the workshop was Paul Gallo of Pro Sound News.



Easing the Pain. Morris Levy, left, owner of the New England-based Strawberries chain, donates a \$30,000 check to CBS Records Boston branch manager John Madison for use in the Ethiopian Relief Effort. The contribution was a result of Strawberries' sales of the Band Aid single "Do They Know It's Christmas."

Ruling Overturned

New CTI Benson Hearing?

LOS ANGELES The California Court of Appeal here has reversed a Superior Court judgement of a civil 1977 suit in which Creed Taylor of CTI Records charged Warner Bros. Records with interfering with his pact with guitarist/singer George Benson.

The reversal of Judge Eli Chermow's original dismissal of Taylor's charges against the label could lead to a re-hearing of the suit by the appeals court. However, Warner Bros. Records is appealing the appeals court decision.

In addition to seeking \$10 million damages from Warner Bros. Records, Taylor's suit sought to require Benson to make two albums for CTI

before he be allowed to again record for Warner Bros.

In December, 1975, Warner and CTI contractually agreed to a deal whereby from Jan. 1, 1976, through Dec. 31, 1977, Benson would provide two albums to CTI, whose release would be staggered on a six-month basis with the release of Benson albums delivered to Warner Bros.

Taylor alleged that the defendant label had illicitly induced Benson to move to Warner Bros. and not complete his obligation to the plaintiff. Taylor claimed Benson provided two albums to Warner Bros. while failing to provide CTI with any product.

Magnate Eyes Publishing

Lefrak Looking for Music Deals

BY IRV LICHTMAN

NEW YORK With big dollars to match a strong inclination to be a vital music industry factor, Sam Lefrak, the New York real estate magnate, is on the acquisition trail.

Lefrak, who 10 years ago started The Entertainment Co., a record production/music publishing combine, in association with Charles Koppelman and Martin Bandier, has issued a mandate to Herb Moelis, executive vice president of his year-old Lefrak Entertainment Co. Ltd., to closely monitor available music deals—particularly, though hardly limited to, music publishing.

Although his nine-year association with The Entertainment Co., which ended early last year, produced some buyouts—including the Jim Webb catalog—Lefrak is seeking a broader ownership pattern in deal making.

For instance, he has just paid sev-

For The Record

Ratt's "Out Of The Cellar" was certified double platinum in December by the Recording Industry Assn. of America. It was missing from the list of December certifications in the Jan. 12 issue.

eral million dollars for the publishing and master recording rights to material by the late artist/writer Jim Croce, and has acquired a 50% stake in the active Dayton-based music production/music publishing outfit Troutman Music. The latter deal came with the assistance of Norby Walters, the talent representative who recently entered into a talent-search association with the Lefrak company. Among Croce's self-penned hits are "Time In A Bottle," "Bad, Bad Leroy Brown," "Operator" and "I'll Have To Say I Love You In A Song."

Moelis says the desire to make publishing and talent deals—marked by an unsuccessful attempt to buy Chappell Music and a still unresolved bid for ATV Music—are part of an overall strategy to take copyrights and talent to "the next level, whether it's recordings, films or video."

He says that Lefrak continues to rely on cash for his deals, whether it's "\$1 million or \$100 million. It makes no difference." Moelis himself claims broad entertainment expertise, having had a long association with music mogul Don Kirshner and served as executive in charge of production for a number of tv movie-of-the-week presentations.

Films and video figure heavily in Lefrak's blueprint. A Jim Croce tv bio is planned, as are bios of the late Patsy Cline and Jerry Lee Lewis. Moelis maintains that the Lefrak company should have a greater presence in country music, and points to bids to buy into Combine Music/Monument Records with Dolly Parton and Lorimar Productions—with a bid that awaits creditor approval around the end of February. With Lorimar, Lefrak is looking for further associations, including home video software releases of both original and existing programming.

As for the Croce deal, Moelis intends to establish a new label entity that would be marketed by another company. He claims that Croce's recordings continue to sell at a total rate of about 250,000 copies a year.

Lefrak puts great store in ownership of song copyrights, having first ventured into this field in the late '50s when, he recalls, he acquired rights in North America to Domenico Modugno's smash, "Volare." The owner of many apartment houses, he draws this analogy: "A copyright is like renting an apartment, with the exception that you don't have to paint every two years."

Executive Turntable

RECORD COMPANIES. Harold Childs becomes president and chief executive officer of Quincy Jones' Qwest Records, Los Angeles. He was senior vice president at PolyGram, and prior to that was with A&M Records for many years. Childs will be responsible for overseeing all label operations, including artist acquisition and production, marketing and promotion arms.

H.M.E. Records, New York, makes the following appointments: **Ron Gregory** as director of national promotion; **Allan Cohen** as controller; **Alan Sherman** as director of creative services; **Bob Cutarella** as director of a&r; **Rich Totoian** as national director of AOR promotion; **Pamela Newman** as national director of CHR secondary promotion; and **Mair Faibish** as assistant to the chairman. Gregory joins from Warner Bros., Cohen from Chrysalis, Sherman from PolyGram, Cutarella from Chappel Music, Totoian from CBS and Newman from WEA.



CHILDS



GREGORY



D'AGOSTINO



KONOWITZ

H.M.E., which is distributed by CBS, also appoints the following as promotion/marketing managers on the local level; **Joe Bilello**, CBS Baltimore-Washington branch; **Jerry Goodman**, Atlanta; **Len Evanoff**, Cleveland; **Jon Matthews**, Dallas; **Marvin Gleicher**, Chicago; **Greg Phifer**, San Francisco; and **Ron Farber**, Los Angeles.

Doreen D'Agostino is appointed vice president of Private Music in New York. She joins from Capitol Records, where she served for eight years as press and artist development manager and national promotion manager.

Arista Records, New York, names **Abbey Konowitch** vice president of video and artist development. He will continue to oversee the areas of artist development and product management for the label.

Jack Hopke becomes Eastern artist development manager for Warner Bros. Records, New York. He was New York promotion manager for WEA.



HOPKE



ACQUAVIVA



BLUM



DAVENPORT-LEIGH

Kathy Acquaviva becomes West Coast publicity manager for Atlantic Records, Los Angeles. She returns to the label from Paramount Pictures, where she worked in studio relations.

In New York, the Epic/Portrait/Associated Labels division of CBS promotes **Robert J. Smith** to director of merchandising for the East Coast, and **Dan Beck** to the newly created post of vice president of product development. Smith was associate director of product management. Beck was director of merchandising, East Coast.

Lisa Jakobsen is elevated to publicity coordinator at A&M Records, Hollywood. She has been working in that department since last spring.

Jewel-Paula Records, Shreveport, La., appoints **Lenny Lewis** executive coordinator for all product released and head of national promotion.

DISTRIBUTION/RETAILING. Important Record Distributors appoints **Steve Sinclair** manager of the company's group of labels in New York and **Jeff Neben** national director of promotions in the Western region. Sinclair was vice president at Enigma Records; Neben was a salesperson in Los Angeles.

Sounds Good Import Co., Santa Monica, Calif., promotes **Bonnie Levetin**

(Continued on page 74)

We come from a land downunda...



The Australasian Performing Rights Association

J. Albert & Son Pty. Ltd.

Allan's Music (Australia) Pty. Ltd.

AvanGuard Records

The Bill Armstrong Organisation

Boosey & Hawkes Pty. Ltd.

Carinia Records Pty. Ltd.

Chappell/Intersong Pty. Ltd.

Festival Music Pty. Ltd.

Jonathan Music (Aust.) Pty. Ltd.

Image Records Pty. Ltd.

J&B Records

Lennard Productions

MCA Music/Chris Gilbey Music

Penjane Music (Aust.) Pty. Ltd.

Warner Bros. Music (Aust.) Pty. Ltd.

Bullseye Productions

Bestall Reynolds/Big Time Records

Bellbird Music Pty. Ltd.

CBS Songs (Australia) Pty. Ltd.

Essex Music of Australia Pty. Ltd.

Festival Records Pty. Ltd.

Hot Records

MMA Music

Mushroom Records Pty. Ltd.

Possum Music Pty. Ltd.

Telmak Teleproducts Pty. Ltd.

Wizard Records/Robie Porter Music

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Music to the World!



Record of the Year Nominee

Chicago Sustaining Comeback Momentum

BY PAUL GREIN

For the sixth straight year, *Billboard* is running a five-part series on the Grammy nominees in one of the top categories. This year's category: record of the year. Chicago kicks off the series this week, with pieces to follow on Tina Turner, Cyndi Lauper, Huey Lewis & the News and Bruce Springsteen.

The pop music industry is laced with comeback stories, but the rebounding acts usually score one or two hits and then fall back into obscurity. Chicago has broken this pattern by sustaining the momentum of its 1982 recovery.

In fact, the group's momentum has actually accelerated: Whereas "Chicago 16" sold a reported 1.2 million in the U.S., "Chicago 17" has sold 2.8 million, and has produced back-to-back top five singles.

"I still can't believe it," exclaims Peter Cetera, Chicago's principal singer and songwriter—"that we've managed to resurrect ourselves; that we're back in the ballgame again."

Cetera says he's especially enthused that the band has become a hit with a new generation of pop fans: "Prior to 'Stay The Night' we were under the assumption that it was that same audience that has

kind of grown up with us, and that very few of the albums were being sold to younger people. After 'Stay The Night,' we found out that it's almost the opposite. We still have a lot of the old fans, but I think most of our fans now are the younger kids."

Cetera says he first noticed the change six months ago when the

band was playing two nights in Puerto Rico.

"We got real polite response for all the oldies, but when we did 'Love Me Tomorrow' and 'Hard To Say I'm Sorry' it was like a totally different crowd. We said, 'Wait a minute. We better rethink this set, because these people don't know (Continued on page 79)



Indie Profile

Red Label Using Big-League Marketing

BY MOIRA McCORMICK

CHICAGO Red Label Records' claim of operating as both an "independent and profitable" label is showing signs of turning from philosophy to prophecy as the logo chalks up a two-for-two record in charting its first releases.

Formed less than a year ago, Red Label's first album, "Sincerely" by former Stax and Columbia act the Emotions, spawned three charting singles and enjoyed a 17-week run on the black album chart last year. Its second effort, former disco diva Linda Clifford's "Sneakin' Out" album and single, is currently making upward progress on both black charts.

In addition to the name value Clif-

ford and the Emotions possess, the success of their records is attributed largely to the label's knack for clever and polished marketing campaigns. The marketing emphasis is a natural for Red Label. It was founded by Richard E. Meyer, former chief of Beecham Cosmetics, who orchestrated one of the first major music marketing coups: Jovan perfume's sponsorship of the Rolling Stones' 1981 tour.

Red Label's marketing vice president Mitch Berk, another Beecham veteran, says the company will give the same commitments to its developing acts, Silent Treatment and Code Rock as it has for its initial signings. A case in point is the merchandising campaign surrounding Silent Treatment's month-old "Hu-

man Contact" album.

With a video of its first single, "Life On Earth," aired on MTV, the album got extra sales support via a joint holiday promotion between Red Label and the Bally Corp, the owner of 450 video game arcades. Bally's shopping mall outlets displayed Silent Treatment posters and both played and gave away the single to its young customers. In addition, all of Bally's seasonal advertising featured music from the pop/rock group.

An independent with substantial finances, Red Label appears to be playing the video game on a par with the major leaguers. While Berk won't disclose exact figures, he says Silent Treatment's special effects-laden clip cost "considerably more" than what he calls a "typical" clip budget of between \$50,000 and \$70,000. The Linda Clifford album is accompanied by two clips, and Berk says video will play an integral role in promoting all future Red Label projects.

To enhance its 24-track recording studio, Red Label's executive vice president and chief operating officer is Richard Tufo, an experienced producer who has worked with Aretha Franklin, Curtis Mayfield, Gladys Knight and several other name artists.

Berk says followup albums on its first three acts are in the works for next year, adding that he anticipates releasing eight to 12 albums in 1985. According to Berk, Red Label's a&r policy will cover the spectrum from r&b to rock, with an eye toward "building acts rather than churning out big hits."



Boingo Men Go Bonkers. Oingo Boingo members and MCA Records executives ham it up at the Universal Amphitheatre in Los Angeles after performing material from their own album and that of the group's lead singer Danny Elfman, whose solo debut "So Lo" is now out on MCA. Shown from left are MCA's Glen Lajeski and Steve Moir, Elfman, and MCA's Thom Trumbo, Richard Palmese, Harold Sulman and John Schoenberger.

CHART BEAT



by Paul Grein

WARNER BROS. and its distributed labels account for five of this week's top 10 singles, and three of the top four albums.

On the Hot 100, **Madonna's** "Like A Virgin" (on Sire) holds at No. 1 for the sixth straight week, followed by **Chicago's** "You're The Inspiration" (on Full Moon) at number three, **Jack Wagner's** "All I Need" (on Qwest) at six, **Don Henley's** "The Boys Of Summer" (on Geffen) at eight and **Prince's** "I Would Die 4 U" at 10.

And on the Top Pop Albums chart, **Madonna's** "Like A Virgin" moves back up to number two, **Prince's** "Purple Rain" dips to three and "Chicago 17" moves up a notch to four. **Billboard's** No. 1 album for the sixth week is **Bruce Springsteen's** "Born In The U.S.A." on Columbia.

"Like A Virgin" is the highest-charting album by a female solo artist since **Stevie Nicks'** "Bella

What Love Is," jumps two notches to number two on the Hot 100, on its way to becoming the group's first No. 1 hit. Both "Double Vision" and "Waiting For A Girl Like You" peaked at two, the latter for a record-setting 10 weeks.

"Love Is" is already No. 1 in Britain, where it's also **Foreigner's** first chart-topper. The group's only previous top 10 hit in Britain was "Waiting For A Girl Like You," which peaked at number eight.

(**Foreigner's Mick Jones** talks about the recording of the new album and the group's upcoming tour. *Talent*, page 41.)

IT'S NOT UNUSUAL these days for a hit album to generate four or even five chart hits, but it is remarkable when an album is still churning out hits a full year and a half after its release. And that's just what's happening with **Billy**

Warner Bros. makes a powerful showing with singles, albums

Donna reached No. 1 in September, 1981. And no female soloist has placed a single at No. 1 for more than six weeks since **Olivia Newton-John** topped the chart for 10 weeks in 1981-82 with "Physical."

"The Boys Of Summer" is **Don Henley's** third top 10 hit apart from **the Eagles**. And all three have appeared on different labels. "Leather And Lace," a duet with **Stevie Nicks** which was featured on "Bella Donna," was on **Modern**; "Dirty Laundry," the biggest hit from **Henley's** solo debut album, was on **Asylum**, and "The Boys Of Summer" is on **Geffen**.

Glenn Frey, **Henley's** partner throughout the '70s in the **Eagles**, is still looking for his first top 10 solo hit—though he probably won't have to look much longer. "The Heat Is On," **Frey's** single from the **MCA** soundtrack to "Beverly Hills Cop," leaps eight points this week to number 29.

Finally, we should note that "I Would Die 4 U" is the fourth consecutive top 10 hit from **Prince's** "Purple Rain" soundtrack. That makes "Purple Rain" only the third soundtrack, in chart history to generate four top 10 hits, following "Saturday Night Fever" and "Grease."

FOREIGNER THIS WEEK collects its sixth consecutive top 10 album, as "Agent Provocateur" jumps five notches to number nine. That's the group's entire output since it signed with **Atlantic** eight years ago.

Foreigner's first single from the new album "I Want To Know

Joel's "An Innocent Man," which this week yields its sixth charted single, "Keeping The Faith."

What's more, the single debuts at a very solid number 57, which means it's likely to follow the five previous "Innocent" singles into the top 20 "Tell Her About It" (still **Chartbeat's** favorite) peaked at No. 1, "Uptown Girl" at three, "An Innocent Man" at 10, "The Longest Time" at 13 at "Leave A Tender Moment Alone" at 27.

All of these hits were produced by **Phil Ramone**, who also did the honors on **Julian Lennon's** "Too Late For Goodbyes," which enters the Hot 100 at number 52. That gives **Ramone** two of this week's top three new entries.

REO SPEEDING: REO Speedwagon is moving impressively with "Can't Fight This Feeling" (**Epic**), the second single from the group's album "Wheels Are Turning." The hit jumps 12 points to number 34 in its second week, which puts it just five notches below the peak position of the album's first single, "I Do' Wanna Know."

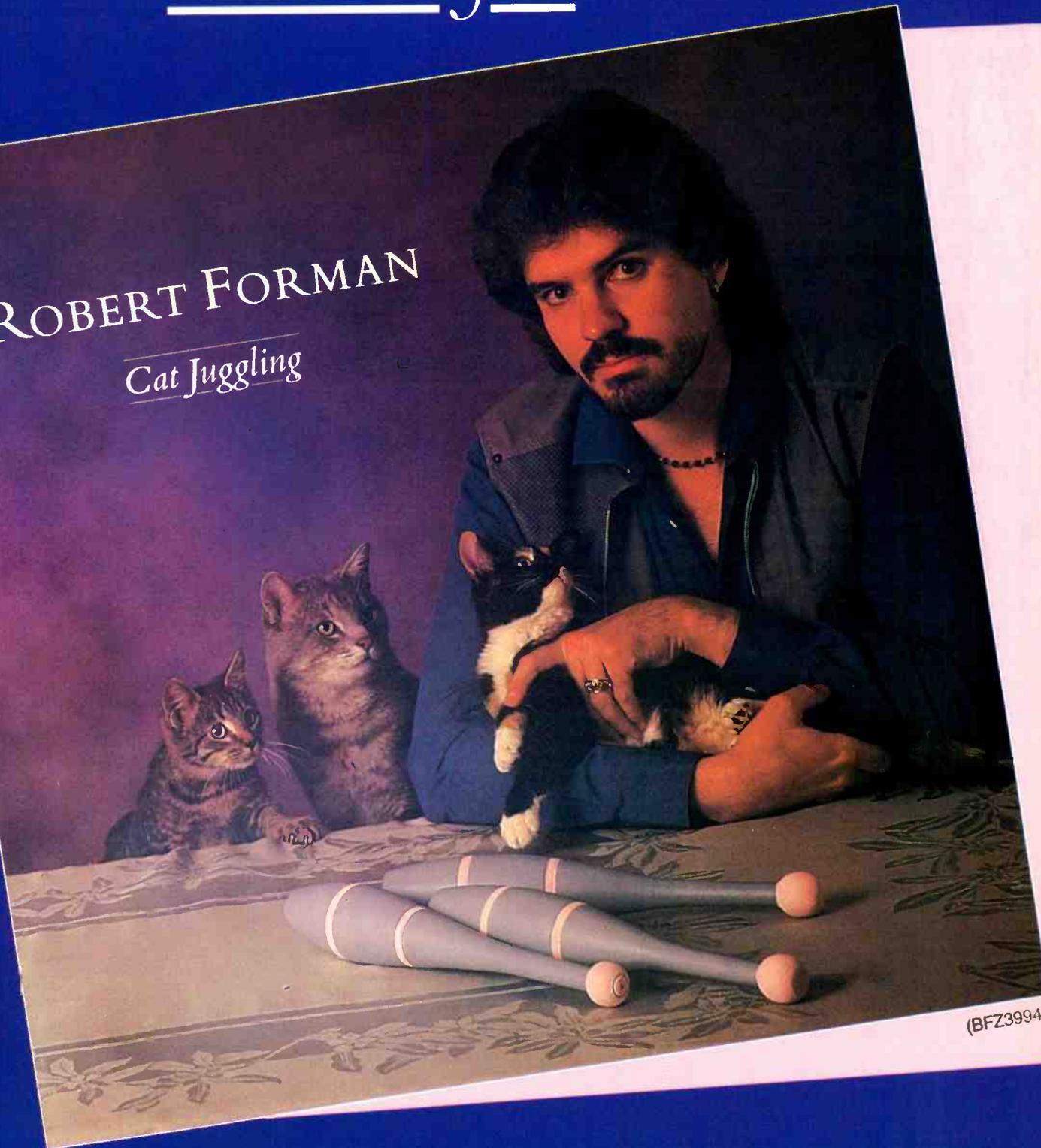
Because that song wasn't fully accepted at pop radio, the album got off to a slow start: It has taken 12 weeks to finally crack the top 50. But the album now appears to be taking off. It jumps eight notches this week to number 44. If the album continues to make jumps like that, it will have confounded those pundits (including yours truly) who tabbed it as one of the disappointments of the second half of '84.

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special memory of a great artist, Andy Kaufman who appears on "Karma Karma."



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BAD NEWS FOR THORN EMI MUSIC ARM

U.S. Losses Contribute to Disappointing Six Months

LONDON Losses sustained by Capitol Records in North America put Thorn EMI's music division nearly \$5 million in the red during the financial half-year ending Sept 30, 1984, according to company chairman and chief executive Peter Laister.

Profits in the consumer electronics sector were also hit by a slump in U.K. video hardware demand and color television business, slipping to \$36.3 million from \$47.4 million in the comparable period of 1983, taking the pound sterling exchange against the U.S. dollar as \$1.15.

Overall, trading profits were \$232 million for the half-year on turnover of \$1.65 billion, compared with \$227 million on \$1.52 billion in 1983. Allowing for interest costs and depreciation charges, net pre-tax profits were \$46.2 million (\$64 million).

Commenting on the results, Laister said attention had been drawn to weaknesses in the music and consumer electronics product areas at Thorn EMI's last annual general meeting. Between them, he said, they had accounted for more than the total difference in profit before interest between the two first half-years. However, noted Laister, music losses were confined to North America, and more recent figures

show evidence of recovery. Some analysts suggest second-half music profits could be as high as \$17 million.

In the financial year to March, 1984, Thorn EMI's music division made a profit of \$18.75 million, most of it in the second six months. In the six months to September, 1983, profits were only \$1.84 million.

Contraction of the U.K. video market from a peak of 2.2 million machines to 1.5 million last year has led to over-supply and heavy discounting, cutting the profits of hardware arm Ferguson from \$18 million to near the break-even point. The company's planned increase in

VCR prices is regarded by most observers as ill-timed and unlikely to stick.

Similar problems affected large-screen tv receiver sales, while on the High St. rental side an increase of video rentals from 800,000 to 900,000 was below the company's target. Nevertheless, in his interim report, Laister noted: "We continue to hold our base and to perform than the competition."

Access to in-house VCR and tv production through Ferguson is a significant factor in rental competitiveness, and may persuade Thorn EMI that it cannot afford to dispose
(Continued on page 68)

SPECIAL REPORT: HOLLAND ...newsline...

DUTCH RECORD industry turnover in the last quarter of 1984 was at least 25% up on the same three months of 1983, giving an estimated full-year turnover of \$135 million and perhaps more, according to Rob Edwards, deputy managing director of NVPI, the Dutch IFPI branch. Since 1978, when a record turnover of \$177 million was posted, the figures have dipped year after year. Final 1984 figures are expected at the end of February.

THE LONG-AWAITED levy on blank cassettes and recording hardware still hasn't arrived in Holland. But this spring, top-level talks involving the government and the 150 members of parliament will push the pro-levy arguments. Dutch authors' rights group BUMA/STEMRA and the national record industry hope the levy will become fact before year's end.

THE THOUGHT, a progressive Dutch pop band, has been signed by MCA in the U.S. for a worldwide eight-album deal. First package is "The Thought," due out Feb. 8 on the new Icon label set up by MCA and Frontline Management. The four-person group tours the Benelux countries the same month and then takes in West Germany, the U.K., the U.S. and Canada through July.

FOR THE fifth consecutive year, the annual Christian Artists Music Seminar will be held in Holland, Aug. 5-10, at the cultural center De Bron ("The Source"). More than 1,000 delegates will debate aspects of Christian music worldwide, with entertainment provided by more than 50 different acts.

TELSTAR RECORDS, otherwise Benelux Music Industries, is not at Midem this year, further reflecting the group's troubled times. In 1984, 17 of the company's 46 staffers lost their jobs, mainly because the label's best-known act, Doe Maar, suddenly decided to split up after having sold more than three million singles and albums in Holland.

WILLEM HOOS

Windsong Takes Over U.K. Distributor Pinnacle Is Rescued

LONDON British independent label distributor Pinnacle, which went into receivership last November (Billboard, Nov. 24), has been rescued following a takeover by export company Windsong here. All 28 in-house staff will retain their jobs, and most of the labels handled, nearly 30 in all, are staying with the company.

However, Windsong managing

director Steve Mason has disbanded Pinnacle's special sales strike force, causing four redundancies, and revamped the sales team. "I had to shake up the sales force," he says. "Previously there was no system for selling." In addition, former managing director Tony Berry has left the company, following in the footsteps of chairman Terry Scully, who left shortly after the initial col-

lapse.

Mason says that the takeover went through without serious competition, and the receiver allowed Pinnacle to continue trading through the New Year while a purchaser was sought. Windsong has not taken on responsibility for the company's debts, and Pinnacle's electronics division, the source of its major problems, has been sold separately.

Mason says he now hopes to make the indie scene more professional. "We hope to be keeping the professional labels," he says, "but the guy who walks in with 500 singles in a paper bag may find things rather difficult." In practice, 4AD and Flickknife are the only label clients to have left Pinnacle, the former going to The Cartel and the latter to Spartan.

Better-known labels, including Cherry Red Records, had already opted to stick with the troubled distributor. Managing director Iain McNay said at the time: "It's wrong for people to panic and go off to major companies for inferior deals. We are owed around \$90,000, and it doesn't look as though we are going to get any of it, but it's really important that the largest indies stay with Pinnacle."

Mason now promises a better service to clients. "The labels' reaction to our takeover has been fantastic," he says, "and having done a good job buying and distributing product abroad for years, we now look forward to using our selling expertise in the U.K. as well. We have felt frustration ourselves at being a label and not getting any domestic sales. Potential hits dropped out of the charts simply because no one was pushing them."

Pinnacle's problems and the de-

sion records must not lead you to put everything on the line. They'll only work if they are original and fill a gap in the market."

Secondly, Teldec's release schedules have been slashed over the past three years. Album issues were down 48% in 1983 compared to 1982, and singles were down 32% down in 1984 compared with the 1983 tally, with 12-inch releases also cut. "This means a concentration of our production and promotion budgets and a chance to work more effectively on our most important releases," Stein says.

The Teldec chief also says he is eager to become less dependent on chart numbers, aiming to exploit back catalog and package special series such as the company's Cassette tapes. "Chart positions shouldn't be the only basis for successful activity," he says. "Exploitation of catalog is also vital, but we have to develop new marketing plans for current tastes, to enable buyers to re-discover new aspects of older product."

(Continued on page 68)

Teldec Chiefs: Why Merge? Label Hanging Tough in Germany

BY WOLFGANG SPAHR

HAMBURG Company mergers are not the only solution to the problems of West Germany's contracting record marketplace, according to Thomas Stein and Willy Zurschmiede, joint managing directors of Teldec here. Rationalization, structural change and the abandonment of enshrined habits can also maintain competitiveness, they say.

"The company has been going for 35 years with varying degrees of success," says Stein. "In every firm's history there are ups and downs which you have to overcome. The main thing is to be prepared to adjust your perspectives when necessary."

Stein, who is responsible for repertoire, has already implemented two important changes. First, television compilation releases have been dramatically cut back. In the last year, there has been only one, the highly successful "Super-Hit-Parade der Volksmusik," which has now reportedly sold more than 320,000 units. Says Stein: "Televi-

Billion-Guilder Mark Record Philips Profit Seen

AMSTERDAM Philips made a net profit of more than one billion Dutch guilders (roughly \$285 million) in 1984. It was the first time the giant Dutch electronics company has hit the billion-guilder peak.

Philips president Wisse Dekker gave the news at a corporate party in Eindhoven, Holland. Philips turnover last year was worth more than 50 billion Dutch guilders, compared with 46.2 billion in 1983, when the net profit totalled 647 million Dutch guilders.

Detailed sales figures covering last year will be made public in late February, but Dekker confidently

predicted that 1985 turnover and net profitability would show further substantial increases.

Previously, 1973 had proved Philips' most successful year, when net profit was 846 million Dutch guilders, but its turnover that year was much smaller than in 1984.

Soon after making his announcement of the firm's 1984 success, Dekker went on to Brussels, where he presented a basic plan for "European industrial unification." He said that the main plank of his suggestion was to achieve a more homogeneous European market, certainly before 1990.

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The Way It Was

THE BRILL BUILDING: A GUIDED TOUR

BY JEROME DOC POMUS

The public often has to sort out right from wrong, and the truth from lies. Most of the time it's like shooting loaded dice, or groping blindfolded in a world that's already too dark and shadowy.

A case in point is a recent item in the New York Post which told of a Hollywood musical being planned based on a "group of young songwriters who worked out of the famed Brill Building" in the '60s. Those mentioned included Carole King, Gerry Goffin, Neil Sedaka, Barry Mann and Cynthia Weill.

Let me pull your coat about the Brill Building and the Brill Building writers of the '60s, and along the way I'll expose you to some of the flavor of the address and its inhabitants. I was there, so I know more than a little bit about it.

First of all, Carole, Gerry, Neil, Barry and Cynthia are hugely talented songwriters, and more than one of them, I'm proud to say, are friends of mine. One thing they have in common, besides their extraordinary ability to write great music, is that they were all under the aegis of publisher Don Kirshner in the '60s. And his offices were at 1650 Broadway, not 1619 Broadway, the address of the Brill Building.

Consequently, the "Brill Building" songwriters in the movie will be represented by a group who visited the building occasionally to breathe its musty, sacred, stale air, and pray for osmosis. But they did not work out of a Brill Building office.

Occasionally they brushed up against all the legendary Brill Building characters like the roly-poly gin rummy shark, publisher George Wiener. And then there was songwriter Johnny Jungletree, a.k.a. John Leslie McFarland, who

every Friday afternoon made the rounds to hustle weekend money. He told such inventive hard-luck stories that no one could refuse him anything.

Then there was weird Larry, who leaned up against the front entrance and directed obscene sounds at everyone who walked in and out. And how about old Mrs. "What's Her Name," the ancient dowager publisher who had so many facelifts her face resembled some strange portrait of Dorian Gray in transi-

tion? every Friday afternoon made the rounds to hustle weekend money. He told such inventive hard-luck stories that no one could refuse him anything.

What a trip it was to watch "the Colonel" in action. He'd have two or three telephones going at the same time. He'd be chewing on a big cigar, his feet up on the desk, triple-talking big deals, none under six or seven figures. At the same time he would wink and smile at me as if to

song, point out the strong points, and his rate of hit predicting was phenomenal.

Case was a hyper character in his late 50s with a twinkling eye always on the ladies and a cigarette forever dangling from his lips. He was warm and wonderful. A dear, dear man who died much too early.

And then there was Little Johnny, a lovable 16-year-old weirdo, who ran errands for Hill & Range and gophered for Stan Shulman, who managed Ray Peterson and Curtis Lee. Johnny pretended on different days to be Paul Anka's or Joe Pepitone's brother. This helped him get clothes at a discount from Harry Cotler's store, located across the street from the Brill Building's 49th St. entrance.

And how about Phil Spector, who used to write with me after hours at my office? He was and still is one of the great practical jokers. He deliberately opened a window leading to the roof one evening, knowing it would set off an alarm. The police came running with drawn revolvers. One nervous cop kept pointing his pistol in my direction, and his hand kept shaking. The more it shook, the louder Phil laughed.

That was the Brill Building of the '60s. Barry, Cynthia, Neil, Carole and Gerry were never residents, so they didn't really have too many clues. They were just passing through, and only sometimes. Trust me, I was there.

My ex-partner, Mort Shuman, and I wrote for many years in a little cubbyhole in the penthouse. All around us and below us were endless songwriters, banging on the piano, plucking guitar strings and scratching the pads, all hunting for the hits and the lost chords. And we did it day after day and night after night. Every minute of it was wonderful and wild!



'I was digging it all with my mouth wide open and my eyes bulging'

Doc Pomus, still active as a songwriter, is working on an autobiography with the help of Peter Guralnick.

tion?

Hill & Range Songs, the firm that I was contracted to at the time, was located in the penthouse of the Brill Building. It was owned by Jean and Julian Aberbach, two suave and fascinating Austrian-born businessmen who were also connoisseurs of fine art. They helped sponsor the career of Bernard Buffet, the noted modern French painter, and the walls of their luxurious offices were adorned with his and other valuable paintings. Their taste was impeccable, and they were knowledgeable. Eventually, they owned galleries.

Jean and Julian were conceptual business geniuses. They developed the idea of sharing publishing companies with famous recording artists. Their roster included people like Eddie Arnold, Frankie Avalon

say, "They're just there to be taken—and they love it." I was digging it all with my mouth wide open and my eyes bulging.

We got so friendly one day that Col. Parker made me an honorary member of his "Snowman Society." This was a club he organized for people he thought were or were capable of being con artists. He even sent me a framed certificate with my name in huge letters.

Hill & Range's professional department was headed by Paul Case, a brilliant musician who successfully made the transition from Brill Building Broadway show tune plugger to rock'n'roll song pusher—and he was the best. He had the most amazing instincts about songs, songwriters and singers. He could immediately find the weakness in a

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.

GRAMMY GAFFS

This year's list of Grammy nominations is shocking and upsetting, for the names and titles included as for those missing.

Never mind the sheer horror of seeing Pia Zadora among the rock vocals nominated, but how could anyone place Stevie Wonder's "I Just Called To Say I Love You" in a songwriting category for quality? It's the most sophomoric ditty this side of the romper room.

Eliminations are just as disheartening. No nomination for Prince's "When Doves Cry" as record of the year. No mention of Patti LaBelle in the r&b vocal category. And again, Daryl Hall & John Oates are dismissed entirely.

The Grammys can now take their place alongside the Golden Globes for pure ineptitude. Pia Zadora indeed!

Carl Piazza
Dallas

A WIFE'S PLACE . . .

I was disappointed to see such hype made over the musical collaboration of producer Phil Ramone and his wife, Karen Kamon (Billboard, Jan. 12). In my opinion she should stay home and support her husband's endeavors in the music industry. It would be a shame if some talented unknowns lost their opportunity to work with a musical genius like Ramone because they were beaten out by his wife.

Joseph E. Davidson
White Plains, N.Y.

ALIENATING GAYS

In his article on chart surprises (Jan. 5), Paul Grein left out a very important factor in the disappointing sales of Donna Summer's "Cats Without Claws" LP.

A good percentage of Summer's fans are gays who helped bring her to the attention of the American record buyer. Her remarks about homosexuals after the release of "She Works Hard For The Money" prompted gays to boycott her records, as did DJs in gay clubs. This was evidently reflected in her failure to reach the sales of which she was previously capable.

John Matarazzo
West Orange, N.J.

SMALL-TOWN RADIO

As music director for a small-town, modern country radio station, I'm used to being discouraged. Besides the local county fair, the nearest arena featuring country music concerts is a good two-hour drive, making it difficult—if not impossible—for our personalities to hear artists in a live setting, let alone grab a quickie interview for the home folks. It's just as difficult for our listeners to go concert-hopping, so they rely on us for entertainment and information about their favorite recording artists.

We do our best, but without help from the record companies, why bother? Why should a radio station go to the trouble of chasing down label staffers just to get one copy of a new LP?

It's true that everybody wants to send you the 45, and that's fine. But a one-sided single doesn't give you the opportunity to hear all an artist has to offer. Send the album, and the MDs and jocks at least have the chance to pick the cuts they like best and work them into their shows. It's simple. Provide the LP to radio and potential customers are 10 times as likely to hear a song they like, as opposed to just the 45.

I'm not asking for much—just the overdue respect that small-town ra-

dio deserves from the labels. We're willing to play the songs if the record bosses keep us on the mailing list. Us non-metro jocks just don't have the time to track down dozens of new records a week. Excuse me, I've got to take out the garbage.

Marty King
Music Director, WSKE
Everett, Pa.

SPURRING PROMO SALES

If the sale of promotional records is the problem everyone claims it to be, then how come about 10% of the Hot Dance/Disco chart is composed of promo-only releases? I don't get serviced with everything, and as a professional DJ I have to have these records. The only way I can get them is through my local used record store or Goldmine magazine. Some rare promo 12-inch disks fetch up to \$20 in the collectors' market.

On the one hand labels are moaning about the sale of promotional records, and on the other they are creating a market that wouldn't exist if these records were available to the general public.

Lazer "The Amazer" Wolfenberger
Tinley Park, Ill.

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their work with care,
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New York City, January 1985



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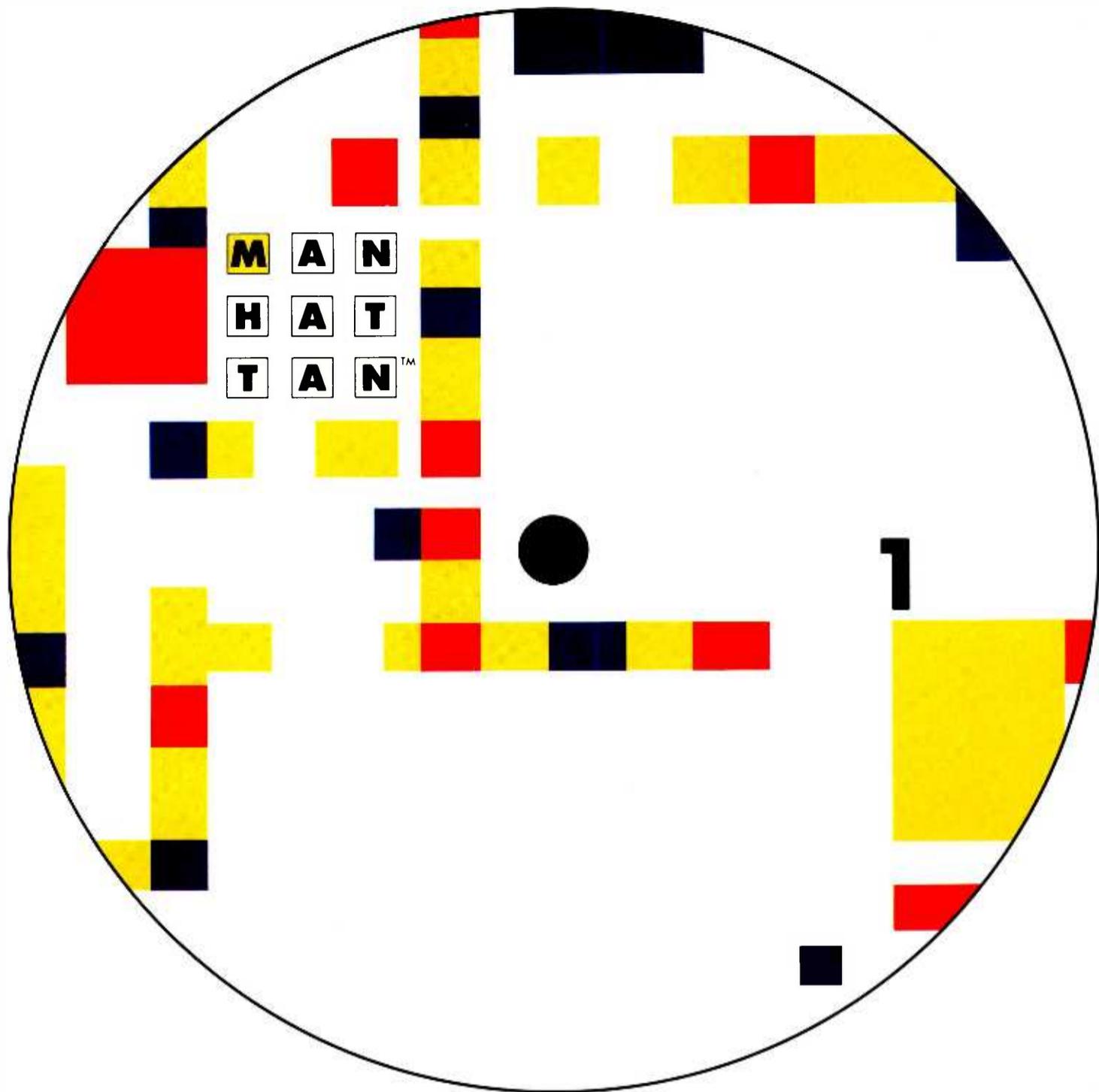
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Doing It On 92. Tommy Boy crooners the Force M.D.'s join WKTU New York morning man Jay Thomas for a live a capella Christmas carol during the holiday season. Shown from left are Trisco Pearson, Mercury Nelson, Jesse Daniels, T.C.D. Lundy, Thomas and Steve Lundy, while newsmen Chip Cipolla holds the mike.

Georgia Outlet Bids Goodbye to Country WVOC GETS THE 'KISS' OF TOP 40

COLUMBUS, Ga. "We felt it was as far as we could go in the format," explains WXLK (K-92) Roanoke music director Don O'Shea about the switch of co-owned WVOC-FM here from country to top 40 WNKS "Kiss-FM" (Vox Jox, Jan. 12). "We've been consistently coming in with an 11 since we took the station over a year ago, but we felt we could do better than that."

While the spring Arbitron shows WVOC's 11.6 in a solid fourth place position and format dominant in the market, it pales in comparison to the success K-92 has been enjoying. "We had a 32.5 in the fall book," ex-

claims a jubilant O'Shea. "And traditionally the fall is our weakest time."

The top 40 station continues to be No. 1 in every demographic, he notes, "And we're hoping for the same success in Columbus."

The switch will put WNKS in competition with the top-rated urban outlet, "Foxy" (WFXE, at a 22.8), as well as top 40 107 Q (WCGQ, at an 18.0), which has been in the format for more than a decade. Urban AM outlet WOKS is in third place at a 12.6 in the 13-station metro.

Seemingly, a contemporary void does not exist. But WXLK general manager and program director Russ Brown—who also serves in that capacity at WNKS, where he is currently doing afternoons until the right personality is chosen—says he feels confident that the new approach will be accepted. "He did quite a bit of research in the market and took his findings to our owner [Roanoke native Aylett R. Coleman, who has no other broadcast interests at present] and got the go-ahead immediately," says O'Shea, who will also be doing music for WNKS.

"We'll be a bit more urban than Roanoke," notes O'Shea. "Not only

because of 'Foxy's' success, but also because it's a 40% black market."

"We'll also be dayparting a great deal, with a great amount of information in mornings [which are handled by Phil Beckman of Norfolk's WGH], and in middays [done by WNKS operations manager Dave Foster] we'll lean more towards AC. Our oldies-to-current ratio will be about 65% gold then. We'll get heavier in afternoons, and by nighttime it will be full tilt top 40."

Nights are being done by WROQ Charlotte's Cat Collins from 6 to 10 p.m., crosstown WCGQ jock Mark Gunn handles 10 p.m. to 2 a.m., and WKZL Winston-Salem's Jim Kelly is on overnights.

But O'Shea and Brown are banking on aggressive promotion tactics to really bring the station home. "We'll definitely be a high visibility station," says O'Shea. "Heavy billboards, participation in every major event. We'll be hard to avoid. On the air we're running a 'Kiss The Q Goodbye' jingle to get people's attention, and we'll be giving away America's favorite prize: money."

"We're patterning it after our high profile in Roanoke. And to give you an idea, last year we gave away \$82,000 in cash alone."

VOX
by Rollye Bornstein
JOX



by Tony Q is still a solid No. 1 in the five boroughs.

THE BEASLEY BROADCASTING GROUP has a new vice president in Larry Williams. No, not the one who did "Bony Moronie"; this one's been managing Beasley's WBLX Mobile, where Harry Williams is upped from GSM to GM. See, you don't even have to change your address labels. Just consider it a typo. Other news from the Mobile urban outlet has morning man Sonny Love upped to PD. Love, as you'll recall, was the first announcer hired by the station back in '74.

Several vacancies were filled last week with the appointments of: Mark Steinmetz as GM of KQRS-AM-FM Minneapolis (Steinmetz, who replaces Mike Henderson, had been GM across town at WLTE); Kevin Kenny as PD at WKJJ Louisville (the former WFPS Freeport, Ill. PD replaces Leigh Jacobs); and WRIF Detroit air personality Michael Mayer, who takes over the PD reigns from Mark Passman.

We don't know how we did it, but once again typos have claimed the ratings of WJLB Detroit. We said they slipped to a 5.4. Sorry, they're still a solid number

The Real Don Steele prepares to come back

three at a 5.8. We also can't explain how WVBF was listed twice in Boston, but if you know what we're talking about, then note it should have read WMJX the first time. Our able-bodied helper on this assignment, Kris Sofley, claims her alcohol blood level was normal. If you've found any more errors, please be kind when you call to yell.

We also forgot to tell you about an ownership change and format switch in Pittsburgh last week, so in case you've been lying awake wondering what would become of WNUF, here's the facts: Empire Media bought the Class B FM licensed to New Kensington from Milt Hammond for \$1.5 million, and promptly signed it off the air. Word is the suburban big band outlet will re-emerge under consultant George Johns as Classy 101 (WWCL). The AC station will be headed by WYLF Rochester VP/GM Steve Godofsky, who'll move to Pittsburgh as GM and serve as president of Empire Media's broadcast division. Coming on board as GSM is Alan Murdoch, late of WAMO, B-94 (WBZZ) and WDVE, while the PD chair will be occupied by B-104 (WBSB Baltimore)'s Mark Rivers. Meanwhile, back in Rochester, GSM Larry Leibowitz is upped to GM at the Empire Media nostalgia outlet.

Bill Conway's back in print. Having left the PD slot at Tulsa's KRMG (Vox Jox, Jan. 12), he's now on the scene in that post at Charlotte's EZ-104. And what about Ralph Rhoads, you ask? All the staff has been told is that he's already accepted a job in "an unknown top 10 market." (And you thought you knew them all!) Before he does, however, he can be found in Phoenix installing a music computer system at KKLK there... The big rumors in Charlotte, though, continue to surround EZ's competition, Capitol's WLTV. Word now is that it definitely will be country, and the new call letters will be WLTV. Add those to the growing speculations.

Up in Norfolk, Dale Parsons' replacements have been announced. Handling the WTAR-AM side is PD Bob Ridle, while Nick O'Neil takes over that slot on Y-96 (WLTY).

(Continued on page 20)

RARELY DOES a week go by that someone doesn't phone and ask, "Hey, where's The Real Don Steele?" Well, Boss Radio fans, you can soon cease your wondering, 'cause the unofficial word is that Steele has been on the Greater Media payroll for some time now. He's slated to do afternoon drive at KRLA Los Angeles when the ownership changeover occurs sometime in February. Other equally unofficial words are that KRLA morning man Dave Hull will be exiting as PD Mike Wagner takes on that shift. Also exiting to make room for Steele is afternooner Michele Roth. And yes, Johnny Hayes will continue to count 'em down in middays, but night—well, that's still up in the air, so we hear.

And apparently we hear pretty good, 'cause last week's rumor in Vox Jox about C.C. Matthews leaving WGCL Cleveland for the KWK St. Louis PD post came true. Exiting the outlet are station manager Bob Burch and PD Steve Perun, and sure enough we've got another rumor for you. We hear VP/GM Nancy Poole Leffler will also be making new plans, although everyone seems to deny it.

THIS JUST IN: John Lander's replacement for the coveted KKBQ-AM-FM Houston PD post has been named. The position has been filled in-house by KSDO-FM San Diego PD Dave Parks. Taking over for Parks as PD of the San Diego Gannett property is MD Mike Preston.

Have you heard the latest High Point, N.C. rumor? Seems Bernie Mann's WGLD is expected to go from easy listening to AC under Kent Burkhart's guidance. We don't know about that, either, but we do know that WGLD news director Frank Hammon has walked across the hall to the AM oldies side of the operation as news director for WCOG.

Now, those of you who heard the rumor that WQUE-AM GM Phil Zachary was the leading candidate for the WASHINGTON PD job, forget it. Seems Zachary indeed is on the move, but not back to programming. He's taken over the GM post at Charleston's AC WCSC and "Ecstasy" (WXTC, obviously easy listening). Zachary's 'QUE-AM duties will be absorbed by WQUE-FM VP/GM Bill Stoeffhaas.

The "Quiet Storm" is moving downwards toward the light of day, as the eclectic fare now airs from 9 p.m. to 2 a.m. on New York's WBSL... Across the street at WRKS, they've got a new MD, and a very able one at that, as Power 99 (WUSL Philadelphia) night man Fred Buggs heads for the Big Apple. He starts Feb. 4. Kiss, by the way, now sports a revamped lineup with Ken Webb still in mornings, followed by Chris Welch, 10 a.m. to 2 p.m.; Carol Ford afternoons from 2 to 6 p.m.; Chuck Leonard, 6 to 10 p.m.; Yvonne Mobley, now in the 10 p.m. to 2 a.m. slot, and Jheri (don't let the spelling fool you, he is a guy) Young on overnights. The urban station programmed

Pat Riley Returning to WLAC Resuming 'Affair' with Nashville

NASHVILLE While several stations claim to be "personality radio" but somehow seem to downplay that approach promptly at 10 a.m., WLAC-AM-FM here is proving its commitment by "putting a morning show on in the afternoon," says WLAC-AM-FM general manager Vic Rumore, who has just announced the return of WLAC veteran Pat Riley.

"He'll start on the 29th," says Rumore, "and right now we've got promos on the air teasing the audience with 'Guess who's coming back home?'"

"It really is like coming back home to me," says Riley, who worked at WLAC-AM as morning man from 1975 to 1980. This time, he'll handle afternoons on the George Johns-consulted WLAC-FM "Classy" side, teaming up with a local actress who will become part of the "Pat & C.B." show.

"I spent more time here than any place else in my career," Riley says, "and when I left, I suffered withdrawal pains for over a year. There's no question I'm here to stay in Nashville, and I hope at WLAC. You'd have to pry me out of this town with a nuclear weapon."

Riley originally came to WLAC-AM from Mack Richmond's WMEX Boston, where "I was doing mornings and making more money, but you get into the top 10 markets and everything is promotion and bottom line. I quit and moved to Nashville to help Buddy Blake when he was doing 'Programmer's Digest'."

The Tennessee love affair began at once. "This is the consummate media town," says Riley. "Everything is here: video, radio, all the recording studios, standup comedy. This is show business."

Riley's success was so evident in that five-year span that once again he was lured away with big money offers. "I went to Washington [WWDC-FM and WAVA] and then Baltimore [WBSB, where B-104 PD Jan Jeffries took him to Chicago's WAGO], and when I got to Chicago I knew that wasn't what I wanted to do."

Steve Casey Moves to VH-1

CHICAGO Steve Casey, who was fired as WLS-AM-FM operations director in mid-December, has assumed the role of director of music programming for MTV's new VH-1 channel.

This marks Casey's second stint with MTV; he served on what he calls "the start-up crew" in the same capacity from October, 1980 until the music channel's debut in 1981. He then spent a year with John Sebastian in the Sebastian-Casey AOR consultancy before joining WLS in March, 1983 as operations director.

Casey says his experience at "adult-oriented top 40" WLS should stand him in good stead with the adult-oriented VH-1. "For people over 25, music and radio have begun to take more of a backseat in their lives," he says. VH-1, on the other hand, "may help revitalize music for that [age group]."

Casey, who is in the process of moving to New York, first came to WLS as music director in 1979, having previously served as research director and air personality for KHJ Los Angeles.

MOIRA McCORMICK

NBC's Bongarten Keys on Entertainment Development of New Network Called Priority for '85

LOS ANGELES As NBC Radio president Randy Bongarten starts out 1985, his attention is focused on his latest responsibility, the creation of the NBC Radio Entertainment Network.

Since taking over as NBC head last year, Bongarten admits, "The network aspect is something I've had to learn more about. It's definitely an important priority in '85." In addition to overseeing the success of NBC's Talknet, NBC Radio Network, The Source and now NBC Radio Entertainment, Bongarten—who joined the company as VP/GM of WNBC New York in 1983 after running General Electric's radio

group—is also in charge of company-owned WNBC/WYNY New York, WKYS Washington, KNBR/KYUU San Francisco, WMAQ/WKQX Chicago and WJIB Boston.

"The [O&Os] are doing very well," says Bongarten, who cites the success of New York AM top 40 personality outlet WNBC in particular. "Howard Stern is No. 1 in adults 25-54 by almost 40% over his nearest competitor," WLTW. With morning man Don Imus a success as well, Bongarten contends that the only thing standing in the way of other such performers on WNBC is "financial consideration. Those guys are expensive. But we most

likely will be broadening the image of the station further."

WYNY, the topic of rumors since Denise Oliver's appointment as PD last year, "is not going to go AOR", laughs Bongarten. "Denise is going through a period of evaluation right now, but I don't think you'll see any dramatic changes."

The changes that are coming center on the new network, in particular its marketing. "We've taken the long-form programming out of The Source and started NBC Radio Entertainment to handle long-form not only aimed at AOR, but other demos and formats as well," Bongarten says. The Source will now concentrate on hourly news and information and its lineup of 60- and 90-second features such as "Rock Report," "Coping With" and "Money Memo."

While the new network's programming will be overseen by The Source's Frank Cody, who will now handle the programming for both networks, NBC Radio Entertainment will have its own sales and station clearance people.

"Long-form programming is a highly competitive field," Bongarten acknowledges, "but we've made a big commitment to it. We're going to back off the traditional [long-form fare of concerts]. We'll do some, but we'll be more involved with other types of programming," such as Radio Entertainment's first weekly venture, "Live From The Hard Rock Cafe." "We've got Billy Crystal as the host for the first month, and guests lined up like Little Richard."

Selcom's Barbara Crooks Leaving After 11 Years

NEW YORK In a surprising resignation, Barbara Crooks is ending her 11-year alliance with Selcom Radio here to pursue other interests, "not necessarily" in the radio sales rep vein, according to Crooks, who took on the presidency of Selcom Radio in October, 1983. As of Jan. 31, Selcom Inc. executive vice president Bob Smith will stand in for Crooks until a replacement is chosen.

"I'm a gutsy broad," quips Crooks, who says that she had set out to accomplish certain things for Selcom during the last year. Among her achievements, Crooks lists "changing Selcom's perception to a

more visible one and creating more dynamic advertising campaigns."

Having attained these goals, Crooks now says, "It's time to do something for me."

Other changes at the sales rep outfit include Peter Moore's promotion to president and chief executive officer of Selcom Inc. Moore retains responsibility for the direction of Selcom sister firm Torbet Radio, the Selkirk Communications subsidiary here of which Moore was president prior to his promotion. Meanwhile, former Selcom Inc. president Lou Faust moves over to chairman of the board for that division.

Washington Roundup

IT'S FORMALIZED NOW: The Daytime Broadcasters Assn. (DBA) held its last board of directors meeting and has voted to dissolve itself and merge with the NAB. And *voila*, that meeting was followed by the first meeting of the NAB's Daytime Broadcaster Committee. Committee chairman Gary Capps urged all former DBA members to become active members of NAB.

THIS YEAR IT'S "Radio '85"—although it's still the joint NAB and NRBA Programming Conference,

to be held Sept. 11-14 at the Loews Anatole, Dallas, as we told you earlier. Among the other developments for the upcoming conference is the revelation that the steering committee, after surveying nearly 100 PDs, found *no* indication of drug and plugola activities at the last convention on the part of indie promoters. However, according to a source, there will be "more discretion" given to who's invited to attend from the record industry.

MUTUAL NEWS has reorganized and expanded its staff. Among the

additions is award-winning journalist Nelson Benton as White House correspondent. Peter Maer is named Senate correspondent, and Dan Scanlan will be covering the House of Representatives. In other Mutual News news, the network was once again chosen as the audio pool at the Presidential inauguration ceremonies—for the third time.

FAIR OR UNFAIR? That's the question the FCC will ask the public and broadcasters during hearings scheduled for Feb. 7-8 on its ongoing inquiry into the Fairness Doctrine and whether it should be abolished, which was launched last April. The meetings will be open. For information, call the FCC at (202) 632-7792.

THE FCC HAS nixed a proposal that would further advance minority ownership in broadcasting, saying it is "contrained by the Communications Act" from okaying the plan to authorize an automatic reversionary interest of minority buyer in a broadcast license in seller-financed transactions.

DON'T FORGET, PDs: The NRBA wants you to remember to respond to its third annual Radio Programming Survey. The results will help assess 1984's trends and where the various formats stand. Get 'em in by Jan. 31, NRBA asks.



Buzzards Take a Bow. WMMS Cleveland personnel test their anti-perspirant while celebrating their renewed status as station of the year in the Rolling Stone Readers Poll, the fifth consecutive such victory for the station. Marking the victory from left are WMMS's Jim Marchyshyn, Betty Korvan, T.R., Matt The Cat, Captain Kenny Clean, Kid Leo, John Gorman, Spaceman Scott, Denny Sanders, Len "Boom Boom" Goldberg, Dia and Buddy Baker.

Changes in Tucson Market AC Alterations at KWFM, KTKT

TUCSON The adult contemporary market here goes through some ups and downs this week as KWFM and KTKT make ready to alter their fare. A long-standing void in Tucson's FM AC market will be filled next Monday (28) as Class C KWFM dumps its successful AOR format to adopt AC. Meanwhile, fledgling AM AC outlet KTKT is dropping its local programming in favor of Transtar's Satellite AC service, a move that takes place Feb. 1 and puts all of the KTKT air team on the job hunt.

Sold by Sandusky Broadcasting to Suncom Ltd. last March, KWFM is now under the direction of the new owner's corporate PD, Howie Castle, most recently PD at Sandusky's KBPI Denver. Castle says he plans to hold KWFM's interim PD post for "at least six months" until a full-time PD is named. He replaces the departed Rick Allen.

"While we beat our major competitor [AOR-formatted KLPX] in the last ratings," says Castle, "we had made the decision to go AC before the book came out." Castle says KWFM's decision to switch

formats was based on the fact that Tucson has no other FM AC outlets.

As for the rest of the KWFM air staff, Castle notes that "AOR and AC presentations are basically the same," and that "we may lose one personality, but I think the rest will stay the same."

Across town, KTKT/KWFM general manager Lee Dombrowski acknowledges that as an AM AC, KTKT has "made no gains in the marketplace," and that Transtar's AC service was chosen for its ability to deliver "totally heavy, consistent, quality programming." Dombrowski says KTKT's air team was notified several weeks ago of the decision, and that one personality, Ed Alexander, has already landed a spot with KCEE, the AM counterpart to KWFM, while former PD Chris Hayes and MD Mike Daniels are still available.

Dombrowski, who spent 13 years with KWFM, says the news of that station's switch is "great" for KLPX, the Lotus Communications-owned AOR outlet that fell just behind KWFM in the fall Arbitron ratings.

KIM FREEMAN

'Rockers '85' Meet

Confab Eyes State of Rock

LOS ANGELES The state of rock'n'roll from radio to video will be the prime topic of discussion at "Rockers '85," a meeting scheduled for March 10-13 at the Sheraton Premiere Hotel in Universal City.

Keynoting the confab will be radio's Scott Muni; representing the record industry point of view will be Richard Palmese. Muni, a longtime New York personality, currently serves as operations manager for WNEW-FM there, while Palmese is executive vice president of marketing for MCA Records. MCA has also been named official record company host.

Goodphone Communications president Mike Harrison, who has recently stepped down from his KMET programming position to return to his consultancy full-time, has been named director of the event, which is aimed at those involved in every facet of top 40 and AOR music.

"When I took over as PD at KMET 16 months ago, I told [GM

Howard Bloom] I'd be leaving when the station was back on track," says Harrison. "The timing on this turned out to be great, because KMET is where it should be, and although I'll be staying on doing my weekend talk show and will continue to be involved, the time has come to get back to my business."

"Rockers' is becoming so consuming that I really can't continue programming full-time. We're expecting this will become an annual event. Already the demand is there."

In addition to the scheduled sessions, the conference includes the first annual ARM (Academy of Rock Music) Awards ceremony; an exposition of the latest radio, video and music innovations; and a tie-in with the T.J. Martell bowling party, which will be held during the meet. Artist showcases, listening parties, concerts and hospitality suites are also planned.

For further information, phone (818) 343-3952.



Mutual Responsibility. Participants in Mutual Radio Network's simulcast of the 1984 Country Music Assn. Awards gather in Nashville to congratulate themselves. Standing from left are WHN New York program director Joel Rabe, production manager George Thomas, producer Keven Delany, executive producer Dick Carr, production assistant Pam Green, Lee Arnold, on-site technician Skip Woolwine and Mutual vice president, station relations, Ben Avery.

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

JULIAN LENNON
TOO LATE FOR GOODBYES

JOURNEY
ONLY THE YOUNG

LITTLE RIVER BAND
PLAYING TO WIN

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
JOURNEY ONLY THE YOUNG COLUMBIA	93	93
JULIAN LENNON TOO LATE FOR GOODBYES ATLANTIC	92	92
SURVIVOR HIGH ON YOU SCOTTI BROS.	48	48
BILLY JOEL KEEPIN' THE FAITH COLUMBIA	56	56
FRANKIE GOES TO HOLLYWOOD RELAX ZTT/ISLAND	88	88

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

JOURNEY
ONLY THE YOUNG

JULIAN LENNON
TOO LATE FOR GOODBYES

ERIC CARMEN
I WANNA HEAR IT FROM YOUR LIPS

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

JULIAN LENNON
TOO LATE FOR GOODBYES

JOURNEY
ONLY THE YOUNG

SURVIVOR
HIGH ON YOU

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

JOURNEY
ONLY THE YOUNG

JULIAN LENNON
TOO LATE FOR GOODBYES

SURVIVOR
HIGH ON YOU

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
WNAF 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

JOURNEY
ONLY THE YOUNG

JULIAN LENNON
TOO LATE FOR GOODBYES

SURVIVOR
HIGH ON YOU

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

JOURNEY
ONLY THE YOUNG

JULIAN LENNON
TOO LATE FOR GOODBYES

BILLY JOEL
KEEPIN' THE FAITH

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
WDCC (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

JOURNEY
ONLY THE YOUNG

SURVIVOR
HIGH ON YOU

JULIAN LENNON
TOO LATE FOR GOODBYES

KFYR Bismarck, ND
KFMZ Columbia, MO
KIHK Davenport, IA
KMGK Des Moines, IA
WEBC Duluth, MN
KQWB Fargo, ND
KKXL-FM Grand Forks, ND
KRNA Iowa City, IA
KBEQ (Q-104) Kansas City, MO
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

JULIAN LENNON
TOO LATE FOR GOODBYES

JOURNEY
ONLY THE YOUNG

FRANKIE GOES TO HOLLYWOOD
RELAX

KYYA Billings, MT
KBBK Boise, ID
KTRS Casper, WY
KMGX Fresno, CA
KYNO-FM Fresno, CA
KGHO Hoquaim, WA
KOZE Lewiston, ID
KHOP Modesto, CA
KOSO Modesto, CA
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

Billboard HOT 100 SINGLES RETAIL ACTION

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

		NATIONAL 190 REPORTERS		NUMBER REPORTING
<p>REGION 1 CT,MA,ME,NY State,RI,VT</p> <p>DAVID LEE ROTH CALIFORNIA GIRLS</p> <p>DEEP PURPLE KNOCKING AT YOUR BACK DOOR</p> <p>ALPHAVILLE BIG IN JAPAN</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>REGION 3 FL,GA,NC,SC,East TN,VA</p> <p>JOHN FOGERTY THE OLD MAN DOWN THE ROAD</p> <p>DAVID LEE ROTH CALIFORNIA GIRLS</p> <p>BRONSKI BEAT SMALL TOWN BOY</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>BRONSKI BEAT SMALL TOWN BOY</p> <p>SADE HANG ON TO YOUR LOVE</p> <p>JOHN FOGERTY THE OLD MAN DOWN THE ROAD</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>TINA TURNER PRIVATE DANCER</p> <p>DEEP PURPLE KNOCKING AT YOUR BACK DOOR</p> <p>AUTOGRAPH TURN UP THE RADIO</p> <p>Abbey Road One Stop Santa Ana, CA Alta One-Stop/West. Merch. Salt Lake City, UT Associated One-Stop Phoenix, AZ Canterbury's Pasadena, CA Circles Records Phoenix, AZ Dan-Jay Denver, CO Licorice Pizza Glendale, CA Licorice Pizza San Diego, CA Lovell's Whittier, CA Middle Earth Downey, CA Music Box Fullerton, CA Musicland Murray, UT Odyssey Records Las Vegas, NV Peer Records Anaheim, CA Record Bar Colorado Springs, CO Record Bar Salt Lake City, UT Record Retreat Los Angeles, CA Show Industries Los Angeles, CA Sound Barrier Tucson, AZ Tower 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>DAVID LEE ROTH CALIFORNIA GIRLS</p> <p>JOHN PARR NAUGHTY NAUGHTY</p> <p>BRONSKI BEAT SMALL TOWN BOY</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>DAVID LEE ROTH CALIFORNIA GIRLS</p> <p>BRONSKI BEAT SMALL TOWN BOY</p> <p>TINA TURNER PRIVATE DANCER</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 Plaines, 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>AUTOGRAPH TURN UP THE RADIO</p> <p>SHEENA EASTON SUGAR WALLS</p> <p>GLENN FREY THE HEAT IS ON</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>DAVID LEE ROTH CALIFORNIA GIRLS</p> <p>SHEENA EASTON SUGAR WALLS</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>	

VOX JOX

(Continued from page 15)

REMEMBER BOB DUNPHY, who exited his PD post at Cleveland's WZZP turned WLTF last year? Well, Dunphy, who was previously associated with Greater Media, is back in action in the Big Apple. This go-round he's PD of Bonneville's easy listening WRFM, where air personality **Chris Edwards** is upped to the newly created operations manager post.

Did someone say Big Apple? Since we're on the subject, it's good to note that one of our perennial faves, **Gerry Cagle**, is still as crazy as ever, and the next time his able assistant **Lanette Abraham** decides to work for him, it's a sure bet she'll ask for a job description. As it stands now, the WAPP operations director is about to sell her into white slavery. Actually, the produced promos are running in conjunction with David Lee Roth's "California Girls" (which describes Lanette, who hails from the Bay Area, having previously worked with Cagle at KFRC), but the prize

is "a night out on the town with an authentic California Girl." Seems Lannie will be accompanying an unknown winner to Manhattan's Palm Restaurant in a restored Mustang convertible.

When he isn't playing matchmaker, Cagle is busy hiring personnel, including morning man **R.J. Harris** (he used to program Milwaukee's WISN and WBTT, the former WLPX, among other noted achievements) and former KFRC zany lady **Jane Dornacker**. Former morning man **Perry Stone**, meanwhile, got so used to tv while guesting on the ABC-TV soap "One Life To Live" that he's decided to stand in front of the camera more often, heading north to Boston where he'll serve in the idiot lineup for independent music channel 66. Perry's the first of several VJs to be hired at the **Rick Sklar**-consulted full-time UHF facility.

Also leaving New York for Beantown is Z-100 afternooner **Mark Sebastian**, who takes up that shift on CBS's WHTT there. Filling that cov-

eted slot at the Malrite outlet is former 'APPer **Ted Cannarozzi**, which we undoubtedly misspelled, but that's why he's in radio and not writing a lot.

Staying with Doubleday a moment, **Dave Anthony** has filled his KDWB Minneapolis afternoon opening with KWSS San Jose personality **Craig Hunt**.

MEANWHILE, AT KATZ, **Dick Ferguson** has bought his Birmingham FM property an AM mate in the form of WSGN-AM, which **Gary Edens** has spun off for \$850,000 (WSGN-FM stays put). As you'd expect, it will become WZZK-AM, and like its soon-to-be-FM counterpart, it will feature country as the main attraction.

Remember **Eric Tracy**, the KMPC Los Angeles personality who briefly did one of the RKO overnight programs? Well, these days he's been filling in on the KABC L.A. Talkradio lineup and now gets an official title there: promotion/production coordinator.

Official call letters come to Boston's WHUE-FM, where First Media has still not appointed a PD. Those new calls are WKKT, which we surmise will be known as "The Cat," since **GM Mark Schwartz** saw that phrase in action during his Oklahoma City tenure.

Playa del Rey consultant **Al Peterson** adds another to his fold: AOR-formatted WAPL, in Appleton, Wis., of course... **Rick Sklar** meanwhile adds a couple of Miami outlets and Greenwich's WGCH. The Miami properties? Here's a clue: The AM is the station WABC hired **Cousin Brucie** from in the early '60s. We'll have the answer after these important promotions.

Dave McDonald is upped to VP/GM at Duffy's KCNR-AM-FM Portland. He had been GSM... Upped to GSM at ABC's KLOS Los Angeles is **Kevin McCarthy**. He replaces **Simon T...** WUBE/WMLX Cincinnati's **Terry Dean** joins Group W as GSM at KYW Philadelphia.

The Miami stations **Rick Sklar's** consulting? WINZ-AM-FM. WINZ-FM, by the way, is the original WAEZ, which back in its easy listening days (long before today's I-95 incarnation, and even before its brief tenure as WOCN-FM) stood for owner **Arthur E. Zucker**. All that is to tell you that the WAEZ calls, which have belonged to an easy listening station in Akron for several years now, once again fade into the past as the Ohio outlet announces a switch to AOR. Yes, someone is switching to AOR. The new calls of the Group One station are WONE-FM—not to be confused with WONE-AM, the country outlet also owned by Group One in Dayton, where WTUE-FM also programs AOR.

We ran out of room before we got to tell you about a few other switches as well last week. If you haven't heard, KXXY-AM is off the Oklahoma City AM dial. There were too many country stations there anyway, and so it is that KXXY-FM continues merrily and successfully along in that format as the AM branches off in a news/talk approach under the direction of news director **Daryl Myers** and VP/GM **Jim Tillery**. And guess what? The KCNN call letters (remember, they were in San Diego for 10 minutes or so) are back in action, as the AMER at 1340 is both a CBS Radio and CNN Radio affiliate. The kickoff date was Jan. 15, just in time to provide Ok City with exclusive radio coverage of the Super Bowl.

Also slipping into the past, as expected, is Seattle's KJZZ. Now simulcasting the Classy AC fare heard on KLSY-FM, the AM station at 1540 picked up matching call letters as well. As for jazz, music director **Carol Handley** has big plans and still needs big record service. You can continue mailing her product at 5800 15th Ave. NE, #2, Seattle, Wash. 98105.

Now that **Chris William** is ensconced at Charlotte's WROQ, the new PD at Myrtle Beach's WKZQ is air personality **Marv Clark**. Back in Charlotte, **Randy Kabrich** adds WNVZ Norfolk personality **Bill Kachur** to the WROQ lineup, where he'll do 10 p.m. to 2 a.m.

Miami management mainstay **Jim Butler** moves from his GM post at Ft. Lauderdale's WWJF to the same position for crosstown WCKO now that the sale to Sconnix is complete

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES-10 Years Ago

1. Please Mr. Postman, Carpenters, A&M
2. Laughter In The Rain, Neil Sedaka, MCA
3. Mandy, Barry Manilow, BELL
4. Fire, Ohio Players, MERCURY
5. Boogie On Reggae Woman, Stevie Wonder, TAMLA
6. You're No Good, Linda Ronstadt, CAPITOL
7. One Man Woman/One Woman Man, Paul Anka with Odia Coates, UNITED ARTISTS
8. Morning Side Of The Mountain, Donny & Marie Osmond, MGM
9. Never Can Say Goodbye, Gloria Gaynor, MGM
10. Pick Up The Pieces, Average White Band, ATLANTIC

POP SINGLES-20 Years Ago

1. Downtown, Petula Clark, WARNER BROS.
2. You've Lost That Lovin' Feelin', Righteous Bros., PHILLES
3. Love Potion Number Nine, Searchers, KAPP
4. I Feel Fine, Beatles, CAPITOL
5. Come See About Me, Supremes, MOTOWN
6. The Name Game, Shirley Ellis, CONGRESS
7. Mr. Lonely, Bobby Vinton, EPIC
8. The Jerk, Larks, MONEY
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. Dark Horse, George Harrison, APPLE
5. Heart Like A Wheel, Linda Ronstadt, CAPITOL
6. Relayer, Yes, ATLANTIC
7. Back Home Again, John Denver, RCA
8. Average White Band, ATLANTIC
9. War Child, Jethro Tull, CHRYSALIS
10. Goodnight Vienna, Ringo Starr, APPLE

TOP ALBUMS-20 Years Ago

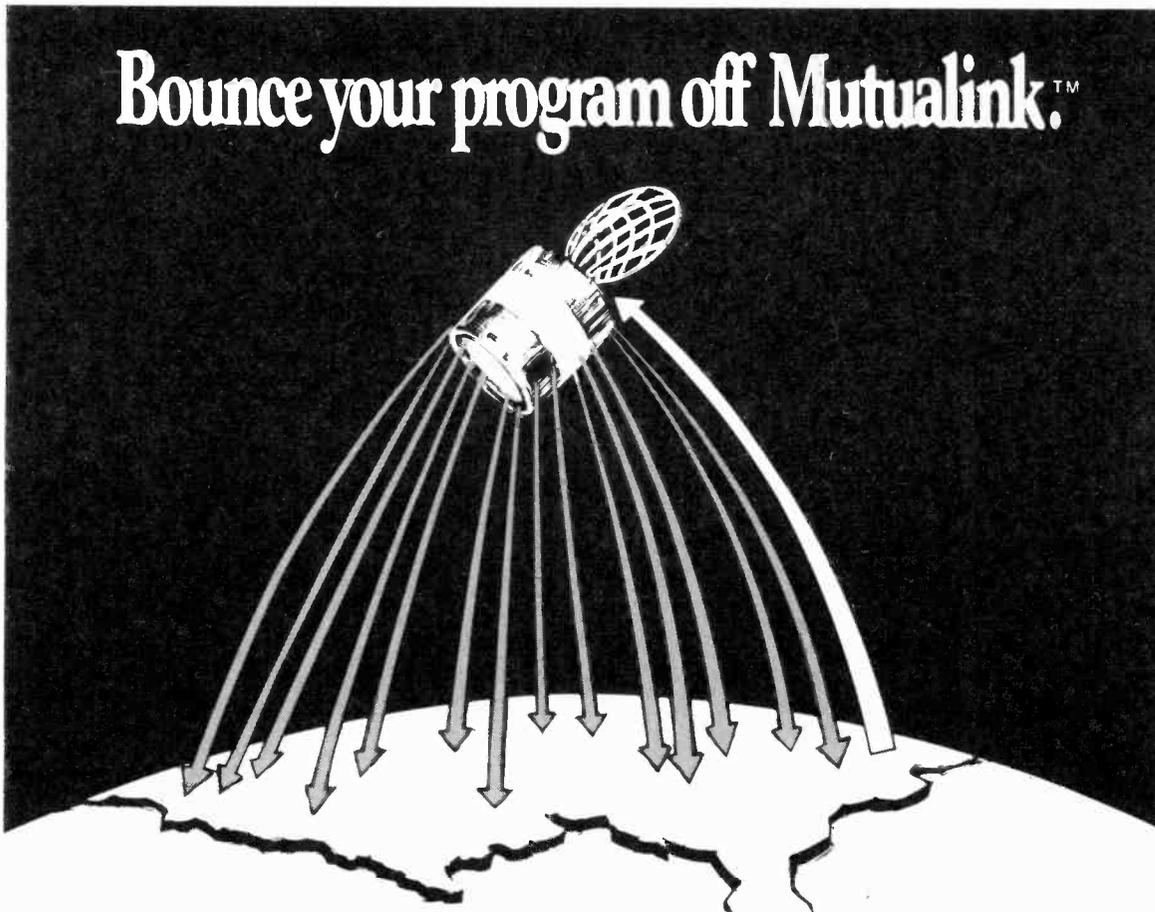
1. Beatles '65, CAPITOL
2. Where Did Our Love Go, Supremes, MOTOWN
3. Mary Poppins Soundtrack, VISTA
4. The Beach Boys Concert, CAPITOL
5. A Hard Day's Night, Beatles, UNITED ARTISTS
6. My Fair Lady Soundtrack, COLUMBIA
7. The Beatles' Story, CAPITOL
8. Roustabout, Elvis Presley, RCA VICTOR
9. People, Barbra Streisand, COLUMBIA
10. The Rolling Stones 12 X 5, LONDON

COUNTRY SINGLES-10 Years Ago

1. (I'd Be) A Legend In My Time, Ronnie Milsap, RCA
2. City Lights, Mickey Gilley, PLAYBOY
3. My Woman's Man, Freddie Hart, CAPITOL
4. Then Who Am I, Charley Pride, RCA
5. It's Time To Pay The Fiddler, Cal Smith, MCA
6. Kentucky Gambler, Merle Haggard, CAPITOL
7. It Was Always So Easy (To Find An Unhappy Woman), Moe Bandy, GRC
8. Ruby, Baby, Billy "Crash" Craddock, ABC
9. Wrong Road Again, Crystal Gayle, UNITED ARTISTS
10. Devil In The Bottle, T.G. Shepard, MELODYLAND

SOUL SINGLES—10 Years Ago

1. Fire, Ohio Players, MERCURY
2. You're The First, The Last, My Everything, Barry White, 20TH CENTURY
3. I Wouldn't Treat A Dog (The Way You Treat Me), Bobby Blue Bland, DUNHILL
4. I Belong To You, Love Unlimited, 20TH CENTURY
5. From His Woman To You, Barbara Mason, BUDDAH
6. Happy People, Temptations, GORDY
7. Don't Take Your Love From Me, Manhattans, COLUMBIA
8. One Tear, Eddie Kendricks, TAMLA
9. Let Me Start Tonight, Lamont Dozier, ABC
10. Pick Up The Pieces, Average White Band, ATLANTIC



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Telephone _____

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'SOUTHERN GOLD'
Continued from page 17)

"Of course we also had Martha Reeves and several national names. It was perhaps the best written show that's ever been done—and I can say that because I didn't write it—and the music quality was phenomenal. But we didn't have syndicator or advertiser support, so after about six months, the writer and I had to fold it. But I learned a lot."

With that knowledge, Crockett decided to go it alone. "I didn't know if I could write or not," he recalls, "but I tried. First I scripted a show for a local personality which was primarily music, but it did so well that Capitol Broadcasting [owner of WRAL Raleigh, where that show ran] saw what I was talking about. When they approached me, I told them about 'Rhythm Tracks' and gave them my idea for a similar program."

Within months, "Southern Gold" was born. Sent on Capitol's satellite twice each weekend (Saturday morning and Sunday afternoon), the three-hour weekly program emphasizes music, augmented by artist interviews, trivia segments and other nostalgia pieces associated with "not just beach music," emphasizes Crockett, "but any oldie popular here. When you tune in 'Southern Gold,' it's like radio was here in 1965. You'll hear the Rascals, the Tams, the Showmen, the Supremes, Classics Four, just like you were listening to Charlie Brown on KIX." (Brown, today Eddie Weiss, general manager of WKIX Raleigh, is credited with helping to spread the beach sounds inland while he was a KIX jock in the '60s.)

Available on a barter basis, the show is already gaining ground outside the Carolinas. "We've got over 40 affiliates in the two states," says Crockett, "but the real impressive part is the growing number of surrounding stations. Obviously beach music was big in Virginia Beach, but we've also got Savannah. 'Rhythm Tracks' was on as far south as Miami, so there's no reason 'Southern Gold' can't pick up an affiliate or two in Florida, and to the west—Willie Tee is from New Or-

leans. Or what about Philly? The Cameo/Parkway label probably sold as many records here as they did anywhere.

"That's not to say we want to go

national. The whole concept is that the show is not right for every market, but if you were to take a map and draw a line from Florida to New Orleans and back to Philadelphia,

you'd come up with a triangle that relates to what we're doing. And when you put a show aimed directly at a certain segment of listeners, against a generic oldies show which

is designed not to offend any listener, it doesn't take long to figure out what you'd rather hear."

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United Wins One, Loses One at FCC

WASHINGTON Less than a month after the FCC reversed its review board's 1983 decision to strip the license of United Broadcasting's WDJY here and granted United a renewal license (Billboard, Jan. 5), an FCC administrative law judge has granted United a renewal for WKDM New York but has denied the renewal application for WYST-FM Baltimore.

WKDM was formerly WBNX, and WYST-FM was formerly WLPL. The Washington station given its renewal last month was formerly WOOK.

In denying Baltimore's WYST-FM a renewal, the judge cited no integration credit against United, and a mediocre record in non-entertainment programming. The competitor, SRW Inc., was given a slight diversification preference since it had no other station holdings.

United, the parent company of WYST-FM, released a statement saying it is confident of a reversal upon appeal.



Name _____

Title _____

Company Name _____

Phone _____ Address _____

City _____ State _____ Zip _____

Signature _____

SRDS/NRPC
Marketing Services Division
3004 Glenview Road
Wilmette, IL 60091
312-441-2153

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TOP ROCK TRACKS

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

SUPER BOWL SUNDAY

K-101 San Francisco (AC)
Contact: Jeff Sattler, PD

As the Super Bowl neared (and will have passed by the time you read this), "49er Fever" reached an intense emotional level in the Bay Area, with fans and non-fans alike swept up in the surrounding festivities. Obviously, any station would have killed to have a block of tickets to give away. Failing that, several options were available, and K-101 director of marketing Cindy Spodek came up with one of the more clever concepts to date. It's hard to say which drew more response—the touted prize or what you had to do to win it.

Promotions promised the winner "the best seat in the house" for the celebrated contest. "The house," however, turned out to be the winner's own home, where he would enjoy the game on his new wide-screen television (which he got to keep afterwards as well), clad in his own pair of 49er team jackets, while he

Promotions

munched upon the usual ball park refreshments, hot dogs and beer, served piping hot—and cold, respectively—by a uniform-clad hot dog vendor.

In order to win the prize package, K-101 asked listeners to submit a cassette with an original 49er song. Entries were judged on the basis of lyric content, creativity, originality and degree of "team appreciation" expressed. As would be expected with such a contest, the real audience appreciation came in the howls of laughter accompanying the "losing" entries.

YEARS OF ROCK

KAZY Denver (Rock 107) (AOR)
Contact: Sandy Weinberger,
Scott Jameson

Picking up on the current trivia craze, KAZY has come up with a six-week contest designed to increase time spent listening and attract new come in a three-stage effort.

Part one, "Years Of Rock," has

been on the air since Jan. 7 and runs through Friday (25), as the station focuses on the music and events from a different year (spanning the AOR target years from 1967-83) in the form of musical vignettes interspersed with news tidbits each hour. Throughout the day, on-air giveaways will center on associated rock trivia questions, with the winners receiving a Rock Trivia game and an invitation to the semifinal rounds of KAZY's "Rock Trivia Bowl," to be held at the Univ. of Denver on Feb. 6.

Ten finalists will be selected from that competition and will go on to appear in the televised final round of "Rock Trivia Bowl," which will air on Denver's CBS-TV affiliate KGMH-TV, Channel 7, on Saturday, Feb. 16. Not only will those top scorers make their television debut, but they'll be vying for a \$3,000 first prize, with \$2,000 going to the second place winner and \$1,000 to the third.

ROLLYE BORNSTEIN

Broadcasters Move To Fight Booze Ad Ban

BY BILL HOLLAND

WASHINGTON The Booze Blues is the song the broadcast industry doesn't want to end up singing, as it attempts to head off the growing consumer group movement to ban beer and wine ads on radio and television by making the public aware of its continuing public service campaign against drunk driving and alcohol and drug abuse.

The National Assn. of Broadcasters (NAB) is particularly worried about efforts by groups to push for Congressional legislation this year because of the tremendous potential losses in tv ad revenues. But both NAB and the National Radio Broadcasters Assn. (NRBA) are focusing on radio as well—where the AOR format, long dependent on such sponsorship, stands to be hit the hardest.

Witness the surveys taken by both organizations asking station owners and GMs about the amount of alcohol and drug PSAs, public affairs programs and editorials aired this past year. The returns from the NAB questionnaires indicate that 92.1% of the stations aired PSAs on the dangers of alcohol abuse and drunk driving, and more than 65% aired full-length public affairs programming. Efforts continue to be taken to document broadcaster involvement in NAB's active role.

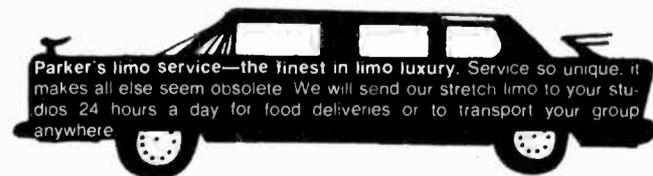
NRBA's survey, sent out to 4,000 stations, is still being tabulated, but preliminary data from stations in the top 100 markets indicates that 97% aired drunk driving or alcohol abuse PSAs.

With the mood of the new Congress somewhat cool toward the resumption of deregulation hearings, at least for the present, the broadcasters are very aware that unless they continue to document involvement right down to the local level on this issue, they might be facing ad ban hearings without adequate ammunition of their own.



Carnivorous Capers. WKPE-FM Cape Cod's morning team of Al Matthews, left, and Chris Gironda consult a hungry lion for antics on their version of the popular "Morning Zoo" show.

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Telephones at Each Dining Booth

Featured Programming

D.I.R. BROADCASTING starts the New Year off on a decidedly nostalgic note with the Feb. 2 debut of "Scott Muni's Ticket To Ride," a weekly one-hour feature devoted to those perennial favorites, the Beatles. While countless stations and syndicators have offered one-off specials on the Fab Four, D.I.R. claims "Ticket To Ride" is the first and only weekly series on the subject.

D.I.R. principal **Bob Meyrowitz** says the show was created in response to affiliates' demand for consistent Beatles fare that goes beyond the group's music. As such, "Ticket To Ride" will include interviews with John, Paul, George and Ringo, Beatles trivia and noted performers discussing their feelings about the group. As part of the welcome wagon committee greeting the Beatles on their first U.S. appearance 20 years ago, when he was a jock on "W-A-Beatles-C", the show's host, WNEW-FM New York air talent **Scott Muni**, promises to share his recollection of the band.

At presstime, D.I.R.'s **Carol Strauss** reported that "Ticket To Ride" had cleared stations in all top 10 markets, as well as 92 others. WNEW-FM program director **Charlie Kendall** and independent producer **Denny Somach** are producing the show for New York-based D.I.R.

AS BONA FIDE Cupid's arrows are hard to come by these days, Encino, Calif.-based **Barnett-Robbins Enterprises** is making do with its "The Lovemakers" Valentine's Day music special. Part of the company's **Big Event Radio Network**, the three-hour special is now available on a barter basis for broadcast the week of Feb. 8-17. Romantic fare on the special includes songs and comments from AC sweethearts such as Barbra Streisand, Neil Diamond, Kenny Rogers and Lionel Richie. Still on this starry-eyed subject, **Arielle Productions** brings back "How To Make Love To Each Other" for a second year. This year, Arielle has teamed up with the New York-based **Independent Group of Companies** as a development, production and distribution partner in hopes of topping its 100-plus station clearance figure from last year. For those who missed the program on its first run, an IGC spokesman says the show is "not as racy as its title implies." In fact, the two-hour cash basis program features 80% music, with a host of AC artists discussing the role of romance and relationships in their songs. IGC's involvement in the project represents its new-found commitment to radio syndication; the firm has also recently linked itself to **Cinema Sound Inc.** to produce and distribute a yet-unannounced series of programs.

FOR THOSE OF YOU planning to spend Valentines Day at home with your friendly computer, take heart and lend an ear to a new program entitled "A Bit About Computers." Offered in twice-daily, 90-second spots, the show is a product of **Images Presentation Corp.** of Jericho, N.Y. and features computer expert **Lawrence Epstein**. Billed as a "listener-friendly, light-hearted" series, the show aims to simplify the terminology involved in entering the computer age.

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. 25-Feb. 1, **Gene Simmons & Paul Stanley of Kiss, Metalshop**, MJI Broadcasting, one hour.

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

Jan. 26-27, **REO Speedwagon**, The Hot Ones, RKO Radio Networks, one hour.

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

Jan. 27-Feb. 3, **Nile Rodgers, Part II**, Rock Over London, Radio International, one hour.

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

Jan. 28-Feb. 4, **Mickey Gilley**, Country Music Radio Magazine, Creative Radio Network, two hours.

Jan. 28-Feb. 4, **Frankie Valli**, Gary Owens Supertracks, Creative Radio Networks, three hours.

Jan. 28-Feb. 4, **Leo Robin Tribute**, The Music Makers, 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.

Feb. 1-3, **Ronnie Milsap**, Weekly Country Music Countdown, United Stations, three hours.

Feb. 1-3, **Julian Lennon**, Rick Dees' Weekly Top 40, United Stations, four hours.

Feb. 1-3, **Martha Reeves & the Vandellas**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Feb. 1-3, **Artie Shaw**, The Great Sounds, United Stations, four hours.

Feb. 3-10, **Heaven 17**, Rock Over London, Radio International, one hour.

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

Feb. 4-11, **Emmylou Harris**, Country Music Radio Magazine, Creative Radio Network, two hours.

Feb. 4-11, **Supremes Salute**, Gary Owens Supertracks, Creative Radio Network, three hours.

Feb. 4-11, **Herb Alpert**, The Music Makers, Narwood Productions, one hour.

Feb. 8-10, **Bobby Vee**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Feb. 8-10, **Barbara Mandrell**, Weekly Country Music Countdown, United Stations, three hours.

Feb. 8-10, **Jack Wagner**, Rick Dees' Weekly Top 40, United Stations, four hours.

Feb. 8-10, **Eddy Arnold**, The Great Sounds, United Stations, four hours.

Feb. 11-17, **Teresa Brewer**, 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

Radio Singles Action ADULT CONTEMPORARY

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

76 REPORTERS	NEW ADDS	TOTAL ON	WKS. ON CHART			
			THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART
KENNY ROGERS CRAZY	25	42	1	2	3	10
BILLY JOEL KEEPING THE FAITH	23	37	1	1	1	12
REO SPEEDWAGON CAN'T FIGHT THIS FEELING	17	26	3	2	2	14
JULIAN LENNON TOO LATE FOR GOODBYES	12	14	8	11	9	
ANNE MURRAY TIME DON'T RUN OUT ON ME	15	30	11	18	6	

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
WYCN	Chicago, IL
WKRC	Cincinnati, OH
WLLT	Cincinnati, OH
WLTF	Cleveland, OH
WMJI	Cleveland, OH
WTVN	Columbus, OH
KMGC	Dallas, TX
WLAD	Danbury, CT
WHIO-AM	Dayton, OH
KHOW	Denver, CO
KRNT	Des Moines, IA
WOMC	Detroit, MI
WRIE	Erie, PA
WEIM	Fitchburg, MA
WTIC-AM	Hartford, CT
WENS	Indianapolis, IN
WSLI	Jackson, MS
WIVY	Jacksonville, FL
KMJJ	Las Vegas, NV
KOST	Los Angeles, CA
WHAS	Louisville, KY
WRKA	Louisville, KY
WMAZ	Macon, GA
WIBA	Madison, WI
WRVR	Memphis, TN
WAIA	Miami, FL
WISN	Milwaukee, WI
WTMJ	Milwaukee, WI
WCCO	Minneapolis, MN
WLTE	Minneapolis, MN
KWAV	Monterey, CA
WHHY	Montgomery, AL
WLAC-FM	Nashville, TN
WCTC	New Brunswick, NJ
WPIX	New York, NY
WDE	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
WQI	Tampa, FL
WVMM	Toledo, OH
KRAV	Tulsa, OK
WLTT	Washington, DC

FOR WEEK ENDING JANUARY 26, 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	
1	2	3	10	YOU'RE THE INSPIRATION	FULL MOON/WARNER BROS. WEA 2541	Wendy at No. One: 1 ◆ CHICAGO	
2	1	1	12	ALL I NEED	QWEST 7-29238/WARNER BROS.	JACK WAGNER	
3	3	2	14	DO WHAT YOU DO	ARISTA 1-9279	◆ JERMAINE JACKSON	
4	8	11	9	FOOLISH HEART	COLUMBIA 38-04693	◆ STEVE PERRY	
5	11	18	6	CARELESS WHISPER	COLUMBIA 38-04691	◆ WHAM FEATURING GEORGE MICHAEL	
6	6	8	10	JAMIE	ARISTA AS1-9293	RAY PARKER JR.	
7	9	17	7	I WANT TO KNOW WHAT LOVE IS	ATLANTIC 7-89596	◆ FOREIGNER	
8	12	13	9	MISSING YOU	RCA 13966	◆ DIANA ROSS	
9	13	14	7	MAKE NO MISTAKE, HE'S MINE	COLUMBIA 38-04695	BARBRA STREISAND WITH KIM CARNES	
10	10	10	9	LOVE LIGHT IN FLIGHT	MOTOWN 1769	◆ STEVIE WONDER	
11	5	5	15	SEA OF LOVE	ES PARANZA 7-99701/ATCO	◆ THE HONEYDRIPPERS	
12	14	15	8	IN NEON	GEFFEN 7-2911/WARNER BROS.	◆ ELTON JOHN	
13	4	4	13	VALOTTE	ATLANTIC 7-89609	◆ JULIAN LENNON	
14	7	7	12	UNDERSTANDING	CAPITOL 5413	BOB SEGER & THE SILVER BULLET BAND	
15	15	9	16	NO MORE LONELY NIGHTS	COLUMBIA 38-04581	◆ PAUL MCCARTNEY	
16	20	22	7	BABY COME BACK TO ME	ATLANTIC 7-85994	THE MANHATTAN TRANSFER	
17	18	12	9	SKYLARK	ASYLUM 7-69671/ELEKTRA	LINDA RONSTADT	
18	22	26	6	20/20	WARNER BROS. 7-29120	GEORGE BENSON	
19	17	6	11	WHEN OCTOBER GOES	ARISTA 1-9295	BARRY MANILOW	
20	19	19	16	ALL THROUGH THE NIGHT	PORTRAIT 37-04639/EPIC	CYNDI LAUPER	
21	38	—	2	CRAZY	RCA 13975	KENNY ROGERS	
22	21	21	18	PENNY LOVER	MOTOWN 1762	◆ LIONEL RICHIE	
23	40	—	2	KEEPING THE FAITH	COLUMBIA 38-04681	◆ BILLY JOEL	
24	16	16	9	TAXI DANCING	RCA 13861	RICK SPRINGFIELD WITH RANDY CRAWFORD	
25	31	35	4	MISTAKE NO. 3	VIRGIN/EPIC 34-04727	◆ CULTURE CLUB	
26	28	33	6	(CAN'T FALL ASLEEP TO A) LULLABY	CAPITOL 5430	AMERICA	
27	NEW	—	—	TIME DON'T RUN OUT ON ME	CAPITOL 5436	ANNE MURRAY	
28	NEW	—	—	PARADISE CAFE'	ARISTA 1-9318	BARRY MANILOW	
29	29	34	8	LIKE A VIRGIN	SIRE 7-29210/WARNER BROS.	◆ MADONNA	
30	NEW	—	—	CAN'T FIGHT THIS FEELING	EPIC 34-04713	◆ REO SPEEDWAGON	
31	34	—	2	EASY LOVER	COLUMBIA 38-04679	◆ PHILIP BAILEY WITH PHIL COLLINS	
32	NEW	—	—	NIGHTSHIFT	MOTOWN 1773	COMMODORES	
33	35	—	2	METHOD OF MODERN LOVE	RCA 13970	◆ DARYL HALL & JOHN OATES	
34	25	24	17	OUT OF TOUCH	RCA 13916	◆ DARYL HALL & JOHN OATES	
35	36	—	2	THE BOYS OF SUMMER	GEFFEN 7-29141/WARNER BROS.	◆ DON HENLEY	
36	23	23	15	AFTER ALL	WARNER BROS. 7-29262	◆ AL JARREAU	
37	24	20	12	THIEF OF HEARTS	CASABLANCA 880308-7/POLYGRAM	◆ MELISSA MANCHESTER	
38	NEW	—	—	TOO LATE FOR GOODBYES	ATLANTIC 7-89589	◆ JULIAN LENNON	
39	39	—	2	WHAT SHE WANTS	EMI-AMERICA 8243	MICHAEL MARTIN MURPHEY	
40	30	31	9	TENDER YEARS	SCOTTI BROS. 4-04682/EPIC	◆ JOHN CAFFERTY	

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

The View from CP Rock's Harris Tour Merchandise Called Growing Industry

In this first of a two-part report, veteran tour merchandise marketer Richard Harris details the maturity and respect the merchandise category is gaining.

BY EARL PAIGE

SACRAMENTO The whole panorama of accessories often thought of as tour merchandise is a product category finally gaining its due respect at retail, according to Richard Harris, general manager at distributor CP Rock here. In many ways, tour items—including posters, programs, freeze-frames and but-

tons—are starting more closely to parallel records and tapes, and are developing as a category with its own hit sales patterns.

Harris, who was in at the very beginning of the tour merchandise boom, says the product category has had an unfortunate image, with too many record/tape store buyers still regarding tour items negatively. "This came about," he says, "largely because before we were an industry, somebody would pull up in front with his trunk full of posters. Then you'd never see him again."

Harris and sales manager Don Ir-

win say the business has evolved a great deal since then. Irwin says he was formerly in Tower Records' gift store chain, "until we realized we were buying at distributor levels and might as well become a distributor." Harris has been with Tower founder Russ Solomon from the beginning.

Tower Records itself has gone through an evolution regarding tour items. The last of the separate poster stores closed Dec. 31 in Berkeley.

For a long time, some members of parent company MTS's hierarchy worried about CP Rock and its connection with the chain, concerned that it would be a conflict and that Tower's competitors would be turned off. That fear has completely dissipated, according to Harris and Irwin.

Noting that even Tower's store buyers can look askance at tour merchandise—and that, ironically, CP Rock may do poorer in certain Tower stores than in those of its competition—Harris says, "It's like being without honor in your own house."

Tour merchandise and its marketers face a new challenge these days, Harris and Irwin indicate. During the late '70s slump, many stores jumped into tour merchandise desperately and half-heartedly. Now with record and tape business turned around, and the addition of video, personal stereo, blank tape and other lucrative accessories, where is tour merchandise left?

Irwin says CP is in the process of restructuring its inventory stock balancing policy. "There's just so much space in stores," he says, "and we're going to help stores make the most of it."

CP Rock is also focusing on fewer items and will weed out most non-music items, says Harris. He also sees a switch away from the wilder novelty items such as "Backslappers," stick-on button-like disks Harris says are in "horrible taste." He notes that the tour merchandise business has traditionally attempted to police and regulate itself.

Harris says Jim Monroe and Alan LaWinter of Artemis and others agreed to form the Professional Assn. of Licensed Manufacturers & Merchandisers (PALMM), which held its first convention a year ago. "My son, Richard Jr., headed it for a while," he says, "but now Paul Kalush at Pacifica has stepped in."

The senior Harris hoped originally that PALMM could serve much like the National Assn. of Recording Merchandisers (NARM). "We wanted a kind of NARM," he says, adding that the intricacies of licensing took up a great deal of energy.

From an international standpoint, the tour merchandise field is still embroiled in license flaps. Harris says that inadvertent if not outright bootlegging still exists in the U.S. because "copyright laws are so ambiguous."

Counter Intelligence

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

FREE MUSIC BY THE BUCKETFUL: That's how Music Plus Points work in that California-based retailer's current WEA promotion in conjunction with the L.A. Clippers of the National Basketball Assn. As Music Plus ad director Alan Schwartz explains, contestants, who are selected in a random drawing before each Clippers game, get a designated player. And however many points that player scores during the following game, the contestant gets that many dollars worth of free LPs or cassettes. If the designated player scores 40 points, the contestant receives \$40 worth of music, redeemable in any of the chain's 34 stores.

Since the promotion is in conjunction with WEA, all music used on the spots and in the print promotion is by WEA artists. But the prize is not restricted to WEA product.

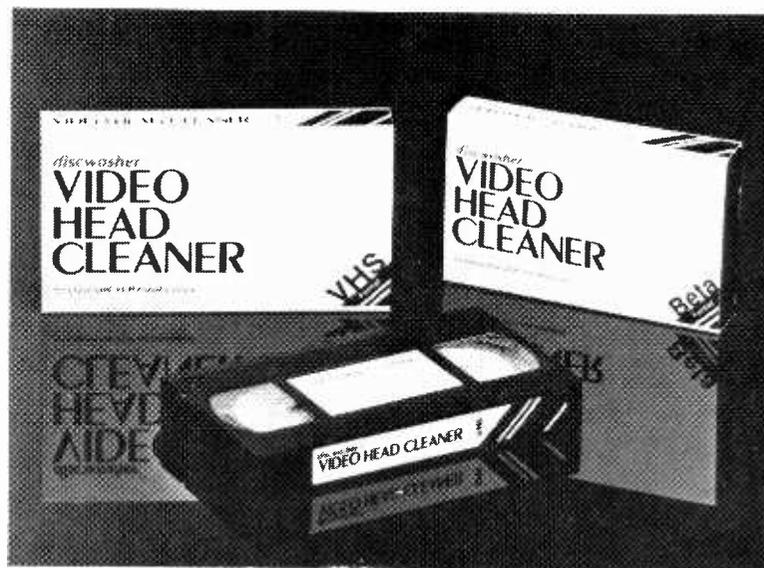
However, the chain itself has placed certain limits on the contest. "There are restrictions," says Schwartz. "We don't want anyone walking out with the Sinatra box. And only one of an item can be taken, because we don't want people going into our business."

Controversy has surrounded the Clippers since their defiant move from San Diego to Los Angeles this season, becoming the number two local team behind the division-leading Lakers. But Schwartz says he has "never considered the Clippers a loser," adding, "They're beautiful to work with. They're not charging us an arm and a leg like other major league franchises. They want to make a contribution to the entertainment scene here."

Since the Clippers do the drawing of contestants and Music Plus announces and advertises via the Clippers radio broadcast, the chain has already gleaned an unexpected bonus: Last week the team broadcast switched from shadow-plagued KIEV to powerful KHJ. Schwartz says that he's delighted, especially since Music Plus has been getting all sorts of promotional help from play-by-play banter by the announcers, pulling for the chain's designated player of the game.

Edited by FRED GOODMAN

New Products



Discwasher of Columbia, Mo. re-introduces the Discwasher Video Head Cleaner for both VHS and Beta machines. The repackaged cleaner also features a thinner cleaning tape to protect player heads. Suggested retail price is \$19.95.

Cassette Racks on the Rise More Stores Seen Adding Fixtures

BY JOHN SIPPEL

LOS ANGELES An additional 2,000 to 4,000 non record/tape retail locations could add self-merchandising prerecorded cassettes in 1985. A survey of label leaders behind this market expansion indicates that 1,000 or more traditional record retail locations, primarily served by rackjobbers, could also add prepacked floor or counter fixtures utilizing the concept.

Ira Moss of the Moss Music Group, considered a pioneer of this extension of distribution, estimates that MMG sales manager Tom DiVita will have 15,000 such racks out by year's end, and that 10% will be in non-record stores.

Moss experimented in early 1981 with a floor rack that took up two square feet and held 180 cassettes spine out. Moss currently has a selection of four different floor and counter-top fixtures for possible customers, a number which he predicts will remain consistent through the year. Moss will prepack titles or provide stock from a catalog of about 500, primarily classics, with a retail price of \$3.99, \$5.99 and \$7.98. Like his peers in the field, he sells directly or to wholesalers, who rack product of many kinds in drug and grocery stores.

Between 500 and 1,000 new retail accounts could be added this year, Moss opines.

SQN Entertainment predicts that its customer base could rise from the present 2,000 accounts to 5,000 by the start of 1986, according to sales chief Herb Dorfman. Firm founder Sam Attenberg, a champion of broadened recorded product horizons, formed General Entertainment, a racking organization with Nabisco which offered its own floor fixtures, in 1980.

SQN's largest single customer is the Waldenbooks chain, acquired recently by K-mart. Dorfman says SQN has 1,000 Waldens, along with "the majority of the Tower stores, 60 Record World locations and the Record Bar, [which] is testing it in its Tracks store in Norfolk."

Dorfman, like others involved in this marketing concept, uses a wide range of outlets, such as airport gift

stores and mom-and-pop variety stores. He speaks of five turns per year for a 192-cassette floor rack, describing such turnover as generating \$4,000 per square foot annually. SQN offers several hundred cassette titles that could retail from budget to \$8.99 from a primarily leased catalog that contains classics, jazz, spoken word and children's cassettes.

SQN is introducing an A-frame-type floor fixture that will hold 200 cassettes, designed for record/tape stores. MMG's Moss would not divulge what fixtures are planned for 1985 debut.

Both Dorfman and Moss emphasize the need for UPC and ISBN coding on their cassette product, because so much of the non-traditional sales run through a scanning computer register.

Breaking into this approach to reaching record buyers is American Independent Records, the San Francisco firm headed by industry veteran Al Bramy. The company is hitting health food and book stores with a catalog of more than 50 titles from an instrumental-only series called "Relax America," with a price range from \$5.98 to \$11.98. A plastic six-unit holder can easily be interlocked with three other such units to provide a 24-unit countertop plastic fixture. The fixture and cassettes are being tested by the Tower chain. Bramy is appointing rack-type distributors nationwide.

It's believed that Feeling Fine, the audio and video cassette line of Dr. Art Ulene, the tv medical authority, will soon announce some type of merchandising fixture to debut its better-health series. Bert Bogash of the new label would not comment on the report.

Doug Nelson, a veteran in reaching record buyers through various types of retail stores, is readying a series of "In America" 15-minute-per-side cassettes at \$1.89. Nelson intends to make leased product available in four categories—jazz, rock, country and blues—with more than one artist per cassette. The first releases will be on the Jazz In America label.

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New Releases

ALBUMS

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

POPULAR ARTISTS

ANGEL CITY
Two Minute Warning
LP MCA MCA-5509/\$8.98
CA MCAC-5509/\$8.98

BANG BANG
Life Part II
LP Epic BFE 39623/CBS/no list
CA BET 39623/no list

BMP
Loc It Up
LP Epic BFE 39589/CBS no list
CA BET 39589/no list

COLE, LLOYD, & THE COMMOTIONS
Rattlesnakes
LP Getten HGS 24064/WEA/\$8.98
CA M5G 24064/\$8.98

DEE, MICKEY
Love Lights
CA Rock City RC 7024/\$8.98

FLASH & THE PAN
Early Morning Wake Up Call
LP Epic BFE 39618/CBS/no list
CA BET 39618/no list

FORMAN, ROBERT
Cat Juggling
LP Scotti Bros. BFZ 39947/CBS/no list
CA BZT 39947/no list

HASSELHOFF, DAVID
Night Hocker
LP Silver Blue BFZ 39893/CBS/no list
CA BZT 39893/no list

ISAAK, CHRIS
Silvertone
LP Warner Bros. 1-25165/WEA/\$8.98
CA 4-25156/\$8.98

LOOKER
For Those Who Laughed
LP Lookout MLP L1001/\$5.98

ROTH, DAVID LEE
Crazy From The Heat
EP Warner Bros. 1-25222/WEA/\$5.99
CA 4-25222/\$5.99

SPANOS, DANNY
Looks Like Trouble
LP Epic BFE 39459/CBS/no list
CA BET 39459/no list

THOMPSON, LINDA
One Clear Moment
LP Warner Bros. 1-25164/WEA/\$8.98
CA 4-25164/\$8.98

VARIOUS ARTISTS
Crazed
LP JCI JCI-1111/\$7.98
CA JCT-1111/\$7.98

VARIOUS ARTISTS
Dance 60's
LP JCE JCI-3100/\$5.98
CA JCT-3100/\$5.98

VARIOUS ARTISTS
High Energy
LP JCI JCI-1108/\$7.98
CA JCT-1108/\$7.98

VARIOUS ARTISTS
Midnight
LP JCI JCI-1109/\$7.98
CA JCT-1109/\$7.98

VARIOUS ARTISTS
Night Life
LP JCI JCI-1101/\$5.98
CA JCT-1101/\$5.98

VARIOUS ARTISTS
Rock Of The 80's
LP JCI JCI-1104/\$6.98
CA JCT-1104/\$6.98

(Continued on page 45)

Gabor's Second L.A. Outlet

New Odyssey Focuses on Video Rental

BY EARL PAIGE

LOS ANGELES After 17 years on the West Side here, Steve Gabor has just opened a second Odyssey outlet in the San Fernando Valley. The often controversial independent retailer is using two of his time-tested tactics: deep discounting and 10 a.m.-10 p.m. hours 365 days a year. He is also renting movies, often at 99 cents a night.

"The record business was buried five years ago, and I was happy to see it," says Gabor, who claims his volume is 80%-90% home video. He is, however, adding more Compact Discs.

Other attractions for Gabor include a longtime standby, cigarettes. "We sell them 6% over cost," he notes.

The stores are also featuring gift items. Says Gabor: "We just brought in \$5,000 worth of stuffed animals. Our main line customers are in their 30s, the video rental crowd. We're more into the kind of gifts you see at AAHs (the successful gift chain pioneered here by Licorice Pizza founder Jim Greenwood). We do well with greeting cards, too.

"We never did anything with T-shirts, even when they were hot," he continues. "The same with buttons—we never carried buttons."

Another main tactic for Gabor, who now employs 20 people, is visibility. In fact, this is why he took more than a year surveying the Valley. "I can't afford the advertising the chains can," he says. Thus, he figures the intersection of Lankershiem and Vineland is perfect.

"The store is 4,200 square feet; it was a University Stereo," Gabor says, adding that there is abundant parking. "For neighbors, I have Pa-

cific Stereo and Coast Stereo. My first choice was on Ventura just a few doors from the big Tower. There was a store for rent, but I missed it. It was very high rent, though."

Amazingly, the demographics in University City are very similar to West Los Angeles, where Gabor, 37, opened near Bundy at age 20, "just out of college." He moved the West

L.A. store about a block and a half in 1971, sustaining in 3,000 square feet on a corridor that finds him just doors from a Licorice and the original Video Station. Warehouse and Music Plus are also Wilshire neighbors, along with fellow independents Mr. Record and Off The Record.

Of the new location in the Valley,
(Continued on page 26)

California's Compact Disc Warehouse CD-Only Store Making Strong Impression

BY JOHN SIPPEL

WESTMINSTER, Calif. Compact Disc Warehouse here is among the nation's first Compact Disc-only retail stores. But the store is setting a strong example.

Partners Randy Sequeira and Ed Dempsey met about a year ago on a plane, headed for Panama. Sequeira, a building engineer, and Dempsey, an industrial manufacturer, were heading for separate non-music projects. Finding that they had a mutual interest in hi fi, and had both just purchased CD hardware, they decided to join forces and design their own CD-only outlet.

Their store on Beach Blvd. here opened five weeks ago, and Sequeira is already calling the innovative store a success. The pair opened their 1,200 square foot strip center location with a flare. They have run a two-per-day spot campaign on KWIZ-AM-FM, and daily three-inch one-column ads have appeared in the L.A. Times and the Orange County Register.

"Half of our business thus far has been phone calls inquiring as to the titles we carry," Sequeira says. "Customers come from all over Los Angeles. They buy about six CDs. They seem to be driving great

lengths to shop our inventory."

Compact Disc Warehouse stocks 1,500 different titles, purchased primarily from one-stops. The partners have applied for direct purchasing from branches and independent distributors in the area. "When we buy direct, we expect our prices to come down," Sequeira explains. They are currently using colored stick-ons on the CD packages, which show wall-postered prices ranging from \$10.99 to \$15.99, depending on the wholesale price they pay.

A proven business builder has been their widely advertised \$5.99 daily rental for a Phase Linear PG 500 CD player. "We find that we get a lot of people renting who want the top quality fidelity for their parties," Sequeira says. "They'll rent six to eight CDs at \$1.99 each to go

along with the player." He says he has found no difficulty in explaining the simple procedure of jacking in a player to an existing stereo system. Compact Disc Warehouse does not sell hardware.

As a deposit, the shop asks for a credit card number against hardware or software deposit, or a \$300 deposit for the CD player or \$15 deposit for each CD.

The store motif is futuristic, with custom made three-foot-high waterfall-three-tier topped floor browsers stretched the length of the narrow store, with a single aisle in between. To enter and exit the store, one must pass the register stand. CDs are stacked face out, with hand-lettered alphabetical artist Gopher divider cards separating the inventory.

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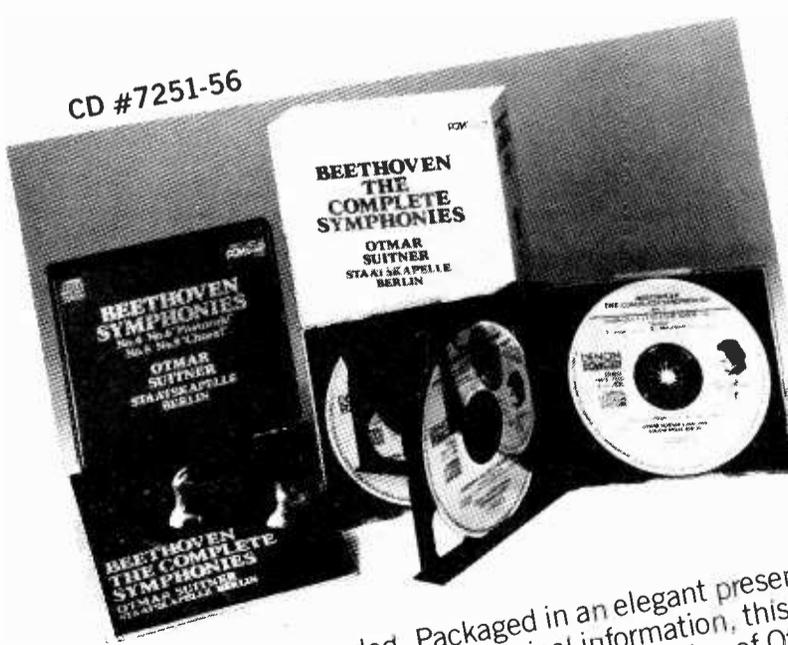
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NEW ODYSSEY

(Continued from page 25)

Gabor says, "The median income is \$15,100, compared to \$15,600 on the West Side. Within three miles there are 176,000 people, compared to

200,000."

One big difference for the new store is Gabor's comfortable isolation. "We're two and a half miles from Licorice, Music Plus and a 20/20 Video," he notes. Another big difference is the Beta population at the new site: "We're 90% VHS on Wilshire."

Claiming he carries around 3,000 video titles, Gabor says he is "99 cents on everything" Tuesday and Wednesday, with "all other days \$1.99," indicating that he remains competitive with video rental giant Wherehouse, which has a restricted number of traffic titles at \$1 nightly.

Gabor has recently computerized his video rental operation and offers a free "Odyssey Preferred" rental card—further positioning him, he suggests, for survival in video.



NOW PLAYING



by Faye Zuckerman

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

YEAR-END SALES FIGURES for third party computer software developers reveal that the first three quarters of 1984 garnered better sales numbers than the last quarter, which traditionally has done better than the first three

the ailing PCjr computer and dropped its price. The renewed popularity, says Scheinberg, brought "precedent-setting sales."

"We were selling one or two 'Home Accountants' per week for Junior," he says. "Then one week in December we received an order for 2,000."

Sierra On-Line, another third party software developer, turned its sights on PCjr nearly two years

generally agree. But sales for the machine itself increased during the holiday season, reports indicate, and program developers are hoping to see demand in the wake of those hardware sales.

Wherehouse, Toys 'R' Us, Target, Child World, Lieberman and Handleman are said to be the primary sellers of Commodore 64 programs. "It seems like about 15 mass merchandisers account for 85% of our business," explains **Michael Katz**, president of **Epyx Software**.

"Retailers did not buy heavily this selling season. They probably wanted to keep stocking levels low," reports Katz. "I think that is a good sign. Those outlets will probably start stocking up. We expect to see healthy orders."

Some 64% of the company's sales are Commodore 64 software products. But, says Katz, "We are beginning to step up development on Apple and IBM products. We have been watching those companies closely."

BITS AND BYTES: The rumor mill has **Apple Computer** launching "Turbo Mac," a **Macintosh** computer with a hard disk, at its analyst meeting Wednesday (23) in Cupertino, Calif. Sources say the 16/32 Macintosh will go through yet another price drop after the introduction of Turbo Mac... **Access Software**, the maker of "Raid Over Moscow," the controversial Commodore 64 program that deals with thermonuclear war, is designing another war game. The new game, which centers on a dictator's attempts to take over the world, will be a sequel to the company's best-seller "Beach-Head."

Software developers are optimistic despite a disappointing fourth quarter

quarters combined. The industry, however, grew from a \$35 billion business in 1983 to \$58 billion in 1984, according to the **Electronics Industry Assn.**

The EIA projects that home computer software will be a \$75 billion industry by the end of 1985. But program makers are optimistically predicting that sales will exceed that \$75 billion benchmark.

"A lot of boxes filled with hardware were sold this Christmas," says **Hank Scheinberg**, president of **Arrays Inc.**, maker of "Home Accountant." "We are already seeing those sales translate into software demand."

Consider what happened to software sales after **IBM** upgraded

ago via joint efforts with **IBM**. "We were relieved when **IBM** changed its marketing for Junior and brought the machine back to life," says **Ken Williams**, president of the California firm. He admits that sales on software waned last year.

Another **IBM** software maker, **Bob Slapin**, president of **Blue Chip Software**, says it's too early to assess the impact of Junior or **Apple's Macintosh** computer on software sales. He says that he was pleased with his company's performance last year.

SOFTWARE FOR Commodore 64 computers slowed during the fourth quarter, manufacturers

In-Store Play Breaks 'Roxanne' Single

NEW YORK Retailers who feel they're fighting a losing battle when it comes to obtaining promotional records for in-store play have a new weapon in their arsenal: the recent New York market breakout of **Select Records'** "Roxanne, Roxanne" without the aid of radio.

The independent rap track by **New York's U.T.F.O.** began life as a B side, and had the misfortune to be "discovered" by club DJs just as the Christmas season began in earnest, freezing playlists and compounding delivery problems.

"It's not so much that the clubs and pools didn't work for this record," says **Brad LeBeau**, whose independent promo and marketing firm **Pro Motion** worked the record, along with **Select's Fred Munao**. "But because of the time, it literally broke out of the stores."

LeBeau and partner **Joe Giaco** credit **New York's** key 12-inch accounts like **Vinyl Mania, The Wiz, Bondy's, Rock & Soul, Downtown, Downstairs and Tower** as instrumental. "Those key accounts are good at what they do," notes **LeBeau**. "When we serviced them with the record, they played it." The immediate result was a local back order of 47,000 copies to distributor **Malverne**, and the duo claim the record has now topped the 150,000 mark in the Northeast alone.

Once the record broke through the stores, local radio station **WRKS**, the city's lone remaining urban contemporary outlet, began to see the title via its sales research,

leading to airplay. **LeBeau** notes that the airplay then refueled retail, crossing the record to top 40 stations **WAPP, WPLJ and WHTZ**.

If the marketing duo has a regret, it's the initial problems of responding to demand when the record broke. "Buyers were saying it was the only record kids were asking for," notes **LeBeau**. "Some of the clerks even got to the point of saying 'we're out of it' before kids could ask." He adds that the slack in meeting demand probably helped create the two "response" records that have already hit the street, in-

cluding "Roxanne's Revenge."

But **Giaco** and **LeBeau** emphasize that "Roxanne, Roxanne" was made by in-store exposure. "The retail outlets are still the bread and butter of the marketplace," says **LeBeau**. "And the urban retail accounts were responsible for this record."

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FOR WEEK ENDING JANUARY 26, 1985

Billboard TOP COMPUTER SOFTWARE

CHARTS ON THE NEW



SUSPECT
#19 Entertainment

David Lebling says that his fascination with science fiction books, movies and microcomputers is what makes him a successful designer of software known as interactive-fiction, which is distributed by Infocom.

Lebling co-authored the three-year-old "Zork," "Enchanter" and "Star Cross," all of which have garnered positions on best-seller lists. Ane for his latest foray into the interactive-fiction field, "Suspect," he has left the sci-fi world behind and designed a high-level murder mystery that Infocom says is geared toward advanced players.

The software centers on a newspaper reporter who is framed for a murder during a high society party. "You couldn't get any closer inside sources—because you're the prime suspect," an Infocom spokeswoman explains. The entire game takes place in a mansion.

The player determines actions of the character and the direction the story will take through back-and-forth dialog with the computer. One can interact by talking to other characters, using objects or moving around.

The game takes about 20 hours to complete the first time, according to the company. It costs about \$44.

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			Compiled from national retail store sales reports.				SYSTEMS							
ENTERTAINMENT	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
1	1	54		FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•					
2	4	62		FLIGHT SIMULATOR	Microsoft	Simulation Package				•				
3	7	8		GHOSTBUSTERS	Activision	Strategy Arcade Game			•					
4	3	5		THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Game	•	•	•		•			
5	2	53		JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade-Style Sports Game	•	•	•					
6	5	16		ZORK I	Infocom	Fantasy Adventure Strategy Game	•	•	•	•	•		•	•
7	8	68		EXODUS:ULTMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•				
8	12	17		ARCHON II: ADEPT	Electronic Arts	Strategy Arcade Game		•	•					
9	13	14		SARGON II	Hayden	Chess Program	•	••	••			••		
10	6	24		SARGON III	Hayden	Chess Program	•			•				
11	16	7		SPY VS. SPY	First Star	Strategy Arcade Game	•	•	•					
12	15	68		WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•							
13	11	11		KING'S QUEST	Sierra On-Line	Adventure Game	•			•				
14	14	13		CUT THROATS	Infocom	Action Role Playing Game	•	•		•	•			•
15	20	34		SUMMER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•				
16	18	18		RAID OVER MOSCOW	Access	Strategy Game			•					
17	9	6		LODE RUNNER	Broderbund	Arcade-Style Game	•	•			•			
18	10	12		SEVEN CITIES OF GOLD	Electronic Arts	Adventure Strategy Game	•	•	•	•				
19	17	2		SUSPECT	Infocom	Fantas Role-Playing Game	•							
20	19	10		TRIVIA	Mirage Concepts	Trivia Game			•					

EDUCATION	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
1	1	69		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	50		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	17		TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•				
4	4	52		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	10		SAMPLE SAT	Hayden	Sample Test Module	•	•	•	•				
6	9	24		WORD ATTACK!	Davidson & Associates	Designed for students, grades 4 - 12, to teach new words, their meanings and their usages in an interesting and exciting way.	•		•	•				
7	6	44		FACE MAKER	Spinnaker	Educational program designed to introduce children, ages 4 through 8, to the computer keyboard and the concept of programming.	•	•	•	•				
8	7	17		STICKY BEARS ABC	Xerox Education	Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.	•	•	•					
9	8	19		TYPING TUTOR II	Microsoft	Typing program that teaches to type and also to build faster typing skills. Program also monitors speed.	•	•						
10	10	12		FRACTION FEVER	Spinaker	An educational game designed to teach people aged 7 to adult about fractions.	•	•	•	•				

HOME MANAGEMENT	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
1	1	69		BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•				
2	4	8		LOTUS 1-2-3	Lotus Inc.	Programming Language				•	•			
3	3	61		DOLLARS AND SENSE	Monogram	Home Financial Package	•			•	•			
4	2	27		PRINT SHOP	Broderbund	At Home Print Shop	•							
5	5	29		PAPER CLIP	Batteries Included	Word Processing Package		•	••					
6	8	10		NET WORTH	Scarborough System	Designed to manage personal finances.	•	•	•	•				
7	6	27		EASY SCRIPT	Commodore	Word Processing Package			•					
8	7	69		PFS: FILE	Software Publishing	Information Management System	•			•	•			
9	9	7		GENERAL LEDGER	Commodore	Business oriented program designed to help set up accounts and general ledger sheets.				•				
10	10	11		THINK TANK	Living Video Texts	Designed as an idea processor. Used in creating and storing report outlines.	•			•				

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•—DISK ◆—CARTRIDGE ★—CASSETTE

ARISTA GETTING STREET-WISE

Careful Planning Led to Singer's New 'Clock' Clip

BY TONY SEIDEMAN

NEW YORK Launching a new artist is one of the most difficult tasks in the record business. Video has given labels a powerful new tool with which to elevate an artist in the marketplace.

But the uses and strategies that will make a first-time video for an artist's first album work are as complex and uncertain as the industry itself. Video tactics are still undefined; every new project seems to make new rules as it progresses.

One recent effort to use video as a springboard to boost a relatively unique and hard-to-market talent has been Arista's creation and promotion of a video for Janey Street's "Under The Clock."

"Under The Clock" involved an unusual investment of money and especially time by all those involved in its creation. "We spent a great deal of time working on a video for Janey," says Arista vice president of video and artist development Abbey Konowitch.

Street's music did not guarantee easy hits. Although fresh and accessible, her character-oriented tunes tended to bestride categories rather than fit them, with some tracks sounding like a harder-edged version of Rickie Lee Jones, and others having a relatively potent identity of their own. "Under The Clock" was the second single released from Street's debut album.

As a label executive, Konowitch saw his main task as being able to "assemble a team," putting together the various creative personalities

who would make a powerful marketing tool for Street's work. Unlike the fast turnaround time on many videos, work on getting the people and concepts together for "Under The Clock" took several months.

When the first full-scale meeting was held, at the Billboard Video Music Conference, Konowitch says he "went over and approved the script sheet by sheet" with Arista manager of video services Peter Baron, video producer Ken Walz, video director Michael Oblowitz and Street herself.

The high level of involvement was a help, not an intrusion, Walz says: "If record labels are going to be spending money on videos, they should at least know what they are getting."

"We were equal partners" in the creation of the video, says Konowitch. In describing Arista's goal for the video, he continues, "We wanted an image to be projected, and we wanted a good feeling."

"Arista must have a pretty solid feel about Janey to spring for the kind of budget that went into 'Under The Clock,'" says Walz, who notes that the figure was at a level better matching those of performers with a known sales history.

Production on the Street project meant filling a number of roles, Walz says. "This was Janey's first video, so it was important that I give her a sense of security, and someone with experience to bounce ideas off of and talk with," he comments.

Walz's involvement with "Under The Clock" started while the record

was still in production. "I heard the working mixes on the single," he says. Critical for the video itself, he notes, was the fact that "we got together real well—and that's always a big factor." Walz says he has "backed out of" projects before when he's felt that he might have problems with the performer.

Director Oblowitz's views were also important to the success of the project. He wanted to "treat it a bit like a film," an urge coming in part from his background as a cameraman.

But in terms of production planning, the "Under The Clock" effort was mapped out like the relatively strict scheduling of a tv commercial, says Arista's Baron, who notes the "very accurate storyboards" used in setting up the effort.

Although the imagery in Street's songs is strong, Oblowitz says he was very careful in the way that he used it. "The whole thing in video is not to be too literal," he says.

"Under The Clock" proved a complex shoot, with 49 setups required in the two days of shooting on New York City's streets and in the studio. However well the plotting of the clip might work, Oblowitz tried to make certain that the action was as close to the pacing of the music as possible. "Every single move is timed precisely to the music," he says.

Street says that she "loved" doing her first clip, seeing no problem in playing the dual role of singer and actress. "I've taken a couple of acting classes out in L.A., which is what everybody does out in L.A.,"



Street Talk. The executives and artists behind the promotional clip for Janey Street's "Under The Clock" gather for a meeting about the promotion of the clip. From left are Arista Records' manager of video services Peter Baron and vice president of video and artist development Abbey Konowitch, video producer Ken Walz, Street, and video director Michael Oblowitz.

she says, and the grounding proved a major help in making her video performances easier.

She recommends that artists get deeply involved in the making of their videos, saying that her work with sight as well as sound was valuable in terms of sharpening her creative abilities and forcing her to see her work from several points of view at once.

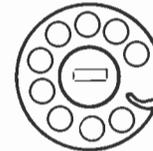
As for the promotion of "Under The Clock," Baron is handling the effort. He made special mailings of material describing Street's work several months before "Under The Clock" came out, and has been letting prime video outlets know about the artist and her qualities whenever he contacts them about Arista's regular run of clips.

The video is getting good play on a number of broadcast and cable-

cast shows, says Baron. But even though it went into general release more than a month ago, the clip has not yet made it onto MTV's regular playlist. Word is that programming executives at the channel felt it would better fit VH-1's format, for which it is still being considered.

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V.J. Trio. Sometime guest VJ and VH-1 director of programming Kevin Metheny joins regular jocks Don Imus and Scott Shannon at a party celebrating the new network's launch. From left are Metheny, Imus and Shannon.

UHF Clip Channel Tunes Into Las Vegas

BY JIM BESSMAN

This is another in a series of profiles of video clip outlets which covers broadcast, cable and syndicated programmers, as well as club pools.

NEW YORK When Las Vegas' 24-hour video music channel "Vusic 21" was launched last July 31, the owners' intentions were to use the format solely as a way to acclimatize Southern Nevadans to the UHF dial.

"Since we were the only UHF in the market, we needed something highly promotable," recalls station general manager Rick Scott. "When we came out we had to educate the market that there was life on the dial above Channel 13. Nothing else was as hot or promotable as music video."

So the station devised a cross-promotion with area 7-Eleven stores and Burger King outlets which gave away some 20,000 UHF antenna loops in three months. The Burger Kings, all open there around the clock, featured the channel on their projection screens and passed out literature directing customers to the 7-Elevens, where for 99 cents they could buy an antenna together with instructions for tuning in Vusic 21, not to mention a coupon for a free bag of Burger King fries.

"Word spread real quick," says Scott. "Anyone at all interested in

music in this community soon knew about us. And the fact that we are the only UHF here makes it easier, because whenever they hit UHF they get us. So now we tell viewers who still need antennas that they can get them free directly from our sponsors."

Scott cites demand for promotional appearances by station VJs, impact on local record sales, constant request line activity, and surveys showing an "impressive" average viewership minimum of 16,000 per 15-minute period in November among the reasons for sticking with

music video.

"When we began," he says, "we felt that the popularity of music video might decline like video games. did two years ago, and were prepared to phase it out into conventional independent station programming. But fortunately, our fears that viewers might get tired of music video haven't come true yet."

Adds station music director Robert Bell: "If we had just come in showing reruns of 'Gilligan's Island' like everyone else, nobody would shell out 99 cents for an antenna. (Continued on opposite page)

Clip Puts 'Yuppies' in Motion

Wall Street Breakers Break Out

BY FAYE ZUCKERMAN

LOS ANGELES Music Motions, a company that specializes in distributing music video clips to movie theatres, is hoping to make its mark producing videos about "yuppies." In fact, the New York company contends that white collar workers have been virtually ignored by the video music community.

So it put together the seven-member yuppie musical group, the Wall Street Breakers & Corporate Rappettes, and is set to shoot a promotional clip that centers on disillu-

sioned white collar professionals who feel they have not been taken seriously for their sense of rhythm and breakdancing abilities. The video will show the seven professionals breakdancing from New York's chic Upper West Side to the trading floors in the Stock Exchange on Wall St.

The lyrics were written by the group's members, who include Music Motions vice president of promotion Pamela Henning, financial consultant James Sharmatt, former computer consultant Ted Henning, (Continued on opposite page)

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AS OF JANUARY 26, 1985

PROGRAMMING

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

VIDEOS ADDED THIS WEEK	POWER ROTATION	HEAVY ROTATION	ACTIVE ROTATION	MEDIUM ROTATION	BREAKOUT ROTATION	LIGHT ROTATION	NEW ROTATION
BRYAN ADAMS SOMEBODY A&M MARTIN BRILEY DANGEROUS MOMENTS Mercury THE CARS WHY CAN'T I HAVE YOU Elektra THE FIXX LESS CITIES MORE MOVING PEOPLE MCA STEVE MILLER BONGO BONGO Capitol OMD TESLA GIRLS A&M SIMPLE MINDS DON'T YOU A&M SOUTHSIDE JOHNNY LOVE IS THE DRUG Mirage Atco BARBRA STREISAND EMOTION Columbia TALKING HEADS GIRLFRIEND IS BETTER Sire THE UNTOUCHABLES FREE YOURSELVES Enigma JOHN WAITE RECKLESS HEART EMI America	BRYAN ADAMS SOMEBODY A&M PAT BENATAR OOH OOH SONG Chrysalis THE CARS WHY CAN'T I HAVE YOU Elektra DENNIS DeYOUNG DON'T WAIT FOR HEROES A&M JOHN FOGERTY THE OLD MAN DOWN THE ROAD Warner Bros JULIAN LENNON TOO LATE FOR GOODBYES Atlantic RED SPEEDWAGON CAN'T FIGHT THIS FEELING Epic DAVID LEE ROTH CALIFORNIA GIRLS Warner Bros BARBRA STREISAND EMOTION Columbia SURVIVOR HIGH ON YOU Scotti Bros 'Epic TALKING HEADS GIRLFRIEND IS BETTER Sire JOHN WAITE RECKLESS HEART EMI America	*BRYAN ADAMS RUN TO YOU A&M PHILIP BAILEY with PHIL COLLINS EASY LOVER Columbia JOHN CAFFERTY & THE BEAVER BROWN BAND TENDER YEARS Scotti Bros. Epic CHICAGO YOU'RE THE INSPIRATION Full Moon Warner Bros. *DURAN DURAN WILD BOYS Capitol FOREIGNER I WANT TO KNOW WHAT LOVE IS Atlantic *DON HENLEY BOYS OF SUMMER Geffen *HONEYRIPPERS ROCKIN' AT MIDNIGHT Es Peranza *BILLY JOEL KEEPIN' THE FAITH Columbia *CYNDI LAUPER MONEY CHANGES EVERYTHING Portrait *MADONNA LIKE A VIRGIN Sire *STEVE PERRY FOOLISH HEART Columbia *BRUCE SPRINGSTEEN BORN IN THE USA Columbia	*EURYTHMICS SEXCRIME (1984) RCA GENERAL PUBLIC TENDERNESS IRS *DARYL HALL & JOHN OATES METHOD OF MODERN LOVE RCA *JOAN JETT I NEED SOMEONE MCA *KINKS DO IT AGAIN Arista *BILLY OCEAN LOVERBOY Jive Arista JOHN PARR NAUGHTY NAUGHTY Atlantic *PLANET P PROJECT PINK WORLD MCA POINTER SISTERS NEUTRON DANCE Planet LIONEL RICHIE PENNY LOVER Motown *ROD STEWART ALL RIGHT NOW Warner Bros *ROLLING STONES TOO MUCH BLOOD Rolling Stones *TOTO STRANGER IN TOWN Columbia TINA TURNER PRIVATE DANCER Capitol WHAM! CARELESS WHISPER Columbia	AUTOGRAPH TURN UP THE RADIO RCA BRUCE COCKBURN IF I HAD A ROCKET LAUNCHER Gold Mountain A&M DOCKEN JUST GOT LUCKY Elektra EUROGLIERS HEAVEN (MUST BE THERE) Columbia GIUFFRIA CALL TO THE HEART Camel/MCA JERMAINE JACKSON DO WHAT YOU DO Arista TOMMY SHAW LONELY SCHOOL A&M TEENA MARIE LOVER GIRL Epic STEVIE WONDER LOVE LIGHT IN FLIGHT Motown	ALPHAVILLE BIG IN JAPAN Atlantic CULTURE CLUB MISTAKE #3 Virgin/Epic JETHRO TULL UNDER WRAPS Chrysalis ELTON JOHN IN NEON Geffen LOS LOBOS DON'T WORRY BABY Slash Warner Bros MOLLY HATCHET STONE IN YOUR HEART Epic GARY O. GET IT WHILE YOU CAN RCA SIMPLE MINDS DON'T YOU A&M TRIUMPH SPELLBOUND MCA UB40 IF IT HAPPENS AGAIN A&M THE WHO TWIST AND SHOUT MCA "WEIRD AL" YANKOVIC THIS IS THE LIFE Rock 'n' Roll Scotti Bros.	ANIMATION OBSESSION Mercury MARTIN BRILEY DANGEROUS MOMENTS Mercury BRONSKI BEAT SMALL TOWN BOY MCA MORRIS DAY JUNGLE LOVE Warner Bros. THE FIXX LESS CITIES MORE MOVING PEOPLE MCA HANOI ROCKS BOULEVARD OF BROKEN DREAMS Epic HEAVEN 17 THIS IS MINE Virgin/Arista JIMI HENORIX VOODOO CHILD Warner Bros JOHN HUNTER TRAGEDY Epic STEVE MILLER BONGO BONGO Capitol STEVE MILLER SHANGRI-LA Capitol RAIL FANTASY EMI America LOU REED MY RED JOYSTICK RCA ROMAN HOLIDAY ONE FOOT BACK IN YOUR DOOR Jive Arista SUICIDAL TENDENCIES INSTITUTIONALIZED F-ontier TOTO THEME FROM "DUNE" Polydor WHITE WOLF SHADOWS IN THE NIGHT RCA	ARMORED SAINT CAN YOU DELIVER Chrysalis ASHFORD & SIMPSON SOLID Capitol CATS RUM TUM TUGGER Geffen 4-3-1 ANIMAL Recovery HONEYMOON SUITE BURNING IN LOVE Warner Bros. M&M CALLING THE MEDIUM RCA MINUTEMEN THIS AIN'T NO PICNIC SST OMD TESLA GIRLS A&M JOY ROSE IN & OUT LOVE AFFAIRS Jem Important FRED SCHNEIDER MONSTER IN MY PANTS Sire SCRITTI POLITTI HYPNOTIZE Warner Bros JANE SIBERRY MIMI ON THE BEACH Duke Street SILENT TREATMENT LIFE ON EARTH Red Label SMITHS HOW SOON IS NOW Sire SOUTHSIDE JOHNNY LOVE IS THE DRUG Mirage/Atco TEXTONES STANDING IN THE LINE A&M MARC A. THOMPSON SO FINE Warner Bros. THE UNTOUCHABLES FREE YOURSELVES Enigma KIM WILDE GO FOR IT MCA

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

New Video Clips

This weekly listing of new video clips generally available for programming and/or promotional purposes includes: Artists, title, album (where applicable)/label, producer/production house, director.

Please send information to Billboard, New Video Clips, 1515 Broadway, New York, N.Y. 10036.

BIG COUNTRY

Just A Shadow
Steeltown/Mercury
Jon Roseman Television
Mike Brady

MARTIN BRILEY

Dangerous Moments
Dangerous Moments/Mercury
Lynn Millar for Thornton-Keller Productions
Chris Gabrin

52nd STREET

Can't Afford
N/A/Profile
ICON FCL
Malcom Whitehead

JOLO

Last Call/Megatone
Dance Video Production
Ted Williams

KOOL & THE GANG

Misled
Emergency/De-Lite/PolyGram
Jeffrey Wattenberg for Felix
Limardo Productions
Felix Lemardo

KROKUS

Ballroom Blitz
The Blitz/Arista
Martin Kahan Productions
Martin Kahan

MOTORHEAD

Ace Of Spades
No Remorse/Bronze/Island
N/A
N/A

WHODINI

Freaks Come Out At Nite
Escape/Jive/Arista
Fusion Films
Adam Friedman

STEVE WONDER

Love Light In Flight
The Woman In Red/Motown
Fusion Films/Beth Broday, Lynn Rose
Greg Gold

'YUPPIE' CLIP

(Continued from opposite page)

real estate entrepreneur Daniel Steele and marketing expert Denise Battaglia. Additional group members are the video's director James Steele and Tom Hays, president of Music Motions.

Marteen, best known for his composition work with Taj Mahal and Marianne Faithful, wrote the music for the single. According to band member and director Steele, the group is also hoping to make an album—and, he adds, "The video is a teaser from which we hope to cull a feature film.

"The idea is whacky and topical enough that if it is produced properly, it might just spawn bigger projects," says Steele. For now, Music Motions is looking for corporate sponsors in the form of either ambient promotions or a tag line at the end of the three-minute clip.

If the sponsorship doesn't come through, we are determined to make the video, and will even film it on three-quarter-inch video," he says. "Ideally we would like to do it on 35mm so it can be distributed through [Music Motions] to theaters."

According to company president Hays, the "yuppie" video is the third one the company has produced. Its first was Carly Simon's "It Happens Everyday."

ideo music



Saintly Party. Members of the band Armored Saint were happy enough with their new video, "Can U Deliver," to turn in their halos and have a party. From left are band members Joey Vera and Gonzo, producer Michael James Jackson, Chrysalis International Group chairman Chris Wright, band members John Bush and Dave Prichard, Chrysalis West Coast a&r director Ron Fair, video director Jonathan Seay and band member Phil Sandoval.

LAS VEGAS CLIP CHANNEL

(Continued from opposite page)

But we offered strong programming in a market with only 18% cable penetration. Viewers had nowhere else to turn to for video music, so it wasn't hard to sell."

According to Bell, the channel has proved so successful with its initial offerings that it is dropping its Vusic 21 tag in favor of the KRLR call letters and channel number, "since we've established that '21 is the place to be in this marketplace when you want to see music video."

KRLR dayparts its music video programming, so that mornings favor adult contemporary artists like Lionel Richie, Billy Joel, Julio Iglesias and Richard Clayderman. Afternoons bring the "peak Duran Duran hours," says Bell, and shift towards rock and heavy metal, the latter genre dominating after 10 p.m. with the likes of Judas Priest, Wasp and Dio. "Racier" clips, such as the Brian De Palma version of Frankie Goes To Hollywood's "Relax," can be seen late-night.

Heavy rotation features 25 to 30 titles three or four times a day, with the medium concerning some 40 clips two or three times daily. Light rotation is once a day, with "catalog" clips getting on every few days. KRLR also screens syndicated music shows fitting into its format, including "Rock 'N America," "Music Magazine" and "Video Beat."

The station staffs seven VJs who work four-hour shifts, except for the six-hour overnights. Guest VJs have appeared, including a local

radio personality who had been abusive towards the channel, and various contest winners. Studio interviews have been conducted with such artists as the Go-Go's, Deniece Williams and Hoodoo Gurus.

Bell says that the VJs—all chosen locally—have developed their own followings and are in heavy demand for such advertiser functions as skating rink parties and stereo store sales. They also anchor five-minute national newscasts four times daily, as well as reciting the intermittent music newsbreaks.

Contrasting KRLR with MTV, Bell claims a programming range not as "narrow" as MTV's format. "We have room for everything in our programming," he says, "including country videos from people like Waylon, Dolly and Kenny Rogers, and more black music. We also feature more independent label videos, like the Fat Boys' 'Jailhouse Rap.'"

That heavy rotation clip came to KRLR through its weekly survey of area high schools. "That way we can gauge and satisfy our audience's tastes," says Bell. To this end, the station also has a request line constantly in use, and also features videos by local artists when available. Currently, KRLR is producing a clip of the Generics' "Angry Young Man," which as part of radio station KOMP's local artist compilation LP, which grew out of a "battle of the bands" giving the winning group a video production.

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Genre's Market Share Grows

MUSIC TITLES FINDING NICHE IN BRITAIN

BY NICK ROBERTSHAW

LONDON Though still a small proportion of overall video sales, the market for music on video in the U.K. is nevertheless growing steadily and healthily. At the same time, increased exposure for music programming on broadcast television is stimulating consumer awareness, while fledgling cable and satellite operations promise to further extend the availability of music on the small screen by the late '80s and '90s.

Progress for the home video sector has not come easily. When the first music video titles from Tina Turner, Blondie, Toni Basil and a handful of others reached the marketplace, there was no ready-made audience, no prior experience on which to base pricing policies or marketing strategies. For a long time music videos were almost entirely absent from the U.K. sales charts, and the volumes achieved were often barely into four figures.

Today, largely through a process of trial and error, music video has found its own level and its own niche within the video market as a whole. Pricing has been a key factor. Once it became clear that music software was essentially a sale item, the importance of the psychological 20 pounds sterling (\$26.50) retail mark became apparent, and now most full-length programming carries a dealer tag around \$13. Video EPs are on sale for as little as \$12.

Equally crucial has been the development of a retail base. Video company heads, many of them former record business executives, were quickly persuaded that music video could not be sold exclusively or even mainly through specialist outlets, and they have since devoted great efforts to encouraging record dealers to stock their product.

Some companies have established dual distribution: Videoform, for in-

stance, has its own sales force for video outlets, but puts its music product through the EMI Records team. Independent Palace Virgin Gold has proven notably popular with music-oriented labels because of its record industry-based expertise.

When catalogs were small, investment costs high and returns uncertain, the crusade was something of an uphill struggle. Dealers still complain—the narrow margins needed to sustain a sub-20-pound price are a regular source of grievance—but more and more are now doing good business with music videos and aiding the growth of the market by the additional outlet they provide.

The extraordinary success of Vestron's "Making Michael Jackson's Thriller" last year, with U.K. sales exceeding 140,000 units, has proven a powerful incentive to doubtful retailers, particularly the High St. chains. Says Vestron managing director Colin Bayliss: "We need the multiples, and 'Thriller' is the only title, for instance, that has gotten into all three branches of Woolworths. They and Boots The Chemist are now experimenting with a narrow range of music video product, but there is some way to go.

"The entry of record chain Our Price is gratifying," Bayliss continues. "But we'd like to see all disk retailers stocking the material, and I'd say at the moment probably fewer than 50% do."

Vestron's second blockbuster, the Rolling Stones' "Video Rewind," could even rival Jackson's success, joining a catalog that also includes Linda Ronstadt, Neil Diamond, Christine McVie and the Beatles' "A Hard Day's Night." The company's general strategy is to acquire major acts on video and not release too much at once, but Bayliss agrees that there are now indications of a broader base to the market.

Only Jackson, Bowie, Duran Duran and Culture Club now sell into the tens of thousands, but an increasing number of lesser-known acts are making the music video charts and achieving good average sales of 5,000-units plus on the basis of a more specialized appeal.

Recent examples include Chris de Burgh (A&M), the Undertones (PMI) and Bauhaus, whose first video also neatly illustrates the still volatile nature of the business. It first appeared on the now defunct Kace International music label, and then reverted to record indie Beggars Banquet when the latter launched its own music video label last August.

Most of the major labels are not involved in music video. RCA/Columbia released its first five titles last April, and CIC's debut video EP, based on the movie "Streets Of Fire," appeared in August. Other newcomers include Beggars Banquet Video, K-tel Films and Guild Home Video's Peppermint label.

Available product falls under three main categories. Live concert programming still dominates, though many in the industry believe that customers are now beginning to expect more from music video. Recent examples include Videoform Music's superstar-studded "ARMS Concert" in two parts and the same company's Status Quo farewell show "End Of The Road"; MGM/UA's first hi fi stereo release, "Everly Brothers Reunion Concert," and A&M's Godley & Creme-directed Police "Synchronicity" concert.

Promo clip compilations at low prices sell well, often marketed with audio equivalents. Notable are Virgin/PMI's "Now That's What I Call Music Video" releases, Wienerworld/Thorn EMI's "Videostars," "Videotheque" and "VideoHits," now also on the moribund RCA SelectaVision disk system and recent-

(Continued on page 34)



Taking Note of a Genre. RCA/Columbia Pictures Home Video president Rob Blattner and stars gather to promote the creation of the company's new MusicVision line at New York video club Private Eyes. Standing from left are John Oates, Daryl Hall, Blattner, film producer Patrick Montgomery, writer Pamela Page and Robert "Kool" Bell and George Brown of Kool & the Gang.

Diverse March Release

Mixed Bag from Pacific Arts

LOS ANGELES Classical music on videotape, a Japanese mystery drama and martial arts by Chinese masters spotlight March releases from Pacific Arts Video Records.

At the same time, the company has decided to accelerate the release schedule of its 10-part Agatha Christie "Partners In Crime" series.

Enthusiasm from bookstore chains was the main force behind the altered release schedule, the company claims. While "The Crackler" will still lead off the series in February, April will now see the release of three more titles: "The House Of Lurking Death," "Finessing The King" and "The Affair Of The Pink Pearl."

List price for the programs is \$24.95. Instead of the usual cardboard boxes, the episodes will come packed in plastic containers. The "Partners" marketing campaign has also been stepped up, with the addition of four-by-four-inch "shelf talkers," cardboard foldouts designed to hang off of shelves, and other elements added to the point-of-purchase mix. The "shelf talkers" can also be used as mini stand-ups.

"Partners In Crime" was originally shown as a series on London Weekend Television. It stars "Dune" co-star Francesca Annis.

According to David Bean, president of the California video label, the classical music long-form features Part III of the eight-cassette "Huberman Festival" and includes violinist Henryk Szeryng performing Tchaikovsky's "Concerto in D Minor for Violin" and Vivaldi's "Concerto in A Minor for Two Violins and String Orchestra" with the Israel Philharmonic Orchestra.

The 1982 Huberman Festival was held to honor Bronislaw Huberman, the founder of the Israel Philharmonic. Allan Miller, best known for directing "From Mao To Mozart," took charge of filming the festival in Tel Aviv. The title was produced by Harry Waterston, and is expect-

ed to retail for \$39.95.

Also coming soon from Pacific Arts is the English-subtitled "Irezumi (Spirit Of Tattoo)," directed by Yoichi Takabayashi and produced by Yasuyoshi Tokuma and Masumi Kanamaru. It will retail for \$59.95.

The film centers on a young Japanese woman who, to please her boyfriend, submits to having her back tattooed. The story becomes suspenseful as the woman gets involved in a mystery connected to her tattooist.

"Martial Arts: The Chinese Masters," filmed during the All-China Martial Arts Champions tour in Britain in 1981, features Chinese champion Wushu. A spokesman for Pacific Arts contends, "This film is not intended as practical instruction, and, in fact, the feats attempted are so dangerous that viewers must be warned not to imitate the procedures."

Highlights of the competition have been preserved on videotape, as have slow motion replays, split screens and analysis by John Taylor. The title was produced by Roger Morris and will sell for \$29.95 suggested retail.

FAYE ZUCKERMAN

Greek Distrib Pact Brings Embassy To 20th Territory

LOS ANGELES Embassy Home Entertainment broke new international distribution ground in December when it signed a deal with Videosonic for the distribution of its products in Greece. This marks the 20th territory in which the independent's video titles are marketed.

According to John Sarra, owner of Greece's Videosonic, 50 titles will initially be available to the firm, including "Vice Squad," "Escape From New York" and "Eye For An Eye."

The three-year-old Los Angeles-based Embassy controls its home video distribution throughout Europe, Australia, parts of Africa and Asia. Embassy's most recent home video successes include "Children Of The Corn" and "Silkwood."

FOR WEEK ENDING JANUARY 26, 1985

Billboard

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TOP VIDEODISKS

Compiled from national retail store sales reports.					Year of Release	Rating	Format	Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number				
1	2	5	PURPLE RAIN	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R CED Laser	29.98 39.98
2	1	9	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG CED Laser	29.98 29.98
3	5	12	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
4	4	21	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R CED Laser	19.98 34.98
5	3	5	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG CED Laser	29.95 29.95
6	7	19	SPLASH ♦	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG CED Laser	29.98 34.98
7	6	11	SIXTEEN CANDLES ▲ ♦	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG CED Laser	29.98 29.98
8	8	6	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG CED Laser	39.98 39.98
9	10	2	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G CED Laser	19.98 34.98
10	NEW ▶		POLICE ACADEMY	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R CED Laser	29.98 39.98

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

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FACT

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- Hands-on workshop sessions
- Talk with the industry's leading authorities

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FOR WEEK ENDING JANUARY 26, 1985

Billboard

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TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Compiled from national retail store rental reports.		Year of Release	Rating	Format
				Copyright Owner, Distributor, Catalog Number	Principal Performers			
1	5	3	POLICE ACADEMY	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	VHS Beta
2	3	6	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta
3	2	8	PURPLE RAIN	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta
4	1	9	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta
5	4	19	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta
6	6	7	THE LAST STARFIGHTER ◆	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	VHS Beta
7	10	5	DREAMSCAPE	Thorn/EMI Home Video 2722	Dennis Quaid Kate Capshaw	1984	PG	VHS Beta
8	20	3	THE NEVERENDING STORY	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	VHS Beta
9	7	18	SPLASH ◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta
10	9	15	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta
11	11	11	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin William Maria Alonso	1984	R	VHS Beta
12	17	11	THE PHILADELPHIA EXPERIMENT	Thorn/EMI Home Video 2547	Nancy Allen Michael Pare	1984	PG	VHS Beta
13	14	12	NEVER CRY WOLF ◆	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	VHS Beta
14	8	9	CONAN THE DESTROYER ◆	Universal City Studios MCA Dist. Corp. 80079	A. Schwarzenegger Grace Jones	1984	PG	VHS Beta
15	16	3	TOP SECRET	Paramount Pictures Paramount Home Video 1567	Val Kilmer	1984	PG	VHS Beta
16	13	6	BOLERO	Cannon Films Inc. USA Home Video 217-468	Bo Derek George Kennedy	1984	NR	VHS Beta
17	12	16	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta
18	18	2	STREETS OF FIRE ◆	Universal City Studios MCA Dist. Corp. 80085	Michael Pare Diane Lane	1984	PG	VHS Beta
19	22	3	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	VHS Beta
20	15	15	SIXTEEN CANDLES ▲ ◆	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta
21	21	13	FIRESTARTER ● ◆	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta
22	19	19	FOOTLOOSE	Paramount Home Video Paramount Pictures 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta
23	23	59	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
24	26	25	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
25	30	32	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MaClaine Debra Winger	1983	PG	VHS Beta
26	36	15	UP THE CREEK ●	Orion Pictures Vestron 5043	Tim Matheson Stephan Furst	1984	R	VHS Beta
27	27	15	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta
28	29	21	PURPLE HEARTS ▲	Warner Brothers Pictures Warner Home Video 20018	Cheryl Ladd Ken Wahl	1984	R	VHS Beta
29	28	18	ICEMAN ▲ ◆	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta
30	24	12	BREAKIN' ▲ ◆	Cannon Films Inc. MGM/UA Home Video 800447	Adolfo Quinones Michael Chambers	1984	PG	VHS Beta
31	35	34	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
32	NEW ▶		THE MAN WHO KNEW TOO MUCH	Universal Classics MCA Dist. Corp. 80129	James Stewart Doris Day	1956	PG	VHS Beta
33	32	14	RACING WITH THE MOON	Paramount Pictures Paramount Home Video 1668	Elizabeth McGovern Sean Penn	1984	PG	VHS Beta
34	39	30	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
35	25	13	THE BOUNTY	Orion Pictures Vestron 5044	Mel Gibson Anthony Hopkins	1984	PG	VHS Beta
36	33	12	THIS IS SPINAL TAP	Embassy Pictures Embassy Home Entertainment 2081	Christopher Guest Michael McKean	1984	R	VHS Beta
37	34	16	ICE PIRATES ● ◆	MGM/UA Home Video 800427	Robert Urich Mary Crosby	1984	PG	VHS Beta
38	31	26	TANK ▲ ◆	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1983	PG	VHS Beta
39	37	12	FRIDAY THE 13TH-THE FINAL CHAPTER	Paramount Pictures Paramount Home Video 1539	Dana Kimball Paul Krata	1984	R	VHS Beta
40	38	13	BEAT STREET ●	Orion Pictures Vestron 5047	Gina Belafonte Rae Dawn Chong	1984	PG	VHS Beta

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



You'd Think They Were Giving It Away. Some of the Winter Consumer Electronic Show's approximately 100,000 attendees crowd the show's floor, looking for the latest in widgets, gadgets and profits.

Music Instruction from DCI Warner Distributing How-To Tapes

NEW YORK Warner Bros. Publications, the music print arm of Warner Bros. Music, has launched an ad campaign to herald its U.S.-Canada distribution arrangement, effective this month, with DCI Music Video's line of instructional videotapes for musicians.

With a theme of "It's Time You Got The Picture . . . The DCI Music Video Picture!" Warner says the ad drive will reach its network of about 30,000 music print/instrument retailers in this country and Canada. One key element in the campaign is a 22-minute sampler for use as an in-store aid. This sampler is free with an order of three videos or more by March 31.

The videos themselves list at \$69.95 in either Beta or VHS format. The 60-minute color productions feature instruction by such performers as drummers Steve Gadd, Louie Bellson and Ed Thigpen, guitarists John Scofield and, with a Feb. 1 release, Adrian Belew, and keyboardist Richard Tee. In ad-

dition, another Gadd video is due soon, as is a release by bassist Jaco Pastorius.

According to Frank Military, executive vice president and general manager of the Warner Bros. print unit, the company made the deal, effective Jan. 3, to take advantage of the "booming educational video marketplace. The DCI method is unique, and the inclusion of an instructional music folio with the Bellson tape is the beginning of a new era in instrumental instruction." Jay Morgenstern, the firm's president, says the tapes represent a "whole new way for a musician to learn from the great instrumentalists."

Music dealers or musicians interested in DCI Music Video product may contact Mark Pennachio, the print division's sales manager, at the company's offices at 265 Secaucus Rd., Secaucus, N.J. 07094.

IRV LICHMAN



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

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

HELP CURE CANCER THROUGH MUSIC

MTV'S ROCK 'N ROLL TO GO: A COOPERATIVE EFFORT BY THE MUSIC INDUSTRY TO RAISE FUNDS FOR THE AMC CANCER RESEARCH CENTER.

PAT BENATAR

HELL IS FOR CHILDREN
From the album "Crimes Of Passion" on Chrysalis Records

THE CARS

DRIVE
From the album "Heartbeat City" on Elektra Records

THE FIXX

ARE WE OURSELVES?
From the album "Phantoms" on MCA Records

HALL & OATES

SAY IT ISN'T SO
From the album "Rock 'N Soul Part 1" on RCA Records

BILLY IDOL

REBEL YELL
From the album "Rebel Yell" on Chrysalis Records

KISS

LICK IT UP
From the album "Lick It Up" on Mercury Records

CYNDI LAUPER

SHE BOP
From the album "She's So Unusual" on Portrait Records

MADONNA

LUCKY STAR
From the album "Madonna" on Sire Records

STEVE PERRY

OH SHERRIE
From the album "Street Talk" on CBS Records

RATT

ROUND AND ROUND
From the album "Out of the Cellar" on Atlantic Records

THE POLICE

KING OF PAIN
From the album "Synchronicity" on A&M Records

THOMPSON TWINS

HOLD ME NOW
From the album "Into The Gap" on Arista Records

TINA TURNER

WHAT'S LOVE GOT TO DO WITH IT
From the album "Private Dancer" on Capitol Records

WANG CHUNG

DANCE HALL DAYS
From the album "Points On The Curve" on Geffen Records

MTV NETWORKS INC.

Robert W. Pittman
Executive Vice President and
Chief Operating Officer

December 14, 1984

Dear Record Retailers and Distributors:

MTV's first LP is coming to kick off '85 - and it's one of the strongest packages to hit the stores and the air-waves in a long time. But the big news is that all proceeds from this record (record companies, publishers, artists, writers) will be donated to the AMC Cancer Research Center. And we need your help to give it high in-store visibility.

Titled "MTV's Rock 'n Roll To Go," the album contains 14 hit songs all from different labels. Our commitment to this project is high, and we need you to position the album for maximum exposure. We certainly hope you will give it your all.

MTV is donating an extensive promotion campaign for the album including 30 and 60 second on-air spots. We anticipate a long sales period and are prepared to promote the album through a total advertising package on an extensive schedule. By doing your part, you'll contribute to an important cooperative effort that the entire record industry is making to cancer research.

Watch for "MTV's Rock 'n Roll To Go," released soon through Elektra Records and distributed through WEA. Thank you very much for your help in this worthy cause.

Sincerely,

RWP:bph

75 Rockefeller Plaza New York, New York 10019 (212) 484-8420



AVAILABLE ON ELEKTRA MUSIC CASSETTES AND RECORDS



ELEKTRA

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FOR WEEK ENDING JANUARY 26, 1985

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from national retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	8	PURPLE RAIN	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta	29.98 29.98
2	3	141	JANE FONDA'S WORKOUT ▲◆	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NR	VHS Beta	59.95 59.95
3	2	9	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta	79.98 79.98
4	4	58	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	24.95 24.95
5	8	63	AN OFFICER AND A GENTLEMAN ▲◆	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	24.95 24.95
6	6	8	PRIME TIME	Karl Video Corporation KVC-RCA 058	Jane Fonda	1984	NR	VHS Beta	39.95 39.95
7	5	51	STAR WARS	CBS-Fox Home Video 1130	Mark Hamill Harrison Ford	1977	PG	VHS Beta	39.98 39.98
8	11	6	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta	79.95 79.95
9	21	45	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	24.95 24.95
10	9	99	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	24.95 24.95
11	25	7	THE LAST STARFIGHTER ◆	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	VHS Beta	79.95 79.95
12	7	57	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95 39.95
13	17	20	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98 79.98
14	10	16	1984 SUMMER OLYMPICS HIGHLIGHTS ▲	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR	VHS Beta	29.95 29.95
15	15	2	POLICE ACADEMY	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Catrall	1984	R	VHS Beta	79.95 79.95
16	14	70	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	24.95 24.95
17	15	32	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	VHS Beta	24.95 24.95
18	27	43	THE JANE FONDA WORKOUT CHALLENGE ●	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95 59.95
19	23	5	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	VHS Beta	79.95 79.95
20	20	51	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Association 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95 39.95
21	13	20	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	39.95 39.95
22	16	2	DURAN DURAN DANCING ON THE VALENTINE	TDV Sony Video Software 97W5075	Duran Duran	1984	NR	VHS Beta	16.95 16.95
23	30	10	RAQUEL, TOTAL BEAUTY AND FITNESS	Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	VHS Beta	39.95 39.95
24	28	16	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta	79.95 79.95
25	26	8	CONAN THE DESTROYER ▲◆	Universal City Studios MCA Dist. Corp. 80079	A. Schwarzenegger Grace Jones	1984	PG	VHS Beta	79.95 79.95
26	18	25	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta	59.95 59.95
27	33	18	SPLASH ◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	79.95 79.95
28	22	9	VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS ▲	Vestron 1016	The Rolling Stones	1984	NR	VHS Beta	29.95 29.95
29	19	2	THE NEVERENDING STORY	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	VHS Beta	79.95 79.95
30	31	56	MAKING MICHAEL JACKSON'S THRILLER ▲◆	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95 29.95
31	39	12	FIRESTARTER ●◆	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta	79.95 79.95
32	36	9	MICKEY'S CHRISTMAS CAROL ◆	Walt Disney Home Video 225	Mickey Mouse	1983	G	VHS Beta	29.95 29.95
33	NEW		STREETS OF FIRE ◆	Universal City Studios MCA Dist. Corp. 80085	Michael Pare Diane Lane	1984	PG	VHS Beta	69.95 69.95
34	32	79	DURAN DURAN ●	Thorn/EMI Tvd 1646	Duran Duran	1983	NR	VHS Beta	29.95 29.95
35	24	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	79.95 79.95
36	29	18	HEARTBEAT CITY	Elektra Entertainment Warner Home Video 34024	The Cars	1984	NR	VHS Beta	29.98 29.98
37	38	25	THE BIG CHILL ▲◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	79.95 79.95
38	37	10	MOSCOW ON THE HUDSON	RCA Columbia Pictures Home Video 60309	Robin Williams Maria Alonso	1984	R	VHS Beta	79.95 79.95
39	35	16	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta	79.98 79.98
40	36	31	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY ◆	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95 29.95

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MUSIC SALES IN BRITAIN

(Continued from page 30)

ly re-released by Thorn EMI as a \$40 three-tape collection, and CBS/Fox's August release "Rock Cocktail," selling at only \$12.

The third category, and currently the least developed, is the quasi-documentary production that combines performance with backstage material. Demand for this kind of programming has speeded the move into purpose-made productions by video labels, as well as by acts and managements. Virgin Vision's David Marlow recently set up his own company to develop music video projects; MGM/UA has commissioned Jonathan King to produce a series of 13 one-hour video programs; Polydor's Barry Gibb recently released what was called the "first true video album"; Vestron is spending a reported \$1 million on a Beach Boys documentary; Embassy has signed a four-way deal with two Japanese and one Stateside partner to set up projects with established and developing artists.

Broadcast television is becoming increasingly a part of this evolution. Two of the most interesting recent projects—Miles Copeland's "The Rebellious Jukebox" series, intended for U.S. Showtime, and the Russell Mulcahy-directed "Duran Duran—As The Lights Go Down"—involve independent network Central TV and its production arm, Zenith.

A number of London's tv facilities have equipped themselves specifically for music video work. The BBC has released music titles, including specials from its "Old Grey Whistle Test" rock show, for home video. The independent contractors, armed with a new agreement with the talent unions, are following suit.

Tyne Tees' influential "Tube" magazine program will appear when the company has found a distributor, while Thames TV is putting out Jonathan Miller's "Rigoletto" for the small classical market.

Besides generating potential home video material, broadcast coverage of pop music does much to stimulate interest in music video generally. Since the arrival of Channel Four early in 1983, that coverage has increased dramatically and taken on fresh and innovative forms, a development coinciding with the rise of the video clip and providing, in the absence of a British MTV, the only systematic exposure for promo clips. Few companies operating in the home video market maintain that network television damages sales; on the contrary, Channel Four's handling of the Michael Jackson "Thriller" clip did much to excite public demand, and RCA/Columbia deliberately premiered Andrew Lloyd Webber's "Song And Dance" on BBC-TV before its video release on the grounds that, as company head Steve Bernard put it, "There is bound to be enormous consumer demand after this giant and unprecedented publicity."

An additional important effect of Channel Four's emphasis on pop has been to open up the possibility of regular tv advertising for both video and record companies, by delivering a guaranteed target audience of young music fans at affordable rates.

The quality of Britain's broadcast television and the advanced state of home video penetration are often cited as factors in the slow start ca-

ble has made. Market research predicts weak demand and no profits, and the phasing out of capital allowances has contributed to an atmosphere of financial uncertainty. Nevertheless, the Cable & Broadcasting Bill has been through Parliament, a chairman for the new Cable TV Authority—formerly Gillette's chief—has been found, and 11 cable franchises have been awarded.

Two music-content program channels are already available to a handful of viewers in a handful of British towns. One is Music Box, product of a merger between rival Thorn EMI and Virgin/Yorkshire TV projects early in 1984 and now helmed by former record company head Charles Levison.

A true MTV equivalent, screening up to 15 clips hourly, Music Box began independent transmission on the ECS-I satellite in July, reaching 600,000 homes in 10 European countries. By February, this figure should rise to nearly four million, but only 450,000 homes will be in the U.K., where cabling currently reaches only a small fraction of households. Also in business across Europe is Sky Channel, Music Box's former carrier now actively developing its own music programming such as "Sky-Fi Music."

British plans for direct broadcasting by satellite (DBS) are even less advanced than cable activity, and commercial viability is even more uncertain. The government's own research indicates it will take two million people and seven years to make DBS pay, and there are fears that if the start is delayed beyond its original target date of late 1986, which is increasingly probable, the system may not get into business at all.

Initially intended as a BBC channel, the project has been re-constituted, because of the financial risks, as a three-channel affair involving the BBC and the Independent Broadcasting Authority as improbable bedfellows with 50% and 30% stakes respectively, plus a third grouping of five companies, among them Thorn EMI, Granada TV Rental and the ubiquitous Virgin Group, with 20%.

The probability is that home video will dominate the narrowcast market in Britain for the foreseeable future, and that music video will form an increasingly important sector within it. Some observers contend that with VCR sales slowing and software price reductions limited by the mechanics of videocassette production, distributors are condemned to sales of less than 25,000 units forever. Philips' LaserVision videodisk system, still clinging to its market toehold, is usually ignored in such calculations.

Most video chiefs are bullish, however. David Hockman, joint head of PolyGram Music Video, says: "For the three years we have been involved, sales have shown a steady and consistent growth, and as the supply of feature films for the home video market begins to dry up, that trend can only accelerate."

Picture Music International's Geoff Kempin sees the arrival of Beta Hi Fi video machines on the market as one of the most encouraging developments: "At last we can say, this is hi fi with pictures."

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CLOSED CAPTION BY NCI



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A Heron International Company
Los Angeles, California

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Hunchback Of Notre Dame
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Room Service
Santa Fe Trail
LAUREL & HARDY
Laurel & Hardy, Vol. 1
Laurel & Hardy, Vol. 3

Laurel & Hardy Vol. 5
Laurel & Hardy Vol. 6
Pardon Us
Sons Of The Desert
Swiss Miss
Way Out West
ASTAIRE & ROGERS
Flying Down To Rio
Follow The Fleet

Shall We Dance
Top Hat
JOHN WAYNE
Allegheny Uprising
Back To Bataan
Flying Leathernecks
Fort Apache
She Wore A Yellow Ribbon
Tall In The Saddle
Tycoon

HORROR & SCIENCE FICTION

Flight To Mars
Invaders From Mars
King Kong
Kratos
Mighty Joe Young
Tales Of Tomorrow, Vol. 1
The Thing

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FLASH IN A FLASH.

Kris Kristofferson and Treat Williams in

FLASHPOINT

...If only the truth were known.

THORN EMI Video is pleased to announce the videocassette release of this year's top conspiracy thriller, "Flashpoint." Inspired by the JFK conspiracy theory, "Flashpoint" stars Kris Kristofferson, Treat Williams, Tess Harper, and Rip Torn. It's about what happens when two Texas border guards unearth the skeletal remains of a man at the wheel of a jeep, buried in the desert, along with two phone numbers that trace back to the JFK assassination. "Flashpoint" thrilled critics and movie audiences alike. "Political intrigue, JFK assassination-conspiracy theories, cowboy style shootouts, secret agents..." raved the Philadelphia Enquirer.

Make sure you order plenty of "Flashpoint" videocassettes from THORN EMI. The conspiracy thriller of 1984 that will make you some thrilling cash in 1985.

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

ANOTHER THORN EMI HIT VIDEOCASSETTE.



New Home for American Artists Studios Minneapolis Facility Moves to Arts Zone Site

BY MOIRA McCORMICK

MINNEAPOLIS American Artists Studios has moved downtown from its Loring Park location to the site of a proposed arts business district, according to Owen Husney, chief of the production/management firm. A new recording company, Metro Studio, owned by Doug Brown of the Twin Cities firm Good Music Agency, had taken over the 24-track room which formerly housed American Artists.

Husney says American Artists' move follows the dissolution of a business relationship between him and Brown. American Artists' new home, a 5,000 square foot turn-of-the-century warehouse, is located in the area slated for a state-funded "arts enterprise zone," which is to offer a variety of financial benefits to artists headquartered there.

Husney says the arts zone, a joint project of Minnesota governor

Rudy Perpich and a group of Twin Cities art business representatives, is expected to go into effect within the next few years. "We wanted to be the first ones in," he says.

Husney and filmmaker partners Ron Soskin and Ken Green plan to turn the warehouse into a multipurpose facility dubbed "Rock'n'Roll High School," incorporating a state-of-the-art 24-track studio with mixing capabilities, along with film, video, photography and choreography departments.

"The facility's purpose will be twofold," he says. "One, it will aid in the artists' development processes, whereby they can do test shots, learn to lip-sync, etc. Two, it will be used to produce commercial videos."

Husney expects the project to be finished within two months, with offices opening within the next month. Total cost of the project, he says is "well into the high six fig-

ures."

Husney, who signed Prince to his first recording contract in 1979, says he's currently "developing groups for Atlantic, CBS and A&M." They include Jesse Johnson, formerly of the Time, whose first A&M single is due in January, and the Girls. Columbia artist Andre Cymone recently parted managerial company with Husney in what Husney terms a "mutual business decision."

Metro Studio, having taken over American Artists' former space, has been hosting a variety of regional and national bands, according to head engineer Kirby Binder. They include the Suburbs, the Bingham—McCabe Band (formerly Lamont Cranston) and Jump Street (formerly Gypsy).

Binder says a number of independent engineers regularly work out of Metro, including David Rivkin (Prince, Lipps Inc.), Peter Martinson (Suburbs, Vixen) and Dominic Troiano (formerly of the James Gang.)

Aside from the addition of a Lexicon PCM 42 digital delay, the equipment in Metro Studio remains the same as when American Artists operated there, says Binder. It includes an MCI JH428 console; JH 16/24-track machine; 110B mixdown machine; JBL 4430, JBL 4311, and Auratone 5C monitors; Inovonics compressor; Eventide 2016 digital reverb; Teletronix tube compressor, and Lexicon PCM 41 digital delay.

Binder, who has worked in that facility for the last year and a half, says a new system of rate packages commensurate with budget and purpose of recording project is in the process of being administered under new studio manager Larry Osterman.

In addition, Good Music Agency divisions Good Music Management and Positive Promotions are headquartered in Metro Studio's premises, presided over by Mike Gaffney and Suzanne Duran.

New Products



U.S. Audio's GateX is a noise gate/expander that gives the user four independent channels capable of gating or expanding for a very reasonable \$399. The GateX utilizes the new Valley People TA-104 VCA to enable it to process audio signals without coloration, according to the manufacturers. U.S. Audio is located in Nashville.

Video Track

NEW YORK

MICHAEL PETERS conceived, directed and choreographed Marlon, Randy, Jackie and Tito Jackson for the video of their Epic single "Body." It was edited by Billy Williams at Another Direction. David Seeger, a vice president of Today Video Inc., took charge of the film-to-tape transfer for the clip, using Today Video's new DSRC.

Seeger mixed the audio directly onto a video, a process rarely performed for music videos. All 10 audio tracks are said to have been mixed to the picture.

Jon Small has been hard at work producing video clips for Alan Parsons, Deborah Allen and Chicago. Ron Jacobs directed the Parsons video for "Let's Talk About Me," off of his Arista album, "Vulture Culture." Jacobs also took charge of Allen's "Rocking Little Christmas" for RCA Records. Chicago's "Along Comes A Woman" was directed by Jay Dubin for Picture Vision, a newly formed company.

Dubin also directed "The Womblers," a half-hour syndicated tv series that features music videos,

comedy and drama. It was shot and edited at VCA Teletronics. Gary Bradely and Ken Gutstein edited the shows using the firm's Montage system. Robert Altman of Robert Halmi Productions produced.

Unsigned rock bands are slated to be featured on Campus Network's "New Grooves" music video show, which will be aired nationally to the college community. Aspiring musicians are encouraged to send three-quarter-inch videos to "New Grooves" c/o East Coast People in New York.

LOS ANGELES

HEAVY METAL BAND KEEL lensed "The Right To Rock" at the Soundstage and on location in San Gabriel, Calif. It was directed by Francis Delia, who recently also worked with RCA's Nails. Kurt Vandermoulen edited the A&M group's clip at K.V.'s Hack Shack. It was lensed by Max Pomerleau.

All material for Video Track should be sent to Faye Zuckerman, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

Audio Track

NEW YORK

STEPHEN MILLER was in at Evergreen Recording producing and engineering Mitchell Forman's new album for Windham Hill's new Magenta label. Hahn Rowe assisted on the project.

Recently opened Big Apple Studios, located on the site of the old Ono/Lennon Hit Factory, is an audio/video complex incorporating Neve, Studer and Mitsubishi digital equipment. Projects in progress there include: Bob Cutterella producing Road Scholars; a 12-inch from Benny Rose titled "Only You"; and projects from Mongo, Dawn Lewis and Sheer Joy.

Celebration Recording recently completed scoring for a PBS "American Playhouse" film, "Noon Wine," slated to air Monday (21). Music was composed by Paul Chihara and produced by Charles Yassky. Engineer for the sessions was Michael Farrow, assisted by Maurice Puerto.

At Secret Sound, Ray, Goodman & Brown are mixing their upcoming album for Panoramic Records. Al Goodman, Chuck Corrado, Kevin Owens and Walter Morris are all producing, with Scott Noll engineering and Warren Bruleigh assisting. Also there is Foreign Legion, cutting a new single with producer Paul Shapiro.

Recent developments at 39th Street Music: Roma Baron has been producing German vocal duo Humpe-Humpe, with Leanne Unger at the console. CBS/Silver Blue artist Sally Ries, with Richard Kaye engineering. And producer Rod Funston has been completing two sides for new artists Radford & Ray, again with Kaye at the board.

Designer recorded and completed the final mix on his new 12-inch at ERAS Recording. Produced by Keith "Designer" Prescott and Margot Jordan, the single is available through J&M Records.

At Studio Apartment, Brian Cullman is currently completing the score for Catherine Ventura's new film, "Au Pair". Working with him are co-producers/engineers

Jenifer Smith and Leslie Winston.

Activity at The Ranch: Clive Stevens remixing two tracks for West Germany to be released on Frog Records. Kevin Reynolds is at the board, with Robbie Norris assisting. Also, Gwen McRae cutting tracks for her new single with producer Wayne Cobham. Lincoln Clapp is at the console, with Ken Cedar and Robbie Norris assisting.

At Power Play in Long Island City, Fonda Rae recently cut a new single, "Please Don't Make Me Wait," with producer/engineer Patrick Adams. The Intruders were in finishing their PolyGram album with producer Leon Bryant. Julian Herzfeld and Rick Gratz engineered. Darroll Gustamachio was in producing the band Convicts for HME/CBS. Michael Young engineered.

LOS ANGELES

MELISSA MANCHESTER was in recently at Sunset Sound with producer Trevor Veitch recording "Water From The Moon," her MCA debut album.

Action at Sound Image: artist Demola Adipoju of King Sunny Ade's group is in working on a solo project for Moji productions with engineer John Henning. A.I.P. recording artist Bravin is finishing tracks for an upcoming album, with Steve Brown at the controls. And producer/artist Brett Granson is tracking a solo album project, with Elliott Peters engineering.

Mercury act Con Funk Shun is in at Skip Saylor Recording tracking a single with producers Billy Osborne and Zane Giles. Skip Saylor is engineering. Producer Patrick Henderson is mixing tracks for an upcoming Carl Anderson album for Epic, with Saylor again at the controls. And producer Evan Pace is in cutting tracks on Chubby Checker for Even Space Productions. Tom McCauley is engineering.

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

A biweekly feature spotlighting noteworthy equipment acquisitions in the audio and video production, post-production and duplication industries.

MIDI IN THE NEWS: New York's Greene Street Recording has added a number of new keyboards, controllers and sequencers. New gear at the facility includes Roland's Master Keyboard Controller with Roland modules, the Roland SBX-80 Sync Box, a Super Jupiter MKS-80, an MPG-80 Super Jupiter Programmer, and the Roland Plant P MKS-10 and Planet S MKS-30. Greene Street has also taken possession of a new Emulator II and a Bel BD-80 eight-second sampling delay unit.

READY TO BREAK ground in February is Digital Recorders, a \$2 million, 7,200 square foot, all-digital studio complex to be located in Nashville's Melrose area. The complex is being designed by Standard Studio Systems Inc., a recently formed design company headed up

Sound Investment

by Nashville producer Norbert Putnam. Digital Recorders, the firm's maiden project, will feature two fully automated studios equipped with digital multi-track recorders, two programming and overdub suites, two private lounges and restaurant, bar and spa facilities. Owned by a group of Nashville investors, the new complex is expected to be completed in July.

SSOUNDCRAFT SAYS ITS newly opened manufacturing facility in Borehamwood, Herts, a London suburb, is one of the most advanced and extensively automated plants for a mid-size company in the U.K. According to the firm, the new plant brings all aspects of manufacturing under one roof, including a fully automated PCB assembly line. Equally important, says Colin Mason, Soundcraft's managing director, is the flexibility the new facility gives the company. Mason estimates that changes to the manufacturing plan for a piece of equipment can now be made in three weeks rather than the two to three months

previously required.

Also on the Soundcraft front, the company's California arm reports the delivery of one of its TS 24 consoles to producer/arranger/composer Kashif. The desk is a 40-channel, fitted with Audio Kinetics Master Mix disk-based automation, and has been installed in Kashif's studio in Stamford, Conn., teamed with a Sony PCM-3324 24-track digital recorder.

WITH THE INSTALLATION of a new Solid State Logic 4000E computerized console, Kajem Recording becomes the first and only studio in the Philadelphia region to offer the SSL system. The new console features SSL's Primary Computer in a 48-channel mainframe, and Kajem reports that its control room, is being redesigned by New York's Acoustilog to better complement the SSL.

According to Kajem's Kurt Shore, the studio's rates are "significantly lower" than other SSL-equipped studios in New York and other cities.



Foreign Agents. Foreigner members await reports on the recent release of their Atlantic album "Agent Provocateur." Standing from left are Lou Gramm, Mick Jones, Rick Wills and Dennis Elliott.

Despite Accommodation to Video Revolution FOREIGNER STILL LOYAL TO RECORDS

BY PAUL GREIN

LOS ANGELES The rules of the game in pop music have changed a lot in the three and a half years since Foreigner released their last studio album. The visual component has become much more important, as the success of MTV and most of today's top acts clearly shows.

Mick Jones, Foreigner's guitarist and co-producer, is aware of the market changes, and is adapting to them. The group has released its first video (for "I Want To Know What Love Is"), and is planning to add a few special effects when its next tour starts in early March.

But video revolution or not, Jones makes it clear that his heart is still in the record business.

"Records are still records," he says. "I think one of the main aims of an album is to allow you to work out your own images. I think an

oversaturation of video can be harmful, inasmuch as you're laying your concept on the public, and it may not necessarily be the one they have or want to have.

"I'd certainly like to use the medium, but not to overdo it. We haven't got any grand scheme of a video career in mind. We're just going to use it for what it is: a sort of extra promotional boost for the album. I think some artists just live by it, and very often they sacrifice some musical content for the video content."

Jones says that at one point the group was considering not doing a video. "We were one of the only holdouts," he says, "and when I saw one or two of the other holdouts finally appear with videos, it even strengthened that resolve. I think it can be quite harmful to a mystique. It's a delicate thing."

Could Jones be alluding to Bruce Springsteen's debut video for "Dancing In The Dark"? "I didn't mention any names," he laughs.

Given Jones' misgivings, why did Foreigner make a video at all? "I thought by not doing it, people might think we were just being pretentious," he says. "I thought, why make a big deal of it? Let's do one and see what happens."

What does he think of the clip? "We managed to do one that's quite direct and emotional and relayed quite warmly the feeling of the song."

And what of Jones' plans to spiff up Foreigner's live show? "Actually, we're preparing a visual show with a few special effects which I don't think have been used before in the way we're going to use them," he says. "I thought the last tour was starting to get fairly visual, for us anyway. But again, I don't like to over-effect a show."

Still, even after eight years and six consecutive top 10 albums, Foreigner remains a faceless supergroup—a characterization that doesn't bother Jones in the least.

"That's fine by me," he says. "I enjoy the anonymity. I don't think anybody in the group is desperate to be recognized in their own right. I think we actually have an identity which is being built slowly. It's not a flashy image that we have, but I like to think we're a group that people tend to take seriously."

While Foreigner was off the market for a long time between "Foreigner 4" and the new "Agent Provocateur," Jones says the time was generally accounted for.

"First, we were recovering from the recording and world tour for '4,' which represented two and a half years' solid work. And then there were one or two complications. We had started the new album with another co-producer, Trevor Horn. But after working with him for two or three months, we decided it wasn't working that well. So we had to sort of re-group."

What does Jones think was missing in that collaboration? "It was basically a clash of two people who had very strong points of view and weren't that willing to bend."

When that didn't work out, Foreigner enlisted Alex Sadkin, who was then just finishing the Thompson Twins' album, "Into The Gap." Says Jones: "I'd known of Alex for quite a while, and I liked his work with the Thompson Twins and also Robert Palmer, Grace Jones and James Brown."

Foreigner has used a different co-producer on each of its studio albums: John Sinclair & Gary Lyons, Keith Olsen, Roy Thomas Baker, Robert John "Mutt" Lange and now Sadkin. Jones says the group likes to get fresh input, but he also offers another reason for the constant switching:

"We do take rather a long time making our albums. I don't know whether many producers want to work with us again. I think once may be enough for some of them."

(Continued on page 43)

Manager Builds New Roster Cohn's Outlook No Longer Doobie-ous

BY JACK McDONOUGH

SAN FRANCISCO When the Doobie Brothers broke up in 1982 after selling a reported 33 million records worldwide, it was just the front end of a one-two punch for manager Bruce Cohn, who was going through a marital split at the same time that the band he had managed for 12 years was calling it quits.

The combination was sufficient to knock Cohn out of the music business for the better part of two years. "My whole life was in upheaval," recalls Cohn. "For a long time I wasn't able to make decisions because I didn't know how much money I had."

But now with a turnaround that he claims puts him in a position in some ways preferable to when the Doobies were on top of the world, Cohn is back, managing Night

Ranger, Taxxi, Michael Furlong and—yes—a resurrected version of the Doobies.

"After the Doobies broke up," says Cohn in explaining his multi-act roster, "I told myself I'd never get in that kind of situation again, where I'd be at the mercy of the whims and the ups and the downs of one act. I decided that in the future I would always have at least two acts."

"After the layoff I realized very clearly that managing is like riding a bicycle: You don't forget. I know where all the buttons are. All I need are good songs and an artist who can perform well and is willing to work hard. We can do the rest."

The success of Night Ranger is the most effective proof of Cohn's contention. The band's second album, "Midnight Madness," has spent more than a year on the

charts and has sold upwards of two million units. Their third album is ready for February release on Camel/MCA, with Japanese and European touring to follow.

Cohn notes that when he linked up with Night Ranger, they were a month away from finishing their debut album, "Dawn Patrol."

"It was recorded and mixed," he says. "They were signed to Boardwalk, but they went Chapter XI in the middle of the release. So we made a deal quickly, with Bruce Bird's help, to put them with MCA through Camel, and we put them with Monterey Peninsula Artists for booking. We started recording 'Midnight Madness' before we even had the deal because I knew we couldn't slow the momentum."

Cohn credits the \$10,000 video done for the first single, "Don't Tell Me You Love Me," with establishing the band. "That song was top 10 on MTV for three months. Then we were able to follow up the AOR success with a hit single, 'Sister Christian,' which got us to a whole different audience. And that's ironic, because 'Sister Christian' was written four or five years ago and was available for the first album, but we thought it was too soft."

As for his other acts, Cohn has switched the Marin-based trio Taxxi from Fantasy to MCA, with veteran Tom Dowd set to produce the group's fourth package. Michael Furlong has earned AOR and video exposure with the title track from his debut Atlantic set, "Use It Or Lose It." And Doobies founders Tom Johnston and Pat Simmons are writing material for a spring release, with Cohn indicating that the other Doobies "will be invited" to join on for a summer reunion tour.

"I know the audience for the Doobies is still there, says Cohn. "Everywhere I go, people ask me why they broke up. The answer is that after 12 albums in 12 years they needed a break, and the only way to get a break was to break up."

"But we left a lot of fans out there waiting and hoping for more Doobies music, and for this upcoming album we'll be going back to the roots."

'Underbelly' Hits the Road Low Profile for Blue Oyster Cult

BY THOMAS K. ARNOLD

SAN DIEGO For most of the '70s, Blue Oyster Cult, the granddaddies of heavy metal, enjoyed broad-based success. Boosted by the growing popularity of AOR radio, the band consistently sold out multi-thousand-seat arenas and scored a series of gold albums, even though they could boast of only one bona fide top 40 hit, 1976's "Don't Fear The Reaper."

But with the decline of AOR in the last few years, Blue Oyster Cult's career has slipped accordingly: The group's most recent Columbia album barely cracked the top 50. Lead singer Eric Bloom says the reason they haven't toured here in more than a year is that they're no longer able to fill the large halls they used to.

"There's no such thing anymore as AOR, especially in the East," says Bloom. "Everybody's top 40. If you don't have a hit, you don't get any airplay, and since we're an album-rock band, we're not on the ra-

dio as much as we used to be."

So what's a poor band to do? In Blue Oyster Cult's case, says Bloom, the strategy is to take a step backward: For the last few months, the group has been playing a series of small club dates all over the country as Soft White Underbelly, the name it used prior to its rise to stardom in the early '70s.

"With the current state of the American tour business, we're doing just as well not touring the U.S. as Blue Oyster Cult," says Bloom, whose band is represented by ATI. "Touring here is different nowadays—there are megagroups like Michael Jackson and Prince who soak up all the purchasing power and everybody else suffers as a result."

"So we haven't toured as BOC in more than a year, and this is our way of letting people know we're still around. I mean, I talk to people all the time who think we've broken up, but just because we're not in your town every six months like we

(Continued on page 43)

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Vanderbilt Univ., Nashville
Tickets: \$10

IT WAS A BENEFIT that benefited everybody: Every ticket was sold; every act played to an enthusiastic audience, and every ticket buyer got a great deal more than his or her money's worth. The Jan. 12 "Concert For Humanity" here (with all proceeds going to the Red Cross's Ethiopian Drought Fund and African Famine Relief Program) drew a standing-room-only crowd to Vanderbilt Univ.'s 1,200-seat Langford Auditorium, and brought together some of the most

imaginative musicians and singers in town.

So in tune were audience and artists that the show ran almost six hours. Perhaps because the reasons for the benefit were so often cited, the audience exhibited a sense of warmth and commonality rare even for a "good-deeds" occasion like this. This can largely be credited to the show's originators: Beth Smith of the Nashville Music Group and John Cowan, bassist for the New Grass Revival. They conceived and staged the event in less than a month.

Although no act went begging for applause, the clear favorites were Ricky Skaggs, John Prine and ex-

Amazing Rhythm Ace Russell Smith. Each performed with a minimum of fuss and backing. Skaggs did most of his seven-song set accompanied only by his own guitar-playing (although he did enlist the Revival to spirit him through the rambunctious "Uncle Pen"). Prine, bracketed by a lead guitarist and a bass player, stilled the crowd almost solely through the power of his lyrics. Smith enlivened some of the most solid singing of the concert with snippets of self-effacing humor.

But for sheer artistry, no one touched the New Grass Revival. The stellar quartet brightly threaded its way through the evening—singly, in pairs and in total—always attentive in its support of the other artists, always masterful in its handling of the bluegrass, jazz and country idioms.

Lead guitarist Pat Flynn was the workhorse of the event, backing performers time and again, and doing it so brilliantly that he racked up more spontaneous applause than any other picker. Mandolinist/fiddler Sam Bush, banjoist Bela Fleck and Cowan were just as outstanding in their playing, but had less stage time than Flynn to demonstrate it.

Those who stayed until the end of the concert—about two-thirds of the house—were treated to a lively and enormously varied set by the Nitty Gritty Dirt Band that ranged from such standards as "Mr. Bojangles" and "An American Dream" to the more current "Long Hard Road (Sharecropper's Dream)" and "High Horse." Even with more than five hours of music stretching behind it, the audience demanded an encore from the group.

In addition to the acts performing separate sets, there were fine support appearances by Dave Loggins, percussionist Ambrose Campbell, violinist Mark O'Conner and Jason Ringenberg (of the Nashville Scorchers).

EDWARD MORRIS

SHALAMAR DAZZ BAND

Holiday Star Theatre
Merrillville, Ind.

BOASTING A TWO-THIRDS new lineup, and pushing a new Solar album, Shalamar performed a lively "rehearsal" concert here Jan. 6 before jaunting off on a European tour. (A Stateside circuit is due to start in March.) Shalamar kingpin Howard Hewett was in typically golden-throated form, and between him and new members Micki Free and Delisa Davis, the delighted screams of audience members seldom stopped.

Backed by a five-piece band, Shalamar skillfully mixed new material from their latest album, "Heartbreak," with older favorites such as "The Second Time Around." Relaxed and loose throughout the show (a bit too much so during the set's middle portion, which dragged noticeably), Shalamar seems to have gotten over the loss of longtime members Jeffery Daniels and Jody Watley.

Micki Free's borderline metal guitar leads and flashy good looks (reminiscent of you-know-who from



Ethiopian Aid. RCA artist Vince Gill takes to the stage to join members of New Grass Revival during the recent Red Cross Ethiopian Drought Fund/African Famine Relief benefit concert in Nashville. The five-hour show raised more than \$12,000. (Review, this page.)

Minneapolis) added an aggressive element to the group's increasingly rocked-up r&b. Davies' keyboards and songwriting solidified the front line's image as a musically self-contained unit by the time the group kicked into its closing one-two punch combination of the crossover hits "Dead Giveaway" and "Dancin' In The Sheets," it was evident that this incarnation of Shalamar is a pop force to be reckoned with.

Image being as vital as it is to Shalamar, a costume change or two for the trio didn't seem out of line. Hewett's and Free's constant nuzzling and hand-holding of the female fans streaming up to the stage's edge got to be a bit much after a while, but in a way was kind of sweet—many performers don't acknowledge their fans at all.

The Dazz Band kicked off the evening with a strong set of their signature r&b/funk, marked by elastic bass lines. Presenting a street version of the traditional r&b show (matching suits were distinctly *au courant*, and choreography showed great dancing influence), the Dazz Band's tightness and verve left one hoping they'd be coming back next as headliners.

MOIRA McCORMICK

STRYPER AUTOGRAPH

Civic Auditorium, Santa Monica
Tickets: \$9.50 advance, \$10.50 door

THE CONCEPT OF a born-again Christian heavy metal band is so alluring, it's tempting to ignore Stryper's music altogether and concentrate on the angle. After listening to them play for an hour and a half on Dec. 28, that still seems like a good idea.

Enigma Records' Orange County find isn't a terrible band. But it is a very ordinary hard rock band, most of whose numbers sound like outtakes from the last Iron Maiden album. However, the songs also include lyrics about the love of Jesus and following in the footsteps of the Lord—and the crowd cheers as loudly for blessings as it does for

guitar solos.

Since millions of Americans have become "born again" since the early '70s, and since conventional heavy metal is taboo for their teenaged children, Stryper falls into a ready-made consumer niche. This is not to say that Stryper's Christianity is a gimmick; the bandmates are undoubtedly sincere in their beliefs. Their stage show is as manipulative as a Jimmy Swaggart fundraiser—but no one doubts Swaggart's sincerity, either. Still, it doesn't make either of them better entertainers.

What can you say about a stage set that turns a strobe light cross into the "T" of Stryper, and uses two fluorescent circles with the logos "Devil" and "666" banded by a universal "no entry" red slash? Some very complex concepts are being reduced to laughable simplicity here.

Lead singer Michael Sweet interrupts the music for brief sermons, and guitarist Oz Fox throws Bibles and copies of the group's holiday single, "Jesus Christ Is The Reason For The Season," into the crowd. All of this is anchored by Bob Sweet's drumming, easily the most interesting aspect of the show. Unfortunately, his innovative style often works at odds with the plodding conventionality of his cohorts.

Still, the almost full house was ecstatic, and the number of yellow-and-black outfits (Stryper's album is titled "The Yellow And Black Attack") indicates a devoted following.

Opening the show was RCA's Autograph, a five-man hard rock band whose guitarist and keyboard player both think they're Eddie Van Halen. Their sound falls between Ra' (the single "Turn Up The Radio" is a Ratt ringer) and the dual guitar attack of Night Ranger.

But despite the familiarity of the material, Autograph boasts a solid keyboard player in Steven Isham, and a strong double-kick drummer in Kenni Richards. The half-hour set hinted that Autograph could find a following if it can find an identity.

ETHLIE ANN VARE

"THE BANKRUPTCY ACT"

FOR SALE BY TENDER

Assets of PEZZAZ PRODUCTIONS INC., British Columbia

SEALED TENDERS WILL BE RECEIVED BY THE TRUSTEE UNTIL TWELVE O'CLOCK NOON ON MONDAY, THE 11TH DAY OF FEBRUARY 1985, FOR A RECORDING AND DUPLICATING STUDIO OR ITS ASSETS, DIVIDED INTO 42 PARCELS AND WHICH INCLUDE:

- Quality Office Furniture and Equipment
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- 1 Gauss 2400 Duplicating System
- 6 King Loaders
- Heino Islemann Labelling, Sorting and Packaging Machines
- Large quantities of Cassette Shells, Tapes, etc.
- "Greetings from the Stars" Cassette Tapes (approximately 250,000) and Promotional Material
- Other Recording, Duplicating, Reproduction and Miscellaneous Equipment
- Trustee's Interest in the Lease of Vancouver Premises

Bids must be accompanied by the deposit of a certified cheque payable to the Trustee in an amount equal to at least fifteen per cent (15%) of the amount bid and must be contained in a sealed envelope clearly marked "PEZZAZ TENDER." The deposit will be returned to the bidder if the tender is not accepted.

Any deposit will be forfeited as liquidated damages by the bidder to the Trustee if the bid is withdrawn at any time before receipt of the offeror of a notice from the Trustee advising the name of the successful candidate, if any, and the amount and terms of the successful bid.

All offers must include a statement that the offeror has received and complied with the Conditions of Tender.

The bulk of the assets located at 550 Cambie Street, Vancouver, B.C., Canada, may be viewed on the 31st day of January, 1985, between the hours of 10:00 A.M. and 2:00 P.M. However, "Greetings from the Stars" cassette tapes and display racks are also located in California, Toronto, and Winnipeg and may be viewed by appointment.

Offerors may attend at the opening of tenders at 12:00 noon on Monday, the 11th day of February, 1985, at the offices of the Trustee, Dunwoody Limited, Vancouver.

DETAILS OF 42 ASSET PARCELS FOR SALE AND FURTHER INFORMATION AND CONDITIONS OF TENDER MAY BE OBTAINED FROM MILES WITTIG AT THE UNDERNOTED ADDRESS.

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NEW ON THE CHARTS

NOLAN THOMAS

It's only appropriate that 1984 would close on a note of sibling sensibility from big brother to little brother. Such is the case of Nolan Thomas' "Yo Little Brother," which moves up on this week's pop and black singles charts to 73 and 36 respectively.

Broken as a 12-inch by New York-based independent Emergency Records, the melodic rap tune is the creation of songwriters Ann Godwin and Curtis Joseph and producers Mark Liggett and Chris Barbosa, the same team behind Emergency's big hits with Shannon last year. Thomas' career also gets a boost from Mirage/Atlantic, which will promote and distribute all his Thomas seven-inch singles and albums.

"I didn't know what to expect," says the 18-year-old Thomas of his first vocal performance at New York's Funhouse. He says the autograph hounds came as a surprise, but Thomas' background should prepare him for the mass recognition his tune warrants. Aside from his vocal ability, Thomas is a gymnast, dancer and actor, talents that all shine in the clever "Yo, Little Brother" video clip.

A New Jersey resident, Thomas commutes to Manhattan's School of Visual Arts, where he's pursuing a degree in Media Arts.

Thomas is managed by Tee-man/Sleppin/Lyons, (212) 243-7836.

BLUE OYSTER CULT

(Continued from page 41)

used to be doesn't mean we're no longer active.

"We've been touring Europe once or twice a year," Bloom continues, "and we've also made trips to the Far East and New Zealand, all places where we're still very big. And the kind of U.S. tour we're on now is quite a bit of fun—no special effects, no lasers, no strobe lights, no bombs. You just go out and play."

Indeed, Bloom adds, while the group may be acting out of necessity, they've always enjoyed playing a scattered date or two in a small, out-of-the-way club under the Soft White Underbelly name. And they're finding that a whole tour like that—12 dates on the West Coast, eight on the East—provides them with a breather of sorts.

"We don't generally get the chance to play a lot of our older material, because every time we've toured in the past as BOC, we've been out promoting a new album," Bloom says. "Right now, we're just finishing up our 13th album for Columbia, so we're able to try out new songs on the crowd as well as dig up a lot of old songs from our past."

"Besides, I think our hardcore fans like the chance to be able to see us play in a club instead of in an arena or a stadium. That's why we use the Soft White Underbelly name."

MICK JONES OF FOREIGNER

(Continued from page 41)

Jones says the group was in the studio for nine months working on the new album, about the same amount of time they spent on the last studio set. "We recorded quite a lot of extra material," he notes. "There are tracks in store for the future."

Did he ever consider making "Agent Provocateur" a double album? "We thought about it at one point," he says, "but it's a difficult decision to make. I haven't seen many double albums lately. It's hard enough getting one full album sounding good."

Foreigner has been signed since its inception in 1977 to Atlantic for recording, Bud Prager for management and Dan Weiner and Fred Bolander of Monterey Peninsula Artists for booking.

The group hasn't been out on tour since it did a series of outdoor festivals in mid-1982, but is planning to go back out in March, when it begins a tour that will stretch toward the end of the year. That trek will encompass both the U.S. and Europe, where "I Want To Know What Love Is" is also a smash hit.

Jones says the fact that the ballad "Waiting For A Girl Like You" was the group's biggest hit until now wasn't a factor in the choice of another ballad, "I Want To Know What Love Is," as the first single from the new album.

"In fact, that was the one thing I was sort of dubious about," he says—"the fact that people might think we'd gone soft or something. I certainly want to retain the rock image. We just put this out because the song was so strong, and because it was coming out at Christmas, and it had the right kind of mood."

The song moves up to No. 1 this week in Britain, becoming the group's first chart-topping hit there. "Our first album came out simultaneously with the arrival of punk in England," Jones remembers, "so we were branded an American corporate rock outfit. We had to overcome that stigma over a period of a few years, and I guess now we've finally done it."

Jones, who is joined in the group by lead singer Lou Gramm, bassist Rick Wills and drummer Dennis Elliot, bristles at the "corporate rock" tag. "I know how this band was conceived," he says, "and it certainly wasn't in a corporate boardroom. That was a term of the times that's become a little passe."

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AMUSEMENT BUSINESS BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
KENNY ROGERS DOLLY PARTON SAWYER	Pacific National Exhibition Vancouver, B.C.	Jan. 1-2	\$644,377 \$19.50/\$17.50	33,792 two sellouts	North American Tours Inc.
BRUCE SPRINGSTEEN THE E STREET BAND	Market Square Arena Indianapolis	Jan. 7-8	\$601,732 \$17	35,396 sellout	Sunshine Promotions
KENNY ROGERS DOLLY PARTON SAWYER BROWN	Tacoma (Wash.) Dome	Jan. 13	\$413,748 \$19.50/\$17.50	24,261 sellout	North American Tours Inc.
BRUCE SPRINGSTEEN THE E STREET BAND	Carolina Coliseum Columbia, S.C.	Jan. 13	\$206,142 \$17	12,389 sellout	Beach Club Concerts
BARRY MANILOW	Activity Center Tempe, Ariz.	Jan. 12	\$204,548 \$15/\$12.50	14,248 sellout	Evening Star Prods.
AEROSMITH AUTOGRAPH	Joe Louis Arena Detroit	Jan. 12	\$200,529 \$13.50	14,854 sellout	Brass Ring Prods.
ALABAMA BILL MEDLEY	Knoxville (Tenn.) Civic Auditorium	Jan. 4-5	\$192,000 \$15	12,800 two sellouts	Keith Fowler Promotions
ALABAMA BILL MEDLEY	Cumberland County Memorial Arena Fayetteville, N.C.	Jan. 10-11	\$180,000 \$15	12,000 two sellouts	Keith Fowler Promotions
ALABAMA BILL MEDLEY	Greenville (S.C.) Memorial Auditorium	Jan. 12-13	\$180,000 \$15	12,000 two sellouts	Keith Fowler Promotions
JERRY LEWIS CHARO	Fox Theater St. Louis	Jan. 8-13	\$177,777 \$17.90-\$4.90 seven shows	25,204 (32,459)	Ray Shepardon Presents
REO SPEEDWAGON SURVIVOR	The Met Center Minneapolis	Jan. 13	\$166,731 \$13.50/\$11.50	13,040 sellout	Schon Prods.
KISS KROKUS	Charlotte (N.C.) Coliseum	Jan. 6	\$130,380 \$13.50/\$12.50	9,768 (12,900)	Beach Club Concerts / Kalidoscope Prods.
BARRY MANILOW	McKale Auditorium Univ. of Arizona at Tucson	Jan. 11	\$116,380 \$15/\$12.50	7,933 (13,965)	Evening Star Prods.
BARRY MANILOW	Pan American Center Las Cruces, N.M.	Jan. 8	\$102,940 \$15/\$12.50	6,891 (12,853)	Evening Star Prods.
KISS KROKUS	Freedom Hall Louisville, Ky.	Jan. 4	\$95,767 \$11.50/\$10.50	8,575 (9,000)	Sunshine Promotions
BARRY MANILOW	Tingley Auditorium Albuquerque, N.M.	Jan. 9	\$91,110 \$15	6,074 (10,656)	Evening Star Prods.
REO SPEEDWAGON SURVIVOR	San Antonio Convention Center	Jan. 5	\$82,026 \$12.50/\$12	7,117 (8,298)	Stone City Attractions
REO SPEEDWAGON SURVIVOR	Mecca Arena Milwaukee	Jan. 14	\$81,670 \$13.50/\$12.50	6,606 (10,000)	Stardate Prods.
KISS KROKUS	Greenville, S.C. Memorial Auditorium Fayetteville, N.C.	Jan. 3	\$76,912 \$12.50	6,153 sellout	Beach Club Concerts
KISS KROKUS	Cumberland County Memorial Arena Fayetteville, N.C.	Jan. 5	\$74,425 \$12.50	5,954 (6,500)	Beach Club Concerts
IRON MAIDEN TWISTED SISTER	Keil Auditorium St. Louis	Dec. 18	\$74,192 \$13.50/\$12.50	5,556 (10,000)	Contemporary Prods.
DIO DOKKEN	Toledo (Ohio) Sports Arena	Jan. 12	\$72,123 \$12.50/\$11.50	6,775 (7,000)	Brass Ring Prods.
IRON MAIDEN TWISTED SISTER	Kemper Arena Kansas City, Mo.	Dec. 17	\$73,725 \$12.50	6,173 (10,000)	Contemporary Prods.
IRON MAIDEN TWISTED SISTER	Cincinnati Gardens	Jan. 3	\$67,309 \$11.50	5,853 (9,222)	Sunshine Promotions
KISS KROKUS	Knoxville (Tenn.) Civic Center	Jan. 8	\$62,474 \$11.50/\$10.50	5,626 (8,289)	Sunshine Promotions
SAMMY HAGAR ZEBRA	San Diego Sports Arena	Jan. 9	\$62,277 \$13.50/\$12.50	4,900 (8,000)	Aviaon Attractions
QUIET RIOT WASP	Augusta (Ga.) Richmond County Civic Center	Dec. 27	\$61,743 \$12.50/\$11.50	4,960 (9,000)	IMA Prods.
LAKESIDE ONE WAY	Phoenix (Ariz.) Pride Pavilion	Dec. 31	\$50,400 \$18.50	2,800 (4,600)	Creative Entertainment Corp.
LAKESIDE ONE WAY	Albuquerque (N.M.) Civic Auditorium	Dec. 30	\$49,000 \$13.50	3,700 (4,500)	Creative Entertainment Corp.
DIO DOKKEN	Corpus Christi (Tex.) Coliseum	Jan. 2	\$48,852 \$12	4,169 (6,000)	Stone City Attractions
GEORGE STRAIT DONNA REEVES CLAY BAKER BAND	Odessa (Tex.) Coliseum	Jan. 11	\$45,915 \$12/\$10	4,342 (5,000)	C&M Prods.
GEORGE STRAIT DONNA REEVES CLAY BAKER BAND	Albuquerque (N.M.) Civic Auditorium	Jan. 12	\$44,544 \$12/\$10	4,268 (5,000)	C&M Prods.
DIO DOKKEN	Roberts Stadium Evansville, Ind.	Jan. 7	\$44,041 \$11.50/\$10.50	3,9931 (5,500)	Sunshine Promotions
GEORGE WINSTON	Knight Center Miami	Dec. 14	\$30,472 \$12.50/\$10	2,789 (4,943)	Fantasma Prods.
QUIET RIOT WASP	Lakeland (Fla.) Civic Center	Dec. 31	\$21,249 \$13.50	1,859 (10,000)	Beach Club Concerts
RONNIE MCDOWELL CHARLY MCCLAIN WAYNE MASSEY MEMORIES	Old Mill Expo Center Eau Claire, Wis.	Dec. 31	\$16,200 \$20/\$15/\$12	1,200 (2,500)	In-House
SANDLER & YOUNG	Lakeland (Fla.) Civic Center	Jan. 5	\$7,390 \$14/\$12	593 (2,200)	In-House

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dance TRAX

by Brian Chin



TWO INTERESTING SINGLES which can only be described as being greater than the sum of their very disparate parts: 52nd Street's "Can't Afford" (Profile/Black Suit 12-inch) is another of that group's interesting pop/hi-NRG/hip-hop fusions—how's that for covering all bases? Their best since 1982, with a "Blue Monday"-style up-

tempo, motorized bottom. A nine-minute mix is all break, with a strange rap about a street confrontation . . . More in a pop vein, **Kim Wilde's** "Go For It" (MCA 12-inch) is another cross of pop-rock and disco, in the style of recent Sheena Easton, who's moved to more serious stuff. A top 40 breaker, too, perhaps, since it's clear that radio

will never warm up to hip-hop records by rap artists. Both seven- and nine-minute mixes sport good structuring and changes, based around a time-honored sequencer progression.

MORE SINGLES: **Kim Carnes'** "Invitation To Dance" (EMI America 12-inch) is another grooving-in-neutral **Nile Rodgers** production, acceptable enough for pop radio, though not quite as vividly celebratory, perhaps, as other dance-themed records have been . . . **Chaka Khan's** remixed "This Is My Night" (Warner Bros. 12-inch) expands the album cut with some freaky special effects and unrushed breaks, with Baker-ish, bell-like tones. We still hope there's a long mix somewhere of the equally

fine "Love Is Alive," off the now-platinum album.

Barbara Fowler's "Knockin' At My Door" (Profile 12-inch) crosses mainstream soul and high-tempo disco in a way that hasn't really been possible in couple of years because of the uncommercial aura that surrounded Eurodisco until recently. **Shep Pettibone** mixed . . . **Stephanie Wells'** "I Wanna Love You" (Man 12-inch through National Distribution Network, 718-729-5800) is in the classic Euro/Canadian disco mode, with a surprisingly smooth sound for a very sparse electronic arrangement. **Doug Riddick** mixed the flip.

INTERNATIONAL NOTES: "Police Officer" by **Smiley Culture** (Fashion/U.K.), a year-end pop

crossover in Britain is the fastest, funniest wordplay since who knows when, the story of how the celebrity protagonist gets away from a sticky situation with his bravado, done to a strange, uptempo dub-new wave rhythm. "Shan A Shan," an updated rock-steady rhythm, is another lightning-tongued boast-and-bio, a sort of vocal equivalent of a tap dance.

ASSORTED CUTS: **Eric Carmen's** "I Wanna Hear It From Your Lips" (Geffen 12-inch) stands the same chance that John Waite's "Missing You" did, should pop radio drag this mid-tempo number onto the dance floor; **John Benitez** mixed, using extensive percussion overdubs . . . **Jasmin's** "Stop" (Continued on opposite page)

FOR WEEK ENDING JANUARY 26, 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	3	5	10	LOVERIDE (12 INCH) 4TH & B'WAY BWAY409 /ISLAND Weeks at No. One: 1	NUANCE FEATURING VIKKI LOVE
2	5	8	9	LOVERBOY (12 INCH) JIVE JD1-9280 /ARISTA	◆ BILLY OCEAN
3	4	9	6	SIDEWALK TALK (12 INCH) EMI AMERICA (PROMO)	JELLYBEAN
4	2	4	10	SEXCRIME (NINETEEN EIGHTY-FOUR)/I DID IT JUST THE SAME (12 INCH) RCA PW13957	◆ EURHYTHMICS
5	16	16	7	SMALLTOWN BOY (12 INCH) MCA 23521	◆ BRONSKI BEAT
6	10	12	9	HANG ON TO YOUR LOVE (12 INCH) PORTRAIT 4R9-05122 /EPIC	◆ SADE
7	11	13	8	SAY YEAH (12 INCH) PORTRAIT 4R9-05106 /EPIC	THE LIMIT
8	6	7	10	S.O.S., FIRE IN THE SKY (12 INCH) WARNER BROS. 0-20287	DEODATO
9	12	18	7	NEUTRON DANCE (12 INCH) PLANET YD-13952 /RCA	◆ THE POINTER SISTERS
10	23	30	4	COME INSIDE/CHINESE EYES (12 INCH) PERSONAL P49812	FANCY
11	7	2	10	LIKE A VIRGIN (12 INCH) SIRE 0-20239	◆ MADONNA
12	26	36	4	THE BORDERLINES (12 INCH) A&M SP-12116	JEFFREY OSBORNE
13	1	1	11	WE ARE THE YOUNG (12 INCH) MCA 23517	◆ DAN HARTMAN
14	19	23	6	EDGE OF THE RAZOR (12 INCH) CASABLANCA 880 445-1 /POLYGRAM	STEPHANIE MILLS
15	18	20	13	TENDERNESS (12 INCH) I.R.S. SP-70980 /A&M	◆ GENERAL PUBLIC
16	25	25	7	THAT'S LOVE THAT IT IS/GAME ABOVE MY HEAD (12 INCH) SIRE 0-20282 /WARNER BROS.	◆ BLANCMANGE
17	22	29	6	THE MEN ALL PAUSE (12 INCH) CONSTELLATION 23526 /MCA	KLYMAXX
18	39	59	4	LOVE LIGHT IN FLIGHT (12 INCH) MOTOWN (PROMO)	◆ STEVIE WONDER
19	15	17	10	COME ON, COME ON (12 INCH) GARAGE ITG-202 /ISLAND	NYC PEECH BOYS
20	20	28	4	THE AGE OF CONSENT (LP CUT) MCA MCA5538	BRONSKI BEAT
21	21	21	7	PUSH (IN THE BUSH) (12 INCH) KN/PERSONAL KN-1002	CLAIR HICKS AND LOVE EXCHANGE
22	27	44	3	SUGAR WALLS (12 INCH) EMI AMERICA V-7852	SHEENA EASTON
23	42	52	3	OUT OF CONTROL (12 INCH) RCA PW13981	EVELYN "CHAMPAGNE" KING
24	35	45	4	ONE NIGHT IN BANGKOK (12 INCH) RCA PW13959	◆ MURRAY HEAD
25	9	3	13	RAIN FOREST/SOUND CHASER (12 INCH) PROFILE PRO-7059	PAUL HARDCASTLE
26	8	6	11	SLEEPING DOGS LIE (12 INCH) COLUMBIA 44-05113	DOUBLE ENTENTE
27	33	35	6	DOWN ON THE STREET (12 INCH) POLYDOR 881 064-1 /POLYGRAM	◆ SHAKATAK
28	30	48	4	METHOD OF MODERN LOVE (12 INCH) RCA PW13971	◆ DARYL HALL & JOHN OATES
29	36	41	6	ONE NIGHT IN BANGKOK (12 INCH) SILVER BLUE 429-05145 /CBS ASSOCIATED	ROBEY
30	24	24	7	SATISFACTION (12 INCH) ATLANTIC 0-86914	LAURA BRANIGAN
31	31	47	4	I CAN FEEL YOUR LOVE SLIPPIN' AWAY (12 INCH) SATURN SRA903-498	SAMSON & DELILAH
32	32	32	6	SPREAD LOVE (12 INCH) SPRING SPR-12/414	THE FATBACK BAND
33	44	56	3	HEARTS ON FIRE (12 INCH) MOTOWN (PROMO)	SAM HARRIS
34	41	63	3	TONIGHT/TUMBLE AND TWIRL (12 INCH) EMI AMERICA V-7846	DAVID BOWIE
35	13	10	13	LOVER GIRL (12 INCH) EPIC 49-05100	◆ TEENA MARIE
36	34	33	11	YOU DON'T KNOW (12 INCH) EASY STREET EZS-7512	SERIOUS INTENTION
37	40	54	4	PUTTIN' THE NIGHT ON HOLD (12 INCH) DICE TGR1003	LAUREN GREY
38	17	15	10	OPERATOR (12 INCH) SOLAR 0-66931 /ELEKTRA	MIDNIGHT STAR
39	46	40	8	LOOK MY WAY (12 INCH) MERCURY 880 407-1	THE VELS
40	14	11	11	COLOR MY LOVE (12 INCH) TSR TSR836	FUN FUN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE (CONFIG.) LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
41	69	—	2	TREAT HER LIKE A LADY (12 INCH) MOTOWN (PROMO)	THE TEMPTATIONS
42	56	60	3	BORN TO LOVE/YOUR SWEET TOUCH (12 INCH) PERSONAL P49815	CLAUDJA BARRY
43	43	53	6	HYPNOTIZE (12 INCH) WARNER BROS. 0-20292	◆ SCRITTI POLITTI
44	54	62	3	ELECTRIC BOOGALOO (12 INCH) POLYDOR 881 534-1 /POLYGRAM	◆ OLLIE & JERRY
45	45	46	6	IN THE DARK (12 INCH) COLUMBIA 44-05115	ROY AYERS
46	NEW	NEW	NEW	BAD TIMES, GOOD TIMES (12 INCH) MCA (PROMO)	THELMA HOUSTON
47	NEW	NEW	NEW	THIS IS MY NIGHT (12 INCH) WARNER BROS. 0-20296	CHAKA KHAN
48	48	31	9	LAST CALL (12 INCH) MEGATONE MT-131	JOLO
49	49	55	4	KALIMBA DE LUNA (12 INCH) CARRERE 429-05134 /CBS ASSOCIATED	BONEY M
50	65	70	3	ROXANNE, ROXANNE (12 INCH) SELECT FMS62254	UTFO
51	28	26	8	CAN THE RHYTHM (12 INCH) GEFEN 0-20272 /WARNER BROS.	GIRLTALK
52	64	65	3	MISLED (12 INCH) DE-LITE (PROMO) /POLYGRAM	KOOL & THE GANG
53	67	—	2	THIS IS MINE (12 INCH) VIRGIN (PROMO) /ARISTA	HEAVEN 17
54	NEW	NEW	NEW	GRATITUDE (12 INCH) MCA 23532	DANNY ELFMAN
55	61	67	3	MASTER & SERVANT/(SET ME FREE) REMOTIVATE ME (12 INCH) SIRE 0-20283 /WARNER BROS.	DEPECHE MODE
56	66	66	4	REQUEST LINE (12 INCH) REALITY D-230	ROCKMASTER SCOTT & THE DYNAMIC THREE
57	29	22	9	NOTHIN'S GONNA COME EASY (12 INCH) ATLANTIC 0-86918	TINA B.
58	70	—	2	I WOULD DIE 4 U (12 INCH) WARNER BROS. 0-20291	PRINCE & THE REVOLUTION
59	38	19	11	THIEF OF HEARTS (12 INCH) CASABLANCA 880 308-1	◆ MELISSA MANCHESTER
60	47	42	8	5 MINUTES (12 INCH) SLEEPING BAG SLX-13	◆ BONZO GOES TO WASHINGTON
61	63	—	2	LET THE NIGHT TAKE THE BLAME (12 INCH) PROFILE PRO-7061	LORRAINE MCKANE
62	50	50	6	FINE LINE (12 INCH) MCA 23529	◆ BARRY GIBB
63	59	49	12	YO' LITTLE BROTHER (12 INCH) EMERGENCY EMDS 6546	◆ NOLAN THOMAS
64	NEW	NEW	NEW	OPEN MIND (12 INCH) ATLANTIC 0-86912	JEAN-LUC PONTY
65	71	—	2	WORLD DESTRUCTION (12 INCH) CELLULOID CEL-176	TIME ZONE
66	51	27	9	WHY (12 INCH) IMPORT	◆ BRONSKI BEAT
67	68	—	2	HOW TO BE A MILLIONAIRE (12 INCH) IMPORT	ABC
68	NEW	NEW	NEW	ARE YOU FOR REAL (LP CUT) WARNER BROS. 25175-1	DEODATO
69	57	57	7	RADIO RHYTHM (S-I-G-N-A-L S-M-A-R-T) (12 INCH) SLEEPING BAG SLX-00011	CLANDESTINE FEATURING NED SUBLETTE
70	NEW	NEW	NEW	OUTTA THE WORLD (12 INCH) CAPITOL V-8623	ASHFORD & SIMPSON
71	53	34	12	ROCK THE BOX (12 INCH) MEGATONE MT-130	SYLVESTER
72	NEW	NEW	NEW	FREAKS COME OUT AT NIGHT (12 INCH) JIVE JD1-9303 /ARISTA	WHODINI
73	55	43	13	SEX SHOOTER (REMIX) (12 INCH) WARNER BROS. 0-20274	◆ APOLLONIA 6
74	52	39	10	MONSTER/BOONGA (12 INCH) WARNER BROS. (PROMO)	◆ F.SCHNEIDER & THE SHAKE SOCIETY
75	37	14	11	YOU USED TO HOLD ME SO TIGHT (12 INCH) MCA 23520	THELMA HOUSTON
76	58	51	7	ANIMAL (12 INCH) CAPITOL V-8619	DALBELLO
77	73	58	12	TEASE ME (12 INCH) ZE/ISLAND 0-96912 /ISLAND	JUNIE MORRISON
78	62	37	12	CAN'T SLOW DOWN (12 INCH) ARISTA ADI-9277	ANGELA BOFILL
79	75	61	14	BIG IN JAPAN (12 INCH) ATLANTIC 0-86947	◆ ALPHAVILLE
80	79	69	14	LET IT ALL BLOW (12 INCH) MOTOWN 4524MG	◆ THE DAZZ BAND

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DANCE TRAX

(Continued from opposite page)

(Before You Break My Heart)" is in the popular "Shannon" vein, with a rhythm track that really moves and a smooth, purry vocal... Twin Image's "My Baby Loves Me" from the "Mirrors" album (Capitol) is a good melodic soul hip-hop, with a pleasing musical quality.

NOTES: Observers and business-people on the dance music scene have been buzzing a bit lately over a succession of comings and goings over the past couple of months. For example, Capitol and Elektra closed their autonomous dance music departments, although pool service and club promotion were reassigned to other departments rather than being discontinued altogether, as sometimes was the case in years past.

Whether this is any indication that the recent heavy involvement of majors, as a group, in 12-inch singles and club music generally has peaked, is impossible to tell. We do know, however, that the last real arrival of new, trend-setting music on the scene took place in 1981 and

1982, when major label interest was in one of its cyclical periods of having bottomed out. Those years ushered in the urban contemporary "street" music, the transition of rap from a funk-band sound to the more electronic hip-hop style, and the resurgence of European (especially British) influence on dance music here.

There has always been sentiment that clubs have the greatest opportunities to be trend-setters when it looks as if they have the least—most recently, that charge has been made with reference to the explosion of top 40 material on the dance floor in remixed form. But the glut of music itself presents a certain leverage—that of choice—that DJs can use in rebuilding what's become rather diffuse input into the national pop charts.

NEW RELEASES

(Continued from page 25)

VARIOUS ARTISTS
War Of The Worlds
LP Columbia C2 35290/CBS/no list
WIDOW
Gone Too Far
LP CBS Assoc. BFZ 39888/CBS/no list
CA BZT 39888/no list

ORIGINAL CAST

GOLDBERG, WHOOP!
Original Broadway Show Recording
LP Geffen GHS 24065/WEA/\$8.98
CA M5G 24065/\$8.98

COUNTRY

MILSAP, RONNIE
See Willie Nelson
NELSON, WILLIE, & RONNIE MILSAP
Willie & Ronnie Ballads
LP JCI JCI-4103/\$5.98
CA JCT-4103/\$5.98

SKAGGS, RICKY
Favorite Country Songs
LP Epic FE 39409/CBS/no list
CA FET 39409/no list

VARIOUS ARTISTS
Now That's Country Music
LP JCI JCI-4104/\$6.98
CA JCT-4104/\$6.98

VARIOUS ARTISTS
19 Hot Country Requests
LP Epic FE 39597/CBS/no list
CA FET 39597/no list

JAZZ

APASARAS
LP CBS FM 39559/no list
CA FMT 39559/no list

BLYTHE, ARTHUR
Put Sunshine In It
LP Columbia FC 39411/CBS/no list
CA FCT 39411/no list

FREEWAY FUSION
CA J & J Musical Enterprises/\$4.99

CLASSICAL

BACH
Cello Suites, Vol. II (Nos. 3 & 4)
Yo-Yo Ma
LP CBS Masterworks IM 39508/CBS/no list
CA IMT 39508/no list

IVES, CHARLES
Symphony No. 3
Michael Tilson Thomas,
Concertgebouw Orchestra
LP CBS Masterworks IM 37823/CBS/no list
CA IMT 37823/no list

VARIOUS ARTISTS
Instant Classics
Philharmonia Virtuosi
Richard Kapp, director
LP CBS Masterworks M 39510/CBS/no list
CA MT 39510/no list

VIVALDI
Six Concertos, Op. 10
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Dawn Patrol
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Yo-Yo Ma
Cleveland Quartet
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Beastie Groove—Beastie Boys
Love On Sight—Colors
"O" Mixer #1
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Dancin' In The Rain (remix)—Stephanie Wells
Let Me Feel It (remix)—Samantha Gilles
Baseball—Hippies With Haircuts
All The Love—Tony Caso
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LATIN NOTAS

by Enrique Fernandez



"IT WAS ONE of those ideas that was so damned simple that no one ever tried it," says producer **Chuck Anderson** about his mariachi arrangements for **Juan Gabriel & Rocio Durcal**. Anderson's harmonically enriched "cosmopolitan mariachi style" can be heard in "Rocio Canta Juan Gabriel, Vol. 6," the latest of the Durcal/Gabriel collaborations, on the Ariola label.

Anderson's innovation consists in treating the traditional guitar and the higher pitched five-string *vihuela* as one continuous instrument. Traditionally, both instruments played the same chord. Anderson writes different chords for each, records them simultaneously and then double-tracks the recording for a richer sound.

The result is a slicker, more modern sound that lends itself to non-traditional material, and Anderson hopes to apply it to American pop. "I'm convinced we can do anything," boasts Anderson. "I'm looking for an American artist to try this." Already there's been talk of **Paul Anka** or **Johnny Mathis** trying it, while **Vikki Carr** and **Lani Hall**, who are established bilingual artists, are also possibilities.

The sound is already crossing over within the Latin market. Radio stations that program Latin pop and would never think of playing mariachi are picking up the Rocio Durcal songs.

Anderson claims that his is the first breakthrough in mariachi music since the '40s, when Mexican arranger **Ruben Fuentes** started adding non-traditional instruments to mariachi ensembles backing some of the great stars of Mexican music, like **Miguel Aceves Mejias**.

"I came up with the idea just talking to the maria-

chis, having drinks with them," recalls Anderson. "I realized that their thinking was limited by the limitations of their instruments, and that if we could break those limitations their thinking would take off." Anderson says he has always admired the mariachis' musicianship, and maintains that their potential "has been both underestimated and undeveloped. Mariachis," he adds, "are capable of doing marvelous new things."

Anderson's new sound: 'cosmopolitan mariachi'

Anderson's Mexican career began in 1956, when, as a Hollywood studio musician, he was signed by famed Mexican bandleader **Luis Arcaraz**. The next year Anderson was already arranging for Arcaraz and for many popular Mexican orchestras.

Soon Anderson found himself working as composer and arranger for Mexican radio, television and motion pictures. In 1960, having finished college studies in Mexico, he was contracted by CBS as general music director for the Mexican company. His move to the major coincided with a new wave of Mexican talent, as the Aztec country's musical tastes changed from the tropical cha-cha and bolero to the current pop scene.

Hundreds of Mexican recordings of the '60s and '70s bear Anderson's credit line. For his labors, he was honored with the Mexican National Television Award and the *Heroldo de Mexico's* Most Outstanding Director award. He is the only American to win either prize.

CLASSICAL KEEPING SCORE

by Is Horowitz



GOLD RUSH: Two CBS Masterworks albums were certified gold in a single day last week by the Recording Industry Assn. of America. Both are Christmas sets by the **Mormon Tabernacle Choir**, and plaques marking the sales achievement will join three more for the Salt Lake City group on the office walls of Masterworks chief **Joseph F. Dash**. The division now boasts nine gold albums and one platinum, **Wendy Carlos'** "Switched On Bach."

blisterpack all CDs in-house. Product comes from abroad in jewel box alone.

Harmonia Mundi will help celebrate **Milton Babbitt's** 70th birthday next year with the production of an album of his piano works performed by **Robert Taub**. Sessions are scheduled in New York in April, with the label's **Robina Young** producing and **David Hancock** handling engineering. Of special interest will be a piece Babbitt is writing just for the occasion. He

lutenist **Paul O'Dette**. Suggested list is \$11.98, except for earlier recordings under the Valois Resurgences logo, which carry a \$9.98 tag.

AS ANTICIPATED, RCA Red Seal has cut list prices on digitally produced LPs to \$10.98. The move follows similar action by **PolyGram** . . . Other labels are muttering over the exceptionally strong showing Red Seal made in the Grammy nominations. It placed one or more candidates in every classical category, with three out of the five in the best engineered group.

RECORD ODDITIES: Can anyone decipher the muffled shout heard near the end of the Menuet in **Christopher Hogwood's** performance of the Haydn Symphony No. 100 on L'Oiseau-Lyre? . . . It takes five LP sides to contain Chabrier's "Le Roi Malgre Lui," and that is all Erato offers in its recent version of the opera. The sixth side is blank, a rarity today . . . "Schemelli Liederbuch" is not a title that rests easy on the tongue. So the CBS marketing aid sent to retailers by the label's **Ellen Stolzman** provides a pronunciation guide for the collection of Bach-crafted

(Continued on page 81)

CBS Masterworks strikes more gold; Harmonia Mundi bolsters its catalog

HARMONIA MUNDI has added the French label **Astree** to its list of exclusively distributed product, bolstering an already considerable catalog by another 150 or so titles. At the same time, the Los Angeles-based firm is planning to produce a number of recordings in the States on its own, and, like other companies, reporting heavy Compact Disc action.

President **Rene Goiffon** says that CDs contributed 40% of dollar turnover in December, on only about 100 titles. The company has now acquired the equipment to

will also be at the sessions to provide the imprimatur of interpretive authenticity.

There will also be some recordings made with the Philharmonia Baroque Orchestra under the direction of **Nicholas McGegan**. One of the works planned is the Handel cantata "Apollo and Dafne," with **Judith Nelson** and **David Thomas** as soloists. Other projects with the Bay Area ensemble are under discussion, says Young.

Astree repertoire ranges widely and features such artists as the **Vegh Quartet**, **Paul Badura-Skoda**, **Ton Koopman** and American

FOR WEEK ENDING JANUARY 26, 1985

Billboard

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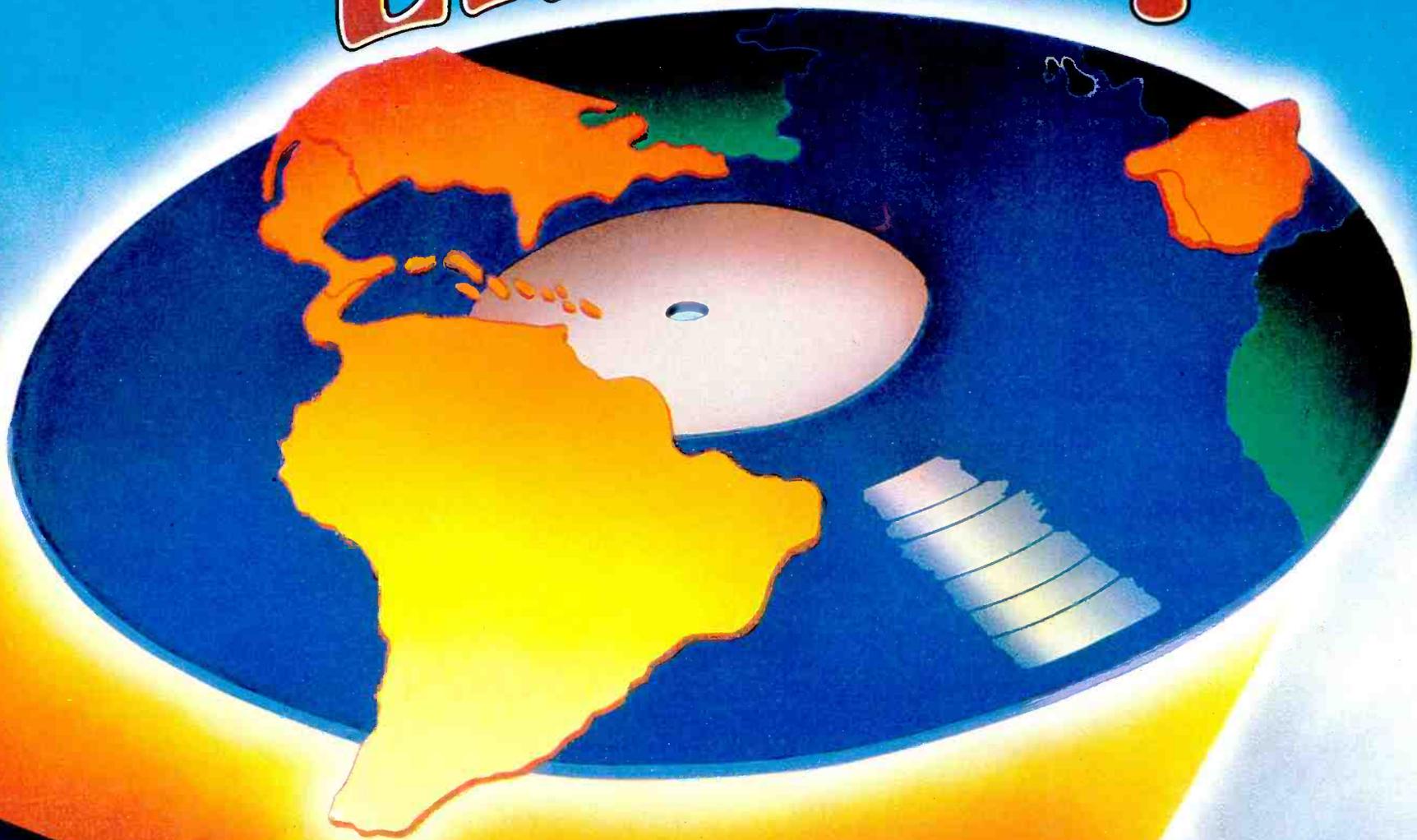
Compiled from national retail store and one-stop sales reports.

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
NEW YORK	1	9	5	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	2	1	11	FERNANDITO VILLALONA	FERNANDITO	KUBANEY 9000
	3	11	3	WILFRIDO VARGAS	EL JARDINERO	KAREN 87
	4	6	3	RAY BARRETO	TODO SE VA A PODER	FANIA 633
	5	3	20	JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035
	6	13	3	ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	7	10	14	TOMMY OLIVENCIA	CELEBRANDO OTRO ANIVERSARIO	TH 2296
	8	5	7	DANNY RIVERA	ASI CANTABA CHEITO GONZALEZ	ARTT 314
	9	4	7	MILLIE Y LOS VECINOS	ESTA NOCHE	ALGAR 45
	10	15	5	RUBEN BLADES	MUCHO MEJOR	FANIA 630
	11	—	3	EMMANUEL	EMMANUEL	RCA 7337
	12	14	23	JOSE JOSE	SECRETOS	ARIOLA 6000
	13	—	7	OSCAR D'LEON	CON CARINO	TH 2304
	14	—	1	GUILLERMO DAVILA	DEFINITIVAMENTE	SONO—RODVEN 033
	15	—	11	MARIA CONCHITA	MARIA CONCHITA	A&M 37007
CALIFORNIA	1	3	9	ROCIO DURCAL	LE CANTA A JUAN GABRIEL VOL. 6	ARIOLA 6043
	2	2	22	MARIA CONCHITA	MARIA CONCHITA	A&M 37007
	3	4	5	EMMANUEL	EMMANUEL	RCA 7337
	4	6	20	JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035
	5	1	13	GUALBERTO IBARRETO	LEONELA	ALHAMBRA 188
	6	12	3	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	7	—	3	JOSE LUIS RODRIGUEZ	VOY A CONQUISTARTE	CBS 30307
	8	8	18	WILFRIDO VARGAS	EL AFRICANO	KAREN 75
	9	—	5	MIGUEL GALLARDO	TU AMANTE O TU ENEMIGO	RCA 7308
	10	5	16	JULIO IGLESIAS	1100 BELAIR PLACE	CBS 50335
	11	—	1	ANTONIO DE JESUS	SIGUEME	A&M 37010
	12	—	1	PLACIDO DOMINGO	SIEMPRE EN MI CORAZON	CBS 10355/COLUMBIA
	13	—	1	EDDIE PALMIERI	PALO PA RUMBA	FANIA 56
	14	—	5	LUIS MIGUEL—SHEENA EASTON	TODO ME RECUERDA A TI	ODEON 6027
	15	10	7	VICENTE FERNANDEZ	UN MEXICANO EN LA MEXICO	CBS 20716
FLORIDA	1	1	5	HANSEL Y RAUL	HANSEL Y RAUL	TH 2317
	2	11	3	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	3	9	17	JULIO IGLESIAS	1100 BELAIR PLACE	CBS 50335
	4	8	13	JOSE LUIS RODRIGUEZ	VOY A CONQUISTARTE	CBS 30307
	5	4	16	PLACIDO DOMINGO	SIEMPRE EN MI CORAZON	CBS 10355
	6	3	11	GUALBERTO IBARRETO	LEONELA	ALHAMBRA 188
	7	2	7	EMMANUEL	EMMANUEL	RCA 7337
	8	5	3	GUALBERTO IBARRETO	NO JUEGUES CON MI AMOR	ALHAMBRA 65102
	9	—	1	WILFRIDO VARGAS	EL JARDINERO	KAREN 87
	10	12	18	EL GRAN COMBO	BREAKING THE ICE	COMBO 2039
	11	13	22	RAPHAEL	ETERNAMENTE TUYO	CBS 80379
	12	10	3	RAY BARRETO	TODO SE VA A PODER	FANIA 633
	13	—	9	RUDY RUDY	RCA 7333	
	14	6	23	HANSEL Y RAUL	HANSEL Y RAUL	TH 2271
	15	—	17	JOSE JOSE	SECRETOS	ARIOLA 6000
TEXAS	1	1	21	JUAN GABRIEL	RECUERDOS NO 2	ARIOLA 6035
	2	9	23	LOS BUKIS	MI FANTASIA	PROFONO 3122
	3	5	3	EMMANUEL	EMMANUEL	RCA 7337
	4	7	5	RAMON AYALA	EL CORRIDO DEL TUERTO	FREDDIE 1300
	5	11	13	LA MAFIA	HOT STUFF	CARA 060
	6	—	1	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	7	14	22	JOSE JOSE	SECRETOS	ARIOLA 6000
	8	—	1	JOSE LUIS RODRIGUEZ	VOY A CONQUISTARTE	CBS 30307
	9	3	5	VICENTE FERNANDEZ	UN MEXICANO EN LA MEXICO	CBS 20716
	10	—	1	LOS INVASORES	15 EXITOS	TH 2209
	11	—	19	RAMON AYALA	VESTIDA DE COLOR DE ROSA	FREDDIE 1285
	12	—	3	DANIELA ROMO	AMOR PROHIBIDO	GAMA 433/GAMA
	13	8	11	LOS INVASORES DE NUEVO LEON	CARINO	TH 312
	14	—	1	ROCIO DURCAL	LE CANTA A JUAN GABRIEL	ARIOLA 6043
	15	—	15	LOS YONICS	YA NO ME DEJES	PROFONO 90351
PUERTO RICO	1	3	9	LISSETTE	CARICATURA	CBS 10358
	2	1	7	VARIOS ARTISTAS	AQUI ESTA EL MERENGUE	KAREN 83
	3	8	3	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	4	—	15	GUILLERMO DAVILA	DEFINITIVAMENTE	SONO—RODVEN 033
	5	13	14	WILKINS	LA HISTORIA SE REPITE	MASA 012
	6	4	15	DANNY RIVERA	ASI CANTABA CHEITO GONZALEZ	ARTT 314
	7	6	13	JOSE FELICIANO	COMO TU QUIERES	RCA 7338
	8	5	3	WILFRIDO VARGAS	EL JARDINERO	KAREN 87
	9	12	5	CONJUNTO QUISQUEYA	CONJUNTO QUISQUEYA	VIVA 00122
	10	11	11	SOPHY MAS SOPHY	QUE NUNCA	VELVET 6038
	11	—	1	JOSE FELICIANO	LOS EXITOS	CBS 10361
	12	—	1	PELLIN RODRIGUEZ	LOS 15 GRANDES EXITOS	BORINQUEN 1486
	13	—	1	JOSE LUIS PERALES	AMANECIENDO EN TI	CBS 80382
	14	—	1	CHEO FELICIANO	25 ANOS DE SENTIMIENTO	COCHE 350
	15	10	22	EL GRAN COMBO	EN ALASKA	COMBO 2039

● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units.
▲ RIAA seal for sales of one million units.

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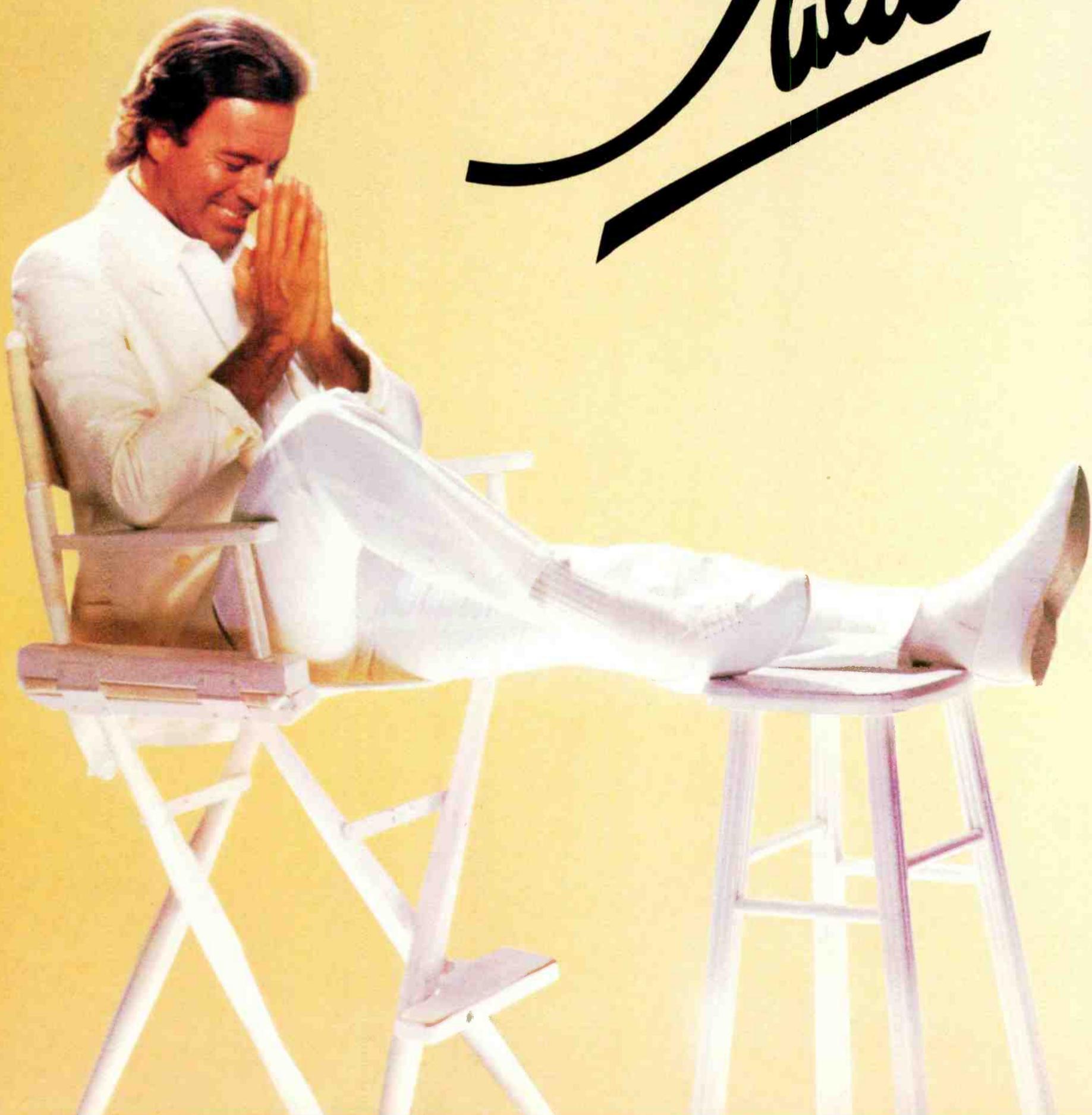
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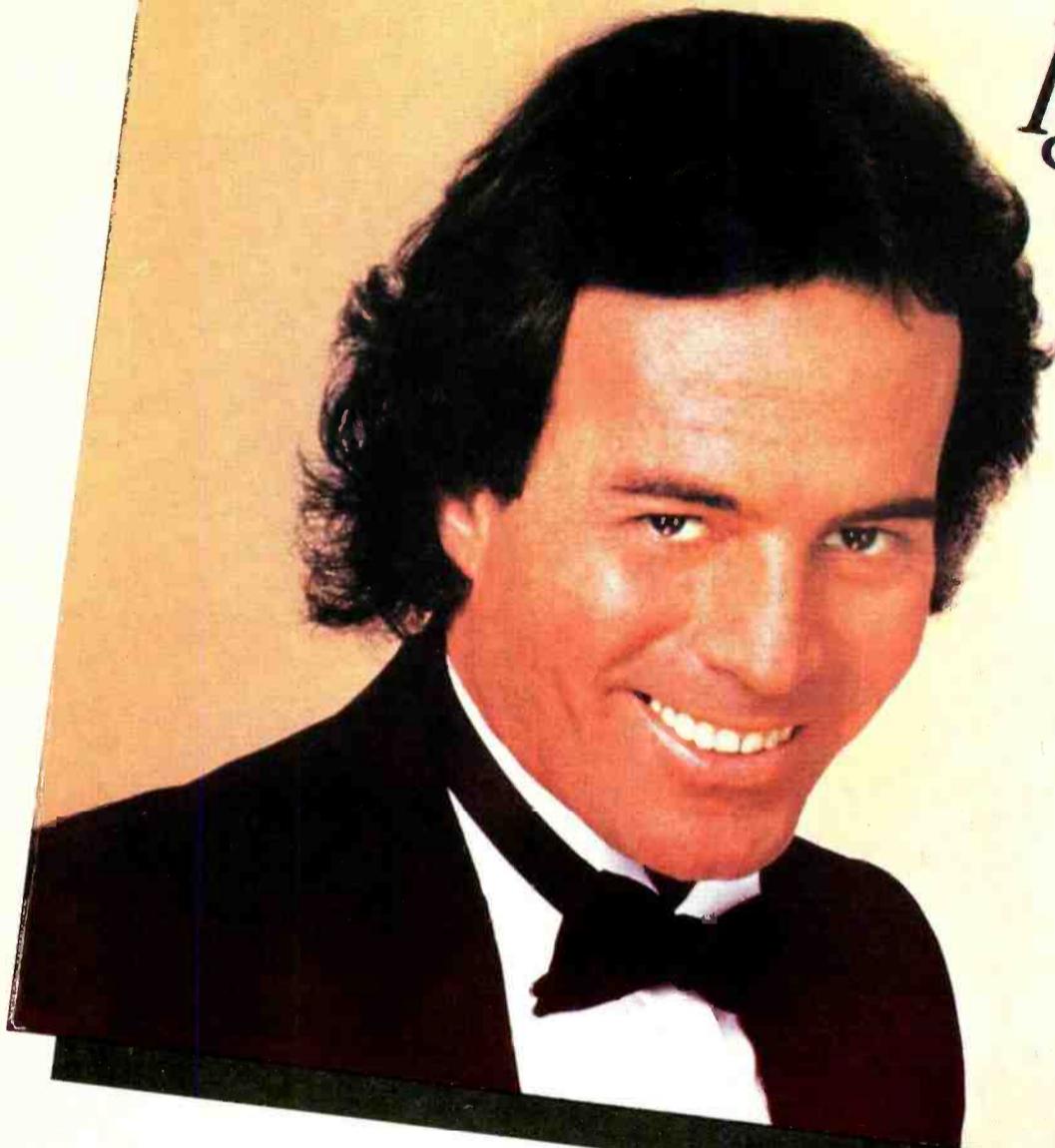
SER LATINO ES UN PRIVILEGIO

Julio



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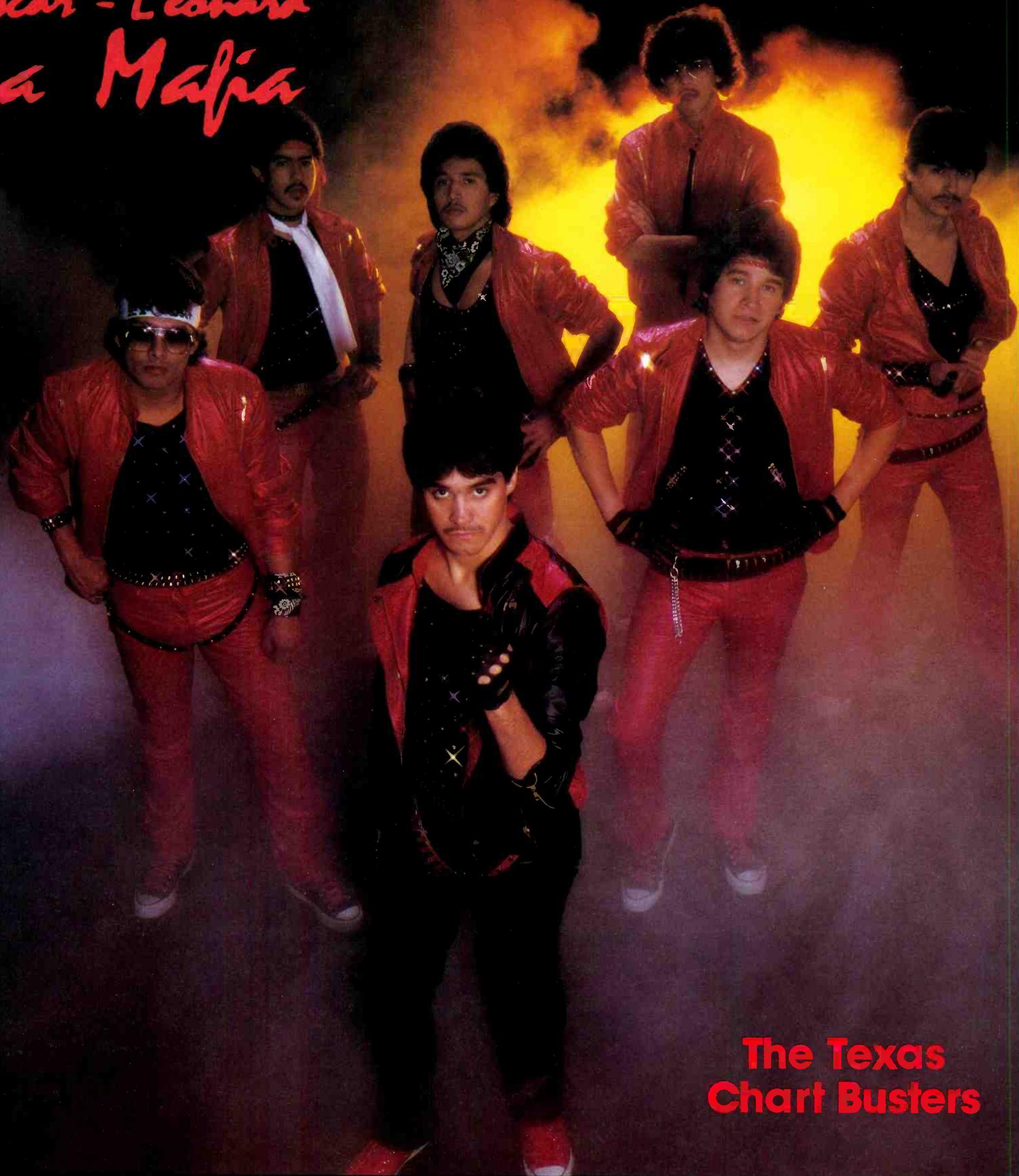
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Through the years, this country has held Latin music and talent in its warm embrace, but recent developments are dramatically turning casual affection into big business and toward new heights of recognition.

The past saw the public's favor won by such songs as "Perfidia," "Granada," "What a Difference a Day Makes," "Amor, Amor, Amor," "The Breeze and I," "Malaguena," among a number of others. Similarly, numerous performers caught the public's attention; artists such as Xavier Cugat, Carmen Cavallero, Desi Arnaz, Andy Russell, Nestor Chayres, Jose Mejica, Jorge Negrete, Pedro Infante, all the way to Antonio Carlos Jobim and Armando Manzanero.

Today, however, there is a surge of fresh talent and music stemming from Spain, Mexico, Latin America and the U.S. (exciting the American market). It all started moving several years ago, gained momentum, and it is now beginning to crest in this country. This comes at a time when the U.S. Hispanic market has grown to impressive proportions.

Blue chip corporations and major advertisers are aware of the importance of the growing Hispanic market. They have also become keenly aware of the rich cultural contributions being made by Hispanics to this country through music. They are eagerly encouraging more of the same through substantial sums being bestowed upon Hispanic artists in the form of corporate sponsorships.

The line-up of firms engaged in such activities reads like a page out of the Fortune 500. To be sure, these sponsors know that the most rewarding road to the Hispanic market is through music. Each firm, led by its "Hispanic Marketing Director" and armed with a well-laden arsenal of "dinero," vies with one another as it combs the record charts and studies local market preferences in pursuit of the artist or group that will best bring attention to its product and trademark.

Coca-Cola led the way in transforming international superstar Julio Iglesias into a household name in the U.S. on the heels of his CBS record releases. The affiliation with Julio is long term. It embraces virtually all aspects of the artist's career from sponsorship of his recent tour of the U.S. to tv commercials endorsing the sponsor's product.

Pepsi Cola has budgeted a massive campaign to sponsor RCA's Menudo. The breweries, not to be outdone by the soft drink companies, are flexing their money muscles to capture a piece of the Hispanic market through Latin acts.

Coors has budgeted millions of dollars for the Latin market. It has sponsored the U.S. tour of Jose Jose while continuing its endorsements of a popular Texas group called Mazz, among other Hispanic attractions throughout the U.S. Miller Highlife's nationwide support of an "Hispanic Band Program" following its sponsorship of Sann Pena's "Bravisimo" hour-long syndicated TV musical series (which was co-sponsored by Coca-Cola) keeps that brand's trademark before the Latin market.

Budweiser to date has been mostly active in regional endorsements of artists such as Patsy Torres and Johnny Hernandez, but reportedly is looking to sign a top name. Stroh's similarly has budgeted a significant sum to capture its share of the Latin market and is said to be pursuing a name attraction.

The bottom line is vigorous campaigns for the buildup of artists and more across-the-board visibility. The reach of these artists, in some instances, is beyond the 20 million-plus Hispanic market here. Today there is a greater crossing of borders between Spain, Latin America, and the U.S. than ever before.

In addition to the aforementioned, some of the artists "hot" on the U.S. breakthrough list include: Roberto Carlos, Camilo Sesto, Jose Luis "El Puma" Rodriguez, Emmanuel, Miguel Bose, Dyango, Rocio Jurado, Rocio Durcal, Yuri, Tito Puente, Willie Colon, Luis Miguel, Oscar De Leon, Iris Chacon, Charatyn, Lisette, Miami Sound Machine, La Mafia, Ramon Ayala, Amanda Miguel, Ruben Blades, Lani Hall, Maria Conchita—and the list keeps growing.

A pair of accepted big names over the years in the States are being ticketed for even stronger support in the future via Spanish-language repertoire—Jose Feliciano (RCA) and Vikki Carr (CBS). Both were waning in popularity, but now have aggressive support for their resurgence.

In the meantime, the record labels are slugging it out for a bigger piece of the Latin music pie as it continues to grow along with the expanding Hispanic market. Such firms as CBS, RCA, EMI, Ariola, WEA, PolyGram, and A&M lead the way, while a host of independent manufacturers and distributors such as Top Hits, Buddah Tropical, Alhambra, Peerless/Blue Bonnet, Cara, Hacienda, Freddie, Alshire, Profono, Musica Latino, Pan American, among others, add to the intensely competitive Latin field in the U.S. The heat of competition has in no way been doused by the problems that have plagued the Latin record industry in this country—piracy and home-dubbing, which it shares with its American counterparts, plus the flow of low-priced product from south of the border.

The heavy dollars available in the thriving Latin field has spurred the talent agencies today into action more than ever before. Jorge Pinos of the William Morris Agency (representing almost everyone from Iglesias and Carlos to Rodriguez and Emmanuel), (Jim) Adams and (Steve) Levine with Jose Jose heading their roster, and ICM with Miguel Cancel (records for Lorimar and is managed by Robyn Knapton and David Brokaw) are working harder than ever before to satisfy the talent demand.

Even a test in exposure of Latin videos is going on in the Miami area by El Canal Musical. They're on the air 24 hours, and, although they don't consider themselves an Hispanic MTV, that is precisely what they are striving to be.

Today, thanks to all the forces involved, Viva Latino spells big business.

LEE ZHITO
Executive Editorial Director

i Viva Latino!

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Los Angeles

¡VIVA LATINO!

Labels Upgrade Pipeline To Deliver Quality Product To Active Market

by HECTOR RESENDEZ

With the explosion of the Hispanic population in Los Angeles alone (25% of the total labor force in Southern California is Spanish-sumamed, attests the latest figures from the U.S. Census Bureau), succeeding generations of Latinos living in America are rapidly assimilating the musical tastes of mainstream society. Concerned members of the Latin record industry are beginning to address what could very well become a critical factor in overcoming adverse economic conditions, along with the blight of piracy and plight of low-priced imports.

At least the national head of TH (Top Hits) Records in Miami, Tony Moreno, believes so. "At this time, not one company is doing half as well as they'd like to be doing," observes Moreno. He compares the current status of the industry to a continuing battle of hot-headed, but proud individuals of their profession who just have to put aside their personal differences in order to better themselves as a whole.

A remarkable task lies ahead considering that the preceding two years, notes Rafael Gil, EMI Records' director of a&r and marketing division for Latin America, have been riddled with economic and political instability throughout the Latin American world.

"While inflation decreased in major markets, it has taken off

Hector Resendez is a freelance writer and radio broadcaster in Los Angeles.

again in Latin America and there are few hopes to reduce it until economic growth in the region is renewed or improved," Gil points out. "However, due to the enormous wealth in resources of the area (50% of recyclable and non-recyclable resources produced in the world come from the Third World), the recovery power is great, and examples of this are some positive signs on the Mexican and Argentine economies. On the other hand, Brazil has not improved at all against the economic recession and is

(Continued on page VL-54)



Lani Hall



Vicki Carr

Antonio de Jesus



Prisma



Daniela Romo



Jose Feliciano



'There has been a mistaken belief that second and third generation Latinos will assimilate into American mainstream society and listen to contemporary American music such as Michael Jackson, Lionel Richie . . . However, we are now noticing second or third generation Latinos who do feel Latin and have not abandoned Latino music. It's incredible to see how many of them go to see Latin artists at concerts. They are some of the best fans around.'

MAXIMO AGUIRRE, general manager, Ariola America Records

'Ha habido una gran creencia errónea en que los latinos de segunda y tercera generación se asimilarán a la sociedad Americana y que escucharán la música contemporánea como la de Michael Jackson y la de Lionel Richie . . . Sin embargo, estamos notando que los latinos de segunda y tercera generación no han abandonado su música. Es increíble ver cuantos van a ver a los artistas latinos que se presentan en conciertos. Son algunos de los mejores fanáticos musicales que hay.'

Talent Crosses Musical Borders On Way To World

The complexity of today's Latin entertainment industry becomes more interesting to watch and more difficult to comprehend with each passing season. Some criticize it for trying too hard to emulate American trends while others praise it for doing exactly just that.

Observes Kathy Diaz, associate publisher of the bilingual, southwest magazine Caminos, "It's a win some, lose some situation. Julic Iglesias became too Americanized in order to appeal to the American masses, at the expense of the Latin Spanish-speaking culture, by putting more English into his act." Freelance columnist Nick Barnett of Ad Week's "Latino Marketing Insight" says that while you can communicate facts and figures to someone who is bilingual, you want to communicate to them emotionally, which is at the heart of any selling proposition. You must talk to them in the mother tongue; that's where they learn their basic values.

"We intend to show what the Latin world is all about. It is a large world that many people (in America) aren't really aware of and one that is so numerous that it can't possibly be ignored," says Rafael Gil, EMI director of a&r and marketing of the Latin division in Los Angeles.

Scottish-born Sheena Easton probably could not agree more. Teen-idol Luis Miguel and Easton teamed up to record their hit smash duet, "Me Gustas Tal Como Eres," earning her a gold record in Mexico. Easton convinced EMI that her debut recording in Spanish would have high potential. Other American superstars have previously made similar ventures. Kenny Rogers, Lionel Richie and Herb Alpert just to mention a few.

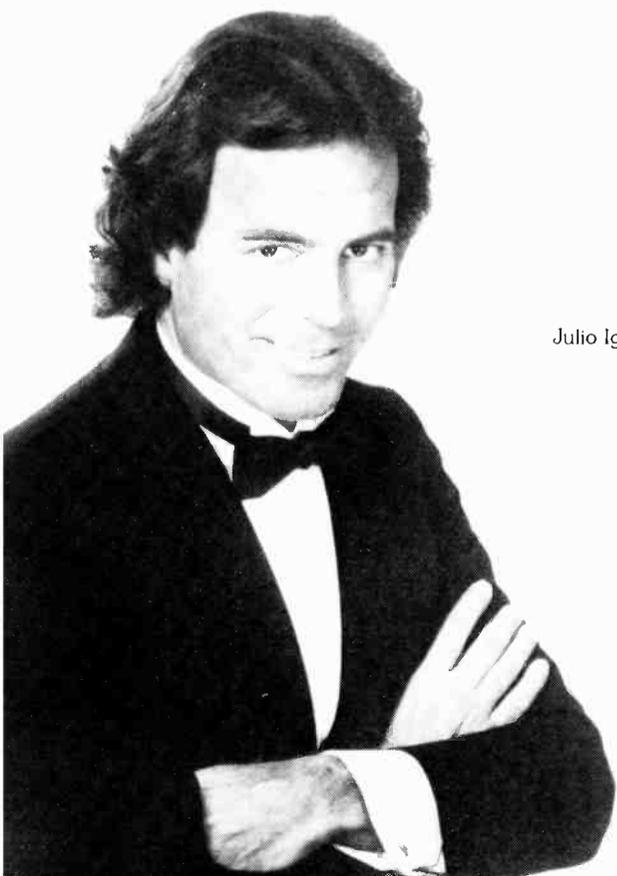
As more American artists and groups are expected to pack suitcases for excursions into Latin America, Latinos will be checking into American hotels with far more frequency.

(Continued on page VL-50)

'We intend to show what the Latin world is all about. It is a large world that many people (in America) aren't really aware of and one that is so numerous that it can't possibly be ignored.'

RAFAEL GIL, Latin division director of a&r, EMI Records

'Tenemos toda la intención de mostrar lo que el mercado latino realmente es. Es todo un mundo aparte del qual la gente Norteamericana no se ha dado en realidad cuenta todavía y es tan numeroso que puede ni debe ser ignorado.'



Julio Iglesias

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