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VOLUME 97 NO. 5

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

FEBRUARY 2, 1985/\$3.50 (U.S.)

Dealers Picky on Video Titles

Originals, Oldies Big Part of Mix

BY FAYE ZUCKERMAN

LOS ANGELES While home video releases of major motion pictures continue to take center stage, a plethora of non-theatrical programs, original productions and older film titles are being rolled out this winter, causing video store buyers to become selective about what to order.

Some retailers and distributors report respectable income from

Clearer View Seen in Types Of CD Boxes

BY IS HOROWITZ

NEW YORK The blisterpack is fast fading as the favored outer container for Compact Disc, with RCA Records, A&M and Denon all slated to have at least some of their product, with jewel box, encased in 6- by 12-inch paperboard by April.

These defectors from blisterpack are expected to be joined by others known to be giving serious consideration to paperboard options. Only PolyGram among the majors insists that blisterpack will remain its outer container of choice, at least through the balance of 1985.

These moves gathered clarity as both hardware and software CD manufacturers met with jacket vendors and other suppliers under the aegis of the Compact Disc Group Wednesday (23).

The folded 6-by-12 paperboard container sans jewel box, once highly touted as an alternate CD container, was seen receding still further.

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lesser-known video titles, especially those movies that died at the boxoffice. But, admits Stephen West, owner of a Video Crossroad store, "It is getting more difficult to become familiar with each new release."

Consider this week's 30-plus titles, slated to arrive at retail outlets Thursday (31). Included are eight music programs, two foreign films, seven vintage tv shows, two exploitation films, two made-for-video comedies, six film classics from the '30s and '40s, and only three 1984 theatrical releases. And January traditionally sees the lowest number of new releases.

February's new video fare encompasses a similar mix of non-theatrical and original programs. However,

(Continued on page 92)

Motown Back On the Beat In New York

BY BRIAN CHIN

NEW YORK For the first time in more than a decade, Motown Records will have a full creative office in New York. Opening officially on Feb. 5, the office will also consolidate sales, promotion and music publishing offices, which had operated through Motown's local distributors in past years.

The office is headed by Sergio Munzibai, Motown's newly appointed East Coast A&R director. Munzibai was most recently music director at New York's WBLS.

The opening of the New York office coincides with the implementation of a variety of new policies in

(Continued on page 92)

Retailing Giants Enter Mass Marketers Add to Public Domain Vid Boom

BY TONY SEIDEMAN

NEW YORK Public domain video manufacturers have achieved a home video dream: placing their product on the shelves of virtually all of the top mass merchandisers in the U.S., and in many of the smaller outlets as well.

Mass marketers now making their first large-scale entry into the marketplace include such retailing giants as K Mart, Woolworth's, Wallmark, Zayre's and many drugstores and other chains. Several manufacturers are making unconfirmed claims of production levels in the range of 75,000 to 100,000 units a week.

Some of the nation's top rackjobbers back up both the number and outlet claims of the manufacturers of public domain movies.

"Everybody is trying it out," says a high-level executive with a leading rack firm. Saying he's seeing price ranges of \$12.95-\$19.95, he describes initial sales results as "very good."

Sales claims of 70,000 to 100,000 units by the bigger firms are probably not out of line, the rackjobber says: "I believe it."

Rackjobbers surveyed were uniformly enthusiastic about the public domain movement. "I think it's a wonderful thing, no question about it," one says. "It gets people used to buying some product."

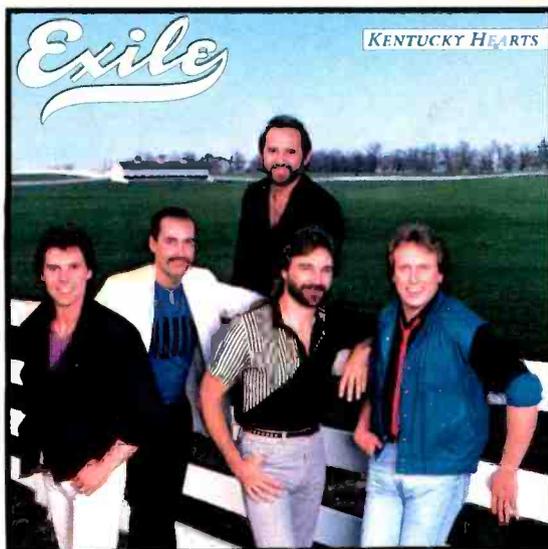
"It really is the first time people have been able to buy a lot of video at a price that's reasonable," the racker says, dismissing quality fears with the comment that consumers are more intelligent than they are being given credit for. "People know what they are buying," he says.

A critical element in the public domain boom, rackjobbers say, is that it marks the first time on a mass market level that prerecorded video has been sold in open racks, not behind locked cabinets. Giving consumers a chance to handle cassettes will have tremendous positive results, they say.

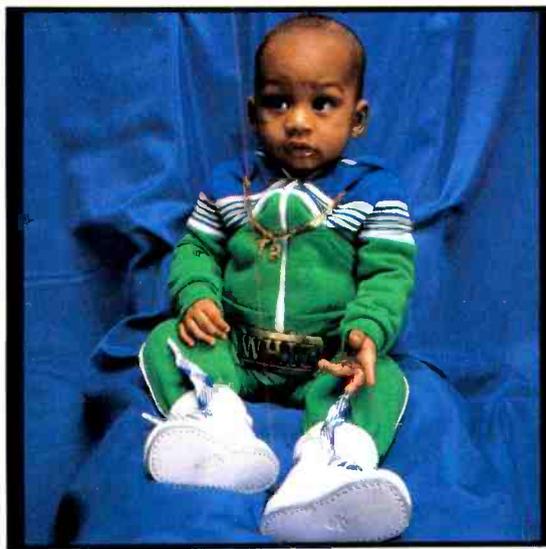
But the boom has not come without serious blemishes, with mainstream home video manufacturers expressing concern about title quality and reproduction flaws, and voicing fears that if the mass marketers get burned again, the public domain movement could prove a setback for the home video industry, instead of

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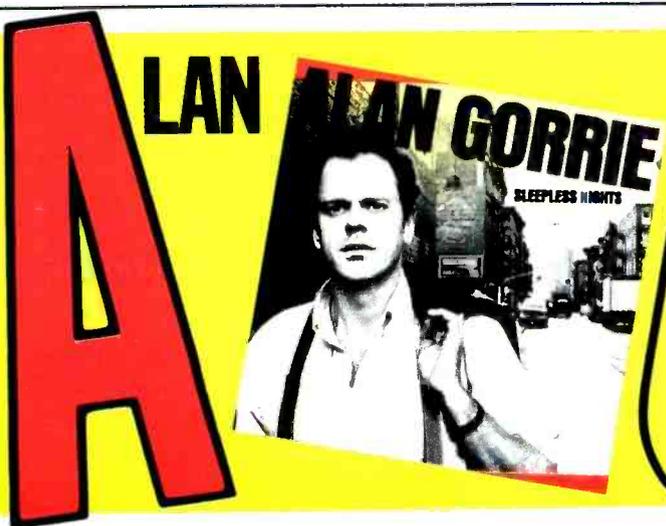
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EXILE is not letting up! Since their country debut a little over a year ago they've had three #1 singles and two best-selling, critically acclaimed albums. Now Exile's latest single, "CRAZY FOR YOUR LOVE" (34-04722), is heading the same way as their **KENTUCKY HEARTS** album (FE 39424) ... straight to number one! On Epic Records and Cassettes.



"**HE'S GOT THE BEAT**" (TB 854) by **WHIZ KID** is the beat to bust in '85! Bronx-bred breakmaster and D.J. supreme Whiz Kid does a smooth segue from his dancefloor classic "Play That Beat Mr. D.J.". His new groove mixes melody and rhythm into a 12" track that's sure to keep the funk in your face all year long! On Tommy Boy.



The debut solo album from the founding member of the Average White Band.

ALAN GORRIE SLEEPLESS NIGHTS

SLEEPLESS NIGHTS (SP-5037).

Featuring the first single "DIARY OF A FOOL" (AM-2708).

Produced by Jay Gruska and Alan Gorrie

On A&M Records and BASF chrome cassettes.

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CHRYSALIS SPLIT IS OFFICIAL

Founders Go Separate Ways as Wright Buys Out Ellis

BY PETER JONES

LONDON The split between Chrysalis Organization co-founders Chris Wright and Terry Ellis is official. A company statement issued here last week indicated that Ellis has resigned as co-chairman to "pursue his own business interests." Concurrently, Chrysalis' British-based management team has been restructured.

The financial settlement by which Wright gains control of the broad-based music organization, founded by the two men in 1968, is described no more specifically than "several million dollars." Ellis, meanwhile, is expected to stay in the music industry via a new London-based enterprise to be dubbed Next Records.

Rumors of problems between Wright and Ellis have existed for some time, but it was apparently late last year that Wright opted to pursue a buyout of Ellis' interests (Billboard, Nov. 3). Previous speculation included a scenario that had the company dividing along territorial lines, with Ellis taking the U.S. arm that has long been accepted as his responsibility. As it was, the 1982 slump in the American company's fortunes was thought to have contributed to the souring of the pair's relationship.

Some industry observers anticipated a messy "divorce," but Wright's official statement points out that the two have "amicably completed this very complicated deal." It comes about, Wright adds, "in a way that enables the Chrysalis artists and staff to continue the dynamic growth of the company."

The executive shifts at his London headquarters, Wright observes, "are made to strengthen the creative development of Chrysalis Records U.K. and to pave the way to international expansion." Doug D'Arcy, formerly U.K. managing director, becomes managing director of Chrysalis Records International Ltd. Former a&r director Roy Eldridge fills D'Arcy's vacated slot, while Stuart Slater, previously general manager of Chrysalis Music Ltd., becomes a&r director of

Chrysalis Records International.

Roger Watson, who, before running his own independent publishing company, was director of a&r for Chrysalis Records Inc., now joins the board of directors of Chrysalis Music Ltd., in charge of special projects. And George Martin, chairman of the AIR group of companies, which is owned by Chrysalis, has joined the Chrysalis group board of directors.

Chrysalis Record is back with a stand in the Palais des Festivals at Midem in Cannes this year for the first time in three years.

Both Chrysalis founders were initially involved in the music business as social secretaries of their universities, Wright in Manchester and Ellis in Newcastle. They met in 1967 when they were between them dominating the university concert-booking scene and set up their own booking agencies, later opting to merge their interests.

On the management side, Wright started with the Jaybirds, later re-

named Ten Years After. The Chrysalis-building partnership started with the graft of the Ellis-Wright Agency, working from a one-room office in London.

Ten Years After, followed by Jethro Tull, gave the recording activities a controversial start. Wright's first deal for the former group, an LP with Decca, was for a \$700 advance and a royalty rate of 3% of retail. Decca pressed up only 1,000 copies, according to Wright, hopelessly underestimating its potential. "We lost out on that," he said, "but it taught us we had our fingers much closer to the pulse of the British record market than the big record companies."

The Chrysalis philosophy and energy was thus set in motion as an independent operation. Today, chart names under its banner include Huey Lewis & the News, Pat Benatar, Ultravox, Colourfield, Spandau Ballet and Alvin Stardust. In the U.S., the label is distributed by CBS.

Proposed Maryland Bills Rock VSDA Chapter Meet

BY BILL HOLLAND

WASHINGTON Two consumer protection bills just introduced in the Maryland General Assembly proved to be a bombshell for the standing-room-only crowd attending the first 1985 meeting of the Capital Chapter of the Video Software Retailers Assn. (VSDA) Tuesday (22).

Ironically, the meeting was touted as a seminar to stir further interest in defeating the proposed federal laws to abolish or amend the First Sale Doctrine, and both local and national VSDA officials were on hand to advise the 125 people in attendance on what they can do to help defeat the bills.

Capital Chapter president Tom Ray and media chairman Barry Kohn were both surprised and up-

set to hear of the new Maryland legislative proposals, which would require video dealers to face a state board of certification and licensing and to post a line of credit or a security bond amounting to 75% of total store membership fees. The bills, H.B. 373 and 374, were introduced by Delegate Anthony DiPietro, who is seeking to offer consumers protection in the areas of automatic membership renewal, reversion of fees after cancellation of membership, and retrieval of lost fees due to store or chain bankruptcy, among other items. They also empower consumers in Maryland to bring legal action against dealers in much the same way that customers are now bringing class action suits against failed health spas.

Ray says he will not comment on
(Continued on page 93)

More Changes in This Week's Billboard

Several significant changes occur in Billboard this week as part of our ongoing effort to improve the content and presentation of the magazine.

In announcing the major redesign of Billboard last October, we indicated that the change was not a one-shot effort but would involve a continuous re-evaluation of how best to serve the readers' needs. We placed the emphasis on efficient communication. We also asked you to communicate about how we might make additional changes toward that end.

Three major improvements in this issue have resulted from communications with our readers.

• The first, on all album charts, is the indication of which releases are available in the Compact Disc format. The CD designation appears immediately after suggested list price or after the label informa-

tion when there is no list price. In addition to providing a quick survey of the progress of the CD format, this feature is a preliminary step toward the introduction in Billboard of CD-only charts.

• The second is the reinstatement of songwriters on the Hot 100, Hot Country and Hot Black Singles charts. Songwriters no longer appear in the A-Z listings, but follow immediately after the producer. Label identification has been moved to the right side of the chart, under the artist.

• The third improvement stemming from reader feedback also involves the three major singles charts. By-label rankings for these charts are now grouped according to distributing label, a change which more clearly reflects the performance of the record companies.

Another, and perhaps more

readily apparent, modification in this issue is a one-inch reduction in the vertical page size. Planned in conjunction with the redesign introduced last October, this change is aimed at making the magazine more comfortable to handle and the information more accessible. The only graphic change resulting from the smaller page is the elimination of "News" department heads. On the positive side, we believe the reader will find the editorial and advertising information easier to find and assimilate.

As we indicated earlier, the degree to which these and future changes in Billboard succeed in their intention is directly related to continuing communication with our readers. Please continue the dialog!

THE EDITORS

February Hot Album Releases

Six albums are set for release in February by acts that have hit gold or platinum in the past 12 months, or with their last LPs. All are studio albums listing for \$8.98 unless noted after title.

ARTIST	TITLE	LABEL	DATE	PRODUCER
PHIL COLLINS	No Jacket Required	Atlantic	Feb. 4	Phil Collins, Hugh Padgham
THE FIRM	The Firm	Atlantic	Feb. 4	Jimmy Page, Paul Rodgers
MICK JAGGER	She's The Boss	Columbia	Feb. 11	Bill Laswell, Nile Rodgers
GLADYS KNIGHT & THE PIPS	Life	Columbia	Feb. 25	Gladys Knight, Sam Dees, Bubba Knight, Leon Sylvers III
WILLIE NELSON	Me And Paul	Columbia	Feb. 25	Chips Moman
THE ALAN PARSONS PROJECT	Vulture Culture	Arista	Feb. 14	Alan Parsons

Jagger Debut Tops February Release List Collins, Parsons, New Supergroup Also on Schedule

BY PAUL GREIN

LOS ANGELES Mick Jagger's long awaited first solo album, "She's The Boss," is the top major-label release set for February. The album, co-produced by Bill Laswell and the red-hot Nile Rodgers, is due on Columbia Feb. 11, nearly 21 years after Jagger first entered the chart wars with the Rolling Stones' "Not Fade Away."

While the Stones' last studio album, "Undercover," was considered a commercial disappointment, hopes are high for Jagger's solo debut. The album should also consolidate Rodgers' position as the hottest producer in the business: The former leader of Chic had the top two singles as the year began with Madonna's "Like A Virgin" and Duran Duran's "The Wild Boys."

Another of February's key albums marks the first collaboration by four top British musicians. "The Firm," the self-titled debut by a group featuring guitarist Jimmy Page, vocalist Paul Rodgers, drummer Chris Sade and bassist/keyboardist Tony Franklin, is due on Atlantic Feb. 4.

Atlantic has set the same release

date for Phil Collins' third solo album, "No Jacket Required." It's Collins' first album since he became a radio favorite with "Against All Odds" and "Easy Lover," the latter which he produced and co-wrote for Philip Bailey.

Also set for February are the Alan Parsons Project's "Vulture Culture," followup to the gold "Ammonia Avenue"; Gladys Knight & the Pips' "Life," followup to the gold "Visions"; and Willie Nelson's "Me & Paul," followup to a long string of gold and platinum albums.

Jagger's solo debut on Columbia, following the Rolling Stones' 14-year association with Atlantic, is one of several label debuts set for February.

The Greg Kihn Band will switch from Beserkley to EMI America with the Feb. 22 release of "Citizen Kihn"; Nicolette Larson moves from Warner Bros. to MCA with the Feb. 18 release of "Breakaway," and Van Morrison transfers from Warner Bros. to Mercury with the mid-February release of "A Sense Of Wonder."

Numerous soundtracks are also set for release in February, including "Vision Quest," due Feb. 4 on

Geffen, and set to carry a \$9.98 suggested list price. The album features Journey's top 40 hit "Only The Young," as well as cuts by Madonna, Don Henley, John Waite, Sammy Hagar, Style Council, Ronnie Dio and Red Rider.

EMI America has set a Feb. 22 release for the "Falcon And The Snowman" soundtrack, featuring music by Pat Metheny. David Bowie teams with Metheny on the album's first single, "This Is Not America," which cracks the Hot 100 this week at an impressive 65.

MCA is set to release the soundtrack to "Into The Night" on Feb. 18, featuring Patti LaBelle, Thelma Houston and B.B. King. And A&M has pegged a Feb. 11 release date for the soundtrack to "The Breakfast Club," featuring Simple Minds, Wang Chung, Karle DeVito and Jesse Johnson.

Johnson, the former guitarist for the Time, will have his own album on A&M Feb. 11, "Jesse Johnson's Revue."

Other top black music releases set for February include the Gap Band's "Gap Gold" on Total Experience, Maze's "Can't Stop The Love" (Continued on page 92)



Stern Honored. Isaac Stern displays a medal proclaiming the violinist's CBS Masterworks' first Artist Laureate at a recent reception at the New York Public Library. Pictured from left are Joseph Dash, senior vice president and general manager of CBS Masterworks; Stern; and Thomas Wyman, chairman of CBS Inc.

Executive Turntable

RECORD COMPANIES. Ed Eckstine is named vice president of a&r, r&b, for Arista Records in New York. He was vice president and general manager for Quincy Jones' companies.

Tom Zutaut joins the a&r staff at Geffen Records in New York. He was vice president of a&r for the West Coast at Elektra/Asylum Records.

Billy Bass resigns his post as vice president of marketing at Chrysalis Records in New York. He served in that post for the past nine months.

In Hollywood, Renny Roker is appointed executive vice president of Total Experience Records. He was vice president of promotion and marketing at Casablanca Records.



ECKSTINE



DENIGRIS



CLARK JR.



MENDEZ

Sam Passamano is appointed to the newly created position of vice president of special markets at Viking Records, Burbank. He joins after a 34-year stint at MCA Records, where he was most recently senior vice president.

In New York, the Epic/Portrait Associated Labels division of CBS promotes Dan DeNigris to director of national pop promotion. He was local promotion manager in Minneapolis.

Waldemar H. Clark Jr. is named director of business affairs and Luis Mendez is promoted to director of marketing and licensing at RCA Records' Latin America and Spain region, based in Miami. Clark was at CBS Records International, where he served as director of Latin American Operations. Mendez was manager of licensing for that division.

Jon Konjoyan rejoins A&M Records in Los Angeles as national singles director. He was previously music researcher at "Entertainment Tonight," and before that, A&M's national secondaries promotion director.

Sheila Shipley is promoted to national director of promotion for MCA Records in Nashville. She was director of marketing and sales.

Elektra Records promotes Brad Hunt to national director of AOR promotion in New York. He was East Coast AOR director.

Richard Seidel is elevated to the newly created position of director of PolyGram Jazz, a division of PolyGram Records, New York. He was a product manager for PolyGram Classics.



SHIPLEY



HUNT



GILBERT



DAVENPORT-LEIGH

A&M Records ups Bill Gilbert to national sales manager. Relocating from Chicago to Los Angeles, he will direct the sales of all A&M product in the U.S. including the distributed lines of Windham Hill and Word Records.

CBS Records Operations (U.S.), the domestic manufacturing arm of the CBS/Records Group, makes the following appointments: Fook-Wai Lee as assistant controller, accounting operations; Paul Guzman as director of financial analysis and budgets; Bernard Bushkin as director of procedures and controls; William Bagarazzi as assistant director of financial analysis and budgets; George Blair as manager of billing and disbursements; Carl Fraser as manager of financial analysis; and Donna Raybuck as manager (Continued on page 21)

Blank Media Firms Set Major Promotions

BY FAYE ZUCKERMAN

LAS VEGAS Manufacturers of blank media, riding on the success of record-breaking sales in 1984, launched elaborate promotions at January's Consumer Electronics Show (CES) for their existing lines of blank audio and videocassettes. The firms also rolled out new lines of 3.5-inch blank floppy disks for Apple's Macintosh and Sony computers.

In recent years, market share has become the industry-wide measuring stick by which blank media producers gauge their performance. Sony, TDK and Maxell claim to have greatly increased their shares this year, each maintaining close to 20% of the blank media market. BASF, Memorex and JVC are reportedly holding strong, with each garnering market shares said to be just over 10%.

John Birmingham, a vice president in Sony's tape division, boasts that the electronics giant saw its overall share increase from 4% in

1982 to 20% in 1984. He attributes the "brisk" growth to expanded distribution, improved products and sales of blank videocassettes.

"We probably hold the number two position [for video sales] with 3M [the Scotch brand] maintaining the largest share," Birmingham says. 3M's share of the blank video area is said to be nearly 50%.

According to year-end sales figures published by the Electronics Industry Assn. (EIA), the blank media field has been enjoying a sales surge since 1983, due to the rise in VCRs' popularity. In 1984, blank videocassettes boomed into a \$6 billion industry, while audiotape sales reached \$2.8 billion, the EIA reports.

This year, the electronics industry trade group projects, sales will top \$10.5 billion, with video accounting for \$7.5 billion and audio pegged at \$3 billion. Blank video manufacturing should start outpacing audiocassette production nearly three-to-one by the end of 1986, according to the EIA.

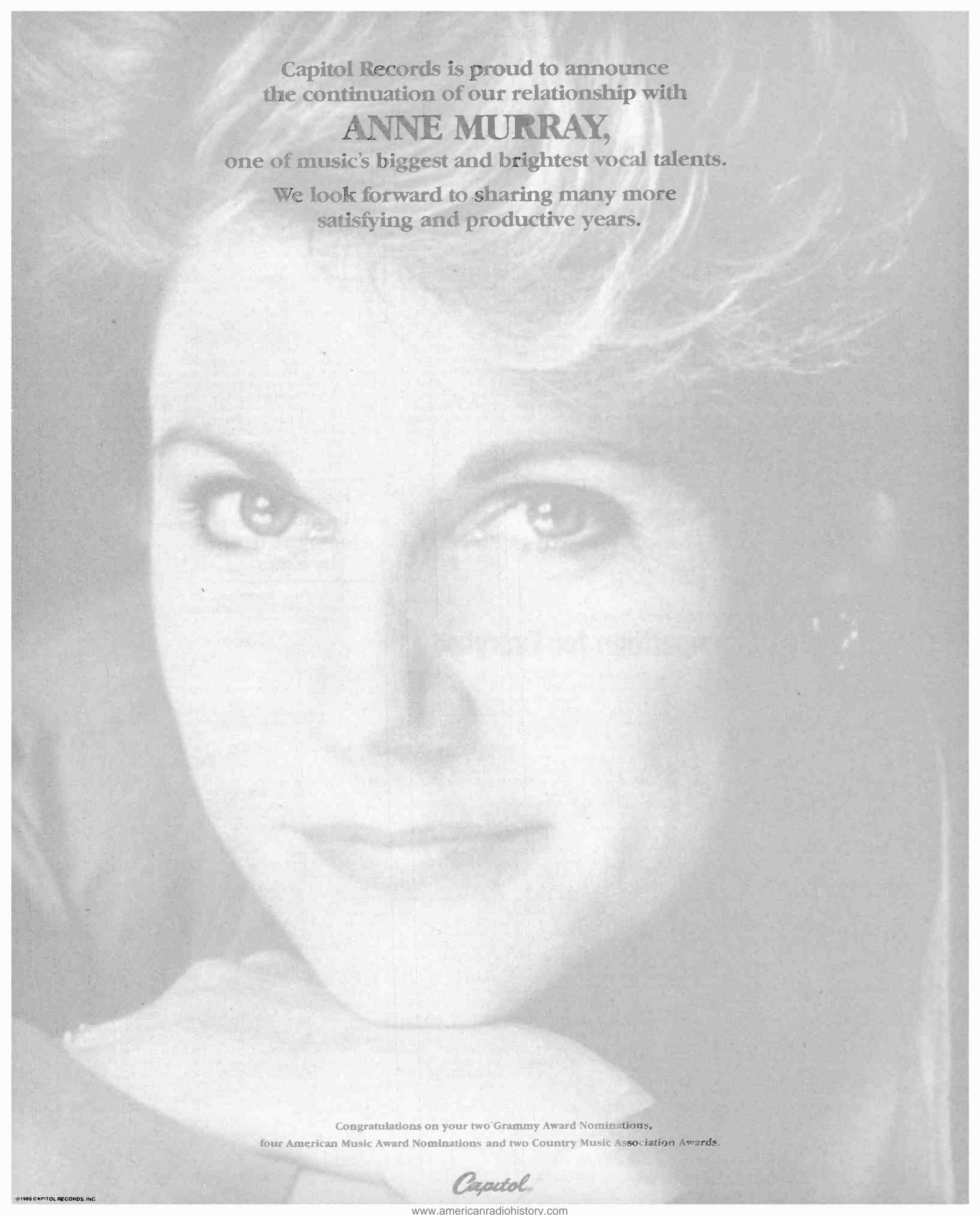
JVC Co. of America's tape division exhibited at the show for the first time since 1982 to reinforce its lines of computer, video and audio blank media, according to Gary Schwartz, national sales marketing manager for the tape division.

The Japanese electronics giant featured point-of-purchase displays and new packaging for both video and audio cassette products. In April, it will start shipping 3.5-inch floppies, Schwartz says.

"Take home a six-pack" is the slogan for JVC's promotion for audio and videotape. Customers who purchase six standard 90-minute JVC audiocassettes will receive a 30-cassette storage device.

Sony is promoting its tape division as offering a broadened range of blank computer, video and audio media. "People can't seem to keep their hands off Sony tapes and disks" underscores Sony's push for what it is calling "magnetic attraction," the firm reports.

(Continued on page 34)



Capitol Records is proud to announce
the continuation of our relationship with
ANNE MURRAY,
one of music's biggest and brightest vocal talents.

We look forward to sharing many more
satisfying and productive years.

Congratulations on your two Grammy Award Nominations,
four American Music Award Nominations and two Country Music Association Awards.

Capitol

Microfiche Cataloging for Religious Music

NMPA Eyes Similar Deal with Pfeifer Communications

BY JOHN SIPPEL

LOS ANGELES Since late 1984, more than 200 religious book/record/music/video stores have subscribed to MusicMaster, a microfiche catalog reference service that provides sales and marketing data on 15,000 compositions published by the Church Music Publishers' Assn. (CMPA).

The MusicMaster cataloging concept provides immediate access to alphabetical listings of compositions, composers and publishers, along with current pricing. The song title listings break down the availability of correlated merchandise, such as audio and video product, and the wide range of instrumental and vocal arrangements, along with hymnals and folios which contain the composition. Sources for all such items are provided, along with pricing.

Response to the project, an 18-month research venture between Pfeifer Communications of Grand Rapids and the CMPA, has prompted the National Music Publishers' Assn. to negotiate with Michael Pearce Pfeifer regarding a similar system to catalog secular publishers' copyrights, estimated in the millions.

Currently available at \$39.95 yearly, MusicMaster's service, which includes quarterly upgraded and updated insertions, will increase to \$59.95 by April. New pages will be mailed in April, July,

October and January. The July mailing will also contain all Christmas and Easter music references.

Pfeifer, who got involved with sacred music while working for Jim Carlson, founder/president of Spring Arbor Distributing in Ann Arbor, intends to add correlated merchandise data, ranging from available 35 mm slides to audio, video and computer software. Like the music composition references, all listings would carry pricing and manufacturer affiliations.

To facilitate ordering, six-by-four-inch MusicMaster microfiche pages carry ordering information as well as toll-free phone numbers for direct ordering from CMPA publishers. Pfeifer hopes to include concert schedules and announcements of important new music as an additional feature of the quarterly updates.

It is hoped that, as an example, sacred record labels might be encouraged to present new album covers, along with succinct sales information, on full-color microfiche pages. Pfeifer says he feels as many as 145 such covers might be carried on a single page. The same color pages could herald new songbooks and folios.

Pfeifer estimates that black and white microfiche pages can be made in quantities of 3,000 or more at about 20 cents each, while full-color pages would cost \$1.50 each.

Using the CMPA MusicMaster procedure makes it possible for the

retailer to immediately pinpoint data about a request for music and its availability. The idea is not new to religious goods retailing. Carlson of Spring Arbor set up a similar system on which he microfiched his expansive wholesale catalog some time ago to dealers across the U.S.

To expand the MusicMaster opportunity, Pfeifer says that Carlson, along with Bob Rist of Alexandria Music, Alexandria, Ind., and Glen Moody of Moody Church Music, Kingsport, Tenn., will circulate their dealer lists with a mailing, encouraging accounts to purchase the Pfeifer system. They represent a universe of more than 4,000 stores.

Dealers subscribing to the service can obtain an ABR VII microfiche reader for \$219 direct from Bell & Howell's factory in Wooster, Ohio.

In order to update accurately for each quarter, Pfeifer is mailing to each CMPA member a printout of current pages, on which the participating firm or firms can directly make corrections. In addition, members are requested to list all new compositions, including author and pricing of available arrangements, as well as songbooks and folios.

A steering committee composed of Fred Bock, Fred Bock Music, Los Angeles; Steve Lorenz, Lorenz Music, Dayton, Ohio; and Arnold Broido, Theodore Preisser, Bryn Mawr, Pa., continues to oversee the MusicMaster project for CMPA.

CHART BEAT



by Paul Grein

DARYL HALL & JOHN OATES this week tie the **Everly Brothers** as the duo with the most top 10 singles in the rock era. "Method Of Modern Love" jumps three points to number nine, becoming their 15th top 10 hit. This matches the tally of 15 top 10 hits accumulated by Don and Phil Everly between 1957's "Bye Bye Love" and 1962's "That's Old Fashioned (That's The Way Love Should Be)."

Hall & Oates first cracked the top 10 in May, 1976 with "Sara Smile" and scored two additional top 10 hits in the next year: "She's Gone" (Chartbeat's favorite) and "Rich Girl." But they were locked out of the top 10 for the following four years, until they came roaring back in March, 1981 with "Kiss On My List."

Hall & Oates tie the mark for top 10 hits by a duo

Hall & Oates rank with **Michael Jackson** and **Lionel Richie** as the most consistently successful pop acts of the '80s. All but one of their singles since "Kiss On My List" have sailed into the top 10 (the sole clinker was "Your Imagination," the fourth single from the "Private Eyes" album, which peaked at 33).

The **Carpenters** are first runner-up to Hall & Oates and the Everlys in the category of duos with the most top 10 singles. They scored 12.

NEW EDITION'S "Mr. Telephone Man" moves up to No. 1 on the black singles chart, becoming the quintet's third No. 1 black hit in less than two years. It follows "Candy Girl," which topped the chart in May, 1983, and "Cool It Now," which followed suit last November.

No other act has collected three No. 1 black hits in the same period, though four acts have each snared two: **Michael Jackson**, **Prince**, **Lionel Richie** and, counting one hit with **Rufus**, **Chaka Khan**.

"Mr. Telephone Man" also marks **Ray Parker Jr.**'s first No. 1 black hit as a producer (discounting his own releases).

On the Hot 100, "Mr. Telephone Man" jumps a cool 10 points to number 25, and is likely to return the group to the top 10. "Cool It Now" peaked at number four pop last month. This crossover singles success has lifted the "New Edition" album, which is already platinum, into the pop top 10.

New Edition is one of several MCA acts scoring on this week's Hot 100, signaling an improvement in the label's chart fortunes.

Glenn Frey's "The Heat Is On" leaps 16 notches to number 13; **Guiffria's** "Call To The Heart" jumps seven spots to number 15.

FOREIGNER, as expected, moves up to No. 1 on this week's Hot 100 with "I Want To Know What Love Is," which also holds at No. 1 for the second week in Britain.

And Foreigner's album, "Agent Provocateur," surges to number four on the Top Pop Albums chart, becoming the group's fifth consecutive studio set to crack the top five. "Foreigner" peaked at number four in 1977, "Double Vision" at three in '78, "Head Games" at five in '79 and "Foreigner 4" at No. 1 in '81.

FAST FACTS: **Andreas Vollenwieder** is being touted by Columbia as the first artist to appear on the pop, classical and jazz charts with one album. Actually, he's on all three charts with two albums: "Behind The Garden . . . Behind The Wall . . . Under The Tree" and "Caverna Magica."

Jellybean moves up to No. 1 on this week's dance chart with "Sidewalk Talk" (EMI America). It's the second No. 1 dance hit from Jellybean's debut EP, following "The Mexican," which topped the chart last September. As a producer, Jellybean had one previous No. 1 dance hit, **Madonna's** "Holiday" in September, 1983.

Two long-serving black acts have finally scored their breakthrough pop hits. **Ashford & Simpson's** "Solid" leaps seven points to number 21 on this week's Hot 100, while **Midnight Star's** "Operator" jumps five points to number 18. Both are former No. 1 black singles.

And the classic songwriting team of **Carole King & Gerry Goffin** is back on the charts with a new song for an outside artist for the first time in more than a decade. **Anne Murray's** "Time Don't Run Out On Me," which jumps to number 23 on this week's adult contemporary chart, is the first new King/Goffin song to chart for an artist other than King since **Blood, Sweat & Tears'** "Hi-De-Ho" and **Bobby Vee's** "Sweet Sweetheart" in 1970.

WE GET LETTERS: **Steve Thompson** of La Crescenta, Calif. had a few additions to our recent list of children and parents with top 10 hits. We listed the obvious ones: **Julian** and **John Lennon**, **Natalie** and **Nat "King" Cole**, **Nancy** and **Frank Sinatra**. Thompson added a few that weren't so obvious: **Gary** and **Jerry Lewis**, **Carla** and **Rufus Thomas** and, most recently, **Sheila E.**, whose father (and uncle) were in **Santana**.

Record of the Year Nominee

Tina Turner Is Competition for Everybody

BY BRIAN CHIN

The following is the second in a five-part series on Grammy nominees in the record of the year category.

NEW YORK In Tina Turner's view, "winning is really winning" in the most hotly contested Grammy categories this year. "It's very stimulating," she says. "Even if you lose, you'd say, 'Look at the competition.'" Turner, of course, is one-woman competition for everybody, having been nominated in the pop, rock and rhythm & blues categories.

But she's no stranger to the bridging of rock and black music: Her 1974 nomination in the r&b category for "Tina Turns The Country On!" a country album, is contributory proof of her artistic breadth.

Still, to hear Turner tell it, she may have been the only person in the country who didn't fall in love with "What's Love Got To Do with It" on the very first listen.

Her initial and unequivocal reaction to the record and song of the year nominee: "I hate it, it's just not my kind of song." On the demo, co-writer and eventual track producer Terry Britten was singing in falsetto to a guitar, and it was no more than "a wimpy little song" to Turner, who sings it in a thin, tiny-voiced whine to illustrate how she first perceived it.

Pressed for an album following

the smash European success of the single "Let's Stay Together" late in 1983, Turner says, she had been listening to demo after demo in an intensive two-week search for songs last February. Although Turner was inclined to reject the song out of hand, intercession by her manager Roger Davies persuaded her to meet with Britten four days later.

After Britten modified some minor-chord progressions to be more straightforward, quickened the tempo and transposed the music to a higher key, Turner found her views toward the song "drastically changed," she says, and she recorded it in "two or three" takes.

Once it was chosen as the single, she gradually became more impressed with the song and the pro-

duction: "I was saying, 'Oh, is that how it sounds on the radio?'" And later, Turner says, she examined the lyrics more closely, and was finally able to give them an unqualified "right on!" By that time, of course, Turner had achieved a stunning career revival, and co-writers Terry Britten and Graham Lyle were being inundated with calls.

Britten has chosen to downplay the effect of a universally praised first No. 1 single. Except for providing some material for an upcoming Patti Austin album to be produced by Russ Titelman, Britten declines to name any firm new projects of the many offered to him in the wake of "What's Love Got To Do With It."

"I've had lots of nice offers," Britten says. "It suddenly opened a lot of doors to meet and speak with people—my heroes, like Quincy Jones. Suddenly you have something to talk about with them." Still, his commitment to provide material for Turner's new album has been an all-consuming task for the past four months.

"I'm not really prolific," he says, and he has in fact "decided to take more time, writing things that I like, so that I can feel I'm giving my best even if the material isn't [obviously] commercial." Britten has continued to collaborate with Lyle and Su Schiffrin, who co-wrote the cut "Show Some Respect." Britten says that although his

(Continued on page 93)



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2/28 Augusta, GA
3/1 Macon, GA
3/2 Atlanta, GA

3/3 Greensboro, NC
3/7 Huntsville, AL
3/8 Nashville, TN

3/9 Memphis, TN
3/10 Knoxville, TN
and more to come....

Higher Prices, CD Sales Helped

Austrian IFPI: '84 Business Held Steady

BY MANFRED SCHREIBER

VIENNA The value of Austrian record and tape sales in 1984 remained steady at around \$60, according to preliminary estimates from the local branch of IFPI, whose member companies represent 89% of national sales.

Wolfgang Arming, president of the Austrian IFPI group, says that record/tape volume declined 2%-3% during the period, but higher prices and growing Compact Disc business ensured that total turnover stayed the same. Most label heads say they're satisfied with 1984 performance, and all report impressive headway for the CD format.

At CBS, for instance, general manager Jaroslav Sevcik says: "For us, 1984 was better than the previous year, and we were able to double CD turnover, which has now reached 2% of our sales." This year, the company plans to put increased effort behind back catalog through the Nice Price series.

Bellaphon general manager Gerhard David reports "slightly better" results in 1984 than the preceding year. CD sales were up, and a planned 10% reduction in dealer price should further boost sales for the laser-read disks.

Stephan von Friedberg, Ariola managing director in Austria, says CD now accounts for 1% of the company's sales. But he notes: "As a whole, 1984 was not as good as 1983 for us, owing to the loss of some labels."

EMI's turnover was the same as it had been in 1983, according to managing director Kick Klimbie, with CD taking a 3.5% sales share. Projects for 1985 include the establishment of the EMI Star Songs publishing company and promotion of a series of three- and four-track video EPs.

One of the most successful com-

panies last year was Musica, distributor here of Tamla/Motown, RCA, Teldec and Intercord. Says Franz Wallner, general manager: "We had a lot of hits and therefore were able to expand turnover by 25%. CD is increasingly an essential part of our sales, particularly classical product, and we are looking to maintain our turnover in 1985 through expanding CD sales."

WEA chief Wolfgang Leimer also reports good results: "We achieved 17% growth last year, and that was in no small part due to the MCA label. CD sales accounted for close to

(Continued on page 76)

SPECIAL REPORT: ITALY

...newsline...

GUIDO RIGNANO is the new president of Associazione dei Fonografici (AFI), the Italian IFPI group. The Dischi Ricordi chief, who had earlier been president for seven years, now returns as successor to RCA managing director Giuseppe Ornato, who had presided over the trade group since July, 1983, and resigned late last year. Rignano played a key part in the creation of new Italian antipiracy laws.

EDIZIONI BONGIOVANNI, a publishing house based in Bologna, is celebrating its 80th anniversary. It is active in the operatic music field, also publishing books on this subject. The firm also produces specialist recordings, new versions of seldom-heard works and reissues of long-deleted productions from the 78 r.p.m. days.

THE MILAN-BASED CGD group is producing what it calls "special singles," 12-inchers which, unlike the usual maxi-single format, don't include longer versions of original songs. They sell at roughly \$2, marginally higher than the normal 45 r.p.m., singles to cover higher production costs. First releases are by Adriano Celentano, Gianni Togni and Roberto Vecchioni.

COMPACT DISC players have been included in the list of items subject to the Italian government's 16% purchase tax levied on so-called "luxury" goods. The tax was first imposed late 1982 and initially took in all hi fi product, including records. After two months, disks and some professional technical equipment were relieved of the levy. At that time, CD players didn't come into the assessment.

GRAHAM JOHNSON, former Ariston international division chief, has set up Greenline, his own recording/publishing company in Milan. The group will also take in an export/import section. While no national distribution deal has been fixed, Johnson has already signed license deals with the Sugar Hill and Chess labels.

VITTORIO CASTELLI

Conn Seeks Broader U.K. Country Market

BY TONY BYWORTH

LONDON With the announcement of the artist roster for the 1985 Silk Cut Festival at Wembley Arena here, April 6-8, promoter Mervyn Conn also aired his views on broadening country music's base in Britain, as well as his own company's continuing policy of building a larger marketplace.

Many of the festival headliners are already known to a general public. Tammy Wynette, Rita Coolidge, Brenda Lee, the Bellamy Brothers and Boxcar Willie have all had U.K. chart success, with their music thus reaching out to pop/MOR audiences. The other two top attractions, Jerry Lee Lewis and Conway Twitty, are established with rock as well as country fans.

"This talent roster is healthy all around," says Conn. "Besides, satisfying the country audience, these names are exciting to the festival sponsors and for media coverage."

The success of widely-known artists was underlined at the 1984 Festival when BBC-2, in addition to its usual coverage of the event, presented half-hour specials on Glen Campbell, the Osmond Brothers, Emmylou Harris and Ray Stevens, which attracted viewing audiences of close to three million.

The other artists for the 1985 Festival should appeal to the British country music market: Mel Tillis, Moe Bandy, Joe Stampley, Tompall & the Glaser Brothers, Bill Monroe, Billy Walker, Jimmy C. Newman, Tom Gribbin, Margo Smith, Paul Richey, Freddy Fender, David Houston, Nat Stuckey, Narvel Felts, Lloyd Green, Terry McMillan, Har-

gus "Pig" Robbins, and first-time U.K. appearances by the Judds, Gail Davies and Johnny Russell. Ronnie Prophet returns as MC.

The Silk Cut Festival, originally known as the International Festival of Country Music, follows earlier debated plans to include more U.S. acts. But a platform for British country artists is provided with the staging of daily "Silk Cut Best of British" concerts.

Says Conn: "The festival is a major launching pad for the development of artist careers in Britain and subsequently Europe. That should be taken into account by the record industry."

"But the problem is that the British marketplace is still very teenage-oriented, and the record companies spend the greater part of their efforts developing artists to suit that market. So country is generally overlooked."

"Country music is MOR/easy listening music, and Wembley is an MOR marketplace. So the real route into the country market here, and in turn the easy listening market, is through the festival, with its spin-offs via television and radio."

Conn's corporate promotions stretch far beyond the country market. He staged the recent "Living Legends" jazz concerts, led off by a four-day festival in Sheffield and followed by nationwide touring by such artists as Peggy Lee, Brook Benton, Buddy Greco, Stan Getz, Nancy Wilson and Astrud Gilberto. The event resulted in a one-hour special and 13 30-minute television programs, to be shown early in the year.

Additionally, the 31-day, 26-city

tour by Billie Jo Spears, supported by Paul Richey and Raymond Froggatt, has attracted near capacity business, proving the headliner's appeal to audiences wider than just country.

In the early months of 1985, Conn has tours set by such acts as Bucks Fizz, Brenda Lee, Rita Coolidge, Jerry Lee Lewis, Jose Feliciano, Matt Monro, Chubby Checker and Guy Mitchell. "All these promotions could give support opportunities for country artists and allow them to be seen by different audiences," he says.

On the European front, Conn says that many of the Wembley festival artists will be playing dates at the international festivals in Belfast, Dublin, Berlin, Frankfurt and Zurich, the latter sponsored by Marlboro and expanded for the first time into a two-day event. Negotiations are on for festivals to be staged in Madrid and Barcelona next year.

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A Profit Drain

THE MENACE IN PARALLEL IMPORTS

BY MICHAEL F. SUKIN

Why bother about parallel imports? They have been around ever since recordings could travel across national frontiers. They have always come in from Canada when a big hit happens here, sometimes even from licensees trying to muscle in on their own licensor's action.

This is the way it has always been. Why be concerned now? Why is *now* different than *before*?

The answer is that the volume of parallel imports coming into the U.S. has become enormous. What has made a difference in the last few years is the soaring dollar.

The American recording artist is the immediate loser. His royalty on the import is being paid abroad at the original point of sale. And that royalty is probably half or three-quarters the contracted rate for an American sale.

Even if the artist is not being paid at a reduced rate for foreign sales, the value of his full royalty in foreign territories will be less than the dollar value of his full royalty in America. And it will take him a year or more to receive it.

Moreover, by the time the artist receives his royalty, changes in the exchange rate may have reduced it even further. Finally, his royalty might be subject to a withholding charge abroad, one he might have trouble recovering from his record company in the U.S. So, again, another 30% loss.

Once all of this silliness is finished, the artist's royalty might well be 25% or less than it should be on a U.S. sale.

Another loser in this equation is the music publisher who owns the songs on the recordings manufac-

tured abroad and sold here. Although mechanical royalties are often higher in Europe than in America the soaring dollar has by and large more than offset the difference. Thus, the royalty received abroad may well be less than the royalty paid here. All in all, our publisher does not do much better than our artist.

Even though the domestic record company may be "making money" on this parallel import and will ulti-

mately be paid a royalty (or pressing fee) by the foreign licensee or affiliate, the U.S. label has effectively lost control over the distribution and promotion mechanisms for its own product. This can be a source of damage.



'Invisible' sales reduce the impact of a hot record in the market
Michael Sukin practices law in the entertainment field and is counsel to the New York City firm of Berger, Steingut, Weiner, Fox & Stern.

Generally, imports are not counted or given equal weight with domestic records when sales action is compiled. Sales action helps determine chart action, and chart action influences record and video play, as well as promoter interest in touring. Other critical elements in the promotion process and in the career of a record may also be affected.

Parallel imports reduce the im-

act that a hot record is having in the marketplace because these sales, for the most part, are "invisible." They make money primarily for the importer and the foreign record company. They hurt the artist, the publisher and the domestic record label.

Such imports cut deeply into the effectiveness of domestic promotion and distribution, causing dislocations and inefficiencies in the record market. In the long run this hurts the consumer, the industry and everyone involved.

Parallel imports can and, indeed, have been stopped. But policing and enforcement is random and limited, even though applicable law is voluminous and covers copyright, trademark, customs law, and both domestic and foreign antitrust law. The most direct pressure on parallel imports is for foreign label affiliates and licensees to agree by contract, or otherwise, not to sell records intended for export. While this may be possible under Common Market and U.S. antitrust law, such agreements are difficult to monitor or enforce. Moreover, exporters

may be able to purchase product from local subdistributors outside the control of local record companies at a still considerable price saving. Adding another middleman does not abort the overall venture.

While records manufactured abroad and imported into the U.S. often bear trademarks belonging to American companies, the likelihood of relief in this area is unclear.

The cleanup hitter, however, is the 1976 Copyright Act. The application of this law to bar the distribution of parallel imports has recently been affirmed by a federal appeals court decision as an infringement of copyright. Thus, injunction against the distribution of goods, as well as damages, are available responses.

Still, it remains to be seen whether this remedy is sufficient to substantially impede the flow of parallel imports. One must first find the importers and the goods, before they can be enjoined and seized.

I find it curious to note that while the distribution of these imports can be enjoined, their actual importation into the U.S. cannot be stopped at the docks. As yet, it has not been possible to obtain seizure of such material by the Customs Service.

Parallel imports remain a pernicious and insidious problem. Entry is easy, particularly from Canada. The problem is enormous and far-reaching. It affects small and large record companies alike, copyright proprietors, artists and the free operation of the record market.

Ironically, it is the same strong dollar that makes it so easy for us to travel abroad, eat in the best restaurants there and buy the best clothes, that is also abetting this particular piece of havoc.

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.

A SAFE INVESTMENT

As a very satisfied Compact Disc consumer, I agree totally with Emiel Petrone's views (Commentary, Jan. 12).

My main reason for buying the CD format is that gorgeous, sterling sound. A very close second is the thought that the \$15 or so I spend for a disk is worth it. That disk is going to be there forever. I'd rather pay \$15 for a disk forever than \$7 for a conventional LP that is so vulnerable and that will not retain its sound.

To package the CDs in paper that will not stand the test of time is a crazy idea. Jewel boxes are sturdy. I feel my investment is safe. Also, the jewel box is a very attractive package.

I feel I speak for practically all CD buyers when I say: Please think

about this. You wouldn't put a Rolls-Royce interior in a Toyota, right?

Ann M. Biter
Dover, Del.

WELCOME BACK, CHICAGO

Does anybody really know where Chicago was five years ago? Does anybody really care? If you're a true fan, you remember that not only did radio ignore new Chicago music, but Columbia Records decided to drop the band after 12 years of loyal—and royal—service. When I would ask some radio personnel why new Chicago was not being played, most replied, "Chicago is dead."

Now, in 1985, with all but one original member, Chicago is as hot as ever. It really doesn't surprise me.

Anthony Aloisio
Brooklyn, N.Y.

NO BETTER CAUSE

Your recent editorial "There Is No Better Cause," chronicling the ef-

forts of the music industry to battle world hunger (Jan. 19), was particularly gratifying to those of us whose lives were touched by the late Harry Chapin.

Harry's tireless devotion to the hunger cause was often overlooked not only by the media and the public, but by the music industry itself. He would have been enormously pleased that at long last, led by former associates like Ken Kragen and Kenny Rogers, and newcomers such as the conglomeration Band Aid, the music industry has realized that it can be instrumental in saving millions of lives and solving one of the most devastating problems facing mankind.

Were Harry alive today, however, he would issue one great caveat. Hunger is not a problem solved by one-shot benefit concerts and album releases. Though the trend today indicates widespread interest in the issue, tomorrow may bring disinterest when the glamor attached to the hunger bandwagon fades away. There have, after all, been "Bangladesh" concerts before.

Harry Chapin realized it would take a concentrated, longterm effort to achieve positive results, and

he dedicated nearly half his performances every year to raising funds and consciousness for and about hunger.

Charles Sanders
G. Schirmer Inc.
New York

COUNTRY CROSSOVER

The marketplace, of course, will be the final arbiter on the relative merits of "pure" country vs. "pop" country. Attempts to direct the market artificially will fail.

The enormous success of crossover artists like Kenny and Dolly demonstrates that their approach is viable. The pleasant surprise is that artists like Ricky and Reba have also done so well.

What makes "pure" country stand apart is its emphasis on the singer and the song rather than on the production. There will continue to be many people who want that personal communication, and will go where they find it.

Jack Littlejohn
North Bergen, N.J.

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"MISSING YOU"

BP 13966

BY DIANA ROSS

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MARCH 31 SALT LAKE CITY

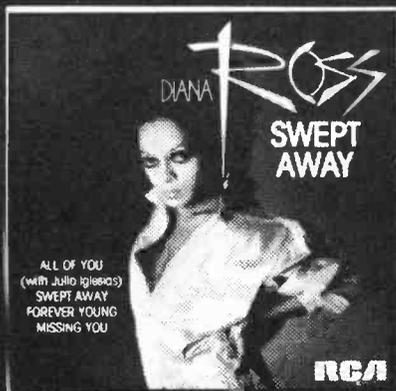
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TOP 84 OF '84

CASHBOX TOP 100 SINGLES 1984

Billboard **HOT 100** 1984

- 1 WHEN DOVES CRY—Prince
- 2 WHAT'S LOVE GOT TO DO WITH IT—Tina Turner
- 3 SAY SAY SAY—Paul McCartney and Michael Jackson
- 4 FOOTLOOSE—Kenny Loggins
- 5 AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)—Phil Collins
- 6 JUMP—Van Halen
- 7 HELLO—Lionel Richie
- 8 OWNER OF A LONELY HEART—Yes
- 9 GHOSTBUSTERS—Ray Parker Jr.
- 10 KARMA CHAMELEON—Culture Club
- 11 MISSING YOU—John Waite
- 12 ALL NIGHT LONG (All Night)—Lionel Richie
- 13 LET'S HEAR IT FOR THE BOY—Deniece Williams
- 14 DANCING IN THE DARK—Bruce Springsteen
- 15 GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper
- 16 THE REFLEX—Duran Duran
- 17 TIME AFTER TIME—Cyndi Lauper
- 18 JUMP (FOR MY LOVE)—The Pointer Sisters
- 19 TALKING IN YOUR SLEEP—The Romantics
- 20 SELF CONTROL—Laura Branigan
- 21 LET'S GO CRAZY—Prince & The Revolution
- 22 SAY IT ISN'T SO—Daryl Hall & John Oates
- 23 HOLD ME NOW—Thompson Twins
- 24 JOANNA—Kool & the Gang
- 25 I JUST CALLED TO SAY I LOVE YOU—Stevie Wonder
- 26 SOMEBODY'S WATCHING ME—Rockwell
- 27 BREAK MY STRIDE—Matthew Wilder
- 28 99 LUFTBALLONS—Mena
- 29 I CAN DREAM ABOUT YOU—Dan Hartman
- 30 THE GLAMOROUS LIFE—Sheila E.
- 31 OH, SHERRIE—Steve Perry
- 32 STUCK ON YOU—Lionel Richie
- 33 I GUESS THAT'S WHY THEY CALL IT THE BLUES—Elton John

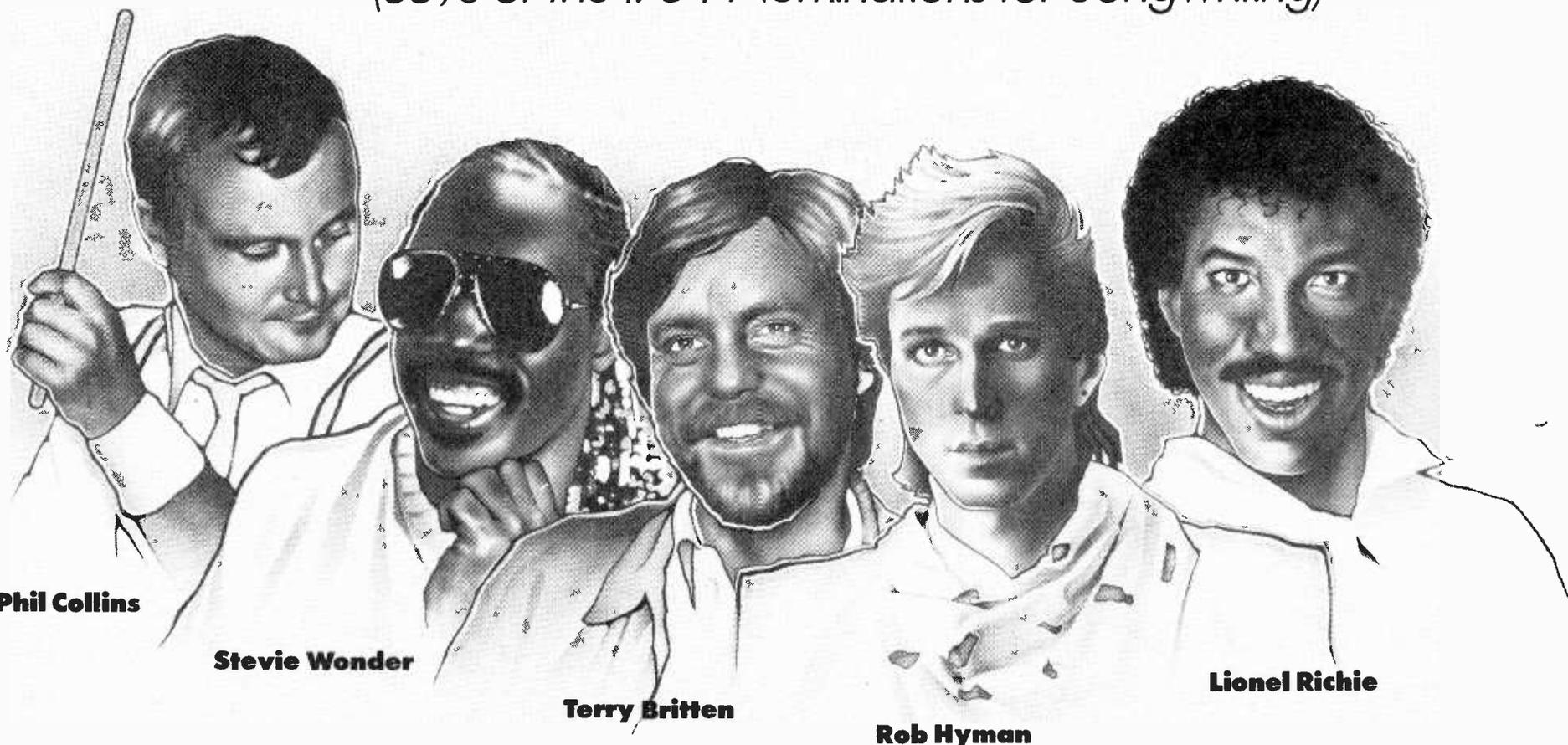
- 34 SHE BOP—Cyndi Lauper
- 35 BORDERLINE—Madonna
- 36 SUNGLASSES AT NIGHT—Corey Hart
- 37 EYES WITHOUT A FACE—Billy Idol
- 38 HERE COMES THE RAIN AGAIN—Eurythmics
- 39 UPTOWN GIRL—Billy Joel
- 40 SISTER CHRISTIAN—Night Ranger
- 41 DRIVE—The Cars
- 42 TWIST OF FATE—Divina Newton-John
- 43 UNION OF THE SNAKE—Duran Duran
- 44 THE HEART OF ROCK 'N' ROLL—Huey Lewis and The News
- 45 HARD HABIT TO BREAK—Chicago
- 46 THE WARRIOR—Scandal Featuring Patty Smyth
- 47 IF EVER YOU'RE IN MY ARMS AGAIN—Peabo Bryson
- 48 AUTOMATIC—The Pointer Sisters
- 49 LET THE MUSIC PLAY—Shannon
- 50 TO ALL THE GIRLS I'VE LOVED BEFORE—Julio Iglesias & Willie Nelson
- 51 CARIBBEAN QUEEN—Billy Ocean
- 52 THAT'S ALL—Genesis
- 53 RUNNING WITH THE NIGHT—Lionel Richie
- 54 SAD SONGS (SAY SO MUCH)—Elton John
- 55 I WANT A NEW DRUG—Huey Lewis And The News
- 56 ISLANDS IN THE STREAM—Kenny Rogers With Dolly Parton
- 57 LOVE IS A BATTLEFIELD—Pat Benatar
- 58 INFATUATION—Rod Stewart
- 59 ALMOST PARADISE... LOVE THEM FROM FOOTLOOSE—Mike Reno And Ann Wilson
- 60 LEGS—ZZ Top
- 61 STATE OF SHOCK—Jacksons
- 62 LOVE SOMEBODY—Rick Springfield
- 63 MISS ME BLIND—Culture Club
- 64 IF THIS IS IT—Huey Lewis And The News
- 65 YOU MIGHT THINK—The Cars
- 66 LUCKY STAR—Madonna
- 67 COVER ME—Bruce Springsteen

- 68 CUM ON FEEL THE NOIZE—Quiet Riot
- 69 BREAKDANCE—Irene Cara
- 70 ADULT EDUCATION—Daryl Hall & John Oates
- 71 THEY DON'T KNOW—Tracey Ullman
- 72 AN INNOCENT MAN—Billy Joel
- 73 CRUEL SUMMER—Bananarama
- 74 DANCE HALL DAYS—Wang Chung
- 75 GIVE IT UP—K.C.
- 76 I'M SO EXCITED—The Pointer Sisters
- 77 I STILL CAN'T GET OVER LOVING YOU—Ray Parker Jr.
- 78 THRILLER—Michael Jackson
- 79 HOLIDAY—Madonna
- 80 BREAKIN'... THERE'S NO STOPPING US—Dillie & Jerry
- 81 NOBODY TOLD ME—John Lennon
- 82 CHURCH OF THE POISON MIND—Culture Club
- 83 THINK OF LAURA—Christopher Cross
- 84 TIME WILL REVEAL—DeBarge
- 85 WRAPPED AROUND YOUR FINGER—The Police
- 86 PINK HOUSES—John Cougar Mellencamp
- 87 ROUND AND ROUND—Ratt
- 88 HEAD OVER HEELS—The Go Go's
- 89 THE LONGEST TIME—Billy Joel
- 90 TONIGHT—Kool & The Gang
- 91 GOT A HOLD ON ME—Christine McVie
- 92 DANCING IN THE SHEETS—Shalamar
- 93 UNDERCOVER OF THE NIGHT—The Rolling Stones
- 94 ON THE DARK SIDE—J. Cafferly & Beaver Brown Band
- 95 NEW MOON ON MONDAY—Duran Duran
- 96 MAJOR TOM (COMING HOME)—Peter Schilling
- 97 MAGIC—The Cars
- 98 WHEN YOU CLOSE YOUR EYES—Night Ranger
- 99 ROCK ME TONITE—Billy Squier
- 100 YA MO B THERE—James Ingram with Michael McDonald

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Stevie Wonder

Terry Britten

Rob Hyman

Lionel Richie

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**AGAINST ALL ODDS
(TAKE A LOOK AT ME NOW)**

Phil Collins*

HELLO

Lionel Richie

I JUST CALLED TO SAY I LOVE YOU

Stevie Wonder

TIME AFTER TIME

Rob Hyman

WHAT'S LOVE GOT TO DO WITH IT

Terry Britten*

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Mike Post and Pete Carpenter

**GHOSTBUSTERS
(MAIN TITLE THEME)**

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HOT HOUSE FLOWERS

Wynton Marsalis

THE NATURAL

Randy Newman

BEST NEW CLASSICAL COMPOSITION

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Samuel Barber

APPLE WALTZES

Morton Gould

THE PERFECT STRANGER

Frank Zappa

WINTER CANTATA

Vincent Persichetti

BEST RHYTHM & BLUES SONG

**CARIBBEAN QUEEN
(NO MORE LOVE ON THE RUN)**

Billy Ocean*

DANCING IN THE SHEETS

Bill Wolfer

I FEEL FOR YOU

Prince

YA MO B THERE

Michael McDonald, Rod Temperton*,

Quincy Jones

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AGAINST ALL ODDS

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FOOTLOOSE

Bill Wolfer, Kenny Loggins, Sammy Hagar

GHOSTBUSTERS

Ray Parker, Jr., Kevin O'Neal, Brian O'Neal,
Tom Bailey*, Diane Warren, Mick Smiley, Elmer Bernstein

PURPLE RAIN

Prince and The Revolution, John L. Nelson, Lisa & Wendy

YENTL

Michel Legrand*, Alan Bergman, Marilyn Bergman

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WLVK BREAKS WSOC'S COUNTRY HOLD Former AC Challenges Charlotte Format Monopoly

CHARLOTTE For years now, WSOC-FM has been the envy of local broadcasters. Alone in its country format here since the switch of WAME-AM to religion in the late '70s, the station has dominated the ratings so overwhelmingly that many broadcasters have jokingly claimed they'd come up with the promotion budget for any competitor who wished to try country.

Now they won't have to. Last week, Charlotte became a city with three country facilities, as adult contemporary WLTV became country "K-97 FM" (WLVK), putting months of rumors to rest two days after WSOC-AM adopted an approach similar to its highly successful FM counterpart.

"We didn't do it because of WLVK," says WSOC-AM-FM operations manager Don Bell. "The only effect WLVK had was on our timing. We first talked about it when WSOC-AM dropped its all-news approach in 1981 [the station had been in that format since the mid-'70s] for nostalgia, and again when we took it AC in 1983.

"The biggest reason, though, was that we did not garner any ratings. We had slipped to a .9 in the fall [Arbitron] ratings, and our competition [WBT, which came in second overall behind WSOC-AM with a 13.3] came way up. Our FM had been No. 1 overall for the past eight

Arbitrons, but the one thing our research showed us was that many listeners didn't have FM in their car, so they'd listen at work and they'd listen at home, but during the drive in between, they'd punch up a non-country AM station. Now they won't have to."

The new AM approach will simulcast both mornings, with Bill Dollar, and afternoons, hosted by market veteran Edd Robinson—who, prior to joining WSOC-FM five years ago, programmed WAME here. Former AM morning man Dan Kelly will do AM middays.

"Obviously, it will be much like our FM, which has evolved to where the jocks are personable and have a high profile in the market," Bell says, while adding that the "more music" credo has always been the basis of the approach.

"While we've always been 'more music,' in all candor we haven't been promoting the fact because we had no direct competition," he says. "I think it spoke for itself. I had been planning to market that aspect at some point, but when I heard in October that WLTV would probably be making the switch, I put more emphasis on it."

While WSOC-AM has a built-in promotion mechanism in the shared drive times containing several mentions of the availability of the format on AM, WLVK operations man-

ager R.T. Simpson says it's the "quantity of the music and the quality of it" that will lure people to the former WLTV, purchased from Raleigh-based Capitol Broadcasting by Ken Johnson's firm of the same name last fall.

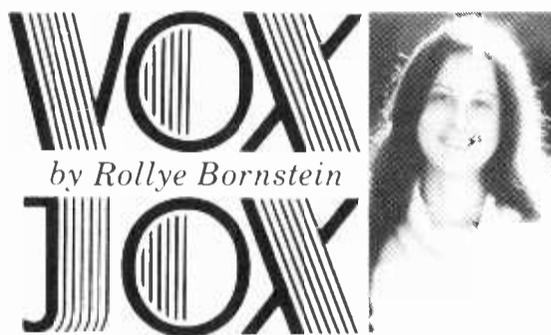
Rumors about the station began to abound as soon as construction was started on new studios, considered some of the finest in the region (created by consulting engineer Jim Loupas). The signal of the station, licensed to Statesville, was also dramatically improved.

The unveiling of both facility and format—programmed in-house by Simpson, who joined the station ear-

(Continued on page 16)



Asbury Juke Jocks. Recording artist Southside Johnny keeps in touch with his home state roots while filling a guest DJ spot at WJHA Dover, N.J. Shown from left are station air talent Kevin Cottrell, program director Mark Chernoff, Johnny and air personality Mary Chayko.



THOSE OF YOU who were convinced that Tom Rounds would be exiting ABC/Watermark when his contract was up early this year: Un-convince yourselves. Rounds, who formed the company years ago to produce Casey Kasem's "American Top 40," stayed on as president through the multi-million-dollar sale to ABC last year, but rumors had him making other plans. So much for rumors. Rounds, currently vacationing in Europe, will continue to guide the network syndication arm for the foreseeable future.

And those of you betting on the outcome of the Viacom presidency can claim your winnings. The heavy odds were on Brian Bieler filling Norm Feuer's vacancy, and that's just what happened in New York last week. We don't have a line on who'll get Bieler's old WMZQ Washington general managership yet, but watch this space for details. And for you statisticians, Bieler is a former Woody Sudbrink alum, having spent the '70s in his employ at Miami's WLYF, Baltimore's WLIF, Orlando's WORJ and more recently (until '83) Honolulu's KPOI.

CHANGES IN ALABAMA, Talladega to be exact, have former WAAX Gadsden evening jock Jon Carter accepting his first PD post at WHTB (B-93), replacing Rick Robinson, as the former automated outlet prepares for a live top 40 deliver, which should debut in March. That means air shift openings, so give Jon a call.

Across town at contemporary WNUZ, Birmingham programmer Walt Brown accepts his first general managership. If the name sounds familiar, he's the same Walt Brown who programmed WSGN (which last week in Vox Jox we decided had an FM counterpart. Well, it doesn't—don't write us about it, it's too involved to explain what went wrong), WERC, WKXX and most recently WYDE, where he worked with GM Rish Wood, who's now managing Gadsden's Q-104 (WQEN). Speaking of which, Wood has yet to announce Roger Gaither's replacement (Gaither, as you know, now programs Birmingham's WKXX), but the odds are on assistant PD Leo Davis.

Back at WKXX, we also hear that night jock Mark Chase is en route to Nashville's Y-107 (WYHY Lebanon), where he'll rejoin Mike St. John . . . Across town at WSGN, once the sale is complete (Vox Jox, Jan. 26), PD Steve Price will be at liberty, so you might want to give him a call now at (205) 942-0600. The way we hear it, the rest of the staff will be equal-

ly available.

Further south in Mobile, WKSJ PD/operations/morning man Wayne Gardner will keep the latter two titles but relinquish the PD chores at the Capitol country outlet, where Bill Jones vacates middays to assume the PD/MD post. That moves Kirby Stevens up from midnight to middays, while weekender Larry Conley now does overnights.

KDKO Denver is starting to look like the WAIL (New Orleans) reunion club, as former WAILer Jay Johnson joins the urban outlet managed by fellow WAILer Calvin Booker as PD. Things are not quite as good for yet another WAIL alumnus, R. Anthony, who exits the KGFJ Los Angeles morning slot as the station becomes more adult, more quiet and unfortunately less Barry Richards. Kevin Fleming, by the way, got the official nod as PD at that Inner City outlet.

Upped to PD at Cleveland's WGCL now that C.C. Matthews has changed his area code to 314 (Vox Jox, Jan. 26) is midday personality Tom Jeffries, who keeps that shift but relinquishes his music director chores to evening jock Shadow Stevens. And rejoining the Cleveburg outlet on Sunday night is "Uncle Vic."

Rounds stays afloat at ABC/Watermark

IT WAS PHILOSOPHICAL differences, this time for real, but both sides came out smiling at KBEQ Kansas City, where GM Gary Rodriguez relinquishes his hefty six-figure position with enough severance to choke a Jackson County heifer. Consequently, he's in no rush to relocate, but if you've got a choice spot running a major market station (or maybe a group—he did that when KBEQ was still a Mariner station, and if he could survive that he can do most anything) and are in need of an aggressive, creative and, well, somewhat flamboyant GM who happens to have a Spanish surname, then ring him up at (913) 383-9217. Needless to say, don't call collect.

Want to program a country station in Seattle? Then this could be your lucky day. Eight years and 24 rating books later, Ron Norwood exits the Compass (KMPS-AM-FM) PD post for the enchanting land of computers. Until a new PD is named, Don Langford is on loan from co-owned Sacramento country outlet KRAK.

Rather tackle top 40 in the Bay Area? Then check out KITS GM Ed Krampf. He's looking to fill Bob Garrett's post, and Bob is looking for work. In his tenure Garrett took the station to its highest point to date, so if you'd like to talk things over with him, that's (415) 924-1941. Back at KITS, weekender Steve Masters fills Lori Thompson's 10 p.m. to 2 a.m. slot now that Lori's sharing the morning show with Ed Volkman.

(Continued on page 22)

WRKA Repositions Itself: 'Uptempo AC' in Louisville

LOUISVILLE "Hit Radio 103, the New RKA!" proclaim promos and receptionist alike at WRKA here, which is repositioning itself to recoup its recent losses (the fall Arbitron report has the station slipping from its previous high of 5.8 to its lowest point in several years—a 3.5, which ranks the Class A outlet in 11th place).

Additionally, PD Lee Tobin has resigned to assume that role at Ft. Wayne's WFWQ. Both outlets are consulted by Mike McVay.

"Lee won't be leaving for another week," says GM Joe Koetter, "so I really haven't begun to think about who will replace him." Also exiting the station is news director Howard Modell.

WRKA has consistently been one of the highest-ranked outlets here since its switch from an eclectic station serving the suburb of St. Matthews to a mainstream AC approach several years ago. Local lore has the story as follows: A suburban outlet licensed to Jefferson town commissioned a research study in the mid '70s which indicated the station should be positioned somewhere between AOR-formatted WRLS and full-service AC WHAS. Supposedly, that station interpreted the study to mean an approach similar to the CBS-FM Group's "Soft Rock" format, and success was elusive. A few years later, St. Matthews' WSTM switched to adult contemporary WRKA, interpreting

the same study to mean that the void could be filled with a mass appeal tack not unlike Greater Media's "Magic." Response was immediate.

"The format is still AC," says Koetter. "But the music is a bit more uptempo," and a bit more in evidence. "We're playing 10 in a row every hour. That's about 35 minutes of nothing but music from :50 to :20."

While the Capitol station has long enjoyed success, it has had its share of signal problems as well. It was hoping for a solution in the purchase of Multimedia's Class C WVEZ, but the deal fell through when the buyer for the Class A facility was unable to raise the necessary capital.

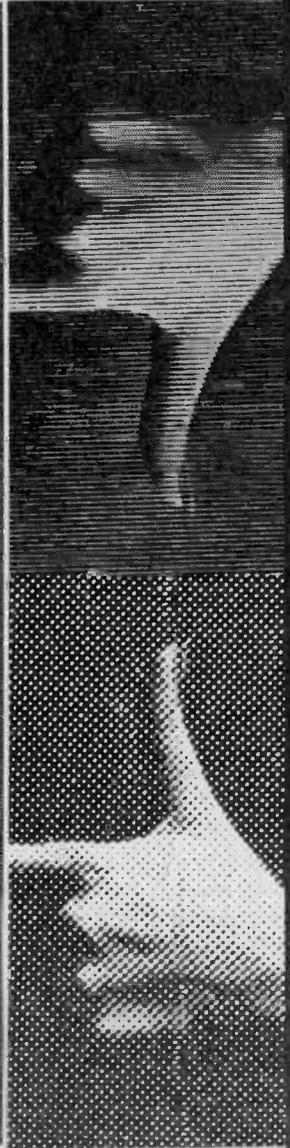
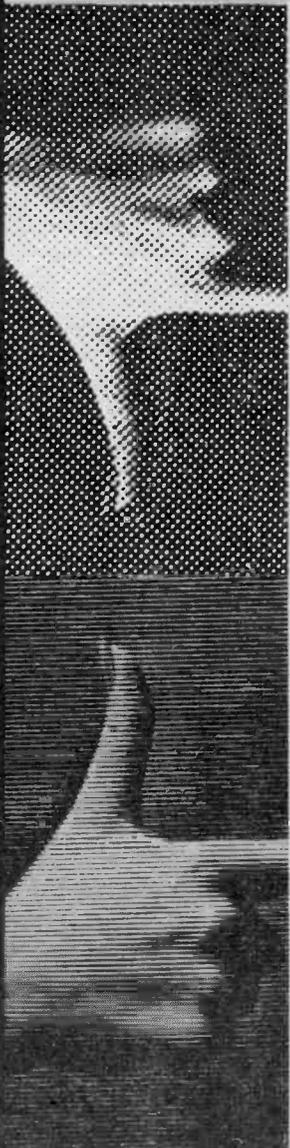
"The reason we wanted to make the switch," explains Koetter, "is that Arbitron has added two counties—Shelby County in Kentucky to the east, and Harrison County in Indiana to the west—to the metro. But once we realized the deal was not going to materialize, we decided to continue to build WRKA on the 103 dial position."

Problems arose, though, when the monthly Arbitrends came rolling in last fall. "It was obvious we were slipping," Koetter says, "and we wanted to correct that as fast as possible." Helping in the new image, in addition to McVay, are Capitol's Ray Quinn and Bill Thomas, the GM and PD of WMJJ Birmingham.

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Fox Replaces Cole at WKTI

MILWAUKEE Tim Fox has been named program director of WKTI here. He replaces Dallas Cole, who departed Jan. 11 to assume PD responsibilities at WLS-FM Chicago (Billboard, Jan. 12).

Fox vacates his position as program director and 10 a.m.-1 p.m. air personality at Doubleday Broadcasting's KPKE Denver, where he'd served since December, 1983. Prior to that, he had worked as PD at WZOK Rockford, Ill., and as on-air personality at WKRC/WKRQ Cincinnati.

According to KPKE general man-

ager Eric Stenberg, former assistant program director Mark Bolke, a six-year Doubleday employee, has taken over as program director. Bolke had sat in that chair before, from January to August, 1983, until KPKE switched formats.

"When we changed from AOR to top 40," says Stenberg, "we put Mark back as assistant PD, because he didn't have enough experience in top 40." Now, after a year and a half of working in that format, Stenberg says Bolke's ready to run the show.

MOIRA McCORMICK

Washington Roundup

BY BILL HOLLAND

FED UP WITH "exorbitantly high" cost of ratings services, the NAB Radio Board has voted unanimously to study the creation of a non-profit service to collect commercial audience research as an alternative to Arbitron, Birch and others. The study will also look into the legal, tax and capitalization requirements for such a venture, and how to make it acceptable and credible to the advertising community. The vote came after a recommendation last spring by the Medium Market Committee, and a report on the findings will be reported at the NAB Radio Board meeting in June. Broadcasters are increasingly upset by the cost of rating services and the annual rate increases' impact on the industry.

SYNDICATORS AND PROGRAM distributors—listen up! Mutual Broadcasting has announced a new telecommunication division, which will include MutuaLink as part of its satellite feed projects. MutuaLink

can deliver your programs to the more than 2,500 Mutual stations, and could be a better way to go if your programs have been getting "lost in the mail" or other such distribution foul-ups. It can link you to other stations as well, by the use of some of the 713 earth terminals Mutual has dotted around the country.

RADIO MARTI, the beleaguered government news-to-Cuba radio station, was due on the air Monday (28) in the wake of the resignation of its second director, Paul Drew. Ex-Voice Of America chief Kenneth R. Giddens is acting chief for now.

WKKT Boston PD Travis Looking for Personalities

BOSTON "I'm spending a week beating the bushes trying to find some talent," says Bob Travis, PD of First Media's recently acquired WKKT (formerly WHUE-FM) here. "The pay is really good, but good people are really hard to find. I'm especially looking for a morning person."

As yet, Travis, who starts this week at the adult top 40 outlet, has hired no one. "And," he says, "personalities are going to be a key element in our game plan." What Trav-

is is hoping to do with the FM outlet, he adds, is position it somewhere between top 40-oriented WHTT, WZOU and WXKS, and adult, contemporary-flavored WROR and WMJX (Billboard, Jan. 12).

Consequently, tapes are being actively solicited by Travis, who can be reached at WKKT, 200 Clarendon St., John Hancock Tower, Boston, Mass. 02116. "It's a rare opportunity for the right people," he says, "and it's a rare opportunity for me, to take over a station and work on building it from the ground up. That was one of the reasons I took the job." The others, according to Travis, who previously spent seven years programming Cleveland's WGCL, are First Media and Dan Mason.

"The company has a good track record in promoting PDs to GMs, much more than the norm, and that is a goal of mine," he says. "And not only do I respect Dan Mason's talents, but his sympathy towards programming is rare."

"We're not expecting to bowl over the market in two books, and we don't intend to go in and spend a million dollars," says Travis, "but with the potential come being as big as it is here, we feel there are enough active listeners who will find us. The word gets around."

WEZI PD Returns to D.C.

Moen To Program WASH

WASHINGTON "I'd just call that an unfortunate coincidence," laughs Tom Durney, general manager of Metromedia's WASH here, about the hiring of PD John Moen. Moen is returning to Washington from Miami, where he programmed EZ's WEZI—the station that former WASH PD Bill Tanner has just joined.

"I didn't even want to talk to him when he first called because of that," admits Durney, who quickly adds, "Gosh, I'm glad I did."

"I had some of the top PDs in the country call about this job, and I interviewed about 20 people," he continues. "And what impressed me about John, beyond his psychology of people and maturity, was his experience as national PD for United. He was in charge of stations in four of the top 10 markets and seven of the top 20. It gave him an unusual global perspective."

Although Moen's name is hardly a household word in radio circles,

the Detroit native's success is considerable. Joining United a decade ago as operations director of WOOK here, Moen took the AM black outlet to the FM band, and the urban station promptly rose to the second highest ranked station in the market.

"Obviously I'm familiar with what WASH had been," says Moen. "But the challenge is not to make it what it was. Instead of repeating past successes, we're hoping to innovate new ones."

Consequently, thoughts of reuniting the former WASH staff are not in the foreground. "We're working on building a new team of creative people," Moen says, "and we've already hired one of them, Ralph Rhodes." Rhodes, who most recently served as PD of EZ's Charlotte facility WEZC (EZ-104), previously worked with Moen as PD of United's WYST Baltimore.

"Beyond that I can't tell you much yet," says Moen.

'PGC Inaugurates New Calls D.C. Outlet Seeks AC Constituency

WASHINGTON Some things, even wonderful things, come to outlive their usefulness, and their time passes. Take, for example, WPGC, a D.C.-area station that since 1959 had been a top 40 institution here. When Washingtonians thought of top 40, old 'PGC in Morningside Heights, Md. came to mind. Shades of Harv Moore, Davy Jones.

The hitch, however, is that WPGC has not been a rock'n'roll top 40 station for two-and-a-half years. It has been an AC station. This, understandably, has caused its share of problems.

For one, according to PD Al Casey, research showed that 50% of contemporary listeners in the area still thought WPGC was a top 40 station. "It became an albatross around our necks," he explained. Rock'n'roll listeners didn't find what they expected, and AC listeners weren't tuning in. Arbitron ratings have been averaging about 4. the most recent was 4.1.

So GM Jeanne Oates began to think the unthinkable. Then she pitched the idea to the owners of the station (the Marriott family of the

Marriott Corp.) and had to put a hard sell on it. Her brainstorm was to change the call letters as a way to get more listeners.

And so on Jan. 21, Inauguration Day and the coldest day in Washington in 44 years, WPGC was metamorphosed into WCLY, "Classy 95," and, hopefully, a new day dawned for the station.

Classy 95's AM daytimer sister will keep the almost historic call letters, but even WPGC-AM will soon have its own facelift in the form of upped wattage, jumping from 10,000 to 50,000 kw. It will continue to simulcast Classy 95's format.

WLVK SWITCH

(Continued from page 14)

lier this month after four years programming Cap Cities' WBAP/KSCS Dallas—occurred Wednesday (23) at 6:30 during a client party at the studios. As the last strains of Gladys Knight's "I Heard It Through The Grapevine" faded into silence, the new approach, reminiscent of KSCS's "Continuous Country" stance with an emphasis on "10 in a row," broke with a medley of the new station's "Continuous Hit Country" jingles, followed by Alabama's "Play Me Some Mountain Music."

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 Individual yearly lists from _____ (please list book code number) for _____ (please list year(s) desired.)

Check or money order is enclosed in the amount of:

\$ _____
(Sorry, no C.O.D. or billing.)

Name _____

Company: _____

Address: _____

City, State, Zip _____

Overseas air mail rates available upon request.

Ron Nessen thinks the best way to get affiliates is to offer aggressive reporting, flexible schedules, targeted news products and a satellite connection.

It looks like he may be on to something.

He is. As Vice President, Mutual News, Ron's leadership gives our news team an edge. His background as broadcast journalist, editor, author, and former presidential press secretary means he knows how to deliver substantive radio news.

Just the way affiliates want it. Proof: over 800 carry the Mutual news product. And the list is growing fast.

THERE'S NO SUBSTITUTE FOR SOLID REPORTING.

News is news, you say? Ask your listeners. Ask them where they tuned to hear reports from the *first* radio correspondent to reach Grenada after the U.S. invasion.

Mutual.

Or where they heard reports on the condition of President Reagan from the *only* reporter at the operating room after the assassination attempt.

Mutual.

The Mutual Radio Network regularly

beats the TV networks and wire services on big stories. Like the plans to send Marines to Lebanon; the evacuation of dependents from Beirut; the resignation of James Watt.

Sure you can take your radio news from the TV networks, but what are you and your listeners really getting? Often just warmed-over television news.

OR FLEXIBILITY.

Your station can have our news any way your listeners want it: up to five minutes on the hour or up to five minutes on the half hour. And, unlike the TV networks, it's not all wrapped in a rigid package that allows you no scheduling options.

We also offer "Lifestyle" news and features — targeted to younger listeners — for up to 3½ minutes at the :55 mark, plus the news magazine "America

in the Morning," business reports, and closed circuit updates and special reports that you can broadcast directly or incorporate into your own presentation. You choose the combination that best fits your format.

HOW ABOUT A FREE SATELLITE DISH?

We'll help you deliver the news with a free satellite dish. It'll provide you with our regularly scheduled programming and, simultaneously, continuous live coverage of fast-breaking news events and special short-form updates.

Nobody else offers anything else like it.

When you want *radio* news, come to the *radio* network. To learn more call Mutual Station Relations at (703) 685-2050.

 **Mutual's on a Roll.**

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,NH,NY State,RI,VT

DURAN DURAN
SAVE A PRAYER

BRYAN ADAMS
SOMEBODY

DAVID BOWIE/PAT METHENY GROUP
THIS IS NOT AMERICA

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
DURAN DURAN SAVE A PRAYER CAPITOL	83	83
BRYAN ADAMS SOMEBODY A&M	64	64
SURVIVOR HIGH ON YOU SCOTTI BROS.	59	107
DAVID BOWIE/PAT METHENY GROUP THIS IS NOT AMERICA EMI-AMERICA	49	49
BILLY JOEL KEEPING THE FAITH COLUMBIA	51	107

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

DURAN DURAN
SAVE A PRAYER

SURVIVOR
HIGH ON YOU

JULIAN LENNON
TOO LATE FOR GOODBYES

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

WTYX Jackson, MS
KKYK Little Rock, AR
KBFB 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
D.C.,DE,MD,NJ,NY Metro,PA,WV

DURAN DURAN
SAVE A PRAYER

BRYAN ADAMS
SOMEBODY

BILLY JOEL
KEEPING THE FAITH

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

SURVIVOR
HIGH ON YOU

BILLY JOEL
KEEPING THE FAITH

KOOL & THE GANG
MISLED

WKDD Akron, OH
WBWB Bloomington, IN
WCIL-FM Carbondale, IL
WBBM-FM (B-96) Chicago, IL
WGCI-FM Chicago, IL
WLS-AM/FM Chicago, IL
WKRQ (Q-102) Cincinnati, OH
WDMT Cleveland, OH
WGCL Cleveland, OH
WNCI-FM Columbus, OH
WXGT-FM (92X) Columbus, OH
WCZY Detroit, MI

WDRQ Detroit, MI
WHYT Detroit, MI
WNAP Indianapolis, IN
WZPL Indianapolis, IN
WVIC Lansing, MI
WZEE Madison, WI
WKTU Milwaukee, WI
WZUU Milwaukee, WI
WKZW (KZ-93) Peoria, IL
WRKR Racine, WI
WZOK Rockford, IL
WSPT Stevens Point, WI

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

DURAN DURAN
SAVE A PRAYER

SURVIVOR
HIGH ON YOU

JULIAN LENNON
TOO LATE FOR GOODBYES

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

DURAN DURAN
SAVE A PRAYER

DAVID BOWIE/PAT METHENY GROUP
THIS IS NOT AMERICA

BRYAN ADAMS
SOMEBODY

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

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

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

BRYAN ADAMS
SOMEBODY

BILLY JOEL
KEEPING THE FAITH

JULIAN LENNON
TOO LATE FOR GOODBYES

KFYR Bismarck, ND
KFMZ Columbia, MO
KIIK 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

DURAN DURAN
SAVE A PRAYER

BRYAN ADAMS
SOMEBODY

SURVIVOR
HIGH ON YOU

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

Get Your Station on Board



SCOTT MUNI'S "TICKET TO RIDE"

A Weekly Tribute to the Beatles

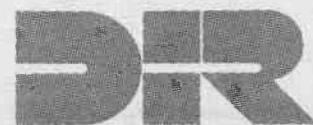
Join the Best:

WNEW-FM	New York, NY	WLAV-AM/FM	Grand Rapids-Kalamazoo, MI	KKPL-FM	Spokane, WA
KMET-FM	Los Angeles, CA	WRVR-FM	Memphis, TN	WXLP-FM	Davenport-Rock Island, IA
WLS-AM/FM	Chicago, IL	KATT-FM	Oklahoma City, OK	WGLU-FM	Johnstown-Altoona, PA
WMMR-FM	Philadelphia, PA	WBRU-FM	Providence-New Bedford, MA	WAOR-FM	South Bend-Elkhart, IN
KFOG-FM	San Francisco, CA	KISS-FM	San Antonio, TX	KLBJ-FM	Austin, TX
WBCN-FM	Boston, MA	WSFM-FM	Harrisburg-York-Lancaster, PA	KORX-FM	Springfield, MO
WLLZ-FM	Detroit, MI	WNOR-AM	Norfolk-Portsmouth, VA	WETB-AM	Bristol-Kingsport-Johnson City, TN
KTXQ-FM	Dallas, Ft. Worth, TX	WDCG-FM	Greensboro-Winston Salem, NC	WSCQ-FM	Columbia, SC
KRBE-AM	Houston, TX	WQBK-FM	Albany-Schenectady-Troy, NY	WXKE-FM	Ft. Wayne, IN
WAIA-FM	Miami, FL	KMOD-FM	Tulsa, OK	WAQY-FM	Springfield, MA
KZOK-FM	Seattle, Tacoma, WA	KICT-FM	Wichita-Hutchinson, KS	KQWB-FM	Fargo, ND
WKLS-FM	Atlanta, GA	WOHO-AM	Toledo, OH	KMJJ-AM	Las Vegas, NV
KIMN-AM	Denver, CO	WTKX-FM	Mobile-Pensacola, FL	KILO-FM	Colorado Springs, CO
WIYY-FM	Baltimore, MD	KFMG-FM	Albuquerque, NM	KNOE-FM	Monroe, LA
WHCN-FM	Hartford-New Haven, CT	KKDJ-FM	Fresno, CA	KTYD-FM	Santa Barbara-Santa Maria-San Luis Obispo, CA
KOOL-FM	Phoenix, AZ	WAQX-FM	Syracuse, NY	LQDS-FM	Duluth-Superior, MN
KGB-FM	San Diego, CA	KBLE	Des Moines, IA	KQWK-FM	Joplin-Pittsburg, KS
KYYS-FM	Kansas City, MO	WROV-AM	Roanoke-Lynchburg, VA	KNCN-FM	Corpus Christi, TX
WDJO-AM	Cincinnati, OH	WAPL-FM	Green Bay, WI	WRUF-FM	Gainesville, FL
WNFI-FM	Orlando-Daytona Beach, FL	WDDJ-FM	Paducah-Cape Girardeau-Harrisburg	KKAZ-FM	Cheyenne, WY
WKDA-AM	Nashville, TN			KIXY-FM	San Angelo, TX
WTIX-AM	New Orleans, LA			KPNY-FM	Alliance, NE
WFBC-FM	Greenville-Spartanburg, SC			WYBG-AM	Massena, NY
WDCG-FM	Raleigh-Durham, NC			KKMG-FM	Pueblo, CO
				WTSA-FM	Brattleboro, VT
				WKLt-FM	Kalkaska, MI

A ONE-HOUR WEEKLY PROGRAM STARTING FEBRUARY 1.

To get "Ticket to Ride" for your station, call your station representative at DIR Broadcasting or Holley Linscott (212) 371-6850

PRESENTED BY



DIR BROADCASTING

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

REGION 1

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

FRANKIE GOES TO HOLLYWOOD
RELAX

PAT BENATAR
OOH OOH SONG

AUTOGRAPH
TURN UP THE RADIO

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

REGION 2

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

PAT BENATAR
OOH OOH SONG

BRONSKI BEAT
SMALL TOWN BOY

TINA TURNER
PRIVATE DANCER

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

PAT BENATAR OOH OOH SONG CHRYSALIS
BRONSKI BEAT SMALL TOWN BOY MCA
DAVID LEE ROTH CALIFORNIA GIRLS WARNER BROS.
TINA TURNER PRIVATE DANCER CAPITOL
DEEP PURPLE KNOCKING AT YOUR BACK DOOR MERCURY

REGION 3

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

SADE
HANG ON TO YOUR LOVE

PAT BENATAR
OOH OOH SONG

BRONSKI BEAT
SMALL TOWN BOY

Album Den Richmond, VA
Bibb One Stop Charlotte, NC
Camelot Atlanta, GA
Camelot Charlotte, NC
Camelot Daytona Beach, FL
Camelot Winston-Salem, NC
Coconuts Atlanta, GA
Coconuts Jacksonville, FL
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

REGION 4

IL,IN,KY,MI,OH,WI

JULIAN LENNON
TOO LATE FOR GOODBYES

PAT BENATAR
OOH OOH SONG

BRONSKI BEAT
SMALL TOWN BOY

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
Harmony House Records & Tapes Troy, MI
Laury's Records Des Plaines, IL
Mainstream Records Milwaukee, WI
Martin & Snyder Dearborn, 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

REGION 5

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

PAT BENATAR
OOH OOH SONG

BRONSKI BEAT
SMALL TOWN BOY

DAVID LEE ROTH
CALIFORNIA GIRLS

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

REGION 6

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

PAT BENATAR
OOH OOH SONG

TINA TURNER
PRIVATE DANCER

REO SPEEDWAGON
CAN'T FIGHT THIS FEELING

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

REGION 7

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

DAVID LEE ROTH
CALIFORNIA GIRLS

DEEP PURPLE
KNOCKING AT YOUR BACK DOOR

JULIAN LENNON
TOO LATE FOR GOODBYES

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

REGION 8

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

DEEP PURPLE
KNOCKING AT YOUR BACK DOOR

DAVID LEE ROTH
CALIFORNIA GIRLS

BRONSKI BEAT
SMALL TOWN BOY

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

H&W President Ken Wolt Enjoys Equity and More

BY ROLLYE BORNSTEIN

CHICAGO What would possess a manager to give up security, success and a city he loved to, as Ken Wolt describes it, "take a shot with a station everybody despised"?

Wolt, the recently appointed president of H&W Communications (Billboard, Dec. 22), cites that magic six-letter word "equity" as a major factor in luring him from the success he had created at Gulf's WLTT Washington back to Indianapolis two and a half years ago to take a chance on WIKS there—a station he had a big hand in decimating while he managed Gulf's competing WNDE/WFBQ from 1979 until his transfer to D.C. two years later.

"I had been in companies all my life—with the exception of LIN—that never involved management in ownership," Wolt says. "I've always said, 'If it is to be, it's up to me.' Those are all just two-letter words, but together, they form a powerful thought. I knew I had to take the shot."

Equity—for which Wolt will not lack in his new position overseeing Chicago's WLUP as well as Indianapolis' WZPL and Cincinnati's WLLT—was not, however, a big enough draw by itself. "With what I'd be facing, I had to have my army of people I could trust," he says. "It was not the kind of situation I could turn around alone." One of those people, Roger Ingram, has just been elevated to VP/GM of Indy's now highly successful WZPL.

"I truly believe we'll be the No. 1 station 12-plus when the book is released," boldly predicts Wolt. (The fall numbers released subsequent to this interview showed WZPL a solid No. 1 in women 18-49, coming in at a credible third place overall with an 11.1 behind WFBQ's 11.3 and WIBC's 16.0).

Wolt was facing a different picture in 1982 when he quickly brought Ingram on board. The two had worked together previously at Gulf's WNDE/WFBQ, until Ingram left to manage Lafayette, Ind.'s WAAY before reuniting with Wolt as GSM for WIKS.

"The station didn't suffer from mismanagement," laughs Wolt. "It was missing management. And they managed to alienate the entire advertising community."

"Among listeners, it was just a station nobody liked. They came on as disco, switched to AC, then top 40, and by the time we took it over they had a very mixed image."

"The first thing we had to do," Wolt continues, "was start paying our bills. Our credibility had to be there before we could look at anything else. Positioning was critical both on and off the air. Consequently, the decision to change the call letters was obvious."

"And from there, Roger and I put together a marketing plan. I relied a lot on his energetic and creative approach. He's kind of a straitlaced Buzz Bennett, and he complements

(Continued on page 86)

We've got the

Art Directors

Media Buyers

Account Executives

Presidents

Production Managers

■ Over 40,000 influential advertising agency decision makers to be exact. And you can select over twenty-five key job functions from our mailing lists.

Want to mail first and follow up with a phone call? We've got telephone numbers as well.

■ In addition, you can select advertising agencies by headquarters or branch offices, geographic location, billing ranges and media usage.

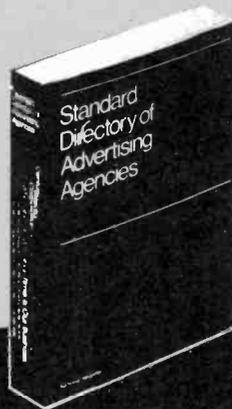
Now there is a compelling reason to come to the original compiler for advertising agency decision makers. For the first time, the names of these influential decision makers will be drawn from National Register Publishing Company's data base which produces the Standard Directory of Advertising Agencies.

■ Our continuously updated list of advertising agency personnel is supplied directly to us by the agencies themselves. Any other source for agency personnel can only be a copy at best.

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Just return the coupon for additional information or call Nancy J. Olson, List Manager at 312-441-2153.

Call toll free 1-800-323-4601



Name _____

Title _____

Company Name _____

Phone _____

Address _____

City _____

State _____

Zip _____

Signature _____

ADMBB2

SRDS/NRPC

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

VOX JOX

(Continued from page 13)

NOW THAT Eric Hauenstein's TransCOM Communications has purchased Orem's KUUT (the FM serves Salt Lake City), Chris Kampmeier, PD of co-owned KLZI (Phoenix's "Classy 100"), moves to the Utah outlet as station manager. Filling his Arizona PD shoes is KLZT production director Robert Glasco, while KLZI business manager Rene N. Evans is upped to station manager there.

Meanwhile, over in Denver, Skip Schmidt has resigned his post as GM of Great Empire's KBRQ-AM-FM to fill the WWJF Ft. Lauderdale GM vacancy, now that Jim Butler is across town at WCKO (Vox Jox, Jan. 26).

Five million dollars cash got Roger Neuhoff's Eastern Broadcasting its biggest market yet. The company, which owns New Haven's WAVZ/WKCI among others, will acquire Providence's WPJB (JB 105) and its WEAN AM counterpart. PD Tom Hunter, by the way, is ecstatic about his recent numbers: number two in women 25-34 with a 9.4. GM Dave Garrison has already exited the Rhode Island combo.

Speaking of ratings and buying stations, that Doubleday contract with Strategic Radio Research must be great. It enabled SRR principal Jay Blackburn and his wife Loretta (who works at Doubleday's WMET in sales) to buy a pair of outlets in Madison, Wis. Either that or Jay has been saving his pennies, as \$2.4 million got the couple daytimer WERU and Class A WMAD.

Doubleday, by the way, has upped WHN New York research director Terry Danner to director of research for the group, while WAPP New York PD Michael Ellis becomes national music director.

Both will continue with their local station duties as well.

LAST WEEK HAD a few groups of PDs on the move, at least temporarily, as the ABC Talkradio programmers were said to be in Los Angeles seeing how it goes at KABC, while the CBS top 40 PDs were in a decidedly colder Chicago talking things over last Wednesday. One of those things is a new set of image IDs produced by Hugh Heller that we hear are just great. If you don't hear them on CBS, you will hear them somewhere . . . Back at Heller's haunt (did you know he lives in a cave outside of Springfield, Mo.?—no, we aren't kidding), former Rock 99 (KWTO-FM Springfield) morning man Woody P. Snow leaves for Boston as afternoon driver for Fairbanks' WVBF.

In L.A., the word is that M.G. Kelly is returning from the Big Apple to do the morning show on Cox's KOST, as David K. Jones becomes production director . . . Across town at KRLA, even though Jim Pewter is stepping down from the PD post, you can still hear his rare blend of oldies on Saturday afternoons. Recent guests have ranged from Ruth Brown to Paula (of "Paul and" fame) . . . The talk around Eau Claire all centers on Rex Lane. He's back in town at WAXX, morning drive, playing those country hits on Stereo 104 . . . At similarly-formatted WDSY Pittsburgh, Jim Christy exits his evening shift as Millie Doty moves down from 10 p.m. to 2 a.m. into his former 6 to 10 p.m. slot, while part-timer Mal Palmore moves into Doty's old slot.

Upped to GSM at Portland's KCNR is regional sales manager Jim Moyer . . . The identical press releases bear the following head-

ings: "Bill H. Dunwoody Appointed Manager of Sales Development at WPEN-AM and WMGK-FM" and "Eric I. Simon Appointed Manager of Sales Development at WPEN-AM and WMGK-FM." So what gives, you ask? (We did.) A further read makes the Greater Media Philadelphia announcements a bit clearer, as the boys assume newly created co-positions.

Down in D.C., classical fans will note that WGMS replaces four long-standing shows (we'll send five dollars to the first person who can name 'em—in order, according to the press release) with "Tempo," a 10 a.m. to 2 p.m. feature hosted by Judy Gruber, John Chester and Bob Davis designed to bridge the drive time gap.

LOOKING FOR a good job? Don't call Bob Kaghan. But you can send him a tape. The veteran PD is looking to find choice people for a choice market. That's Z-98 (WZNE), P.O. Box 4809, Clearwater, Fla. 33518. Then again, if you're a semi-screaming night jock, you might wish to check out KSMB Lafayette, La., where PD Scott Seagraves has an immediate opening. Should you be on the other side of the fence—looking for good people—then how about Roger Cary? The former KSDO-FM San Diego personality is looking for a morning spot and can be reached at (619) 282-8000 . . . Also looking is Kirk Russell. He's still in San Jose and is available yesterday. That's (408) 378-3483.

How about a British voice? Jim McClelland at country-formatted WJLM Lewisburgh, Tenn. has just returned from England raving about a guy named George Scott, "The Rockin' Scot," who he feels is ready for the majors here. If nothing else, you might want to get a tape. He can be reached at Queensway House, 149 Sussex Gardens, Hyde Park, London, W.E. England.

Upped to advertising and promotion manager of Philly's KYW is Susan Weiner, who replaces Pamela Rodi at the Group W outlet.

Serious request time here, OK? Nancy Sain (remember, she used to do a lot of record promotion) informs us that Lee Michaels' family has absolutely no audio remembrances of the late consultant. If you've got an aircheck, promo, anything you think his sisters and mother might wish to hear, please take a moment to dub a copy and sent it to Nancy. Her address is 22 27th Ave., Venice, Calif. 90291.

SOMETIMES WRITING this column we get a feeling of deja vu—like we know we've told you this stuff before, but then when we look in back issues it's not there? Well, we're sure we mentioned A.J. Roberts. But if not, note that the former KBZT San Diego operations manager is now in Seattle programming Bremerton's KHIT-FM. Then there are several things that we meant to tell you, but as usual we ran out of room. You know about the DKM changes (Owen Weber to the GM post at Baltimore's WCAO/WXYV since Bob Abernathy moved to WBOS Boston; Cap Cites manage-

ment vet and KFJZ Ft. Worth GM Jim Stanton taking over the GM post at WUBE-FM and Cincinnati's newest oldies outlet, WDJO). But how about KEYN/KQAM Wichita's Lin Harris, who leaves the Long-Pride fold to cross the street as vice president of KFH/KLZS, according to VP/GM Gus Gossard, who remains in that post.

Upped to president/CEO of Colonial Broadcasting is WLWI Montgomery GM Don Markwell, as WOWN Pensacola GM Jim Colley becomes the company's senior vice president. WWVI Greensboro GM Bill Pope and WUSY Chattanooga GM David Coppock also add VP stripes to their armor, as do WLWI chief engineer Larry Wilkins and WLWI sports director Jim Fyffe, according to Colonial board chairman Robert E. Lowder.

What do you do after producing a show for use in Asia called "English As A Second Language?" If you're Jim Mathews, you become regional sales manager for Colorado Springs' KILQ-FM. Not totally on unfamiliar turf, Mathews previously sold for Portland's KINK and KMJK as well as Cleveland's WDOK.

Joining the Bay Area's urban leader KSOL as promotion director is Sheila P. Coates . . . KOMO Seattle sportscaster Gary Johnson joins crosstown Classy (KLSY), doing commentary on Bruce Murdock's morning show . . . Doing likewise in Motown is Detroit News reporter Matt Beer, who joins Steven Alan Segal on wheels. (WLLZ) weekday mornings and Jonathan Blair weekday afternoons. Already planned for the morning show is a weekly trivia contest, with the winner's name linked to a fictitious scandal in Beer's column.

LOOKING FOR a country pro who knows production? If you've heard TM Country, then you know Dean Bailey, who exits the Dallas syndicator and can be reached at (214) 386-7783.

There's a new lineup in D.C., as Alan Burns' Q-107 now has former night lady Sandy Weaver in mid-days, following Elliott & Woodside's morning madness. That slides Gary Murphy up to afternoons, as Vinny Brown follows Shadow Smith in Weaver's former 10 p.m. to 2 a.m. slot. No permanent name for Brown's former overnight haul.

It's all inked out. Guy Phillis and Mike Wall have contracted to continue their KYKY morning program now that EZ Communications has taken over. They've been doing that shift there six years now—dating back to the KSLQ days. Among the signing bonuses, according to the team, is "a fish sandwich from the KY98 cafeteria every Friday."

Calendar update: Feb. 4-5 are the dates of the Burns Media Radio Studies Seminar at L.A.'s Century Plaza Hotel. For more info, call Elizabeth Burns at 1-800-821-8035.

Now that KNIX promotions director Sheryl Henderson segues into sales at the Phoenix country combo, Washington's Paul Orsinger leaves Kix-106 (WPKX) to fill her shoes.

YesterHits™

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Laughter In The Rain**, Neil Sedaka, MCA
2. **Fire**, Ohio Players, MERCURY
3. **Boogie On Reggae Woman**, Stevie Wonder, MOTOWN
4. **You're No Good**, Linda Ronstadt, CAPITOL
5. **Pick Up The Pieces**, Average White Band, ATLANTIC
6. **Please Mr. Postman**, Carpenters, A&M
7. **Mandy**, Barry Manilow, ARISTA
8. **Morning Side Of The Mountain**, Donny & Marie Osmond, MGM
9. **Best Of My Love**, Eagles, ASYLUM
10. **Some Kind Of Wonderful**, Grand Funk, CAPITOL

POP SINGLES—20 Years Ago

1. **Downtown**, Petula Clark, WARNER BROS
2. **You've Lost That Lovin' Feelin'**, Righteous Brothers, PHILLES
3. **The Name Game**, Shirley Ellis, CONGRESS
4. **Love Potion Number Nine**, Searchers, KAPP
5. **Hold What You've Got**, Joe Tex, DIAL
6. **How Sweet It Is (To Be Loved By You)**, Marvin Gaye, TAMLA
7. **This Diamond Ring**, Gary Lewis & the Playboys, LIBERTY
8. **Come See About Me**, Supremes, MOTOWN
9. **Keep Searchin'**, Del Shannon, AMY
10. **All Day And All Of The Night**, Kinks, REPRIS

TOP ALBUMS—10 Years Ago

1. **Greatest Hits**, Elton John, MCA
2. **Fire**, Ohio Players, MERCURY
3. **Miles Of Aisles**, Joni Mitchell, ASYLUM
4. **Heart Like A Wheel**, Linda Ronstadt, CAPITOL
5. **Relayer**, Yes, ATLANTIC
6. **Average White Band**, ATLANTIC
7. **Dark Horse**, George Harrison, APPLE
8. **War Child**, Jethro Tull, CHRYSALIS
9. **Back Home Again**, John Denver, RCA
10. **New & Improved**, Spinners, ATLANTIC

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. **My Fair Lady**, Soundtrack, COLUMBIA
6. **The Beatles—A Hard Day's Night**, Soundtrack, UNITED ARTISTS
7. **Fiddler On The Roof**, Original Cast, RCA
8. **Roustabout**, Elvis Presley, RCA
9. **People**, Barbra Streisand, COLUMBIA
10. **The Rolling Stones 12 X 5**, LONDON

COUNTRY SINGLES—10 Years Ago

1. **City Lights**, Mickey Gilley, PLAYBOY
2. **(I'd Be) A Legend In My Time**, Ronnie Milsap, RCA
3. **Then Who Am I**, Charley Pride, RCA
4. **It's Time To Pay The Fiddler**, Cal Smith, MCA
5. **My Woman's Man**, Freddie Hart, CAPITOL
6. **Devil In The Bottle**, T.G. Shepard, MELODYLAND
7. **It Was Always So Easy (To Find An Unhappy Woman)**, Moe Bandy, GRC
8. **Wrong Road Again**, Crystal Gayle, UNITED ARTISTS
9. **The Ties That Bind**, Don Williams, ABC/DOT
10. **I Care/Sneaky Snakes**, Tom T. Hall, MERCURY

SOUL SINGLES—10 Years Ago

1. **Fire**, Ohio Players, MERCURY
2. **Happy People**, Temptations, GORDY
3. **I Belong To You**, Love Unlimited, 20TH CENTURY
4. **Let Me Start Tonight**, Lamont Dozier, ABC
5. **Rhyme Tyme People**, Kool & the Gang, DE-LITE
6. **I Am, I Am**, Smokey Robinson, TAMLA
7. **Don't Take Your Love From Me**, Manhattans, COLUMBIA
8. **Pick Up The Pieces**, Average White Band, ATLANTIC
9. **Don't Cha Love It**, Miracles, TAMLA
10. **Doctor's Orders**, Carol Douglas, MIDLAND INTERNATIONAL

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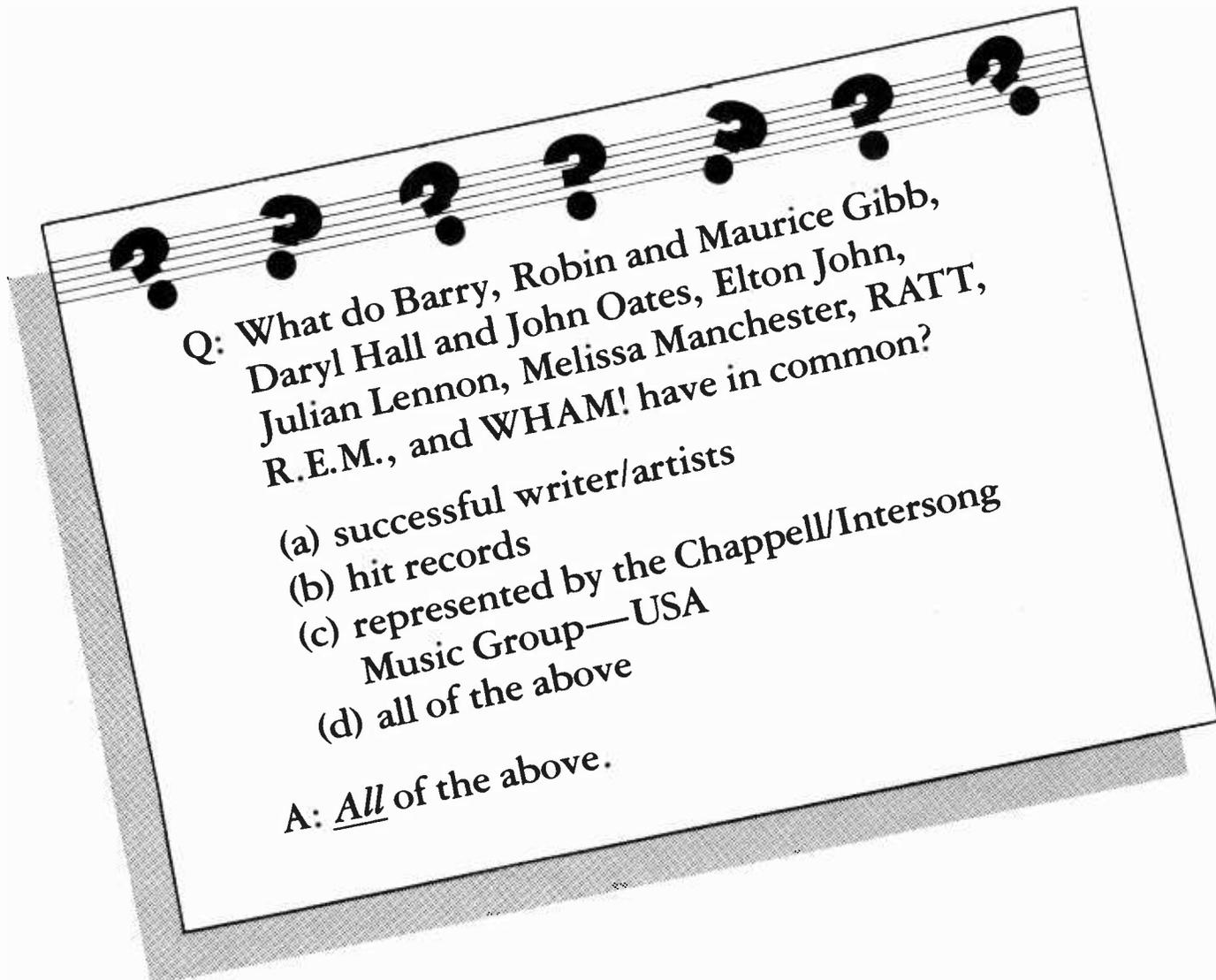
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LET'S PLAY

MUSICAL PURSUIT



Q: What do Barry, Robin and Maurice Gibb, Daryl Hall and John Oates, Elton John, Julian Lennon, Melissa Manchester, RATT, R.E.M., and WHAM! have in common?

(a) successful writer/artists
(b) hit records
(c) represented by the Chappell/Intersong Music Group—USA
(d) all of the above

A: All of the above.

There's absolutely everything musical but nothing trivial about representing the best.

Why not join us?

CONGRATULATIONS TO OUR GRAMMY NOMINEES—TERRY BRITTEN, ELTON JOHN and WHAM!

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LOS ANGELES

NASHVILLE

NEW YORK

TORONTO

TOP ROCK TRACKS

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

Compiled from a national sample of AOR radio playlists.

TRIP TO STARDOM

KUBE Seattle (top 40)
Contact: Bob Case

Money may be America's favorite contest prize, but fame is close behind—at least in emotional appeal. That's the lure of KUBE's latest promotion, which awards a trip for two to Miami Beach.

Normally, such a prize wouldn't merit a great deal of attention, but interest is raised when listeners find out the reason for the journey. The winner, along with Case, is traveling to South Florida to appear in an episode of the network television series "Miami Vice." (Case is to be cast as a disk jockey; the winner's role is yet undetermined.)

Several times a day, KUBE airs the theme from "Miami Vice" (and some have joked that recognizing the music, which is not on anyone's playlist to our knowledge, is tougher than getting through on the phone lines), with the designated caller winning a small prize and the qualification as a finalist. At the end of the contest's run, the winner will be determined by a drawing.

The concept has many possibilities if you can tie in to a similar event—such as "on-air auditions" for a part, updates from Case and the winner during the filming, or perhaps a party at a sponsor's location (bar, club, etc.) where the show would be televised on a big-screen set.

RECORD BREAKING CONTEST

WPST Trenton (AC)

Contact: Jay Sorenson

WPST midday personality Jay Sorenson has a "One Hit Wonder" feature in his show, highlighting all the artists who made it up the charts only once. A prime example in Sorenson's mind is Terry Jack's "Seasons In The Sun," which sold three million copies 11 years ago—none of them to Jay.

"It's one of those records you either love or hate," he says. "There's no middle ground. I personally despise it, and through the years have tried to scratch it, burn it, roll over it with my chair while on the air, but the record just won't die."

Polling his audience to find out how they felt, Jay asked for postcards stating whether the song was the best or the worst. Fifteen folks who felt it was the best were award-

Spots Available From Photo Assn.

JACKSON, Mich. The Photo Marketing Assn. here is aiming to bring radio into this May's National Photo Week by urging programmers to climb aboard its "Snap To It America" campaign.

It's an easy wagon to catch, as the PMA is providing prefab 30- and 60-second spots to more than 5,000 stations later this month, both designed for plugs from local camera retailers and film processors. Eastman Kodak, Pentax, Canon, Minolta and Fuji Film have already expressed an interest in providing cop dollars to photography product and service outlets.

Promotions

ed a copy of the single in question. Those who hated the record were asked to send Jay their copy. Ten listeners from that group received a three-pack of new Arista LPs.

With dozens of copies on hand, Jay is planning his best King Kong imitation. This, of course, required yet another on-air contest, to identify the closest "Fay Wray Look-Alike" (only blonds need apply). The winner there received five Arista LPs. With moral support in the form of Fay, on the ground, Jay is about to scale the station's tower, in a record-breaking ceremony that he hopes will end the song's airing on WPST once and for all.

SECRET CELEBRITIES CONTEST

WLS-AM-FM Chicago

Contact: Barbara Anderson

While many things have changed over the years at Chicago's WLS, one constant still remains: the WLS jingle. Whether you grew up in the Windy City or dialed in to hear the 50 kw powerhouse late at night from miles away, it's a cinch you can sing the three-call musical identity. And so it is that the ABC station's latest promotion revolves around that jingle.

In an offshoot of the often used "guess the mystery celebrity" contest, the WLS version is spiced up with the designated celeb singing the infamous jingle, as the 15th caller each hour is offered a chance to guess the singer's identity. Additionally, hourly clues are given about the star's identity, with contestants trying for an initial prize of \$1,000, to which \$100 is added each time an incorrect guess is registered.

THE LAST OF THE CABBAGE PATCH STORIES (we hope)

K-101 San Francisco (AC)

Contact: Jeff Sattler, PD

They've been given away, auctioned off, traded and treated to a first birthday party, but K-101 managed to come up with yet another twist to grab on to the seemingly unending Cabbage Patch Doll craze.

The idea here was the "K-101 Cabbage Patch Kid Lookalike Contest," held at Marine World. The station-sponsored event drew more than 125 children and their prime demo parents, as the families vied for a trip for four to Orlando's Disney World.

ROLLYE BORNSTEIN



Blight Blowout. The WLR Long Island team congratulates Urban Blight, winners of the station's New Music Wars contest, who won a recording contract with Sire Records for a single outside the U.S. Pictured from left at New York's Studio 54 are WLR's Larry "The Duck" and Denis McNamara, Urban Blight's Jamie Carse and Danny Lipman, Sire's Shirley Divers, Blight's Keene Carse, WLR's Donna Donna and group members Wyatt Sprague, Paul Vercesi and Tony Orbach. (Photo: Chuck Pulin)

ARE YOU A RADIO DJ WHO WANTS TO BE A VJ?

Channel 66 in the Boston market is the first 24 hour-a-day full power Major Market Music Video TV station. Send us your video audition tape or sit in front of a home VHS camera and tell us about yourself in 3-4 minutes. Send tape and resume to:

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No phone calls please. Channel 66 is an EOE.

Featured Programming

WORKING WITH the concept that listeners can never get enough of a good thing, **The United Stations** will launch its second long-form weekday program with the Feb. 25 debut of "The American Music Magazine Starring Rick Dees," a one-hour complement program to its four-hour "Rick Dees' Weekly Top 40 Countdown" weekend show. Earlier this year, the New York program supplier took its three-hour "Solid Gold Country" to a one-hour weekday schedule, where the show has cleared more than 100 stations already, according to United Stations executive vice president/programming Ed Salamon.

Salamon says the expansion of both programs was motivated by the company's affiliate relations staff, who relayed a great interest from station programmers for a daily feed of programs "that had worked so well for them on the weekends." "It's a more conservative move than it sounds," says Salamon, noting that each show's parent program was a "proven commodity" before going to a daily format.

While Salamon admits to losing some affiliates with the country show's transition, he says the number of cleared stations now represents a net gain "because the market for country weekend programs was very crowded," while daily specials remain relatively hard to find. In the case of "The American Music Magazine," Salamon says The United Stations will have no problem clearing stations in at least 80% of the country's top 10 markets because "Rick Dees is so hot now that stations are seeking as much identification with him as they can get."

ABC GETS INTO the spirit of February and its designation as Black History Month with a 28-part special entitled "Black America: A Living History," to be fed to all six of its networks during the month. A team of ABC's news correspondents has compiled a series of reports on the country's black leaders as well profiles on the likes of **Jesse Jackson**, **Bill Cosby**, **Sugar Ray Leonard** and lesser-known black opinion makers and mentors. Also available to all ABC networks is "1985 Tax Tips," a series of one-minute reports on tax preparation hints to be aired starting Feb. 4 through the dreaded month of April. Meanwhile, ABC has announced an affiliate figure of 414 stations for its **Entertainment Network**, and the company's "Talkradio Weekend" program moves up to 65 affiliates—thanks, in part, to the success of its year-old Sunday morning "Children's Radio Workshop." Appointments at ABC include the addition of **Susan O'Connell** as manager of network programming and Talkradio weekend programming producer **David Rimmer's** promotion to East Coast operations manager. O'Connell was a producer and writer at CBS.

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.

Feb. 1-3, **Jan & Dean**, Rare & Scratchy Rock 'N' Roll, Program Services Group, 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. 2, **Huey Lewis**, On The Radio, NSBA Inc., one hour.

Feb. 2, **George Strait**, **Merle Haggard**, Best Of The Silver Eagle, DIR/ABC Entertainment Network, one hour.

Feb. 2-3, **Glenn Frey**, The Hot Ones, Is Inc./RKO RadioShows, one hour.

Feb. 3-9, **Twisted Sister**, **Dio**, Best Of The King Biscuit Flower Hour, DIR/ABC Rock Radio Networks, one hour.

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

Feb. 4-10, **Cars**, Off The Record Specials with Mary Turner, Westwood One, 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, **Triumph**, Metalshop, MJI Broadcasting, one hour.

Feb. 8-10, **Dionne Warwick**, Rare & Scratchy Rock 'N' Roll, Program Services Group, 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. 9, **Police**, On The Radio, NSBA Inc., one hour.

Feb. 10-16, **U2**, King Biscuit Flower Hour, DIR/ABC Rock Radio Network, one hour.

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.

Feb. 15, **Leslie West of Mountain**, Metalshop, MJI Broadcasting, one hour.

FOR WEEK ENDING FEBRUARY 2, 1985

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HOT ADULT CONTEMPORARY

				Compiled from a national sample of radio playlists.		
	THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	11		YOU'RE THE INSPIRATION FULL MOON/WARNER BROS. Weeks at No. One: 8 ◆ CHICAGO	
2	5	11	7		CARELESS WHISPER COLUMBIA 38-04691 ◆ WHAM FEATURING GEORGE MICHAEL	
3	4	8	10		FOOLISH HEART COLUMBIA 38-04693 ◆ STEVE PERRY	
4	7	9	8		I WANT TO KNOW WHAT LOVE IS ATLANTIC 7-89596 ◆ FOREIGNER	
5	2	1	13		ALL I NEED QWEST 7-29238/WARNER BROS. JACK WAGNER	
6	3	3	15		DO WHAT YOU DO ARISTA 1-9279 ◆ JERMAINE JACKSON	
7	8	12	10		MISSING YOU RCA 13966 ◆ DIANA ROSS	
8	9	13	8		MAKE NO MISTAKE, HE'S MINE COLUMBIA 38-04695 BARBRA STREISAND WITH KIM CARNES	
9	6	5	11		JAMIE ARISTA AS1-9293 RAY PARKER JR.	
10	10	10	10		LOVE LIGHT IN FLIGHT MOTOWN 1769 ◆ STEVIE WONDER	
11	12	14	9		IN NEON GEFEN 7-2911/WARNER BROS. ◆ ELTON JOHN	
12	11	5	16		SEA OF LOVE ES PARANZA 7-99701/ATCO ◆ THE HONEYDRIPPERS	
13	13	4	14		VALOTTE ATLANTIC 7-89609 ◆ JULIAN LENNON	
14	14	7	13		UNDERSTANDING CAPITOL 5413 BOB SEGER & THE SILVER BULLET BAND	
15	16	20	8		BABY COME BACK TO ME ATLANTIC 7-85994 THE MANHATTAN TRANSFER	
16	21	38	3		CRAZY RCA 13975 KENNY ROGERS	
17	18	22	7		20/20 WARNER BROS. 7-29120 GEORGE BENSON	
18	17	18	10		SKYLARK ASYLUM 7-69671/ELEKTRA LINDA RONSTADT	
19	23	40	3		KEEPING THE FAITH COLUMBIA 38-04681 ◆ BILLY JOEL	
20	25	31	5		MISTAKE NO. 3 VIRGIN/EPIC 34-04727 ◆ CULTURE CLUB	
21	30	—	2		CAN'T FIGHT THIS FEELING EPIC 34-04713 ◆ REO SPEEDWAGON	
22	31	34	3		EASY LOVER COLUMBIA 38-04679 ◆ PHILIP BAILEY WITH PHIL COLLINS	
23	27	—	2		TIME DON'T RUN OUT ON ME CAPITOL 5436 ANNE MURRAY	
24	28	—	2		PARADISE CAFE' ARISTA 1-9318 BARRY MANILOW	
25	33	35	3		METHOD OF MODERN LOVE RCA 13970 ◆ DARYL HALL & JOHN OATES	
26	26	28	7		(CAN'T FALL ASLEEP TO A) LULLABY CAPITOL 5430 AMERICA	
27	38	—	2		TOO LATE FOR GOODBYES ATLANTIC 7-89589 ◆ JULIAN LENNON	
28	32	—	2		NIGHTSHIFT MOTOWN 1773 COMMODORES	
29	15	15	17		NO MORE LONELY NIGHTS COLUMBIA 38-04581 ◆ PAUL MCCARTNEY	
30	20	19	17		ALL THROUGH THE NIGHT PORTRAIT 37-04639/EPIC CYNDI LAUPER	
31	22	21	19		PENNY LOVER MOTOWN 1762 ◆ LIONEL RICHIE	
32	19	17	12		WHEN OCTOBER GOES ARISTA 1-9295 BARRY MANILOW	
33	24	16	10		TAXI DANCING RCA 13861 RICK SPRINGFIELD WITH RANDY CRAWFORD	
34	34	25	18		OUT OF TOUCH RCA 13916 ◆ DARYL HALL & JOHN OATES	
35	NEW				I WANNA HEAR IT FROM YOUR LIPS GEFEN 7-29118/WARNER BROS. ◆ ERIC CARMEN	
36	36	23	16		AFTER ALL WARNER BROS. 7-29262 ◆ AL JARREAU	
37	NEW				NEUTRON DANCE PLANET 13951 ◆ THE POINTER SISTERS	
38	NEW				FINDER OF LOST LOVES ARISTA 1-9281 DIONNE WARWICK AND GLENN JONES	
39	NEW				ROCKIN' AT MIDNIGHT ES PARANZA 7-99686/ATLANTIC ◆ THE HONEYDRIPPERS	
40	NEW				PRIVATE DANCER CAPITOL 5433 ◆ TINA TURNER	

○ 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.

Billboard ADULT CONTEMPORARY MOST ADDED

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

	NEW ADDS	TOTAL ON
80 REPORTERS		
JULIAN LENNON	19	33
TOO LATE FOR GOODBYES		
REO SPEEDWAGON	18	44
CAN'T FIGHT THIS FEELING		
KENNY ROGERS	12	54
CRAZY		
ERIC CARMEN	11	21
I WANNA HEAR IT FROM YOUR LIPS		
BILLY JOEL	11	48
KEEPING THE FAITH		

WSKY Asheville, NC
WRMM Atlanta, GA
WSB-AM Atlanta, GA
KEYI Austin, TX
WBAL Baltimore, MD
WFBZ Baltimore, MD
WAFB Baton Rouge, LA
WJBC Bloomington, IL
KBOI Boise, ID
WBEN-AM Buffalo, NY
WGR Buffalo, NY
KTWO Casper, WY
WVAF Charleston, WV
WBT Charlotte, NC
WCLR Chicago, IL
WYEN Chicago, IL
WKRC Cincinnati, OH
WLLT Cincinnati, OH
WLTZ 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
KLSI Kansas City, MO
KUDL Kansas City, KS
KMJJ Las Vegas, NV
KOST Los Angeles, CA
WHAS Louisville, KY
WRKA Louisville, KY
WMAZ Macon, GA
WIBA Madison, WI
WRVR Memphis, TN
WAIA Miami, FL
WISN Milwaukee, WI
WTMJ Milwaukee, WI
WCCO Minneapolis, MN
WLTE Minneapolis, MN
KWAV Monterey, CA
WHYY Montgomery, AL
WLAC-FM Nashville, TN
WCTC New Brunswick, NJ
WPIX New York, NY
WWDE Norfolk, VA
KLTE Oklahoma City, OK
KOIL Omaha, NE
KKLT Phoenix, AZ
KOY Phoenix, AZ
WWSW Pittsburgh, PA
KEX Portland, OR
KGW Portland, OR
WPJB Providence, RI
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
WIOI Tampa, FL
WWWM Toledo, OH
KRAV Tulsa, OK
WLTT Washington, DC
WMAL Washington D.C.

COLD CUTS CHAINS' MOMENTUM

Frigid Weather Takes Edge Off Year's Strong Start

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

NEW YORK The blistering cold that blew across the country last week also froze business for record retailers from the Great Plains to the Florida Keys. And while shopkeepers foresaw little in longterm damages, the change in the weather put the skids on unusually strong January sales.

"We've had a lot of momentum coming out of Christmas," says Geoff Mayfield of the Canton Ohio-based Camelot Enterprises. "We've been running between 15% and 20% ahead of last year, and this will dampen that."

Mayfield says that despite the weather, the chain still might post a gain for the week, but that it would certainly be "a modest increase instead of a big one."

Mayfield claims the chain was hardest hit on Jan. 20, with up to 15 closings due to the Arctic temperatures. Similarly, Bill Bryant of the Durham, N.C.-based Record Bar chain reports closings in Tennessee, as well as "a few in the Midwest."

As the cold snap moved roughly northwest to southeast, chains operating across that belt reported drops in sales almost in proportion

to the way the weather hit. "We had stores that closed, reopened and then closed again as another front came through," says Harold Guilfoil of the 28-store Disc Jockey chain, based in Owensboro, Ky., where temperatures fell to 17 below zero.

"Some of our malls didn't even open in Indianapolis and Terre Haute," adds Guilfoil. "Other malls had limited hours."

Although a blizzard succeeded in shutting down Buffalo on Tuesday (22), many Northeastern retailers took the cold snap in stride. "We haven't really noticed much of a slack," says David Alexander of the Framingham, Mass.-based Strawberries chain. "Our business for January has been running ahead, and the people in Massachusetts seemed ready for this."

It was a different story in the South. "There is no business in this weather," says Alan Levinson of Atlanta's Turtles Records & Tapes. Many of the stores in that chain do not have any heating, and were mending broken water pipes as a result of the freeze. "We don't usually have sub-zero weather," says Levinson, who adds that January has been "a great month" and overall the chain won't be affected too badly by the weather.

Projections were a bit less optimistic at the Sausalito headquarters of Record Shop, with stores from Chicago to Arizona. "We were off 20% from our projections for the period [Jan. 14-19] and off 10% from a year ago," says controller Ron Stott.

Stott says the cold cut volume right across the frigid belt which finds six Record Shops in Minnesota and five each in Nebraska and Iowa. "Some malls were saying to our people that the wind chill was 82 below. That's pretty cold to come outside and buy an album."

As the cold front edged east and out over the Atlantic, retailers suggested that losses might be recovered. Record Bar's Bryant notes that customers who are cabin-bound by bad weather have frequently made up for the slack with a later buying spree.

Counter Intelligence

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

"VICE" IS NICE IN MIAMI: National television exposure for artists and songs can be a nice boost for retailers, even when the exposure comes by way of soundtrack play. But the preview episode of the youth-oriented television series "Miami Vice" caught everybody off guard a few months back when its soundtrack use of Phil Collins' "In The Air Tonight" generated a flood of requests at retail and radio.

The program, which reportedly spends as much as \$50,000 a week to acquire rights to chart material, continues to have an impact at retail, and with the show in his own backyard, Florida retailer Ned Berndt of Q Records & Tapes is particularly sensitive to what gets used.

"I have my people alerted for previews so we can have the music in the store," he says, adding that he wishes all dealers could be alerted enough in advance to cover themselves.

LABELS MISS JANUARY BOAT TWICE: So says Harold Guilfoil at 28-store Disc Jockey in Owensboro, Ky. "There wasn't anything in the way of new releases to bring the customer back in the store," he says, although he cites upcoming titles from Phil Collins and Alabama.

Guilfoil's scheduling beef isn't limited to albums. "We needed some second singles off certain albums that were late during Christmas like the Honeydrippers," he adds. "And a late second single in January doesn't help either, because radio won't go on it strong enough. I think the labels missed the boat a couple of ways."

METAL MAVEN'S TIPS FROM TEXAS TAPES: Aside from being a complete catalog (Continued on page 29)

Smaller Labels Hurt CD Blister Shortage Cited

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

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Some complain that large labels, with favored status at suppliers, have snapped up the bulk of the available stock, leaving little for the dozens of indie accounts whose orders, though smaller, are neverthe-

ON TARGET

by Mike Shalett

WHAT EFFECT will VH-1 have on record sales? That's a very broad question, and without a crystal ball and a Gypsy to read it, it could prove difficult to answer. But here is some information for weighing the potential impact the new video channel may have.

VH-1 is targeted at adults between the ages of 25 and 54. According to research done by the channel's parent company, MTV Networks Inc., 56% of all households are headed by an individual in that age bracket, and 65% of all

31.4% female as compared to our average 64/40 male/female split.

This is a very involved record buyer. Forty-seven percent of these consumers have access to, and watch, MTV. Their taste in music is broad. While there is less interest on their part in hard rock than for our survey average, they indicate an interest equal to that of our average respondents for new wave/new music, and one-quarter of this group say it is their favorite type of music.

There is a far greater interest in jazz than our survey average, with 8.6% citing it as their favorite as

er numbers than our average consumer.

What type of radio do these people listen to? If you think AC, you're wrong! Both top 40 and AOR are cited by 30% of the 25-plus demo as their most listened-to format. Only 9.1% mention AC as most listened to, while 12.5% say they most often listen to alternative radio.

Almost two-thirds of these consumers said they had attended a concert in the past six months. More than one-quarter said they had seen more than three shows in that same time period. In a recent survey we completed for concert promoter John Scher and Monarch Entertainment, we found, over the course of six shows of various types of music, that 13.6% of the concert-goers at a 5,000-plus-seat venue were in this 25-plus demo.

Records and video go hand-in-hand in today's music marketplace. It would seem that VH-1 fills a need in offering record buyers between the ages of 25 and 50 a vehicle from which to discover more music. Hypothetically speaking, if we only concentrated our marketing efforts on record buyers between the ages of 12 and 24, the 25 and older consumer would represent a 50% increase in potential record buyers. With that in mind, VH-1 may have an even greater impact on record sales than MTV!

A look at the 25-plus demographic bodes well for VH-1's success

money spent by consumers is spent by persons in this group.

In 1983, the Recording Industry Assn. of America concluded that more than half of all the dollars spent on prerecorded music, 54%, comes from this same age demographic. In our last Street Pulse Group Consumer Survey, conducted in October and November, record buyers over the age of 25 represented 36.1% of our total sample. To receive the survey, an individual had to have made a record purchase; the surveys were simply handed out to the first 50 individuals who had bought a record or tape at that particular store.

Throughout the past two years, this particular demographic has consistently represented more than 30% of the record consumers we have surveyed. The breakdown of males to females is different than for our average respondent. In our most recent survey, the breakdown was 68.5% male to

compared to an average of 1.7%. The favorite type of music for this age group is soft rock, which scores with exactly a third of this group. VH-1's playlist seems to line up well with our 25-plus record consumer's tastes.

As sales of prerecorded cassettes come even with LPs or even surpass them, it is interesting to note that consumers in this demographic say that they prefer to purchase vinyl. In looking at the survey as a whole, 68.9% of all our respondents indicated that they preferred to purchase LPs rather than cassettes. The 25-plus record buyer prefers to buy a record as compared to a tape 81.6% of the time.

This older record buyer is not as likely to buy a seven- or 12-inch record. These consumers are more likely to be shopping for records in a store that is not located in a mall. They also shop in discount locations for their records in far great-

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

BASF Looking To Create New Tape Excitement

BOSTON BASF had the whole of 1984 to ballyhoo its 50th anniversary as a blank media supplier, but some of the firm's marketing executives think the current year will find the brand creating more excitement. One example is a \$25,000 blank tape Alpine World Ski Cup sweepstakes in February and March involving 17 million newspaper inserts, requiring store visits to enter.

Also in place this year is a global approach to marketing blank videotape in more than 30 countries. Through advertising firm Giardini/Russell, the campaign is so broad that tests were conducted in four languages.

Additionally, BASF is the first major blank tape brand to acknowledge openly the threat to prerecorded cassettes posed by Compact Disc, and to confront it aggressively. In a recent trade advertisement, for example, the copy states: "Ideal though [CDs] may be at home, they are full of problems (as are all discs) in portable applications... the [cassette] system is not feeling the shock wave from the [CD]."

The audio campaign is further illustration that BASF does not intend to ignore the category, where it innovated with A&M Records in pushing prerecorded chrome. It's since tied with CBS Records as well, notes Larry Rallo, who was named marketing manager of consumer and pro video and audio last year when BASF reorganized its audio/video marketing and sales operations.

Another area BASF is strongly staking out is floppy disks, where it has launched a quarterly newsletter, Access. Rallo hints that another newsletter for blank tape is being considered.

Amidst all the fierce rebate battles in blank videotape, Rallo claims the World Cup sweepstakes offers an alternative. "The contest is a 'scrambler scratch out to win,' and the consumer has to bring in the entry from the FSI newspaper insert," he explains. "The consumer puts the insert behind a special screen in the display to identify if it's a winner. At the display, consumers can play for a second chance, too."

An outspoken critic of product rebates, Rallo acknowledges that BASF finally went along on one "when everybody else was doing it." There is a \$1 rebate in the Alpine promotion, he notes, "but it's a rather minor element in what is really a totally new approach" to driving store traffic.

In terms of video product, Rallo says BASF will offer super high grade tape. "Our packaging doesn't state 'Hi Fi,' but it has the capability of stereo," he notes. Right now, Rallo says, there are so many grades of blank videotape that "we want to avoid the confusion of four or five grades."

"Pfanstiehl...the kind of profits that inspired you to go into business in the first place."

I didn't take this space just to remind you of how tough it is to make a fair profit these days. It is a simple fact that dealer profits throughout the home entertainment and music industry are under heavy pressure from a multitude of economic forces...but that's not telling you anything you don't already know.

What you might *not* know is that dealer profit margins on Pfanstiehl's Replacement Phonograph Needles bear little resemblance to the low margins now being realized on the sale of most music and home entertainment products.

The difference is substantial! I'm talking in terms of Pfanstiehl needle sales returning dealer profits far exceeding any other line in your store... turn, after turn, after turn. When you sell Pfanstiehl Replacement Needles, you make the kind of profit that inspired you to go into business in the first place.

There is a lot more to be said about the Pfanstiehl approach to increasing your overall profit



than this space allows. So we have prepared an informative Program called the Pfanstiehl Replacement Needle "Program for Profit." It tells the whole story...from how easy it is to sell our replacement needles...to descriptions of pre-packed assortments especially created and priced so that you can immediately become a Pfanstiehl dealer at exactly the investment level that suits you best.

I urge you to send for this Program today. We will be pleased to send it to you free of charge. Read it carefully. Then, if you are still not convinced that selling Pfanstiehl Replacement Needles will improve your profit picture, please call me. You're just the person I want to talk to.

Sincerely,

Merle Nelson

Merle Nelson
President

Pfanstiehl

....follow the leader!

Pfanstiehl's New Program for Profit #5



Pfanstiehl Replacement Needles

Absolutely nobody knows more about the big and highly profitable replacement needle market than Pfanstiehl...and we have the reputation to prove it. We've been in business for more than sixty years, and most of that time in manufacturing and selling phonograph needles. This free program tells the whole story. Included are complete descriptions of three needle start-up assortments from which you can choose the one that's exactly right for your operations. Learn and profit from Pfanstiehl...the biggest and best in the business.

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POINTER SISTERS	I'm So Excited
FIVE MINUTES	Bonzo Goes To Washington
PAUL HARDCASTLE	Rain Forest
LOVE BUG STARKI	Do The Right Thing
GLENN JONES	Show Me
CAPTAIN ROCK	Cosmic Blast
COLD CRUSH BROS.	Fresh, Wild Fly & Bold
NEWCLEUS	Jam On It

ALEEM	Get Loose
ALEEM	Release Yourself
HALL & OATES	Out Of Touch
DOUGY FRESH	Human Beat Box
MAGNUM FORCE	Cool Out
COLORS	L.O.S. (Love On Sight)
B.BOYS BREAKDANCE	High Fidelity Three
O.S.T.	Mega-mix II
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WISH	Touch
EVELYN THOMAS	High Energy
MR. MAGIC	Magic's Message
TINA TURNER	Private Dancer
ASHFORD & SIMPSON	Outta The World
NOLAN THOMAS	Yo! Little Brother
DUMB GUYS	Rap-O-Matic Rap
AMIL STEWART	Friends

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RECORD ALBUMS

NEW EDITION	Cool It Now
MUSIC FOR A HOT BODY	Various Artists
STYLISTICS	Some Things Never Change
FAT BOYS	Fat Boys
JONSON CREW	Down To Earth
NEWCLEUS	Jam On Revenge
RUN D.M.C.	With 30 Days of Rock
SHANGO	Funk Theology
DISCO PARTY '83'	Various Artists
PLANT PATROL	Danger Zone
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The View from CP Rock, Part II

Tour Merchandisers Key on Total Packages

BY EARL PAIGE

In this second of a two-part report on the tour merchandise field, Don Irwin and Richard Harris of Tower's CP Rock point out some keys to maximizing profits.

SACRAMENTO Tour merchandise manufacturers and marketers are now concentrating on offering retailers complete packages surrounding an act, and helping store buyers focus on fewer SKUs that nevertheless represent the most profit potential. That's the view of Richard Harris, general manager, and Don Irwin, sales manager, at CP Rock here.

As an example of packaging around an act, Irwin describes a Van Halen postcard assortment as comprising, "freeze frame eight-by-ten, bumper sticker, decal, button, poster and keys."

Irwin, who came out of Tower's poster store chain, since phased out, says tour merchandise is basically distinguished from the sort of items sold at live events. "Tour merchandise can complement what's sold at the concert where more disposables or wearables are sold," he says. "A poster gets all beat up, but you can put on a T-shirt immediately and wear it, or pin on a button."

Irwin is working out "starting levels" for store buyers for various tour items. "We will recommend six freeze frames per artist, 12 postcards and so on," he says. "If it's Duran Duran or Van Halen, however, we'll recommend double and triple amounts."

Harris, who has been with the Russ Solomon company since its beginning in 1954, says many retailers fail to recognize how "exceedingly profitable" tour merchandise is. He

points to the term "keystone" as coined by the tour merchandise trade. "It means 100% markup," he says.

Tour merchandise marketers are learning more and more about their ideal demographics, according to both Harris and Irwin. "We ran an advertisement in Seventeen and were receiving 75 to 100 calls a day," relates Harris. "This was on Duran Duran merchandise. The response was incredible from girls 14-15. One girl would call, and then we'd get six calls from her friends, all in the same neighborhood, the same zip."

Irwin describes a basic breakdown: "There's the Duran Duran

category; then heavy metal is the next big category. The basic customer is 8 to 18 with lots of disposable income because they're living with mother and dad."

There is no direct sales correlation between merchandise sales and band activities. "Van Halen sells all year 'round," says Irwin, "with or without a hit album."

Adds Harris: "Your can't imagine how Prince merchandise is." But Michael Jackson items may be approaching a burnout phase, he says.

NOW PLAYING



by Faye Zuckerman

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

IS IT MEMOREX? For the leading maker of blank audio-cassettes, that advertising slogan successfully built brand awareness for Memorex's line of tape. But now the firm wants to shake loose that audio-only image as it launches a new line of blank 3.5-inch floppy disks, and tries to cast a brighter spotlight on its existing line of 5.25-inch disks.

A hard-hitting, million-dollar advertising campaign for Memorex's computer products starts in February, according to the firm's Dave King. "We want to link the company name to flexible disks," he says, "and we will be doing that through television advertising."

In its ad campaign, the blank media manufacturer calls attention to "solid seam bonding," a proprietary process that tightly seals disk edges for protection from improper handling, which could cause loss of data. Television viewers will also meet Herbie Briggs, the star of the firm's print advertising and a four-year-old prone to ruining edges on competitors' floppy disks. Because of solid seam bonding, he can't hurt Memorex-brand disk media.

The company's slogan is "Memorex has the edge," a phrase it is hoping will be as catchy as the famous "Is it live or is it Memorex?" "Our primary objective for 1985," says King, "is to create brand awareness."

In early January, Memorex shipped samples of its 3.5-inch double-sided disks, which work on Hewlett-Packard, Sony Data General and Apricot computers. (The Apple Macintosh and the new Atari machine can only run single-sided 3.5-inch floppies.) Among the companies that make disk drives for double-sided media are Toshiba, Sony, Hitachi, Tan-

don, Cannon and Epson.

"We see the market for double-sided growing," says King. "Eventually, disk drives to accommodate those floppies will be available for Apple and Atari, and if IBM comes out with a machine that takes the 3.5 floppies." A double-sided disk can hold about 240 typewritten pages or one megabyte, he adds.

But it is the firm's current lines of single-sided 3.5-inch and 5.25-inch disks that Memorex is hoping will take center stage through the advertising campaign. After all, its competition now includes BASF, Sony, 3M, Polaroid, JVC

Memorex puts the spotlight on floppy disks

and TDK, which launched lines of blank 3.5-inch media in January.

CONTROLLING ONE'S DIET via a computer is an approach Scarborough System is hoping will catch on as a fad. The software company plans to launch "The Original Boston Computer Diet" in early spring for Apple II, Commodore 64 and IBM computers.

The diet was developed by a team of doctors and psychologists for people looking to lose 10 to 40 pounds. Essentially, the computer acts as a counselor, analyzing personal nutritional requirements, monitoring eating habits and providing exercise suggestions. It even comes up with meal plans.

According to Scarborough's Sandy Bain, each computer counseling session takes about 15 minutes. "The diet's goal is to give the user new insights into his/her personal habits," Bain says. The suggested retail price is \$80, and it comes packaged with a book about the Boston diet.

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 Help us save your vision. Give to Prevent Blindness.

COUNTER INTELLIGENCE

(Continued from page 26)

store, Houston's 20,000 square foot Texas Tapes 'N Records has established itself as a premier marketer of heavy metal. And on the eve of what could be its biggest in-store ever—last week's autograph appearance by Deep Purple—the outfit's David Brichler took a few moments to discuss how the store has zeroed in on the metal market.

"We started working it earnestly about six years ago," says the company's vice president and general manager. "We noticed that sales were going two ways: towards country & western on the one hand, and hard rock and heavy metal on the other. Of course, we do everything in between, but every time a new Def Leppard or AC/DC record comes out we do 10 times what we do with Huey Lewis or Bruce Springsteen."

Brichler says the store's metal success has been predicated on really going after the demographic, which he sees as the 12- to 30-year-old male. With ad money and a sale, Brichler says he can do twice as much business on a heavy metal title as he can on any other spiffed title.

Although Texas Tapes 'N Records has drawn huge crowds for some of its metal in-stores, Brichler prefers to host up-and-coming artists rather than established acts.

"Four years ago we drew 300 people for a Def Leppard in-store and considered it quite a success because we sold 30 albums," he says. "A year and a half later we had them back, drew 1,000 and sold a couple of hundred records. The last time they came through town we passed on an in-store because it would have been nuts."

"Having a struggling group means a lot more in terms of an in-store; it sells records you wouldn't have sold otherwise, and helps to establish them with consumers."

Edited by FRED GOODMAN

FOR WEEK ENDING FEBRUARY 2, 1985

Billboard

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TOP VIDEO GAMES

RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE MANUFACTURER, CATALOG NUMBER	Compiled from national retail store sales reports.			
					Atari 2600	Atari 5200	Coleco Vision	Intellivision
1	2	44		PITFALL II ACTIVISION AX 035	•	•	•	•
2	11	17		JUNGLE HUNT ATARI CX 2688	•	•	•	
3	4	124		FROGGER PARKER BROTHERS 5300	•		•	•
4	7	23		TARZAN COLECO 2632			•	
5	1	96		CENTIPEDE ATARI CX 2676	•	•	•	
6	10	23		STAR TREK COLECO 2680			•	
7	3	76		Q-BERT PARKER BROTHERS 5360	•	•	•	•
8	12	22		WAR ROOM ODYSSEY 2153 CL	•			
9	9	48		MARIO BROTHERS ATARI CX 2697	•			
10	14	22		QIX ATARI CX 5212		•		
11	15	54		CONGO BONGO SEGA 006-01	•	•		
12	17	76		POLE POSITION ATARI CX 2694	•	•		
13	22	5		FROGGER II PARKER BROTHERS 9090	•	•	•	
14	RE-ENTRY			BURGER TIME INTELLIVISION 4549	•			•
15	25	5		ZAXXON COLECO 2435	•		•	
16	24	106		RIVER RAID ACTIVISION AX 018	•		•	•
17	5	41		DONKEY KONG COLECO 2451	•		•	•
18	RE-ENTRY			DIG DUG ATARI CX 2677	•			
19	23	26		STAR WARS PARKER BROTHERS 1340	•	•	•	
20	13	8		BATTLE ZONE ATARI CX 2681	•			
21	RE-ENTRY			PITFALL ACTIVISION AX 108	•	•	•	
22	18	16		MINER 2049ER MICRO LAB MCL 501			•	
23	6	56		KANGAROO ATARI CX 2689	•	•		
24	19	58		SPACE SHUTTLE ACTIVISION AX 033	•			
25	RE-ENTRY			HERO ACTIVISION AZ-038	•	•	•	

• Denotes hardware configuration for which software is available.

Musicland's Eugster: 'Movies Can Sell' Chain Scores with Low-Priced Paramount Video Titles

BY EARL PAIGE

MINNEAPOLIS Musicland, the nation's largest record/tape chain with a total of 435 units, proved that "decent movies at attractive prices will sell," says president Jack Eugster. "That's the plain and simple fact of it," he goes on, describing the chain's success with Paramount's under-\$25 program during the Christmas season.

While not divulging precise sales totals, it's clear Musicland gave movies-for-sale the chain's biggest shot to date, with Paramount's select 25 titles stocked in 40 Musiclands, 40 Sam Goodys and 10 Discout Records.

Up until the Paramount special, Musicland had been tentative about video on a wide scale. Fewer than 200 stores had an in-depth commitment to videocassettes, although Eugster notes, "We had things like 'Thriller,' of course, 'Footloose' and 'Purple Rain' in most stores."

Indicating the chain's own surprise with the Paramount promotion, Eugster says, "All of a sudden, we're selling lots of movies." And now, following Christmas?

"It's up to the studios to get on it," says Eugster, adding that "if Hollywood sees this as positive" stores can sell movies. "If the price is low enough, people buy, and not the people who are renting movies."

Musicland has been experimenting for some time with rental. "We have it in 10 stores," says Eugster. "But," he adds, "we want to make money"—indicating a preference

for sale over rental. Eugster has also been wary of rental's success in mall sites, where Musicland has heavy concentration.

"The videodisk proved movies will sell," he says. "The videodisk was not \$79.95, it was \$29.95 and \$19.95, and people were tending to purchase 10 or 12 per year. They were building libraries."

Describing other aspects of the Paramount Musicland experiment, which stirred much discussion in the independent video store community during the Christmas sales period, Eugster says various price points were tested. "We had two promotions in the New York and Philadelphia markets at \$19.95. We were \$22.95 in selected Musiclands," though \$24.95 in many others.

In terms of display space, Eugster says the general decline in video cartridge games for the chain meant "there was a hole there" allowing for the Paramount stock.

Musicland did not purchase the spiffed Paramount titles across the board. Eugster mentions just a few that led the way: "Star Trek: The Motion Picture" and "Star Trek II: The Wrath Of Khan," "An Officer And A Gentleman," "Raiders Of The Lost Ark" and "48 Hrs."

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New Releases

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

POPULAR ARTISTS

THE BAD RELIGION

Back To The Known

EP Epitaph EP-BREP2/Sounds Good/\$6.98

KINGFISH

LP Relix RRLP 2005/\$8.98

CA RRLP 2005C/\$8.98

BLACK

COMMODORES

Nightshift

LP Motown 6124ML/MCA/\$8.98

CA 6124MC/\$8.98

WHITE, ARTIE "BLUES BOY"

Blues Boy

LP Ronn 8001/Paula/\$8.98

GOSPEL

THE EVEREADYS

Just Think Of His Goodness

LP Malaco MAL 4396/\$8.98

CA MAL 4396C/\$8.98

CLASSICAL

BRAHMS

Horn Trio in E flat Major, Op. 40

Clarinet Trio in A Minor, Op. 114

Boston Symphony Chamber Players

LP Elektra 79076-1/WEA/\$11.98

CA 79076-4/\$11.98

JANACEK, DVORAK RO

Lachian Dances; Suite in A, Op. 98b

Rochester Philharmonic Orchestra

David Zinman, con.

LP Elektra 79078-1/WEA/\$11.98

CA 79078-4/\$11.98

LA BARBARA, JOAN

The Art Of Joan La Barbara

LP Elektra 78029-1/WEA/\$8.98

CA 78029-4/\$8.98

SCHREKER, BUSONI, HINDEMITH

Chamber Symphony; Concertino for

Clarinet and Small Orchestra;

Kammermusik No. 1

Los Angeles Chamber Orchestra

Gerard Schwartz, conductor

LP Elektra 79077-1/WEA/\$11.98

CA 79077-4/\$11.98

SCHUBERT, FRANZ

Sonata in A Major, Klavierstück in E Flat

Richard Goode, piano

LP Elektra 78028-1/WEA/\$8.98

CA 78028-4/\$8.98

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National Philharmonic Orchestra

LP Varese Sarabande STV-81231/\$10.98

CA CTV-81231/\$10.98

VARIOUS ARTISTS

The Flamingo Kid

Original Motion Picture Soundtrack

LP Motown 6131ML/MCA/\$9.98

CA 6131MC/\$9.98

VARIOUS ARTISTS

Vision Quest

Original Motion Picture Soundtrack

LP Geffen GHS 24063/WEA/\$9.98

CA M5G 24063/\$9.98

(Continued on page 71)

	Compiled from a national sample of retail store and rack sales reports.			TITLE	Publisher	Remarks	SYSTEMS									
	THIS WEEK	LAST WEEK	WKS. ON CHART				Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
ENTERTAINMENT	1	1	55	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•							
	2	4	6	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Game	•	•	•		•					
	3	2	63	FLIGHT SIMULATOR	Microsoft	Simulation Package					•					
	4	7	69	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•						
	5	6	17	ZORK I	Infocom	Fantasy Adventure Strategy Game	•	•	•	•	•		•	•		
	6	10	25	SARGON III	Hayden	Chess Program	•				•					
	7	5	54	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade-Style Sports Game	•	•	•							
	8	3	9	GHOSTBUSTERS	Activision	Strategy Arcade Game					•					
	9	8	18	ARCHON II: ADEPT	Electronic Arts	Strategy Arcade Game			•	•						
	10	9	15	SARGON II	Hayden	Chess Program	•	•★	•★				•★			
	11	13	12	KING'S QUEST	Sierra On-Line	Adventure Game	•				•					
	12	NEW	▶	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game	•	•								
	13	11	8	SPY VS. SPY	First Star	Strategy Arcade Game	•	•	•							
	14	16	19	RAID OVER MOSCOW	Access	Strategy Game					•					
	15	12	69	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•									
	16	RE-ENTRY		STAR LEAGUE BASEBALL	Game Star	Arcade Style Game			•							
	17	14	14	CUT THROATS	Infocom	Action Role Playing Game	•	•			•	•				•
	18	15	35	SUMMER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•						
	19	17	7	LODE RUNNER	Broderbund	Arcade-Style Game	•	•			•					
	20	18	13	SEVEN CITIES OF GOLD	Electronic Arts	Adventure Strategy Game	•	•	•	•						

				TITLE	Publisher	Remarks	SYSTEMS									
	THIS WEEK	LAST WEEK	WKS. ON CHART				Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
EDUCATION	1	1	70	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	51	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•							
	3	4	53	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.	•		•	•						
	4	3	18	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•						
	5	5	11	SAMPLE SAT	Hayden	Sample Test Module	•	•	•	•						
	6	6	25	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	RE-ENTRY		IN SEARCH OF THE MOST AMAZING THING	Spinnaker	Learning adventure that encourages problem solving and sharpens the mind of the player, (10 to adult)while they search for The Most Amazing Thing.	•	•	•	•						
	8	10	13	FRACTION FEVER	Spinnaker	An educational game designed to teach people aged 7 to adult about fractions.	•	♦	♦	•						
	9	7	45	FACE MAKER	Spinnaker	Educational program designed to introduce children, ages 4 through 8, to the computer keyboard and the concept of programming.	•	•	•	•						
	10	8	18	STICKY BEARS ABC	Xerox Education	Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.	•	•	•							

				TITLE	Publisher	Remarks	SYSTEMS									
	THIS WEEK	LAST WEEK	WKS. ON CHART				Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
HOME MANAGEMENT	1	1	70	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•						
	2	3	62	DOLLARS AND SENSE	Monogram	Home Financial Package	•				•	•				
	3	4	28	PRINT SHOP	Broderbund	At Home Print Shop	•									
	4	2	9	LOTUS 1-2-3	Lotus Inc.	Programming Language					•	•				
	5	5	30	PAPER CLIP	Batteries Included	Word Processing Package			•	•♦						
	6	7	28	EASY SCRIPT	Commodore	Word Processing Package					•					
	7	8	70	PFS: FILE	Software Publishing	Information Management System	•				•	•				
	8	6	11	NET WORTH	Scarborough System	Designed to manage personal finances.	•	•	•	•						
	9	9	8	GENERAL LEDGER	Commodore	Business oriented program designed to help set up accounts and general ledger sheets.					•					
	10	10	12	THINK TANK	Living Video Texts	Designed as an idea processor. Used in creating and storing report outlines.	•				•					

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Audio Track

NEW YORK

MARK EGAN (ex-Pat Metheny bassist) has been in at Skyline with producer/engineer **Steven Miller**, recording a solo album for Windham Hill, with **Scott Ansell** assisting. Also, producer **Mark Liggett** has been mixing **Shannon's** newest single for Emergency, with **Paul Wickliffe** and **Mario Rodriguez** at the console. And the **Cucumbers** are cutting tracks for a new album on Fake Doom Records with producer **David Young**. At the board is **Roger Moutenot**, assisted by **Rodriguez**.

LOS ANGELES

COMPOSITION AT GROUP IV: Engineer **Dennis Sands**, assisted by **Andy D'Addario**, behind the board for **Mike Post**, scoring a "Hill Street Blues" segment for MTM, and composer **Robert Folk** scoring a "Call To Glory" segment for Paramount Pictures.

NASHVILLE

ACTION AT DISK MASTERING: three projects with **Randy Kling** engineering. A country single by **Mike Martin** for Compleat Records, produced by **Robert John Jones**; **Bobby G. Rice's** new country single, "State Of The Union," produced by **Gene Kennedy** for Door Knob Records; **Ronne Dove's** album, "The Bird Is Back," produced by the artist.

Warner act the **Nitty Gritty Dirt Band** has entered Audi Media Studios to record their 18th album. Tentatively titled "Brothers, Partners And Friends," the record will

be produced by **Marshall Morgan** and **Paul Worley**. Release is slated for late spring.

At The Castle, several all-3M digital projects underway and recently completed include the band **Film At 11**, with **Mark Berry** co-producing and engineering, and **John Schneider's** next album, produced by **Jimmy Bowen** with **Steve Tillsch** at the board. Also, **Reba McEntire** has been in doing digital mixing with engineer **Bob Bullock** and producer **Bowen**. And **Jamie Bernstein**, daughter of Leonard, has been in doing all-digital sessions—tracking, overdubs and mix—for her new project. **Jack Waldman** is at the console, and the senior Bernstein is producing.

OTHER CITIES

PHIL AUSTIN of Trutone Records, Haworth, N.J. has recently completed mastering "Step Off" by the **Furious Five** for the Sugarhill label. **Shameek Gonsalves** engineered, and **Sylvia Robinson** produced.

Word Records artist **Dion** is in overdubbing and mixing his upcoming album at **New River Studios**, Ft. Lauderdale. Co-producing with Dion are **Eric Schilling** and **Paul Harris**. Schilling is at the desk, assisted by **Ted Stein**.

Two CBS artists slated for recording at Island Records' **Compass Point Studios** in Nassau, the Bahamas: Columbia's **Julio Iglesias** and Epic's **Stevie Ray Vaughan**.

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

Manufacturers See Broadcast Demand FUTURE LOOKS BRIGHT FOR CD-ROM

BY STEVEN DUPLER

NEW YORK Manufacturers of professional Compact Disc hardware continue to see an expanding market for their products aimed at the broadcast field. At the same time, some firms are anticipating the arrival of a much stronger market in CD-Read Only Memory products and eventually in writable and erasable CD products, that one industry executive says "will be the biggest market by far for the Compact Disc" and another avows "will create a whole new market for CD."

At Denon of America Inc., vice president of sales and marketing **Robert Heiblim** says: "The CD-microcomputer market will eventually be an industry in and of itself. Many, many configurations of disks will be used: erasable, read-only, writable. At Denon, we see real world production of the CD-ROM system sometime in the second half of 1985."

According to Heiblim, Denon will show a CD-ROM drive in Japan this June, and the system will be in production by the end of the summer. Uses for the Denon CD-ROM system span a wide range: database management, educational software, interactive video, signature verification, robotics and much more.

"The exciting thing is that there is no real CD-ROM industry yet," he says. "We're just now making all the rules, determining how to write the software, how to interface the machines. We and other companies are developing read/write CD systems, but they are really years away. For one thing, we need a more reliable laser before they can

become a reality."

Denon continues to forge ahead with professional CD sales to the broadcast market, Heiblim says. The company will show a new broadcast player in the \$1,200 range this June, as well as an advanced version of the CD-changer/automation system similar to one shown by Technics at the Winter Consumer Electronics Show.

"There are no really good broadcast machines available now," claims Heiblim. "Radio stations can choose now between underpriced and underbuilt consumer players, or overpriced, over-featured pro machines. We see a need for strong and rugged players that can provide durability at a reasonable price."

One company that shares that philosophy is Studer Revox of America, known for the industrial-strength quality of even its consumer products. According to a company spokesman, Studer will debut the final version of its A725 professional CD player at the National Assn. of Broadcasters (NAB) meet in Las Vegas this spring. The price tag on the machine will be \$1,550, and it will feature "professional features and new software aimed strictly at the broadcast/pro market, such as oversampling, cueing, and time remaining indicators," the spokesman says.

"The broadcast market looks very good to us," he continues. "We sold a lot of the Revox consumer model CD players to radio stations, primarily because of their reliability and sound quality, even though the unit had not been designed with the pro market in mind."

At Technics, senior product man-

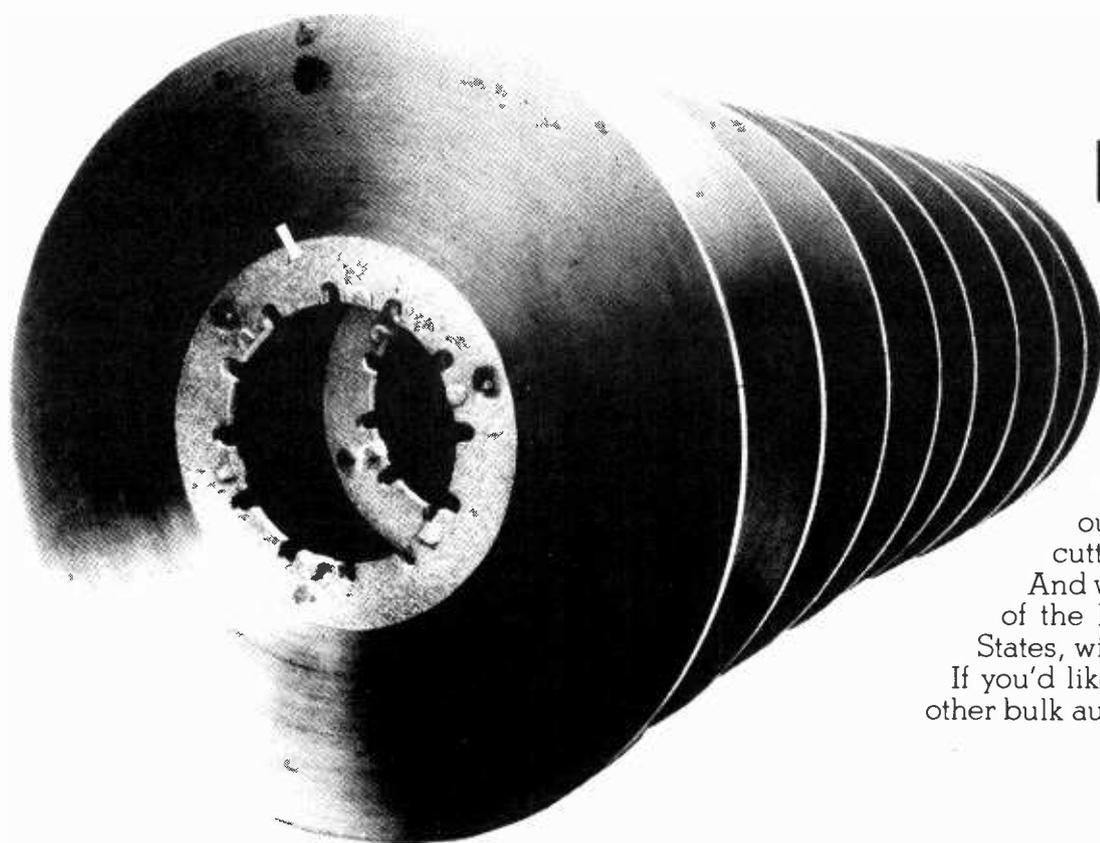
ager **Paul Foschino** says the goal is to remain as open and flexible as possible as far as the professional CD market is concerned. "We are not pigeonholing our market to a specific group, such as radio stations," he claims. "We are shooting for the buying market. If professionals in any field happen to see a piece of gear in our pro or consumer lines that works for them in some way, great."

Technics has taken the CD-microcomputer connection to the broadcasting industry in a big way with the introduction of a fully automated CD system for radio stations that incorporates the firm's SL-P15 50-disk changer, four changing modules to hold additional disks and an RS-232 computer interface, as well as software manufactured by BHT, a subsidiary of the Banta Corp.

"Using this system," says Foschino, "a station would be able to store its entire CD library on floppy disks, and command the computer to call up, say, only soft-rock tracks beginning with the letter 'R' and under four and a half minutes in length. This would allow a program director to set up an entire prerecorded radio show." The SL-P15 sells for about \$1,500; no price has yet been set for the changing modules and interface unit.

Foschino says that BHT already has software version to accommodate both Apple and IBM systems, although "most of the radio stations we've talked to about this are set up with Apples." He adds that system software planned for eventual consumer usage of the interface will be forthcoming as well.

(Continued on page 34)



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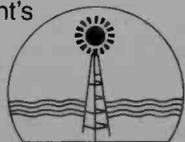
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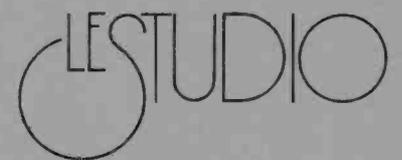


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OUTLOOK FOR CD-ROM

(Continued from page 31)

Other Technics products enjoying healthy broadcast market response are the SL-P50 single-disk player and the SL-P3, developed as a high-end consumer product. The SL-P50, at \$4,000, is a pricey piece of gear by anyone's standards. But, Foschino notes, "We were originally skeptical of the market's embracing a \$4,000 single-play CD player, but radio stations and disk jockeys have expressed a lot of interest in the unit's features, such as the flywheel that

allows back-cueing."

The SL-P3, at \$600, has been receiving attention from stations, he says, because of its low price and ability to auto-cue directly to beginning of the music, rather than the beginning of the track.

In order to accommodate the increasing need for servicing of pro CD players, Foschino says, Technics is currently setting up professional CD "expert centers." Specialists are being installed in various re-

gions around the country who have a greater working knowledge of Technics' pro CD hardware than average service technicians.

At Sony Pro Audio, interest continues to run high in applications for CD in both the broadcast and CD-ROM areas. Jim Guthrie, national accounts/market development manager for the pro audio division, says that "product is being well received by radio stations," referring to CDP-3000 and CDS-3000 system introduced at last year's NAB convention. Guthrie says Sony will mount a "major promotion for professional CD products" within the next two weeks, but declines to discuss details.

"We see the CD creating a whole new market for informational storage," says John Hartigan, national marketing manager for Sony Intelligent Video Systems. "It will not replace floppies or hard drives, but it will create a new niche."

Hartigan says Sony has prototypes of CD-ROM interface units, and he sees videotext suppliers, sales training programs and interactive video setups as the initial users of such devices. He estimates that the cost of the interface unit will eventually be "between \$150 and \$200" when it comes to market.

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Video Track

NEW YORK

NEWCOMER JANICE PAYSON, who records for Atlantic, will be filming her first promotional video at Silver Cup Studios. Ed Steinberg will produce and direct the clip for "Changes Of Heart." A '30s motif is planned, with Peter Blank acting as director of photography for Soft Focus/Rockamerica Productions.

In Bob Giraldi's "Possession Obsession" for Daryl Hall & John Oates, Oates becomes the frontman and plays lead singer. Antony Payne produced the piece, which is said to center on a wacky New York cab driver, for GASP! Look for various Manhattan locations in the RCA Records clip.

ATI Video's "Night Flight" will feature a 30-minute tribute to reggae artists. Footage and video clips that date back to 1982 will spotlight Yellowman the Mighty Diamonds, Blue Ribbon Band, Steel Pulse, Mutabaruka and Toots & the Maytals. The special segments begin to air Friday (1).

Filmmaker John Sayles ("The Brother From Another Planet") made his first foray into video music last fall when he directed Bruce Springsteen's "Born In The USA." That clip was post-produced at VCA

Teletronics, with Dino Regas taking charge of color correcting it on a Paletta II. Don Warshba remixed the audio. The video interweaves scenes shot with a 16mm camera on location in New Jersey. It was produced by Peggy Rajski and Maggie Renzi for Red Dog Films.

Cinemax/HBO is airing a comedy video clip of Sandra Bernhardt and Richard Belzer. The three-minute promotion is being used to spotlight Bernhardt's recent performances at New York's Bottom Line. It was directed by Tim Miller. Post-production took place at VCA, with Ed Henning handling video and Frank Angelini on audio. Michael Pelech lensed the piece.

OTHER CITIES

BRYAN ADAMS was filmed in concert at Massey Hall in Toronto. Steven Sujick took charge of the production, which was edited at Magnetic North in Canada for CPI. Two songs from Adams' A&M album "Reckless" will be used as promotional clips. Sean Ryerson produced the piece.

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

BLANK MEDIA FIRMS' PROMOTIONS

(Continued from page 4)

The firm has also redesigned the shell on its audiotape, creating a new, transparent shell. "It is like having a see-through window," Sony's Birmingham explains. "We wanted the audiocassette shell to have a high-tech window, as we thought it was time to change the look of audio tapes."

Maxell is taking a different tack in the blank media field. According to Michael Golacinski, national sales and marketing manager for the firm, "We see a market with a great deal of growth potential that is being ignored by a lot of people because all they can see is the excitement of video, home computers and Compact Discs."

He adds, "The situation is ripe for us to consolidate our position as the leader in the industry." So Maxell is rolling out two new audiocassettes, UDS-I (normal bias) and UDS-II (high bias), designed for distribution through mass merchandisers

and chain stores. Prices start at \$3.99.

For the firm's blank videotape product, the renamed HGX Gold Hi-Fi, it will be focusing on the audio quality rather than visuals. "We didn't feel it was necessary to come out with a new hi fi formulation when our current one has the same audio performance as our top-of-the-line ferric oxide audiocassette," notes Don Patrican, national field sales manager for Maxell.

BASF has initiated what will probably be one of the largest promotional and advertising campaigns for blank media this year. Under the banner "We play for keeps," the company is sponsoring free giveaways and sweepstakes pegged to the BASF Alpine World Ski Cup Competition, which ends in Heavenly Valley at Lake Tahoe in March (separate story, page 27).

The Bedford, Mass. company is also releasing two tape guides on audio and video media, as well as rolling out a line of 3.5-inch floppies. At CES, it announced completely revamped packaging for its audiotapes. "The new packaging gives our products an international look," says audio/video marketing manager Larry Rallo.

TDK is extending its \$3 rebate program through April 30. The program, which started last September, allows consumers to receive money back on purchases of any three videocassettes.

But videotape was not the only blank medium being featured by the firm, which also boasted about sales increases for its computer products. "We are becoming recognized in that field," a TDK spokesman says. In the spring, TDK will also be

rolling out 3.5-inch floppy disks. In fact, Memorex and Polaroid also focused most of their attention at CES this year on their new lines of double-sided and single-sided 3.5-inch floppies. The makers of audio/video media are hoping to gain higher profiles in the computer field.

Scotch, a division of 3M, will continue to market its videotape through in-store promotions. Given its large share of the video market, Bob Burnett, marketing director of 3M's magnet media division, concludes, "Our track record in developing value-added promotions shows that consumers are looking for more than just rebates."

But Burnett warns that shake-outs might be in the cards for the blank video market late this year. He contends that if sales on VCRs continue at such a "brisk" rate, demand versus capacity may cause shortages and retailer disillusionment with those brands that cannot service their outlets.

Meanwhile, newcomer Konica has developed what it is calling six-color packaging for its line of blank videotape. The new look, a company spokesman says, is intended to establish an identity among retailers.

"We also improved the tape's calendaring process, binder chemistry and shell," he says. "We think the new look is competitive, and the improved calendaring has resulted in a much smoother tape with lower dropout rates."

Late 1985 will see Konica add a third grade of videotape called "super hi-fi," the spokesman says. "We [blank videotape makers] need to meet the market demand for stereo quality recording tape," he adds.

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Ronstadt Promotion Is Network's First VH-1 OFFERS 'LUSH LIFE' WITH LINDA

BY TONY SEIDEMAN

NEW YORK MTV Networks Inc.'s new channel, VH-1, is readying its first promotion, and Linda Ronstadt will be its main lure.

Although regulations from several states prohibit naming the exact date the effort will start, word is that it will begin in around two months, and run for around four weeks.

Themed "Lush Life," the promotion will tie in with Ronstadt's latest album, giving viewers a chance to experience a heavy sampling of the "lush life" during a three-day, two-night weekend in New York City.

According to Elektra Records national director of video promotion Robin Sloane, the label has "been talking about it [the promotion] since late last year" with VH-1.

"Lush Life" is "the first promotion ever done on VH-1," Sloane notes, and "Linda Ronstadt is the perfect person for the demographics of VH-1."

Other video exposure of the performer has proven a potent means of selling a product and generating enthusiasm over Ronstadt's recent work, Sloane says, pointing to the singer's HBO special and Cinema "Album Flash" as potent venues.

According to Sloane, Elektra went into the Ronstadt promotion feeling that the contest would "appeal to the people who are intrigued by the promotions of MTV, but wouldn't want to be part of that." Ronstadt's video of "Skylark" will be one of the prime tools in the promotional effort.

Ronstadt will be making contin-

ual appearances on MTV to push the promotion, which will be paced to match the older demographic of the VH-1 audience. Specific details of how VH-1 executives will be pushing the effort are not yet available.

Included in the "Lush Life" prizes will be a mink coat, a Lincoln Continental, two nights in the penthouse suite of a luxury New York hotel, \$1,000 dollars a day in spending money, and a dinner with the performer herself. The weekend is for two people.

"Linda will be available to do this dinner," says Sloane, but the meal won't be a private one. "It will be a dinner for about 10 people," she says, including Ronstadt's management, Elektra executives and publicity people.

Film Distrib, Clip Pool Pact Warner Bros. Acts Go to College

BY MOIRA McCORMICK

CHICAGO Films Inc. of Wilmette, Ill., one of the country's largest non-theatrical film distributors, and Video Pool, the Chicago-based video clip supplier, have joined forces in bringing Warner Bros. Records videos to college campuses via subscription tapes and video dance events.

Films Inc. has a five-year pact as exclusive distributor of Warner Bros. video product in college markets, according to vice president Ed Wakeham. Through its partnership with Video Pool, Films Inc. distributes the pool's hour-long compilation tapes to colleges as well as to the general market, according to Video Pool president Jim Thompson. Warner Bros. product is included in those compilations.

In addition, Video Pool provides Films Inc. with three video dance

compilations used for the film distributor's "Video Dance Night" events. For a fee between \$1,000 and \$2,500, Films Inc. stages video dance parties at colleges. Three hours of pre-programmed music is included in each package, according to Thompson, which the college buyer chooses from three hour-long tapes of Warner Bros. product as well as three hour-long dance tapes put together by Video Pool.

"Warner Bros. is our primary supplier and main thrust, and will continue to be so," says Films Inc.'s Wakeham. "With acts like Prince, Chaka Khan and Madonna, they're a major force in the marketplace."

According to Wakeman, "eight to 10 colleges around the country are hosting our Video Dance Nights every weekend. We have 30 scheduled over the next two months in California alone."

Films Inc. plans a major push in connection with its video services, he says, aimed at the college market. "College conventions, direct mail, and telemarketing are the three main areas of concentration," says Wakeham. Films Inc. exhibits in at least 20 such conventions a year, he adds, and utilizes a mailing list of more than 30,000.

"We've been providing colleges with entertainment since 1928," says Wakeham. "With video having come up the way it has in the last three or four years, we wanted to put video onto the campuses—to turn the campuses into video nightclubs."

"With Video Pool," he continues, "we feel that, technically, they have the best product, compared to other companies like them. Being a smaller company, they can take the time to do a more specialized job."



Girls Just Want To Have "Good Sex." Cyndi Lauper illustrates what's not fun for her during an appearance on Dr. Ruth Westheimer's cable tv show "Good Sex." Westheimer is well known for her radio show on the subject. (Photo: Chuck Pulin)

'Rock Of The 80's' Growing Up Showtime Concert Program Moves Toward Mainstream

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 video club pools.

NEW YORK Showtime's "Rock Of

The 80's," an hour-long monthly rock concert program taped live at the Palace in Hollywood, is an outgrowth of the like-named new music radio format pioneered by the Carroll, Schwartz & Groves consultancy firm at Los Angeles rock station KROQ. And like that format, the show has matured a bit from its be-

ginnings in September, 1983, to include more established acts along with the younger, fresher faces that originally made up the bulk of the artists featured.

"It started out as a new wave show, with the focus on modern music being an extension of the radio format," says Martin Schwartz, who along with Rick Carroll is credited as the program's executive producer. "That was effective at the time, but the show had to grow as the tastes of its audience grew. Now we like to expose whatever's new and refreshing at the same time as featuring established name artists."

That "Rock Of The 80's" has "moved into the mainstream" is evident in its January artist roster of REO Speedwagon, Dan Hartman, the Textones and Tommy Shaw, which is a far cry from the preceding January's Spandau Ballet, Roman Holliday, Stevie Ray Vaughan and the Blasters. "A hit is a hit, and we can't deny hit-oriented groups," explains Schwartz. "Even the cream of the avant-garde has moved into the mainstream. Our frontline position is to continue capturing them before the move, but to have a commercial mass appeal show, you have to include groups that aren't as progressive as you might like but nevertheless put on a good show, and whose music is familiar."

That said, Schwartz insists that the current January outing is "not indicative" of the program's future direction, and that if forthcoming episodes are similarly built around established artists, they will be balanced by one of two "vibrant, unheard-of acts." This is somewhat borne out by December's lineup of Public Image Ltd., Romeo Void, Lita Ford and the Untouchables, as well as the upcoming February show featuring Lou Reed, Chaka Khan and Lone Justice.

It is the just-completed February show in which Schwartz takes the

(Continued on page 39)

Cable Music Review

Good Points, Bad Points

February's "Rock Of The 80's," while unusual in the sense that it features only three acts, still shows what's good and bad about the live concert program as offered by Showtime. On the good side, we get to see diverse established and new artists in a fairly intimate dance club setting. On the bad side, they don't leave well enough alone.

Needless overproduction is apparent from the start of lead artist Chaka Khan's set. Her current single "This Is The Night" starts off with Khan alone in color bathed by red overhead lighting, with her surrounding backup band and singers in black and white. While this seems a neat trick initially, it rapidly backfires when she gets lost in the reddish glow, sometimes even walking outside of the color beam into the black and white when the light man is too slow to follow. When the whole picture finally goes full color for the second song, "Stronger Than Before," the softer ballad is disturbed by constant dissolving to different camera angles and band subjects, altogether without purpose.

An apparently dazzling light show on stage translates poorly to film, with glaring flashes leading to blurry imagery. And intercutting video break-dancers, presumably from the "I Feel For You" clip, while a new idea, defeats the reason for having a live concert show.

Then not more than two bars into new act Lone Justice's first song the camera cuts to the dance floor, then to an irritating double image of Madonna-esque vocalist Maria McKee, thus depriving viewers of a chance to form an identity of her and the group. Too-busy camerawork, apparently meant to visually convey onstage energy, draws attention to itself and further detracts from an otherwise impressive performance. So does cutting back and forth to an orange-haired punkette during the group's second and last number, to let us know that this is the new music part of the show.

Oddly enough, more or less the same techniques work during the Lou Reed half of the show, if only because of that artist's inherent underlying tension and unaffected style and presence. Crowd viewpoint shots with heads in the way are quite effective in giving the feeling of "being there," more so than an under-the-keyboardist's armpit look at the rest of the band. And while there's no denying the power of Reed's set as captured by "Rock Of The 80's," nothing would be lost without all the reaction shots of couples getting off together or such obvious devices as bleaching Reed in white light while he sings "White Light/White Heat."

JIM BESSMAN

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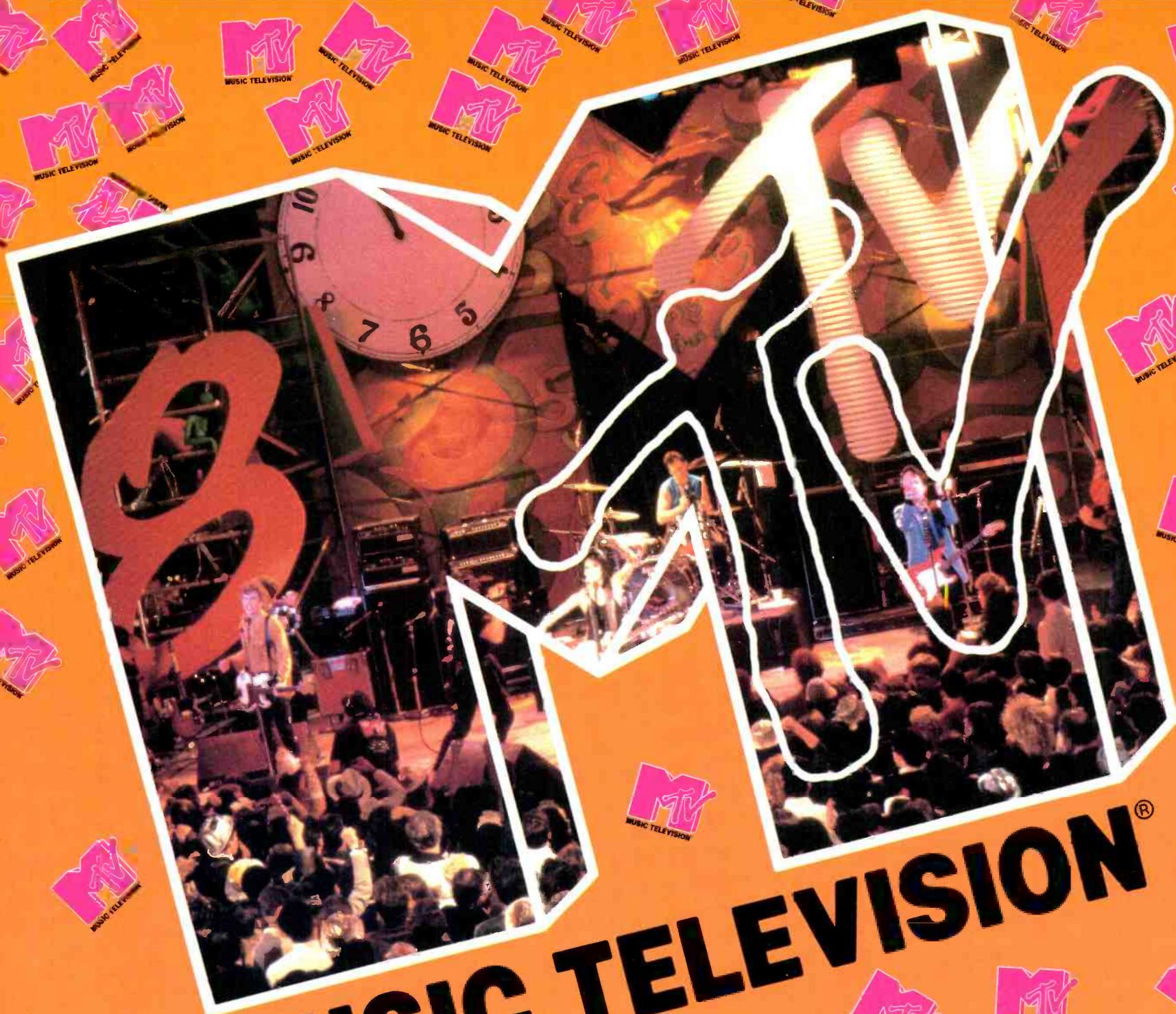


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Ono Documentary Posed Audio Challenges Sound Mixer Porath Describes Re-Tracking Adventure

BY JIM BESSMAN

NEW YORK The recently released and televised hour-long documentary "Yoko Ono Then And Now," produced by journalist Barbara Graustark for Sekhmet Productions in association with PolyGram Music Video, demanded an extraordinary effort when it came to re-creating the soundtrack in order to achieve broadcast and home video quality.

Sound mixer Jonathan Porath of Editel/NY Sound Room, approximating his involvement in the project at 90 hours, says that he re-tracked 75%-80% of the program's sound, and likens the endeavor to a detective story.

Explains Porath, who doctored the soundtrack last March and April: "We had all these different elements of various generations spliced on to different media like VHS, 8 millimeter, 16 millimeter

mags, three-quarter-inch cassette, original studio recordings, location interviews, audiocassettes—we had to sort through all of these formats with no notes or edit lists to synch up the final Dolby stereo soundtrack."

Porath's goal was to establish audio continuity between all of the heavily edited sound "bites," or distinct pieces of sound. Achieving this meant that he first had to find the original, unedited and untransferred sound source. Then he had to figure out how it had been edited with the visual before re-simulating it in synch with the speed of the visual.

"For example," says Porath, "Say they shot a concert of John and Yoko with Eric Clapton in Canada. They have two hours on 16 millimeter somewhere in England that they transferred to three-quarter-inch for home viewing, so now

there's a cassette with an hour of footage. For the documentary, they used a 25-second segment of that with 'X' amount of visual and 'Y' amount of audio cuts.

"So somewhere, sometime, somebody edited it already; then Barbara might have taken it and edited it again without knowing where it all came from. Since no one took notes, we have to watch the whole hour of original footage to find where they made the audio cuts.

"But even then," he continues, "the visuals don't necessarily match the sound, because it doesn't matter what is playing on the soundtrack for a closeup of a guitarist's hand on the fretboard, which could have been taken two songs later. Or they could have a studio shot from a completely different location, which won't interfere visually, but God forbid if there's a musical cut from a different performance with different sound quality, or even sound edits within the same original source that play back at different speeds."

The complexity of the re-track process is further illustrated during the documentary's interview segment with John Lennon, which was edited from a conversation taped at a restaurant in Columbus, Ohio. Not only did Porath have to concern himself with the 10 pieces of music running underneath it, but he actually had to create the same "room tone" between edits to match an air conditioner hum and maintain continuity.

Porath admits to a few other instances of minor "cheating," such as using the studio recording of "Winter Song" for Ono's visual performance when the original source was unavailable. But re-tracking a project such as this requires cheating of another sort: imperceptibly modifying the sound speed of the source to stay in synch with the visual image, which had originally been in synch with the "wild" soundtrack.

To do this, Porath had to take both wild and original soundtracks from the beginning, then manually and mechanically adjust the original to the speed of the wild so as to match the offspeed visual. "On every piece of music or sound there was a non-synchronous source," he explains. "Every non-synchronous source had to be synched up by ear to the edited video master."

Porath, who mixed the complex soundtrack to Pat Benatar's "Love Is A Battlefield" video, says that the "Yoko Ono Then And Now" project was his most difficult to date. But he claims that modern post-production technological capabilities are such that "you can do anything in the book, depending on your persistence and how much you want to spend."

Porath has also re-tracked the audio to an unreleased, full-length video LP of Lennon's "Imagine" album, though the original sound sources here were easier to come by. He says that the kinds of problems he encountered in the Ono documentary also occur in music video production, but can be prevented at the start by proper planning.

'ROCK OF THE 80'S'

(Continued from page 35)

most pride. Due to Reed's stature, the show departed from the usual four-band, three-to-four-songs-each format to allow Reed seven songs and a full half-hour, twice as much time as generally given. As in other recent shows, music videos were used to "spice up the set." In Reed's case, the phone booth opening to the "I Love You Suzanne" clip was shown during Reed's live recitation of the lyric.

But the Reed show basically sticks to Schwartz's original concept for the program. "In this video age," he says, "we wanted to go back to the real thing: uninterrupted live rock'n'roll, without the pretense of a host, where the kids could see new and established groups play their songs live without conceptual intrusion."

Schwartz's "purist" stance is echoed by Brad Johnston, vice president of current programming at Showtime/The Movie Channel. "So many kids today think that bands exist only on video that it's important in the era of music videos to have a live performance rock'n'roll show on," says Johnston. Showtime's decision to go with "Rock Of The 80's," he adds, arose from the need to offer programming to a younger audience, a "neglected one at pay-tv."

Paramount Video, which produces the "Solid Gold" syndicated

program as well as various one-artist specials for Showtime, supplies "Rock Of The 80's" to the pay cable network. According to the company's director of program production John Symes, Paramount sought to produce a music series for pay tv which would "maintain the position" of pay-tv as programming live music in the concert special mode, and would differ from network television in its spontaneity.

Following a regular video front-piece showing a woman waking up, making up and driving to The Palace to the tune of Romeo Void's "Never Say Never," "Rock Of The 80's" hews pretty much to a spontaneous concert program, with the acts separated by a revolving stage and a name title. Schwartz says that the insertions of video clip footage and the related use of special effects like flash cuts, mirror images or black and white filming are used "only when it works" or to liven up an otherwise unexciting performance.

Showtime is the second largest pay-television service, with 5.4 million subscribers. A 24-hour service, it offers a variety of broad appeal programming including major motion pictures, Broadway plays, comedies, drama, family entertainment and music.

VIDEOS ADDED THIS WEEK	POWER ROTATION <small>Sneak Preview Videos</small>	HEAVY ROTATION	ACTIVE ROTATION	MEDIUM ROTATION	BREAKOUT ROTATION	LIGHT ROTATION	NEW ROTATION	WEEKS ON PLAYLIST
BLUEBELLS I'M FALLING Warner Bros. NEW SHEENA EASTON SUGAR WALLS EMI America NEW EUROGLIDERS ANOTHER DAY IN THE BIG WORLD Columbia NEW EVERYTHING BUT THE GIRL NATIVE LAND Warner Bros. NEW THE FIRM RADIO ACTION Atlantic POWER KLYMAXX THE MEN ALL PAUSE Constellation/MCA NEW MADONNA THE GAMBLER Sire POWER MADONNA CRAZY FOR YOU Sire POWER PRINCE TAKE ME WITH YDU Warner Bros. ACTIVE ROMEO VOID SAY NO Columbia NEW SCANOAL FEATURING PATTY SMYTH BEAT OF A HEART Columbia POWER	BRYAN ADAMS SDBEBOY A&M 2 PAT BENATAR OOH OOH SONG Chrysalis 3 CARS WHY CAN'T I HAVE YOU Elektra 2 JOHN FOGERTY THE OLD MAN DOWN THE ROAD Warner Bros. 3 DAVID LEE ROTH CALIFORNIA GIRLS Warner Bros. 3 BARBRA STREISAND EMOTION Columbia 2 SURVIVOR HIGH ON YDU Scotti Bros./Epic 3 TALKING HEADS GIRLFRIEND IS BETTER Sire 2 JOHN WAITE RECKLESS HEART EMI America 2	*BRYAN ADAMS RUN TO YOU A&M 10 PHILIP BAILEY with PHIL COLLINS EASY LDVER Columbia 7 JOHN CAFFERTY & THE BEAVER BROWN BAND TENDER YEARS Scotti Bros./Epic 13 CHICAGO YOU'RE THE INSPIRATION Full Moon/Warner Bros. 7 *DURAN DURAN WILD BOYS Capitol 10 *FOREIGNER I WANT TO KNOW WHAT LOVE IS Atlantic 5 *DON HENLEY BOYS OF SUMMER Geffen 7 *HONEYDRIPPERS ROCKIN' AT MIDNIGHT Es Peranza 8 *BILLY JOEL KEEPIN' THE FAITH Columbia 9 *CYNDI LAUPER MONEY CHANGES EVERYTHING Portrait 8 *MADONNA LIKE A VIRGIN Sire 12 *STEVE PERRY FOOLISH HEART Columbia 4 *REO SPEEDWAGON CAN'T FIGHT THIS FEELING Epic 4 *BRUCE SPRINGSTEEN BORN IN THE USA Columbia 8	MORRIS DAY JUNGLE LOVE Warner Bros. 13 *DENNIS DeYOUNG DON'T WAIT FOR HERDES A&M 5 *EURYTHMICS SEXCRIME (1984) RCA 7 GENERAL PUBLIC TENDERNESS IRS 13 *DARYL HALL & JOHN OATES METHOD OF MODERN LOVE RCA 7 *JOAN JETT I LOVE YOU LOVE ME MCA 8 *JOAN JETT I NEED SOMEONE MCA 8 *KINKS DO IT AGAIN Arista 9 *JULIAN LENNON TOO LATE FOR GOODBYES Atlantic 4 *BILLY OCEAN LOVERBOY Jive/Arista 9 JOHN PARR NAUGHTY NAUGHTY Atlantic 8 *PLANET P PROJECT PINK WORLD MCA 7 POINTER SISTERS NEUTRON DANCE Planet 8 LIONEL RICHIE PENNY LOVER Motown 16 *ROD STEWART ALL RIGHT NOW Warner Bros. 8 *TOTO STRANGER IN TOWN Columbia 8 *TINA TURNER PRIVATE DANCER Capitol 4 WHAM! CARELESS WHISPER Columbia 7	AUTOGRAPH TURN UP THE RADIO RCA 8 BRUCE COCKBURN IF I HAD A ROCKET LAUNCHER Gold Mountain/A&M 10 DOKKEN JUST GOT LUCKY Elektra 3 FRANKIE GOES TO HOLLYWOOD RELAX ZTT/Island 6 GIUFFRIA CALL TO THE HEART Camel/MCA 4 TOMMY SHAW LONELY SCHOOL A&M 7 SIMPLE MINDS DON'T YOU A&M 2 TEENA MARIE LOVER GIRL Epic 8 THE WHO TWIST AND SHOUT MCA 4 STEVIE WONDER LOVE LIGHT IN FLIGHT Motown 3	ALPHAVILLE BIG IN JAPAN Atlantic 10 CULTURE CLUB MISTAKE #3 Virgin/Epic 3 ELTON JOHN IN NEON Geffen 4 LOS LOBOS DON'T WORRY BABY Slash/Warner Bros. 5 MOLLY HATCHET STONE IN YOUR HEART Epic 5 GARY O. GET IT WHILE YOU CAN RCA 7 TRIUMPH SPELLBOUND MCA 3 UB40 IF IT HAPPENS AGAIN A&M 12	ANIMATION OBSESSION Mercury 9 MARTIN BRILEY DANGEROUS MOMENTS Mercury 2 BRONSKI BEAT SMALL TOWN BOY MCA 5 THE FIXX LESS CITIES MORE MOVING PEOPLE MCA 2 HANOI ROCKS BOULEVARD OF BROKEN DREAMS Epic 5 HEAVEN 17 THIS IS MINE Virgin/Arista 4 JOHN HUNTER TRAGEDY Epic 5 STEVE MILLER BONGO BONGO Capitol 2 ROMAN HOLLIDAY ONE FOOT BACK IN YOUR DOOR Jive/Arista 3 SUICIDAL TENDENCIES INSTITUTIONALIZED Frontier 10 TOTO THEME FROM "DUNE" Polydor 3 WHITE WOLF SHADOWS IN THE NIGHT RCA 5	ARMORED SAINT CAN YOU DELIVER Chrysalis 8 ASHFORD & SIMPSON SOLID Capitol 4 CATS RUM TUM TUGGER Geffen 4 4-3-1 ANIMAL Recovery 8 HONEYMOON SUITE BURNING IN LOVE Warner Bros. 6 M&M CALLING THE MEDIUM RCA 3 MINUTEMEN THIS AIN'T NO PICNIC SST 5 OMD TESLA GIRLS A&M 2 JOY ROSE IN & OUT LOVE AFFAIRS Jem/Important 3 FRED SCHNEIDER MONSTER IN MY PANTS Sire 4 SCRITTI POLITTI HYPNOTIZE Warner Bros. 4 JANE SIBERRY MIMI ON THE BEACH Duke Street 3 SILENT TREATMENT LIFE ON EARTH Red Label 10 SMITHS HOW SOON IS NOW Sire 5 SOUTHSIDE JOHNNY LOVE IS THE DRUG Mirage/Atco 2 TEXTONES STANDING IN THE LINE A&M 2 UNTOUCHABLES FREE YOURSELVES Enigma 3 KIM WILDE GO FOR IT MCA 3	

* 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.

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'More Excitement' Planned for '85

LABELS SEEK WAYS TO REVERSE SLUMP

BY KIP KIRBY

NASHVILLE A sobering sales picture, loss of crucial demographics, the graying of country radio: That's the bad news.

The good news: Nashville record companies are gearing up to meet the challenge. In fact, they say, the shakeout may prove healthy for country music in the long run.

Label executives are admittedly concerned by the defection of younger record buyers to newly revitalized black and pop music. On the other hand, there is a general consensus that the "Urban Cowboy" trend created an artificial lifestyle that couldn't last. Radio stations—particularly those in urban markets where two and three stations simultaneously jumped onto the country bandwagon in obvious ratings plays—were only too happy to have the additional advertising revenue, and further force-fed the image of "metropolitan cowboyism."

"We created a 'pseudo-country lifestyle' for a lot of people who

liked country music but didn't want to be part of a hip movement," suggests RCA vice president Joe Galante. "We got complacent, our records got formula, about the same time that pop music turned really exciting with acts like Springsteen and Cyndi Lauper. So the segment that was sampling country music and causing us to have double and triple platinum sales and gold singles and crossovers was driven away."

Jim Ed Norman, executive vice president and producer at Warner Bros., shrugs off part of the slump in country as "cyclical," pointing to a similar situation five years ago in pop music. "The objective side in me says relax," he says. "But the subjective side of me says we've got to start making more exciting records."

"In an effort to make crossover records, I fear we may have disengaged that part of our music that really was country. And as a producer, I know how easy it is to find something that works in the studio and then stay with it, maybe longer

than you should."

How much are country record sales down? Calculated estimates generally put the figure somewhere in the 25%-35% range. Although a handful of acts, among them Alabama, Willie Nelson, Hank Williams Jr. and Ricky Scaggs, are holding their own, many more acts with established names and track records are seeing drastically altered sales, in some cases down as much as 50%.

Says one label marketing head: "AC radio, which is the bridge between other kinds of music and pop, doesn't want country today because AC doesn't want a 40-plus audience." (Continued on page 47)



Mutual Fans. Warner Bros. artist Eddie Rabbitt meets Mickey Rooney between acts at the opening of "Sugar Babies" in Nashville. During their visit, Rooney sang several of his own tunes for Rabbitt.

Charlie Daniels Jams Again Volunteer Surprises in the Works

NASHVILLE What began as a live Charlie Daniels recording session for his "Fire On The Mountain" album in 1975 now kicks off its 11th year as Volunteer Jam XI takes to the Municipal Auditorium stage here Saturday (2).

As always, this year's edition of Vol Jam will undoubtedly be remembered as much for its surprises as for its returning celebrities. Although Daniels never leaks the names of his expected superstar guests, he promises that Saturday night's show "will have some very prominent artists who have never appeared on a Jam before."

Voice Of America is carrying the live broadcast worldwide for the second consecutive year, in response to the tremendous foreign response VOA received following last year's first-time experiment with airing the Jam. VOA is using a

new 27-foot mobile studio unit to direct the live overseas feed from the Auditorium.

This year, for the first time, the Volunteer Jam is being aired as a live "pay-per-view" cablecast special through ConcerTVView. Cable system operators in more than 50 markets will offer the eight-hour concert to viewers at a suggested price of \$15.

This is only the third time that a major concert has been broadcast live over pay television. It was done in 1981 with the Rolling Stones, and again in 1982 for the Who's U.S. farewell tour.

A one-hour tv documentary detailing the history and chronology of the Jam will be provided to cable operators for airing prior to the kickoff of the concert at 6 p.m. CST.

There will also be the usual live (Continued on opposite page)



Stopping To Chat. RCA artist Gus Hardin chats with United Stations executive vice president of programming Ed Salamon about her single "All Tangled Up In Love," from her "Wall Of Tears" album.

NASHVILLE SCENE

by Kip Kirby



THE STATLERS continued their love affair with Music City News fans by winning the fifth annual Top Country Hits Awards Jan. 16 for Jimmy Fortune's hit single, "Elizabeth."

The Statlers (or the Statler Brothers, depending on who you talk to) have dominated the Music City News awards for years, as Marty Robbins did during his

The Statlers do it again at the Music City awards

lifetime. The awards are fan-voted, so the outcome always reflects fan choices rather than industry selections. Second-guessing possible winners in advance is risky, though odds-on favorites this year would have included "The Wind Beneath My Wings" and "Holding Her And Loving You," both already country standards in their brief existences.

It was unfortunate that the two-hour show had to end anticlimactically when hosts Patrick Duffy and Tammy Wynette were left standing onstage holding Fortune's trophy. It's always preferable on national television when winners show up in person to accept their awards. And many in the audience thought it strange that the Statlers did not attend, since they were (a) shoo-in likeliest to win; and (b) only a few blocks away in the studio working on their next Mercury album.

But the Statlers apparently take their recording more seriously than some other acts, who might think nothing of taking a quick dinner break and driving over to an awards show to accept a trophy before a live tv audience.

"Anyone who knows this group understands that when they're in the studio, they are dead serious about recording," states their longtime producer Jerry Kennedy, who began work on this album last June. "They literally had only three days in town to finish up all their vocals."

Adds manager/attorney Bill Utz: "The Statlers had a hard time making the decision not to appear on the show to perform 'Elizabeth.' The Music City News fans have always been wonderful to the group. But the Statlers felt that they couldn't commit to both things, and if they had tried to interrupt the session to be on the show, it would have broken their concentration for the album."

Otherwise, the program went quite smoothly, and deserves to be commended for taking the initiative in paying tribute to country music's unsung heroes, the songwriters. A total of 10 songs, as well as legendary Nashville writer Curly Putman, were honored.

While two hours is a bit too long, in our opinion, for an awards show spotlighting 10 songs, Multimedia nonetheless did a very good job overall. The dialog

was well thought-out (especially Patrick Duffy's opening and closing monologs), the concept imaginative, and there was a minimum of fluff. There was also no shortage of stars, with Alabama, the Oak Ridge Boys, John Conlee and a newly shaven Gary Morris on hand, among others.

AND NOW, fresh from covering inaugural ceremonies for the planned Alabama Music Hall of Fame, Billboard editor Edward Morris reflects on a related social problem with his customary humor:

Somehow it never seems to matter in the summer. The natural and fiscal greenery along Music Row beguiles even the most conscientious of hearts. But the brazen savagery of winter changes all that, and our sympathies whip through the bleak streets with the wind and attach themselves at last to those most pitiful of drifters the homeless Halls of Fame.

Each year the ranks of the wretched grow, fed by country music's tendency to inbreed its ideas and its historic aversion to family planning. There are simply more halls of fame now than society can house or tourists support. In Nashville alone, these haplessurchins are spawned at the rate of one a week, almost all of them left unattended to wander the street in search of funds. Some—such as the Gospel Music Hall of Fame, the Country Disk Jockey Hall of Fame, the Songwriters Hall of Fame and the Hall of Fame Founders Hall of Fame—have come of age without ever having developed a sense of residence.

A Vanderbilt Univ. sociologist speculates that the halls of fame are surrogate children to music executives, who, like the farmer stock they sprang from, look to their offspring to care for them in their old age. ("Sounds like what somebody from Vanderbilt would say," sniffs a Tennessee State professor whose opinion has never been solicited.)

The Mayor's Task Force On Hall of Fame Abuse suggests denying licences to any hall of fame whose members are not known outside their own immediate families, a measure which many music executives have labeled "genocidal." A more moderate proposal from the group states that "except in cases of extreme need, the number of halls of fame in Nashville shall not exceed that of the stars in the skies or the fishes in the deep."

As if the problem of home-grown waifs were not bad enough, there have lately been reports of halls of fame, unfettered by brick and mortar, sneaking in from Mexico to share in the once lucrative tourist trade. "Casa de Ernie Asworth" was recently apprehended squatting illegally on the EMI parking lot.

During last month's bitter cold, several local agencies, including the Salvation Army, the YMCA and Margo's House of Excess, set up emergency shelters for the down-and-outers, providing each of them a small display table and a garish sign to hang above it.

CHARLIE DANIELS' VOLUNTEER JAM

(Continued from page 40)

radio simulcast in selected Tennessee markets. The Jam will be carried in its entirety on WZXR Memphis, WIMZ Knoxville, and WWKX and WRVU (Vanderbilt Univ.) Nashville.

Daniels maintains that the Jam's widespread appeal accounts for its continued success. Once looked upon as sort of an annual local homecoming for the Charlie Daniels Band, the concert is now widely seen as one of music's most enduring events.

"I go out of this country and people always ask me about the Jam," says Daniels, who at one time considered relocating the event to ac-

commodate overwhelming ticket requests. (The maximum capacity of Nashville's Municipal Auditorium, the largest facility in the city, is 10,000 people; tickets for the Jam are sold out well in advance through mail order and boxoffice demand.)

Choosing talent for each year's performance is a time-consuming effort overseen by Daniels, manager Joe Sullivan of Sound Seventy Inc. and Daniels' crew. Daniels admits that considerably more invitations are mailed out than there are spots to perform.

"We know that a certain percentage of the acts we invite won't be able to come for one reason or an-

other," Daniels explains. "We just try to make sure that the people who do perform give us a solid, well-rounded show."

Travel expenses and accommodations for all performers invited to appear on the Volunteer Jam are picked up by the Jam itself.

Surprise guests at previous Jams have included Billy Joel, Ted Nugent, Eugene Fodor, Stevie Ray Vaughan, Woody Herman, Quarterflash and the Marshall Tucker Band. Traditionally, the Charlie Daniels Band performs an hour-long set, and Daniels remains on-stage the entire evening as MC.

With Vol Jam '85 out of the way,

Daniels and his five-piece group will return to the studio with producer John Boylan to finish their first original Epic album in almost three years. Despite lack of new recorded product and airplay, Daniels says the Charlie Daniels Band racked up about 125 dates last year on the road, ranging from a concert in Honolulu's Aloha Stadium with Joan Jett & the Blackhearts and Foreigner to shows with Willie Nelson and the Oak Ridge Boys.

"We probably wouldn't work well on a Van Halen tour, and I guess we don't belong on a Bill Monroe show," remarks Daniels. "But otherwise, we seem to fit pretty well

with most acts."

With format changes at radio, Daniels admits he isn't sure where the Charlie Daniels Band falls musically. "When we started out, we didn't get much country airplay, except for an occasional novelty cut like 'Uneasy Rider,'" he muses. "But our rock stuff was too hard for them."

"Then the 'Urban Cowboy' thing came along, and suddenly we were just fine for country radio. I don't think we ever changed that much; I think country radio changed. We're still making the kind of music we've always made."

KIP KIRBY

FOR WEEK ENDING FEBRUARY 2, 1985

Billboard® TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	2	4	11	THE JUDDS RCA/CURB AHL1-5319 (8.98) (CD)	1 week at No. One WHY NOT ME
2	3	5	14	RICKY SKAGGS EPIC FE-39410 (CD)	COUNTRY BOY
3	1	1	14	GEORGE STRAIT MCA FE 5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
4	6	6	14	EARL THOMAS CONLEY RCA AHL1-5175 (8.98)	TREADIN' WATER
5	4	2	19	EXILE EPIC FE-39424	KENTUCKY HEARTS
6	8	8	22	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW
7	5	3	23	THE OAK RIDGE BOYS MCA 5496 (8.98) (CD)	GREATEST HITS 2
8	7	7	27	WILLIE NELSON COLUMBIA FC-39145 (CD)	CITY OF NEW ORLEANS
9	10	11	34	LEE GREENWOOD MCA 5488 (8.98)	YOU'VE GOT A GOOD LOVE COMIN'
10	9	10	42	ALABAMA RCA AHL1-4939 (8.98) (CD)	ROLL ON
11	11	9	29	NITTY GRITTY DIRT BAND WARNER BROS. 25113 (8.98)	PLAIN DIRT FASHION
12	12	14	15	KENNY ROGERS RCA AJL-5335 (8.98) (CD)	WHAT ABOUT ME
13	14	15	24	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
14	13	13	15	ANNE MURRAY CAPITOL SJ-12363 (8.98)	HEART OVER MIND
15	16	16	12	JOHN CONLEE MCA 5521 (8.98)	BLUE HIGHWAY
16	19	29	7	RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
17	15	12	34	HANK WILLIAMS, JR. WARNER/CURB 25088 (8.98)	MAJOR MOVES
18	20	19	38	THE STATLER BROTHERS MERCURY 818-652-1 (8.98) (CD)	ATLANTA BLUE
19	21	18	12	REBA MCENTIRE MCA 5516 (8.98)	MY KIND OF COUNTRY
20	17	17	62	JIM GLASER NOBLE VISION NV 2001 (8.98)	THE MAN IN THE MIRROR
21	23	23	10	GENE WATSON MCA/CURB 5520 (8.98)	HEARTACHES, LOVE & STUFF
22	26	31	21	JANIE FRICKE COLUMBIA FC-39338	THE FIRST WORD IN MEMORY
23	18	20	23	BARBARA MANDRELL & LEE GREENWOOD MCA 5477 (8.98)	MEANT FOR EACH OTHER
24	22	22	16	EDDIE RABBITT WARNER BROS. WB 25151 (8.98)	THE BEST YEAR OF MY LIFE
25	30	35	12	GEORGE JONES EPIC FE 39272	LADIES CHOICE
26	24	24	65	CRYSTAL GAYLE WARNER BROS. 23958 (8.98)	CAGE THE SONGBIRD
27	28	26	33	MERLE HAGGARD EPIC FE 39364	IT'S ALL IN THE GAME
28	32	27	11	WAYLON JENNINGS RCA AHL1-5325 (8.98) (CD)	WAYLON'S GREATEST HITS - VOL. 2
29	33	49	5	MICHAEL MARTIN MURPHEY EMI-AMERICA ST-17143 (8.98)	THE BEST OF MICHAEL MARTIN MURPHEY
30	27	28	49	THE JUDDS RCA/CURB MHL1-8515 (8.98)	THE JUDDS - WYNNONA & NAOMI
31	31	32	10	T.G. SHEPPARD WARNER/CURB 25149 (8.98)	ONE OWNER HEART
32	35	37	12	DAN SEALS EMI-AMERICA ST-17131 (8.98)	SAN ANTOINE
33	34	34	41	GARY MORRIS WARNER BROS. 25069 (8.98)	FADED BLUE
34	25	25	12	CONWAY TWITTY WARNER BROS. 25170 (8.98)	CONWAY'S LATEST GREATEST HITS-VOL. 1
35	36	33	13	THE EVERLY BROTHERS MERCURY 822-431 (8.98) (CD)	EB84
36	29	21	65	GEORGE STRAIT MCA 5450 (8.98)	RIGHT OR WRONG
37	44	45	10	MERLE HAGGARD EPIC FE39545 (CD)	MERLE HAGGARD'S EPIC HITS
38	43	43	33	THE BELLAMY BROTHERS MCA/CURB 5489 (8.98)	RESTLESS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	38	38	29	JOHN ANDERSON WARNER BROS. 25099 (8.98)	EYE OF THE HURRICANE
40	37	30	15	JOHN ANDERSON WARNER BROS. 25169 (8.98)	JOHN ANDERSON'S GREATEST HITS
41	40	42	17	JIMMY BUFFETT MCA 5512 (8.98)	RIDDLES IN THE SAND
42	48	53	14	GEORGE JONES EPIC FE-39546	BY REQUEST
43	42	44	16	JOHNNY LEE WARNER BROS. 25125 (8.98)	WORKIN' FOR A LIVIN'
44	41	39	15	EMMYLOU HARRIS WARNER BROS. 21561 (8.98) (CD)	PROFILES II - THE BEST OF EMMYLOU HARRIS
45	46	41	15	TOM JONES MERCURY 422-822-701 (8.98) (CD)	LOVE IS ON THE RADIO
46	47	48	13	DAVID FRIZZELL & SHELLY WEST VIVA 25148 (8.98)	GOLDEN DUETS-THE BEST OF FRIZZELL & WEST
47	49	47	34	DON WILLIAMS MCA 5493 (8.98)	CAFE CAROLINA
48	51	52	27	GLEN CAMPBELL ATLANTIC/AMERICA 90164 (8.98)	LETTER TO HOME
49	45	36	10	MARK GRAY COLUMBIA FC-39518	THIS OL' PIANO
50	52	55	176	WILLIE NELSON COLUMBIA KC 237542	GREATEST HITS
51	39	40	81	EARL THOMAS CONLEY RCA AHL1-4713 (8.98)	DON'T MAKE IT EASY FOR ME
52	56	60	67	RICKY SKAGGS SUGAR HILL/EPIC FE-38954 EPIC	DON'T CHEAT IN OUR HOMETOWN
53	53	58	72	THE KENDALLS MERCURY 812 7791 1 (8.98)	MOVIN' TRAIN
54	55	61	150	WILLIE NELSON COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
55	59	63	4	ED BRUCE RCA AHL1 5324 (8.98)	HOME COMING
56	57	51	7	DAVID ALLAN COE COLUMBIA KC2-39585	FOR THE RECORD - THE FIRST 10 YEARS
57	54	56	98	ALABAMA RCA AHL1-4663 (8.98) (CD)	THE CLOSER YOU GET
58	50	50	151	ALABAMA RCA AHL1-4229/MCA (8.98) (CD)	MOUNTAIN MUSIC
59	61	59	9	GAIL DAVIES RCA AHL1-5187 (8.98)	WHERE IS A WOMAN TO GO
60	60	64	3	ELVIS PRESLEY RCA CPM 655172 (49.95)	A GOLDEN CELEBRATION
61	62	70	352	WILLIE NELSON COLUMBIA JC 35305 (CD)	STARDUST
62	63	—	17	EDDY RAVEN RCA AHL1 5040 (8.98)	I COULD USE ANOTHER YOU
63	64	68	7	MICKEY GILLEY EPIC E2X-39867	TEN YEARS OF HITS
64	65	67	105	WILLIE NELSON & MERLE HAGGARD EPIC FE 37958 (CD)	PANCHO & LEFTY
65	NEW	—	—	DEBORAH ALLEN RCA AHL1-5318 (8.98) (CD)	LET ME BE THE FIRST
66	66	57	13	WILLIE NELSON & KRIS KRISTOFFERSON COLUMBIA FC-39531	MUSIC FROM 'SONGWRITER'
67	58	54	92	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
68	70	72	63	WILLIE NELSON COLUMBIA FC 39110 (CD)	WITHOUT A SONG
69	69	71	11	VARIOUS ARTISTS WARNER BROS. 25171 (8.98)	YOU AND I - CLASSIC COUNTRY DUETS
70	72	69	28	KAREN BROOKS WARNER BROS. 1 25051 (8.98)	HEARTS ON FIRE
71	71	73	25	MICKEY GILLEY EPIC FE 39324	TOO GOOD TO STOP NOW
72	67	66	41	BARBARA MANDRELL MCA 5474 (8.98)	CLEAN CUTS
73	73	74	35	RONNIE MILSAP RCA AHL1-5016 (8.98) (CD)	ONE MORE TRY FOR LOVE
74	74	75	16	TOM T. HALL MERCURY 822-425-1 (8.98)	NATURAL DREAMS
75	68	46	7	KENNY ROGERS AND DOLLY PARTON RCA ASL-15307 (9.98)	ONCE UPON A CHRISTMAS

Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units. *CBS Records does not issue a suggested list price for its product.

HOT COUNTRY SINGLES

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Compiled from a national sample of retail store and one-stop sales reports and radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	5	15	A PLACE TO FALL APART M HAGGARD R BAKER (M HAGGARD W NELSON F POWERS)	MERLE HAGGARD EPIC 34 04663
2	6	9	13	AIN'T SHE SOMETHING ELSE C TWITTY D HENRY (J FOSTER B RICE)	CONWAY TWITTY WARNER BROS 7 291 37
3	5	8	14	SOMETHING IN MY HEART R SKAGGS (W PATTON)	RICKY SKAGGS EPIC 34-04668
4	7	10	13	MAKE MY LIFE WITH YOU R CHANCEY (G BURR)	THE OAK RIDGE BOYS MCA 52488
5	8	11	13	ONE OWNER HEART J E NORMAN (W ALDRIDGE T BRASFIEWLD M MCANALLY)	T.G. SHEPPARD WARNER CURB 7 29167 WARNER BROS
6	4	4	15	ME AGAINST THE NIGHT J BOWEN (P ROSE, M KENNEDY, P BUNCH)	CRYSTAL GAYLE WARNER BROS 7-29151
7	10	14	13	BABY'S GOT HER BLUE JEANS ON J KENNEDY (B MCDILL)	MEL MCDANIEL CAPITOL 5418
8	11	12	14	YOU TURN ME ON (LIKE A RADIO) B MEVIS (B MCDILL, J WEATHERLY)	ED BRUCE RCA 13937
9	1	3	13	(THERE'S A) FIRE IN THE NIGHT H SHEED ALABAMA (B CORBIN)	ALABAMA RCA 13926
10	12	13	13	SHE'S GONNA WIN YOUR HEART E RAVEN P WORLEY (W WILLIAMS B BURNETTE)	EDDY RAVEN RCA 13939
11	13	16	11	BABY BYE BYE J E NORMAN G MORRIS (G MORRIS, J BRANTLEY)	GARY MORRIS WARNER BROS 7 291 31
12	14	17	11	MY BABY'S GOT GOOD TIMING K LEHNING (D SEALS, B MCDILL)	DAN SEALS EMI-AMERICA 8245 CAPITOL
13	15	18	13	ALL TANGLED UP IN LOVE M WRIGHT (B MCDILL, J WEATHERLY)	GUS HARDIN RCA 13938
14	18	24	9	MY ONLY LOVE J KENNEDY (J FORTUNE)	THE STATLER BROTHERS MERCURY 880-411-7/POLYGRAM
15	17	22	10	A LADY LIKE YOU H SNEDD (J WEATHERLY, K STEGALL)	GLEN CAMPBELL ATLANTIC AMERICA 7 99691 ATLANTIC
16	20	25	9	CRAZY FOR YOUR LOVE B KILLEN (J P PENNINGTON, S LEMAIRE)	EXILE EPIC 34-04722
17	19	20	12	LET ME DOWN EASY D TOLLE (J MICHAEL L LAFFERTY)	JIM GLASER NOBLE VISION 107
18	21	26	10	SLOW BURNING MEMORY B MEVIS (V GOSDIN, M D BARNES)	VERN GOSDIN COMPLEAT 135
19	2	2	16	YEARS AFTER YOU B LOGAN (T SCHUYLER)	JOHN CONLEE MCA 52470
20	23	30	10	WHAT SHE WANTS J E NORMAN (K CHATER, R ARMAND)	MICHAEL MARTIN MURPHEY EMI-AMERICA 8243/CAPITOL
21	24	31	9	THE MISSISSIPPI SQUIRREL REVIVAL R STEVENS (C W KALB JR, C KALB)	RAY STEVENS MCA 52492
22	27	32	11	IF THAT AIN'T LOVE M MORGAN P WORLEY (J HARRINGTON, J PENNIG)	LACY J DALTON COLUMBIA 38-04696
23	28	36	8	WHAT I DIDN'T DO T BROWN, J BOWEN (W NEWTON, M NOBLE)	STEVE WARINER MCA 52506
24	25	29	13	RUNNING DOWN MEMORY LANE A D MARTINO (E RAVEN)	REX ALLEN JR. MOON SHINE 3034
25	29	34	7	YOU'VE GOT A GOOD LOVE COMIN' J CRUTCHFIELD (D MORRISON, J SILBAR, V STEPHENSON)	LEE GREENWOOD MCA 52509
26	30	35	9	EYE OF A HURRICANE J ANDERSON L BRADLEY (J FULLER)	JOHN ANDERSON WARNER BROS 7 291 27
27	33	41	8	SEVEN SPANISH ANGELS B SHERRILL (T SEALS, E SEITZER)	RAY CHARLES (WITH WILLIE NELSON) COLUMBIA 38-04715
28	32	40	9	SHE USED TO LOVE ME ALOT B SHERRILL (K FLEMING, D MORGAN, C QUILLEN)	DAVID ALLAN COE COLUMBIA 38 04688
29	35	45	7	CRAZY D FOSTER (K ROGERS, R MARX)	KENNY ROGERS RCA 13975
30	26	28	11	SOMEONE LIKE YOU B AHERN (B MCDILL, D LEE)	EMMYLOU HARRIS WARNER BROS 7-29138
31	34	39	10	I NEVER GOT OVER YOU T JENNINGS, M SILLIS (T JENNINGS)	JOHNNY PAYCHECK AMI 1322 NSD
32	9	1	17	HOW BLUE H SHEDD (J MOFFAT)	REBA MCENTIRE MCA 52468
33	38	47	7	HALLELUJAH, I LOVE YOU SO B SHERRILL (R CHARLES)	GEORGE JONES WITH BRENDA LEE EPIC 34-04723
34	41	53	5	WALKING A BROKEN HEART D WILLIAMS, F FUNDIS (A RUSH, D LINDE)	DON WILLIAMS MCA 52514
35	40	51	5	COUNTRY GIRLS J BOWEN (T SEALS, E SETSER)	JOHN SCHNEIDER MCA 52510
36	16	7	17	GOT NO REASON NOW FOR GOIN' HOME R REEDER, G WATSON (J RUSSELL)	GENE WATSON MCA CURB 52457 MCA
37	44	56	5	HONOR BOUND N LARKIN, E T CONLEY (C BLACK, T ROCCO, A ROBERTS)	EARL THOMAS CONLEY RCA 13960
38	43	55	5	THE FIRST WORD IN MEMORY IS ME B MONTGOMERY (P ROSE, M A KENNEDY, P BUNCH)	JANIE FRICKE COLUMBIA 38-04731
39	45	57	5	ROLLIN' LONELY J BOWEN (J D MARTIN, G HARRISON)	JOHNNY LEE FULL MOON 7-29110 WARNER BROS
40	46	62	4	HIGH HORSE M MORGAN, P WORLEY (J IBBOTSON)	NITTY GRITTY DIRT BAND WARNER BROS 7-29099
41	47	63	3	I NEED MORE OF YOU D H BELLAMY, S KLEIN (D BELLAMY)	THE BELLAMY BROTHERS MCA CURB 52518 MCA
42	22	6	18	THE BEST YEAR OF MY LIFE E RABBITT, E STEVENS, J BOWEN (E RABBITT, E STEVENS)	EDDIE RABBITT WARNER BROS 7-29186
43	50	64	3	TIME DON'T RUN OUT ON ME J E NORMAN (C KING, G GOFFIN)	ANNE MURRAY CAPITOL 5436
44	31	21	18	LEONA R SCRUGGS (B SHORE D WILLS)	SAWYER BROWN CAPITOL CURB 5403 CAPITOL
45	54	65	3	WALTZ ME TO HEAVEN J BRIDGES, G SCRUGGS (D PARTON)	WAYLON JENNINGS RCA 13984
46	55	69	3	MAJOR MOVES J BOWEN, H WILLIAMS JR (H WILLIAMS JR)	HANK WILLIAMS, JR. WARNER CURB 7-29095 WARNER BROS
47	36	19	18	WHY NOT ME B MAHER (H HOWARD, B MAHER, S THROCKMORTON)	THE JUDDS RCA CURB 13923 RCA
48	67	—	2	DON'T CALL IT LOVE D MALLOY (D PITCHFORD, T SNOW)	DOLLY PARTON RCA 13987
49	58	67	5	THE FIRST IN LINE D EDMUNDS (P KENNERLY)	THE EVERLY BROTHERS MERCURY 880-423-7 POLYGRAM
50	61	70	3	NOW THERE'S YOU B BECKETT, J E NORMAN (L CHERA, R PEOPLES B MORRISON)	SHELLY WEST VIVA 7-29106 WARNER BROS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	39	15	19	DOES FORT WORTH EVER CROSS YOUR MIND J BOWEN G STRAIT (S D SHAFFER D SHAFFER)	GEORGE STRAIT MCA 52458
52	37	23	16	THE GIRL MOST LIKELY TO B MONTGOMERY (S PIPPIN W NEWTON)	B.J. THOMAS CLEVELAND INT L 38 04608 EPIC
53	NEW			THE COWBOY RIDES AWAY J BOWEN G STRAIT (S THROCKMORTON C KELLY)	GEORGE STRAIT MCA 52526
54	NEW			I'M THE ONE MAMA WARNED YOU ABOUT J BOYLAN (M JAMES G ZEILER)	MICKEY GILLEY EPIC 34 04746
55	NEW			GIRLS NIGHT OUT B MAHER (J H BULLOCK B MAHER)	THE JUDDS RCA 13991
56	53	52	9	THIS BED'S NOT BIG ENOUGH E KILROY (C MONK J MCBRIDE)	LOUISE MANDRELL RCA 13954
57	NEW			IT SHOULD HAVE BEEN LOVE BY NOW T COLLINS J CRUTCHFIELD (J CRUTCHFIELD P HARRISON)	BARBARA MANDRELL & LEE GREENWOOD MCA 52525
58	48	43	9	TOUCHY SITUATION T BROWN J BOWEN (C LESTER)	RAZZY BAILEY MCA 52500
59	66	71	5	HEY LADY J MORRIS (T SHARP E BURTON J SHARP)	NARVEL FELTS EVERGREEN 1027
60	69	—	2	LET THE HEARTACHE RIDE T DUBOIS S HENDRICKS (T DUBOIS D ROBBINS V STEPHENSON)	RESTLESS HEART RCA 13969
61	57	59	8	ALL AMERICAN COUNTRY BOY K LEHNING (K STEGALL C CRAIG)	CON HUNLEY CAPITOL 5428
62	42	27	15	I'D DANCE EVERY DANCE WITH YOU B MEVIS (M PADEN, K WELCH)	THE KENDALLS MERCURY 880 306 POLYGRAM
63	71	79	3	I FORGOT I DON'T LIVE HERE ANYMORE C HOWARD (C WATERS M GARVIN T SAPIRO)	DARRELL CLANTON WARNER BROS 7-29185
64	76	—	2	(THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE J L WALLACE T SKINNER (T SKINNER K BELL J L WALLACE)	THE FORESTER SISTERS WARNER BROS 7 29114
65	63	66	5	A SIMPLE I LOVE YOU B AHERN (R SHARP K BROOKS)	KAREN BROOKS WARNER BROS 7 29154
66	75	—	2	DADDY'S HONKY TONK B MEVIS (B KEEL, B MOORE)	MOE BANDY & JOE STAMPLEY COLUMBIA 38-04756
67	56	54	10	HEY E STEVENS (J IGLESIAS C BOLFORC, M BALDUCCI, R ARCUSA)	HILLARY KANTER RCA 13935
68	52	49	10	NO WAY JOSE S DORFF (J C CUNNINGHAM S STONE)	DAVID FRIZZELL VIVA 7-29158 WARNER BROS
69	59	33	20	SHE'S MY ROCK B SHERRILL (S K DOBBINS)	GEORGE JONES EPIC 04-04609
70	49	44	11	I'M GONNA LOVE YOU RIGHT OUT OF THE BLUES B MONTGOMERY (W ALDRIDGE, T BRASFIELD)	LLOYD DAVID FOSTER COLUMBIA 38 04670
71	NEW			ACRES OF DIAMONDS R HALL (B HENDERSON W CAYLOR)	BENNY WILSON COLUMBIA 38 04724
72	NEW			BIG TRAIN FROM MEMPHIS J FOGERTY (J FOGERTY)	JOHN FOGERTY WARNER BROS 7-29100
73	60	38	20	I LOVE ONLY YOU M MORGAN P WORLEY (D LOGGINS D SCHLITZ)	NITTY GRITTY DIRT BAND WARNER BROS 7 29203
74	51	37	19	AMERICA J BRIDGES, G SCRUGGS (S JOHNS)	WAYLON JENNINGS RCA 13908
75	68	48	20	WORLD'S GREATEST LOVER D BELLAMY, H BELLAMY, S KLEIN (D BELLAMY)	THE BELLAMY BROTHERS MCA CURB 52446 MCA
76	NEW			PARDON ME BUT THIS HEART'S TAKEN B MONTGOMERY (K VASSY, J WILDE)	TERRY GREGORY SCOTTI BROS 4-04735
77	81	—	2	WHY WOULD I WANT TO FORGET B FISHER (P SEBERT)	JOE SUN AMI 1321 NSD
78	70	60	22	NOBODY LOVES ME LIKE YOU DO J E NORMAN (J DUNN P PHILLIPS)	A MURRAY & D LOGGINS CAPITOL 5401
79	65	50	18	JAGGED EDGE OF A BROKEN HEART G DAVIES, L SKLAR (W IGLEHEART, M JOYCE)	GAIL DAVIES RCA 13912
80	79	74	22	CHANCE OF LOVIN' YOU N LARKIN, E T CONLEY (E T CONLEY, R SCRUGGS)	EARL THOMAS CONLEY RCA 13877
81	77	80	4	UNTIL THE MUSIC IS GONE T MIGLIORE J WILLIAMSON (M JAMES)	BECKY CHASE SPIRIT HORSE 102
82	64	42	19	DIAMOND IN THE DUST B MONTGOMERY S BUCKINGHAM (M GRAY S LEMAIRE)	MARK GRAY COLUMBIA 38 04610
83	62	58	9	BIGGER THAN BOTH OF US J BOWEN, M UTLEY, T BROWN (R COULLE T)	JIMMY BUFFETT MCA 52499
84	82	82	4	GREEN EYES J DOWELL, M DANIEL (K MORRISON, M FLOER)	KATHY TWITTY PERMAN 82008 MCA
85	74	68	16	HEARTACHE AND A HALF R VAN HOY (D ALLEN, R VAN HOY, E STRUZICK)	DEBORAH ALLEN RCA 13921
86	73	61	18	ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT J BOWEN, H WILLIAMS, JR (H WILLIAMS, JR)	HANK WILLIAMS, JR. WARNER CURB 7 29184 WARNER BROS
87	86	75	20	WHATEVER TURNS YOU ON K LEHNING (K STEGALL, D LOWERY)	KEITH STEGALL EPIC 34-04590
88	72	46	18	CROSSWORD PUZZLE T COLLINS (S DEAN, F J MYERS)	BARBARA MANDRELL MCA 52465
89	85	84	23	YOUR HEART'S NOT IN IT B MONTGOMERY (M GARVIN B JONES, T SHAPIRO)	JANIE FRICKE COLUMBIA 38-04578
90	83	81	4	HURRY ON HOME D GLENN, J STROUD (C WATERS, K STEGALL)	BROOKS BROTHERS BAND BUCKBOARD 115
91	84	76	9	I'M AN OLD ROCK N ROLLER G MILLS (T FRETWER, C BAKER)	TOM JONES MERCURY 880-402-7/POLYGRAM
92	91	87	14	SHE'S GONE GONE GONE S CORNELIUS (H HOWARD)	CARL JACKSON COLUMBIA 38-04647
93	92	91	3	THE WAY SHE MAKES LOVE H BRADLEY (B CHINNOCK)	BILLY CHINNOCK PARADISE 630
94	93	92	26	GIVE ME ONE MORE CHANCE B KILLEN (J P PENNINGTON, S LEMAIRE)	EXILE EPIC 34-04567
95	94	94	25	CITY OF NEW ORLEANS C MOMAN (S GOODMAN)	WILLIE NELSON COLUMBIA 06371
96	87	85	28	I'VE BEEN AROUND ENOUGH TO KNOW J BOWEN (D LEE, B MCDILL)	JOHN SCHNEIDER MCA 52407
97	95	95	25	FOOL'S GOLD J CRUTCHFIELD (T TAPPAN, D ROTH)	LEE GREENWOOD MCA 52426
98	97	78	24	YOU COULD'VE HEARD A HEART BREAK J BOWEN (M ROSSI)	JOHNNY LEE WARNER BROS 7-29206
99	98	97	3	YOU'LL NEVER FIND A GOOD MAN (PLAYIN' IN A COUNTRY BAND) B BARTON (S RATLIFF)	AUDIE HENRY CAN'YON CREEK 84-2025
100	100	96	25	SHE SURE GOT AWAY WITH MY HEART J ANDERSON, L BRADLEY (W ALDRIDGE, T BRASFIELD)	JOHN ANDERSON WARNER BROS 7-29207

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

Billboard Hot Country Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	SALES		HOT COUNTRY POSITION
		TITLE	ARTIST	
1	3	A PLACE TO FALL APART	MERLE HAGGARD	1
2	6	AIN'T SHE SOMETHING ELSE	CONWAY TWITTY	2
3	5	SOMETHING IN MY HEART	RICKY SKAGGS	3
4	7	MAKE MY LIFE WITH YOU	THE OAK RIDGE BOYS	4
5	8	ONE OWNER HEART	T.G. SHEPPARD	5
6	10	BABY'S GOT HER BLUE JEANS ON	MEL MCDANIEL	7
7	12	SHE'S GONNA WIN YOUR HEART	EDDY RAVEN	10
8	11	YOU TURN ME ON (LIKE A RADIO)	ED BRUCE	8
9	4	ME AGAINST THE NIGHT	CRYSTAL GAYLE	6
10	13	BABY BYE BYE	GARY MORRIS	11
11	15	ALL TANGLED UP IN LOVE	GUS HARDIN	13
12	17	THE MISSISSIPPI SQUIRREL REVIVAL	RAY STEVENS	21
13	16	MY BABY'S GOT GOOD TIMING	DAN SEALS	12
14	18	CRAZY FOR YOUR LOVE	EXILE	16
15	19	LET ME DOWN EASY	JIM GLASER	17
16	21	MY ONLY LOVE	THE STATLER BROTHERS	14
17	22	RUNNING DOWN MEMORY LANE	REX ALLEN JR.	24
18	23	A LADY LIKE YOU	GLEN CAMPBELL	15
19	24	SLOW BURNING MEMORY	VERN GOSDIN	18
20	2	(THERE'S A) FIRE IN THE NIGHT	ALABAMA	9
21	1	YEARS AFTER YOU	JOHN CONLEE	19
22	28	IF THAT AIN'T LOVE	LACY J. DALTON	22
23	-	SEVEN SPANISH ANGELS	RAY CHARLES WITH WILLIE NELSON	27
24	25	SHE USED TO LOVE ME ALOT	DAVID ALLAN COE	28
25	9	HOW BLUE	REBA MCENTIRE	32
26	-	WHAT I DIDN'T DO	STEVE WARINER	23
27	29	WHAT SHE WANTS	MICHAEL MARTIN MURPHEY	20
28	20	THE BEST YEAR OF MY LIFE	EDDIE RABBITT	42
29	-	YOU'VE GOT A GOOD LOVE COMIN'	LEE GREENWOOD	25
30	14	GOT NO REASON NOW FOR GOIN' HOME	GENE WATSON	36

THIS WEEK	LAST WEEK	AIRPLAY		HOT COUNTRY POSITION
		TITLE	ARTIST	
1	4	A PLACE TO FALL APART	MERLE HAGGARD	1
2	5	MAKE MY LIFE WITH YOU	THE OAK RIDGE BOYS	4
3	6	AIN'T SHE SOMETHING ELSE	CONWAY TWITTY	2
4	7	SOMETHING IN MY HEART	RICKY SKAGGS	3
5	8	ONE OWNER HEART	T.G. SHEPPARD	5
6	3	ME AGAINST THE NIGHT	CRYSTAL GAYLE	6
7	9	YOU TURN ME ON (LIKE A RADIO)	ED BRUCE	8
8	1	(THERE'S A) FIRE IN THE NIGHT	ALABAMA	9
9	10	BABY'S GOT HER BLUE JEANS ON	MEL MCDANIEL	7
10	11	SHE'S GONNA WIN YOUR HEART	EDDY RAVEN	10
11	12	BABY BYE BYE	GARY MORRIS	11
12	14	MY BABY'S GOT GOOD TIMING	DAN SEALS	12
13	17	MY ONLY LOVE	THE STATLER BROTHERS	14
14	15	A LADY LIKE YOU	GLEN CAMPBELL	15
15	16	ALL TANGLED UP IN LOVE	GUS HARDIN	13
16	18	SLOW BURNING MEMORY	VERN GOSDIN	18
17	20	CRAZY FOR YOUR LOVE	EXILE	16
18	2	YEARS AFTER YOU	JOHN CONLEE	19
19	22	WHAT SHE WANTS	MICHAEL MARTIN MURPHEY	20
20	21	LET ME DOWN EASY	JIM GLASER	17
21	25	WHAT I DIDN'T DO	STEVE WARINER	23
22	27	YOU'VE GOT A GOOD LOVE COMIN'	LEE GREENWOOD	25
23	24	IF THAT AIN'T LOVE	LACY J. DALTON	22
24	28	EYE OF A HURRICANE	JOHN ANDERSON	26
25	-	CRAZY	KENNY ROGERS	29
26	26	RUNNING DOWN MEMORY LANE	REX ALLEN JR.	24
27	-	SEVEN SPANISH ANGELS	RAY CHARLES WITH WILLIE NELSON	27
28	29	THE MISSISSIPPI SQUIRREL REVIVAL	RAY STEVENS	21
29	23	SOMEONE LIKE YOU	EMMYLOU HARRIS	30
30	-	SHE USED TO LOVE ME ALOT	DAVID ALLAN COE	28

COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (16)	20
MCA/CURB (3)	
PERMIAN (1)	
WARNER BROS. (14)	20
WARNER BROS. (14)	
WARNER/CURB (3)	
VIVA (2)	
FULL MOON (1)	
RCA (16)	17
RCA/CURB (1)	
COLUMBIA (12)	12
COLUMBIA (11)	
SCOTTI BROS. (1)	
EPIC (9)	9
EPIC (8)	
CLEVELAND INT'L (1)	
CAPITOL (7)	7
CAPITOL (4)	
EMI-AMERICA (2)	
CAPITOL/CURB (1)	
POLYGRAM (4)	4
MERCURY (4)	
NSD (2)	2
AMI (2)	
ATLANTIC (1)	1
ATLANTIC/AMERICA (1)	
BUCKBOARD (1)	1
BUCKBOARD (1)	
CANYON CREEK (1)	1
CANYON CREEK (1)	
COMPLEAT (1)	1
COMPLEAT (1)	
EVERGREEN (1)	1
EVERGREEN (1)	
MOON SHINE (1)	1
MOON SHINE (1)	
NOBLE VISION (1)	1
NOBLE VISION (1)	
PARADISE (1)	1
PARADISE (1)	
SPIRIT HORSE (1)	1
SPIRIT HORSE (1)	

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COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - Performance Rights Affiliate	Sheet Music Agent
71 ACRES OF DIAMONDS	(Fame, BMI)	
2 AIN'T SHE SOMETHING ELSE	(Jack & Bill, ASCAP)	
61 ALL AMERICAN COUNTRY BOY	(Blackwood Music, BMI/Screen Gems-EMI, BMI)	
86 ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT	(Bocephus Music, BMI) CPP	
13 ALL TANGLED UP IN LOVE	(Hall-Clement, BMI/Bright Sky, ASCAP/Charlie Monk, ASCAP)	
74 AMERICA	(Lowery, BMI/Legibus, BMI/Captain Crystal, BMI) CPP	
11 BABY BYE BYE	(WB, ASCAP/Gary Morris, ASCAP)	
7 BABY'S GOT HER BLUE JEANS ON	(Hall-Clement, BMI)	
42 THE BEST YEAR OF MY LIFE	(Deb Dave, BMI/Briarpatch, BMI) CPP	
72 BIG TRAIN FROM MEMPHIS	(Wanaha, ASCAP)	
83 BIGGER THAN BOTH OF US	(Coral Reefer, BMI/Myrtle, BMI)	
80 CHANCE OF LOVIN' YOU	(Blue Moon, ASCAP/April, ASCAP/Labor of Love, BMI/Blackwood Music, BMI)	
95 CITY OF NEW ORLEANS	(Buddah, ASCAP/Turnpike Tom, ASCAP) CPP	
35 COUNTRY GIRLS	(Warner-Tamerlane, ASCAP/WB Music, ASCAP/Two Sons, ASCAP)	
53 THE COWBOY RIDES AWAY	(Cross Keys, ASCAP/Tightlist, ASCAP)	
29 CRAZY	(Lionsmate, ASCAP/Security Hogg, ASCAP)	
16 CRAZY FOR YOUR LOVE	(Pacific Island, BMI/Tree, BMI)	
88 CROSSWORD PUZZLE	(Tom Collins, BMI/Collins Court, ASCAP)	
66 DADDY'S HONKY TONK	(Royalhaven, BMI/First Lady, BMI)	
82 DIAMOND IN THE DUST	(Warner-Tamerlane, BMI/Daticabo, BMI) WBM	
51 DOES FORT WORTH EVER CROSS YOUR MIND	(Scaff-Rose, BMI)	
48 DON'T CALL IT LOVE	(Pzazz, BMI/Snow, BMI)	
26 EYE OF A HURRICANE	(ATV, BMI/Wingtip, BMI)	
49 THE FIRST IN LINE	(Irving, BMI)	
38 THE FIRST WORD IN MEMORY IS ME	(Irving, BMI/Love Wheel, BMI)	
97 FOOL'S GOLD	(Goldsboro, ASCAP/Ronzomatic, BMI)	
52 THE GIRL MOST LIKELY TO	(Warner-Tamerlane, BMI/Writers House, BMI) WBM	
55 GIRLS NIGHT OUT	(Welbeck, ASCAP/Blue Quill, ASCAP)	
94 GIVE ME ONE MORE CHANCE	(Pacific Island, BMI/Tree, BMI) HL/CPP	
36 GOT NO REASON NOW FOR GOIN' HOME	(Vogue, BMI/Sunflower County, BMI)	
84 GREEN EYES	(Topadero, BMI/Chriswood, BMI)	
33 HALLELUJAH, I LOVE YOU SO	(Rightsong, BMI)	
85 HEARTACHE AND A HALF	(Posey, ASCAP/Van Hoy, ASCAP/Unichappell, BMI/Struzick Muzick, ASCAP/Jaseppy, ASCAP) CHA/HL	
67 HEY	(April, ASCAP)	
59 HEY LADY	(Tapadero, BMI/Lynn Shawn, BMI)	
40 HIGH HORSE	(Unami, ASCAP)	
37 HONOR BOUND	(Chappell, ASCAP/Bibo, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP)	
32 HOW BLUE	(Sonmedia, BMI/Bugshoot, BMI)	
90 HURRY ON HOME	(Blackwood, BMI)	
63 I FORGOT I DON'T LIVE HERE ANYMORE	(Tree, BMI/O'Lyric, BMI)	
73 I LOVE ONLY YOU	(MCA, ASCAP/Don Schlitz, ASCAP/Leeds, ASCAP/Patchwork, ASCAP)	
41 I NEED MORE OF YOU	(Bellamy Brothers, ASCAP/Famous, ASCAP)	
31 I NEVER GOT OVER YOU	(Tomtran, BMI)	
62 I'D DANCE EVERY DANCE WITH YOU	(Tree, BMI/Cross Keys, ASCAP)	
22 IF THAT AIN'T LOVE	(Flowering Stone, ASCAP)	
91 I'M AN OLD ROCK N ROLLER	(Candy, Pro/Treatlow, BMI)	
70 I'M GONNA LOVE YOU RIGHT OUT OF THE BLUES	(Rick Hall, ASCAP)	
54 I'M THE ONE MAMA WARNED YOU ABOUT	(Sweet Carol, BMI/Sweet Glenn, BMI)	
57 IT SHOULD HAVE BEEN LOVE BY NOW	(Unichappell, BMI/Jan Crutchfield, BMI/Music Corp. of America, BMI)	
96 I'VE BEEN AROUND ENOUGH TO KNOW	(Hall-Clement, BMI) HL	
79 JAGGED EDGE OF A BROKEN HEART	(Black Note, ASCAP/Greaser, BMI)	
15 A LADY LIKE YOU	(Bright Sky, ASCAP/Charlie Monk, ASCAP/Stegall, BMI/Blackwood Music, BMI)	
44 LEONA	(Royal Haven, BMI/Gid, ASCAP) CPP	
17 LET ME DOWN EASY	(Tolloven, BMI/Jidobi, BMI)	
60 LET THE HEARTACHE RIDE	(WB, ASCAP/Bob Montgomery, ASCAP/Warner-Tamerlane, BMI/Writers House, BMI)	
46 MAJOR MOVES	(Bocephus, BMI)	
4 MAKE MY LIFE WITH YOU	(Garwin, ASCAP/Sweet Karol, ASCAP)	
6 ME AGAINST THE NIGHT	(Irving, BMI/Love Wheel, BMI)	
21 THE MISSISSIPPI SQUIRREL REVIVAL	(Ray Stevens, BMI)	
12 MY BABY'S GOT GOOD TIMING	(Pink Pig, BMI/Hall-Clement, BMI/Bob McDill, BMI)	
14 MY ONLY LOVE	(Statler Brothers, BMI)	
68 NO WAY JOSE	(Welbeck, ASCAP/Lockhill-Selma, ASCAP)	
78 NOBODY LOVES ME LIKE YOU DO	(Ensign, BMI) CPP	
50 NOW THERE'S YOU	(Southern Nights, ASCAP/Music City, ASCAP)	
5 ONE OWNER HEART	(R.Hall, ASCAP/Almost, ASCAP/Tom Brasfield, ASCAP)	
76 PARDON ME BUT THIS HEART'S TAKEN	(Lionsmate, ASCAP/Songcastle, ASCAP)	
1 A PLACE TO FALL APART	(Mount Shasta, BMI)	
39 ROLLIN' LONELY	(MCA/Dick James/BMI)	
24 RUNNING DOWN MEMORY LANE	(Ravensong, ASCAP/Michael H. Goldsen, ASCAP)	
27 SEVEN SPANISH ANGELS	(Warner-Tamerlane, BMI/WB, ASCAP/Two Sons, ASCAP)	
100 SHE SURE GOT AWAY WITH MY HEART	(Rick Hall, ASCAP) CPP	
28 SHE USED TO LOVE ME ALOT	(Hall-Clement, BMI/Jack & Bill, ASCAP)	
92 SHE'S GONE GONE GONE	(Tree, BMI/Harlan Howard, BMI)	
10 SHE'S GONNA WIN YOUR HEART	(Welbeck, ASCAP/Dorsey, ASCAP/Cavesson, ASCAP)	
69 SHE'S MY ROCK	(Famous, ASCAP/Chappell, ASCAP) HL/CHA/CPP	
65 A SIMPLE I LOVE YOU	(Warner-Tamerlane, BMI/Rumble Seat, BMI/Babbling Brooks, BMI)	
18 SLOW BURNING MEMORY	(Hookit, BMI/Blue Lake, BMI)	
30 SOMEONE LIKE YOU	(Jack, BMI)	
3 SOMETHING IN MY HEART	(Jack & Bill, ASCAP/Amanda-Lin, ASCAP)	
64 (THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE	(Hall-Clement, BMI)	
9 (THERE'S A) FIRE IN THE NIGHT	(Sabal, ASCAP)	
56 THIS BED'S NOT BIG ENOUGH	(Charlie Monk, ASCAP/April, ASCAP)	
43 TIME DON'T RUN OUT ON ME	(Screen Gems-EMI, BMI/Elorac, ASCAP)	
58 TOUCHY SITUATION	(Warner-Tamerlane, BMI/Writers House, BMI)	
81 UNTIL THE MUSIC IS GONE	(Screen Gems, BMI/Stratton House, BMI)	
34 WALKING A BROKEN HEART	(Combine, BMI)	
45 WALTZ ME TO HEAVEN	(Velvet Apple, BMI)	
93 THE WAY SHE MAKES LOVE	(Young Carney, ASCAP)	
23 WHAT I DIDN'T DO	(Warner House of Music, BMI/WB Gold, ASCAP)	
20 WHAT SHE WANTS	(Vogue, BMI/Padre, BMI)	
87 WHATEVER TURNS YOU ON	(Blackwood Music, BMI/Stegall, BMI/Shedhouse, ASCAP) CPP	
47 WHY NOT ME	(Cross Keys, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Tree, BMI) HL	
77 WHY WOULD I WANT TO FORGET	(Boquillas Canyon, BMI/Atlantic, BMI)	
75 WORLD'S GREATEST LOVER	(Bellamy Brothers, ASCAP) CPP	
19 YEARS AFTER YOU	(Debdave, BMI/Briarpatch, BMI) CPP	
98 YOU COULD'VE HEARD A HEART BREAK	(Songmaker, ASCAP)	
8 YOU TURN ME ON (LIKE A RADIO)	(Hall-Clement, BMI/Bright Sky, ASCAP)	
99 YOU'LL NEVER FIND A GOOD MAN (PLAYIN' IN A COUNTRY BAND)	(Multimuse, ASCAP/Eagles Nest, ASCAP)	
89 YOUR HEART'S NOT IN IT	(Tree, BMI/O'Lyric, BMI/Cross Keys, ASCAP) HL	
25 YOU'VE GOT A GOOD LOVE COMIN'	(Warner House of Music, BMI/WB Gold, ASCAP)	

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hai Leonard
B-3	Big Three	IMM	Ivan Moguil
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	33		BRUCE SPRINGSTEEN ▲ COLUMBIA QC 38653 (CD) 7 weeks at No. One	BORN IN THE U.S.A.
2	3	10		MADONNA ▲ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
3	2	30		PRINCE & THE REVOLUTION ▲ WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
4	9	14	5	FOREIGNER ▲ ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
5	4	5	36	CHICAGO ▲ FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98)	17
6	10	13	13	WHAM ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
7	6	8	11	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
8	8	6	34	TINA TURNER ▲ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
9	7	7	15	DARYL HALL & JOHN OATES ▲ RCA AFL1-5309 (9.98)	BIG BAM BOOM
10	11	11	17	NEW EDITION ▲ MCA MCA5515 (8.98)	NEW EDITION
11	5	4	10	DURAN DURAN ▲ CAPITOL SWAV12374 (9.98) (CD)	ARENA
12	12	10	59	CYNDI LAUPER ▲ PORTRAIT BFR 38930/COLUMBIA (CD)	SHE'S SO UNUSUAL
13	15	17	24	BILLY OCEAN ▲ JIVE/ARISTA JL 8-8213/ARISTA (8.98)	SUDDENLY
14	16	16	65	LIONEL RICHIE ▲ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
15	20	23	16	SHEENA EASTON ● EMI-AMERICA ST-17132/CAPITOL (8.98) (CD)	A PRIVATE HEAVEN
16	23	27	8	DON HENLEY GEFEN GHS 24046/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
17	13	9	16	THE HONEYDRIPPERS ▲ ES PARANZA 90220/ATLANTIC (5.98)	VOLUME ONE
18	18	21	63	THE POINTER SISTERS ▲ PLANET BXL 1-4705/RCA (8.98)	BREAK OUT
19	24	26	10	DEEP PURPLE ● MERCURY 824003-1/POLYGRAM (8.98) (CD)	PERFECT STRANGER
20	14	12	70	HUEY LEWIS AND THE NEWS ▲ CHRYSALIS FV 41412 (CD)	SPORTS
21	49	—	2	JOHN FOGERTY ● WARNER BROS. 1-25203 (8.98)	CENTERFIELD
22	19	18	11	PAT BENATAR ▲ CHRYSALIS FV41471 (CD)	TROPICO
23	17	19	20	STEVIE WONDER ▲ MOTOWN 6108ML (8.98) (CD)	THE WOMAN IN RED-SOUNDTRACK
24	21	15	9	LINDA RONSTADT ▲ ASYLUM 60387/ELEKTRA (8.98)	LUSH LIFE
25	22	20	13	JULIAN LENNON ● ATLANTIC 80184-1 (8.98) (CD)	VALOTTE
26	38	72	4	SOUNDTRACK ● MCA 5547 (8.98)	BEVERLY HILLS COP
27	32	37	13	PHILIP BAILEY ● COLUMBIA BFC 39542	CHINESE WALL
28	28	33	8	BARRY MANILOW ● ARISTA AL 8-8254 (8.98) (CD)	2:00 A.M. PARADISE CAFE
29	26	25	44	THE CARS ▲ ELEKTRA 60296 (8.98) (CD)	HEARTBEAT CITY
30	31	40	15	GENERAL PUBLIC I.R.S. SP-70046/A&M (8.98) (CD)	ALL THE RAGE
31	27	22	16	U2 ● ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
32	25	24	16	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
33	30	28	18	KISS ▲ MERCURY 822495-1/POLYGRAM (8.98) (CD)	ANIMALIZE
34	29	32	28	THE TIME ▲ WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
35	44	52	11	REO SPEEDWAGON ● EPIC QE39593 (CD)	WHEELS ARE TURNING
36	36	38	9	MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	57	60	19	SURVIVOR ● SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
57	52	50	16	JEFFREY OSBORNE ● A&M SP-5017 (8.98) (CD)	DON'T STOP
58	54	54	11	AL JARREAU ● WARNER BROS. 1-25106 (8.98) (CD)	HIGH CRIME
59	67	77	3	THE GAP BAND ● TOTAL EXPERIENCE TEL 8-5705/RCA (8.98)	GAP BAND VI
60	60	62	8	RAY PARKER JR. ● ARISTA AL 8-8266 (8.98)	CHARTBUSTERS
61	92	—	2	GEORGE BENSON ● WARNER BROS. 1-25178 (8.98)	20/20
62	63	65	8	THE KINKS ● ARISTA AL 8-8264 (8.98) (CD)	WORD OF MOUTH
63	75	80	41	STEVE PERRY ▲ COLUMBIA FC 39334 (CD)	STREET TALK
64	64	58	68	SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
65	58	49	15	BARBRA STREISAND ▲ COLUMBIA QC 39480 (CD)	EMOTION
66	89	146	3	BRONSKI BEAT ● MCA 5538 (8.98)	THE AGE OF CONSENT
67	69	75	19	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
68	68	69	11	SOUNDTRACK ● FANTASY WAM-1791 (2LPs)/RCA (19.98) (CD)	AMADEUS
69	56	45	13	PAUL MCCARTNEY ● COLUMBIA SC 39613 (CD)	GIVE MY REGARDS TO BROAD STREET
70	51	43	16	DAVID BOWIE ▲ EMI-AMERICA SJ-17138/CAPITOL (8.98) (CD)	TONIGHT
71	59	47	26	SAMMY HAGAR ● GEFEN GHS24043/WARNER BROS. (8.98) (CD)	VOA
72	72	68	78	GEORGE WINSTON ● WINDHAM HILL C-1025/A&M (9.98) (CD)	DECEMBER
73	71	74	19	IRON MAIDEN ● CAPITOL SJ-12321 (8.98) (CD)	POWER SLAVE
74	76	76	116	PRINCE ▲ WARNER BROS. 1-23720 (2LPs) (10.98) (CD)	1999
75	62	59	15	ROGER HODGSON ● A&M SP-5004 (8.98) (CD)	IN THE EYE OF THE STORM
76	61	61	46	RATT ▲ ATLANTIC 80143-1 (8.98) (CD)	OUT OF THE CELLAR
77	65	53	62	BILLY IDOL ▲ CHRYSALIS FV 41450 (CD)	REBEL YELL
78	88	88	77	BILLY JOEL ▲ COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
79	100	141	5	AUTOGRAPH ● RCA NFL1-8040 (6.98)	SIGN IN PLEASE
80	80	95	12	ELVIS PRESLEY ● RCA CPM6-5172 (49.95)	A GOLDEN CELEBRATION
81	84	91	10	THE JUDDS ● RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
82	95	125	8	JOHN PARR ● ATLANTIC 80180 (8.98)	JOHN PARR
83	77	70	31	SHEILA E. ● WARNER BROS. 1-25107 (8.98)	THE GLAMOUROUS LIFE
84	96	96	16	TOMMY SHAW ● A&M SP-5020 (8.98) (CD)	GIRLS WITH GUNS
85	87	92	12	THE TEMPTATIONS ● GORDY 6119 GL/MOTOWN (8.98)	TRULY FOR YOU
86	103	108	8	LOS LOBOS ● WARNER BROS. 25177-1 (8.98)	HOW WILL THE WOLF SURVIVE
87	78	78	9	RICK SPRINGFIELD ● MERCURY 824107-1/POLYGRAM (8.98)	BEAUTIFUL FEELINGS
88	70	63	11	TOTO ● COLUMBIA QC38962 (CD)	ISOLATION
89	86	66	30	COREY HART ● EMI-AMERICA ST-17117/CAPITOL (8.98)	FIRST OFFENSE
90	79	64	30	JOHN WAITE ● EMI-AMERICA ST-17124/CAPITOL (8.98)	NO BRAKES
91	83	79	20	KENNY ROGERS ▲ RCA AFL1-5043 (8.98)	WHAT ABOUT ME

A weekly national and regional compilation of the most added records on the radio stations currently reporting to the Hot Black Singles chart.

CMT Service Now Available Via Syndication

NASHVILLE Hubbard Entertainment of St. Paul, Minn., has begun syndication of the Country Music Television music video service to over-the-air broadcasters. Up until now, the programming service has been available only to cable operators.

A new division of Hubbard Entertainment will provide CMT to stations for late-night programming on a cash basis. It will be available by satellite feed seven days a week, from midnight to 6 a.m., according to R. Kevin Tannehill, Hubbard's executive vice president.

Country Music Television is the third addition to Hubbard's syndication roster. Hubbard also offers subscribers "World Class Women," a series of 50 30-second inserts showcasing professionally successful American women, and "Good Company," a daily one-hour talk-magazine show.

Country Music Television is based in Hendersonville, Tenn., a Nashville suburb, and is jointly owned by Telstar and Music Village U.S.A.

George Jones Sues Gusto Records

NASHVILLE George Jones has filed suit against Gusto Records in Chancery Court here to demand an accounting of and payment for records of his which the label has allegedly sold through television, direct mail and retail stores.

The particular focus of the complaint is on the master recording collection known as "The Springboard Catalog," which Gusto acquired last March and which, the complaint contends, contains Jones recordings, including an unspecified number of his own compositions.

Specifically, the complaint asks for an accounting of all sales of Jones' records, the turning over of all related contracts for inspection, and payment for product sold. The action was filed Jan. 4.

Bryce Group Expands

NASHVILLE The Bryce Music Group has expanded into artist management and has relocated its offices here to 1023 17th Ave. South.

Ben Ewings has been named the company's director of a&r. He will be involved in the personal management of Legal Tender, Palomino and Jack Crook.

The firm's new number is (615) 327-0882.

For the Record

Due to an editing error, a story on the growth of country Compact Discs (Billboard, Jan. 26) indicated that Nashville labels plan to increase the list prices of CD titles in the future. The sentence should have read: "All labels surveyed say they plan to increase the list of CD titles in the future." No price increases are planned.



REGION 1

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

REGION 2

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

DOLLY PARTON

DON'T CALL IT LOVE

THE JUDDS

GIRLS NIGHT OUT

BARBARA MANDRELL & LEE GREENWOOD

IT SHOULD HAVE BEEN LOVE BY NOW

WPTR Albany, NY

WBOS Boston, MA

WYRK Buffalo, NY

WOKQ Dover, NH

WPOR-FM Portland, ME

WHIM Providence, RI

WSEN-FM Syracuse, NY

WCAO Baltimore, MD

WRKZ Hershey, PA

WHN New York City, NY

WXTU Philadelphia, PA

WMZQ Washington, DC

WPKX Washington, DC

WWVA Wheeling, WV

REGION 3

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

GEORGE STRAIT

THE COWBOY RIDES AWAY

MICKEY GILLEY

I'M THE ONE MAMA WARNED YOU ABOUT

BARBARA MANDRELL & LEE GREENWOOD

IT SHOULD HAVE BEEN LOVE BY NOW

WJAZ Albany, GA

WWNC Asheville, NC

WPLO Atlanta, GA

WGUS Augusta, GA

WXBQ Bristol, VA

WEZL Charleston, SC

WSOC-FM Charlotte, NC

WDOD Chattanooga, TN

WUSY Chattanooga, TN

WCOS Columbia, SC

WGTO Cypress Springs, FL

WFNC Fayetteville, NC

WESC Greenville, SC

WCRJ Jacksonville, FL

WIVK Knoxville, TN

WWOD Lynchburg, VA

WKQS Miami, FL

WCMS Norfolk, VA

WHOO Orlando, FL

WWKA Orlando, FL

WPAP Panama City, FL

WKIX Raleigh, NC

WRNL Richmond, VA

WSLC Roanoke, VA

WQYK St. Petersburg, FL

WIRK West Palm Beach, FL

WTQR Winston-Salem, NC

NATIONAL

128 REPORTERS

THE JUDDS

GIRLS NIGHT OUT RCA

GEORGE STRAIT

THE COWBOY RIDES AWAY MCA

BARBARA MANDRELL & LEE GREENWOOD

IT SHOULD HAVE BEEN LOVE BY NOW MCA

MICKEY GILLEY

I'M THE ONE MAMA WARNED YOU ABOUT EPIC

DOLLY PARTON

DON'T CALL IT LOVE RCA

NEW ADDS	TOTAL ON
60	63

59	68
----	----

56	61
----	----

50	70
----	----

36	84
----	----

REGION 4

IL,IN,KY,MI,OH,WI

BARBARA MANDRELL & LEE GREENWOOD

IT SHOULD HAVE BEEN LOVE BY NOW

ANNE MURRAY

TIME DON'T RUN OUT ON ME

THE JUDDS

GIRLS NIGHT OUT

WSLR Akron, OH

WYNE Appleton, WI

WUSN Chicago, IL

WUBE Cincinnati, OH

WGAR-FM Cleveland, OH

WMNI Columbus, OH

WONE Dayton, OH

WCXI-AM/FM Detroit, MI

WWWW Detroit, MI

WAXX-FM Eau Claire, WI

WROZ Evansville, IN

WGEE Green Bay, WI

WFMS Indianapolis, IN

WIRE Indianapolis, IN

WITL Lansing, MI

WAMZ Louisville, KY

WTSO Madison, WI

WMIL Milwaukee, WI

WXCL Peoria, IL

WKKN Rockford, IL

WKLK Toledo, OH

WTOD Toledo, OH

REGION 5

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

BARBARA MANDRELL & LEE GREENWOOD

IT SHOULD HAVE BEEN LOVE BY NOW

GEORGE STRAIT

THE COWBOY RIDES AWAY

MICKEY GILLEY

I'M THE ONE MAMA WARNED YOU ABOUT

KHAK Cedar Rapids, IA

KSO Des Moines, IA

KFGO Fargo, ND

KWMT Fort Dodge, IA

KFKF Kansas City, MO

WDAF Kansas City, MO

KEBC Oklahoma City, OK

WOW Omaha, NE

KTTS Springfield, MO

KUSA St. Louis, MO

WIL-FM St. Louis, MO

KTPK Topeka, KS

KVOO Tulsa, OK

KFDI Wichita, KS

REGION 6

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

GEORGE STRAIT

THE COWBOY RIDES AWAY

THE JUDDS

GIRLS NIGHT OUT

MICKEY GILLEY

I'M THE ONE MAMA WARNED YOU ABOUT

KEAN-AM/FM Abilene, TX

KMML Amarillo, TX

KASE Austin, TX

WYNK Baton Rouge, LA

WZZK Birmingham, AL

KOUL Corpus Christi, TX

KHEY El Paso, TX

KPLX Fort Worth, TX

KIKK-FM Houston, TX

KILT Houston, TX

KSSN Little Rock, AR

KLLL Lubbock, TX

WMC-AM Memphis, TN

WOKK Meridian, MS

KNOE Monroe, LA

WLWI Montgomery, AL

WSM-AM Nashville, TN

WNOE New Orleans, LA

KYXX Odessa, TX

WPMO Pascagoula, MS

KBUC San Antonio, TX

KKYX San Antonio, TX

KRMD Shreveport, LA

KWKH Shreveport, LA

WACO Waco, TX

KLUR-FM Wichita Falls, TX

REGION 7

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

REGION 8

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

THE JUDDS

GIRLS NIGHT OUT

GEORGE STRAIT

THE COWBOY RIDES AWAY

MICKEY GILLEY

I'M THE ONE MAMA WARNED YOU ABOUT

KRST Albuquerque, NM

KUZZ Bakersfield, CA

KSSS Colorado Spring, CO

KBRQ-AM/FM Denver, CO

KLZ Denver, CO

KYGO Denver, CO

KVEG Las Vegas, NV

KIKF Orange, CA

KNIX-FM Phoenix, AZ

KSOP Salt Lake City, UT

KSON-AM San Diego, CA

KCUB Tucson, AZ

KGHL Billings, MT

KGEM Boise, ID

KHSL Chico, CA

KUGN Eugene, OR

KMAK Fresno, CA

KMIX Modesto, CA

KNEW Oakland, CA

KWJJ Portland, OR

KRAK Sacramento, CA

KGAY Salem, OR

KMPS Seattle, WA

KGA Spokane, WA

KRPM Tacoma, WA

HOT 100 SINGLES

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	4	9	1	I WANT TO KNOW WHAT LOVE IS	◆ FOREIGNER ATLANTIC 7-89596
2	4	5	11	1	EASY LOVER	◆ PHILIP BAILEY COLUMBIA 38-04679
3	5	10	7	◆	WHAM FEATURING GEORGE MICHAEL	◆ WHAM FEATURING GEORGE MICHAEL COLUMBIA 38-04691
4	3	3	12	◆	CHICAGO	◆ CHICAGO FULL MOON/WARNER BROS. 7-29126/WARNER BROS.
5	9	16	10	◆	BILLY OCEAN	◆ BILLY OCEAN JIVE/ARISTA 1-9284/ARISTA
6	8	12	13	◆	DON HENLEY	◆ DON HENLEY G.EFFEN 7-29141/WARNER BROS.
7	1	1	12	◆	MADONNA	◆ MADONNA SIRE 7-29210/WARNER BROS.
8	10	14	8	◆	PRINCE & THE NEW POWER GENERATION	◆ PRINCE & THE REVOLUTION WARNER BROS. 7-29121
9	12	21	8	◆	DARYL HALL & JOHN OATES	◆ DARYL HALL & JOHN OATES RCA 1-13970
10	13	20	11	◆	THE POINTER SISTERS	◆ THE POINTER SISTERS PLANET J.K. 1-3951/RCA
11	6	2	16	◆	JACK WAGNER	JACK WAGNER QWEST 7-29238/WARNER BROS.
12	7	6	14	◆	BRYAN ADAMS	◆ BRYAN ADAMS A&M 2686
13	29	37	9	◆	GLENN FREY	◆ GLENN FREY MCA 52512
14	21	25	13	◆	ASHFORD & SIMPSON	◆ ASHFORD & SIMPSON CAPITOL 5397
15	22	26	13	◆	GUIFFRIA	◆ GUIFFRIA CAMEL/MCA 52497/MCA
16	14	17	12	◆	RAY PARKER JR.	RAY PARKER JR. ARISTA 1-9293
17	20	23	10	◆	STEVE WONDER	◆ STEVE WONDER MOTOWN 1769
18	23	27	10	◆	MIDNIGHT STAR	◆ MIDNIGHT STAR SOLAR 7-69684/ELEKTRA
19	31	36	7	◆	SUGAR WALLS	◆ SHEENA EASTON EMI-AMERICA 8253/CAPITOL
20	25	28	11	◆	STEVE PERRY	◆ STEVE PERRY COLUMBIA 38-04693
21	27	32	11	◆	KOOL & THE GANG	◆ KOOL & THE GANG DE-LITE 880431.7/POLYGRAM
22	30	40	7	◆	JOHN FOGERTY	◆ JOHN FOGERTY WARNER BROS. 7-29100
23	33	43	3	◆	DAVID LEE ROTH	◆ DAVID LEE ROTH WARNER BROS. 7-29102
24	26	30	15	◆	THE TIME	◆ THE TIME WARNER BROS. 7-29181
25	35	42	7	◆	NEW EDITION	◆ NEW EDITION MCA 52484
26	34	46	3	◆	REO SPEEDWAGON	◆ REO SPEEDWAGON EPIC 34-04713
27	11	9	13	◆	BRUCE SPRINGSTEEN	◆ BRUCE SPRINGSTEEN COLUMBIA 38-04680
28	32	34	7	◆	CYNDI LAUPER	◆ CYNDI LAUPER PORTRAIT 37-04737/EPIC
29	15	7	14	◆	DURAN DURAN	◆ DURAN DURAN CAPITOL 5417
30	37	41	12	◆	GENERAL PUBLIC	◆ GENERAL PUBLIC I.R.S. 9934/A&M
31	16	8	15	◆	PAT BENATAR	◆ PAT BENATAR CHRYSALIS 4-42826

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL	
51	46	50	10	◆	MISSING YOU	◆ DIANA ROSS RCA 13966
52	24	11	17	◆	SEA OF LOVE	◆ THE HONEYDRIPPERS ES PARANZA 7-99701/ATLANTIC
53	◆	◆	◆	◆	SAVE A PRAYER	◆ DURAN DURAN CAPITOL 5438
54	58	61	7	◆	TURN UP THE RADIO	◆ AUTOGRAPH RCA 13953
55	28	19	16	◆	VALOTTE	◆ JULIAN LENNON ATLANTIC 7-89609
56	59	63	7	◆	SMALL TOWN BOY	◆ BRONSKI BEAT MCA 52494
57	67	78	3	◆	THE BORDERLINES	◆ JEFFREY OSBORNE A&M 2695
58	38	38	10	◆	IN NEON	◆ ELTON JOHN G.EFFEN 7-29111/WARNER BROS.
59	◆	◆	◆	◆	SOMEBODY	◆ BRYAN ADAMS A&M 2701
60	65	75	3	◆	THIS IS MY NIGHT	◆ CHAKA KHAN WARNER BROS. 7-29097
61	61	62	5	◆	KNOCKING AT YOUR BACK DOOR	◆ DEEP PURPLE MERCURY 880477.7/POLYGRAM
62	71	—	2	◆	NIGHTSHIFT	◆ COMMODORES MOTOWN 1773
63	41	24	13	◆	UNDERSTANDING	◆ BOB SEGER & THE SILVER BULLET BAND CAPITOL 5413
64	74	—	2	◆	BEAT OF A HEART	◆ SCANDAL FEATURING PATTY SMYTH COLUMBIA 38-04750
65	◆	◆	◆	◆	THIS IS NOT AMERICA	◆ DAVID BOWIE/PAT METHENY GROUP EMI-AMERICA 8251
66	79	—	2	◆	WHY CAN'T I HAVE YOU	◆ THE CARPS ELEKTRA 7-69657
67	55	29	22	◆	I FEEL FOR YOU	◆ CHAKA KHAN WARNER BROS. 7-29195
68	75	82	3	◆	GO FOR IT	◆ KIM WILDE MCA 52513
69	76	85	3	◆	INVITATION TO DANCE	◆ KIM CARNES EMI-AMERICA 8250/CAPITOL
70	73	77	5	◆	YO LITTLE BROTHER	◆ NOLAN THOMAS MIRAGE 7-99697/ATLANTIC
71	51	22	19	◆	OUT OF TOUCH	◆ DARYL HALL & JOHN OATES RCA 13916
72	56	33	12	◆	TENDER YEARS	◆ JOHN CAFFERTY AND THE BEAVER BROWN BAND SCOTTI BROS. 4-04682/EPIC
73	81	—	2	◆	PLAYING TO WIN	◆ I RB CAPITOL 5411
74	62	31	12	◆	BRUCE	◆ RICK SPRINGFIELD MERCURY 880405.7/POLYGRAM
75	68	44	21	◆	I CAN'T HOLD BACK	◆ SURVIVOR SCOTTI BROS. 4-04603/EPIC
76	90	—	2	◆	OBSESSION	◆ ANIMATION MERCURY 880266.7/POLYGRAM
77	69	55	22	◆	WAKE ME UP BEFORE YOU GO-GO	◆ WHAM COLUMBIA 38-04552
78	88	—	2	◆	RESTLESS HEART	◆ JOHN WAITE EMI-AMERICA 8252/CAPITOL
79	60	60	8	◆	LONELY SCHOOL	◆ TOMMY SHAW A&M 2696
80	85	88	4	◆	RAIN FOREST	◆ PAUL HARDCASTLE PROFILE 7059
81	86	—	2	◆	CRAZY	◆ KENNY ROGERS RCA 13975

'85 FORECAST

(Continued from page 40)

And that's what country radio's got now.

"What we have to do is figure a way to make music that will bring back the 25-to-39 audience. Then we'll pick up AC radio, and eventually, as the pendulum swings back, pop radio."

Jimmy Bowen, the outspoken Nashville head of MCA Records, says he believes Nashville is at the front end of a whole new country record business. "Labels are reducing their rosters to half what they were four or five years ago," he says. "Artists who can't sell albums will be gone. Hits always sell, but how many true hit records are there in country now? We've got plenty of No. 1's, but they aren't hit records."

Bowen says he doesn't expect country sales to return to their 1980-82 levels in the near future. Instead, he contends that mid-level and lower-level acts will suffer most, as record companies continue to trim rosters while seeking younger artists with contemporary appeal.

"Face it," says Bowen—who, like Warner Bros' Norman, doubles as record label head and studio producer. "We're a lot more selective as record companies. We have to be; there're a lot fewer openings for us on the racks and on the radio."

The key, label executives agree, is to develop talent that is exciting, different and fresh—and then market it.

Rick Blackburn, senior vice president and general manager of CBS Records' extensive Nashville division, laughs when he says he's looking for a young female country answer to Cyndi Lauper. "By that, I mean we've got to take chances, push the limits, make people want to rush out and buy music. In 1985, we won't be looking for cookie cutter acts, believe me."

Blackburn's is one of two Nashville labels that utilizes in-depth research through such testing methods as focus groups. He says the resounding message coming in is that consumers are clamoring for more excitement. And that extends to radio itself.

"I think country radio must attract a younger demographic," he observes. "Country radio has to realize the importance of being open. After all, the growth of pop music sure wasn't tied to the radio; it was MTV that made it explode."

Country label heads are keenly aware of the problems facing them at retail. As country sales drop off and media attention moves on, country product has ended up at the back of stores in low-traffic areas, with little or no display materials or in-store airplay. Catalog depth has decreased.

"The country consumer is turned off environmentally by retail," asserts Blackburn, who says he has "horror stories" about reactions from country buyers who no longer go into record stores to purchase albums. "They know they can get the records," he says, "but they are repelled by the rock'n'roll attitude of the stores. This is especially true of female country consumers."

Warner Bros. is attacking that issue through a major merchandising campaign designed to focus dealers'

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

<p>REGION 1 CT,MA,ME,NY State,RI,VT</p> <p>REGION 2 DE,D.C.,MD,NJ,NY Metro,PA,WV</p> <p>LACY J. DALTON IF THAT AIN'T LOVE</p> <p>JOHN ANDERSON EYE OF A HURRICANE</p> <p>LEE GREENWOOD YOU'VE GOT A GOOD LOVE COMIN'</p> <p>Peter's One Stop Norwood, MA Record Town Latham, NY</p> <p>A&C Records Pittsburgh, PA Elkins One Stop Charleston, WV J.E.K. Enterprises Baltimore, MD Kemp Mill Beltsville, MD Mobile Record Serv Pittsburgh, PA Musical Sales Baltimore, MD Record Wagon Linden, NJ Universal Record One Stop Philadelphia, PA</p>
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<p>REGION 3 FL,GA,NC,SC,East TN,VA</p> <p>JOHN ANDERSON EYE OF A HURRICANE</p> <p>LEE GREENWOOD YOU'VE GOT A GOOD LOVE COMIN'</p> <p>JOHNNY LEE ROLLIN' LONELY</p> <p>Bibb Distributors Charlotte, NC Dean's Record One Stop Richmond, VA Franklin Music Augusta, GA Lieberman Norcross, GA One Stop Records Atlanta, GA Peaches Records & Tapes Clearwater, FL Peaches Records & Tapes West Palm Beach, FL Record Bar Savannah, GA Record Bar Atlanta, GA Record Bar Chattanooga, TN Record Bar #74 Columbus, GA Record Bar Durham, NC Ripete Records Fayetteville, NC Sounds Familiar Columbia, SC Southern Music Orlando, FL Tracks Records Norfolk, VA Tuckers Record Shop Knoxville, TN</p>

<p>REGION 4 IL,IN,KY,MI,OH,WI</p> <p>MICHAEL MARTIN MURPHEY WHAT SHE WANTS</p> <p>JOHN ANDERSON EYE OF A HURRICANE</p> <p>STEVE WARINER WHAT I DIDN'T DO</p> <p>Am-Bat Records Cincinnati, OH Arc Distributing Cincinnati, OH Arrow Dist Beachwood, OH Gemini Records Cleveland, OH Martin & Snyder Dearborn, MI Music Peddlers Troy, MI National Record Mart #74 St. Clairsville, OH National Records Akron, OH Northern Records Cleveland, OH Radio Doctors Milwaukee, WI Scott's 1-Stop Indianapolis, IN Singer One Stop Chicago, IL Sounds Unlimited Niles, IL Vine Records Louisville, KY Wax Works Owensboro, KY</p>

<p>REGION 5 IA,KS,MN,MO,NE,ND,OK,SD</p> <p>MICHAEL MARTIN MURPHEY WHAT SHE WANTS</p> <p>KENNY ROGERS CRAZY</p> <p>NITTY GRITTY DIRT BAND HIGH HORSE</p> <p>Lee's Records & Tapes Tulsa, OK Lieberman St. Louis, MO Lieberman Minneapolis, MN Music City Bismarck, ND Musical Sales Minneapolis, MN Phil's One Stop Oklahoma City, OK Records & Tapes Omaha, NE Uptown Records St. Louis, MO</p>

<p>NATIONAL 94 REPORTERS</p> <p>STEVE WARINER WHAT I DIDN'T DO MCA</p> <p>JOHN ANDERSON EYE OF A HURRICANE WARNER BROS.</p> <p>JOHNNY LEE ROLLIN' LONELY FULL MOON</p> <p>LACY J. DALTON IF THAT AIN'T LOVE COLUMBIA</p> <p>KENNY ROGERS CRAZY RCA</p>	<p>NUMBER REPORTING</p> <p>23</p> <p>23</p> <p>20</p> <p>20</p> <p>18</p>
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<p>REGION 6 AL,AR,LA,MS,West TN,TX</p> <p>JOHNNY LEE ROLLIN' LONELY</p> <p>STEVE WARINER WHAT I DIDN'T DO</p> <p>JOHN ANDERSON EYE OF A HURRICANE</p> <p>ABC One Stop San Antonio, TX Big State Dallas, TX Camelot Music Amarillo, TX Camelot Music Austin, TX Central South Dist. Nashville, TN E&R One Stop San Antonio, TX Floyd's Wholsler Dist. Ville Platte, LA H.W. Daily Houston, TX Handleman Co. Little Rock, AR Hastings Records Abilene, TX Lieberman Dallas, TX Music City Nashville, TN Poplar Tunes Memphis, TN Record Bar New Orleans, LA Record Bar Baton Rouge, LA Record Bar Mobile, AL Record Bar #66 Odessa, TX Record Service Houston, TX Record Shop Montgomery, AL Sound Shop Natchez, MS Sound Shop Meridan, MS Sound Shop #940 Bossier City, LA Sound Warehouse Metarie, LA Southwest Wholesalers Houston, TX Target/Jet Co. Maumelle, AR The Record Shop Huntsville, AL Top Ten Records Dallas, TX Western Merch. Dallas, TX Western Merchandisers Houston, TX</p>
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<p>REGION 7 AZ,Southern CA,CO,HI,Southern NV,NM,UT</p> <p>REGION 8 AK,Northern CA,ID,MT,Northern NV,OR,WA,WY</p> <p>RAY CHARLES (WITH WILLIE NELSON) SEVEN SPANISH ANGELS</p> <p>STEVE WARINER WHAT I DIDN'T DO</p> <p>KENNY ROGERS CRAZY</p> <p>Charts Records And Tapes Phoenix, AR KSG Layton, UT Mountain Coin Denver, CO Music Operators Fullerton, CA Pro One Stop Tempe, AZ Smash Record Dist Phoenix, AZ Tower El Cajon, CA Tower El Toro, CA Tower Records Las Vegas, NV</p> <p>American Stereo Springfield, OR Major Dist. Seattle, WA Sea Port Records Portland, OR Tower San Francisco, CA Tower Sacramento, CA Tower Stockton Fresno, CA</p>

attention on improving country store traffic and sales (Billboard, Jan. 19). The label recently reshuffled its staff and added new positions to concentrate on regional promotion and marketing, as well as serving as liaison with a&r reps when key artists come through the market.

Beyond this, the label intends to utilize country radio in a somewhat

unorthodox approach to breaking its acts. It will concentrate attention in coming months on small markets, non-reporting stations, and low-risk stations that may be running well behind other country outlets in their markets. In other words, says Norman, "stations who have nothing to lose by playing something new and different."

"At this stage of the game, we

can't rely only on stations who may be proven leaders but only play 30 records," he says firmly. "We've got to find other ways of getting people to play these new acts." Blackburn agrees: "Country radio has no choice but to realize that it's got to be more open."

Video has had no discernible effect on country record sales. Nor is there yet a country equivalent of

MTV—a powerful, full-time country music channel with sufficient impact to dent the market. (Nashville record heads discount The Nashville Network and Country Music Television as sales inducers at this point.)

Label executives say videos are far from cost-effective, and work mainly as long-range artist develop-

(Continued on page 81)

Billboard TOP COMPUTER SOFTWARE

THIS WEEK		LAST WEEK		WKS. ON CHART		Compiled from a national sample of retail store and rack sales reports.																					
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
TITLE		PUBLISHER		REMARKS		SYSTEMS		TITLE		PUBLISHER		REMARKS		SYSTEMS													
1	55	FLIGHT SIMULATOR II	Sublogic	Simulation Package	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
2	6	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Game	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
3	63	FLIGHT SIMULATOR	Microsoft	Simulation Package	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
4	69	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
5	17	ZORK I	Infocom	Fantasy Adventure Strategy Game	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
6	25	SARGON III	Hayden	Chess Program	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
7	54	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade-Style Sports Game	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
8	9	GHOSTBUSTERS	Activision	Strategy Arcade Game	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
9	18	ARCHON II: ADEPT	Electronic Arts	Strategy Arcade Game	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
10	15	SARGON II	Hayden	Chess Program	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
11	12	KING'S QUEST	Sierra On-Line	Adventure Game	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
12	NEW	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
13	8	SPY VS. SPY	First Star	Strategy Arcade Game	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
14	19	RAID OVER MOSCOW	Access	Strategy Game	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
15	69	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
16	RE-ENTRY	STAR LEAGUE BASEBALL	Game Star	Arcade Style Game	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
17	14	CUT THROATS	Infocom	Action Role Playing Game	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
18	35	SUMMER GAMES	Epyx	Arcade Style Sports Game	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
19	7	LODE RUNNER	Broderbund	Arcade-Style Game	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
20	13	SEVEN CITIES OF GOLD	Electronic Arts	Adventure Strategy Game	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●

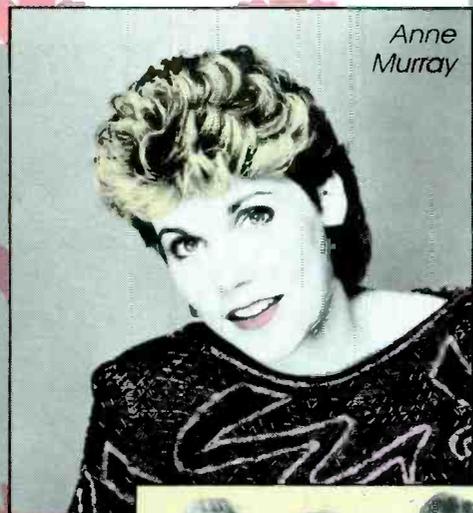
ENTERTAINMENT

1	1	70	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	51	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
3	4	53	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.	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
4	3	18	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●

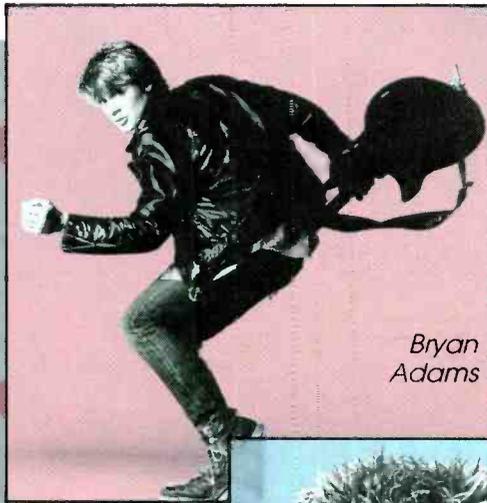
ON

Spotlight On CANADA

POLARIZATION FOR THE NATION



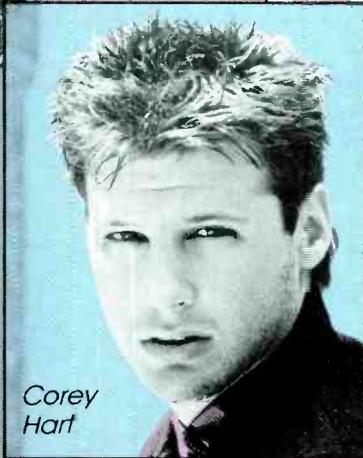
Anne Murray



Bryan Adams



Honeymoon Suite



Corey Hart



Platinum Blonde



Helix



By KIRK LaPOINTE

Borrowing a line from Dickens, 1984 was the best of times and the worst of times for the Canadian music industry. Why, it was even the most non-descript of times.

But if 1985 doesn't provide solutions for some of the ailing areas, they may not be around to fix in 1986.

Optimism first. The year saw the debut of the MuchMusic Network, a music video pay service on Canadian cable television. The country seemed swept up at year's end in the channel subscriber levels exceeded expectations and there were hopes some of the MTV magic would rub off on MuchMusic so it could lift the financial spirits of an entire industry (see separate story).

Heartening, also, was an increase in record sales of roughly 10% in 1984. At retail, that means about a \$575 million business. But the statistical doesn't tell the entire story, for there was again a disquieting concentration of sales among barely a handful of albums. Following a 1983 and early 1984 domination by Michael Jackson's "Thriller," only eight disks made it to No. One on the Canadian charts in 1984.

With such profit centers steering the fortunes of the business than ever before. As a result, it was generally feast or famine and big winners and big losers in the foreign-owned end of the record business in 1984. WEA and CBS expanded their market shares, PolyGram, coming off a record year, dropped. Newly-created Canadian offices for Virgin and Island prospered, while the luring by MCA of Chrysalis into the fold paid impressive dividends. Other multinationals fell into line and fluctuated a few percentage points with no real gains or losses.

But the domestic scene was fraught with troubles and impending disasters. Solid Gold Records, the highly-successful domestic label whose monicker seemed to reflect its midas touch with everything it signed, ran into cash problems and quickly went under. Its collapse stunned the record business. Ready Records, another super or independent with an acclaimed roster which had in recent years made commercial breakthroughs, was also facing severe money troubles at the beginning of 1985—although its future seems more secure.

Canadian-owned Quality Records, meanwhile, kept itself healthy as the distributor of Motown in Canada. Lionel Richie's "Can't Slow Down" surpassed the one-million mark in sales, making it the first diamond certificate in memory by the Canadian Recording Industry Assn. (CRIA) for a Canadian-owned firm (even if it was an American record). Stevie Wonder's "I Just Called To Say I Love You" was the top-selling single of 1984 in Canada and eclipsed the sales record for a seven-inch held formerly by Chic's "Le Freak."

Current Records, a fledgling label with only two recording artists, was a tidy profit center. M + M scored a major dance hit in Canada and abroad with "Black Stations,

(Continued on page C-13)

COREY HART

Many thanks to EMI, Capitol and Aquarius Records, Creative Artists Agency, Radio and Retail, TV and to all the promoters involved in our *First Offense!*

EQUUS
MANAGEMENT
Bob Ramaglia
(514) 735-9326
Telex: 058-24081

Spotlight On

CANADA

'HOT 10' PROFILES NEW GENERATION OF CANADIAN TALENT BUBBLING BEHIND LONG-TIME SUCCESSSES

A Billboard Spotlight



Jane Siberry



Bob Rock
Payola\$

Photo: Joness Bowie



Platinum Blonde

1983 quickly latched Canadian airplay and made the group nationally known. Rigorous touring followed and "Rise Up," one of the disk's singles, was a bonafide hit in Canada, defeating some highly-regarded competition to win Single of the Year honors at the 1984 Junos. Other than Bryan Adams, they were the only multiple winners. Concerns that theirs was a one-hit success were quickly dispelled with the band's second album late in 1984. "At The Feet Of The Moon," the title track and first single, gained impressive chart numbers and pushed the album past the gold mark in quick order.

3. **Payola\$** (A&M) were seemingly on their way nearly two years ago to international acclaim. Having walked away with the key 1983 Junos, and having made inroads in the U.S. with its "Eyes Of A Stranger" single from its second disk, everything appeared set for triumph abroad. But the reception in Canada to "Hammer On A Drum," nominated for Best Album at the 1984 Junos, was not matched outside their homeland. Managed by Bruce Allen (Adams, Loverboy) and Cliff Jones, the Vancouver-based band has a penchant for



Parachute Club
Photo: Joness Bowie

rhythm-based rock with impressive lyricism. Both "Eyes" and the title track from "Hammer" are Canadian rock classics. Singer Paul Hyde has a deft, intelligent pen that can be alternately stinging and stirring, while guitarist Bob Rock (no slouch as a producer) has a flair for arranging hooks. While many Canadians in quest of success outside the country look abroad for help, Payola\$ aren't going quite that far. The group's next record will be produced by another Canadian, albeit L.A. resident, David Foster (Chicago, Tubes, etc.)

4. **Headpins**, a popular Vancouver band with two platinum plus albums under its belt, was left with an uncertain status by the collapse in late 1984 of the Solid Gold label. But its presence in Canadian music as a hard-driving rock force, propelled by the raspy dynamism of singer Darby Mills, seems assured. All that remains to be seen is if it can crack the foreign market. Its most recent disk charted modestly in the U.S., but early word is that its next album shows considerable growth and may be the one to break the band.

5. **Helix** (Capitol) was one of those Canadian success stories in 1984 that was quiet and wasn't. "Walkin' The Razor's Edge," its second album, cracked the Top 100 in the U.S. and was one of only a handful of Canadian disks to go platinum at home in the year. "Rock You" became the Canadian rock anthem of the year and helped earn the band a Juno nomination. Of course, there's nothing quiet about the way the southern Ontario band—based in Kitchener—goes about its business. Its metal sound is anything but subtle, but Helix is drawing attention for its comparably mature lyrics in what is sometimes a bit of a word wasteland. Hard rock fans are eagerly awaiting album three.

6. **Sherry Kean** (Capitol) is perhaps the most striking of what is an impressive array of emerging Canadian female vocalists. She won the Juno for Most Promising Female Vocalist in 1984 and many see for Kean a long-range career because of her stylistic flexibility. Former lead singer of The Sharks, an admired Toronto new wave group which somehow eluded a record company contract, Kean and husband David Baxter were signed on their own. An EP produced by Mike Thorne fared well and "I Want You Back" drew widespread airplay. The followup album did well, too. Kean has what can best be described as a fat voice, crystal clear and piercing without being shrill. Baxter, a guitarist-keyboardist and long-time collaborator, helps Kean write the wide-ranging material. A second album is to be recorded in early 1985.

7. **Luba** (Capitol) has perhaps the greatest potential of the bunch, if only because she's barely beyond the age that would allow her to attend club shows if she weren't playing. The Montreal singer broke through in Canada in 1983 with "Every Time I See Your Picture I Cry," which charted at No. 1 in several markets, a ballad that broke stylistically with what had otherwise been a new wave approach on a debut EP. When it followed it up with an album last year, the calypso-like "Let It Go" grabbed radio support and kept the album front-and-center. Still maturing as a concert attraction, Luba is ready now and will be readier down the road.

8. **Honeymoon Suite** (WEA) scored gold in Canada and respectably broke the 60 mark on the Billboard U.S. charts with its self-titled, hard-edged debut. The southern Ontario band was closely sought by record firms and became WEA's

(Continued on page C-11)

Such long time successes such as Anne Murray, Rush, Gordon Lightfoot, Neil Young and Joni Mitchell and such newer sensations as Bryan Adams, Loverboy, Corey Hart and Men Without Hats have given Canada a solid reputation as a musical spawning ground.

But they represent the tip of what is a vast musical expanse, some of it highly successful at home but facing immense competition when taking a crack at the international market. Who are the new artists worthy of attention? Billboard briefly profiles 10 of the best from the new generation of Canadian music. Label affiliations in Canada are in parentheses.

1. **Platinum Blonde** (Columbia) sold more records in Canada last year than any other debut artist. "Standing In The Dark," produced by David Tickle, yielded two Top 40 hits at home—the title track and "It Doesn't Really Matter," and sold more than any other Canadian disk outside of Rush's "Grace Under Pressure." The three-man Toronto-based group, led by singer Mark Holmes (A transplanted Brit), has a powerfully cocky image. Videos helped sell the band to Canada. The blonde-haired trio, its music a hybrid of Police pop and Rod Stewart rock, drew nearly 15,000 to outside Toronto for a Kingswood Theatre show in what was a hottest Canadian concert of the summer. By the time they played a free show at Toronto's City Hall and headlined a New Year's Eve date at Maple Leaf Gardens, they were established as idols of a mainly tennaged audience. An EP with key tracks was released late in 1983, with the album a few months later, sales of the two disks totaled well in excess of 100,000 (platinum in Canada) at last count. For that reason, more than a few eyebrows were raised when the band failed to walk away with a Juno music award. A second album is due by mid-1985.

2. **Parachute Club** (Current-RCA) is the reason Platinum Blonde didn't grab Juno honors for Most Promising Group. The product of a supportive Toronto environment, some members of the seven-member, dance-oriented, politically-conscious Parachute Club have been toiling within the city's club scene for practically a decade. A self-titled debut of



Luba
Photo:
Joness
Bowie



Headpins

Spotlight On

CANADA

'MTV Magic' Rubbing Off On MuchMusic Network

MUSIC VIDEO SERVICE LIFTS FINANCIAL SPIRITS OF INDUSTRY AS COUNTRY TUNES IN

It is, to be honest, one of the least pretty places to work. Anywhere. Its brick walls are begging for aerosol vandalism and the rest of the offices have that urban guerilla touch that makes anyone without a leather jacket feel out of synch.

But the workers here are too busy to pay much attention to the décor. Busy and happy. Except that at the MuchMusic Network, upstairs in the downtown studios of a feisty sister tv station, business takes precedence over bold displays of joy.

One day, everyone will be able to sit back, sign and put feet on the desks. Not now. This is the cutting edge and there's no time for complacency. Not yet, anyway.

But maybe sooner than everyone thinks.

It was only last April that MuchMusic was given a license as a national music video pay television service on cable on the basis of a cautious, viable business plan—about 200,000 subscribers in the first year, modest advertising revenue, modest program expenditures.

Frankly, all hell has broken loose since then. A good kind of hell, too. By the end of 1984, only four months after its debut, MuchMusic had eclipsed the half-million mark in paying subscribers—the first Canadian pay tv service to do so. MuchMusic general manager Dennis Fitz-Gerald said advertising was far ahead of even the most optimistic estimates of only months earlier.

Guffaws ricocheted across the room late in 1984 at the annual shareholder's meeting of CHUM Ltd., the well-heeled broadcast firm which owns MuchMusic, when company chief

Allan Waters confidently predicted profit by the end of Year One.

To hear MuchMusic president Moses Znaimer tell his tale—and he relishes success, so be prepared—this success story is the culmination of years and years and years of hard work. Znaimer helped pioneer music video programming in the pre-MTV days at CITY-TV, the independent television station he founded and later sold to CHUM, which now shares the dank Queen Street facilities with MuchMusic.

CITY's The New Music remains a Canadian syndicated tv success and the station was programming several hours of music video and magazine tv when it came last year to the Canadian Radio-Television and Telecommunications Commission for a license.

It faced stiff competition from a joint bid by Rogers Radio Broadcasting Ltd. and Molson's Breweries Ltd. How tough is Rogers in a fight? For years its CFTR-AM rock station pecked away at the Toronto stranglehold on the youth market by CHUM's flagship Toronto station. For three consecutive books now, CFTR has been ahead. CHUM takes Rogers seriously.

The wearings in Hull, Quebec, lasted weeks and CHUM was often the target of some nasty charges. But, in the end, the CRTC went with CHUM's experience over a more ambitious, but chancy, Rogers bid. Asked if he thought he'd be in the position of launching a successful entity from the first day on the air, Znaimer says with uncharacteristic restraint: "Yes."

If Znaimer is the brains behind MuchMusic, programming vice-president John Martin is the soul. Or, is it the other way around? In any event, it is Martin's clever graft of long-honed skills from conventional broadcasting to ever-new music vid-

eo territory which as given MuchMusic an immediately identifiable look, style and feel—high-tech, but highly accessible.

MuchMusic only programs six hours daily. Its package is then repeated three more times to complete the 24-hour schedule. Such a format applies considerable limitation on playlists, but the specialty programming channel still has an exceptionally wide selection. Martin is the final arbiter on what is usually a playlist bursting at the seams. Take, for example, the range of material on the week of Jan. 5. In high rotation was a largely predictable assortment of AOR attractions, but beneath that in medium rotation were some improbable candidates for mass exposure in Canada: the Dazz Band and Malcolm McLaren, two artists who won't make many, if any, radio charts nationwide. And the week's adds included Whodini and Eva Everything, acts with no national record distribution.

Everything's video came courtesy, roughly speaking, of MuchMusic. Part of its license stipulates that \$100,000 or 2.4% of its gross revenues will be put into an independent video production fund, administered largely without MuchMusic influence, to stimulate Canadian video creativity.

Although criticized as too meager to make a significant impact, the Video Foundation To Assist Canadian Talent (VideoFACT) is at least \$100,000 more than would have otherwise been available. Other sponsors are coming aboard to augment the fund.

"I saw Eva's video on MuchMusic and I'm thinking of signing her," says Larry McCrae, a&r director of Quality Records. "I think anything that fund produces has to be paid attention to."

(Continued on page C-12)

RAND MASTER | MERCY BROTHERS | DAZZ BAND | VERN GOSDIN | DENNIE
WARDS | SUSAN JACKS | DUKE JUPITER | B.T.O. | COYOTE SISTERS | COMMODORE
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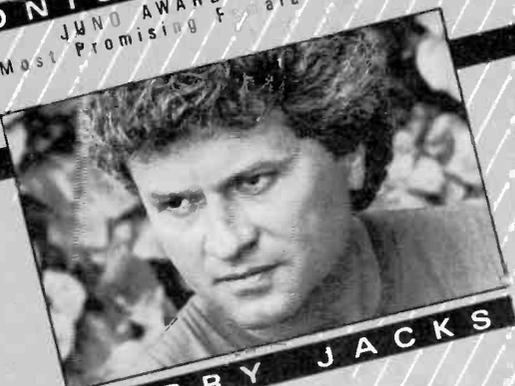
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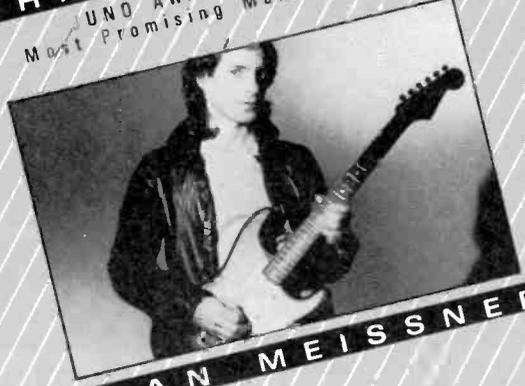
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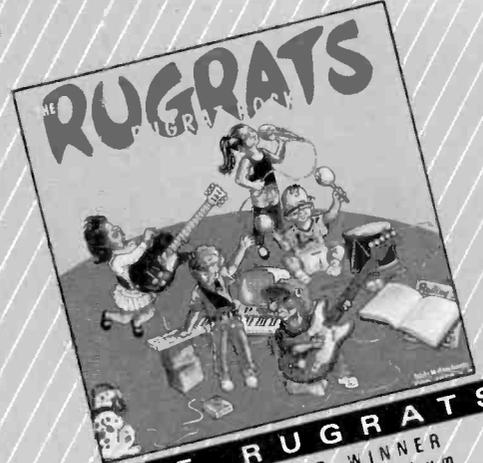
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JUNO AWARD NOMINEE
Most Promising Male Vocalist



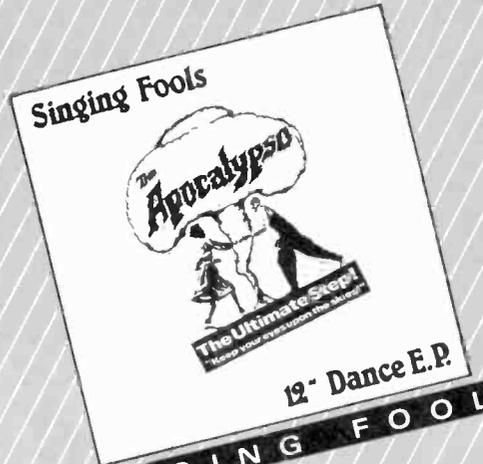
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Spotlight On

CANADA

A Billboard Spotlight

There's an old line Canadians love to use self-deprecatingly to describe the country's often rugged climate: nine months winter, three months bad skiing. But it's a stereotype residents of the so-called Great White North want to shed. Nearly 90% of the country's 24 million residents live within 100 miles of the U.S. border. Indeed, the concentration of population in southern Ontario places nearly six million Canadians south of many living in northern California—check the atlas if you don't believe it.

But, in many ways, Canada remains a quandary for the music business outside of it. What is important to know, however, is that there is a thriving business outside the major centers of Toronto, Montreal and Vancouver. And, while there are many national firms in such areas as record distribution and concert promotion, there are many local and regional entrepreneurs ready to do business.

Here is a guide for many of the country's major centers of key radio stations, their formats, local promoters and record firms.

VANCOUVER

RADIO: CBU, public-owned (604) 665-8000; CFMI-FM, contemporary, 581-4800; CFOX-FM, AOR, 684-7221; CFUN, AC, 731-9222; CHOM, MOR, 682-3141; CHQM-FM, easy listening, 682-3141; CISL, AC, 274-9940; CJAZ-FM, jazz-rock, 684-2111; CJOR, news-info, 731-6111; CJVB, MOR, 688-9931; CKLG, rock, 681-7511; CKNW, info, 522-2711; CKO-FM, news, 254-5161; CKWX, country, 684-

5131.

PROMOTERS: Perryscope Concert Productions, 669-2125; MCM & Associates, 683-4233; Front Row Productions, 681-8311; Stadium Events Production, 688-1591.

EDMONTON

RADIO: CBX, public-owned, (403) 469-2321; CBX-FM, 469-2321; CFCW, country, 437-7879; CFRN, AC, 483-3311; CHED, rock, 468-6300; CIRK-FM, AOR, 428-8597; CISN, country-rock, 428-1104; CJAX-FM, country-rock, 439-3911; CJCA, contemporary MOR, 423-4930; CKER, multicultural, 438-1480; CKO-FM, news, 488-1820; CKRA-FM, soft rock, 437-4996.

PROMOTERS: Eklectic Productions, 452-1026; Yardbird Productions, 433-4763.

CALGARY

RADIO: CBR, public-owned, (403) 283-8361; CBR-FM, 283-8361; CFAC, country (rebroadcast), 246-9696; CFCN, AC, 246-7111; CHFM-FM, AC, 234-0001; CHQR, 263-5522; CJAY-FM, AOR, 246-7252; CKIK-FM, AOR, 244-4422; CKO-FM, 252-5115; CKRY-FM, contemporary country, 283-6105; CKXL, Top 40, 264-8000; CVFP, shortwave, AC, 246-7111.

PROMOTERS: Shantero Productions, 282-3680.

REGINA

RADIO: CBK, public-owned, (306) 352-6641; CBK-FM, 352-6641; CFMQ-FM, MOR, 525-9195; CIZL-FM, AOR, 359-9936; CJME, Top 40, 569-1300; CKCK, contempo-

Key Radio Stations, Formats, Promoters, Record Firms

TOUR GUIDE TO THE GREAT WHITE NORTH

rary MOR, 522-8591; CKIT-FM, easy listening, 522-8591; CKRM, country, 352-5661; CKUR, student-owned AOR, 584-7600.

PROMOTERS: none outside national promoters.

SASKATOON

RADIO: CFMC-FM, AOR, (306) 664-1039; CFQC, AC, 665-8600; CHSK-FM, educational, 343-2772; CJWW, country, 244-1975; CKOM, rock, 374-3690.

PROMOTERS: Roadside Attractions, 653-2890.

WINNIPEG

RADIO: CBW, public-owned, (204) 775-8351; CBW-FM, 775-8351; CFRW, Top 40, 477-5120; CHIQ-FM, contemporary, 477-5120; CHMM-FM, AC, 786-2471; CITI-FM, AOR, 786-6181; CJOB, MOR, 786-2471; CKJS, multicultural, 947-6641; CKO-FM, news; CKRC, country, 942-2231; CKWG-FM, MOR, 943-2424; CKY, Top 40, 786-6181.

PROMOTERS: none outside national promoters.

SOUTHERN ONTARIO

RADIO: (HAMILTON) CHAM, country, (416) 526-1280; CHML, pop, 549-2411; CING-FM oldies, 681-1079; CKDS-FM, easy listening, 549-2453; CKOC, Top 40, 545-5885; (KITCHENER) CFCA-FM, adult, (519) 576-1053; CHYM, AC, 745-2611; CKGL-FM, country, 745-2611; CKKW, MOR, 579-1090; (LONDON) CFPL, news-info, (519) 438-8391; CFPL-FM, contemporary MOR, 433-3696; CIXX-FM,

(Continued on page C-8)

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December 5 - 16 *Sugar Babies* **\$1,316,273**

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TOUR GUIDE TO THE GREAT WHITE NORTH

(Continued from page C-6)

MOR, 453-2810; CJBK, MOR, 686-2525; CJBX-FM, MOR and country, 685-9393; CKSL, AC, 667-1410; (WINDSOR) CBE, public-owned, (519) 255-3511; CBE-FM, 255-3511; CBEF, MOR, French, 255-3548; CJOM-FM, CHR, 966-7000; CKJY, big band and MOR, 258-8888; CKLW, Top 40, 258-8888; CKWW, AC, Top 40, 966-7000.

TORONTO

RADIO: CBL, public-owned, (416) 925-3311; CBL-FM, 925-3311; CFGM, country, 961-1320; CFRB, AC, 924-5711; CFTR, Top 40, 864-2000; CHFI-FM, MOR, 864-2070; CHIN, multilingual, 531-9991; CHIN-FM, 531-9991; CHUM, Top 40, CHR, 925-6666; CHUM-FM, AOR, 925-6666; CILQ-FM, AOR, 967-3445; CJCL, info, 923-0921; CJRT-FM, jazz, classical, 595-0404; CKEY, AC, 361-1281; CKFM-FM, contemporary MOR, 922-9999; CKO-FM, news, 591-1222.

PROMOTERS: Concert Productions International (national promoter), 968-2550; Kingswood Music Theatre, 832-

8131; Ontario Place Corp., 965-5225; RBI Productions, 593-1515.

OTTAWA

RADIO: CBO, public-owned, (613) 725-3511; CBO-FM, 725-3511; CFGO, AC, 725-1440; CFMO-FM, easy listening, 233-6241; CFRA, AC, 233-6241; CHEZ-FM, AOR, 563-1919; CJSB, info-entertainment, 226-5450; CKBY-FM, country, 238-7482; CKCU-FM, student AOR, 231-4498; CKO-FM, news, 238-1016; CKOY, MOR, 238-7482.

MONTREAL

RADIO: CBF, public-owned, French, (514) 285-3211; CBF-FM, 285-3211; CBM, public owned, English, 285-3211; CBM-FM, 285-3211; CFCF, talk, 273-5141; CFGL-FM, MOR French, 663-7550; CFMB, multilingual, 483-2362; CFQR-FM, easy listening, French, 273-5141; CHOM-FM, AOR, 273-2481; CHRS, MOR, French, 674-6238; CIBL-FM, French, 526-1489; CIEL-FM, MOR, French 527-8321; CINQ-FM, ethnic, 495-2597; CITE-FM, MOR, French, 866-3741; CJAD, AC, talk, 989-2523; CJFM-FM, AC, 989-2536; CJMS, MOR, French, 527-4311; CKAC, MOR, French, 845-5151; CKGM, Top 40, 931-6251; CKLM, MOR, French, 668-0100; CKMF-FM, MOR, French, 527-4311; CKO-FM, news, 843-4747; CKOI-FM, AOR progressive, 766-2311; CKVL, country, French, 766-2311.

PROMOTERS: Donald K. Donald Productions, 735-2724; Fogel-Sabourin Productions.



Loverboy



Bruce Cockburn
(Photo: Jones Bowie)



The Good Brothers

QUEBEC CITY

RADIO: CBC, public-owned, (418) 522-8246; CBV, public-owned, French, 656-9440; CBVE-FM, public-owned, 833-2151; CFLS, Top 40, 833-2151; CHIK-FM, MOR, French, 687-9900; CHOI-FM, MOR, French, 687-9810; CHRC, MOR, French, 688-8080; CITF-FM, MOR, French, 525-4545; CJMF-FM, rock, French, 687-9330; CJRP, MOR, French, 688-1060; CKCV, MOR, French, 694-1280.

HALIFAX

RADIO: CBH, public-owned, (902) 422-8311; CBH-FM, 422-8311; CFDR, easy listening, 469-9231; CHFX-FM, country, 425-5210; CHNS, MOR, 422-1651; CIOO-FM, AOR, 453-2524; CJCH, Top 40, 453-2524.

PROMOTERS: CanAm Concerts, 422-9663; Glen Ora Promotions, 421-1044.

ST. JOHN'S

RADIO: CBN, public-owned, (709) 737-4140; CBN-FM, 737-4140; CHOZ-FM, AOR, 726-2922; CJYQ-FM, CHR, 753-4040; VOXM, MOR, 726-5590; VOXM-FM, 726-5590; VOWR, easy listening, classical, religious, 579-9233.

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Spotlight On

CANADA

BROADCASTERS WIN FORMAT FLEXIBILITY

For once, the regulators seem serious-minded about reform, and the reform seems to have won the praise of the regulated. It doesn't add up to deregulation, but the new approach by the Canadian Radio-television and Telecommunications Commission seems to give the business the benefit of the doubt.

Much of this attitude stems from the appointment of Andre Bureau,

the former broadcast executive who took over the chairman's position at the CRTC in November, 1983. Bureau, former president of the Quebec broadcast group, Telemedia Inc., immediately put into place task forces at the commission to reduce the paperwork for radio stations, simplify broadcast regulations, give stations more flexibility to alter formats and make the commission's work better understood in the industry.

At the same time, Bureau made it clear the commission would be no patsy. The CRTC's decision not to renew the license of AOR station CJMF-FM in Quebec City in February, 1984, led to the closing of the station March 31. CJMF-FM got its license back through a hearing process, but the signal was sent that the commission no longer would withstand blatant flaunting of the promises earlier made by stations.

Says one Montreal broadcaster: "The CJMF thing could have happened to many of us a few years ago—we were to the point where we disregarded rules to the extreme. Now that is has happened once, I don't think the CRTC would be shy to do it again.

Bureau himself has made that point. He says the commission will give the industry every break within the rules, but when regulations are broken, the full wrath of the CRTC can be expected.

Many, however, were pleased to see Bureau and the commission so quickly implement findings of an industry consultative committee last year on radio. It redefined formats for radio and gave stations more flexibility within those formats to alter their sounds.

The Canadian Assn. of Broadcasters says about 40% of the country's radio stations lost money in 1984. CAB also insists more than half of radio operates in the red. Still, the industry has had to upgrade equipment for the coming age of AM stereo. Dozens of stations made the switch last year or planned to do so shortly.

Meanwhile, the commission gave stations in the Windsor market bordering Detroit greater flexibility so they can better compete with their unregulated counterparts across the river.

The issue of Canadian content still seems out-of-reach in the new era of looser regulations, but the CRTC is studying the matter as it relates to tv.

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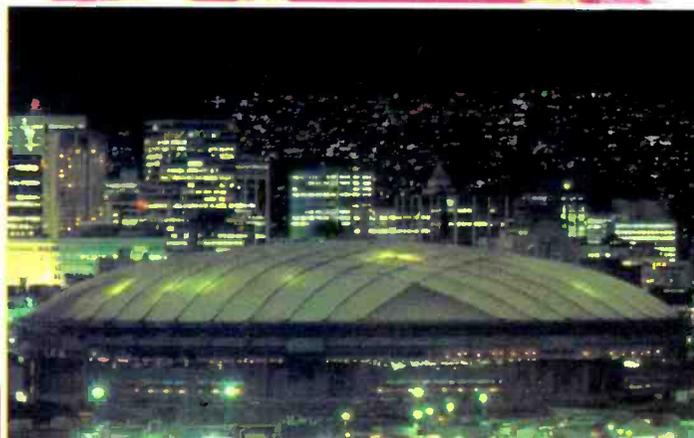
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Holly Woods, Toronto
(Photo: Joness Bowie)

NEW GENERATION

(Continued from page C-3)

first gold-selling domestic artist in recent memory. The band confesses surprise to its initial success, but radio programmers in North America recognized its appeal immediately. Nominated for a Juno, a quick U.S. tour with Jethro Tull earned it attention there and more could be headed its way later in 1985 with a second album.

9. **Jane Siberry** (Duke Street-WEA) is being compared to Joni Mitchell by Canadian critics and Laurie Anderson by those who have seen her in the U.S. A quirky, alluring former folkie, she scored phenomenal attention at home with her "No Borders" disk. Nominated for a Juno, the Toronto-based Siberry is the darling of the city's artier music crowd. She writes compelling, offbeat lyrics and mixes them with unconventional pop-based music. "No Borders" was the only Canadian disk to consistently make critical Top 10 lists at home in 1984. With that type of support, her next album this year could be the sort of Canadian breakthrough that can't be ignored elsewhere.

10. **Zappacosta** (Capitol) has perhaps the unlikeliest name for a rock star (you thought Frank had a tough time), but the 1984 Juno winner for Most Promising Male Vocalist is reaping the rewards of hard work in Toronto and Vancouver. Now under the managerial tutelage of Allen, Alfie Zappacosta turned heads when he was part of Surrender, a former Capitol signing. But cutting out on his own seems to have been the correct course for him to pursue. A self-titled disk showed immense rock potential.

Those 10 don't tell the entire story; far from it, in fact. Some of 1985's biggest Canadian successes could come from among those unrecorded—even unsigned—artists.

There are three names to pencil in for future reference. They've either been signed or were in the process of heavy courting at the beginning of the year. Call them the surest longshots on the horizon.

Alta Moda: a wild Toronto-based singer with a stunning concert presence and superior voice, whose work is largely hot dance material. At last word, she was asking top dollar for her signature on a contract and there were several suitors.



Dale Martindale, Images In Vogue (Photo: Joness Bowie)

Idle Eyes: a group of key Vancouver players assembled by Bruce Allen, Lou Blair and Cliff Jones, collectively the management of such about

anything profitable musically in the province of British Columbia. WEA confirms it has them on the roster and is shooting for a disk around

mid-1985.

K.D. Laing: an oddballish Alberta singer whose country-rock is a cross between Cyndi Lauper and Patsy

Cline, she is being carefully considered by several labels. But Quality has the inside track on national distribution.



Quality... Music/Video



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Spotlight On

CANADA

'MTV Magic' Rubbing Off On MuchMusic Network

(Continued from page C-4)

Videos got some unsolicited attention from other quarters in 1984 in Canada. The Ontario Censor Board, a provincial body which usually sets the pace for the rest of the country's censors, began reviewing videoclips last April. By the fall, it had found its first two objectionable ones: "Relax" and "Two Tribes" by Frankie Goes To Hollywood.

The board has no power over broadcasting, but it can restrict their access in such places as taverns, high schools and institutions. Frankie goes to the cutting room. Sanitized versions were submitted and got the go-ahead from the board.

The issues of sex and violence in video got considerable treatment at the CRTC hearings, where MuchMusic promised to behave, Martin played down the issues, but they caught public attention and couldn't be disregarded.

On other fronts, both the federal and Ontario governments promised to get tougher on pornographic video with stricter laws that could pass this year.

For the music business, however, MuchMusic may turn out to be a mixed blessing. The exposure it is already giving artists is of immeasurable assistance.

But, as one a&r man put it: "It's putting greater pressure on us to make high-priced videos. No, MuchMusic isn't pressuring us; the artists are."

Most videos are foreign-produced, but Canadian firms



Bryan Adams with writing partner Jim Vallance at Rock Express national awards event (Photo: Joness Bowie).

have in the last two years entered the game, cautiously at first. There's no stopping in sight to the increases in video bankrolling, and if Canadian companies are complaining now, wait until producer Rob Quarty and others begin demanding big money.

Quarty, who took the first-ever Video Of The Year award at the Junos in 1984 for Corey Hart's "Sunglasses At Night," said he and his colleagues are largely underpaid in Canada. "The whole area needs more support."

Quarty's Champagne Productions emerged as the pre-eminent Canadian production house, but Doug Bennett (lead singer of Doug & The Slugs) also figures as a pivotal producer to watch. Several recording studios also added video facilities in the year, matching Le Studio's move in 1983 at Morin Heights, Que.

Hart and Toronto's Platinum Blonde were two artists for whom Quarty produced videos and they were clearly the two Canadian breakthroughs of the year.

Apart from them, the biggest new video celebrities were the MuchMusic on-air staffers, including J.D. Roberts, Christopher Ward and Mike Williams. Jeanne Beker contributes rock gossip, but MuchMusic hasn't yet found its female voice.

Meanwhile, the president of the Canadian Recording In-

dustry Assn. (CRIA) worries about video overexposure and an erosion of record sales if the situation isn't properly monitored. Brian Robertson admits there's no evidence yet of video exposure displacing record purchases, but it's "a very real possibility."

Martin disagrees, of course, and is happy to pull from the wall the first-ever platinum album given to the music video service—from Canadian heavy-metal band Helix, for contributing to sales.

As for video repetition, Martin and others at MuchMusic are looking this year to expand the programming day to 12 hours. That will allow much more flexibility.

There are also plans for a French-language service for the hungry Quebec market. While the private networks there program some music video, publicly-owned French CBC-TV refuses to broadcast any.

MuchMusic was late in entering the Quebec market as an English service, but cable companies were quick to tout the channel in other parts of the country as a major pay service. While they had been partly to blame for the troubled debut of pay tv in Canada one year earlier because of shabby marketing, they seemed better prepared for the second round, which included MuchMusic and The Sports Network.



Corey Hart (Photo: Joness Bowie)

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TREBAS INSTITUTE OF RECORDING ARTS

POLARIZATION FOR THE NATION

(Continued from page C-1)

White Stations," while Parachute Club was a multiple Juno Award winner in Canada and earned gold and platinum certifications for its two albums in 1984.

But the successes of Quality as a distributor and Current as a developer were hiccups in what was otherwise a steady stream of troubles for the Canadian-controlled end of the business. Domestic rosters were generally being tightened as companies looked with cautious hope to 1985.

"A year ago, I was signing on the basis of songs," says Bob Roper, a&r director at WEA Music of Canada. "Now, the artist has to be touring. Without that base, I just can't keep the record going."

An executive at a multinational firm which distributes a handful of Canadian independents said of the domestic troubles: "I think what you're seeing, too, is only the beginning. Videos are driving some companies to drink, and once banks and other lending institutions hear through the grapevine that domestic artists aren't selling, money will dry up fast."

On a more basic level, only a handful of Canadian artists had profitable disks for their companies, most were bitter disappointments.

The successes:

- Bryan Adams, who celebrated his 25th birthday with the release of "Reckless," his fourth and fastest-selling album. One month later, he swept four Juno Awards. A cross-country tour through February was selling out almost as quickly as dates were being announced.

- Anne Murray, who scored several CRIA certifications, a Country Music Assn. award as female vocalist of the year and a Juno as best country female vocalist.

- Corey Hart, the brightest Canadian star to emerge in 1984. The Montreal singer-songwriter, only 22, came out of nowhere to score a Top Five single in the U.S. and Canada ("Sunglasses At Night"), a Top 20 single ("It Ain't Enough") and a Top 20 debut album ("First Offense"). With only a modest publicity campaign from the Aquarius label—whose other signing, April Wine, split after almost two decades as a Canadian rock institution—Hart gained airplay in Canada and the U.S. A chief selling point was his video presence. Once the action got going in the U.S., interest rekindled in him at home as a sort of Marlon Brando of video. Radio then paid increasing attention.

- Platinum Blonde, a new CBS signing which scored platinum for "Standing In The Dark," its debut album, and drew frenzied concert crowds. But it hasn't cashed in yet elsewhere on its Canadian success.

- Helix, a heavy metal act whose "Walkin' The Razor's Edge" was a platinum hit at home and a Top 100 disk in the U.S.

- Honeymoon Suite, a new WEA signing which scored gold in Canada and broke the Top 60 in the U.S. with its self-tilted debut.

Beyond those six, the pickings got slim. Indeed, there were several commercial slumps from such best-selling artists as Men Without Hats, Harlequin, Red Rider and Rough Trade.

Even Loverboy, an international success from day one, decided to lay low and ponder new musical directions in 1984—although vocalist Mike Reno did team with Heart's Anne Wilson for a duet on the "Footloose" soundtrack, "Almost Paradise."

Loverboy bassist Scott Smith put it simply: "We can't afford to slide. No one can." The results of the hiatus will be out sometime this year. Believe it or not, people are talking about this as a make-it-or-break-it album for the group.

The Canadian Independent Record Production Assn. (CIRPA) said sales of domestic recordings plummeted about 40% in 1984, down from what had been a rather rocky 1983.

As is typical in a blameless situation, there was much finger-pointing over the troubled domestic scene. It is common for Canadian music to be released, and be given airplay but no chart numbers by radio. When retailers don't see chart numbers, they don't front-rack; when they don't front-rack, they might as well not sell it. Even chart numbers hardly guaranteed success, heavy rotation, at prime hours, was the necessary ingredient often lacking when Canadians were looking to move up.

The recording industry did a lot of finger-pointing in

1984—at radio, at retailers, at rakers, at recorders. Everyone was suffering and everyone was arguing. As the year began, however, the country's trade magazine was organizing a forum in which leading representatives of industry sectors would work out some solutions to the troubles.

Canadian music aside, radio was not without its own troubles. The Canadian Assn. of Broadcasters (CAB) estimates that 40% of the country's private radio stations lost money in 1984. Even though regulations loosened (see separate story), the industry was facing a difficult 1985 of increasing competition and only limited format flexibility.

As for the public end of the broadcast system, it was fighting to stay true to its mandate. The commercial free AM and FM radio service of the Canadian Broadcasting Corp. (CBC) will be victim of budget cuts beginning in April by the federal government, which lopped \$75 million from the \$896 million in public funds for the radio and tv networks. Part of that cut was absorbed by radio, although it likely won't be felt for many months to come.

The budget cut was a bitter pill for the cultural community to swallow, but the rest of the music sector would be happy for even attention from the government much less, medicine at all for its ills. It remains, as CRIA president Brian Robertson has often called it, a poor orphan of the cultural industry.

As 1983 turned to 1984, there was hope the government (Continued on page C-14)

A Billboard Spotlight

T h a n k s . . .

TO ALL THE AGENTS, MANAGERS, ARTISTS, ROAD CREWS, AND EVERYONE WHO MADE 1984 A GREAT YEAR . . . AND A SUPER BEGINNING TO 1985!



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MONTREAL	\$ 219,159.00	13,482
OTTAWA	\$ 99,494.50	6,419
TORONTO	\$ 263,427.50	15,053
SUDBURY	\$ 101,850.50	6,571
WINNIPEG	\$ 157,821.00	10,182
REGINA	\$ 80,972.00	5,224
EDMONTON	\$ 151,252.50	9,658
CALGARY	\$ 116,300.00	7,500
VANCOUVER	\$ 165,033.55	10,579
TOTALS	\$1,704,749.77	107,195 PEOPLE



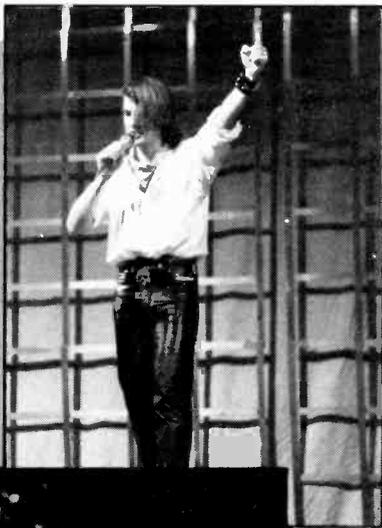
**FIRST TOUR
JANUARY '85**

	GROSS	ATTENDANCE
HALIFAX	\$130,680.00	9,680
MONCTON	\$ 98,793.00	7,318
OTTAWA	\$130,659.50	9,011
TORONTO	\$115,000.00	7,500
MONTREAL	\$150,825.00	10,164
SUDBURY	\$ 85,711.50	6,349
TOTALS	\$711,669.00	50,022 PEOPLE

1984 - Shows

ACCEPT ADAM ANT AEROSMITH AIR SUPPLY ALABAMA ALDO NOVA AMY GRANT ANDY FRASER APRIL WINE ARMORED SAINT BEATLEMANIA BILL COSBY BILL NELSON BILLY IDOL BLACK SABBATH BLOTTO BLUE OYSTER CULT BON JOVI BRUCE SPRINGSTEEN BRYAN ADAMS CHRIS DE BURGH CARS (THE) CLASH (THE) COREY HART CULTURE CLUB CURE (THE) CINDY LAUPER DARYL HALL & JOHN OATES DAVID COPPERFIELD	DAVID GILMOUR DEAD KENNEDYS (THE) DIFFORD & TILLBROOK DIONNE WARWICK D.O.A. DURAN DURAN EDGAR WINTER ENGELBERT HUMPERDINCK ELTON JOHN EURYTHMICS EVERLY BROTHERS (THE) EXCITER FATS DOMINO FIXX (THE) FRANK SINATRA FRANK ZAPPA FRANKIE GOES TO HOLLYWOOD GANG OF FOUR GENERAL PUBLIC GENESIS GEORGE CARLIN GEORGE JONES GIRLSCHOOL HANOI ROCKS HARLEQUIN HEART HERBIE HANCOCK HELIX HOLLYWOODS & TORONTO HOWARD JONES	HUEY LEWIS & THE NEWS ICICLE WORKS IMAGES IN VOGUE INXS IRON BUTTERFLY IRON MAIDEN JACK GREEN JACKSON VICTORY TOUR JANE SIBERRY JETHRO TULL JOAN BAEZ JOE JACKSON JOHN COUGAR JOHN DENVER JOHNNY WINTER JOHN WAITE JUDAS PRIEST JUICE NEWTON JULIO IGLESIAS JULUKA KENNY ROGERS KICKAXE KIM MITCHELL KING & I (THE) KING CRIMSON KISS KROKUS LAURIE ANDERSON LIONA BOYD	LOU REED LEE AARON LIONEL RICHIE LITTLE STEVEN & THE DISCIPLES OF SOUL LUBA MARILLION METALLICA MIDNIGHT OIL MINK DE VILLE MODERN ENGLISH MOTELS (THE) MOTLEY CRUE MOTORHEAD NAZARETH NEIL YOUNG NINA HAGEN NYLONS (THE) ORCHESTRAL MANOEUVRES IN THE DARK OZZY OSBOURNE PARACHUTE CLUB PAYOLAS PAUL SIMON PAUL YOUNG & THE ROYAL FAMILY P.I.L. PLATINUM BLONDE PRETENDERS (THE) PRINCE PSYCHEDELIC FURS QUIET RIOT RATT REAL LIFE RED RIDER REFLEX REM RICKY SKAGGS RITA MARLEY II THREES & THE WAILERS	ROD STEWART RODNEY DANGERFIELD ROGER WATERS ROMANTICS ROMEO VOID RONNIE JAMES DIO ROY ORBISON ROUGH TRADE RUSH SAGA SANTERS SAXON SCANDAL SCORPIONS SHAWN PHILLIPS SHEILA E SIMPLE MINDS SLADE STEPPENWOLF STEEL PULSE STEVIE RAY VAUGHAN STRAY CATS SUGAR BABIES TED NUGENT THOMAS DOLBY THOMPSON TWINS TINA TURNER TRUCK TRACTOR TWISTED SISTER UB-40 U-2 VAN HALEN WANG CHUNG WATER BOYS (THE) WAYLON JENNINGS WEATHER REPORT WILLIE NELSON LYONS
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Men Without Hats (Photo: Joness Bowie)



April Wine (Photo: Joness Bowie)

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C-13

Spotlight On

CANADA

A Billboard Spotlight

POLARIZATION FOR THE NATION

(Continued from page C-13)

was ready to release a recording industry policy document, a mix of pronouncements and tax based sector strategies. As 1984 turned to 1985, everyone still waited.

It will be remembered that 1984 began with government promises of impending reforms for the embarrassingly antiquated 1924 Copyright Act. Forget videotape, the act isn't prepared to deal with ticker tape. The promises were made in what were comparably halcyon days for culture, during the Liberal government's reign. Former Prime Minister Pierre Elliott Trudeau even admitted he's heard of Boy George.

But Trudeau's resignation last February after 16 years at the helm of the party—all but nine months of that period as prime minister—prompted political chaos, a Liberal leadership race and a virtual freeze on policy-making by the federal cabinet. Once John Turner was elected party leader in June, the country was swept into an election which made impossible any new laws or substantive reform measures.

During the fray, however, the Liberals released a progressive "white paper," years in the making, which outlined government policies on copyright reform. Among its wide-ranging recommendations, it proposed new negotiations on the compulsory two-cents-a-song mechanical rights fee, tougher penalties for illegal duplication and protection for computer software. The measures were largely applauded by perform-

ing rights organizations, but they're quickly collecting dust.

The Liberal government referred the paper last spring to a House of Commons committee for study. But, over the summer, it called the general election. On Sept. 4, it was soundly defeated at the polls by Brian Mulroney's Conservative party. It wasn't back to the drawing board, but it was two giant steps backward; no one knows when the next step forward is coming.

Mulroney appointed Marcel Masse as Communications Minister, who took a wait-and-see approach to his job for the first few months. The recording industry strategy has been ready to go for almost a year, but Masse hadn't uttered a peep about his intentions by the start of 1985. He and Consumer and Corporate Affairs Minister Michel Cote were similarly tight-lipped on how it might proceed on the copyright issue, which remains a critical concern for the Canadian industry.

CRIA president Brian Robertson has spent several years



One Life (Photo: Francis Peters)

leading the fight for new measures to dissuade illegal duplication of licensed product. The Conservatives promised during the election campaign they would study the possibility of interim measures to amend the 1924 Copyright Act in areas where there was general agreement. One such area is illegal duplication, where penalties for copyright infringers are a paltry \$200 maximum.

But there has yet to be any sign the Tories are ready to move.

Robertson and the industry redirected some of their energies to other fronts in the fight against illegal duplication. In conjunction with the film industry, it was successfully prosecuting duplicators for fraud—a Criminal Code offence with more onerous penalties. CRIA was also trying to persuade manufacturers to remove from the market twin-headed audio recorders; gentle persuasion could hit the courts this year if there's no compliance.

Compact Discs came to Canada in 1983 and their profile only slightly improved in 1984. Of great hindrance to sales were the import duties. When compounded at the various levels leading to retail, consumers were paying between \$17 and \$30 for a CD—about one-third of that arising from marked-up duties.

Negotiated amendments to the General Agreement on Tariffs and Trade (GATT) appeared ready to ameliorate some of those troubles. Rather than assess the duty according to a CD's "fair market value"—a percentage of \$10 U.S. per CD—the new GATT stipulates the duty will be assessed on the "Transaction Value," which is several dollars lower than \$10 U.S.

"We think this can mean a real reduction in price on CDs," Robertson said.

Quietly successful in 1984 was Concert Productions International, the country's top concert promoter. Diversified as a promoter of tennis, Broadway-style shows and a video producer (it handled the Juno awards in 1984), it also played a key behind-the-scenes role in The Jacksons Victory Tour. The \$6-million gross for three Toronto dates was the largest such event in Canadian history and the top city draw on the tour.

As for the Junos, the music awards show moved to December in 1984 and seemed to flourish in isolation of other similar programs. Now, if only some of the international winners would come up one year to pick up their prizes.???

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; All editorial by Kirk LaPointe, Billboard's Canadian correspondent; Platinum Blonde cover photo by Jones Bowie; Design, Ginny Schafer.

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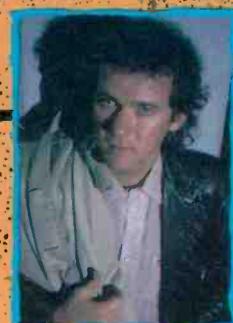
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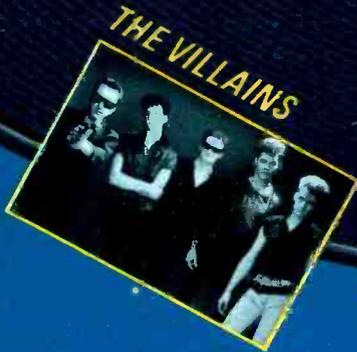


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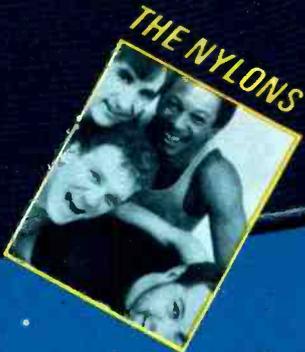
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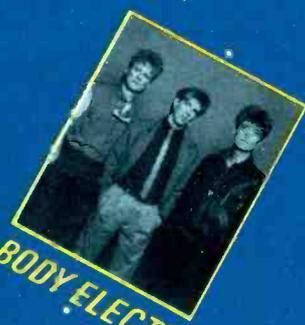
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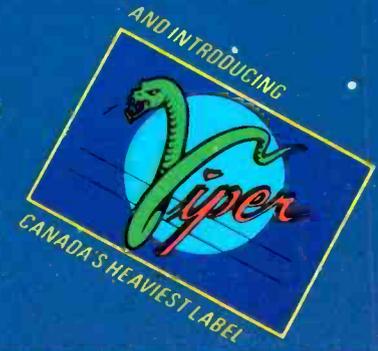
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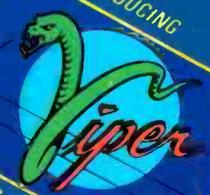
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Harris & Lewis: Our Time Has Come

Prince Proteges Find Fame as Hot Production Team

BY STEVEN IVORY

LOS ANGELES Three years ago, keyboardist Jimmy "Jam" Harris and bassist Terry Lewis abruptly left Prince's protege band, the Time, then one of r&b's most promising acts, to make it as independent record producers. Since a debut production of a track called "Wild Girl" for the band Klymaxx in 1983, Harris and Lewis have become one of the busiest songwriting/production teams in the business.

Cheryl Lynn, Gladys Knight & the Pips, Change and Cherrelle are among the acts that have benefitted from the team's touch. The duo's sound has revitalized the S.O.S. Band, whose 1983 Tabu album "On The Rise," including the hit single "Just Be Good To Me," went gold, and whose current album, "Just The Way You Like It," including the Harris/Lewis-produced single "No One's Gonna Love You," is reported to be near gold status.

In addition, half of "Qualifying Heat," the current MCA album by Thelma Houston, featuring the single "You Used To Hold Me So Tight," was produced by the duo. And Harris and Lewis recently wrote and produced tracks for upcoming albums by Qwest artist Patti Austin and A&M artist Howard Johnson, and produced the entire debut Tabu album of Minneapolis singer Alexander O'Neal.

As a result of their close relationship with Tabu, Harris and Lewis recently signed a deal that calls for them to produce, under their Flytetime Productions banner, three acts for the CBS-distributed label. The first act will be Harris and Lewis themselves, as the Secret, a "Chic-type concept" that will also

include Flytetime staff writer and ex-Time keyboardist Monte Moire. Based in Minneapolis, Harris and Lewis recently purchased a single-story office complex, from where they will operate their company.

According to Harris, 24, neither he nor Lewis, 26, foresaw their success as producers so soon. "We just learned as we went along," he says. "In the beginning, our musical instincts were all we had to go on. That way, we learned that producing is so much more than just talent. The producer has to take the artist and get the most out of him."

"And," adds Lewis, "the producer has to do that without taking away the artist's identity."

Harris credits Tabu president Clarence Avant with aiding their growth as producers: "He's always given us total freedom and trust. We met him when we produced the track 'High Hopes' for the S.O.S. Band in 1983. After it was out, he called us in and said, 'Well, it really didn't do much saleswise. What would you have done differently?' We told him we would have made the track a little looser. And that's the way we've worked since then.

"Leon Sylvers helped us a lot, too. When we worked on 'When You're Far Away' for Gladys Knight's 'Visions' album [which Sylvers produced], he let us do our thing."

Some critics have remarked that Harris/Lewis productions are all beginning to sound alike. But, contends Harris, "In the case of the S.O.S. Band, we had to create a sound for them, and we made a solid effort to do that. One thing we've learned is that when you get one hit record, the public expects to hear a touch of that sound again with the next record. I think Yarbrough &

Peoples proved that you can still get hits with one identifying sound.

"Believe it or not, every time we complete a project, we'll hear from people who ask why there is no S.O.S.-sounding stuff on it. People still want to hear that kind of groove. But the bottom line is that all of our productions have been different. And the work on Alexander O'Neal's album will be something else, still."

When lead singer Morris Day left the Time late last year, many observers predicted that he'd team with Harris and Lewis on his first solo album to recapture the Time's
(Continued on page 56)



No Longer Lonely. Bobby Womack, composer and performer of many classic songs, has signed with MCA Records. Celebrating the deal are, from left, MCA Records & Music Group president Irving Azoff, ABKCO president and Womack's manager Allen Klein, Womack and MCA black music vice president Jheri Busby.

THE RHYTHM & THE BLUES

by Nelson George



SHEENA EASTON'S "Sugar Walls" credits Greg Mathieson and a gentleman by the name of Alexander Nevermind as producers. Mr. Nevermind is also credited as the sole songwriter. A look at the song publisher listed shows that "Sugar Walls" is controlled by Tionna Music, a company owned by everyone's favorite mystery man, Prince Rogers Nelson, better known as Prince.

Did Prince himself write "Sugar Walls"? It sure sounds like it. Moreover, a check of the Library of Congress files by Mark Sullivan, a freelance contributor to Musician magazine, suggests that Prince, the songwriter, is more prolific than anybody suspected. First of all, Jamie Starr, that wonderful character who produced the first Time album and whose Starr Co. handled similar duties on Sheila E.'s "The Glamorous Life," is definitely Prince. According to the copyright office, Jamie Starr was elected to membership in ASCAP under the name Prince Rogers Nelson.

On subsequent Time albums, group members were given more creative input, but if the copyright filings are correct, not as much as was originally thought. For example, on "What Time Is It?," Morris Day is given sole credit for composing "777-9311" and "Gigolos Get Lonely Too," yet the copyright claims the author is "Jamie Starr (a pseudonym)." On the "Ice Cream Castles" album, "Jungle Love" is credited to Day and guitarist Jesse Johnson, but the copyright office in Washington adds the name Jamie Starr to the list of writers. These are just a few of the instances on Time, Vanity 6, Apollonia 6 and Sheila E. albums where the credits say one thing and the copyright office says something else.

All this raises two questions: Who wrote which songs?, and why does Prince use so many pseudonyms? Of course, we do know that Prince's publishing companies, Tionna and Controversy, administer all this music, no matter what the actual credits are.

SHORT STUFF: Whodini producer/writer Larry Smith has cut tracks in the Bay Area for Con Funk Shun's next album . . . Columbia artist Cheryl Lynn's new single "At Last You're Mine" is on the Epic-distributed Private Eye label due to its inclusion on the "Heavenly Bodies" soundtrack. The production team of Piccirillo-Goetzman was behind the board . . . Ex-Time guitarist Jesse Johnson, writer of Janet Jackson's current hit single "Fast Girls," makes his debut as a solo artist with the A&M album "Jesse Johnson's Revue." The first single, "Be Your Man," is tough, arrogant funk in the Time mold. But the crossover pop hit may be "I Want My Girl," which has one of those memorable Ray Parker-esque hooks. The rest of the album is competent, though occasionally stiff, since Johnson played most of the instruments.

Culture Club's "Mistake #3" has a weird lyric

(what is it about?), but the melody and the arrangement are a tasty re-creation of Thom Bell-styled "Philly soul." Also harking back to that classic sound is Johnny Gill's new single "Half Crazy," which was co-written and co-produced by Bell's longtime partner Linda Creed. The ballad, layered with strings and well-mixed acoustic piano, is an attempt to upgrade Gill's image and sell the 18-year-old vocalist to the adult audience. He even wears a tuxedo on the single sleeve . . . Wilton Felder's new MCA single features the always soulful Bobby Womack. The song, "(No Matter How High I Get) I'll Still Be Looking Up To You," has a slew of producers, including Womack and Felder, Felder's fellow Crusaders Joe Sample and Ndugu Chancler, and S. Gadson. Felder's album is called "Secrets" . . . Kurtis Blow is well represented

Prince proves prolific— Nevermind his name

on the black singles chart with his new Mercury single "Basketball" and his productions on the Fat Boys, "Jailhouse Rap" and "Can You Feel It," for Sutra. Word on the street is that the rapper has signed a lucrative new deal with PolyGram . . . The followup to Gladys Knight & the Pips' excellent gold album "Visions" is on the way. "Life" is the album's title, and the first single is "My Time," a song written and produced by Gladys and Bubba Knight and that fine tunesmith Sam Dees . . . In the ever-growing category labeled "Prince Clones," the latest entry is Epic artist JAK, whose debut single is "I Go Wild." The album carries the same title.

Amii "Knock On Wood" Stewart has her first Stateside release in some time with "Friends" on Emergency. The track has already made the top 10 in Italy, Holland, Germany and Spain. Considering Emergency's recent track record, this single is worth watching . . . One of the more intriguing musical unions of 1985 is that of Andre Cymone and producer Hubert Eaves. Cymone, best known as Prince's original bassist, hasn't found his stride as a solo artist despite his Minneapolis pedigree. Eaves, in contrast, is one of the best of a crop of New York producers who have cut their teeth on local street music labels. His work with 'D' Train has been outstanding if underappreciated.

Luther Vandross is about to release a new Epic album. Vandross, perhaps the preeminent singer in black music today, will have a single titled "The Night I Fell In Love," while the album will be called "Til My Baby Comes Home." A major national tour is slated for this summer.

Murphy & Frank's System: Making Hits for Others

BY HARRY WEINGER

NEW YORK Mic Murphy and David Frank, better known to the general public as Mirage artists the System, find themselves in a paradox: They're actually better known as independent producers, arrangers and songwriters. After the 1983 hit "You Are In My System," the two have yet to score a successful followup as a group, yet their talents are in demand.

Part of the reason is that Murphy and Frank didn't go on the road in the wake of "In My System," a record that Island artist Robert Palmer covered and also had a substantial pop hit with. On the minus side, the disappointing response to their second album, "X-Periment," meant that in 1984 the duo was free to concentrate on outside projects.

"Well, our last record wasn't a big hit," Murphy admits, "but a lot of artists liked it and wanted us. That's how we ended up producing and doing a lot of writing. We got a lot of work from the last album." Consumers may have passed over

that release, but not the outside projects with which Murphy and Frank have been successful through their company Science Lab Productions. The two wrote and arranged Chaka Khan's latest single, "This Is My Night," a song originally intended for the "Beat Street" soundtrack; they also wrote and produced two tracks from Evelyn "Champagne" King's current RCA album, "So Romantic."

In addition, the duo produced Angela Bofill's "Can't Slow Down" album for Arista and wrote three cuts on it. They also produced Jeff Lorber's latest album, "Step By Step."

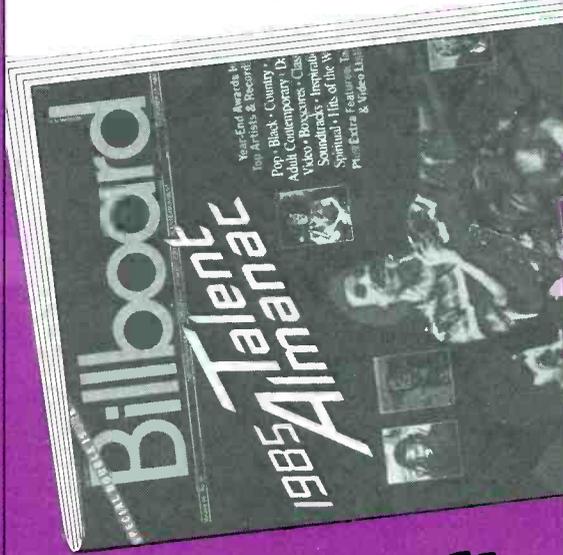
While the "X-Periment" album gained the System more production work, it's still the first hit that has been the System's launching pad. "When we say the companies want a regurgitation of the same thing, what they want is 'You Are In My System' again," Murphy notes. "And I don't think we've done that. Obviously, you can tell 'Can't Slow Down' and 'This is My Night' are
(Continued on page 57)

33	36	39	8	MISTAKE NO. 3 SLEWINE (CULTURE CLUB)	◆ CULTURE CLUB VIRGIN/EPIC 34-04727/EPIC
34	39	48	5	ROCKIN' AT MIDNIGHT NUGETRE, FABULOUS BRILL BROS. (ROY BROWN)	◆ THE HONEYDRIPPERS ES PARANZA 7-99686/ATLANTIC
35	40	58	3	PRIVATE DANCER CARTER (M. KNOPFLER)	◆ TINA TURNER CAPITOL 5433
36	43	—	2	ONLY THE YOUNG M. STONE, K. NELSON (SPERRY, N. SCHON, J. CAIN)	JOURNEY Geffen 7-29090/WARNER BROS.
37	52	—	2	TOO LATE FOR GOODBYES P. RAMONE (J. LENNON)	◆ JULIAN LENNON ATLANTIC 7-89589
38	45	70	10	RELAX T. HORN (JOHNSON, O'TOOLE, GILL)	◆ FRANKIE GOES TO HOLLYWOOD ZTT/ISLAND 7-99805/ATLANTIC
39	50	54	8	LOVER GIRL T. MARIE (T. MARIE)	◆ TEENA MARIE EPIC 34-04619
40	44	53	8	NAUGHTY NAUGHTY P. SOLLEY (J. PARR)	◆ JOHN PARR ATLANTIC 7-89612
41	42	47	7	DO IT AGAIN R. DAVIES (R. DAVIES)	◆ THE KINKS ARISTA 1-9309
42	49	59	3	OOH OOH SONG N. GERALDO, P. COLEMAN (N. GERALDO, P. GERALDO)	◆ PAT BENATAR CHRYSALIS 4-42843
43	47	52	9	TRAGEDY J. HUNTER, P. BONANNINO (J. HUNTER)	◆ JOHN HUNTER PRIVATE 1-4-04643/EPIC
44	18	15	20	COOL IT NOW V. BRANTLEY, R. TIMAS (V. BRANTLEY, R. TIMAS)	◆ NEW EDITION MCA 52455
45	53	71	3	I WANNA HEAR IT FROM YOUR LIPS B. GAUDIO (E. CARMEN, D. PITCHFORD)	◆ ERIC CARMEN Geffen 7-29118/WARNER BROS.
46	57	—	2	KEEPING THE FAITH P. RAMONE (B. JOEL)	◆ BILLY JOEL COLUMBIA 38-04681
47	63	—	2	HIGH ON YOU R. NEVISON (F. SULLIVAN, J. PETERIK)	◆ SURVIVOR SCOTTI BROS. 4-04685/EPIC
48	48	49	8	20/20 R. TITELMAN (R. GOODRUM, S. KIPNER)	GEORGE BENSON WARNER BROS. 7-29120
49	17	13	7	DO THEY KNOW IT'S CHRISTMAS M. URE (GELDOF, URE)	◆ BAND AID COLUMBIA 38-04749
50	54	56	8	TREAT HER LIKE A LADY R. R. JOHNSON, A. MCKAY (O. WILLIAMS, A. O. WOODSON)	◆ THE TEMPTATIONS GORDY 1765/MO TOWN
83	84	86	4	GOTTA GET YOU HOME TONIGHT M. FORTE, D. ROBINSON (M. HORTON, R. BLOOMFIELD)	◆ EUGENE WILDE PHILLY WORLD 799710/ATLANTIC
84	64	51	8	MAKE NO MISTAKE, HE'S MINE B. CUOMO, K. CARNES (K. CARNES)	BARBRA STREISAND WITH KIM CARNES COLUMBIA 38-04695
85	72	57	18	CENTPEDE M. JACKSON (M. JACKSON)	◆ REBBIE JACKSON COLUMBIA 38-04547
86	66	35	17	NO MORE LONELY NIGHTS G. MARTIN (P. MCCARTNEY)	◆ PAUL MCCARTNEY COLUMBIA 38-04581
87	NEW	NEW	NEW	BABY COME BACK TO ME NOT LISTED (NOT LISTED)	THE MANHATTAN TRANSFER ATLANTIC 7-89594
88	78	64	18	ALL THROUGH THE NIGHT R. CHERTOFF (J. SHEAR)	CYNDI LAUPER PORTRAIT 37-04639/EPIC
89	77	65	15	THE BELLE OF ST. MARK SHEILA E., STARR COMPANY (SHEILA E.)	SHEILA E. WARNER BROS. 7-29180
90	70	45	15	HELLO AGAIN R. J. MUTT, LANGE, CARS (R. OCASEK)	◆ THE CARS ELEKTRA 7-69681
91	82	67	24	STRUT G. MATHIESON (C. DORE, J. LITTMAN)	◆ SHEENA EASTON EMI-AMERICA 8227/CAPITOL
92	80	68	18	PENNY LOVER L. RICHIE, J. CARMICHAEL (L. RICHIE, B. HARVEY-RICHIE)	◆ LIONEL RICHIE MOTOWN 1762
93	87	76	25	I JUST CALLED TO SAY I LOVE YOU S. WONDER (S. WONDER)	◆ STEVIE WONDER MOTOWN 1745
94	83	69	15	(PRIDE) IN THE NAME OF LOVE B. ENO, D. LANOIS (U2)	◆ U2 ISLAND 7-99704/ATLANTIC
95	NEW	NEW	NEW	WHEN THE RAIN BEGINS TO FALL J. WHITE (M. BRADLEY, P. MARCH, S. WITTMACK)	JERMAINE JACKSON AND PIA ZADORA MCA/CURB 52521
96	93	84	19	IT AIN'T ENOUGH J. ASTLEY, P. CHAPMAN (C. HART)	◆ COREY HART EMI-AMERICA 8236/CAPITOL
97	91	72	21	BETTER BE GOOD TO ME R. HINE (KNIGHT, CHINN, CHAPMAN)	◆ TINA TURNER CAPITOL 5387
98	94	73	15	STRANGER IN TOWN TOTO (D. PAICH, J. PORCARO)	◆ TOTO COLUMBIA 38-04672
99	96	90	22	DESERT MOON D. DEYOUNG (D. DEYOUNG)	◆ DENNIS DEYOUNG A&M 2666
100	89	83	26	CARIBBEAN QUEEN K. DIAMOND (K. DIAMOND, B. OCEAN)	◆ BILLY OCEAN JIVE/ARISTA 1-9199/ARISTA

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

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- Top Black Albums Of The Year, 1966-1983

FOR INFORMATION, WRITE:
Billboard Chart Research
Attn: Debra Todd
1515 Broadway
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Day Work. The Commodores and producer Dennis Lambert congregate in Los Angeles' Sound Castle studio, where they recorded the current "Nightshift" album. From left are Lambert, Milan Williams, William King, J.D. Nichols, Walter Orange and Ron LaPread.

FOR WEEK ENDING FEBRUARY 2, 1985

Billboard® TOP BLACK ALBUMS™

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				Compiled from a national sample of retail store and one-stop sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE		
1	1	1	15	NEW EDITION ▲ MCA 5515 (8.98) 5 weeks at No. One	NEW EDITION		
2	3	4	12	ASHFORD & SIMPSON CAPITOL ST-12366 (8.98)	SOLID		
3	2	2	19	STEVIE WONDER ▲ MOTOWN 6108ML (8.98) (CD)	SOUNDTRACK-WOMAN IN RED		
4	4	3	30	PRINCE & THE REVOLUTION ▲ WARNER BROS 25110-1 (8.98) (CD)	PURPLE RAIN		
5	7	10	12	THE TEMPTATIONS GORDY 611GL MOTOWN (8.98)	TRULY FOR YOU		
6	6	7	10	FAT BOYS ● SUTRA SUS 1015 (8.98)	FAT BOYS		
7	8	8	7	MIDNIGHT STAR ● SOLAR 60384 /ELEKTRA (8.98) (CD)	PLANETARY INVASION		
8	9	6	33	TINA TURNER ▲ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER		
9	12	14	7	KOOL & THE GANG DE-LITE 822943-M-1 POLYGRAM (8.98) (CD)	EMERGENCY		
10	10	11	7	MADONNA SIRE 25157 1/WARNER BROS (8.98) (CD)	LIKE A VIRGIN		
11	5	9	12	WHODINI JIVE ARISTA JL8-8251 ARISTA (8.98)	ESCAPE		
12	17	23	4	THE GAP BAND TOTAL EXPERIENCE TEL8-5705 RCA (8.98)	THE GAP BAND VI		
13	13	13	7	THE WHISPERS SOLAR 60382/ELEKTRA (8.98) (CD)	SO GOOD		
14	14	16	7	TEENA MARIE EPIC 39528	STARCHILD		
15	11	5	15	CHAKA KHAN ▲ WARNER BROS 25162-1 (8.98) (CD)	I FEEL FOR YOU		
16	16	19	65	LIONEL RICHIE ▲ MOTOWN 6059ML (8.98) (CD)	CAN'T SLOW DOWN		
17	20	26	7	EUGENE WILDE PHILLY WORLD 90239/ATLANTIC (8.98)	EUGENE WILDE		
18	18	18	26	BILLY OCEAN ▲ JIVE ARISTA JL8-8213 ARISTA (8.98)	SUDDENLY		
19	19	21	11	PHILIP BAILEY COLUMBIA FC 39542	CHINESE WALL		
20	22	17	28	THE TIME ▲ WARNER BROS 25109-1 (8.98)	ICE CREAM CASTLE		
21	15	15	15	JEFFREY OSBORNE ● A&M SP-5017 (8.98) (CD)	DON'T STOP		
22	26	28	18	DIANA ROSS RCA AFL 1-5009 (8.98) (CD)	SWEPT AWAY		
23	21	12	11	AL JARREAU WARNER BROS. 25706-1 (8.98) (CD)	HIGH CRIME		
24	27	27	20	KURTIS BLOW MERCURY 822420-1M-1 POLYGRAM (8.98)	EGO TRIP		
25	23	20	16	GLENN JONES RCA NFL 1-8036 (8.98)	FINESSE		
26	24	24	26	THE POINTER SISTERS ▲ PLANET BXL1-4706 RCA (8.98) (CD)	BREAK OUT		
27	28	29	14	THE DAZZ BAND MOTOWN 6117ML (8.98)	JUKEBOX		
28	29	31	7	THE ISLEY BROTHERS CBS ASSOCIATED FZ 39873/EPIC BROADWAY'S CLOSER TO SUNSET BLVD.			
29	25	25	12	DARYL HALL & JOHN OATES ▲ RCA AFL 1-5309 (9.98)	BIG BAM BOOM		
30	34	50	3	KLYMAXX CONSTELLATION/MCA 5529/MCA (8.98)	MEETING IN THE LADIES ROOM		
31	39	56	3	SOUNDTRACK POLYDOR 823696 POLYGRAM (9.98) (CD) BREAKIN' 2 ELECTRIC BOOGALOO			
32	32	44	23	MTUME EPIC FE-39473	YOU, ME AND HE		
33	48	53	4	THELMA HOUSTON MCA 5527 (8.98)	QUALIFYING HEAT		
34	35	35	38	JERMAINE JACKSON ● ARISTA AL8-8203 (8.98) (CD)	JERMAINE JACKSON		
35	37	37	18	VANITY MOTOWN 6102ML (8.98)	WILD ANIMAL		
36	36	38	7	RAY PARKER JR. ARISTA AL8-8266 (8.98)	CHARTBUSTERS		
37	31	22	23	THE S.O.S. BAND TABU FZ-39332/EPIC	JUST THE WAY YOU LIKE IT		
38	33	33	12	THE FORCE MD'S TOMMY BOY TBLP 1003 (8.98)	LOVE LETTERS		

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	30	30	11	JERMAINE STEWART ARISTA AL8-8261 (8.98)	THE WORD IS OUT
40	50	65	4	RONNIE LAWS CAPITOL ST-12370 (8.98)	CLASSIC MASTERS
41	40	40	24	LILLO CAPITOL ST-12346 (8.98)	ALL OF YOU
42	43	47	39	RUN-D.M.C. ● PROFILE PRO 1201 (8.98)	RUN-D.M.C.
43	44	36	15	STEPHANIE MILLS CASABLANCA 822421 1M-1/POLYGRAM (8.98)	I'VE GOT THE CURE
44	45	41	32	SHEILA E. ● WARNER BROS. 25107-1 (8.98)	THE GLAMOROUS LIFE
45	38	32	7	SHALAMAR SOLAR 60385 /ELEKTRA (8.98) (CD)	HEART BREAK
46	46	43	30	KASHIF ARISTA AL8-8205 (8.98) (CD)	SEND ME YOUR LOVE
47	42	42	23	ALICIA MYERS MCA 5485 (8.98)	I APPRECIATE
48	47	39	16	REBBIE JACKSON COLUMBIA 39238	CENTIPEDE
49	56	—	2	EGYPTIAN LOVER EGYPTIAN EMPIRE PMSR 0663 (8.98)	ON THE NILE
50	51	51	5	ROY AYERS COLUMBIA 39422	IN THE DARK
51	41	34	15	GROVER WASHINGTON JR. ELEKTRA 60318 (8.98) (CD)	INSIDE MOVES
52	49	45	15	APOLLONIA 6 WARNER BROS 25108 1 (8.98)	APOLLONIA 6
53	54	54	11	WYNTON MARSALIS COLUMBIA FC 39539 (CD)	HOT HOUSE FLOWERS
54	58	69	10	TOM BROWNE ARISTA AL8-8249 (8.98)	TOMMY GUN
55	57	57	70	MADONNA ▲ SIRE 23867-1/WARNER BROS (8.98) (CD)	MADONNA
56	64	64	3	JOHNNIE TAYLOR MALACO 7421 (8.98)	THIS IS YOUR NIGHT
57	53	49	7	LINDA CLIFFORD RED LABEL RA10000 /RCA (8.98)	SNEAKIN' OUT
58	71	71	14	CHAMPAIGN COLUMBIA FC-39365	WOMAN IN FLAMES
59	NEW			PENNYE FORD TOTAL EXPERIENCE TEL8-5704/RCA (8.98)	PENNYE
60	60	62	13	EVELYN "CHAMPAIGN" KING RCA AFL 1-5308 (8.98)	SO ROMANTIC
61	62	58	13	Z.Z. HILL MALACO 7420 (8.98)	BLUESMASTER
62	52	48	33	TEDDY PENDERGRASS ● ASYLUM 60317-1 /ELEKTRA (8.98) (CD)	LOVE LANGUAGE
63	61	55	11	ANGELA BOFILL ARISTA AL8-8258 (8.98)	LET ME BE THE ONE
64	63	52	42	THE BAR-KAYS MERCURY 818-478-1 /POLYGRAM (8.98)	DANGEROUS
65	68	60	31	NEWCLEUS SUNNYVIEW SUN 4901 (8.98)	JAM ON REVENGE
66	59	59	12	PRINCE WARNER BROS. 1-23720 (10.98) (CD)	1999
67	66	63	7	CULTURE CLUB VIRGIN/EPIC OE39881/EPIC WAKING UP WITH THE HOUSE ON FIRE	
68	72	73	7	THE STYLISTICS STREETWISE 3304 (8.98)	SOME THINGS NEVER CHANGE
69	65	70	11	DREAMBOY QWEST 25763-1/WARNER BROS (8.98)	CONTACT
70	55	46	23	JOYCE KENNEDY A&M SP-4996 (8.98)	LOOKIN' FOR TROUBLE
71	70	72	5	THE HONEYDRIPPERS ▲ ES PARANZA 90220/ATLANTIC (5.98)	HONEYDRIPPERS VOL 1
72	73	68	18	SAM HARRIS ● MOTOWN 6103ML (8.98) (CD)	SAM HARRIS
73	67	61	28	JACKSONS ▲ EPIC QE 38946 (CD)	VICTORY
74	75	74	23	RICK JAMES GORDY 6095GL/MOTOWN (8.98) (CD)	REFLECTIONS
75	74	67	37	O'BRYAN CAPITOL ST 12332 (8.98)	BE MY LOVER

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

Billboard Hot Black Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	SALES		HOT BLACK POSITION
		TITLE	ARTIST	
1	1	TREAT HER LIKE A LADY	THE TEMPTATIONS	7
2	5	BEEP A FREAK	THE GAP BAND	4
3	4	MISLED	KOOL & THE GANG	3
4	2	MR. TELEPHONE MAN	NEW EDITION	1
5	3	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	2
6	7	LOVE LIGHT IN FLIGHT	STEVIE WONDER	6
7	8	OPERATOR	MIDNIGHT STAR	12
8	6	SOLID	ASHFORD & SIMPSON	14
9	9	RAIN FOREST	PAUL HARDCASTLE	5
10	10	LIKE A VIRGIN	MADONNA	10
11	15	EASY LOVER	PHILIP BAILEY	11
12	13	THE MEN ALL PAUSE	KLYMAXX	9
13	14	MISSING YOU	DIANA ROSS	8
14	12	LOVER GIRL	TEENA MARIE	21
15	11	SHOW ME	GLENN JONES	30
16	18	LOVER BOY	BILLY OCEAN	20
17	17	I WOULD DIE 4 U	PRINCE & THE REVOLUTION	13
18	16	DO WHAT YOU DO	JERMAINE JACKSON	23
19	23	ROXANNE, ROXANNE	UTFO	22
20	20	JAMIE	RAY PARKER JR.	16
21	22	YOU USED TO HOLD ME SO TIGHT	THELMA HOUSTON	28
22	30	MECHANICAL EMOTION	VANITY	26
23	29	TONIGHT	READY FOR THE WORLD	25
24	-	HANG ON TO YOUR LOVE	SADE	17
25	27	REQUEST LINE	ROCK MASTER SCOTT AND THE DYNAMIC THREE	24
26	19	THE WORD IS OUT	JERMAINE STEWART	35
27	-	CHANGE YOUR WICKED WAYS	PENNYE FORD	31
28	21	JAILHOUSE RAP	FAT BOYS	36
29	-	SUGAR WALLS	SHEENA EASTON	29
30	-	NEUTRON DANCE	THE POINTER SISTERS	27

THIS WEEK	LAST WEEK	AIRPLAY		HOT BLACK POSITION
		TITLE	ARTIST	
1	3	MR. TELEPHONE MAN	NEW EDITION	1
2	1	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	2
3	2	RAIN FOREST	PAUL HARDCASTLE	5
4	5	MISLED	KOOL & THE GANG	3
5	7	MISSING YOU	DIANA ROSS	8
6	4	LOVE LIGHT IN FLIGHT	STEVIE WONDER	6
7	9	BEEP A FREAK	THE GAP BAND	4
8	16	THE BORDERLINES	JEFFREY OSBORNE	15
9	10	THE MEN ALL PAUSE	KLYMAXX	9
10	15	20/20	GEORGE BENSON	19
11	8	LIKE A VIRGIN	MADONNA	10
12	14	LOVE IN MODERATION	GWEN GUTHRIE	18
13	13	I WOULD DIE 4 U	PRINCE & THE REVOLUTION	13
14	19	EASY LOVER	PHILIP BAILEY	11
15	17	HANG ON TO YOUR LOVE	SADE	17
16	6	OPERATOR	MIDNIGHT STAR	12
17	12	JAMIE	RAY PARKER JR.	16
18	21	REQUEST LINE	ROCK MASTER SCOTT AND THE DYNAMIC THREE	24
19	11	TREAT HER LIKE A LADY	THE TEMPTATIONS	7
20	28	LOVERIDE	NUANCE FEATURING VIKKI LOVE	34
21	27	TONIGHT	READY FOR THE WORLD	25
22	-	ROXANNE, ROXANNE	UTFO	22
23	25	NEUTRON DANCE	THE POINTER SISTERS	27
24	20	MECHANICAL EMOTION	VANITY	26
25	-	YO LITTLE BROTHER	NOLAN THOMAS	33
26	-	SUGAR WALLS	SHEENA EASTON	29
27	29	CITY GIRL	RONNIE LAWS	32
28	24	LOVER BOY	BILLY OCEAN	20
29	-	OUTTA THE WORLD	ASHFORD & SIMPSON	39
30	-	THIS IS MY NIGHT	CHAKA KHAN	38

BLACK SINGLES BY LABEL™

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

LABEL	NO. OF TITLES ON CHART
EPIC	10
Private I (3)	
CBS Associated (2)	
Catawba/CBS Associated (1)	
Epic (1)	
Portrait (1)	
Tabu (1)	
Virgin/Epic (1)	
MCA (7)	10
Constellation/MCA (2)	
Sugar Hill (1)	
MOTOWN	8
Motown (7)	
Gordy (1)	
RCA (4)	8
Total Experience (2)	
Planet (1)	
Salsoul (1)	
ARISTA	7
Arista (4)	
Jive/Arista (3)	
ATLANTIC	7
Philly World (2)	
4th & Broadway (1)	
Atlantic (1)	
Cotillion (1)	
Island (1)	
Mirage (1)	
WARNER BROS.	7
Warner Bros. (6)	
Sire (1)	
CAPITOL	5
Capitol (4)	
EMI-America (1)	
COLUMBIA	5
Columbia (5)	
ELEKTRA	4
Solar (2)	
Asylum (1)	
Elektra (1)	
POLYGRAM	4
Casablanca (1)	
De-Lite (1)	
Mercury (1)	
Polydor (1)	
A&M	3
TOMMY BOY	3
Tommy Boy (3)	
PANORAMIC	2
Panoramic (2)	
SUTRA	2
Sutra (2)	
ALLEGIANCE	1
Allegiance (1)	
DANYA/FANTASY	1
Reality (1)	
MALACO	1
Malaco (1)	
MUSIC SPECIALISTS	1
Music Specialists (1)	
PAULA	1
Paula (1)	
PERSONAL	1
Personal (1)	
POP ART	1
Pop Art (1)	
PROFILE	1
Profile (1)	
QUALITY	1
Golden Boy (1)	
RED LABEL	1
Red Label (1)	
SELECT	1
Select (1)	
SOUNDTOWN	1
Soundtown (1)	
SPRING	1
Spring (1)	
SUNNYVIEW	1
Sunnyview (1)	
URBAN SOUND	1
Urban Sound (1)	

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogul
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

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BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - Licensing Org.	TITLE	PUBLISHER - Licensing Org.	TITLE	PUBLISHER - Licensing Org.
19 20/20	(April, ASCAP/Random Notes, ASCAP/Stephen A. Kipner, ASCAP)	71 FORGIVE ME GIRL	(T-Boy, ASCAP)	6 LOVE LIGHT IN FLIGHT	(Jobete, ASCAP/Black Bull, ASCAP)
60 AT LAST YOU'RE MINE	(April, ASCAP/Is Hot, ASCAP/Wilbert, ASCAP)	79 A FORK IN THE ROAD	(Jobete, ASCAP)	20 LOVER BOY	(Zomba, BMI/Willesden, BMI)
52 BASKETBALL	(Neutral Gray, BMI/MoFunk, BMI/Original J.B. BMI/Mokojumbi, ASCAP)	53 FREAKS COME OUT AT NIGHT	(Zomba (U.K.), ASCAP/Zomba (N.Y.), ASCAP)	21 LOVER GIRL	(Midnight Magnet, ASCAP)
4 BEEP A FREAK	(Temp.Co., BMI)	66 FRIENDS/FIVE MINUTES OF FUNK	(Zomba, ASCAP)	34 LOVERIDE	(Fresh Ideas, ASCAP)
69 BELINDA	(Petitepapa, BMI/Juby Laws, ASCAP)	72 GET ME HOT	(Xavion, BMI/Green Mirage, BMI)	42 LOVIN'	(Boston International, ASCAP/T-Boy, ASCAP)
41 THE BIRD	(Tionna, ASCAP)	80 GIRL, CUT IT OUT	(Troutman's, BMI)	26 MECHANICAL EMOTION	(Jobete, ASCAP/Woifstones, ASCAP)
15 THE BORDERLINES	(WB, ASCAP/Zubaidah, ASCAP)	2 GOTTA GET YOU HOME TONIGHT	(Philly World, BMI/Great Alps, BMI)	9 THE MEN ALL PAUSE	(Spectrum VII, ASCAP)
48 CAN I	(Philly World, BMI/Persembre, ASCAP)	68 HALF CRAZY	(DeCred, ASCAP/Large Jar, ASCAP)	54 METHOD OF MODERN LOVE	(Hot-cha, BMI/Unichappell, BMI)
59 CAN YOU FEEL IT	(Amber Pass, ASCAP/Kuwa, ASCAP/Green Ogre, ASCAP/Fools Prayer, BMI)	17 HANG ON TO YOUR LOVE	(Adu-Matthewman, MCPS)	3 MISLED	(Delightful, BMI)
43 CARELESS WHISPER	(Chappell, ASCAP)	58 HARD TIMES	(Hills Hideaway, BMI/Variena, BMI)	8 MISSING YOU	(Brockman, ASCAP)
31 CHANGE YOUR WICKED WAYS	(TX, ASCAP/Temp, BMI)	87 HEARTBEAT	(Jobete, ASCAP/DazzberryJam, ASCAP/J.regg, ASCAP)	62 MISTAKE NO. 3	(Virgin, ASCAP)
32 CITY GIRL	(Colgems-EMI, ASCAP/Sweetbeat, ASCAP)	73 HE'S A COBRA	(Jobete, ASCAP)	1 MR. TELEPHONE MAN	(Raydiola, ASCAP)
37 CONTAGIOUS	(Hip Trip, BMI/Midstar, BMI)	89 I FEEL FOR YOU	(Controversy, ASCAP) CPP	27 NEUTRON DANCE	(Off Backstreet, ASCAP/Streamline Moderne, ASCAP)
56 COOL IT NOW	(New Generation, ASCAP)	90 I WANT TO KNOW WHAT LOVE IS	(Somerset, ASCAP/Evansongs, ASCAP)	50 NIGHTSHIFT	(Walter Orange, ASCAP/Tuneworks, ASCAP/Rightsong, BMI/Franne Golde, BMI)
83 COOL OUT	(Su-ma, BMI/Two Starr, BMI)	13 I WOULD DIE 4 U	(Controversy, ASCAP)	92 NO ONE'S GONNA LOVE YOU	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
76 CRY LIKE A WOLF	(Arrival, BMI/Alva, BMI)	51 I'LL STILL BE LOOKIN' UP TO YOU	(Abkco, BMI/Ashtray, BMI)	78 OHHH, LOVE	(Kashif, BMI/Music Corp.Of America, BMI)
49 DANCIN' TO BE DANCIN'	(One To One, ASCAP)	95 IN THE DARK	(Yeldarps, ASCAP/Currier, ASCAP/AFI, ASCAP/W.B.Corp.ASCAP)	12 OPERATOR	(Hip Trip, BMI/Midstar, BMI)
23 DO WHAT YOU DO	(Unicity, ASCAP/RaRa, ASCAP/Aldente, ASCAP)	36 JAILHOUSE RAP	(Amber Pass, ASCAP/Too-Much, BMI/Kuwa, ASCAP/Fools Prayer, BMI) WBM	67 OUT OF CONTROL	(MCA, ASCAP)
98 DON'T STOP UNTIL YOU GET ENOUGH	(Island Girl, BMI/Fannymac, BMI)	16 JAMIE	(Raydiola, ASCAP)	39 OUTTA THE WORLD	(Nick-O-Val, ASCAP)
97 DYNAMIC TOTAL CONTROL	(Wicked Stepmother, ASCAP/Wedot, ASCAP)	64 KISS AND TELL	(April, ASCAP/IJI, ASCAP)	77 THE PARTY HAS BEGUN	(Not Listed)
11 EASY LOVER	(Sir & Trini, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP)	85 LADY MY WHOLE WORLD IS YOU	(Malaco, BMI)	44 PRIVATE DANCER	(Straitjacket, ASCAP/Almo, ASCAP)
47 EDGE OF THE RAZOR	(Screen Gems-EMI, BMI/Snow, BMI)	91 LET IT ALL BLOW	(Jobete, ASCAP/DazzberryJam, ASCAP/Stone Diamond, BMI/Bedazzled, BMI)	5 RAIN FOREST	(Oval, PRS)
45 ELECTRIC BOOGALO	(Ollie Brown, ASCAP/Sugar, ASCAP/Go Glo, ASCAP)	24 REQUEST LINE	(Anjue, ASCAP/Stacy & Bros., ASCAP)	24 REQUEST LINE	(Anjue, ASCAP/Stacy & Bros., ASCAP)
40 FAST GIRLS	(Almo, ASCAP/Crazy People, ASCAP)	22 ROXANNE, ROXANNE	(Billy Steinberg, ASCAP/Denise Barry, ASCAP)	81 ROXANNE'S REVENGE	(Pop Art, ASCAP)
		100 LOOK THE OTHER WAY	(April, ASCAP/IJI, ASCAP)	86 SAY THAT YOU WILL	(American League, BMI/Family Productions, BMI)
		82 LOOK WHATCHA DONE NOW	(Peter Brown, ASCAP/Rod Saulsongs, ASCAP)	30 SHOW ME	(New Music Group, BMI/MCA, BMI)
		18 LOVE IN MODERATION	(Kenya, BMI)		

A weekly national and regional compilation of the most added records on the radio stations currently reporting to the Hot Black Singles chart.

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Jackie Wilson Film Is Planned

NEW YORK A film production company here has acquired the film rights to the life of the late r&b great Jackie Wilson. ERB Productions purchased rights from Harlean Wilson, the singer's widow, who controls his estate.

"The film will be geared to show his influence on popular music and what he was like as a performer," says producer Gail Berman. "We'll probably follow his career up until he fell into a coma in the mid '70s but not dwell on what happened after that."

A key feature, according to Berman, will be highlighting the many little-known copyrights Wilson composed. "According to BMI, Jackie wrote well over 100 songs, many of them folk material, that we'll utilize in the film," she notes.

ERB is best known for producing the critically acclaimed Off-Broadway and Broadway productions of the play "Hurlyburly," written by David Rabe and directed by Mike Nichols.

HARRIS & LEWIS

(Continued from page 50)

sound. Lewis says that the three did consider the move, but "Morris wants to get as far from the whole Prince/Time thing as he can. He wants to go in the other direction altogether."

Undoubtedly, Harris and Lewis can both understand Day's position. Since departing the Time—reportedly after a dispute with Prince regarding their outside production activities—the two have remained associated with the artist and the Minneapolis sound.

"Prince is the Minneapolis sound," says Harris. "People like us, Vanity, the Time—we're all sort of like his children. The association doesn't bother us, though, because we learned a lot from Prince."

One of those lessons, according to Lewis, was self-containment. "That's why we bought the building," he says. "Five years from now, we'd like to be controlling every aspect of any production we handle, from the art direction to the final mix. The only thing we intend on coming into Los Angeles for is to master the product—and pick up the check."

ACTIONMART

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REGION 1

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

REGION 2

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

JOHNNY GILL
HALF CRAZY

REBBIE JACKSON
A FORK IN THE ROAD

ROCKWELL
HE'S A COBRA

WILD Boston, MA
WKND Hartford, CT
WNHC New Haven, CT
WDX-FM Rochester, NY

WWIN-FM Baltimore, MD
WXYV Baltimore, MD
WRKS New York, NY
WNJR Newark, NJ
WDAS-FM Philadelphia, PA
WUSL Philadelphia, PA
WAMO Pittsburgh, PA
WDJY Washington, DC
WHUR Washington, DC

REGION 3

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

ROCKIE ROBBINS
WE BELONG TOGETHER

KLIQUE
BE READY FOR LOVE

E. ISLEY, C. JASPER, M. ISLEY
KISS AND TELL

WAOK Atlanta, GA
WIGO Atlanta, GA
WVEE Atlanta, GA
WPAL Charleston, SC
WWWZ Charleston, SC
WGIV Charlotte, NC
WPEG Charlotte, NC
WRBD Ft. Lauderdale, FL
WJAX-AM Jacksonville, FL
WJAX-FM Jacksonville, FL
WPDQ Jacksonville, FL
WEDR Miami, FL
WOWI Norfolk, VA
WRAP Norfolk, VA
WORL Orlando, FL
WPLZ Petersburg, VA
WANT Richmond, VA
WEAS Savannah, GA
WRXB St. Petersburg, FL
WWDM Sumter, SC
WANM Tallahassee, FL
WQKS Williamsburgh, VA
WWIL-FM Wilmington, NC
WAAA Winston-Salem, NC

NATIONAL

89 REPORTERS

	NEW ADDS	TOTAL ON
REBBIE JACKSON A FORK IN THE ROAD COLUMBIA	31	34
ROCKIE ROBBINS WE BELONG TOGETHER MCA	29	33
KLIQUE BE READY FOR LOVE MCA	18	22
JOHNNY GILL HALF CRAZY COTILLION	17	49
WILTON FELDER WITH BOBBY WOMACK I'LL STILL BE LOOKIN' UP TO YOU MCA	18	62

REGION 4

IL,IN,KY,MI,OH,WI

FAT BOYS
CAN YOU FEEL IT

JOHNNY GILL
HALF CRAZY

TINA TURNER
PRIVATE DANCER

WBMX Chicago, IL
WGCI-FM Chicago, IL
WJPC Chicago, IL
WBLZ Cincinnati, OH
WCIN Cincinnati, OH
WDMT Cleveland, OH
WJMO Cleveland, OH
WZAK Cleveland, OH
WDAO Dayton, OH
WDRQ Detroit, MI
WGPR Detroit, MI
WJLB Detroit, MI
WKWM Grand Rapids, MI
WTLC Indianapolis, IN
WLou Louisville, KY
WLUM Milwaukee, WI
WNOV Milwaukee, WI

REGION 5

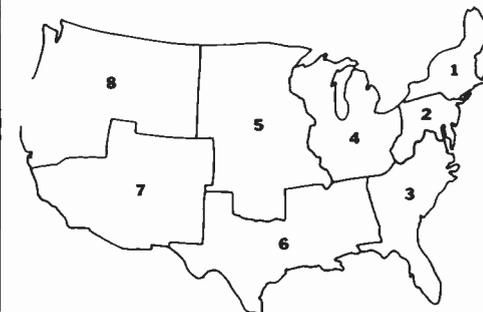
IA,KS,MN,MO,NE,ND,OK,SD

ROCKIE ROBBINS
WE BELONG TOGETHER

TINA TURNER
PRIVATE DANCER

REBBIE JACKSON
A FORK IN THE ROAD

KPRS Kansas City, MO
KAEZ Oklahoma City, OK
KMJM St. Louis, MO
WESL St. Louis, MO
WZEN St. Louis, MO



REGION 6

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

WILTON FELDER WITH BOBBY WOMACK
I'LL STILL BE LOOKIN' UP TO YOU

ROCKIE ROBBINS
WE BELONG TOGETHER

REBBIE JACKSON
A FORK IN THE ROAD

WXOK Baton Rouge, LA
WATV Birmingham, AL
WENN-FM Birmingham, AL
KNOK Ft. Worth, TX
KCOH Houston, TX
KMJQ Houston, TX
WJMI Jackson, MS
WKXI Jackson, MS
KLAZ Little Rock, AR
KRNB Memphis, TN
WDIA Memphis, TN
WHRK Memphis, TN
WLOK Memphis, TN
WBLX Mobile, AL
WQQK Nashville, TN
WVOL Nashville, TN
WYLD-AM New Orleans, LA
WYLD-FM New Orleans, LA
KHYS Port Arthur, TX
KAPE San Antonio, TX
KOKA Shreveport, LA
KZEY Tyler, TX

REGION 7

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

REGION 8

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

THE FORCE MD'S
FORGIVE ME GIRL

COMMODORES
NIGHTSHIFT

REBBIE JACKSON
A FORK IN THE ROAD

KDKO Denver, CO
KACE Los Angeles, CA
KDAY Los Angeles, CA
KGfJ Los Angeles, CA
KJLH Los Angeles, CA
KUKQ Phoenix, AZ
XHRM San Diego, CA

KSOL San Francisco, CA

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1983
- Top Ten Black Singles, 1948-1983
- Top Black Singles Of The Year, 1946-1983
- Number One Black Albums, 1965-1983
- Top Ten Black Albums, 1965-1983
- Top Black Albums Of The Year, 1966-1983

FOR INFORMATION, WRITE: Billboard Chart Research Attn: Debra Todd 1515 Broadway New York, NY 10036



**First Annual
Radio Seminar
In Washington**

WASHINGTON The first annual Black/Urban Radio Sales Conference is slated to take place here Feb. 6-7 at the Quality Inn/Pentagon City hotel. Backers of the two-day seminar, entitled "The Buying And Selling Of Black/Urban Radio For The '80s," are Jerry Boulding and Ralph Brown, vice president/general manager and Northeast editor respectively of the Philadelphia-based Black Radio Exclusive magazine.

Leader of the seminar is Richard Kaufman, an urban radio veteran and former Sheridan Broadcasting staffer, who now runs Radio Advertising Dynamics, a sales training, consulting and marketing firm based in New York. Planned topics of discussion include black listening habits, ethnic brand preferences, the use of testimonial letters and building a positive sales vocabulary.

Through the first week in March, the seminar will travel to Atlanta, Los Angeles and Detroit. For locations, call Ralph Brown at (215) 879-0625.

THE SYSTEM

(Continued from page 50)

us; that's our distinctive flavor. But we learned a lot from the last album, too."

"X-Periment" fared better in England than in the U.S., and as result, Frank says they could have worked an entire year there. Phil Collins requested a song for the Philip Bailey project after hearing the album. The song wasn't used, but Frank ended up programming and arranging tracks for Collins' latest solo effort, "No Jacket Required."

The System itself surfaces on the current "Beverly Hills Cop" soundtrack with the song "Rock And Roll Nights." The track was actually once given to producer Jimmy Iovine for another soundtrack project with Stevie Nicks. When that fell through, Murphy and Frank took it back for themselves.

Murphy and Frank aligned with Shep Gordon and Danny Markus of Alive Enterprises in the summer of 1983 after managing themselves through the first album. They won't elaborate, but there certainly are plans to make the group identifiable beyond liner notes. "This time we do have an actual video budget in the contract, and it's a high one," Frank says.

Will the spreading of the System sound leave any room for the original? Murphy and Frank do admit the band needs "a massive hit, one that leaves no doubt" to shore up their niche.

"When you start producing, it's very tempting to build a studio, start a record company, sign artists and hire writers," says Frank. "Pretty soon you find yourself administering everything, and you don't have time to write songs. We're just writing now and saying no to offers, just trying to keep our perspective."

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

NATIONAL

135 REPORTERS

NUMBER REPORTING 21

COMMODORES

NIGHTSHIFT MOTOWN

GRANDMASTER FLASH

SIGN OF THE TIMES ELEKTRA

CHAKA KHAN

THIS IS MY NIGHT WARNER BROS.

TINA TURNER

PRIVATE DANCER CAPITOL

READY FOR THE WORLD

TONIGHT MCA

REGION 4

IL,IN,KY,MI,OH,WI

COMMODORES

NIGHTSHIFT

GRANDMASTER FLASH

SIGN OF THE TIMES

PHILIP BAILEY

EASY LOVER

Angott Detroit, MI

Barneys Chicago, IL

Central One Stop Columbus, OH

Cleveland One-Stop Cleveland, OH

Color Rite Records Chicago, IL

Damon's Detroit, MI

Detroit Audio Oak Park, MI

Eklund Enterprises Kansas City, MO

Filmore Records Cleveland, OH

Fletcher's One Stop Chicago, IL

Gemini One-Stop Cleveland, OH

Greater Detroit Detroit, MI

Kendricks Records Detroit, MI

Mainstream Records Milwaukee, WI

Metro Music Chicago, IL

Music Master Chicago, IL

Musicland Southfield, MI

Northern Records Cleveland, OH

Old Town Record Shop Hamtramck, MI

Professionals Detroit, MI

Radio Doctors Milwaukee, WI

Record Center Cleveland, OH

Record Den Cleveland, OH

Record Rendezvous Cleveland, OH

Singer One Stop Chicago, IL

Sound Asylum Toledo, OH

Sounds Good Chicago, IL

REGION 5

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

DAZZ BAND

HEARTBEAT

GRANDMASTER FLASH

SIGN OF THE TIMES

THE TIME

THE BIRD

CML One Stop St. Louis, MO

Hudson's Embassy St. Louis, MO

Musicland Minneapolis, MN

Musicland St. Louis, MO

Musicvision Jennings, MO

Sound Town St. Louis, MO

Uptown Records St. Louis, MO

REGION 1

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

REGION 2

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

TINA TURNER

PRIVATE DANCER

ROXANNE SHANTE

ROXANNE'S REVENGE

COMMODORES

NIGHTSHIFT

Cambridge One Stop Boston, MA

Cavages Cheektowaha, NY

Easy One Stop N.Quincy, MA

Mass One Stop Boston, MA

Skippy White's Stoughton, MA

A-1 One Stop New York, NY

Al Wicke Records Elizabeth, NJ

Broadway Record Museum Camden, NJ

C&M Distributors Hyattsville, MD

Disc-O-Mat New York, NY

Harmony Music Bronx, NY

J&R Music World New York, NY

Kemp Mill Beltsville, MD

King James Records Philadelphia, PA

P & L Records Philadelphia, PA

Record & Tape Ltd. Washington, DC

Record And Tape Collector Baltimore, MD

Record Outlet Pittsburgh, PA

Record Outlet Pittsburgh, PA

Richman Brothers Pennsauken, NJ

Sabins Records Washington, DC

Sam K Records Washington, DC

Serenade Records Washington, DC

Sound Of Market Philadelphia, PA

Stratford Garden City, NY

The Wiz Washington, DC

The Wiz Brooklyn, NY

Tower New York, NY

Universal One Stop Philadelphia, PA

Vogels Elizabeth, NJ

Waxy Maxy Washington, DC

Webb's Dept.Store Philadelphia, PA

Wins Records Long Island City, NY

Your Record Shop Baltimore, MD

REGION 3

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

SHEENA EASTON

SUGAR WALLS

COMMODORES

NIGHTSHIFT

PENNYE FORD

CHANGE YOUR WICKED WAYS

Album Den Richmond, VA

Bibb Distributors Charlotte, NC

Cals Records Jacksonville, FL

D.J. Records Jacksonville, FL

Frankie's Got It Norfolk, VA

Franklin Atlanta, GA

Goldmine Records Atlanta, GA

Nova Dist. Inc. Norcross, GA

One Stop Records Atlanta, GA

Peaches N. Miami, FL

Peppermint Records Atlanta, GA

Pritchetts St. Petersburg, FL

Record Boutique Winston-Salem, NC

Rudy's Records & Tapes Miami, FL

Second Act Atlanta, GA

Southern Music Orlando, FL

Specs Music Hialeah, FL

Tara Records Atlanta, GA

Tidewater One Stop Norfolk, VA

Tropical Records Miami, FL

Tucker's Record Shop Knoxville, TN

CROWN: MANUFACTURERS ROYAL PAIN

Publisher Alleges Lack of Support for Direct Mail Sales

BY TONY SEIDEMAN

NEW YORK Manufacturer indifference is crippling the direct mail video sales efforts of one of America's largest publishing houses, claims Alan Merkin, president of Crown Publishing Inc.

Crown is ranked as one of the nation's top five publishers, with its Publishers Central Bureau one of the leading direct mail booksellers. Video has become an increasingly important part of the catalogs that the bureau mails out to its customers with the latest effort having more than four pages devoted to at least 150 video titles.

Crown has also moved into the video publishing business, creating "Crown Movie Classics," a \$19.95 public domain line.

Finding customers for the product has been far easier than securing supplies, claims Merkin. "The biggest problem that we've had is that we have found the video manufacturers don't seem to be aware there is a market for sale as opposed to renting," he says.

Video manufacturers seem "unable to take us seriously," Merkin says, forcing the bureau to "work hand to mouth" to obtain the product that its direct mail customers have ordered. "Nobody seems to care," he complains. "They treat us in a way that's not '80s."

With greater manufacturer coop-

eration, Publishers Central Bureau "probably could have sold 100 times more than [it] sold," Merkin says. Asked for specific instances in which manufacturer recalcitrance has hurt his company's efforts, he says, "You don't get any real cooperation putting anything together."

And when something is put together, says Merkin, the support that will make it a complete success is often not available. The bureau has suffered severe problems with Paramount's "25 for under \$25" promotion, getting caught so short of product to fill its direct mail orders that it is still scrambling all over the country attempting to find supplies.

Lack of manufacturer support is one reason Crown got into the public domain video business, says Merkin. "We decided we'd better start marketing it ourselves because we couldn't get the product there either."

To avoid the quality problems that have blemished public domain product's reputation, Crown is having leading duplicator VCA Electronics handle its copying, and plans to start up its own manufacturing plant soon.

Demand for video is so great that Crown can hardly avoid carrying it, says John Ward, head of Publishers Central Bureau. The videocassette recorder population has "hit a critical mass at this point," says Ward. Since the bureau began a heavy video push in July, video has been "selling as well as books" in many cases, he says.

Crown's video efforts to date have been "very successful," says manager of special products Steve Murphy. The move into manufac-

turing video was made, he says, because "we decided to become publishers of video as well as books."

Crown is interested enough in video to be thinking about distributing product other than its own to bookstores, says Murphy. "This is being taken into consideration."

But right now the company's sales efforts to retailers, which began in late 1984, are concentrating on moving its public domain "Crown Movie Classics" line and a video version of its "Living Language" series, which it says has sold in the millions of units as a record album and audiocassette item. Crown is doing its own production work on the latter.

Besides going through its well-established bookstore connections,

(Continued on page 63)



Play That Funky Music. Mort Crim, host of the PBS series "The New Tech Times," gets down and funky as only he can, while demonstrating one of Bang & Olufsen's latest electronic widgets. "The New Tech Times," a show dedicated to exploring the latest in consumer electronics, runs on more than 200 PBS stations, and has just had its second season of 26 episodes picked up by several stations. Word is that a third season of episodes for "The New Tech Times" is on the way, riding the program's success so far.

Music Titles Get Bandwagon Rolling

Sony to Record Labels: We Told You So

BY FAYE ZUCKERMAN

LOS ANGELES When Sony Video Software Operations director John O'Donnell set out to make promotional music video clips available for sale nearly two years ago, record industry executives practically squelched his efforts. Video clips, they said, were just a device to sell records. How was O'Donnell going to overcome licensing, legal and rights obstacles?

O'Donnell became frustrated, but he went ahead with his plans to roll out "Video 45s" and LPs anyway. Eventually, he managed to secure the rights to selected music videos, which he envisioned being sold through record and video stores.

Distribution would be crucial, he realized. So he signed with Jem Records to get into record/tape outlets, put together a sales force to deal with video distributors and used Sony's dealer network.

Today, in the wake of recent announcements by CBS, WEA and RCA Records that they will begin distributing music video to record/tape stores, O'Donnell says he feels like a pioneer.

"They give credibility to what we have been doing," he notes. "Two years ago, retailers said to us, 'If music [video] is so hot, then why isn't RCA or CBS pushing it?' We were the only ones."

Nearly all of the major home video companies and most independents are marketing at least one collection of music video clips. CBS/

Fox Video is offering a series called "Prime Cuts," Vestron Video offers "Picture Music," and Warner/MCA and RCA/Columbia Pictures are selling clip compilations for the Cars, Olivia Newton-John and Pat Benatar respectively.

In fact, three of Sony's music titles—Duran Duran's "Girls On Film" and "Dancin' On The Valentine" and David Bowie's "David Bowie"—have received RIAA gold certification. It is believed that the video label, which also now supports a line of children's titles, has grown into a \$9 million division.

Sony was working on the basis of its three-year plan, with 1983 as the year of awareness, 1984 as the year of distribution and 1985 as the year of sales. Sony executives claim their

(Continued from page 60)

HOME VIDEO SECTION

Due to production requirements, this week's home video section begins on page 58.

FOR WEEK ENDING FEBRUARY 2, 1985

Billboard

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TOP VIDEODISKS

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	2	10	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	CED Laser	29.98 29.98
2	10	2	POLICE ACADEMY	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	CED Laser	29.98 39.98
3	1	6	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	CED Laser	29.98 39.98
4	4	22	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98
5	5	6	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	CED Laser	29.95 29.95
6	NEW ▶		THE NEVERENDING STORY	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	CED Laser	29.98 39.98
7	6	20	SPLASH ◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	CED Laser	29.98 34.98
8	3	13	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
9	NEW ▶		THE LAST STARFIGHTER ▲ ◆	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	CED Laser	29.98 29.98
10	7	12	SIXTEEN CANDLES ▲ ◆	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	CED Laser	29.98 29.98

◆ Recording Industry Assn. Of America (RIAA) seal for sales/licensed rentals of 37,500 units or sales/licensed rental 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.

Italian Laser Disks Go Disco

Lab 3 Handling Software, Players

BY VITTORIO CASTELLI

MILAN Philips has turned to one of Italy's best-known disco promotion companies in a bid to establish its LaserVision videodisk format in this market.

Lab 3, which supplies records to discos and radio stations on a subscription basis, has signed a deal with the multinational hardware giant to distribute both LaserVision software and hardware here.

Philips says that it will not handle videodisks directly at this stage of the marketplace, and that Lab 3, which has considerable record industry expertise, will be better able to secure some LaserVision penetration if it can offer both machines and disks.

The task won't be easy, the two companies admit. Giancarlo Colombo, head of Lab 3, reports considerable apathy on the part of Italian dealers, and the scale of sales is likely to be small. Some 200 LaserVision players have been sold to date, mostly to discotheques, which

welcome the flexibility and easy handling qualities of the system. Colombo maintains that exposure in discotheques will, in turn, help promote LaserVision to the general public.

Music programming dominates laser disk software sales here, in contrast to local experience with videocassette formats, on which music videos have proven poor sellers. "This may be because the Italian public does not welcome foreign programming with subtitles," says Colombo. "People want Italian voices, which of course is not worthwhile production-wise unless the market broadens considerably. With music there's no problem."

Lab 3 receives advance notice of forthcoming product from Philips' plant in the U.K., and orders through Philips Italy, enabling it to put out new titles with minimal delay. Colombo says he believes strongly in LaserVision's potential, but adds that it will be greater once local music product becomes available.

(Continued on page 63)

THE STEAMIEST PICTURE OF THE YEAR.

A KEN RUSSELL FILM
KATHLEEN TURNER
ANTHONY PERKINS

Crimes of Passion

"AN
AMAZING
FILM..."

—Rex Reed



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And none as controversial.

Brilliant performances by Kathleen Turner and
Anthony Perkins in this erotic masterpiece have made
this the most talked about movie of the year.

Don't miss this great video. It'd be a crime. NEW WORLD VIDEO

SONY'S MUSIC TITLES

(Continued from page 58)

efforts are on time and on target, with a music video sales jump of 300%-400% in 1984.

Entry of the major labels into the video music marketing business is the best thing that could happen, O'Donnell claims, even though it will mean that Sony faces increased competition. The cumulative efforts by all the companies selling the product will sharply increase consumer awareness of music video, he says, thus increasing the retail penetration as customers ask for the product they know is available because of all the advertising that is done for it.

O'Donnell says he doesn't mind that video stores have had trouble selling his music product. "Do you walk into a video store for a haircut?," he asks, contending that video specialty outlets have made a business of renting movies, not selling music, and that asking them to do both can risk trying to push a very square peg through a very round hole.

O'Donnell admits that at first things were slow. Tom Seaman, music video manager for Jem Records, recalls: "In early 1984 it was a different story. We had to explain our philosophy to every retailer. We told them: 'The Video 45s are another form of music recordings.'"

But it wasn't Jem's cajoling and explaining that eventually convinced some 400 record/tape retailers during the first quarter of 1984 to take on Sony's products. It was, Seaman admits, a liberal returns policy of 18% quarterly.

"We encouraged retailers to purchase one or two copies of the same title, and to open [music video sections] with less than 50 titles," he says. "We would rather have them re-order than feel they were stuck with excess inventory."

Currently, some 500 small record shops carry as many as 100 music video titles, Seaman says, and Sony distributes a comparable number to the major record chains.

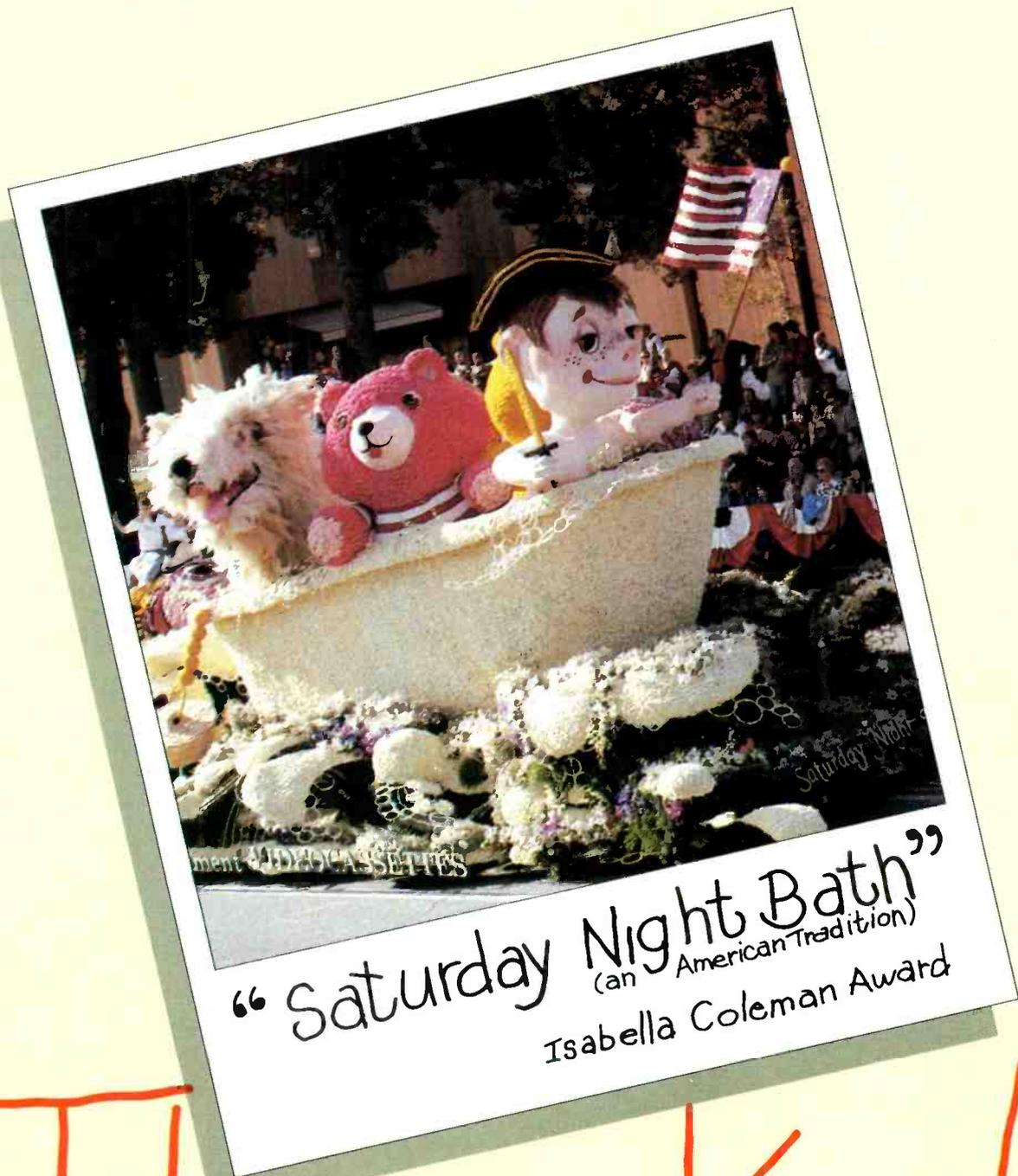
In fact, Jem, after seeing the initial impact of music video, set up a division that imports Japanese music videos. It is currently offering concert videotapes by Bob Marley, Pat Benatar, Black Sabbath and Brian Eno.

Last October was the turning point for Sony's music titles, Seaman says: "Sales started to take off." The marked increase resulted when the firm began to release current and topical titles, and "influential manufacturers"—WEA, CBS and RCA—placed the wheels in motion to distribute video to record/tape outlets, he maintains.

"Record stores were concerned about selling video in that environment at first. They thought video belonged in video stores," he adds. "But when the majors said they were starting their own programs, that issue died."

Now, home video firms are asking, should record/tape outlets sell movies? They cite Tower and Warehouse as examples.

Seaman counters: "We feel our business is in music, not movies. We decided only to distribute music-related products. For example, we carried 'Eddie & the Cruisers.'"



Thanks!

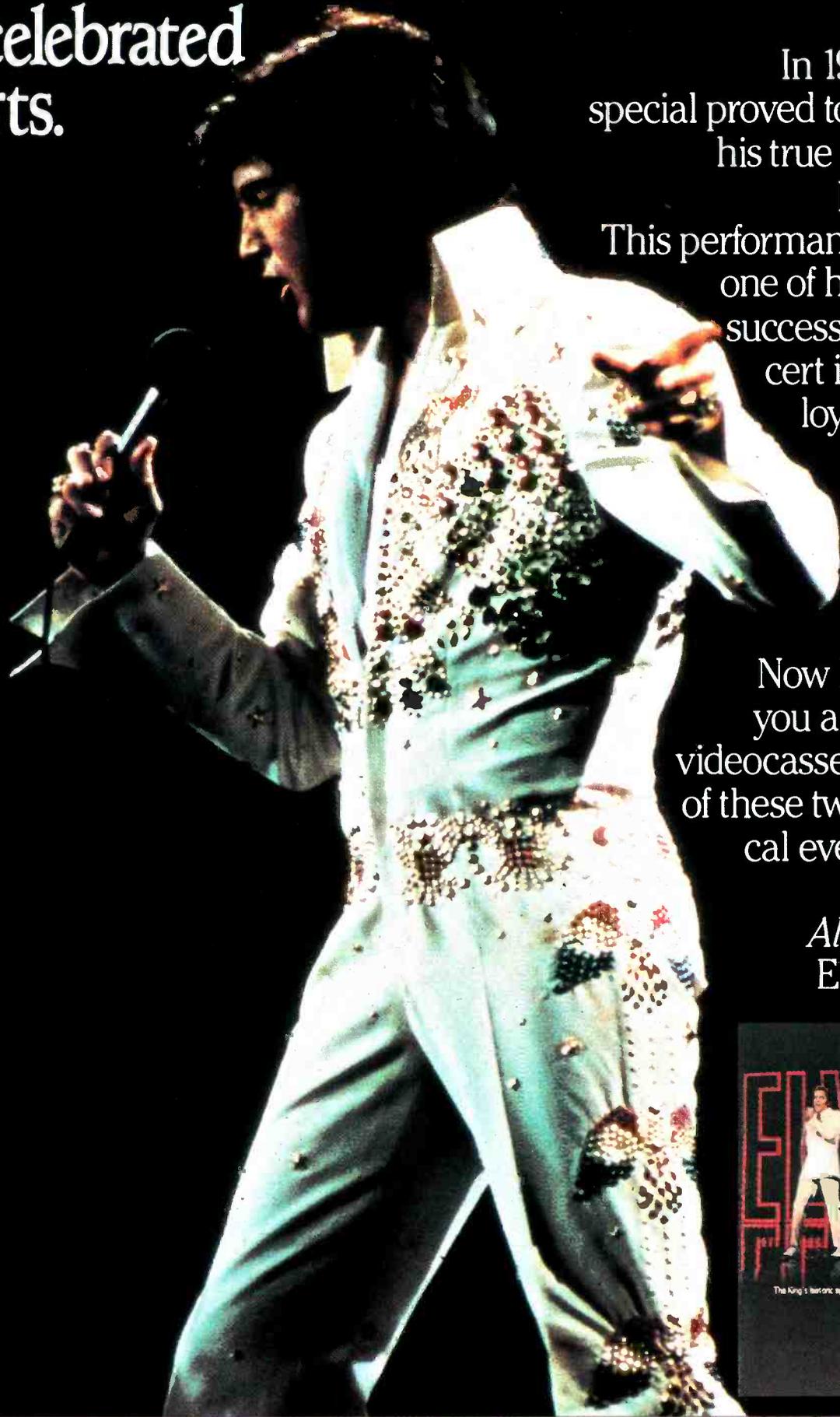
Many thanks to the members and judges of the 1985 Tournament of Roses Parade, the talented people at Jubilee Parade Float Company, and of course, our “family” at FAMILY HOME ENTERTAINMENT. All of you made our first entry in the 1985 Rose Parade an incredible success. Best wishes for the new year—we’ll see you again in 1986.



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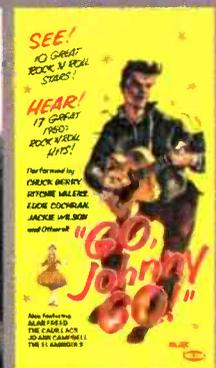
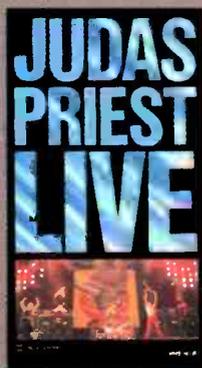
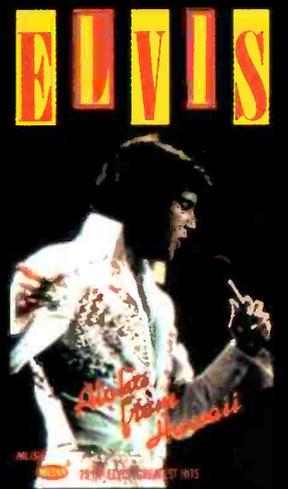
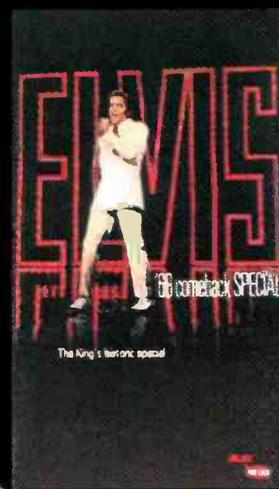


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loyal fans around the
world cheered as
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prove himself
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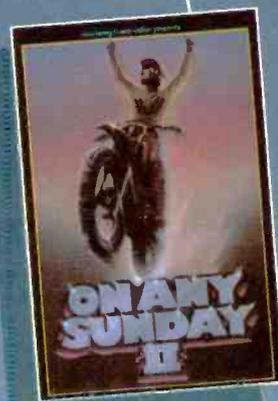
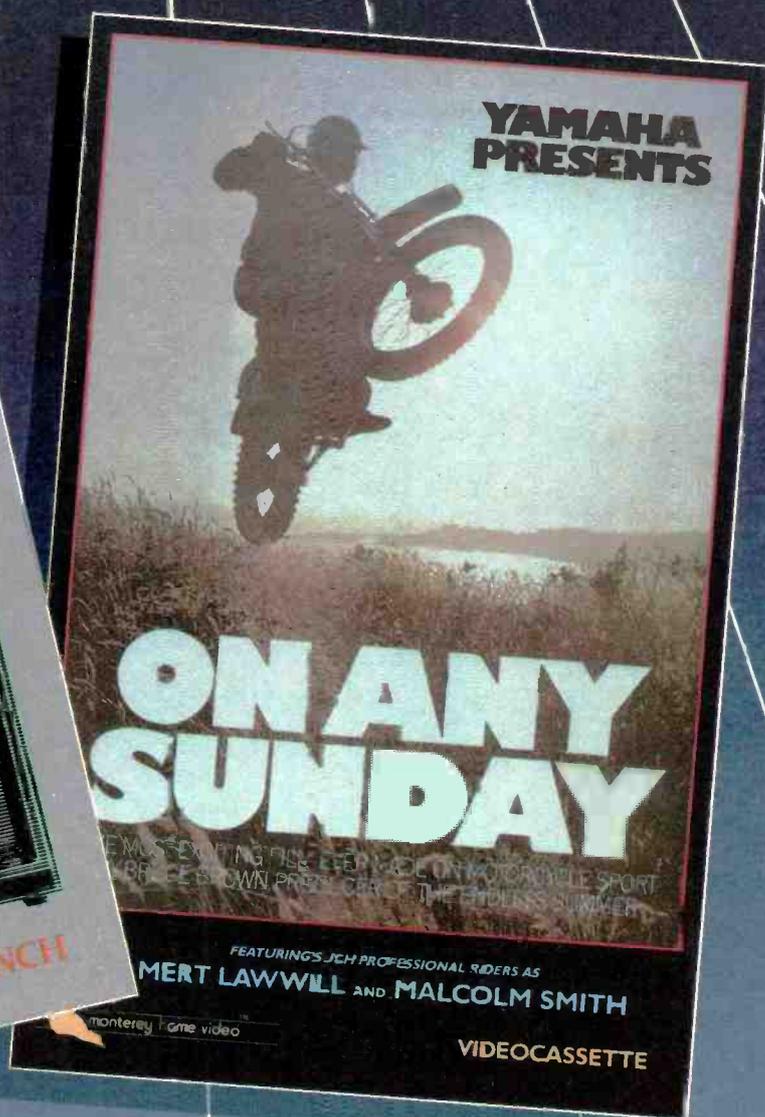
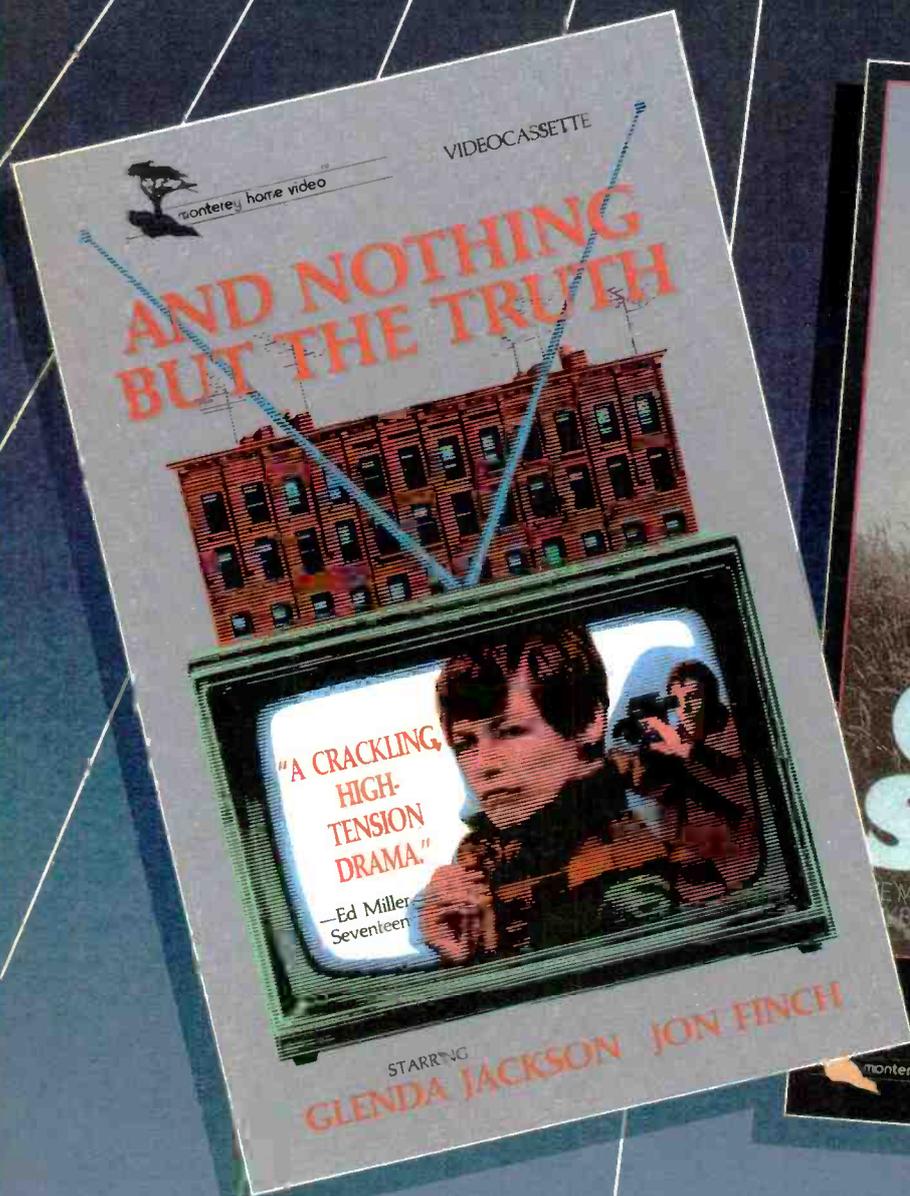
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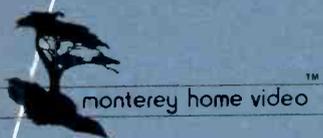
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At last, **ON ANY SUNDAY**, the motorcycle movie that started it all is available on videocassette, along with Glenda Jackson in a hard-hitting exposé of television journalism. Also on videocassette is the long time best seller, **ON ANY SUNDAY, PART II.**



Monterey Home Video / Manufactured and Distributed Exclusively by International Video Entertainment Inc. 7920 Alabama Avenue, Canoga Park, CA 91304-4991

NEW ON THE CHARTS

ELVIS THE '68 COMEBACK SPECIAL

In celebration of the 50th anniversary of the king of rock'n'roll's birth, Media Home Entertainment released "Elvis The '68 Comeback Special" Dec. 11. Now an authentic home video, this special was heavily bootlegged in the past.

The footage, previously cut in part for a '68 television showing because it was considered too racy, is shown in an uncut version. Performing such vintage hits as "Jailhouse Rock" and "Love Me Tender" in an intimate stage setting, Elvis croons and seduces his following of coy bouffants. This video will appeal to diehard Elvis fans and younger viewers, Media claims.

Posters and press kits containing Elvis paraphernalia along with a 15-page biography were distributed to retailers, distributors and Elvis Presley fan clubs across the country upon the video's release. Current point-of-purchase items that can be obtained through Media are release sheets and posters. Other than that, there is minimal promotional material available. The cassette is available in VHS Dolby and Beta Hi-Fi, with a suggested price of \$29.95. It appears this week at 30 on the Sales chart.

LINDA MOLESKI

Italy Getting VCR Factory

ROME Italy is to get its first VCR production factory, following the signing of a joint deal between Standard Elektrik Lorenz (SEL) of West Germany and REL, an Italian state-owned investment group for consumer electronics.

The plant will be constructed in Rome, and production is set to start at the end of the year, with an initial capacity of 100,000 video hardware units. The new company, Vidital Spa, will be managed by SEL and make VHS system units.

Virtually all VCR factories in Europe are in the U.K. or West Germany. In addition to Philips and Grundig, Japanese companies assembling VCRs in European territories include Sanyo, Matsushita, Toshiba, Sony and Sharp.

Additionally, Thomson of France makes parts for VCRs which are mainly sold to J2T, a joint venture between JVC (Japan), Thorn EMI (U.K.) and Telefunken (West Germany).

Disks Called Big in Japan JVC's Niwa Sees '85 Sales Boom

BY SHIG FUJITA

TOKYO With an estimated 900,000 players in both VHD and LaserVision formats in use here by year's end, Japan will be the first market in the world where the videodisk configuration has really established itself, claims Seiichiro Niwa, who heads the video software division of Victor Co. of Japan (JVC).

This projected tally compares with only 60,000 units here in 1983 and around 400,000 at the end of 1984. In the software field, the VHD camp alone produced two million units in 1983 and doubled that figure last year. The projection is seven million for 1985.

There were 1,220 VHD videodisk titles available as of Feb. 1, and Niwa claims the 2,000 mark will be topped by the fall. Niwa says JVC's theory is that the "karaoke" or sing-along videodisk product range will be the key to further popularity.

Niwa predicts that of the 400,000 audio karaoke units currently in use in snack bars and other commercial establishments in Japan, some 90,000 will be replaced by videodisk units, breaking down into roughly 60,000 VHD and 30,000 LaserVision units.

He adds that the VHD units are more popular because the software units contain 24 songs, whereas LaserVision contains only 10. Since a karaoke videodisk unit for a commercial establishment requires at least 30 to 40 videodisks, 60,000 units installed would translate into sales of some 1.8 million to 2.4 million videodisks.

Though sales of videodisks averaged 2,000-3,000 per title last year, Niwa says that JVC hopes the average can be hiked to around 5,000 this year, with some hot items topping the 10,000 mark.

VHD videodisks here are priced at roughly \$22.75-\$38.50. But JVC started selling videodisks containing only six songs at \$15.30 at the end of last year, and, says Niwa, "We've been encouraged by their popularity."

Niwa maintains that it will be possible to make karaoke units popular in the U.S. and in most of Europe, pointing out tourist interest here in experimenting with the machines. "And," he adds, "videodisk jukeboxes in British pubs have been proving popular."

CROWN DIRECT MAIL

(Continued from page 58)

Crown has "just started talking with people in the video distribution business," says Murphy. Crown is in video to stay, he says, commenting, "We are committed to this" for the long haul.

Crown carries a full line of product in its Publishers Central Bureau catalog, listing titles from 10 to 15 manufacturers, say bureau executives. Prices for the product range from \$79.95 down, and the company plans to carry MGM/UA's \$89.95 "Gone With The Wind" when it goes on the market.

"There is a definite relationship between books and video," says Merkin, who claims that home video executives don't seem to have noticed this yet. "I just think that it's bigger than they think it is," he says, pointing his finger at the top executives of home video firms. "I don't think anybody is interested at the top of the companies in really pushing sales," he says.

Regardless of the problems, Crown's involvement with video will grow increasingly heavy in the future, Merkin promises. "We will be using more video that we create, and we will be issuing more video that we license."

ITALIAN DISKS

(Continued from page 58)

To this end, deals have been made with domestic record company CGD Dischi. The first Italian act with its own videodisk will be top group Pooh, with its new album "Aloha," the video material of which was produced in conjunction with Italy's state-owned RAI television organization.

Further collaboration with CGD includes LaserVision releases for Arts International's opera and ballet titles, currently marketed in tape format by CGD Videosuono. Colombo says his main concern right now is to find enough suitable software to sustain the hardware business, and Lab 3 plans to contact U.S. distributors able to supply music-oriented product.

FOR WEEK ENDING FEBRUARY 2, 1985

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of 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	9	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta	29.98 29.98
2	2	142	JANE FONDA'S WORKOUT ▲ ◆	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NR	VHS Beta	59.95 59.95
3	4	59	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	24.95 24.95
4	3	10	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta	79.98 79.98
5	6	9	PRIME TIME	Karl Video Corporation KVC-RCA 058	Jane Fonda	1984	NR	VHS Beta	39.95 39.95
6	12	58	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95 39.95
7	10	100	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
8	7	52	STAR WARS	CBS-Fox Home Video 1130	Mark Hamill Harrison Ford	1977	PG	VHS Beta	39.98 39.98
9	17	33	STAR TREK: THE MOTION PICTURE ▲ ◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	VHS Beta	24.95 24.95
10	14	17	1984 SUMMER OLYMPICS HIGHLIGHTS ▲	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR	VHS Beta	29.95 29.95
11	8	7	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta	79.95 79.95
12	23	11	RAQUEL, TOTAL BEAUTY AND FITNESS	Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	VHS Beta	39.95 39.95
13	9	46	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	24.95 24.95
14	18	44	THE JANE FONDA WORKOUT CHALLENGE ●	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95 59.95
15	20	52	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Association 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95 39.95
16	5	64	AN OFFICER AND A GENTLEMAN ▲ ◆	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	24.95 24.95
17	13	21	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98 79.98
18	15	3	POLICE ACADEMY	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Catrall	1984	R	VHS Beta	79.95 79.95
19	22	3	DURAN DURAN DANCING ON THE VALENTINE	TDV Sony Video Software 97W5075	Duran Duran	1984	NR	VHS Beta	16.95 16.95
20	NEW ▶		MADONNA	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	VHS Beta	19.98 19.98
21	16	71	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	24.95 24.95
22	19	6	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	VHS Beta	79.95 79.95
23	29	3	THE NEVERENDING STORY	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	VHS Beta	79.95 79.95
24	28	10	VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS ▲	Vestron 1016	The Rolling Stones	1984	NR	VHS Beta	29.95 29.95
25	27	19	SPLASH ◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	79.95 79.95
26	34	80	DURAN DURAN ●	Thorn/EMI Tvd 1646	Duran Duran	1983	NR	VHS Beta	29.95 29.95
27	26	26	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta	59.95 59.95
28	21	21	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	39.95 39.95
29	24	17	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta	79.95 79.95
30	NEW ▶		ELVIS-'68 COMEBACK SPECIAL	Media Home Entertainment M452	Elvis Presley	1968	NR	VHS Beta	29.95 29.95
31	25	9	CONAN THE DESTROYER ▲ ◆	Universal City Studios MCA Dist. Corp. 80079	A. Schwarzenegger Grace Jones	1984	PG	VHS Beta	79.95 79.95
32	NEW ▶		TIGHTROPE	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	VHS Beta	79.95 79.95
33	11	8	THE LAST STARFIGHTER ▲ ◆	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	VHS Beta	79.95 79.95
34	31	13	FIRESTARTER ● ◆	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta	79.95 79.95
35	33	2	STREETS OF FIRE ● ◆	Universal City Studios MCA Dist. Corp. 80085	Michael Pare Diane Lane	1984	PG	VHS Beta	69.95 69.95
36	37	26	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	79.95 79.95
37	38	11	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonso	1984	R	VHS Beta	79.95 79.95
38	30	57	MAKING MICHAEL JACKSON'S THRILLER ▲ ◆	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95 29.95
39	36	19	HEARTBEAT CITY	Elektra Entertainment Warner Home Video 34024	The Cars	1984	NR	VHS Beta	29.98 29.98
40	35	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	79.95 79.95

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

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	4	POLICE ACADEMY	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	VHS Beta
2	3	9	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta
3	2	7	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta
4	4	10	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta
5	6	8	THE LAST STARFIGHTER ▲ ◆	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	VHS Beta
6	5	20	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta
7	7	6	DREAMSCAPE	Thorn/EMI Home Video 2722	Dennis Quaid Kate Capshaw	1984	PG	VHS Beta
8	8	4	THE NEVERENDING STORY	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	VHS Beta
9	9	19	SPLASH ◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta
10	12	12	THE PHILADELPHIA EXPERIMENT	Thorn/EMI Home Video 2547	Nancy Allen Michael Pare	1984	PG	VHS Beta
11	10	16	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta
12	19	4	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	VHS Beta
13	11	12	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonso	1984	R	VHS Beta
14	16	7	BOLERO	Cannon Films Inc. USA Home Video 217-468	Bo Derek George Kennedy	1984	NR	VHS Beta
15	14	10	CONAN THE DESTROYER ◆	Universal City Studios MCA Dist. Corp. 80079	A. Schwarzenegger Grace Jones	1984	PG	VHS Beta
16	17	17	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta
17	15	4	TOP SECRET	Paramount Pictures Paramount Home Video 1567	Val Kilmer	1984	PG	VHS Beta
18	18	3	STREETS OF FIRE ● ◆	Universal City Studios MCA Dist. Corp. 80085	Michael Pare Diane Lane	1984	PG	VHS Beta
19	13	13	NEVER CRY WOLF ◆	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	VHS Beta
20	NEW ▶		BEST DEFENSE	Paramount Pictures Paramount Home Video 1587	Dudley Moore Eddie Murphy	1984	R	VHS Beta
21	21	14	FIRESTARTER ● ◆	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta
22	NEW ▶		CLOAK AND DAGGER	Universal City Studios MCA Dist. Corp. 80124	Henry Thomas Dabney Coleman	1984	PG	VHS Beta
23	22	20	FOOTLOOSE	Paramount Home Video Paramount Pictures 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta
24	20	16	SIXTEEN CANDLES ▲ ◆	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta
25	NEW ▶		TIGHTROPE	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	VHS Beta
26	23	60	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
27	31	35	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
28	24	26	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
29	30	13	BREAKIN' ▲ ◆	Cannon Films Inc. MGM/UA Home Video 800447	Adolfo Quinones Michael Chambers	1984	PG	VHS Beta
30	28	22	PURPLE HEARTS ▲	Warner Brothers Pictures Warner Home Video 20018	Cheryl Ladd Ken Wahl	1984	R	VHS Beta
31	36	13	THIS IS SPINAL TAP	Embassy Pictures Embassy Home Entertainment 2081	Christopher Guest Michael McKean	1984	R	VHS Beta
32	NEW ▶		MANHATTAN	MGM/UA Home Video 800469	Woody Allen Diane Keaton	1979	R	VHS Beta
33	25	33	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MaClaine Debra Winger	1983	PG	VHS Beta
34	27	16	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta
35	35	14	THE BOUNTY ▲	Orion Pictures Vestron 5044	Mel Gibson Anthony Hopkins	1984	PG	VHS Beta
36	32	2	THE MAN WHO KNEW TOO MUCH	Universal Classics MCA Dist. Corp. 80129	James Stewart Doris Day	1956	PG	VHS Beta
37	29	19	ICEMAN ▲ ◆	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta
38	33	15	RACING WITH THE MOON	Paramount Pictures Paramount Home Video 1668	Elizabeth McGovern Sean Penn	1984	PG	VHS Beta
39	37	17	ICE PIRATES ● ◆	MGM/UA Home Video 800427	Robert Urich Mary Crosby	1984	PG	VHS Beta
40	26	16	UP THE CREEK ●	Orion Pictures Vestron 5043	Tim Matheson Stephan Furst	1984	R	VHS Beta

● Recording Industry Assn. of America (RIAA) seal for sales/licensed rentals of 37,500 units or sales/licensed rental 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.



Pioneer Raises Its Profile In-Store Promotions Boost Sales

BY FAYE ZUCKERMAN

LAS VEGAS Elaborate promotions for its audio and video products have never been Pioneer's strong suit. Admits Pioneer Video Inc.'s president Ken Kai, "Our marketing has been low-keyed."

"We focus on service for our high-end high-technology products," he says. But since Jan. 5 Kai and Pioneer colleagues have been placing an emphasis on gaining a "higher profile" among consumers by sponsoring attention-getting promotions the New Jersey-based company calls "in-store Pioneer events."

The events come in the form of 16-foot vans containing Pioneer's latest hardware and software products, as well as free giveaways and T-shirts. The vans show up at video and electronics stores to display, demonstrate and promote the company's high-technology offerings.

So far, Rowe Photo in Rochester, N.Y., New York Video, Tower Records, and High Technology Video in Portland, Ore., along with seven other retailers, have participated in the Pioneer van program. "We found sales on [Pioneer] products increased during and after each event," Kai says.

"The event is unusual enough that even in New York City it pulled a crowd," he adds. "We are also planning to show up in small towns."

Regardless of the size of the city, Kai contends that many small retailers and most consumers need to be informed about laser videodisks, Compact Discs and video in general.

VCR Sales For December Set Record

NEW YORK December sales of videocassette recorders and color television sets set single-month records, according to the Electronic Industries Assn.'s Consumer Electronics Group (EIA/CEG). VCR sales exceeded 1.2 million units, a 115% increase over sales in December, 1983. Total sales for the year were 7.6 million units, 86% above 1983's 4.1 million.

Color tv sales in December were more than 1.8 million, 18.5% better than the 1.5 million sold in the same month in 1983. Sales for the year went over the 16 million mark, 15% higher than the 14 million sold during the preceding year.

Additional EIA figures showed continued decline in black-and-white television sales, with a 14% drop in 1984 to a year-end total of approximately five million. Projection tv sales, however, went up 36% in 1984 to more than 195,000 units, with the 28,000 systems sold to dealers in December jumping 56% from the same month in 1983.

Sales of video cameras were almost 489,000 units last year, 18% more than the 1983 total.

"Each event features all our products," he notes. "We try to make it a musical experience with video jukeboxes and sing-along music videos."

By mid-year, Kai hopes to have sponsored 177 events. "I'm not saying that the Pioneer van is for everyone or every store," he says. "But we believe it is an attention-getter, and a valuable marketing tool."

"Many people don't realize that we have a line of 1,200 laserdiscs and high-end audio and video equipment," he says. "We are about to come out with a laserdisk/CD player. National advertising has just not been enough."

In preparation for the spring roll-out of the hybrid audio/video player, Pioneer Artists is planning to release three to five eight-inch music video compilations per month as well as several operas, ballets and classical music concerts.

Lionel Richie, Stevie Wonder, Phil Collins and Thomas Dolby are slated to be featured in upcoming releases. A series of operas filmed by the Metropolitan Opera will also be forthcoming.

Other releases include the Royal Ballet's "Giselle" and "Swan Lake," The Kirov Ballet doing "Sleeping Beauty," and the American Ballet Theatre's "Don Quixote."

According to Pioneer Artists' Ron Rich, the increase in the number of operas, classical music concerts and ballets to be offered on laserdisk is due to a new audience the company plans to target for its new audio/video disk hardware.

"The [new \$1,200] player will be bought by an audience which wants Compact Disc technology; they get the video [capability] for free," he explains. "That audience tends to be upscale."

Rich attributes what he calls "runaway" sales for the firm's premier eight-inch music video compilations to their \$10.99 price point, rather than a company-wide push for a new target audience. "We are seeing \$10 as the point where an impulse buy occurs," he says.

"It was quite a surprise to see the first shipment sell out so quickly—within a month. We are onto our second pressing for most titles," he adds.

Last year, Pioneer is said to have sold only about 200,000 laserdisk players to the consumer market. But CD players are expected to sell 400,000-plus units in 1985, estimates the Electronics Industry Assn. Such sales projections have some industry observers saying that joint CD/videodisk players might be a boon for the slow-moving visual disk field.

Price might put some glitches in that equation, however. Given current electronics prices, consumers can buy a CD unit, videocassette recorder and low-end laserdisk player for the \$1,200 price of Pioneer's new combo unit.

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ROCK RECLUSE FOGERTY RETURNS

'Centerfield' Brings Creedence Star Back to Center Stage

BY SAM SUTHERLAND

LOS ANGELES After nearly a decade spent as a rock'n'roll recluse, John Fogerty has returned to the pop wars—with a vengeance. Nine years after his last solo single for Asylum, the former Creedence Clearwater Revival leader proves anything but close-mouthed when reviewing the legal and financial problems that prompted his retreat from the public eye.

He's also understandably upbeat about "Centerfield," the new solo album that marks his move to sister WEA label Warner Bros., and "The Old Man Down The Road," its first single. That record, with its sharply drawn rock arrangement evoking Creedence's glory days, is already a top 30 smash, while swift retail acceptance for the album has catapulted "Centerfield" to a bulletted 21 on this week's chart.

That response is in marked contrast to the reception accorded "You Got The Magic," the early '76 Asylum single that found Fogerty half-heartedly plying disco rhythms and synthesizers in an effort to find a new stylistic base. Fogerty is quick to link the new work's popularity to its familiar mixture of classic rock and blues elements with pointed, yet open-ended, lyrics.

"If you're really strong in your own position in the universe, then you can experiment from that posi-



Fogerty Returns. John Fogerty basks in the success of his new single and album.

tion and it'll retain your own strength," he muses. "I wasn't coming from that sort of a position [in '76]. For that record, all during that period, I was a blind man in a fog."

Fogerty adds that the fog wasn't due to the creative burnout or excessive lifestyle often associated with sudden reversals in rock careers. Instead, the demons plaguing the Bay Area native included a bitter relationship with Creedence's original label, Fantasy, and a gauntlet of legal and financial setbacks encountered during the mid-'70s in the wake of that band's dismantling.

Despite his old group's vast popularity between 1968 and its final recordings in 1972, Fogerty and his ex-partners had seen all their income virtually disappear when a Bahamian tax shelter lost its charter.

"I remember some of how I felt," he recalls of his late '70s predicament. "I don't feel that way anymore, so it's hard to relate to. But I know I didn't feel very good, and I sure didn't feel very confident."

What ended the cycle, prompting Fogerty's withdrawal from active recording, was Asylum's suggestion that a second label project, intended to follow Fogerty's 1975 label debut "John Fogerty," be scuttled. Fogerty now speaks fondly of the label's top executive at the time, Joe Smith. "It should be done more often in this business," the artist says, alluding to the rejection. "Just turn on the radio.

"I'm really grateful. He handled it very gently. I was really dejected for just a few hours. By the time I was on the plane home, it felt more like freedom. For the first time in years, I felt I could go about building a strong foundation."

That foundation, started in earnest for his first post-Creedence solo project, the Blue Ridge Rangers, was a self-contained recording approach. Every record Fogerty has cut since CCR has found the one-time lead guitarist also handling rhythm parts, bass, percussion, keyboards and saxophones.

"I didn't really plan to stick strictly with the one-man-band thing," he

notes. "I think it was sort of a 'get your feet wet' deal to play all the instruments."

Fogerty's arranging sense, along with basic production techniques, had been honed during his scuffling days with the Blue Velvets and the Golliwogs, the bands that formed the basis for Creedence itself. In the wake of Creedence's demise, Fogerty had elected to take that approach to the next, ultimate step.

Today, Fogerty is critical of the
(Continued on page 68)



Famous Daves. David Lee Roth greets David Letterman during a recent appearance on NBC-TV's "Late Night With David Letterman." (Photo: Vinnie Zuffante)

New Lineup, New Direction for LRB

Australian Veterans Prepare To 'Stick Our Necks Out'

BY ETHLIE ANN VARE

LOS ANGELES From 1978 through 1982, Australia's Little River Band managed to put at least one single in the top 10 every year. But 1983's "The Net" album saw both lagging chart action and personnel changes that virtually repopulated the group.

Now, the Capitol act is back with a new album, "Playing To Win," a new lineup, a new (and unexpected) producer—and a new attitude.

"We could put out 'The Other Guy' every week," says vocalist John Farnham. "But we wanted to get deeper than that. We're prepared to stick our necks out a little bit.

"We've given Capitol a record they don't have to put on hit radio and hope it crosses over," says bassist Wayne Nelson, the group's token American. "They've got a record they're going to AOR with, straight out of the box."

What makes this soft-rock, country-tinged band suddenly an AOR act is its choice of producer: Spencer Proffer, best known for his work with Quiet Riot. The unlikely pairing was entirely intentional.

"We needed something to shake loose the image of bland MOR pop," says Nelson. "Spencer needed something to shake the 'heavy metal kid' image."

"Part of the reason we decided to use Spencer," adds Farnham, "was that the decision would make people sit up and go 'What?' And that might make them listen to the record."

The album, the group's 10th, was released Jan. 18, a week after the single of the same title came out. Recorded at the AAV studio in the band's native Melbourne, the album was mixed at Proffer's Pasha studio in Los Angeles. A video has been edited in four different versions: all performance, all concept, split-screen concept/performance and intercut concept/performance.

"We want to go to MTV with it, and cross to VH-1, rather than the other way around," says Nelson. "We want to play with the big boys. Besides, that performance film is going to surprise the hell out of a lot of people who think we're a soft country-rock band. "It isn't even

close."

This new direction for LRB (as they are now officially known) comes after a period of great turmoil within the group. Guitarist Graham Goble is the only original member still on board. John Farnham, who had a long solo career in Australia, replaced lead vocalist Glenn Shorrock in 1982.

Lead guitarist Steven Housden replaced David Briggs, who had replaced Rick Formosa. Ex-Jim Messina bassist Wayne Nelson came in for George McArdle. Steven Prestwich, former drummer for Aussie rock heroes Cold Chisel, replaced Derek Pellicci. Keyboardist David Hirschfelder sort of replaced found-

ing member Beeb Birtles, who had played guitar.

"In Australia, they loved to write about the fact that somebody else left Little River Band," laughs Nelson. "When Glenn left, it made a lot of impact. And when John joined, the announcement was made almost simultaneously. So that was big news. Then Beeb left, and then . . . By the time poor Derek left, he was all ready to do interviews and ended up getting three lines about 'former drummer of the Little River Band.'"

None of the ex-LRB members have made much of a dent as yet in solo careers—even Shorrock, whose debut was highly anticipated. "With

All-Star Collaboration

Duran Duo in 'Power' Project

BY KIM FREEMAN

NEW YORK If the abrasive edge of Duran Duran's recent hit "Wild Boys," took part of the band's young constituency by surprise, that legion of fans better brace itself for an even funkier move by the group's guitarist Andy Taylor and bassist John Taylor.

The Taylors are two of five top stars who have teamed up to form a collaborative one-album act, Power Station. First offering from the Taylors' long-desired teaming with mentors Robert Palmer, Chic drummer Tony Thompson and Chic partner/producer Bernard Edwards is the single "Some Like It Hot," a funk-drenched rocker that ships Feb. 6 on Capitol.

"We take nice pictures," say the Taylors of Duran Duran's media image, but both are adamant in dispelling any notions that the Power Station project was designed to reverse that perception.

"It happened naturally," says John, growing from a "vague idea to do a dance version of [T. Rex's 1972 hit] 'Bang A Gong,'" hatched when John and Andy met Robert Palmer at England's RumRunner club three years ago. Later that year the Duranners met Thompson while opening Blondie's tour, and Edwards came into the picture through his former Chic partner

Nile Rodgers, producer of Duran Duran's latest smash single.

"This is not an image group," says John of Power Station. "We won't be around to do 'Solid Gold.'" The band does, however, have a "Saturday Night Live" appearance slated for Feb. 16 (Andy's 25th birthday), a video coming soon, and a self-titled album set for March.

"We're not hunting for recognition," says John. "We think the music will speak for itself." Per this approach, the album credits and photos are what Andy calls "subtle. There won't be any 'featuring Duran Duran sex symbols John and Andy Taylor' stickers."

The project was a "good opportunity to improve our musical perspective," claims John. "I'd never picked up a bass before I heard [Chic's 1979 hit] 'Good Times.'" The bassist calls working with Edwards a "nerve-racking experience—he was like a father to me."

Both John and Andy agree that "Some Like It Hot" is "not an immediate pop song," but they expect it to be a "major" crossover record with strong support by urban and rock radio. "If it goes top 30, we'll be happy," says Andy, reflecting a spontaneous and somewhat casual attitude taken while recording the album. "It wasn't a let's-make-a-hit-record session. We just wanted to do it."

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Boutwell Auditorium,
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Tickets: \$100, \$50, \$15

THIS EXTRAVAGANZA was a grand gathering of singers, musicians and composers whose musical roots dig deep into an Alabama heritage. For many it was a reunion. At times a rhythm & blues revival, at other times it was a fascinating array of country, classical, swing and jazz.

The 13-piece stage band and three backup singers constituted one of the largest aggregations of Muscle Shoals talent ever to appear on a concert stage at one time. It included the original Muscle Shoals Horns and most of the Muscle Shoals rhythm section. Their assistance provided an authentic, nostalgic backdrop for many of the stars as they performed their best-known hits.

With their help, Percy Sledge eased through "When A Man Loves A Woman," and Luther Ingram sang "(If Loving You Is Wrong) I Don't Want To Be Right" with an almost arrogant aplomb. Clarence Carter's delivery of "Patches" took the balcony-sitters and tuxedoed guests to one of the high points of the evening.

Seventy-year-old Erskine Hawkins blew the trumpet for a laudably tight performance of his '40s swing hit "Tuxedo Junction." Freddy Cole, brother of the late Nat "King" Cole, crooned "Unforgettable" in an identifiably Cole voice. (Ironically, it was in the same auditorium in 1956 that Nat was attacked by a group of white men during his performance. This night, 28 years later, he was installed posthumously into the Alabama Music Hall of Fame.)

Sun Ra's "Omniversal" spacey jazz proved to be the weakest segment of the show, too avant-garde to be comprehended by most of the general audience. The producers would have done well to include a gospel music segment for the Deep South concert. Gospel played an important formative role in the lives of many of the performers present and should have been represented.

At the other end of the musical spectrum, Ray Sawyer, formerly of

Dr. Hook & the Medicine Show, barreled through "Cover Of Rolling Stone."

In the country category, Janie Fricke's rapport with the musicians behind her was evident as she performed "Tell Me A Lie." Hank Williams Jr., after accepting an award for his Alabama-born father, launched into a weakly yodelled but crowd-intoxicating "Lovesick Blues." Tammy Wynette sang "Stand By Your Man" to former Alabama Gov. George Wallace, who was on stage to present some of the awards.

The Commodores, recipients of an award but not scheduled to perform, improvised on "Three Times A Lady" with a few modified Alabama lyrics to thank the audience. Capping off the evening was country supergroup Alabama, who had served as MCs for much of the show. The entire cast of performers joined the group and MTV VJ Alan Hunter for a chorus of "My Home's In Alabama," which culminated in a brilliant indoor fireworks display.

With only a few minor flaws, the awards show was very well executed. To be commended are Lola Scobey, producer; James Hatcher, director; Jimmy Johnson, director of live music, and Terry Woodworth, director of audio/visual media and chairman of the Alabama Music Hall of Fame.

PAUL BAKER

LITTLE RICHARD STAPLE SINGERS CLARK SISTERS

Beacon Theatre, New York
Tickets: \$20

LITTLE RICHARD'S eccentric brand of personality evangelism came to New York's Upper West Side Dec. 29, where a congregation of the curious and converted gathered at the Beacon Theatre. Performing in black leather, the former '50s rock'n'roll king and queen both delighted and disappointed.

Charles White's recent biography makes Richards' past indulgences in sex and drugs very clear, and the "reverend" isn't afraid to repeat them on stage. His rap wasn't much different than in earlier days. He ranted about unpaid back royalties, boasted of his age (52), and sparred with hecklers, prancing in a hunched-over gait for 90 crazed minutes.

Richard loudly refused to sing "Tutti Frutti." He quoted licks from fellow Macon, Ga. music pioneer Otis Redding. He even gave an hysterical impersonation of what he called "black ladies and white ladies laughing at me." There were a few surprises. A near hair-raising rendition of Richard's 1971 recording "Freedom Blues" was one. The announcement that he had recorded a gospel album with Bonnie Tyler perhaps qualifies as another. Richard also introduced from the audience Esquerita, the '50s drag queen circuit performer after whom Richard modeled his famous pompadour.

It was quite a coming out for gospel's latest star. Yet while the evening's proceedings were exhilarating at times, they were ultimately disturbing. As fascinating a charac-

(Continued on page 68)



Romeo's Lady. Debora Iyall, lead singer of Romeo Void, leads the San Francisco-based band through two nights of concerts at the Ritz in New York. (Photo: Chuck Pulin)

AMUSEMENT BUSINESS BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BRUCE SPRINGSTEEN & THE E STREET BAND	Charlotte (N.C.) Coliseum	Jan. 15-16.	\$381,735 \$17	11,439 two sellouts	Beach Club Promotions
SAMMY HAGAR ZEBRA	Cow Palace San Francisco	Jan. 18-19	\$348,899 \$14.50	24,062 two sellouts	Bill Graham Presents
KENNY ROGERS DOLLY PARTON SAWYER BROWN	Thomas & Mack Center Las Vegas	Jan. 18	\$250,865 \$17.50/\$15.50	14,370 (16,000)	Stallar Entertainment
HUEY LEWIS & THE NEWS	Roberto Clemente Coliseum San Juan	Jan. 11	\$160,364 \$17/\$16	10,000 sellout	Larry Stein
REO SPEEDWAGON SURVIVOR	The Horizon Rosemont, Ill.	Jan. 19	\$188,068 \$13.50	13,931 (15,533)	Jan Prods.
JERRY LEWIS CHARO	Fox Theatre St. Louis	Jan. 8-13	\$168,561 \$17.90-\$4.90	25,204 (32,459) seven shows	Ray Shepardson Presents
IRON MAIDEN TWISTED SISTER	Hartford (Conn.) Civic Center	Jan. 14	\$152,323 \$13.50/\$12.50	11,483 (16,500)	Cross Country Concerts
DAZZ BAND S.O.S. BAND	Front Row Theater Highland Heights, Mich.	Jan. 18-19	\$144,091 \$11.75	12,700 two sellouts	In-House
TRIUMPH MOLLY HATCHET	The Omni Atlanta	Jan. 19	\$138,631 \$13.50	10,269 (11,600)	Brass Ring Prods.
DIO DOKKEN	Joe Louis Arena Detroit	Jan. 18	\$131,706 \$13.50	9,756 (12,700)	Brass Ring Prods.
REO SPEEDWAGON SURVIVOR	Peoria (Ill.) Civic Center	Jan. 17	\$127,507 \$13.75	9,445 (11,793)	Jam Prods.
IRON MAIDEN TWISTED SISTER	The Centrum Worcester, Mass.	Jan. 15	\$127,400 \$12.50/\$11.50	10,472 sellout	Don Law Co.
PLATINUM BLONDE COREY HART SPOONS	Maple Leaf Gardens Toronto	Dec. 31	\$111,972 (\$139,965 Canadian) \$15.50	9,030 (9,750)	Concert Productions International
BRYAN ADAMS LUBA	Ottawa (Ont.) Civic Center	Jan. 5	\$104,527 (\$130,659 Canadian) \$14.50	9,000 sellout	Donald K. Donald/ Concert Productions International/Bass Clef
LEGENDS OF ROCK'N' ROLL: FREDDY CANNON THE CRYSTALS, THE DIAMONDS, BO DIDDLEY MARTHA REEVES & THE VANDELLS, TOMMY ROE, JUNIOR WALKER & THE ALL STARS, TONY WILLIAMS & THE PLATTERS, MARY WELLS & CURTIS WOMACK	Hartford (Conn.) Civic Center	Dec. 7	\$94,563 \$12.50	7,987 (10,269)	WORC Radio
BRYAN ADAMS LUBA	Massey Hall Toronto	Jan. 7-9	\$91,983 (\$114,979 Canadian) \$15.50	7,800 three sellouts	Concert Productions International
ANDY WILLIAMS	Wharton Center Michigan State Univ. East Lansing	Dec. 10	\$83,156 \$18.50/\$16	4,569 (5,000)	Charleroi Prods.
DIO DOKKEN	Wendler Arena Saginaw, Mich.	Jan. 19	\$75,262 \$12.50	6,021 (7,347)	Brass Ring Prods.
BRYAN ADAMS LUBA	Sudbury (Ont.) Arena	Jan. 17	\$70,168 (\$87,711 Canadian) \$13.50	6,500 sellout	Donald K. Donald/ Concert Productions International
SAMMY HAGAR ZEBRA	San Diego Sports Arena	Jan. 9	\$62,271 \$13.50/\$12.50	4,900 (8,000)	Avalon Attractions
GEORGE STRAIT RONNA REEVES CLAY BLAKER BAND	Memorial Coliseum Corpus Christi, Tex.	Jan. 18	\$53,076 \$12	4,423 (5,000)	C&M Prods.
DAZZ BAND S.O.S. BAND	De Vos Hall Grand Rapids, Mich.	Jan. 16	\$29,703 \$13.50/\$11.50	2,439 sellout	Blue Suede Shows
BRYAN ADAMS HONEYMOON SUITE	Capitol Theater Passaic, N.J.	Dec. 31	\$38,698 \$15.50/\$14.50	3,196 sellout	Monarch Entertainment Bureau
GEORGE WINSTON	Knight Center Miami	Dec. 14	\$30,482 \$12.50/\$10	2,789 (4,943)	Fantasma Prods.
GEORGE STRAIT RONNA REEVES CLAY BLAKER BAND	Scurry Coliseum Snyder, Tex.	Jan. 17	\$26,862 \$12/\$10	2,586 (3,000)	C&M Prods.
TODD RUNDGREN	Paradise Theatre Boston	Dec. 31	\$16,500 \$15/\$12.50	1,200 sellout	Don Law Co.
XXXXXXXXX RICHARD XXXXXX & RICK DANNO OF THE BAND	Paradise Theatre Boston	Jan. 9	\$5,421 \$9.50/\$8.50	600 sellout	Don Law Co.
BANGLES	Paradise Theatre Boston	Jan. 2	\$4,500 \$7.50	600 sellout	Don Law Co.
DAVE MASON	The Moonshadow Atlanta	Jan. 9	\$3,808 \$8.50	448 (800)	Alex Cooley/Southern Promotions
QUEENSRYCHE	Paradise Theatre Boston	Jan. 13	\$3,764 \$6.50/\$5.50	600 sellout	Don Law Co.
STRANGE DAZE TRIBUTE TO THE DOORS	After the Goldrush Tempe, Ariz.	Jan. 15	\$1,112 \$6.00	557 (750)	Evening Star Prods.
YOUNGBLOODS	Paradise Theatre Boston	Jan. 3	\$1,972 \$2.50/\$6.50	305 (600)	Don Law Co.

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JOHN FOGERTY RETURNS

(Continued from page 66)

technical standard of his mid-'70s solo work. While conceding that "John Fogerty" did offer two strong songs, "Rockin' All Over The World" and "Almost Saturday Night," he insists, "I just didn't have the chops together, and I couldn't play well enough."

Fogerty shrugs off the rationale that his last solo work may have suffered from the then-prevailing disco tide. While acknowledging that the rustic, grass-roots American rock of his better mid-'70s work was out of step with the sleeker pop of the day, he says, "What happened to me was a coincidence. A hit record is a hit record. If I'd come out with this record at the height of disco, I think it would've been okay."

He credits a disciplined, self-imposed rehearsal schedule at his Berkeley studio with helping him achieve the technical strength to make his self-contained approach convincing. Yet Fogerty also raises a central paradox about that strate-

gy by frequently referring to his current "band."

"My theory has always been that the greatest rock music comes from bands, not from studio guys who just shook hands 10 minutes before sitting in," he observes. "Because bands become stylized—they live together, they know each other, and, with all their foibles and faults, they still come up with a style. The Beatles definitely weren't the greatest musicians in the world, but, boy, they had style."

He's also a confessed musical conservative, wary of pop fashion and gratuitous effects. "I told [pop music critic Robert] Hilburn in 1972 that I was trying to make records

that they'd play 10 years from now. I really felt that... we were trying to make records that would still fit the fabric of radio music. That's why we stayed away from electronic gizmos and fads."

As yet unanswered is how Fogerty will translate his renewed confidence and bracing rock style to the concert stage. While saying he's "definitely" hoping to assemble a live touring band, Fogerty qualifies any tours as still some distance in the future.

"I think I should make some more new music first," he explains. "There just isn't enough of a John Fogerty repertoire yet."

POWER STATION

(Continued from page 66)

do it."

As John puts it: "No one from our manager to my mother knew what

was happening until it was finished."

The album was recorded at four separate sessions dating back to June. The careers of all five Power Station members necessitated a few unconventional recording techniques, such as the mailing of the music tracks and title for "Some Like It Hot" to Palmer for lyrics. Aside from the album's two cover tunes, the songwriting was a "collaborative effort of our ideal band," according to John.

"This isn't the Honeydrippers," he adds. "The songs here represent our own musical roots, which, being just in our 20s, are based in music of the '70s."

The group abandoned its working title of Big Brother in favor of Power Station, first in tribute to the New York studio of the same name where the album's final mix was done, and secondly to reflect the record's "totally American, New York spirit," says John.

The Taylors don't expect an encore project from Power Station. "It's hard to re-create that spontaneity and freedom," John notes.

As for the future of Duran Duran, the group is sticking with Bernard Edwards as producer of its now-in-progress fourth studio album, which will feature the theme song from the next James Bond movie, "From A View To A Kill." With "Wild Boys" and the Power Station project under their belts, it appears Duran Duran's musical direction is getting back to where it started.

"Originally," recalls John Taylor, "our concept was to have a heavy rock/funk band, but then we discovered synthesizers." Both Taylors are somewhat vague on what effect the Power Station venture will have on Duran Duran, but Andy claims, "We were moving towards a rougher sound anyway with 'Wild Boys'."

TALENT IN ACTION

(Continued from page 67)

ter as Little Richard is, he has been reduced to an entertaining caricature caught between religion and his former self.

The rest of the evening was marred by lengthy set changes to cover Richard's lateness. The ultimate embarrassment came after the Staple Singers' inexplicably short set, when the band was called back on for an encore and none was forthcoming.

The Staples have seemed to be on automatic pilot in recent New York performances, including a benefit at the city's famed Riverside Church. At least there the family quartet highlighted material from their current album, "Turning Point." Here, they barely performed five older tracks in less than 40 minutes. The fact that Pops Staples had celebrated his 80th birthday the day before did little to brighten the spirit.

Musical highlights were provided by the Clark Sisters. The group's sustained excitement and energy hit home with an appreciative audience. Of particular note was their inventive vocal scatting, reminiscent of "speaking in tongues." Their set climaxed with a rousing version of the crossover hit, "You Brought The Sunshine."

HARRY WEINGER

SUPERSAX

Vine Street Bar & Grill,
Los Angeles
Tickets: \$8, \$6.50

AFTER A DECADE, Med Flory and his studio musician confreres have reached a zenith in harmonizing the solos of Charlie Parker. Now the five saxes even capture a good part of the unique sound of the Bird.

The five—Lanny Morgan, second alto; Ray Reed, first tenor; Jay Migliori, second tenor; Jack Nimitz, baritone; Flory, lead alto—were never heard better than in this intimate jazz room with its marvelous sound system. Producers of the wide array of jazz names playing Vine Street should consider live recordings here.

Not only does ensemble playing sparkle here, but individual solos are equally well picked up. On this gig, Morgan, Reed and trumpeter Conti Candoli, in particular, were applauded for their spirited improvisations.

Flory did an excellent job as MC, throwing out consistently funny and acerbic one-liners that built a sturdy empathy with his listeners. He carefully selected a program of Parker standards that ranged from

difficult racetrack-tempoed originals to an especially moody "Embraceable You." Latter spotlighted a new introduction, featuring pianist Lou Levy, who contributed mightily along with bassist Monty Budwig and drummer John Dentz.

Musicians mixed with the crowd at intermission, another positive step toward building the remarkable ambience in this relatively new jazz palace.

JOHN SIPPEL

EYES

Keg House, New Haven, Conn.
Tickets: \$3

HOPING TO BREAK OUT of the local club scene, Eyes proved their musical abilities here Jan. 10 with an impressive 60-minute set that ranged from gentle ballads to full-force rockers. Comprised of four equally talented members, the group exhibited a pop-rock approach similar to that of Journey and Foreigner, yet they possess their own distinctive sound.

Opening the show with the aggressive "Livin' In My World," Eyes was greeted by a thoroughly receptive young crowd. Well mixed and clean, this opener held a solid, somewhat funky beat featuring hard-driving instrumental work by keyboardist Jeff Batter and guitarist Michael Solar.

Lead vocalist/bassist Jimmy Christian, who played the frontman role, kept audience connection throughout the set with his easygoing appeal. Packing a powerful tenor, Christian was equally at ease with softer, romantic melodies and tougher-edged tunes. The group's many years together paid off in the form of an overall cohesiveness and professional delivery that's rare on the bar-band circuit.

A highlight of the evening was Batter's tender, classical-rooted piano intro to "Thinking It Over," a complex arrangement that started soft but developed into a dynamic piece, ending with an abrupt punch. Eyes closed on a metallic note with "Rock'n'Roll Defenders," a hard, fast composition structured on harsh vocals and dominant lead guitar riffs. Batter's keyboard work grew into a crescendo, then broke into an uninhibited jam that eventually rolled into Richie Catt's long, thunderous drum solo.

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JULY 4th, 1985

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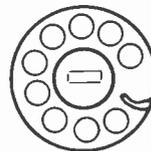
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JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



IN WHAT MAY have been a Grammy preview of sorts, Wynton Marsalis won the silver award at Japan's recent 18th annual Jazz Disk Awards ceremony for his "Hot House Flowers" album. Among the other winners were the trumpeter's saxophonist brother Branford, whose "Scenes In The City" was cited as the year's best jazz Compact Disc. Veteran Japanese bandleader Toshiyuki Miyama won the Fumio Nanri Award, given in memory of a pioneering jazz trumpeter, for his contributions to promoting jazz in Japan.

"Hot House Flowers" is up for a Grammy this year in the category of best jazz instrumental performance, soloist. In addition, the title track has been nominated as best instrumental composition.

Although Marsalis faces strong competition in the former category—Ira Sullivan, Zoot Sims, Tommy Flanagan and the team of Pepper Adams & Kenny Wheeler—our money is on him. "Hot House Flowers" got a rather mixed critical response (for the record, we liked it), but it probably had the highest profile of any jazz album released last year, and Marsalis is still riding a wave of popularity and attention that began building at last year's Grammy telecast and shows no immediate signs of peaking.

We have just a couple of observations about the other jazz Grammy nominations. First, we were delighted to see Carla Bley cop a nomination in the big band category for her astonishing arrangement of "Misterioso" (from the Thelonious Monk tribute album "That's The Way I Feel Now"), but we suspect that sentiment and respect for one of jazz's legends will combine to give Count Basie a well-deserved posthumous Grammy. Second, while we agree in principle with the decision to consolidate male, female and group jazz vocals into one category, we're sorry that some great recordings—notably Bobby McFerrin's solo vocal album—got aced out of the running as a re-

sult.

THE YEAR IS OFF to an eventful start for Max Roach. The pioneering percussionist turned 60 on Jan. 10, and celebrated that milestone a few days later at a surprise party thrown by friends from the Bedford-Stuyvesant Restoration Corp., whose recording facilities he's been using lately. And next Tuesday (5), Roach will make a rare in-store appearance at New York's celebrated downtown Tower Records, where he'll give a solo drum recital for 30 minutes and then

Marsalis brothers win big in Japan

sign copies of his two new Soul Note albums. One of those new releases features M'Boom, the percussion ensemble with which Roach has worked for many years; the other features a side of solo drums and a side of Roach compositons played by the drummer and a string quartet.

ALSO NOTED: Billy Taylor marked his third anniversary as an arts correspondent for CBS-TV's "Sunday Morning" on Jan. 13. The Emmy-winning musician/educator/commentator celebrated the event by conducting a rare interview with Ella Fitzgerald... Seven giants of mainstream jazz—Benny Carter, Teddy Wilson, Red Norvo, Freddie Green, George Duvivier, Louis Bellson and Remo Palmier—will join forces at New York's Town Hall on March 1 and 2 for what's being billed as a "swing reunion." The concert will be recorded by Book-Of-The-Month-Club Records.

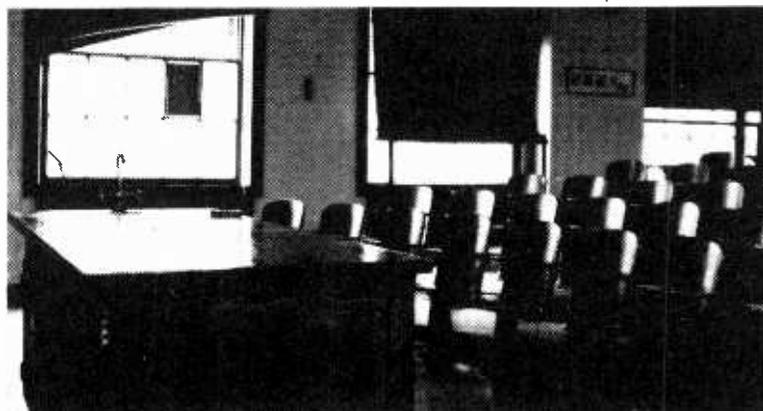
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FOR WEEK ENDING FEBRUARY 2, 1985

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TOP JAZZ ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	11 weeks at No. One	
1	1	16	WYNTON MARSALIS	COLUMBIA FC 39530 (CD)	HOT HOUSE FLOWERS
2	2	10	AL JARREAU	WARNER BROS. 25106-1 (CD)	HIGH CRIME
3	3	16	PAT METHENY GROUP	ECM 25000-1/WARNER BROS	FIRST CIRCLE
4	4	12	GROVER WASHINGTON JR.	ELEKTRA 60318 (CD)	INSIDE MOVES
5	5	112	GEORGE WINSTON ●	WINDHAM HILL C-1025 /A&M (CD)	DECEMBER
6	7	10	JEAN-LUC PONTY	ATLANTIC 80185	OPEN MIND
7	6	14	EARL KLUGH	CAPITOL ST-12372	NIGHT SONGS
8	10	5	LINDA RONSTADT	ASYLUM 60387/ELEKTRA	LUSH LIFE
9	8	14	BOB JAMES	COLUMBIA FC 39580	12
10	12	10	SHADOWFAX	WINDHAM HILL WH-1038/A&M (CD)	DREAMS OF CHILDREN
11	9	47	ANDREAS WOLLENWIEDER	COLUMBIA FM 37827	CAVERNA MAGICA (... UNDER THE TREE-IN THE CAVE ...)
12	13	22	GEORGE WINSTON	WINDHAM HILL C 1012/A&M (CD)	AUTUMN
13	17	5	THE MANHATTAN TRANSFER	ATLANTIC 81233	BOP DOO WOP
14	16	135	GEORGE WINSTON	WINDHAM HILL C-1019/A&M (CD)	WINTER INTO SPRING
15	11	30	DAVE GRUSIN	GRP A-1006	NIGHT LINES
16	21	83	WYNTON MARSALIS	COLUMBIA FC 38641 (CD)	THINK OF ONE
17	23	5	ANDREAS WOLLENWIEDER	COLUMBIA FM-37793 (CD)	BEHIND THE GARDENS, BEHIND THE WALL ...
18	14	22	SADAO WATANABE	ELEKTRA 60371-1	RENDEZVOUS
19	19	63	DAVID SANBORN	WARNER BROS. 23906-1	BACKSTREET
20	20	10	RICKIE LEE JONES	WARNER BROS. 25117-1 (CD)	THE MAGAZINE
21	24	3	RONNIE LAWS	CAPITOL ST-12375	CLASSIC MASTERS
22	22	14	TOM BROWNE	ARISTA AL8-8249	TOMMY GUN
23	26	3	SOUNDTRACK	WINDHAM HILL WH-1039	COUNTRY
24	15	30	SPYRO GYRA	MCA 2-6893	ACCESS ALL AREAS
25	18	22	STEVE MORSE BAND	MUSICIAN 60369-1/ELEKTRA	THE INTRODUCTION
26	25	6	VARIOUS ARTISTS	WINDHAM HILL 1015/A&M (CD)	SAMPLER '84
27	27	30	MILES DAVIS	COLUMBIA FC-38991 (CD)	DECOY
28	29	22	RAMSEY LEWIS & NANCY WILSON	COLUMBIA FC 39326	THE TWO OF US
29	28	36	GEORGE HOWARD	TBA TB 201/PALO ALTO	STEPPIN' OUT
30	NEW ▶		ELLA FITZGERALD	VERVE 823247-1/POLYGRAM	THE JOHNNY MERCER SONGBOOK
31	31	22	HERBIE HANCOCK	COLUMBIA FC 39478 (CD)	SOUND SYSTEM
32	NEW ▶		JAMAALADEEN TACUMA	GRAMAVISION GR-8308/POLYGRAM	RENAISSANCE MAN
33	NEW ▶		SARAH VAUGHAN & BILLY ECKSTINE	EMARCY 822526-1/POLYGRAM	THE IRVING BERLIN SONGBOOK
34	32	38	PAT METHENY	ECM 25004-1/WARNER BROS.	REJOICING
35	37	10	MAHAVISHNU	WARNER BROS. 25190-1	MAHAVISHNU
36	NEW ▶		ROY AYERS	COLUMBIA FC 39422	IN THE DARK
37	36	28	MICHAEL HEDGES	WINDHAM HILL WH-1032/A&M (CD)	AERIAL BOUNDARIES
38	NEW ▶		JOHN SCOFIELD	GRAMAVISION GR-8405/POLYGRAM	ELECTRIC OUTLET
39	35	46	EARL KLUGH	CAPITOL ST-12323 (CD)	WISHFUL THINKING
40	NEW ▶		DIANE SCHUUR	GRP 1010	DEED

Albums with the greatest sales gains during last two weeks. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

dance TRAX

by Brian Chin



SINGLES: New releases have gotten back up to speed with unusual promptness this year. At least half a dozen new singles this week are easy picks-to-click, along with a clutch of good remixes.

This week's high chart debut is a commercial 12-inch pairing of two cuts from the "Beverly Hills Cop" album, which could be another

"Flashdance"/"Footloose"-style singles machine. One of the two lead cuts is Patti La Belle's "New Attitude," co-produced by Howie Rice, a major player on the Pointer Sister's current work, with Peter Bunetta and Rich Chudacoff. Just for the clubs, MCA has pressed an eight-minute version of this lyrical-ly and musically very *au courant*

cut, with a longer vocal midsection. On the flip of the commercial copy is an extension of Harold Faltermeyer's "Axel F.," a pleasingly relaxed instrumental bridging Euro and hip-hop, as did the similarly conceived "Situation" a couple of years back (and the Hashim records more recently).

Run-D.M.C.'s "Kind Of Rock" (Profile 12-inch), following up the much-honored and recently-gold debut album, revisits the heavy beat of "Rock Box," with a similar lead guitar solo. Clearly an all-dance-formats smash... Gladys Knight & The Pips served ample notice with last year's spacey "When You're Far Away" remix just how deep into contemporary street music they'd venture; the

new "My Time" (Columbia 12-inch) confirms through a hard, pumping self-production that they're right on the street groove again. Very impressive, and sporting a fine, uplifting lyric, as well.

The clear similarities between Jenny Burton's "Bad Habits" (Atlantic 12-inch) and producers Allen George & Fred McFarlane's previous hit, "Somebody Else's Guy," are reduced to insignificance by Burton's fine, gutsy performance, which is much more engaging than her equally skilled though dauntingly perverse turns on "Remember What You Like"... Bonnie Pointer's "The Beast In Me" (Private I 12-inch promo) is a ready-made gay hit, with all the rock-and-disco ingredients of "Hot Stuff,"

plus equal atmosphere; also on the disk is the "Maniac"-like "Heaven"... "Dance Lover," another new entry (Renaissance 12-inch) by Mikki featuring Starz, is an easy, "D" Train-style combination of soul and electronics, with good duet interplay and a well-structured dub.

REMIXES: The much-demanded "Easy Lover" by Philip Bailey (with Phil Collins) has been remixed by Sigma sound's John Potoker, extended, broken down sonically and altered with the addition of liberal echo effects; on the flip is "Woman," written by the same team that gave "Jump" to the Pointers... Pennye Ford's (Continued on opposite page)

FOR WEEK ENDING FEBRUARY 2, 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	4	7	SIDEWALK TALK (12 INCH) EMI AMERICA (PROMO) 1 week at No. One	JELLYBEAN
2	2	5	10	LOVERBOY (12 INCH) JIVE JD1-9280 /ARISTA	◆ BILLY OCEAN
3	1	3	11	LOVERIDE (12 INCH) 4TH & BROADWAY BWAY409 /ISLAND NUANCE FEATURING VIKKI LOVE	
4	5	16	8	SMALLTOWN BOY (12 INCH) MCA 23521	◆ BRONSKI BEAT
5	6	10	10	HANG ON TO YOUR LOVE (12 INCH) PORTRAIT 4R9-05122 /EPIC	◆ SADE
6	9	12	8	NEUTRON DANCE (12 INCH) PLANET YD-13952 /RCA	◆ THE POINTER SISTERS
7	22	27	4	SUGAR WALLS (12 INCH) EMI AMERICA V-7852	◆ SHEENA EASTON
8	10	23	5	COME INSIDE/CHINESE EYES (12 INCH) PERSONAL P49812	◆ FANCY
9	12	26	5	THE BORDERLINES (12 INCH) A&M SP-12116	◆ JEFFREY OSBORNE
10	7	11	9	SAY YEAH (12 INCH) PORTRAIT 4R9-05106 /EPIC	THE LIMIT
11	18	39	5	LOVE LIGHT IN FLIGHT (12 INCH) MOTOWN (PROMO)	◆ STEVIE WONDER
12	4	2	11	SEXCRIME (NINETEEN EIGHTY-FOUR)/I DID IT JUST THE SAME (12 INCH) RCA PW13957	◆ EURYTHMICS
13	17	22	7	THE MEN ALL PAUSE (12 INCH) CONSTELLATION 23526 /MCA	KLYMAXX
14	14	19	7	EDGE OF THE RAZOR (12 INCH) CASABLANCA 880 445-1 /POLYGRAM	STEPHANIE MILLS
15	15	18	14	TENDERNESS (12 INCH) I.R.S. SP-70980 /A&M	◆ GENERAL PUBLIC
16	16	25	8	THAT'S LOVE THAT IT IS/GAME ABOVE MY HEAD (12 INCH) SIRE 0-20282 /WARNER BROS.	◆ BLANCMANGE
17	23	42	4	OUT OF CONTROL (12 INCH) RCA PW13981	EVELYN "CHAMPAGNE" KING
18	29	36	7	ONE NIGHT IN BANGKOK (12 INCH) SILVER BLUE 429-05145 /CBS ASSOCIATED	ROBEY
19	28	30	5	METHOD OF MODERN LOVE (12 INCH) RCA PW13971	◆ DARYL HALL & JOHN OATES
20	20	20	5	THE AGE OF CONSENT (LP CUT) MCA MCA5538	BRONSKI BEAT
21	21	21	8	PUSH (IN THE BUSH) (12 INCH) PERSONAL KN-1002 /KN/PERSONAL	CLAIR HICKS AND LOVE EXCHANGE
22	24	35	5	ONE NIGHT IN BANGKOK (12 INCH) RCA PW13959	◆ MURRAY HEAD
23	19	15	11	COME ON, COME ON (12 INCH) GARAGE ITG-202 /ISLAND	NEW YORK CITY PEECH BOYS
24	33	44	4	HEARTS ON FIRE (12 INCH) MOTOWN (PROMO)	SAM HARRIS
25	31	31	5	I CAN FEEL YOUR LOVE SLIPPIN' AWAY (12 INCH) SATURN SRA903-498	SAMSON & DELILAH
26	47	—	2	THIS IS MY NIGHT (12 INCH) WARNER BROS. 0-20296	◆ CHAKA KHAN
27	27	33	7	DOWN ON THE STREET (12 INCH) POLYDOR 881 064-1 /POLYGRAM	◆ SHAKATAK
28	34	41	4	TONIGHT/TUMBLE AND TWIRL (12 INCH) EMI AMERICA V-7846	DAVID BOWIE
29	41	69	3	TREAT HER LIKE A LADY (12 INCH) MOTOWN (PROMO)	◆ THE TEMPTATIONS
30	8	6	11	S.O.S., FIRE IN THE SKY (12 INCH) WARNER BROS. 0-20287	DEODATO
31	13	1	12	WE ARE THE YOUNG (12 INCH) MCA 23517	◆ DAN HARTMAN
32	11	7	11	LIKE A VIRGIN (12 INCH) SIRE 0-20239	◆ MADONNA
33	42	56	4	BORN TO LOVE/YOUR SWEET TOUCH (12 INCH) PERSONAL P49815	CLAUDJA BARRY
34	46	—	2	BAD TIMES, GOOD TIMES (12 INCH) MCA (PROMO)	THELMA HOUSTON
35	32	32	7	SPREAD LOVE (12 INCH) SPRING SPR-12/414	THE FATBACK BAND
36	37	40	5	PUTTIN' THE NIGHT ON HOLD (12 INCH) DICE TGR1003	LAUREN GREY
37	53	67	3	THIS IS MINE (12 INCH) VIRGIN (PROMO) /ARISTA	HEAVEN 17
38	36	34	12	YOU DON'T KNOW (12 INCH) EASY STREET EZS-7512	SERIOUS INTENTION
39	39	46	9	LOOK MY WAY (12 INCH) MERCURY 880 407-1	THE VELS
40	50	65	4	ROXANNE, ROXANNE (12 INCH) SELECT FMS62254	UTFO

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE (CONFIG.) LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
41	52	64	4	MISLED (12 INCH) DE-LITE (PROMO) /POLYGRAM	◆ KOOL & THE GANG
42	54	—	2	GRATITUDE (12 INCH) MCA 23532	DANNY ELFMAN
43	44	54	4	ELECTRIC BOOGALOO (12 INCH) POLYDOR 881 534-1 /POLYGRAM	◆ OLLIE AND JERRY
44	38	17	11	OPERATOR (12 INCH) SOLAR 0-66931 /ELEKTRA	◆ MIDNIGHT STAR
45	61	63	3	LET THE NIGHT TAKE THE BLAME (12 INCH) PROFILE PRO-7061	LORRAINE MCKANE
46	43	43	7	HYPNOTIZE (12 INCH) WARNER BROS. 0-20292	◆ SCRITTI POLITTI
47	45	45	7	IN THE DARK (12 INCH) COLUMBIA 44-05115	ROY AYERS
48	64	—	2	OPEN MIND (12 INCH) ATLANTIC 0-86912	JEAN-LUC PONTY
49	35	13	14	LOVER GIRL (12 INCH) EPIC 49-05100	◆ TEENA MARIE
50	55	61	4	MASTER & SERVANT/ (SET ME FREE) REMOTIVATE ME (12 INCH) SIRE 0-20283 /WARNER BROS.	DEPECHE MODE
51	58	70	3	I WOULD DIE 4 U (12 INCH) WARNER BROS. 0-20291	◆ PRINCE & THE REVOLUTION
52	NEW	—	—	NEW ATTITUDE/AXEL F (12 INCH) MCA 23534	PATTI LABELLE/HAROLD FALTERMEYER
53	68	—	2	ARE YOU FOR REAL (LP CUT) WARNER BROS. 25175-1	DEODATO
54	NEW	—	—	ROCKIN' AT MIDNIGHT (12 INCH) ES PARANZA PROMO	THE HONEYDRIPPERS
55	25	9	14	RAIN FOREST/SOUND CHASER (12 INCH) PROFILE PRO-7059	PAUL HARDCASTLE
56	56	66	5	REQUEST LINE (12 INCH) REALITY D-230	ROCKMASTER SCOTT & THE DYNAMIC THREE
57	26	8	12	SLEEPING DOGS LIE (12 INCH) COLUMBIA 44-05113	DOUBLE ENTENTE
58	67	68	3	HOW TO BE A MILLIONAIRE (12 INCH) IMPORT	ABC
59	NEW	—	—	TOO MUCH BLOOD ROLLING STONES 0-96902 /ATLANTIC	◆ THE ROLLING STONES
60	NEW	—	—	SEX (12 INCH) MEGATONE MT-133	SYLVESTER
61	49	49	5	KALIMBA DE LUNA (12 INCH) CARRERE 429-05134 /CBS ASSOCIATED	BONEY M
62	NEW	—	—	CAN'T AFFORD (12 INCH) PROFILE PRO-7062	52ND STREET
63	72	—	2	FREAKS COME OUT AT NIGHT (12 INCH) JIVE JD1-9303 /ARISTA	WHODINI
64	65	71	3	WORLD DESTRUCTION (12 INCH) CELLULOID CEL-176	TIME ZONE
65	30	24	8	SATISFACTION (12 INCH) ATLANTIC 0-86914	LAURA BRANIGAN
66	70	—	2	OUTTA THE WORLD (12 INCH) CAPITOL V-8623	ASHFORD & SIMPSON
67	NEW	—	—	DANCE LOVER (12 INCH) RENAISSANCE 12-1125	MIKKI
68	48	48	10	LAST CALL (12 INCH) MEGATONE MT-131	JOLO
69	NEW	—	—	COOL OUT (12 INCH) PAULA 1244	MAGNUM FORCE
70	40	14	12	COLOR MY LOVE (12 INCH) TSR TSR836	FUN FUN
71	NEW	—	—	DON'T HANG UP (12 INCH) MIRAGE 0-96909	ELLY BROWN
72	66	51	10	WHY (12 INCH) MCA 23538	◆ BRONSKI BEAT
73	51	28	9	CAN THE RHYTHM (12 INCH) GEFEN 0-20272 /WARNER BROS.	GIRLTALK
74	60	47	9	5 MINUTES (12 INCH) SLEEPING BAG SLX-13	◆ BONZO GOES TO WASHINGTON
75	63	59	13	YO' LITTLE BROTHER (12 INCH) EMERGENCY EMDS 6546	◆ NOLAN THOMAS
76	59	38	12	THIEF OF HEARTS (12 INCH) CASABLANCA 880 308-1	◆ MELISSA MANCHESTER
77	62	50	7	FINE LINE (12 INCH) MCA 23529	◆ BARRY GIBB
78	76	58	8	ANIMAL (12 INCH) CAPITOL V-8619	DALBELLO
79	74	52	11	MONSTER/BOONGA (12 INCH) WARNER BROS. (PROMO)	◆ FRED SCHNEIDER & THE SHAKE SOCIETY
80	77	73	13	TEASE ME (12 INCH) ZE/ISLAND 0-96912 /ISLAND	JUNIE MORRISON

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NEW RELEASES

(Continued from page 30)

COMPACT DISC

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Nighttide
CD Bainbridge BCD6204/\$15.98

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CD Bainbridge BCD6208/\$15.98

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CD CBS CZK 36854/no list

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CD CBS ZK 39578/no list

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Isolation
CD CBS CK 38962/no list

VIVALDI
Six Concertos, Op. 10
Rampal/Scimone
CD CBS MK 39062/no list

WHAM
Make It Big
CD CBS CK 39595/no list

THE WHO
Who's Next

CD MCA MCAD-37217/no list

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Symbols for formats are ♠ = Beta, ♥ = VHS, ♦ = CED and ♣ = LV. Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated.

FILMS

ABBA, AGAIN
Abba
♠♥ Monterey Home Video 131-467/IVE/\$19.95

BLACK JACK
George Sanders, Herbert Marshall, Agnes Moorhead
♠♥ U.S.A. Home Video 213-422/IVE/\$39.95

BLOODSUCKERS
Patrick Macnee, Peter Cushing, Patrick Mower
♠♥ VCL Communications VL 9034/Media Home/\$49.95

BULLFIGHTER AND THE LADY

Robert Stack, Gilbert Roland
♠♥ NTA Home Enter. 0461/\$39.95

CROSS OF IRON
James Coburn, Maximilian Schell, Senta Berger
♠♥ Media Home Entertainment M765/\$49.95

C.H.U.D.
John Heard, Daniel Stern, Christopher Curry
♠♥ Media Home Enter. M760/\$69.95

DANGEROUS COMPANY
Beau Bridges, Karen Carlson, Jan Sterling
♠♥ U.S.A. Home Video 215-416/IVE/\$59.95

DANNY
Rebecca Page, Janet Zarish, Barbara Jean Ehrhardt
♠♥ Monterey Home Video 135-466/IVE/\$59.95

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Elvis Presley
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♠♥ MV600153/\$59.95

FAIRYTALES
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FAMILY ENFORCER
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FORCE OF EVIL
John Garfield
♠♥ NTA Home Enter. 1362/\$39.95

GASLIGHT
Charles Boyer, Ingrid Bergman
♠♥ MGM/UA Home Video MB400473/\$39.95
♠♥ MV400473/\$39.95

G.I. JOE: A REAL AMERICAN HERO—THE REVENGE OF COBRA
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♠♥ Family Home Enter. F4-91/MGM-UA/\$39.95

GIRL IN ROOM 2A
Raf Vallone, Daniela Giordano
♠♥ Prism Entertainment 2810/\$59.95

THE GREAT SPACE COASTER
Mark Hamill, Valerie Harper
♠♥ MGM/UA Home Video MB300158/\$29.95
♠♥ MV300158/\$29.95

HARUM SCARUM
Elvis Presley, Mary Ann Mobley
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♠♥ MV600486/\$59.95

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♠♥ MB500011/\$59.95

LADY CAROLINE LAMB
Sarah Miles, Richard Chamberlain
♠♥ Prism Entertainment 1212/\$59.95

LIFEPOD
Joe Penny, Jordan Michaels, Kristine DeBell
♠♥ VCI Home Video 2069/\$49.95

THE LITTLE RASCALS ON PARADE
♠♥ NTA Home Enter. 7344/\$59.95

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DANCE TRAX

(Continued from opposite page)

"Change Your Wicked Ways" (Total Experience 12-inch promo) is far brighter and harder in a new mix—concise but with a tough, short break that leads off the B side "dub," which is really a vocal with a mixable intro... O.M.D.'s "Tesla Girls" (A&M 12-inch) has been pressed as a 12-inch, with a stop-and-go mix re-arrangement.

ASSORTED CUTS: Not a dance record but off to a fast retail start in 12-inch format is the **New Jersey Mass Choir's** gospel treatment of Foreigner's "I Want To Know What Love Is," on Savoy through Prelude. The interpretation is straightforward and the choral portions quite majestic... **Borderline dance:** The **Dazz Band's** stark, classy "Heartbeat," extended to seven minutes on Motown promo 12-inch, and a good fit in the slot of the recent Eugene Wilde and S.O.S. Band beat-box ballads... Also along those lines, **Lillo Thomas's** delicate, though more dancey, "Settle Down," remixed for a Capitol seven-inch by **Zack Vaz & Billy Carroll**... "So Tranquilizin'," by **Cosmetic featuring Jamaaladeen Tacuma** (Gramavision 12-inch, through Polygram), is a mainstream radio cut with the definite influence of Clinton.

Real assorted cuts: A large percentage of **Tommy Boy's** historic output can be found on "Tommy Boy's Greatest Beats," a double-album for the price of one, with **Soul Sonic Force**, **Planet Patrol** and others, plus a megamix which is being pressed on promo 12-inch in three versions for clubs, though only one, by **3d (Ralph D'Agostino, Tom Musto and Tom Sozzi)**, will be included on the album.

NOTES: This week's chart reflects an unusual phenomenon in the top spot. Jellybean's "Sidewalk Talk," the second number one cut from the "Wotupski!?" EP, exists neither in commercial seven or 12-inch form, and was pressed promotionally only with several mix versions for clubs. Its emergence without a hard copy, so to speak, is highly uncharacteristic of a market in which the "commercial twelve" is a given, even for long-show pop records. "Sidewalk Talk" is a real throwback to the days of the unavailable remix and the turntable hit... Another look at the chart confirms dance as the area most accessible to independent labels: This week, 27.5% of the charted records are independently distributed and half of the new entries are indie-label. Note also: Of the rare pop chart records that have been independents almost all have been dance crossovers, such as "Rain Forest," "Jam On It," "High Energy" and the highest charting indie record of recent years, "Give It Up."

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Stand On The Rock—Vision 1/Bobby O
Charade (4 Track EP)
Forever—Gail Houston
Only A Memory—Oh Romeo
Latin Jungle—Gingo Lopez
Love On Sight—Colors
"O" Mixer #1
Working Girl—Girly
Dancing In The Rain (Remix)—Stephanie Wells
Let Me Feel It (Remix)—Samantha Gilles

Baseball—Hippies With Haircuts
All The Love—Tony Caso
Walk The Night—Bent Boys

European 12"

You're My Heart—Modern Talking
Americans—Vivian Vee
Stargazing—Erlene Bentley
Sex On The Phone—Village People
Nightlife—Heather Williams
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I Got My Mind Made Up—Instant Funk
Walking On Music—Peter Jacques Band

Come And Get Your Love—Lime
Don't Stop The Train—Phyllis Nelson
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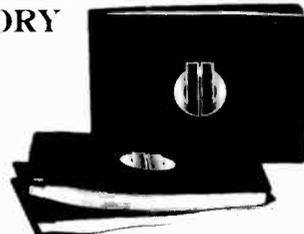
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			LABEL & NUMBER/DISTRIBUTING LABEL		
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2	2	28	MAMMA	LONDON 411-959 (CD)	LUCIANO PAVAROTTI
3	3	78	HAYDN/HUMMEL/MOZART: TRUMPET CONCERTOS	CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
4	4	14	BAROQUE SOLOS AND DUETS	CBS IM-39061 (CD)	WYNTON MARSALIS WITH EDITA GRUBEROVA
5	5	16	MOZART: REQUIEM	L' OISEAU LYRE 412-711/L' OISEAU LYRE (CD)	HOGWOOD
6	6	268	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO	RCA FRL1-5468	PAILLARD CHAMBER ORCHESTRA
7	8	20	BOULEZ CONDUCTS ZAPPA-THE PERFECT STRANGER	ANGEL DS-38170 (CD)	PIERRE BOULEZ, FRANK ZAPPA
8	11	118	BACH: GOLDBERG VARIATIONS	CBS IM-37779 (CD)	GLENN GOULD
9	7	16	GERSHWIN: AN AMERICAN IN PARIS	ANGEL DS-38130 (CD)	LABEQUE SISTERS
10	9	14	VIVALDI: FOUR SEASONS	L' OISEAU LYRE 410-126 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
11	14	12	BIZET: CARMEN (EXCERPTS)	ERATO HBC1-5302 (CD)	DOMINGO (MAAZEL)
12	15	26	BIZET: CARMEN (COMPLETE)	ERATO NUM-751133 (CD)	DOMINGO (MAAZEL)
13	18	16	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244	NEVILLE MARRINER
14	19	6	IN THE PINK	RCA CRC1-5315 (CD)	JAMES GALWAY & HENRY MANCINI
15	12	46	PACHELBEL: CANON	RCA AGL1-5211	PAILLARD CHAMBER ORCHESTRA
16	32	4	CAVERNA MAGICA	CBS FM-37827 (CD)	ANDREAS VOLLENWEIDER
17	25	8	RAMEAU	CBS IM-39540 (CD)	BOB JAMES
18	24	22	MOZART: EINE KLEINE NACHTMUSIK	L' OISEAU LYRE 411-720/L' OISEAU LYRE (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
19	35	4	BEHIND THE GARDENS, BEHIND THE WALLS	CBS FM-37793 (CD)	ANDREAS VOLLENWEIDER
20	16	28	COME TO THE FAIR	ANGEL DS-38097 (CD)	TE KANAWA
21	21	46	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO	CBS M-39059 (CD)	YO YO MA, CLAUDE BOLLING
22	31	4	BACH: UNACCOMPANIED CELLO SUITES VOL. I	CBS M-39345	YO YO MA
23	13	22	SUNDAY IN THE PARK WITH GEORGE	RCA HBC1-5042 (CD)	ORIGINAL BROADWAY CAST
24	26	468	BOLLING: SUITE FOR FLUTE AND JAZZ PIANO	CBS M-33233 (CD)	JEAN-PIERRE RAMPAL, CLAUDE BOLLING
25	27	6	THE HARMONIOUS BLACKSMITH	ARCHIVE 413-591/ARCHIV (CD)	TREVOR PINNOCK
26	22	8	PUCCINI: TOSCA	ANGEL BLX-3508	MARIA CALLAS
27	17	62	STRAUSS: FOUR LAST SONGS	PHILIPS 6514 322 (CD)	JESSYE NORMAN (MASUR),
28	20	8	MOZART: REQUIEM	PHILIPS 411-420 (CD)	SCHREIER
29	23	22	SONGS OF ERNESTO LECUONA	CBS FM 38828	PLACIDO DOMINGO
30	10	6	O HOLY NIGHT	LONDON OS-26473 (CD)	LUCIANO PAVAROTTI
31	29	46	HANDEL: WATER MUSIC	DGG ARCHIVE 410-525/DGG ARCHIV (CD)	THE ENGLISH CONCERT (PINNOCK),
32	30	6	PROKOFIEV: PETER AND THE WOLF	ANGEL DS-38189 (CD)	PERLMAN, MEHTA
33	NEW		ADAMS: GRAND PIANOLA	ANGEL DS-37345 (CD)	SOLISTI NEW YORK
34	28	24	PACHELBEL: CANON	DG 413-3091 (CD)	BERLIN PHILHARMONIC (KARAJAN)
35	NEW		BEETHOVEN: 9TH SYMPHONY	DG 413-933 (CD)	(KARAJAN)
36	36	22	GREATEST HITS OF 1720	CBS MX-34544 (CD)	PHILHARMONIA VIRTUOSI (KAPP)
37	NEW		JONGEN: SYMPHONIE CONCERTANTE	TELARC 80096 (CD)	SAN FRANCISCO ORCHESTRA
38	33	12	BRAHMS: LEIDER	DEUTSCHE GRAMMOPHON 413-311	JESSYE NORMAN
39	39	26	HAYDN: THREE FAVORITE CONCERTOS	CBS M-39310 (CD)	MARSALIS, MA, LIN
40	40	72	NOCTURNE	RCA ARL1-4810 (CD)	JAMES GALWAY

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CLASSICAL KEEPING SCORE

by Is Horowitz



ECM RECORDS launched its "New Series" this month with the release of two albums that extend its coverage beyond improvisational music techniques that have largely characterized the label's output to date. Works by the Estonian composer Arvo Pärt and the American John Adams, respectively, comprise the initial two productions.

In the case of Pärt, participation as performers by such artists as Gidon Kremer, Keith Jarrett, Dennis Russell Davies and members of the Berlin Philharmonic is expected to help focus promotional attention on the new line. Other composers whose works will be drawn on for the series include Luigi Nono, Heinz Holliger, Meredith Monk, Werner Pirchner, Michael Fahres and Gavin Bryars.

Suggested list price for New Series titles is \$10.98, compared to \$9.98 for other ECM product. First Compact Discs will be released in March, says label spokesperson Meredith Breitbarth, and a regular release schedule is planned. ECM chief Manfred Eicher, based in Munich, oversees repertoire choice.

FIRST RECORDING RIGHTS to the collection of 33 Bach organ preludes recently authenticated as true works of the master (Keeping Score, Jan. 5) were bound to attract label interest. Inquiries have come in from "six or eight" companies, says Harold Samuel of the Yale music library, where the unpublished works were found. Not one to rush into a quick deal, Samuel has asked the inquiring labels to submit specific proposals, including the organist to be used, the instrument itself, release plans—and royalties and/or advances. Income from recordings, as well as from publication of a performing edition, will go to the Yale library, says Samuel. Meanwhile, first public perfor-

mances are scheduled for Yale on March 17, close to the actual birthdate of Bach 300 years ago.

BROADCAST MUSIC INC. helps honor Bach, as well as Handel and Domenico Scarlatti, all of whom are subjects of tercentenary celebrations this year, with traveling exhibits of first editions of some of their most popular scores. Eighteen items will be on display on a rotating basis at selected colleges, universities and public libraries through the year. Among the exhibits are a 1767 edition of Handel's "Messiah,"

Pärt, Adams launch ECM's 'New Series'

a 1742 edition of Bach's "Goldberg Variations" and two volumes from the 1738-39 London publication of Scarlatti's harpsichord sonatas. The exhibit items are culled from the Carl Haverlin Collection at BMI, which includes more than 1,600 documents.

RECORD FUTURES: Denon will be at the opening of the rebuilt Dresden Opera later this month to record both "Der Freischütz" and "Der Rosenkavalier." Final rehearsals and opening performances will be taped for these "live" albums. It's hoped that rush processing will permit release of the Weber opera by April... PolyGram Special Imports has on tap a first recording of two very early Sibelius quartets, penned when the composer was 24. The album, on the Finlandia label, will be released here next month, says PSI product manager Tom Faitos. It will also be available on CD, the first classical item on laser disk in the division's catalog.

LATIN NOTAS

by Enrique Fernandez



PUZZLED BY the Latin Grammys? In the recent past, non-Latin artists who worked in the Latin jazz idiom were often nominees and even winners. Today, with three categories that attempt to cover the regional and generic diversity of Latin music, at least all the artists are soldily within Latin music. The categories they're nominated for, however, are close, but no cigar.

One reason for the Mexican/American category was to honor the fine work of Mexican and Mexican-American artists, who in turn represent the most populous Hispanic community in the U.S. So what are a Spanish and a Brazilian balladeer doing there?

Obviously, both Raphael and Roberto Carlos are Grammy-class talent; in fact, they're two of the

subjective and, in the final analysis, sloppy.

One can see that, lacking strict guidelines, the committee was following industry instincts: If Mexican-Americans are listening to it, it's Mexican-American. But NARAS should have known better—or at least enough to double-check when a Spaniard and a Brazilian show up in Mexican territory.

Both Raphael and Roberto Carlos are Latin pop artists; in many ways they defined that modern Latin genre. That doesn't mean they can't do Mexican-style music. But they don't.

Furthermore, weren't there enough artists of Mexican and Mexican-American music? Well, in fact, there weren't enough in the running. Hardly any record companies answered the Academy's call for entries.

As a result, the Academy has had to work in the dark, and the nominations, in spite of good intentions, have once again defied logic and reason.

When is a non-Mexican a Mexican? When it comes to the Grammys

Categories are always difficult. Is this record tropical or pop? Is another Latin or Latin jazz? One has to admit that much of it is a matter of interpretation, and that even experts disagree. But there is such a thing as common sense.

This year, the screening committee that meets in New York to help NARAS assess the entries decided that a group of experts on the West Coast should help the Academy with the Mexican/American category. After all, that's where the scene, the country's biggest, is based. The results were astonish-

world's greatest recording artists. And they have a big following in the Mexican-American community, as they do in the rest of the Latin U.S. But, by definition, the Grammy categories are all about where a product comes from, not who's listening to it.

The committee that advised NARAS on this selection decided that one cut from a Carlos album and one from a Raphael album fit the Mexican/American category because, according to a NARAS official, they had the "Mexican/American sound." This is much too

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JIVE LABEL'S COMMITMENT TO BLACK MUSIC PAYS OFF

LONDON That U.K. record companies can, given the right kind of creative approach and determination, make hits in the U.S. black music area has been proved, says Clive Calder, director of Jive Records, the London-based record label within the Zomba group of companies.

The label has achieved many "firsts" in the past three months. In December, it became the first U.K. label to have two albums and three singles on Billboard's black music charts.

Around that time, Jive signing Billy Ocean hit the chart summit with the crossover hit "Caribbean Queen," which topped the million sales mark in combined seven- and 12-inch singles format. In addition, Ocean's album "Suddenly" topped the million mark.

Whodini, the rap group from New

York, scored with the well-documented two-sided hit "Friends" and "Five Minutes Of Funk" (Billboard, Dec. 1). And Ocean's followup single "Loverboy" hit the top 10 the week of Jan. 26.

Says Calder: "We opted some time ago to make a significant investment and commitment to black music, even though we're U.K.-based. Whodini's success supplements our belief that U.K. companies can score in a black market. And when we first signed Billy Ocean, he'd been dropped by CBS, the biggest record company in the world. We took him to the two-million-unit sales mark."

Calder says that Jive's hopes for entrenchment in the black music field are continuing with a major commitment this year to Warren Mills, who is just 14. "Our push on

his behalf further supports our basic philosophy that we'll assemble the best creative resources and make music that is viable on the broadest international basis," he says, "rather than relying on the limited notion of servicing a short-term fashion consideration."

Central to Jive's success in North America is this broad-based music approach, insists Calder, noting that the label's debut in the U.S. was hallmarked by rock group A Flock Of Seagulls.

"We were sure about Billy Ocean," he adds. "We see similar things happening for young Warren Mills. But our investment in black music doesn't end with our launch of Mills. We decided a year ago to launch our Jive Afrika label, and bought the mobile recording studio belonging to the Record Plant in Los Angeles.

"We shipped the studio from L.A. to Botswana in Africa. The first recording we made there was Hugh Masekela's 'Don't Go Lose It Baby,' which was a clear catalyst for re-establishing Masekela's career. As a result of that, he was a featured guest at the Black Music Assn. convention in Washington, D.C., then followed up with a U.S. tour."

Jive has also signed Miriam Makeba and Nigerian act Sonny Okosuna and looks to make inroads into the African-genre black music sector. "We're impressed by signs of a worldwide trend in this area," says

Calder. "After all, who would have thought in 1968 that reggae product would sell on a fully international basis?"

There's an even wider accomplishment by Zomba, Jive's parent. The publishing arm, Zomba Music, was ranked number five in Bill-

board's top singles publishers for 1983 and number three for 1984. Additionally, Jive is recording most of its material in a state-of-the-art complex of four studios in London's Willdesden area.

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AUSTRALIAN SALES FIGURES

(Continued from page 9)

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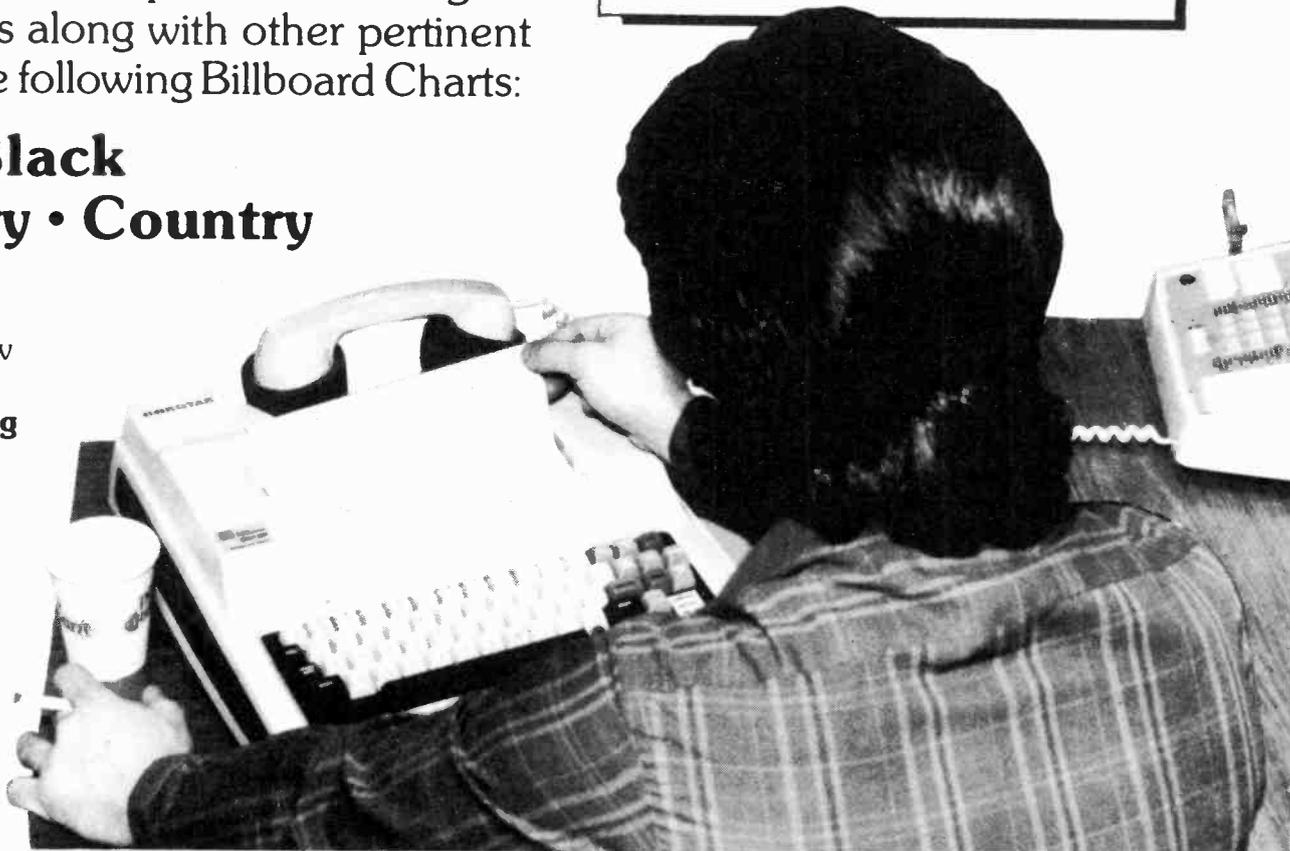
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BIG CHANGES AHEAD FOR JUNOS

CARAS Looks To Reverse Awards Show's Ratings Drop

BY KIRK LaPOINTE

TORONTO Peter Steinmetz, president of the Canadian Academy of Recording Arts & Sciences (CARAS), says the shifting of the Juno Music Awards to December in 1984 was a success—partly, at least.

However, 1985 will see some significant changes in format. The awards show will be moved ahead to late November and an earlier evening time slot, and it is also likely there will be a change of venue.

Steinmetz acknowledges that CARAS was partly to blame for the decline in national television viewers for the show Dec. 5. Audience research statistics from the Canadian Broadcasting Corp. show the Junos attracted only 1.4 million viewers, down from 2.2 million in 1983 and 2.1 million in 1982. Up against ABC's "Dynasty" and a CTV pre-

sentation of a Kenny Rogers movie, "Sixpack," the Junos lost the battle CARAS had set out to win.

Moreover, CBC figures indicate that only about half the audience was familiar with performers on the program, suggesting that bigger stars need to be attracted.

The CARAS board met Jan. 18 for a Juno post-mortem, and Steinmetz says the general feeling was positive. But he adds that several changes could be in store. The Junos will be moved up to 7 p.m. (EST) slot. Last December, the two-hour program began at 8.

"That was probably the single greatest factor in the substantially lower rating," Steinmetz says. CBC variety chief Ivan Fecan argues in favor of retaining the 7 p.m. time slot, but the CARAS board insisted on moving it, largely to accommodate a pre-Juno dinner function.

"The problem is that more adults control the tv at 8," Steinmetz says.

Also problematic was the use of the Canadian National Exhibition's automotive building for the awards ceremony. There were in-house sound problems, even though the television feed worked, and several people had their view of the stage obstructed by pillars.

"Speaking from the heart, I feel the live audience deserves a fairer shake than they got," Steinmetz says. But it will be weeks before a venue is selected. The automotive building has not been ruled out.

Also uncertain is whether Concert Productions International Ltd. will return as the program's producer. Spokesmen for the group would not comment last week, but there are persistent reports that the firm lost several hundreds of thousands of dollars on the program.

Steinmetz says he believes "CPI did... a very good job" and would like to see the firm back as producer. But that will be the subject of negotiations within the next few weeks.

The Junos had an audience of 1.7 million at the top of the show, but lost a significant number of them when "Dynasty" started competing an hour later.

Still, Steinmetz notes that the teenage audience for the program indicated they enjoyed it. Research by CBC shows a 73% satisfaction level among viewers 12 to 17. Although no firm decisions have been made, Steinmetz says it is possible the format of the show will be "skewed young" in the first hour to keep that audience glued to the set.

As for public sale of Juno tickets, something CARAS wanted to do in 1984 but couldn't once the automotive site was selected, Steinmetz says it "remains a possibility, but not a probability."

New Concert Venue?

Domed Stadium for Toronto

TORONTO Plans have been hastily announced by the outgoing Ontario premier to build a \$150 million (Canadian) multi-purpose stadium with a retractable roof.

The 62,000-capacity domed facility, to be completed by the spring of 1988, is ostensibly to house the major league Toronto Blue Jays baseball team and the Canadian Football League's Toronto Argonauts. But it is expected that concerts will also be staged at the stadium.

William Davis, who was to step down as premier over the weekend as provincial Conservatives elect another party leader, says the province will put up \$30 million and pay for any costs exceeding \$34 million for the stadium's retractable room.

A consortium of 13 businesses is providing \$70 million in return for advertising and other rights, while the city of Toronto will spend \$30 million and the Canadian National Railways, a federal Crown corporation, is handing over \$10 million for construction and \$20 million for local road and walkway improvements.

The type of retractable roof has not been selected. The new facility, once constructed, will provide the Canadian market with two covered stadia. The other, B.C. Place in Vancouver, is a 60,000-seat facility that opened two years ago. The Olympic Stadium in Montreal is also slated to receive a retractable roof.

Maple Briefs

PLANS WERE to be submitted late in the week by the Kelly's retail chain to forestall creditors. The chain is said to be several million dollars in arrears on payments.

A CORONER'S INQUEST will be held Feb. 5 into the death Dec. 26 of Ron Tabak, 31, former lead singer of Prism, who died in a Vancouver jail cell of a blood clot in his brain.

MCA HAS JOINED CBS in introducing a sales clause giving the label the right of refusal to deal with accounts found selling promotional, bootleg or counterfeit product or imported product available domestically.

CBS WILL BE manufacturing CD graphic inserts in Canada in an attempt to reduce what have been problems for the firm in acquiring separate parts from different suppliers.

MOFFAT COMMUNICATIONS has announced its intentions to pur-

sue a Toronto FM license, but the bidding is expected to be fierce for the license. The deadline is this week for submissions, and the Canadian Radio-Television & Telecommunications Commission will likely announce a hearing date within weeks.

THE BROADCAST DIVISION of United Press Canada (UPC) will close sometime in February, following the purchase Jan. 15 of UPC by The Canadian Press. For radio stations, it will mean only one source of national and international news: CP's Broadcast News Ltd., which is studying ways to unbundle services to offer lower-priced packages. UPC was owned 80% by the Toronto Sun Publishing Co. and 20% by United Press International.

PASSPORT RECORDS, formerly administered in Canada by Falcon Records and distributed by A&M, now moves to A&M for all aspects of business. A&M, which recently brought aboard Attic Records, has

also signed Word Records, a gospel label, and a plans 30 to 50 releases this year.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Virk LaPointe, 7 Glen Ames Ave., Toronto, Ontario, Canada M4E 1M3.

Box Office Management Meets

TORONTO Delegates to Box Office Management International's sixth anniversary conference and exhibition gather here this week at the Royal York Hotel.

The keynote address will be delivered Tuesday (29) by Arnold Edinborough, head of the Arts & Business Council of Canada. Sessions at the four-day conference include budgeting, working with the promoter and in-house/national network panels.



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HITS of the WORLD

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CANADA (Courtesy The Record) As of 2/4/85

SINGLES	
1	1 LIKE A VIRGIN MADONNA SIRE/WEA
2	6 CARELESS WHISPER WHAM COLUMBIA/CBS
3	8 EASY LOVER PHILIP BAILEY with PHIL COLLINS COLUMBIA/CBS
4	11 I WANT TO KNOW WHAT LOVE IS FOREIGNER ATLANTIC/WEA
5	13 ALL I NEED JACK WAGNER QWEST/WEA
6	5 DO THEY KNOW IT'S CHRISTMAS BAND AID COLUMBIA/CBS
7	2 WAKE ME UP BEFORE YOU GO-GO WHAM! COLUMBIA/CBS
8	3 I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN/QUALITY
9	7 SEA OF LOVE HONEYDRIPPERS ATLANTIC/WEA
10	4 WE BELONG PAT BENATAR CHRYSALIS/MCA
11	15 LOVER BOY BILLY OCEAN JIVE/QUALITY
12	12 RUN TO YOU BRYAN ADAMS A&M
13	9 WILD BOYS DURAN DURAN CAPITOL
14	14 I FEEL FOR YOU CHAKA KHAN WARNER BROS./WEA
15	10 OUT OF TOUCH DARYL HALL & JOHN OATES RCA
16	16 NEUTRON DANCE POINTER SISTERS PLANET/RCA
17	17 SMALLTOWN BOY BRONSKI BEAT LONDON/POLYGRAM
18	NEW BORN IN THE U.S.A. BRUCE SPRINGSTEEN COLUMBIA/CBS
19	NEW TIAMO LAURA BRANIGAN ATLANTIC/WEA
20	NEW YOU'RE THE INSPIRATION CHICAGO FULL MOON/WEA

ALBUMS	
1	3 BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS
2	2 BRYAN ADAMS RECKLESS A&M
3	4 HONEYDRIPPERS VOLUME ATLANTIC/WEA
4	6 WHAM! MAKE IT BIG COLUMBIA/CBS
5	1 CYNDI LAUPER SHE'S SO UNUSUAL COLUMBIA/CBS
6	11 FOREIGNER AGENT PROVOCATEUR ATLANTIC
7	5 PRINCE & THE REVOLUTION PURPLE RAIN WARNER BROS./WEA
8	8 TWISTED SISTER STAY HUNGRY ATLANTIC/WEA
9	9 MADONNA LIKE A VIRGIN SIRE/WEA
10	7 TINA TURNER PRIVATE DANCER CAPITOL
11	12 PARACHUTE CLUB AT THE FEET OF THE MOON RCA
12	10 DURAN DURAN ARENA CAPITOL
13	13 DARYL HALL & JOHN OATES BIG BAM BOOM RCA
14	14 PAT BENATAR TROPICO CHRYSALIS/MCA
15	NEW BRONSKI BEAT AGE OF CONSENT LONDON/POLYGRAM
16	16 B2 THE UNFORGETTABLE FIRE ISLAND/MCA
17	20 POINTER SISTERS BREAK OUT PLANET/RCA
18	15 CARS HEARTBEAT CITY ELEKTRA/WEA
19	19 COREY HART FIRST OFFENSE AQUARIUS/CAPITOL
20	NEW CHICAGO 17 FULL MOON/WEA

AUSTRALIA (Courtesy Kent Music Report) As of 1/28/85

SINGLES	
1	1 DO THEY KNOW IT'S CHRISTMAS BAND AID MERCURY
2	3 I WANT TO KNOW WHAT LOVE IS FOREIGNER ATLANTIC
3	2 LIKE A VIRGIN MADONNA SIRE
4	6 THE POWER OF LOVE FRANKIE GOES TO HOLLYWOOD ISLAND
5	8 SEA OF LOVE HONEYDRIPPERS ESPERANZA
6	12 SEXCRIME EURYTHMICS RCA
7	5 TOGETHER IN ELECTRIC DREAMS GIORGIO MORODER & PHILLIP OAKEY VIRGIN
8	4 LAST CHRISTMAS WHAM! EPIC
9	11 SHOUT TO THE TOP STYLE COUNCIL POLYDOR
10	7 GHOSTBUSTERS RAY PARKER JR. ARISTA
11	9 WE BELONG PAT BENATAR CHRYSALIS
12	10 I FEEL FOR YOU CHAKA KHAN WARNER BROS.
13	13 I AM ONLY SHOOTING LOVE TIME BANDITS CBS
14	16 OUT OF TOUCH DARYL HALL & JOHN OATES RCA
15	14 I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN
16	15 CARIBBEAN QUEEN BILLY OCEAN JIVE
17	17 ALL THROUGH THE NIGHT CYNDI LAUPER PORTRAIT
18	NEW SKIN DEEP STRANGLERS EPIC
19	20 DR. BEAT MIAMI SOUND MACHINE EPIC
20	NEW HARD HABIT TO BREAK CHICAGO FULL MOON

ALBUMS	
1	1 VARIOUS CHOOSE 1985 FESTIVAL
2	2 MADONNA LIKE A VIRGIN SIRE
3	3 WHAM! MAKE IT BIG EPIC
4	8 BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
5	11 MIDNIGHT OIL RED SAILS IN THE SUNSET CBS
6	9 SADE DIAMOND LIFE EPIC
7	7 TINA TURNER PRIVATE DANCER INTERFUSION
8	4 VARIOUS HITS HOT 84/85 POLYGRAM
9	12 FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASURE DOME ISLAND
10	5 AUSTRALIAN CRAWL CRAWL FILE EMI
11	6 JULIO IGLESIAS 1100 BEL AIR PLACE CBS
12	16 FOREIGNER AGENT PROVOCATEUR ATLANTIC
13	13 CYNDI LAUPER SHE'S SO UNUSUAL PORTRAIT
14	10 BILLY JOEL AN INNOCENT MAN CBS
15	18 ALISON MOYET ALF CBS
16	NEW VARIOUS I'M NOT IN LOVE K-TEL
17	20 HONEYDRIPPERS VOLUME ONE ESPERANZA
18	19 PAT BENATAR TROPICO CHRYSALIS
19	14 COLD CHISEL THE BARKING SPIDERS LIVE 1983 WEA
20	15 SOUNDTRACK GHOSTBUSTERS ARISTA

BRITAIN (Courtesy Music Week) As of 1/26/85

This Week	Last Week	SINGLES
1	1	I WANT TO KNOW WHAT LOVE IS FOREIGNER ATLANTIC
2	13	1999/LITTLE RED CORVETTE PRINCE WARNER BROS.
3	6	I KNOW HIM SO WELL ELAINE PAIGE/BARBARA DICKSON RCA
4	5	SHOUT TEARS FOR FEARS MERCURY
5	10	SINCE YESTERDAY STRAWBERRY SWITCHBLADE KOROVA
6	21	LOVE & PRIDE KING CBS
7	4	LIKE A VIRGIN MADONNA SIRE
8	3	LAST CHRISTMAS WHAM! EPIC
9	2	DO THEY KNOW IT'S CHRISTMAS BAND AID MERCURY
10	18	ATMOSPHERE RUSS ABBOT SPIRIT
11	8	STEP OFF GRANDMASTER MELLE MEL & THE FURIOUS FIVE SUGAR HILL
12	17	FRIENDS AMII STEWART RCA
13	27	SOLID ASHFORD & SIMPSON CAPITOL
14	9	EVERYTHING MUST CHANGE PAUL YOUNG CBS
15	12	POLICE OFFICER SMILEY CULTURE FASHION
16	7	GHOSTBUSTERS RAY PARKER JR. ARISTA
17	19	SAY YEAH THE LIMIT PORTRAIT
18	28	THIS IS MY NIGHT CHAKA KHAN WARNER BROS.
19	15	SAN DAMIANO SAL SOLO MCA
20	36	DANCING IN THE DARK BRUCE SPRINGSTEEN CBS
21	29	YAH MO B THERE JAMES INGRAM & MICHAEL McDONALD QWEST
22	26	THANK YOU MY LOVE IMAGINATION R&B
23	16	IT AINT NECESSARILY SO BRONSKI BEAT FORBIDDEN FRUIT
24	37	LOVERBOY BILLY OCEAN JIVE
25	22	SHARP DRESSED MAN ZZ TOP WARNER BROS.
26	35	JUST A SHADOW BIG COUNTRY MERCURY
27	11	WE ALL STAND TOGETHER PAUL McCARTNEY & FROG CHORUS PARLOPHONE
28	NEW	RUN TO YOU BRYAN ADAMS A&M
29	40	CAN I CASHMERE FOURTH & BROADWAY
30	38	CLOSE ART OF NOISE ZTT
31	NEW	WE BELONG PAT BENATAR CHRYSALIS
32	14	NELLIE THE ELEPHANT TOY DOLLS VOLUME
33	31	NEUTRON DANCE POINTER SISTERS PLANET
34	34	I HEAR TALK BUCKS FIZZ RCA
35	20	THE POWER OF LOVE FRANKIE GOES TO HOLLYWOOD ZTT
36	NEW	SUSSUDIO PHIL COLLINS VIRGIN
37	25	INVISIBLE ALISON MOYET CBS
38	NEW	A NEW ENGLAND KIRSTY MACCOLL STIFF
39	24	FRESH KOOL & GANG DE-LITE
40	NEW	20/20 GEORGE BENSON WARNER BROS.

ALBUMS	
1	5 FOREIGNER AGENT PROVOCATEUR ATLANTIC
2	1 ALISON MOYET ALF CBS
3	7 ZZ TOP ELIMINATOR WARNER BROS.
4	2 ULTRAVOX THE COLLECTION CHRYSALIS
5	3 WHAM! MAKE IT BIG EPIC
6	4 VARIOUS THE HITS ALBUM CBS/WEA
7	NEW MEAT LOAF HITS OUT OF HELL CLEVELAND INT.
8	6 VARIOUS NOW THAT'S WHAT I CALL MUSIC 4 VIRGIN
9	9 BRONSKI BEAT THE AGE OF CONSENT FORBIDDEN FRUIT
10	15 BRUCE SPRINGSTEEN BORN IN THE USA CBS
11	20 THE VERY BEST OF CHRIS DE BURGH TELSTAR
12	8 FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASURE DOME ZTT
13	NEW GEORGE BENSON 20/20 WARNER BROS.
14	11 DURAN DURAN ARENA PARLOPHONE
15	10 SADE DIAMOND LIFE EPIC
16	18 BARBARA DICKSON SONGBOOK K-TEL
17	13 MADONNA LIKE A VIRGIN SIRE
18	14 SPANAU BALLET PARADE REFORMATION
19	12 TINA TURNER PRIVATE DANCER CAPITOL
20	17 HOWARD JONES THE 12" ALBUM WEA
21	23 LIONEL RICHIE CAN'T SLOW DOWN MOTOWN
22	19 U2 THE UNFORGETTABLE FIRE ISLAND
23	22 EVERLY BROTHERS LOVE HURTS K-TEL
24	26 VARIOUS GHOSTBUSTERS ARISTA
25	25 EURYTHMICS 1984 VIRGIN
26	30 SMITHS HATFUL OF HOLLOW ROUGH TRADE
27	31 BIG COUNTRY STEELTOWN MERCURY
28	NEW CHAKA KHAN I FEEL FOR YOU WARNER BROS.
29	33 PAUL YOUNG NO PARLEZ CBS
30	27 U2 LIVE UNDER A BLOOD RED SKY ISLAND
31	21 NIK KERSHAW THE RIDDLE MCA
32	32 VARIOUS 16 CLASSIC LOVE SONGS TELSTAR
33	16 BLACK LACE PARTY PARTY TELSTAR
34	40 BOB MARLEY & THE WAILERS LEGEND ISLAND
35	NEW VARIOUS CHESS RCA
36	37 PAUL McCARTNEY GIVE MY REGARDS TO BROAD STREET PARLOPHONE
37	35 ELKIE BROOKS SCREEN GEMS EMI
38	34 VARIOUS BREAKDANCE 2 POLYDOR
39	24 SHAKIN' STEVENS GREATEST HITS EPIC
40	NEW WHAM! FANTASTIC INNER VISION

WEST GERMANY (Courtesy Der Musikmarkt) As of 1/19/85

SINGLES	
1	1 ONE NIGHT IN BANGKOK MURRAY HEAD RCA
2	4 SHOUT TEARS FOR FEARS MERCURY/PHONOGRAM
3	2 DO THEY KNOW IT'S CHRISTMAS? BAND AID MERCURY/PHONOGRAM
4	9 LIKE A VIRGIN MADONNA SIRE/WEA
5	7 THE NIGHT VALERIE DORE ZYX/MIKULSKI
6	6 THE POWER OF LOVE FRANKIE GOES TO HOLLYWOOD ISLAND/ARIOLA
7	11 LAST CHRISTMAS WHAM! EPIC/CBS
8	5 SEXCRIME EURYTHMICS VIRGIN
9	NEW YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING HANSA/ARIOLA
10	3 THE WILD BOYS DURAN DURAN PARLOPHONE/EMI
11	13 I WANT TO KNOW WHAT LOVE IT FOREIGNER ATLANTIC/WEA
12	10 THE RIDDLE NIK KERSHAW MCA/WEA
13	8 HAPPY SPRING SONG BONEY M HANSA/ARIOLA
14	15 SEHNSUCHT PURPLE SCHULZ UND DIE NEUE HEIMAT EMI
15	19 I SHOULD HAVE KNOWN BETTER JIM DIAMOND A&M/CBS
16	20 BODY ROCK MARIA VIDAL EMI
17	14 STOP BAJON TULLIO DE PISCOPO ZYX/MIKULSKI
18	12 EUROPEAN QUEEN BILLY OCEAN JIVE/TELDEC
19	18 OUT OF TOUCH DARYL HALL & JOHN OATES RCA
20	17 WE BELONG PAT BENATAR CHRYSALIS/ARIOLA

ALBUMS	
1	3 SADE DIAMOND LIFE EPIC/CBS
2	1 DURAN DURAN ARENA PARLOPHONE/EMI
3	7 FOREIGNER AGENT PROVOCATEUR ATLANTIC/WEA
4	2 HERBERT GROENEMEYER 4630 BOCHUM EMI
5	5 WHAM! MAKE IT BIG EPIC/CBS
6	8 VARIOUS CHESS RCA
7	4 FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASURE DOME ISLAND/ARIOLA
8	9 BILLY IDOL REBEL YELL CHRYSALIS/ARIOLA
9	11 TINA TURNER PRIVATE DANCER CAPITOL/EMI
10	14 ALISON MOYET ALF CBS
11	13 SCORPIONS LOVE AT FIRST STING HARVEST/EMI
12	6 ALPHAVILLE FOREVER YOUNG WEA
13	12 NIK KERSHAW THE RIDDLE MCA/WEA
14	15 CHRIS DE BURGH MAN ON THE LINE A&M/CBS
15	NEW MADONNA LIKE A VIRGIN SIRE/WEA
16	18 DEEP PURPLE PERFECT STRANGERS POLYDOR/DGG
17	10 WEIHNACHTEN MIT ROGER WHITTAKER AVON/INTERCORD
18	NEW KALUS LAGE BAND SCHWEISSPERLEN MUSIKANT/EMI
19	16 DEPECHE MODE SOME GREAT REWARD MUTE/INTERCORD
20	17 TALK TALK IT'S MY LIFE EMI

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 1/26/85

SINGLES	
1	6 EASY LOVER PHILIP BAILEY & PHIL COLLINS CBS
2	2 I SHOULD HAVE KNOWN BETTER JIM DIAMOND A&M
3	4 I WOULD DIE 4 U PRINCE & REVOLUTION WEA
4	1 DO THEY KNOW IT'S CHRISTMAS BAND AID MERCURY
5	NEW ONE NIGHT IN BANGKOK MURRAY HEAD RCA
6	3 LAST CHRISTMAS WHAM! EPIC
7	5 LIKE A VIRGIN MADONNA SIRE
8	NEW SOLID ASHFORD & SIMPSON CAPITOL
9	9 THE POWER OF LOVE FRANKIE GOES TO HOLLYWOOD ARIOLA
10	NEW GIMME ALL YOUR LOVIN' ZZ TOP WEA
1	1 WHAM! MAKE IT BIG CBS
2	2 SADE DIAMOND LIFE EPIC
3	5 FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASURE DOME ARIOLA
4	3 KOOS ALBERTS CNR
5	4 PRINCE & REVOLUTION PURPLE RAIN WARNER BROS.
6	6 DURAN DURAN ARENA EMI/BOVEVA
7	7 BRONSKI BEAT THE AGE OF CONSENT LONDON
8	9 FOREIGNER AGENT PROVOCATEUR ATLANTIC
9	NEW ZZ TOP ELIMINATOR WEA
10	NEW MADONNA LIKE A VIRGIN SIRE

JAPAN (Courtesy Music Labo) As of 1/28/85

SINGLES	
1	1 YOU GOTTA CHANCE KOJI KIKKAWA SMS/WATANABE
2	2 THE STARDUST MEMORY KYOKO KOIZUMI VICTOR/BURNING
3	3 JULIA NI HEARTBREAK CHECKERS CANYON/YAMAHAMA-PMP
4	5 OTOKOIKI SHIBUGAKITAI CBS-SONY/JOHNNY'S
5	NEW FUTARIDAKENO CEREMONY YUKIKO OKADA CANYON/SUN-PMP
6	4 KAZARIJANAINOYO NAMIDAWA AKINA NAKAMORI WARNER-PIONEER/MC CABIN-NTV.M
7	6 MEOTOZAKA HARUMI MIYAKO COLUMBIA/SUN-COLUMBIA
8	16 SOSHITEOKUWA TOHONIKURERU TOSHIYUKI OSAWA EPIC-SONY/WATANABE
9	7 KOI NO YOKAN AMZENCHITAI KITTY/KITTY MUSIC
10	10 LONELY CANARY YOSHIE KASHIWABARA PHONOGRAM/YAMAHAMA
11	12 OVER NIGHT SUCCESS TERI DESARIO EPIC-SONY/TAIYO
12	8 TSUGUNAI TERESA TENG TAURUS/JCM
13	9 ISSO SERENADE YOSUI INOUE FORLIFE/FIRE
14	18 NAMIDANO TAKE A CHANCE SHINGO KAZAMI FORLIFE/BURNING
15	13 TOKEIOTOMETE WARABE FORLIFE/RV-ASAHI.M
16	15 MUSUMEYO GANNOSUKE AHIYA TEICHIKU/JVK
17	11 NAGARAGAWA ENKA HIROSHI ITSUKI TJC/TV ASAHI-RFMP-SOUND 1
18	14 YUKINIKAITA LOVE LETTER MOMOKO KIKUCHI YAP/JCM-GEIEI-BERMUDA
19	NEW LIKE A VIRGIN MADONNA WARNER-PIONEER/NICHION-TAIYO
20	20 HERO MIKI ASAKURA KING/NICHION

ALBUMS	
1	1 YOSUI INOUE 9.5 CARAT FOR LIFE
2	2 WHAM! MAKE IT BIG EPIC-SONY
3	3 ANZENCHITAI DAKISHIMETAI KITTY
4	6 MADONNA LIKE A VIRGIN WARNER-PIONEER
5	4 CHECKERS MOTTO CHECKERS CANYON
6	5 YUMING MATSUOTOYA NO SIDE TOSHIBA-EMI
7	7 SEIKO MATSUDA WINDY SHADOW CBS-SONY
8	8 AKINA NAKAMORI SILENT LOVE WARNER-PIONEER
9	14 TOSHIYUKI OSAWA CONFUSION EPIC-SONY
10	10 KIYOTAKA SUGIYAMAY OMEGATRIBE NEVER ENDING SUMMER VAP
11	9 KYOKO KOIZUMI CELEBRATION VICTOR
12	11 TERI DESARIO OVER NIGHT SUCCESS OF BROADWAY EPIC-SONY
13	12 SOUNDTRACK GHOSTBUSTERS ARISTA/PHONOGRAM
14	16 DURAN DURAN ARENA TOSHIBA-EMI
15	15 AKINA NAKAMORI POSSIBILITY WARNER-PIONEER
16	13 ISSEIFUBI SEPIA MICHINOCHITEITA OTOKO TOKUMA JAPAN
17	20 ANZENCHITAI 2 KITTY
18	19 MARIKO TAKAHASHI TRIAD VICTOR
19	NEW NEW TUNE TULIP FUN HOUSE
20	18 TOTO ISOLATION CBS-SONY

ITALY (Courtesy Germano Ruscitto) As of 1/22/85

ALBUMS	
1	6 WHAM! MAKE IT BIG CBS
2	1 ADRIANO CELENTANO I MIEI AMERICANI CLAN/CGD-MM
3	3 STEVIE WONDER THE WOMAN IN RED RICORDI
4	2 ODISSEA VENEZIANA RONDO VENEZIANO BABY
5	5 DURAN DURAN ARENA EMI
6	NEW VARIOUS DISCO MIX BABY/CGD-MM
7	11 POOH ALOHA CGD-MM
8	NEW VARIOUS MIXAGE BABY/CGD-MM
9	7 SADE DIAMOND LIFE EPIC/CBS
10	NEW VARIOUS MIXTIME EMI
11	9 LUCIANO PAVAROTTI MAMMA DECCA
12	4 MINA CATENE PDU/EMI
13	8 RICHARD CLAYDERMAN ITALIE MON AMOUR RCA
14	19 PINO DANIELE SCIO' EMI
15	14 JULIO IGLESIAS 1100 BEL AIR PLACE CBS
16	10 LUCIO DALLA VIAGGI ORGANIZZATI RCA
17	16 UMBERTO MARCATO LE PIU' BELLE CANZONI RICORDI
18	15 EDOARDO BENNATO E' GOAL RICORDI
19	NEW VARIOUS NEVER ENDING STORY EMI
20	NEW U2 UNFORGETTABLE FIRE ISLAND

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 28, 12th annual **American Music Awards**, Shrine Auditorium, Los Angeles. (213) 655-5960.
Jan. 28-Feb. 1, **Midem**, Palais des Festivals, Cannes, France. (516) 364-3686.
Jan. 29-Feb. 1, sixth annual **Box Office Management International Conference & Exhibition**, Royal York Hotel, Toronto. (212) 570-1099.

FEBRUARY

Feb. 1-3, **National Assn. of Music Merchants Winter Market**, Anaheim Convention Center, Anaheim, Calif. (619) 438-8001.
Feb. 3-6, **42nd annual National Religious Broadcasters Convention**, Sheraton Washington Hotel, Washington, D.C. (201) 428-5400.
Feb. 16, **Christian Songwriters' Conference—West Coast**, Proud Bird Restaurant, Los Angeles. (213) 463-7178.
Feb. 19-24, **NACA National Convention**, Hyatt Regency, Chicago. (803) 782-7121.
Feb. 20-23, **Computer Business Graphics**, Bonaventure InterContinental Hotel, Ft. Lauderdale, Fla. (212) 233-1080.

Feb. 26, **27th annual Grammy Awards**, Shrine Auditorium, Los Angeles. (818) 843-8233.

MARCH

March 7-8, **International Sports & Entertainment Law Conference**, Univ. of Miami Conference Center, Miami. (305) 372-0140.
March 7-9, **Country Radio Seminar**, Opryland Hotel, Nashville. (615) 327-4487.
March 10-13, **Rockers '85**, Sheraton Premiere Hotel, Universal City, Calif. (818) 343-3952.
March 13, 10th annual **Big Apple Radio Awards Ceremony**, New York Market Radio Broadcasters Assn., Sheraton Centre Imperial Ballroom. (212) 935-4477.
March 17, **New Jersey Record Collectors Show/Convention**, Ramada Inn, Clark, N.J. (201) 548-7188.
March 18, **Songwriters Hall of Fame Dinner & Induction Ceremony**, Waldorf-Astoria Hotel, New York. (212) 944-1858.
March 20-23, **International Tape/Disc Assn. (ITA) Conference**, Saddlebrook Resort, Tampa, Fla.
March 29-April 1, 1985 **NARM Convention**, Diplomat Hotel, Hollywood, Fla. (609) 424-7404.
March 31-April 3, **Northeast Exhibitions, Softcon '85**, Georgia World Congress Center, Atlanta. (617) 739-2000.

APRIL

April 1-9, **World Youth Festival of Arts**, Kingston, Jamaica. (212) 593-6337.
April 14-18, **Computer Graphics '85**, Dallas Convention Center. (703) 698-9600.
April 22-25, **Audio-Visual Exhi-**

Executive Turntable

(Continued from page 4)

of accounting. Lee joins from General Electric. The others have served in various positions at CBS for a number of years.

In addition, CBS Records Operations names **Mike Neal** controller of the Carrollton, Ga. plant. He was controller of the Pitman, N.J. plant and is replaced there by **Benard Grizer**, who joins from CBS Records.

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

TRADE GROUPS. **Stephen Zatuschni** becomes executive director of NARM and VSDA, reporting directly to Mickey Granberg in Cherry Hill, N.J. He was director of sales and training for a major equipment leasing company and handled corporate accounts for a large computer vendor.

RELATED FIELDS. MTV Networks appoints **John F. Cannelli** director of business operations and **Sherill S. Smith** director of international business development in New York. They had been business manager of Nickelodeon and manager of business development respectively. Also, **Steve Casey** becomes director of music programming for the network's VH-1. He was operations manager at WLS-AM-FM in Chicago.

Roy Trakin becomes director of promotions for Audio Environments Inc., a foreground music company in Los Angeles. He was public relations director for the Recording Industry Assn. of America (RIAA).

JVC Co. of America makes the following changes at its U.S. operations: **Hiroshi Sano** is appointed president of JVC Co. He was president of JVC operations in Canada and is replaced by **M. Kai. Henry Werch** is promoted to branch manager of JVC's 13-state Midwest region. He was Midwest regional sales manager for the hi-fi division.

The public relations firm Hyland Co. appoints **Brenna Davenport-Leigh** account executive in Nashville. She was Southeastern reporter for Cash Box magazine.

'85 COUNTRY FORECAST

(Continued from page 47)

ment tools. "Videos in country are an expense, not an income," says RCA's Galante. "It will be a long time before they are income-producing items, and it's questionable whether they'll ever play the role they do in pop music."

A look at a particular week's worth of charts showed that a month ago, 63% of the Billboard Hot 100 singles had videos. More than half (55%) of the titles on the Adult Contemporary chart had videos. For the same week, a mere 10% of the Hot Country Singles had videos.

"Even when you make a great video and send it out to every possi-

ble outlet, you still don't get any kind of regular rotation," says one label marketing executive. "It's repetition as much as anything else that grabs viewers' attention."

So what's the answer? Nashville record companies say it will have to come down to more excitement in the music. "You can't market what you don't have," says MCA's Bowen.

Adds RCA's Galante: "The future of our business in going to be based on taking chances. You can't expect what worked 20 years ago, or even 10, to work today. The audience isn't segmented any more."

Bubbling Under

THE TOP 200 ALBUMS

- | | | | |
|-----|-------------------------|------------------|--------------------------------|
| 201 | RONNIE LAWS | CLASSIC MASTERS | CAPITOL ST-12375 |
| 202 | DURAN DURAN | DURAN DURAN | CAPITOL ST-12158 |
| 203 | HUEY LEWIS AND THE NEWS | PICTURE THIS | CHRYSALIS F 41340 |
| 204 | SHEENA EASTON | BEST KEPT SECRET | EMI-AMERICA ST-17101 (CAPITOL) |
| 205 | ROY AYERS | IN THE DARK | COLUMBIA FC 39522 |
| 206 | SPYRO GYRA | ACCESS ALL AREAS | MCA MCA 2-6983 |
| 207 | EVELYN "CHAMPAGNE" KING | SO ROMANTIC | RCA AFL 1-5308 |
| 208 | DEL-LORDS | FRONTIER DAYS | EMI-AMERICA ST-17113 (CAPITOL) |
| 209 | FOREIGNER | RECORDS | ATLANTIC 80999 |
| 210 | FOREIGNER | 4 | ATLANTIC 16999 |

THE HOT 100 SINGLES

- | | | | |
|-----|----------------------------|---|-------------------------------|
| 101 | ROXANNE, ROXANNE | UTFO | FULL FORCE/SELECT 62254 |
| 102 | ONE FOOT BACK IN YOUR DOOR | ROMAN HOLLIDAY | ARISTA 1-9287 |
| 103 | IF I HAD A ROCKET LAUNCHER | BRUCE COCKBURN | GOLD MOUNTAIN/A&M 82013 (A&M) |
| 104 | REQUEST LINE | ROCK MASTER SCOTT AND THE DYNAMIC THREE | REALITY 230 (DANYA/FANTASY) |
| 105 | HANG ON TO YOUR LOVE | SADE | PORTRAIT 37-04664 (EPIC) |
| 106 | THE BIRD | THE TIME | WARNER BROS. 7-29094 |
| 107 | OUTTA THE WORLD | ASHFORD & SIMPSON | CAPITOL 5434 |
| 108 | FREAKS COME OUT AT NIGHT | WHODINI | JIVE/ARISTA 1-9302 |
| 109 | THE MEN ALL PAUSE | KLYMAXX | CONSTELLATION/MCA 52486 (MCA) |
| 110 | BEAP A FREAK | THE GAP BAND | TOTAL EXPERIENCE 1-2405 (RCA) |

...newslines...

A MUSIC VIDEO UPDATE: PRODUCT & LICENSING is the topic at the next Music Publishers' Forum meeting at the Essex House in New York, set for 4-7 p.m. on Wednesday, Feb. 13. The panel, chaired by Joanne Boris of The Entertainment Co., consists of lawyers Robert H. Flax and Ronald H. Gertz; Helene Blue, copyright manager for The Goodman Group; Marcus Peterzell, program and marketing director for The Entertainment Television Co.; and Brian Kelleher, director of administration for PolyGram Records. Contact Heather Connor of MPF parent National Music Publishers' Assn. at 205 E. 42nd St., New York, N.Y. 10017 or (212) 370-5330 for more information.

SPORT-ING EVENT: Huey Lewis & the News play ball for charity in a fundraising three-inning exhibition game Saturday (2) at Tempe, Ariz.'s Diablo Stadium. For the Special Olympics, the boys will play against such baseball greats as Brooks Robinson, Johnny Roseboro, Maury Wills and Juan Marichal. Hopefully, they'll do as well as their Chrysalis album "Sports."

GUITARIST JACK HAMMER PLAYS JIMI HENDRIX in a film bio of the late rock star being put together by Don Kirshner and producers Elliot Geisinger and Joe Allegro. Tentatively titled "Electric God," the project is the first for the trio as a team.

A PERMANENT ASCAP ARCHIVE at the New York Public Library at Lincoln Center has been announced. It will house original music manuscripts, lyric sketches, letters, photographs and memorabilia, as well as audio and video material. For openers, an exhibition, "ASCAP: 7 Decades Of America's Music," opens Feb. 7 and runs to May 7.

New Companies

Musicians Services, an artist management company, formed by Ron Moss. Company currently represents Chick Corea in the area of touring, recording and publishing. 2635 Griffith Park Blvd., Los Angeles, Calif. 90039; (213) 660-5976.

Gomac Productions Limited, formed by Cay Gottlieb and David Mackey in conjunction with Cicada Sound Studio to emphasize new talent. First signings include Frank Hagan, Mikki Gee and Main Squeeze & the Pretty Boys. P.O. Box F-773, Yellow Pine Street, Freeport, Bahamas; (809) 352-7440.

Baeder-Brown, a production com-

pany, formed by Donald Brown and Larry Baeder. First project is a studio album tentatively entitled "Treasure Hunt." 102 Union Wharf, Boston, Mass. 02109.

Linda Rogers Marketing, an independent marketing firm, formed by Linda Rogers. 265 Delvin Dr., Antioch, Tenn. 37013; (615) 333-2421.

Showprep, a full service radio show preparation package including pre-recorded comedy, daily calendars, news, trivia and scripts, formed by David K. Jones. 3241 DeWitt Dr., Hollywood, Calif. 90068; (213) 851-4325.

Lifelines

BIRTHS

Boy, **Brandon Lee**, to Mr. and Mrs. **Brian Ringo**, Dec. 25 in Monroe, La. He is music director for KNOE-AM there.

Boy, **Maxx Solomon**, to **Sunshine** and **Michael Cohen**, Jan. 11 in Concord, N.H. The Cohens own Pitchfork Records & Stereo locations in Concord and Keene, N.H.

Girl, **Caroline Frances**, to **Cheryl Daly** and **Arthur Generas**, Jan. 16 in New York. She is vice president, public relations for Group W Satellite Communications.

MARRIAGES

Warren J. Bottino to **Lori Dee Ehlers**, Jan. 19 in California. He is distribution manager for Drake-Chenault. She is a former member of the Drake-Chenault music department.

DEATHS

Lamar Sherlock, 54, of a heart attack Dec. 30 in California. A 30-year broadcasting veteran, he was formerly employed as a newscaster and DJ at various California stations, including KFVB Los Angeles, KYA San Francisco and KEZY Anaheim. He is survived by his wife Gloria, a son, a daughter and a brother.

Rollin Smith, 85, of a heart attack Jan. 19 in New York. Smith introduced the song "I Can't Give You Anything But Love" on Broadway in the '20s and later replaced Paul Robeson in the cast of "Showboat." In the '30s, he performed with the European Ink Spots, modeled after the pioneering U.S. vocal group. He was still active as a singer and pianist at the time of his death.

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top 200 Albums chart or to earn platinum certification

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

PICKS new releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Reviews are coordinated by Sam Sutherland at Billboard

9107 Wilshire Blvd.
Beverly Hills, Calif. 90210
(telephone: 213-273-7040);
and by Fred Goodman, Billboard
1515 Broadway
New York, N.Y. 10036
(telephone: 212-764-7427)

Country albums should be sent to:
Kip Kirby, Billboard
14 Music Circle East
Nashville, Tenn. 37203
(telephone: 615-748-8100)

POP

PICKS

KEEL

The Right To Rock
PRODUCER: Gene Simmons
A&M/Gold Mountain GM6 5041

Relentless metal, with an introductory price of \$6.98. It's a polished band with plenty of punch, buttressed by strong production from Simmons. A cover of "Let's Spend The Night Together" stands out, as does an original, "So Many Girls, So Little Time," which has nothing to do with Miquel Brown's opposite sex, high energy hit.

RECOMMENDED

UTOPIA

POV
PRODUCERS: Todd Rundgren, Willie Wilcox
Passport PB 6044 (Jem)

Quartet's recent pop thrust continues here with more trim, richly harmonized new originals. The balance of driving rockers and softer melodic fare should satisfy both fans and programmers.

ALAN GORRIE

Sleepless Nights
PRODUCERS: Jay Gruska, Alan Gorrie
A&M SP-5037

Danceable pop with a strong dance orientation and a sleek electronic finish fits the former AWB member snugly. Led by the buoyant "Up," it's aimed squarely at contemporary hit formats.

CHICAGO

Take Me Back To Chicago
PRODUCERS: James William Guercio, Tom Dowd
Columbia PC 39579

Attractively priced hits package, but without the band's chart singles. Includes "I'm A Man," "Listen," "Harry Truman" and the title track.

FIERCE HEART

Fierce Heart
PRODUCERS: Jim Delehant, Chris Lord-Alge
Mirage/Atco 90235

Wailing, fast-fingered guitar work and vocal screams are the core of this powerful rock album, which suggests Foreigner gone metal. Title cut, "Heroes" and "Never Gonna Cry" are all ripe for AOR.

THE BLUEBELLS

Sisters
PRODUCERS: Colin Fairley, Bob Andrews, Elvis Costello, Alan Shacklock
Sire 25129

First full album from this English quartet fulfills the promise of their rough but charming EP. It's classic pop/rock with a generous nod to the directness and drive of the mid-'60s; points for intelligent lyric ideas.

A DROP IN THE GRAY

Certain Scriptures
PRODUCER: Bob Shulman
Geffen 24045

Fresh evidence of Southern California's undiminished Anglophilia, this quartet plies an atmospheric post-punk style variously reminiscent of U2, Simple Minds and other downbeat rockers.

JOHN STEWART

The Last Campaign
PRODUCER: John Stewart
Homecoming Records HC-00300

Ambitious musical documentary of Bobby Kennedy's 1968 presidential campaign is a well-produced pop/folk set that should widen the veteran stylist's audience. Top-notch package, guest shots by Lindsey Buckingham and Linda Ronstadt add further luster. Third release from Stewart's own California-based label.

VARIOUS ARTISTS

Metalmania
PRODUCERS: Various
Columbia PC 39948

Budget-priced collection features Frank Marino, Joe Perry Project, Loverboy Tommy Bolin, Judas Priest, Heaven and live versions of Mountain's "Mississippi Queen" and Blue Oyster Cult's "(Don't Fear) The Reaper."

ORIGINAL MOTION PICTURE SOUNDTRACK

Heavenly Bodies
PRODUCERS: Various
Private I/CBS SZ 39930

Music written and selected to match exercise routines. Best trackers here are Cheryl Lynn's "At Last You're Mine" and Bonnie Pointer's "The Beast In Me." Missing are soundtrack contributions from the Dazz Band.

BLACK

PICKS

THE COMMODORES

Nightshift
PRODUCER: Dennis Lambert
Motown 6124ML

Lionel Richie may have jumped ship for superstardom, but the Commodores sail on with a fresh burst of energy. Paced by the sparkling title song, featuring upbeat echoes of Marvin Gaye, the quintet focuses on strong arrangements and solid material to mine new crossover prospects.

RUN-D.M.C.

King Of Rock
PRODUCERS: Russell Simmons, Larry Smith
Profile PRO-1205

New York rap duo's debut album scaled new heights for urban toasters, and this followup should also score. The heavy sound of "Rock Box" is also back on the title track and "Can You Rock It Like This," which plies a rawness that would play to heavy metal fans, should they ever hear it. Guest shot by Yellowman on "Roots, Rap, Reggae," too.

RECOMMENDED

VARIOUS ARTISTS

Tommy Boy's Greatest Beats
PRODUCERS: Various
Tommy Boy TBLP 1005

Just what the title says and at a budget price. Double album includes "Play At Your Own Risk," "Planet Rock," "Let Me Love You," "Pack Jam," as well as a new medley mix.

JAZZ-FUSION

PICKS

ARTHUR BLYTHE

Put Sunshine In It
PRODUCER: Todd Cochran
Columbia FC 39441

After ranging through post-bop experiments and forays into traditional jazz, the alto saxophonist finally does what fans may have least expected: This set casts him in down-the-middle fusion raiment, replete with updated funk underpinnings and synthesizers. Purists will wince, but the set should show muscle at retail and radio. Move over, Grover, Arthur's chasin' Sanborn.

RECOMMENDED

DUKE ELLINGTON & HIS ORCHESTRA

Featuring Paul Gonsalves
PRODUCER: Not listed
Fantasy F-9636

Unissued '62 session showcasing tenor saxophonist Gonsalves justifies the leader's conviction. The program mixes both warhorse Ellingtonia and lesser-known works by the late composer.

GEORGE ADAMS/DON PULLEN QUARTET

Decisions
PRODUCER: Wim Wigt
Timeless SJP 205 (Zebra)

Solid, diverse set of originals spans straight-ahead melodies and free-blown, percussive workouts. Lineup finds Adams' sax and Pullen's piano braced by Dannie Richmond (drums) and Cameron Brown (bass).

RED GARLAND

So Long Blues
PRODUCER: Ed Michel
Galaxy GXY-5149

The late pianist's reliably vivid piano, with Ron Carter on bass, Ben Riley drumming, and strategic guest spots for Kenny Burrell, Julian Priester and George Coleman. By turns breezy and wistful, but always solid.

PETE BREWER

Moonwater
PRODUCERS: Pete Brewer, Ron Snider, Larry White
Unicornuopia UNI 9541

Juggling tenor and soprano sax, lyric and flute, Brewer spans both light jazz and acoustic fusion on originals that add atmospheric sound effects, exotic instrumentation.

CLASSICAL

RECOMMENDED

VIVALDI: 6 FLUTE CONCERTOS OP. 10

Jean-Pierre Rampal, I Solisti Veneti, Scimone
CBS IM 39062

The famous "name" concertos are here: "La tempesta di mare," "La notte" and "Il Cardellino," in addition to three more from the Op. 10 group. Beauty of tone and attention to stylistic detail, as well as the Rampal imprimatur, will attract favor as against many competing versions.

BEETHOVEN: STRING QUARTETS, OP. 18, Nos. 3 & 4

Gabrieli Quartet
London Jubilee 414 080

Not a step-down, but a first release in the States of a stunning digital recording of the two early quartets. A bargain at the Jubilee price that will repay dealer recommendation.

BACH: MASS IN B MINOR

Various soloists, Bach Collegium Stuttgart, Rilling
CBS M3-39233

Recorded some years ago, but not issued here earlier, this often profound reading of the Mass comes in time to add luster to the Bach tricentenary. Imported pressings are of high quality, and an ample brochure includes score excerpts.

SIBELIUS: SYMPHONY NO. 2

City of Birmingham Symphony, Rattle
Angel DS-38169

If the Birmingham orchestra is not yet of front rank, it is presented in a strong light in this probing reading by Rattle, a conductor whose reputation is rising rapidly. The entire cycle of Sibelius symphonies is projected.

REMEMBRANZA

Michael Lorimer
Dancing Cat DC-3002 (Windham Hill/A&M)

One of the most talented of the young guitarists before the public today, Lorimer offers a diverse program, with a transcription of the Bach Cello Suite in G as the main work. Other pieces are by Tarrega, Turina, Albeniz and Villa-Lobos, in addition to three short selections by Segovia.

SINGLES

PICKS new releases with the greatest chart potential

RECOMMENDED records with potential for significant chart action

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

Records equally appropriate for more than one format are reviewed in the category with the broadest audience.

All singles commercially available in the U.S. are eligible for review

Reviews are coordinated by Nancy Erlich at Billboard

1515 Broadway
New York, N.Y. 10036
(telephone: 212-764-7311)

Country singles should be sent to:
Kip Kirby, Billboard
14 Music Circle East
Nashville, Tenn. 37203
(telephone: 615-748-8100)

POP

PICKS

DAVID BOWIE/PAT METHENY GROUP

This Is Not America (3:51)
PRODUCERS: David Bowie, Pat Metheny
WRITERS: D. Bowie, P. Metheny, L. Mays
PUBLISHERS: Donna-Dijon/Jones/Pat-Meth/OPC, BMI/ASCAP
EMI America B-8251

Theme from the film "The Falcon & The Snowman" is an enigmatic mood piece with the singer in his West-End-musical mode.

TOTO

Holyanna (3:53)
PRODUCER: Toto
WRITERS: D. Paich, J. Porcaro
PUBLISHERS: Hudmar/Cowbella, ASCAP
Columbia 38-04752

Jumpy rock'n'roll observations of life in high school's fast lane.

DAN HARTMAN

Second Nature (3:57)
PRODUCERS: Dan Hartman, Jimmy Iovine
WRITERS: D. Hartman, C. Midnight
PUBLISHERS: Blackwood/Multi-Level/Janiceps, BMI
MCA 52519 (12-inch version also available, MCA 23535)

"Finger-snappin' bebop," as it says in the lyrics; a third top 30 contender from his LP "I Can Dream About You."

RECOMMENDED

BLUEBELLS

I'm Falling (3:30)
PRODUCERS: Colin Fairley, Robert Andrews
WRITERS: Hodgins, McCluskey
PUBLISHERS: Clive Banks/Virgin, ASCAP
Sire 7-29237

A recent UK top 20; light California country by way of Scotland.

RATT

You Think You're Tough (3:46)
PRODUCER: Liam Sternberg
WRITERS: Pearcy, Crosby, Ratt
PUBLISHER: Time Coast, BMI
Time Coast 7-99669 (c/o Atlantic)

Elemental metal from their first LP, now re-released for major-label distribution.

PLANET P PROJECT

What I See (3:58)
PRODUCER: Peter Hauke
WRITER: Tony Carey
PUBLISHER: April, ASCAP
MCA 52515

ROBEY

One Night In Bangkok (3:35)
PRODUCER: Joel Diamond
WRITERS: B. Anderson, T. Rice, B. Ulvaeus
PUBLISHER: MCA, ASCAP
Silver Blue ZS4-04774 (c/o CBS; 12-inch reviewed Dec. 15)

ROBERT FORMAN

The Only One (4:24)
PRODUCERS: Robert Forman, Don Evans
WRITERS: R. Forman, L. Teglia
PUBLISHER: Ganesha, BMI
Scotti Bros. ZS4-04766 (c/o CBS)

Conservative midtempo MOR dressed for success in synths, strings and sopranos.

BEAU COUP

Somewhere Out In The Night (3:59)
PRODUCER: Rick Witkowski
WRITER: D. Lewin
PUBLISHERS: Lewin/Miss Areal/Flowering Stone, ASCAP
Rock 'N' Roll ZS4-04768 (c/o CBS)

Metal-and-fuzz guitars beef up a slow AC love song.

BLACK

PICKS

GLADYS KNIGHT & THE PIPS

My Time (3:31)
PRODUCERS: Knight, Dees, Knight
WRITERS: Knight, Dees, Knight
PUBLISHERS: Bubs/Shakeji, ASCAP/Irving/Liesrika, BMI
Columbia 38-04761 (12-inch version also available, Columbia 44-05161)

Plenty of muscle and momentum here to usher in their new "Life" LP; strong dance appeal, like a toughened-up "Save The Overtime."

PATTI LABELLE

New Attitude (3:59)
PRODUCERS: Howie Rice, Peter Bunetta, Rick Chudacoff
WRITERS: S. Robinson, J. Gilutin, B. Hull
PUBLISHERS: Unicity/Robinhill/OH Backstreet/BrassHeart/Rockomatic, ASCAP/BMI
MCA 52517 (12-inch reviewed Jan. 26)

WHISPERS

Some Kinda Lover (3:59)
PRODUCER: Reggie Calloway
WRITERS: Boaz Watson, Kenny Edmonds
PUBLISHERS: Hip Trip/Midstar, BMI
Solar 7-69658

More smooth-as-whipped-cream dance music in the Solar/Calloway mold; follows the Top 10 "Contagious."

NARADA MICHAEL WALDEN

Gimme, Gimme, Gimme (Duet With Patti Austin) (3:59)
PRODUCER: Narada Michael Walden
WRITERS: Narada Michael Walden, Preston Glass, Jeffrey Cohen
PUBLISHERS: Gratitude Sky, ASCAP/Bellboy/Polo Grounds, BMI
Warner Bros. 7-29077

A bit of unabashed bubblegum for Walden's label debut; frothy pop confection is all hooks and upbeat rhythms.

SIEDAH GARRETT/SOUNDTRACK

Do You Want It Right Now (3:54)
PRODUCERS: John "Jellybean" Benitez
WRITERS: China Burton, Nick Straker
PUBLISHER: Virgin, ASCAP
Qwest 7-29086

That Shannon/System synth pulse just keeps on working; Garrett's poised performance adds to the hit potential of this "Fast Forward" movie theme.

RECOMMENDED

ROXANNE SHANTE

Roxanne's Revenge (4:20)
PRODUCER: M*

Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	3	EASY LOVER	PHILIP BAILEY	2
2	2	I WANT TO KNOW WHAT LOVE IS	FOREIGNER	1
3	1	LIKE A VIRGIN	MADONNA	7
4	4	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	3
5	6	YOU'RE THE INSPIRATION	CHICAGO	4
6	8	LOVER BOY	BILLY OCEAN	5
7	7	RUN TO YOU	BRYAN ADAMS	12
8	5	ALL I NEED	JACK WAGNER	11
9	13	THE BOYS OF SUMMER	DON HENLEY	6
10	17	SOLID	ASHFORD & SIMPSON	14
11	16	METHOD OF MODERN LOVE	DARYL HALL & JOHN OATES	9
12	19	NEUTRON DANCE	THE POINTER SISTERS	10
13	18	CALL TO THE HEART	GUIFFRIA	15
14	14	I WOULD DIE 4 U	PRINCE & THE REVOLUTION	8
15	28	THE HEAT IS ON	GLENN FREY	13
16	22	MR. TELEPHONE MAN	NEW EDITION	25
17	9	BORN IN THE USA	BRUCE SPRINGSTEEN	27
18	-	SUGAR WALLS	SHEENA EASTON	19
19	24	LOVE LIGHT IN FLIGHT	STEVIE WONDER	17
20	10	THE WILD BOYS	DURAN DURAN	29
21	27	OPERATOR	MIDNIGHT STAR	18
22	11	DO THEY KNOW IT'S CHRISTMAS	BAND AID	49
23	23	JAMIE	RAY PARKER JR.	16
24	-	THE OLD MAN DOWN THE ROAD	JOHN FOGERTY	22
25	12	COOL IT NOW	NEW EDITION	44
26	-	CALIFORNIA GIRLS	DAVID LEE ROTH	23
27	-	MISLED	KOOL & THE GANG	21
28	20	DO WHAT YOU DO	JERMAINE JACKSON	32
29	30	JUNGLE LOVE	THE TIME	24
30	-	TENDERNESS	GENERAL PUBLIC	30

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	3	I WANT TO KNOW WHAT LOVE IS	FOREIGNER	1
2	4	EASY LOVER	PHILIP BAILEY	2
3	1	YOU'RE THE INSPIRATION	CHICAGO	4
4	5	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	3
5	7	THE BOYS OF SUMMER	DON HENLEY	6
6	2	LIKE A VIRGIN	MADONNA	7
7	9	LOVER BOY	BILLY OCEAN	5
8	8	I WOULD DIE 4 U	PRINCE & THE REVOLUTION	8
9	12	METHOD OF MODERN LOVE	DARYL HALL & JOHN OATES	9
10	13	NEUTRON DANCE	THE POINTER SISTERS	10
11	6	ALL I NEED	JACK WAGNER	11
12	16	FOOLISH HEART	STEVE PERRY	20
13	11	JAMIE	RAY PARKER JR.	16
14	20	MISLED	KOOL & THE GANG	21
15	17	LOVE LIGHT IN FLIGHT	STEVIE WONDER	17
16	10	RUN TO YOU	BRYAN ADAMS	12
17	19	OPERATOR	MIDNIGHT STAR	18
18	30	CAN'T FIGHT THIS FEELING	REO SPEEDWAGON	26
19	23	THE HEAT IS ON	GLENN FREY	13
20	26	THE OLD MAN DOWN THE ROAD	JOHN FOGERTY	22
21	29	CALIFORNIA GIRLS	DAVID LEE ROTH	23
22	22	JUNGLE LOVE	THE TIME	24
23	25	SUGAR WALLS	SHEENA EASTON	19
24	24	SOLID	ASHFORD & SIMPSON	14
25	27	MONEY CHANGES EVERYTHING	CYNDI LAUPER	28
26	-	MR. TELEPHONE MAN	NEW EDITION	25
27	28	CALL TO THE HEART	GUIFFRIA	15
28	-	TENDERNESS	GENERAL PUBLIC	30
29	-	MISTAKE NO. 3	CULTURE CLUB	33
30	15	WE BELONG	PAT BENATAR	31

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (8)	15
Geffen (4)	
Full Moon/Warner Bros. (1)	
Qwest (1)	
Sire (1)	
CAPITOL (7)	13
EMI-America (6)	
COLUMBIA	12
ATLANTIC (5)	11
Es Paranza (2)	
Island (1)	
Mirage (1)	
Philly World (1)	
ZTT/Island (1)	
EPIC (2)	9
Scotti Bros. (3)	
Portrait (2)	
Private I (1)	
Virgin/Epic (1)	
MCA (5)	7
Camel/MCA (1)	
MCA/Curb (1)	
RCA (5)	6
A&M (5)	6
I.R.S. (1)	
ARISTA (4)	6
Jive/Arista (2)	
Planet (1)	
MOTOWN (4)	5
Gordy (1)	
POLYGRAM	4
Mercury (3)	
De-Lite (1)	
ELEKTRA (2)	3
Solar (1)	
CHRYSALIS	2
PROFILE	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Performance Rights Affiliate)	Sheet Music Agent
48 20/20	(April, ASCAP/Random Notes, ASCAP/Stephen A. Kipner, ASCAP) CPP/ABP	
11 ALL I NEED	(Yellow Brick, ASCAP/MCA, ASCAP/Art Street, BMI) CPP	
88 ALL THROUGH THE NIGHT	(Funzalo, BMI/Jutens, BMI) HL	
87 BABY COME BACK TO ME		
64 BEAT OF A HEART	(Blackwood, BMI/Just Friends, BMI/Pink Smoke, BMI/Keishmach, BMI) CPP/ABP	
89 THE BELLE OF ST. MARK	(Girlsongs, ASCAP)	
97 BETTER BE GOOD TO ME	(Arista, ASCAP) CPP	
57 THE BORDERLINES	(WB, ASCAP/Zubaidah, ASCAP) WBM	
27 BORN IN THE USA	(Bruce Springsteen, ASCAP) CPP	
6 THE BOYS OF SUMMER	(Cass County, ASCAP/Wild Gator, ASCAP) WBM	
74 BRUCE	(Vogue, BMI) CLM	
23 CALIFORNIA GIRLS	(Irving, BMI) CPP/ALM	
15 CALL TO THE HEART	(Herds of Birds, ASCAP/Gregg Guiffria, ASCAP/Kid Bird, BMI/Frozen Flame, BMI)	
26 CAN'T FIGHT THIS FEELING	(Fate, ASCAP) WBM	
3 CARELESS WHISPER	(Chappell, ASCAP) CHA/HL	
100 CARIBBEAN QUEEN	(Willesden, BMI/Zomba) CPP	
85 CENTIPEDE	(Mijac, BMI/Warner-Tamerlane, BMI) WBM	
44 COOL IT NOW	(New Generation, ASCAP) CPP	
81 CRAZY	(Lionsmate, ASCAP/Security Hogg, ASCAP) CLM	
99 DESERT MOON	(Grand Illusion, ASCAP/Almo, ASCAP) CPP/ALM	
41 DO IT AGAIN	(Davray, BMI)	
49 DO THEY KNOW IT'S CHRISTMAS	(Chappell, ASCAP) CHA/HL	
32 DO WHAT YOU DO	(Unicity, ASCAP/Ra Ra, ASCAP/Aldente, ASCAP)	
2 EASY LOVER	(Sir&Trini, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP) WBM	
20 FOOLISH HEART	(Street Talk, ASCAP/April, ASCAP/Random Notes, ASCAP) CPP/ABP	
68 GO FOR IT	(Rickim, BMI)	
83 GOTTA GET YOU HOME TONIGHT	(Philly World, BMI/Great Alps, BMI)	
13 THE HEAT IS ON	(Samous, ASCAP) CPP	
90 HELLO AGAIN	(Ric Ocacek, ASCAP/Lido, ASCAP) WBM	
47 HIGH ON YOU	(Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM	
75 I CAN'T HOLD BACK	(Rude, BMI/Easy Action, ASCAP/WB, ASCAP) WBM	
67 I FEEL FOR YOU	(Controversy, ASCAP) WBM	
93 I JUST CALLED TO SAY I LOVE YOU	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
45 I WANNA HEAR IT FROM YOUR LIPS	(E.C.B., BMI/Safespace, BMI/Warner-Tamerlane, BMI/Pitchlord, BMI) WBM	
1 I WANT TO KNOW WHAT LOVE IS	(Somerset, ASCAP/Evansongs, ASCAP)	
8 I WOULD DIE 4 U	(Controversy, ASCAP) WBM	
58 IN NEON	(Intersong, ASCAP)	
69 INVITATION TO DANCE	(Moonwindow, ASCAP/Zomba, ASCAP/April, ASCAP)	
96 IT AIN'T ENOUGH	(Crescent, ASCAP/Harco, ASCAP) CPP	
16 JAMIE	(Raydiola, ASCAP)	
24 JUNGLE LOVE	(Tionna, ASCAP)	
46 KEEPING THE FAITH	(Joel Songs, BMI) CPP/ABP	
61 KNOCKING AT YOUR BACK DOOR	(Chappell, ASCAP/Rugged, ASCAP/Pussy, ASCAP/Blackmore, ASCAP)	
7 LIKE A VIRGIN	(Billy Steinberg, ASCAP/Denise Barry, ASCAP)	
79 LONELY SCHOOL	(Tranquility Base, ASCAP/Almo, ASCAP) CPP/ALM	
17 LOVE LIGHT IN FLIGHT	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
5 LOVER BOY	(Zomba, BMI/Willesden, BMI) CPP	
39 LOVER GIRL	(Midnight Magnet, ASCAP) CPP/ABP	
84 MAKE NO MISTAKE, HE'S MINE	(Moonwindow, ASCAP) CPP	
9 METHOD OF MODERN LOVE	(Hot-cha, BMI/Unichappell, BMI) CHA/HL	
21 MISLED	(Delightful, BMI) CPP	
51 MISSING YOU	(Brockman, ASCAP)	
33 MISTAKE NO. 3	(Virgin, ASCAP) CPP	
28 MONEY CHANGES EVERYTHING	(Gray Matter, BMI)	
25 MR. TELEPHONE MAN	(Raydiola, ASCAP)	
40 NAUGHTY NAUGHTY	(Carbert, BMI) HL	
10 NEUTRON DANCE	(Off Backstreet, ASCAP/Streamline Moderne, ASCAP/Unicity, ASCAP)	
62 NIGHTSHIFT	(Walter Orange, ASCAP)	
86 NO MORE LONELY NIGHTS	(MPL Communications, ASCAP) MPL/HL	
76 OBSESSION	(Pacific Island, BMI/Careers, BMI/Careers, BMI/Makiki, ASCAP/Arista, ASCAP) CPP	
22 THE OLD MAN DOWN THE ROAD	(Wenaha, ASCAP) CPP	
36 ONLY THE YOUNG	(Twist and Shout, ASCAP/Weedhigh Nightmare, ASCAP/Colgems-EMI, ASCAP) WBM	
42 OOH OOH SONG	(Big Tooth, ASCAP/Neil Geraldo, ASCAP/Rare Blus, ASCAP) CLM	
18 OPERATOR	(Hip Trip, BMI/Midstar, BMI) CPP	
71 OUT OF TOUCH	(Hot-cha, BMI/Unichappell, BMI) CHA/HL	
92 PENNY LOVER	(Brockman, ASCAP) CLM	
73 PLAYING TO WIN	(Australian Tumbleweed, BMI) HL	
94 (PRIDE) IN THE NAME OF LOVE	(Island, BMI) WBM	
35 PRIVATE DANCER	(Straitjacket, ASCAP/Almo, ASCAP) CPP/ALM	
80 RAIN FOREST	(Oval, PRS)	
38 RELAX	(Perfect Songs, BMI/Island, BMI) WBM	
78 RESTLESS HEART	(Hudson Bay, BMI/Paperwaite, BMI) HL	
34 ROCKIN' AT MIDNIGHT	(Fort Knox, BMI) HL	
12 RUN TO YOU	(Adams, BMI/Calypto Toonz, BMI/Irving, BMI) CPP/ALM	
53 SAVE A PRAYER	(Tritec)	
52 SEA OF LOVE	(Fort Knox, BMI) CHL	
56 SMALL TOWN BOY	(Bronski/William A. Bong)	
14 SOLID	(Nick-O-Val, ASCAP)	
59 SOMEBODY	(Adams Communications, BMI/Calypto Toonz, PROC/Irving, BMI)	
98 STRANGER IN TOWN	(Not Listed) WBM	
91 STRUT	(Ackee, ASCAP) WBM	
19 SUGAR WALLS	(Tionna, ASCAP)	
72 TENDER YEARS	(John Cafferty, BMI) WBM	
30 TENDERNESS	(In General, BMI/I.R.S., BMI)	
60 THIS IS MY NIGHT	(CBS, ASCAP/Science Lab, ASCAP) CPP/ABP	
65 THIS IS NOT AMERICA	(Donna Dijon, ASCAP/Jones, ASCAP/Pat-Meth, ASCAP/OPC, BMI/Buttermilk, BMI)	
37 TOO LATE FOR GOODBYES	(Charisma, ASCAP/Chappell, ASCAP) CHA/HL	
43 TRAGEDY	(Poetic License, BMI/American League, BMI)	
50 TREAT HER LIKE A LADY	(Jobete, ASCAP/Tail Temptations, ASCAP) CPP	
54 TURN UP THE RADIO	(Hatabr, BMI)	
63 UNDERSTANDING	(Gear, ASCAP) WBM	
55 VALOTTE	(Charisma, ASCAP/Chappell, ASCAP) CHP/HL	
77 WAKE ME UP BEFORE YOU GO-GO	(Chappell, ASCAP) CHA/HL	
31 WE BELONG	(Screen Gems-EMI, BMI) WBM	
95 WHEN THE RAIN BEGINS TO FALL	(Edition Sunise, BMI/Edition Sunset, ASCAP)	
66 WHY CAN'T I HAVE YOU	(Rick Ocacek/ASCAP/Lido, ASCAP) WBM	
29 THE WILD BOYS	(Tritec, ASCAP)	
82 THE WORD IS OUT	(10/Nymph, BMI/Warner Bros., ASCAP)	
70 YO LITTLE BROTHER	(Jobete, ASCAP/Not Fragile, BMI) CPP	
4 YOU'RE THE INSPIRATION	(Double Virgo, ASCAP/Foster Frees, BMI) CPP	

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Moguil
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

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CD PACKAGING

(Continued from page 1)

ther from favor, even as the industry awaits the results of scientific wear and use tests. The packaging alternative, already pushed to the back burner of industry consideration last December (Billboard, Dec. 22), seemed about to be pushed off the stove entirely.

A strong desire to resolve packaging problems and reach at least approximate standardization before CD achieves mass acceptance status was expressed at last week's CDG meet, held at CBS Records headquarters here. The fast-rising curve of CD sales saw estimates of software shipments to the field hitting four million for the calendar year 1985. Third quarter shipments alone were said to be in the area of one million units. Earlier reports by the Recording Industry Assn. of America had placed CD shipments for the first six months of the year at 1.5 million units.

Two basic types of paperboard containers were seen moving to the fore. One, similar to the WEA box, would be selection-oriented with graphics tied to album contents. The other would be a generic container, with standard artwork and

plastic windows front and back through which the jewel box may be seen.

Some labels may well use both types, it's said, reserving the selection-oriented version for anticipated hit product and the generic option for catalog and slower moving titles.

Interest was also expressed in thinner jewel boxes that should be available in coming months. Use of such units would allow up to 30% more CD albums to be stocked in standard album bins, a quality known to be desired by many retailers.

Robbin Ahrold of RCA said that his company will stick with the standard jewel box for the time being. Market research has demonstrated a strong consumer preference for a jewel box, he noted. While he expects to have some selection-oriented CD packaging in the market within the next couple of months, he noted that RCA is still examining other options.

Denon's Bob Heiblim said his company will shortly abandon the blisterpack for a generic paperboard 6-by-12, and will have its own

version of a thinner jewel box in use before the end of the year. Rights to the latter will be made generally available, he said.

No decision on packaging options has yet been made at CBS, according to the company's CD specialist Jerry Shulman, but there is no doubt that the company favors some sort of board container. An improved jewel box that would be thinner, less brittle, lighter in weight and cheaper than the one currently in use is also desired, Shulman said, and vendor proposals are welcome.

Arthur Kern of fabricator Ivy Hill says he expects results of a testing program sponsored by his company and WEA to be ready within a week or two. CDs were subjected to abuse tests in a variety of packages. The study was handled by the U.S. Testing Co.

Meanwhile, a decision was made at the CDG meeting to create a separate packaging committee to interface with similar groups at NARM and the RIAA. This would serve as a fact-finding and information-dispersing facility, it was said.

H&W PRESIDENT KEN WOLT

(Continued from page 21)

my background very well."

It seemed that all of Wolt's varied past played a hand in analyzing the Indianapolis situation. Rising through the ranks as a jock in his hometown of Sedro Wooley, Wash., through the Armed Forces "Far East Network" and San Diego's KCBQ, KSON and XEAK, Wolt, as "Coffee Jim Dandy," found himself waking up Las Vegas.

"We had a 70 share in the Pulse," remembers Wolt. "The closest thing to it was KORK at around an 18. We didn't know why it was successful; we just knew that we were having fun"—something Wolt says he strives to make always apparent on WZPL.

"Nothing goes on in Indianapolis that 'ZPL isn't a part of," he says. "We've built an image of excitement that tells you if you're in Indianapolis and want to know what's going on, you'll hear it on Indy's Apple. We're the 1985 WIBC," says Wolt, referring to the dominant AM outlet which owned the market for years.

"We're top 40," he says, "but we're not a kid's station. At one point we had 100% come of teens, and we don't even sample them in our research. Our attractiveness to them is that we're hip. But our target is 25-54," no unlike the original Storz and McLendon top 40 concepts.

"Back in Las Vegas," Wolt continues, "we had the one thing I think is missing from today's radio: that excitement, that star quality. To give you an idea, I was there for three years [before relocating to Denver at Ev Wren's KBTR, where Wolt was given the name Dan Clayton, which stuck with him throughout the remainder of his programming career until his move to Indianapolis in 1979]. Fifteen years after I left, I was playing golf there during an NAB when one of the local guys on the course found out I was in radio. He started telling me what

he used to listen to, 'like KENO and this one guy Coffee Jim Dandy.' That's the power of that kind of radio."

From KBTR, Wolt's move to Hartford's WPOP netted him the PD job there in short order. "That was the first time we beat WDRC," he notes. It was also the first time Wolt hired Mark Driscoll, the young air personality from Tulsa who would later go on to program WBBF Rochester during Wolt's first tenure as a GM.

The move to management was always the goal, says Wolt. "Programming was just a way to get there. The opportunity to sell just never came up." While the chances of moving in that direction without a sales background were remote until recently, Wolt's programming experience after Hartford had him working for two such managers: KRIZ Phoenix's Gary Stevens and WLW Cincinnati's Charlie Murdock. From there Wolt ended his programming career at Washington's WRC when the opportunity presented itself to manage WBBF in 1974.

"When I think of the chance they took taking a green kid out of programming, I have to laugh," Wolt says. "I remember my first interview with Don Meyers [who as WAKY Louisville GM was overseeing LIN's 'BBF as well]. He showed me the P & L sheet, and I was stunned. He'd say, 'Look at those sales figures, isn't that something?' I'd never seen a full P & L before, and I was being noncommittal, rubbing my chin and saying 'amazing' or 'unbelievable,' looking for a clue from him as to how I should feel.

"But I stayed up nights studying books on how to read the stupid thing, and eventually it all made sense. That's one thing I try to do with my people. Nobody as I was coming up as a PD ever sat me down and said, hey, here's what this stuff means. But maybe they didn't take that much of a chance after

all," reflects Wolt, who clearly brought the AM-FM combo its greatest success.

Once Indianapolis' WZPL was in good shape, Wolt also took over the management of H&W's Cincinnati property W-Lite (WLLT), redefining the top 40 turned quasi-AC outlet as a solid adult contemporary contender. But the fate of Chicago's WLUP seemed less promising.

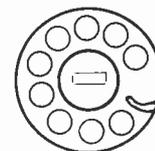
"There were rumors that the station was for sale," admits Wolt, who claims H&W "doesn't really stand for anything" although Wolt is now president and Cecil Heftel's son Chris, 28, is the Honolulu-based chairman of the board.

Viewing his promotion as "proof that H&W is committed to remain in radio," Wolt says that rather than sell the properties, he'll be looking at future acquisitions. But at the moment, all eyes are focused on The Loop.

"WLUP is also a station in transition," Wolt notes. "The Loop had a very strong image in the market, but it never was that successful financially. Today that image has become a little muddier, but I think we've got some very talented people [who are now joined by Mark Driscoll, who was recently promoted to national PD], and again the job there is to analyze where we sit in the listener's mind."

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"CHESS"
FEATURES:

"ONE NIGHT IN BANGKOK"

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#1 IN GERMANY
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TOP 20 U.K.
(NOW A HIT VIDEO)

"HEAVEN HELP MY HEART" PB-13958

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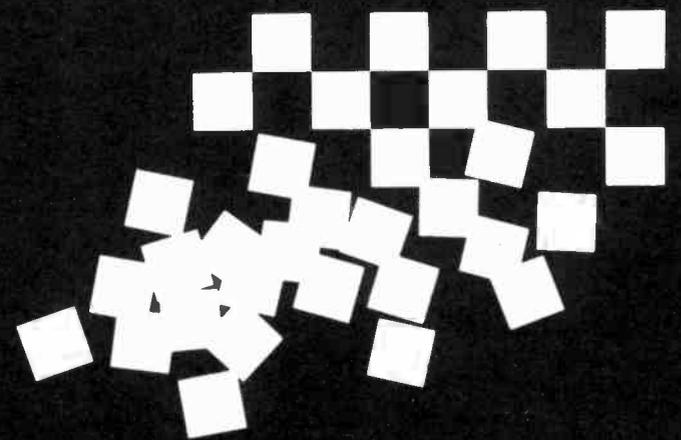
"I KNOW HIM SO WELL"

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TOP 5 U.K. (HEADING FOR #1).

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TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	33	BRUCE SPRINGSTEEN ▲ COLUMBIA QC 38653 (CD) 7 weeks at No. One	BORN IN THE U.S.A.
2	2	3	10	MADONNA ▲ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
3	3	2	30	PRINCE & THE REVOLUTION ▲ WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
4	9	14	5	FOREIGNER ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
5	4	5	36	CHICAGO ▲ FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)	17
6	10	13	13	WHAM ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
7	6	8	11	BRYAN ADAMS A&M SP5013 (8.98) (CD)	RECKLESS
8	8	6	34	TINA TURNER ▲ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
9	7	7	15	DARYL HALL & JOHN OATES ▲ RCA AFL1-5309 (9.98)	BIG BAM BOOM
10	11	11	17	NEW EDITION ▲ MCA MCA5515 (8.98)	NEW EDITION
11	5	4	10	DURAN DURAN ▲ CAPITOL SWAV12374 (9.98) (CD)	ARENA
12	12	10	59	CYNDI LAUPER ▲ PORTRAIT BFR 38930/COLUMBIA (CD)	SHE'S SO UNUSUAL
13	15	17	24	BILLY OCEAN ▲ JIVE/ARISTA JL 8-8213/ARISTA (8.98)	SUDDENLY
14	16	16	65	LIONEL RICHIE ▲ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
15	20	23	16	SHEENA EASTON ● EMI-AMERICA ST-17132/CAPITOL (8.98) (CD)	A PRIVATE HEAVEN
16	23	27	8	DON HENLEY GEFLEN GHS 24046/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
17	13	9	16	THE HONEYDRIPPERS ▲ ES PARANZA 90220/ATLANTIC (5.98)	VOLUME ONE
18	18	21	63	THE POINTER SISTERS ▲ PLANET BXL1-4705/RCA (8.98) (CD)	BREAK OUT
19	24	26	10	DEEP PURPLE ● MERCURY 824003-1/POLYGRAM (8.98) (CD)	PERFECT STRANGER
20	14	12	70	HUEY LEWIS AND THE NEWS ▲ CHRYSALIS FV 41412 (CD)	SPORTS
21	49	—	2	JOHN FOGERTY WARNER BROS. 1-25203 (8.98)	CENTERFIELD
22	19	18	11	PAT BENATAR ▲ CHRYSALIS FV41471 (CD)	TROPICO
23	17	19	20	STEVIE WONDER ▲ MOTOWN 6108ML (8.98) (CD)	THE WOMAN IN RED-SOUNDTRACK
24	21	15	9	LINDA RONSTADT ▲ ASYLUM 60387/ELEKTRA (8.98)	LUSH LIFE
25	22	20	13	JULIAN LENNON ● ATLANTIC 80184-1 (8.98) (CD)	VALOTTE
26	38	72	4	SOUNDTRACK MCA 5547 (8.98)	BEVERLY HILLS COP
27	32	37	13	PHILIP BAILEY COLUMBIA BFC 39542	CHINESE WALL
28	28	33	8	BARRY MANILOW ● ARISTA AL 8-8254 (8.98) (CD)	2:00 A.M. PARADISE CAFE
29	26	25	44	THE CARS ▲ ELEKTRA 60296 (8.98) (CD)	HEARTBEAT CITY
30	31	40	15	GENERAL PUBLIC I.R.S. SP-70046/A&M (8.98) (CD)	ALL THE RAGE
31	27	22	16	U2 ● ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
32	25	24	16	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
33	30	28	18	KISS ▲ MERCURY 822495-1/POLYGRAM (8.98) (CD)	ANIMALIZE
34	29	32	28	THE TIME ▲ WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
35	44	52	11	REO SPEEDWAGON EPIC QE39593 (CD)	WHEELS ARE TURNING
36	36	38	9	MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
37	37	41	11	WHODINI JIVE JL-8251/ARISTA (8.98)	ESCAPE
38	40	42	9	GIUFFRIA CAMEL/MCA 5524/MCA (8.98)	GIUFFRIA
39	41	44	9	TRIUMPH MCA 5537 (8.98) (CD)	THUNDER SEVEN
40	35	31	39	JOHN CAFFERTY & THE BEAVER BROWN B. ▲ SCOTTI BROS. BFZ 38929/EPIC	EDDIE & THE CRUISERS-SOUNDTRACK
41	39	35	75	MADONNA ▲ SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
42	42	36	54	VAN HALEN ▲ WARNER BROS. 1-23985 (8.98) (CD)	1984
43	47	51	13	ASHFORD & SIMPSON CAPITOL ST-12366 (8.98)	SOLID
44	46	39	11	FRANKIE GOES TO HOLLYWOOD ISLAND 90232-1 (2-LPS)/ATLANTIC (12.98) (CD)	WELCOME TO THE PLEASURE DOME
45	45	46	20	JACK WAGNER QWEST 1-25214/WARNER BROS. (8.98)	ALL I NEED
46	33	30	31	TWISTED SISTER ▲ ATLANTIC 80156 (8.98) (CD)	STAY HUNGRY
47	43	34	11	CULTURE CLUB ▲ VIRGIN/EPIC QE 39881/EPIC	WAKING UP WITH THE HOUSE ON FIRE
48	50	57	8	KOOL & THE GANG DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
49	34	29	23	JULIO IGLESIAS ▲ COLUMBIA QC 39157 (CD)	1100 BEL AIR PLACE
50	66	73	5	FAT BOYS SUTRA SUS1015 (8.98)	FAT BOYS
51	48	48	94	Z Z TOP ▲ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
52	55	56	38	JERMAINE JACKSON ● ARISTA AL8-8203 (8.98) (CD)	JERMAINE JACKSON
53	53	55	20	TALKING HEADS SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
54	73	87	4	SOUNDTRACK POLYDOR 823696-1/POLYGRAM (9.98) (CD)	BREAKIN' 2 ELECTRIC BOOGALOO
55	74	82	8	TEENA MARIE EPIC FE 39528	STARCHILD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	57	60	19	SURVIVOR SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
57	52	50	16	JEFFREY OSBORNE ● A&M SP-5017 (8.98) (CD)	DON'T STOP
58	54	54	11	AL JARREAU WARNER BROS. 1-25106 (8.98) (CD)	HIGH CRIME
59	67	77	3	THE GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
60	60	62	8	RAY PARKER JR. ARISTA AL 8-8266 (8.98)	CHARTBUSTERS
61	92	—	2	GEORGE BENSON WARNER BROS. 1-25178 (8.98)	20/20
62	63	65	8	THE KINKS ARISTA AL 8-8264 (8.98) (CD)	WORD OF MOUTH
63	75	80	41	STEVE PERRY ▲ COLUMBIA FC 39334 (CD)	STREET TALK
64	64	58	68	SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
65	58	49	15	BARBRA STREISAND ▲ COLUMBIA QC 39480 (CD)	EMOTION
66	89	146	3	BRONSKI BEAT MCA 5538 (8.98)	THE AGE OF CONSENT
67	69	75	19	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEEP AWAY
68	68	69	11	SOUNDTRACK FANTASY WAM-1791 (2LPS)/RCA (19.98) (CD)	AMADEUS
69	56	45	13	PAUL MCCARTNEY ● COLUMBIA SC 39613 (CD)	GIVE MY REGARDS TO BROAD STREET
70	51	43	16	DAVID BOWIE ▲ EMI-AMERICA SJ-17138/CAPITOL (8.98) (CD)	TONIGHT
71	59	47	26	SAMMY HAGAR ● GEFLEN GHS24043/WARNER BROS. (8.98) (CD)	VOA
72	72	68	78	GEORGE WINSTON ● WINDHAM HILL C-1025/A&M (9.98) (CD)	DECEMBER
73	71	74	19	IRON MAIDEN ● CAPITOL SJ-12321 (8.98) (CD)	POWER SLAVE
74	76	76	116	PRINCE ▲ WARNER BROS. 1-23720 (2LPS) (10.98) (CD)	1999
75	62	59	15	ROGER HODGSON A&M SP-5004 (8.98) (CD)	IN THE EYE OF THE STORM
76	61	61	46	RATT ▲ ATLANTIC 80143-1 (8.98) (CD)	OUT OF THE CELLAR
77	65	53	62	BILLY IDOL ▲ CHRYSALIS FV 41450 (CD)	REBEL YELL
78	88	88	77	BILLY JOEL ▲ COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
79	100	141	5	AUTOGRAPH RCA NFL1-8040 (6.98)	SIGN IN PLEASE
80	80	95	12	ELVIS PRESLEY RCA CPM6-5172 (49.95)	A GOLDEN CELEBRATION
81	84	91	10	THE JUDDS RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
82	95	125	8	JOHN PARR ATLANTIC 80180 (8.98)	JOHN PARR
83	77	70	31	SHEILA E. ● WARNER BROS. 1-25107 (8.98)	THE GLAMOUROUS LIFE
84	96	96	16	TOMMY SHAW A&M SP-5020 (8.98) (CD)	GIRLS WITH GUNS
85	87	92	12	THE TEMPTATIONS GORDY 6119 GL/MOTOWN (8.98)	TRULY FOR YOU
86	103	108	8	LOS LOBOS WARNER BROS. 25177-1 (8.98)	HOW WILL THE WOLF SURVIVE
87	78	78	9	RICK SPRINGFIELD MERCURY 824107-1/POLYGRAM (8.98)	BEAUTIFUL FEELINGS
88	70	63	11	TOTO COLUMBIA QC38962 (CD)	ISOLATION
89	86	66	30	COREY HART EMI-AMERICA ST-17117/CAPITOL (8.98)	FIRST OFFENSE
90	79	64	30	JOHN WAITE ● EMI-AMERICA ST-17124/CAPITOL (8.98)	NO BRAKES
91	83	79	20	KENNY ROGERS ▲ RCA AFL1-5043 (8.98) (CD)	WHAT ABOUT ME
92	136	161	19	BRUCE COCKBURN GOLD MOUNTAIN GM 80012/A&M (8.98)	STEALING FIRE
93	85	67	18	DENNIS DEYOUNG A&M SP-5006 (8.98) (CD)	DESERT MOON
94	94	71	19	SAM HARRIS ● MOTOWN 6103ML (8.98) (CD)	SAM HARRIS
95	97	112	17	DOKKEN ELEKTRA 60376 (8.98)	TOOTH & NAIL
96	81	83	69	MOTLEY CRUE ▲ ELEKTRA 60289 (8.98) (CD)	SHOUT AT THE DEVIL
97	98	98	17	WYNTON MARSALIS COLUMBIA FC39530 (CD)	HOT HOUSE FLOWERS
98	99	85	14	DAN HARTMAN MCA MCA5525 (8.98) (CD)	I CAN DREAM ABOUT YOU
99	91	81	10	THE WHO MCA 2-8018 (2 LPS) (10.98)	WHO'S LAST
100	102	106	5	SOUNDTRACK RCA ABL1-5349 (8.98) (CD)	EURHYTHMICS (1984)
101	82	84	111	MICHAEL JACKSON ▲ EPIC QE 38112 (CD)	THRILLER
102	93	93	10	THE WHISPERS SOLAR 60356-1/ELEKTRA (8.98) (CD)	SO GOOD
103	90	90	9	SHALAMAR SOLAR 60385/ELEKTRA (8.98) (CD)	HEARTBREAK
104	104	97	71	LINDA RONSTADT ▲ ASYLUM 60260/ELEKTRA (8.98) (CD)	WHAT'S NEW
105	107	105	51	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
106	106	107	22	KROKUS ● ARISTA AL8-8243 (8.98) (CD)	THE BLITZ
107	105	103	27	SCANDAL FEATURING PATTY SMYTH ● COLUMBIA FC 39173 (CD)	WARRIOR
108	110	110	29	DIO ● WARNER BROS. 25100-1 (8.98) (CD)	THE LAST IN LINE
109	101	94	13	UB 40 A&M SP-5033 (8.98)	GEFFREY MORGAN
110	108	99	22	THE FIXX ● MCA MCA5507 (8.98) (CD)	PHANTOMS

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

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PUBLIC DOMAIN VIDEO BOOM

(Continued from page 1)

the leap forward it appears to be.

"It's moving in, but the quality is poor," says Marty Gold, president of the Vermont-based distributorship Artec, about the impact of the new stream of product. "Poor quality doesn't help anybody," he says, adding, "A number of them [the mass merchandisers] were already burned five years ago" when they first tried out prerecorded video.

If the product is good, however, Gold says, the positive impact on the home video business could be tremendous, acting as a crowbar to pry prerecorded video into retailing locations it has never before reached.

Woolworth's, one of the nation's most powerful retail chains, now carries video in about 400 of its 1,220 outlets, according to a chain executive. "I understand it's doing well," he says. "We're happy with the results to date."

Although a number of major manufacturers have put out product for less than \$20, none have entered the public domain market in a significant way. Many of the public domain manufacturers have never been major factors in home video before, and although some have plans to start distributing through conventional home video channels in the future, almost none do at this time.

The wholesale price of the public domain product that is moving most rapidly into the marketplace is usually \$10, although the number of firms entering the business is already beginning to drive figures down. Retail tags on the material vary from about \$12.75 to around \$15.

Two of the firms that claim top position in the public domain business are the South Plainfield, N.J.-based Adele Industries and New York's Goodtimes Home Video, a branch of Cayre Industries.

Both claim they are making efforts to see that the quality of their product is high. But, according to some in the industry, their success has not been complete. The firms themselves admit that defective product is getting out, and that the titles they offer are often not the best of filmed entertainment.

"We don't check our tapes the way RCA/Columbia Pictures would," says Steven Nasar, senior manager of Adele Industries' video division. But consumers are allowed to return titles that are defective, according to Nasar and executives of other firms.

At Goodtimes Home Video, company head Joe Cayre and consultant Seth Willenson say they have created a marketing program for the \$10 wholesale product that includes four-color posters and packaging and freestanding racks that can hold more than 200 units. As with almost all public domain manufacturers, Cayre says that he "sells direct to the mass merchants."

Like Adele, Goodtimes will also be marketing non-public domain product, this time with emphasis on sports and how-to titles, it claims. Willenson previously headed RCA VideoDisc's product acquisition efforts.

Other companies in the public domain business include Tellerhouse Video Theater and Kartes Video Communications. Kartes helped kick off the public domain boom,

and still has the strongest presence in major bookstore chains, with its quality packaging providing a major assist.

Kartes is virtually the only firm in the public domain business to receive uniformly high grades on the duplication quality of the product it sells, and of the masters it uses.

Much public domain product looks like third or fourth generation material, manufacturers and retailers say. But for the moment, they comment, consumers are buying.

Comments one rackjobber: "It's an awful lot like the cutout record business," with product moving strongly the first time out, and sales settling down the second time around. But, he says, public domain product is "showing the pricing way in the home video business."



All for One, One for All. CBS Songs president Mike Stewart has signed Nashville producer/songwriter Larry Butler to an exclusive worldwide co-publishing agreement, thereby reuniting a former hit-making United Artists publishing team. The former UA trio reunited are, from left, Stewart, Butler and Jimmy Gilmer, vice president of creative operations, CBS Songs Nashville.

NEW VIDEO TITLES

(Continued from page 1)

er, next month's rollouts, due in stores around Feb. 22, are already said to number about 85. Only eight of February's titles received boxoffice attention in 1984.

Several retailers, including Video Crossroad and the two Los Angeles-based Videotheque stores, pride themselves on offering "every" available video title. Now, given the number of monthly releases, Video Crossroad's West says he has passed on ordering some January titles.

For example, West is not picking

up the made-for-tv movie "The Incredible Journey of Dr. Meg Laurel," starring Lindsey Wagner and distributed by RCA/Columbia. "I think I saw it once and didn't like it," he says. "Besides, no customers have asked about the title."

Both Videotheque stores will be stocking the RCA/Columbia title, but a store salesman says he doesn't expect to see the Wagner tv movie, sell or rent. "Most of us [salespeople] are unfamiliar with it," he says.

While Videotheque stores will feature the RKO movies, West says he will not be ordering them until his customers start asking for the films. In fact, he notes, customer demand has become a critical gauge for what he orders each month.

"I passed on 'Hollywood Hot Tubs' three times. When customers started asking to rent the title, then I ordered it," West says of the Vestron title.

"Hollywood Hot Tubs," which is being re-released Jan. 31, is described as a young-adult exploitation film about a plumber who specializes in hot tub repair. "It is the kind of movie that will rent well for a couple of weeks," says Yehuda Hed, part owner of Videotheque. "For some reason those films rent, and even sell."

Adds West: "The bloodier, the gorier the movie, the better it rents. We have already worn out two rental copies of 'Texas Chainsaw Massacre'."

Hence, some retailers are anticipating the upcoming rollout of Charles Bronson's "The Evil That Men Do" from RCA/Columbia and Thorn EMI's post-nuclear war motorcycle film "Exterminators Of The Year 5000," more than the impending release of Lily Tomlin and Steve Martin in "All Of Me," "The Muppets Take Manhattan" RCA/Columbia's "Meatballs Part II." West says, "We find any Bronson or Clint Eastwood films do well." Eastwood's "Tightrope" ships this week.

As for RKO's releases, Chuck Thagard, national sales manager for the home video company, is frustrated. "Our films could easily get a [cut] following, if retailers had the

time or interest in becoming familiar with them," he notes.

"If you think February looks like a lot, wait until the reissues and new videos come out this summer," says Videotheque's Hed. "I bet more than 150 titles will be released in July [last year, 100 were introduced]. As many as 200 could be announced for August."

According to Richard Pinson, regional sales director for Vestron Video, the Connecticut firm has started to send flyers about upcoming titles directly to its retail accounts. "We have separate mailers for distributors and retailers," he adds.

RKO has funded a mail order campaign to stimulate consumer demand for its releases. "We are hoping that the direct campaign will encourage people to begin to ask about our products at the retail level," says Thagard.

RKO's January releases include Frank Sinatra's film debut in "Step Lively," Lucille Ball in the romantic comedy "A Girl, A Guy And A Gob," and westerns such as "Don Amigo" and "Stage To Chino." Other new releases include "Brighton Strangler" and "Before Dawn."

As for music titles, Sony's Software Operations is releasing Video 45s by Queen, the Jam, Blancmange, Missing Persons, Berlin and Tina Turner. CBS/Fox Video is coming out with the music video compilation reel "Prime Cuts." RCA/Columbia will release "Barry Manilow: Making Of 2 AM."

"We just started building a music area," West says. "I guess it's the new hot area, so we are ordering most of those titles."

"Catch A Rising Star's 10th Anniversary," Steve Allen's "Meeting Of The Minds," three episodes of the tv series "The Prisoner," "Upstairs Downstairs Vol. 5," HBO's "The Far Pavilions" and foreign films "Heart Of The Stag" and "Pain In The A--" are among the upcoming releases that retailers say might get lost in the fray.

MOTOWN IN NEW YORK

(Continued from page 1)

promotion and product management, according to Munzibai. In what he describes as a "concrete approach to the market," Motown will begin leveraging its strength in the dance music area, a category in which some 70% of the label's overall output fits.

"[Motown president] Jay Lasker made it clear to me that Motown is not planning to become [just] a dance label, but we do plan to be No. 1 in pop and r&b," says Munzibai. Leslie Doyle, a New York club DJ, has also joined the staff as director of dance music.

Motown's stance on signing from the East Coast will be one of "open eyes and ears" from local acts to

overseas signings, the latter an historically rare occurrence for Motown, Munzibai says. He adds that he hopes to supplement Motown's roster of "heritage" acts with young, diverse artists, with the only firm requirement being that there be a physical presence to tour and develop. "We won't be signing singles deals," he says.

Prior to his three years in the WBSL programming department, Munzibai was a club disk jockey and music teacher. His M&M production partnership with John Morales has resulted in hundreds of club remixes for American and European labels, and several charted original productions.

Drawing on Munzibai's club and radio background, and developed with input from the Los Angeles offices of marketing and sales chiefs Miller London and Skip Miller, label policy will "make a clear distinction between a physical 12-inch disk and a 'dance' record," Munzibai says. "We keep in mind the separate needs of the radio, club DJ and retail markets."

Radio programmers, in addition to the normal seven-inch promo single, will be serviced with followup 12-inch promos of "just about all" singles, containing a radio edit of the club mix, a full-length club mix and a second, more instrumental version that can be used as a bed for announcements.

Commercial 12-inches will be

timed for release with the seven-inch, and will correspond in A and B side cuts for RIAA certification purposes, so that some seven-inch singles will be released with edited-length dub mixes on the flip side, while some 12-inch singles will contain two different songs.

No New York signings have been announced yet, pending official launch of the office. Munzibai will continue outside productions with partner Morales pursuant to previous contracts, including an upcoming album for Elektra's Peter Schilling, but Motown will have first option on new artists discovered by Munzibai.

FEB. RELEASES

(Continued from page 4)

on Capitol, Melba Moore's "Read My Lips" on Capitol and Whitney Houston's "Whitney Houston" on Arista.

Top country releases include Conway Twitty's "Don't Call Me A Cowboy" on Warner Bros., Moe Bandy & Joe Stampley's "Live From Bad Bobs In Memphis" on Columbia, George Jones' "First Time Live" on Epic, Sylvia's "One Step Closer" on RCA, the Kendalls "Two Heart Harmony" on Mercury, "Best Of Reba McIntyre" on Mercury and Mickey Gilley's "Live" on Epic.

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VSDA CHAPTER MEETING

(Continued from page 3)

the substance of the bills until he receives further input from chapter lawyers, but adds that he planned to be in Annapolis to testify when hearings on the bills are held in the House Economic Matters Committee Wednesday (30). Kohn commented: "We're not going to sit down for this one."

Ray characterized the First Sale seminar as the first time local dealers in this area have had a chance to "sit down one on one and have some people take the time to explain how these laws could affect their businesses, the first time we've gone to the retailer and asked, 'What can I do to help you?'"

TINA TURNER

(Continued from page 6)

demo convinced Capitol to assign Turner's production to him, and he's produced Cliff Richard previously, "I'd still prefer writing songs."

Schedules permitting, Britten, Rupert Hine, Carter and Heaven 17's Martyn Ware and Greg Walsh will all have a hand in Turner's followup album. Asked whether she's considering any American producers, Turner gives a firm "no." Even now, she maintains that American producers would "typecast" her, "even though the labels on me were broken with the album—and I don't have time for a fight like that. Most [American] people want to go to my roots," whereas Europeans have been more willing "not to play it safe."

Turner has made no secret of her ambition to act in movies, but has seen no scripts so far, so the immediate future holds more live touring, until the July opening of "Mad Max: The Journey Home," in which she co-stars with Mel Gibson.

Turner has already made the transition from the unadorned concert-type video of the "Ball Of Confusion," "Let's Stay Together" and "Better Be Good To Me" clips to the far more conceptualized "Private Dancer."

Her input to director Brian Grant was substantial on the latter. Though she was acutely aware that many fans took the song as autobiographical, she dealt with the song not as a comment on her previous life or her showgirl image, but merely as her opportunity to "just finally sing."

"I told Brian I would like to see all kinds of girls, not a Sunset Blvd. situation," she says. "It came out exactly as I wished, with just girls singing in the background."

But she draws a clear line between video and live performing, and vows that no matter how dressy her videos become, she will never do a "too-produced, plastic, over-the-top" live set. "Video is video and live is live. 'Private Dancer' [in the live show] is slick; it comes following a costume change and makes its mark as not being the old, 'rough' type song. Everything softens for a while." But, Turner says, while elaborate visuals are "good for tv, where you're watching a screen, you don't need a picture on stage. I'm creating a reality."

Other items at the meeting included the announcement of in-place machinery to oversee proposed legislation not only in Maryland, but in Washington and Northern Virginia, as well as in-place hotlines to alert chapter members within 24 hours of store burglaries, robberies and theft.

There was another belated bombshell connected with the meeting. Ray formally announced a unique VSDA local membership drive: a members-only open buffet/bar cruise on the Chesapeake Bay aboard the MV Port Welcome featuring "soft trailers" of X-rated video product (Billboard, Jan. 26).

The cruise, to be sponsored by five national porno distributors, will give the dealers, many of whom stock X-rated product, a chance to meet the distributors, as well as producers and stars, according to Ray, to talk about "quality and packaging."

Neither he nor Kohn foresee any backlash to the event. Characterizing it as "something nice," Ray said, "Why not tie this to a membership drive?"

Several federal legislators were invited to attend the reception before the general meeting: Sen. Paul Sarbanes (D-Md.), Rep. Helen Bentley (R-Md.) and Randy Dove from the office of Sen. Charles Mathias (R-Md.) all attended, but left before the announcement of the cruise, according to staffers in the offices of the lawmakers.

Rep. Bentley, when made aware of the announcement, was "distressed and appalled," according to an aide. The aide who attended the reception from Sen. Mathias' office commented, "It didn't occur when I was there; this is all news to me."

An aide from Sarbanes' office said that the Senator had only stayed at the meeting "for five minutes or so," and added that he "would have probably said something if it had been brought up while he was there."

BY SAM SUTHERLAND

A weekly column focusing on developments in Compact Disc hardware and software.

BILLBOARD'S CHARTS introduce a new feature this week, identification of those albums available in Compact Disc. Album charts covering pop, black, country, jazz and classical product will now regularly note those titled issued as CDs, thus affording an added index to the continued spread for CD software.

It's worth noting that the first week's listings, based on information from label vendors, already indicate a wide spectrum of current pop hits available on CD. Of the top 100 releases on the Top Pop Albums chart, 67 are also on CD. That majority share of the action is noteworthy in that it outstrips the percentage of CD titles on the jazz, black and country charts by a wide margin. That's a telling indication of just how forcefully U.S. labels have targeted mainstream pop, rather than specialized idioms, as their primary vehicle for spreading the Compact Disc gospel.

As the listings become more complete in the weeks ahead, the configuration's market evolution should be graphically apparent. Those labels interested in making these listings as comprehensive as possible should contact Billboard's chart department to verify CD availability on new and current releases.

GES REVISITED: Beyond the front ranks of consumer electronics products that capture the glory at each Consumer Electronics Show, visitors can also see subtler portents of where technology's headed. A few notes from the recent Las Vegas show bear this out.

First, system bundling of CD hardware continues apace, with a number of majors now including players as part of multiple consumer audio systems. That trend has al-

On the Beam

ready spread to downsized, compact systems, as reflected in Pioneer's introduction of a smaller player linked cosmetically to one of its compact product lines.

As for portable CD technology, Sanyo showed a new "boom box" unit offering a CD player as well as a cassette recorder. And, with anticipation for the mobile CD market now building, it's no accident that auto sound companies are already starting to murmur that catch phrase spawned earlier in the decade, "digital ready." More powerful amplifier and speaker designs will doubtless hitch their appeal to the prospect of digital applications; we've already received our first press kit, from the David Hafler Co., outlining a car audio amp with beefy specs claimed to position it ideally for use with auto CD units.

A READER'S POLL conducted by Digital Audio magazine and published in this month's issue of that new buff book offers an interesting overview of consumer feelings about the best (and the worst) CDs yet released. Derived from 1,200 CD rating cards published by the maga-

zine, the poll offers its reader's top 10 choices in pop/rock, jazz and classical, along with a rogue's gallery listing the five worst titles heard in the new configuration.

Leading the field in pop/rock were Peter Gabriel's "Security" (Geffen), Bruce Springsteen's "Born In the U.S.A." (Columbia) and Donald Fagen's "The Nightfly" (Warner Bros.). Among jazz titles, David Grusin's "Night Lines" (GRP), "Tricycle" by Flim & the BB's (Digital Music Products) and Warren Bernhardt's "Trio '83" (Digital Music Products) edged ahead against a very tight rank of release. Classical releases found the Boston Symphony Orchestra rendering of Vivaldi's "The Four Seasons" with Joseph Silverstein (Telarc); the Cincinnati Symphony recording of Tchaikovsky's "1812 Overture" (Telarc), and the Atlanta Symphony recording of Stravinsky's "The Firebird" (Telarc) taking honors.

As for the clinkers, judged on the audio quality (others were judged on both performance and sonics) more than the content, they included the Cleveland Orchestra's CBS disk of Beethoven's Ninth Symphony; Santana's "Abraxas" (Columbia); "Avalon" by Roxy Music (listed as a PolyGram release, probably reflecting import copies rather than the Warner Bros. domestic version); the Pretenders' eponymous Sire debut, and "Bella Donna" by Stevie Nicks (Modern/Atlantic).

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4,000 Attend Kickoff of Alabama Music Hall of Fame

BY EDWARD MORRIS

BIRMINGHAM, Ala. In its first annual induction banquet and awards show, held here Jan. 17, the Alabama Music Hall of Fame board presented the 4,000 ticket holders with a rich menu of rock, r&b, big band, classical, pop and country music—all performed by native sons and daughters. The event, designed to raise money for the construction of a hall of fame building, was jointly hosted by the group Alabama and MTV VJ Alan Hunter.

In his introduction of Erskine Hawkins, Alabama's Randy Owen set the fraternal tone for the evening by observing: "Music was breaking down barriers long before it caught on anywhere else. It is a powerful unifying force."

Performing throughout the

RCA/Columbia, New Line Cinema Sign Video Deal

NEW YORK RCA/Columbia Pictures Video and New Line Cinema have signed a multi-million-dollar, 10-picture deal. The two-step contract reportedly involves a licensing deal outside the U.S. and a U.S. distribution deal. Sums involved have been estimated at as high as \$11.5 million.

Overseas, the New Line product will be distributed under the RCA/Columbia Pictures name; in the States it will go out as New Line Video via RCA/Columbia. New Line specializes in the low-budget product; its latest hit is "Nightmare On Elm Street." RCA/Columbia Pictures president Rob Blattner and New Line president Bob Shaye reportedly hammered out the deal, with RCA VideoDisc veteran Seth Willenson providing a consulting assist to New Line.

Songwriters Guild Seeks Re-Hearing in 'Sorry' Case

NEW YORK The U.S. Supreme Court is being petitioned this week to re-hear argument stemming from its Jan. 8 reversal of a federal appeals court's decision in the Mills Music vs. Snyder derivative works case.

The Songwriters Guild is challenging the high court's five-to-four decision (Billboard, Jan. 19) that music publishers can receive mechanical royalties even after writers or their estates have recaptured copyrights under terms of the 1976 Copyright Act.

"We believe," comments George David Weiss, president of the Guild, "that the Supreme Court is unaware of some long-standing and customary music industry practices. When the Court is informed, it may reconsider its statement, which was crucial to its decision, that Harry Fox licenses in themselves provide no basis for any payment of mechanical royalties to writers af-

awards ceremony were Hawkins, Percy Sledge, Luther Ingram, Clarence Carter, Freddy Cole, Hank Williams Jr., Ray Sawyer, the Commodores, Tammy Wynette, classical flutist Ransom Wilson, avant-garde jazz bandleader Sun Ra, Alabama and Janie Fricke.

Inducted into the Alabama Music Hall of Fame were Nashville publisher and producer Buddy Killen, Nat "King" Cole and Hank Williams. Killen was chosen in the "lifework—non-performing achievement" category over fellow nominees Jerry Wexler and William Levi Dawson. The late Cole and Williams were selected from the "lifework—performing achievement" division, which also included the Delmore Brothers, W.C. Handy, Erskine Hawkins and Dinah Washington as nominees.

Other prize-winners were Rick Hall, the John Herbert Orr Pioneer Award; the Commodores and Tammy Wynette, the Governor's Sustaining Achievement Award for Popular Music (presented by Gov. and Mrs. George Wallace); Ransom Wilson, the Classical Performance Award; Billy Sherrill, the Musical Creator's Award; Sun Ra, the America's Music Award (embracing jazz, blues, bluegrass and gospel); and Alabama, the Music Industry Award.

Alabama Music Hall of Fame executive director Lola Scobey says the hall will eventually be housed in a complex to be constructed by Interstate 72 in Tuscumbia, near Muscle Shoals.

The stage band for the ceremonies was assembled from among Alabama's top session players, including Jimmy Johnson, Owen Hale, Clayton Ivey, Will McFarlane, Mickey Buckins, David Hood, Steve Nathan, Duncan Cameron and the Muscle Shoals Horns. Ava Aldridge, Cindy Richardson and Marie Tomlinson sang backup. The Junior Board/Birmingham Music Club co-sponsored the event.

ter recapture."

As "long-standing and customary" industry practice, Weiss cites recognition by record companies that royalty payments are made to new music publishers when the original publisher is bought or the copyright changes hands, despite the fact that the original publisher's name is on the license.

During the course of the case, initiated four and a half years ago when the Harry Fox Agency, the mechanical rights collection organization, sought a determination from the courts on the standard "Who's Sorry Now," the Songwriters Guild has given financial support to the estate of one of the song's authors, Ted Snyder, to carry the issue through the courts. Before the Supreme Court decision, Mills won on the district court level, but lost when the case was brought before the appeals court.

IRV LICHMAN

ACCOUNTS WHO DID BUSINESS with the Capitol, MCA, WEA, RCA, United Artists and ABC labels from 1970 through 1982 should look for mail notifying them of their right of participation in a consolidated class action against those vendors, charged with antitrust violations. There will also be an ad in the *Wall Street Journal* Wednesday (30). List of those mailed has been gleaned from the labels' accounts list, according to plaintiffs' attorney James Sloan of Chicago. Federal District Judge Nichola Bua of Chicago, hearing the class action, has set pre-trial conference March 6, and the trial date continues at June 17. No depositions will be taken after May 15 for the trial, which is expected to take four weeks.

THE LIKES OF RCA's Abe Amiri, CBS's Gene Friedman and WEA's Irwin Goldstein were in Miami last week, where they conferred with Michael J. Spector about the fiscal condition of MJS Distributing. It was probably a mini-NARM for credit nabobs... Look for Dick Sherman, longtime marketing topper for Casablanca and Motown to surface as sales chief for Morry Alexander's new low-price movie videocassette business... Grapevine has very recent purchase of Payless Drug Northwest by Handleman Co. for \$50 million, thwarting an attempt by former Handleman VP Bill Hall to take the chain's record/tape departments into an in-house rack a la Target and John Farr. Track is waiting to hear from Hall... And back at the Handleman ranch, rumble is that you may see the faces of such as Jim Powers and Mario deFelippo at the forthcoming NARM confab in Miami.

POLYGRAM RELEASING two long-form digital sound laserdisks through U.S. Pioneer Artists late this month, by Kiss and Kool & the Gang, for use on Pioneer's new CLD-900 combination CD/laserdisk player. The disks are sent to reproduce music with same 90dB signal-to-noise ratio as standard CD PolyGram says more such product will be forthcoming... Sick Call: Music publishing vet George Levy, brother of Lou and uncle to Leeds, in Mt. Sinai Hospital, New York, for major surgery.

TAX DEDUCTIBLE VIDEO: RKO Home Video partnered with the Internal Revenue Service to distribute "How To Do Your Taxes," with a \$19.95 list instructing on the short form and an hour-long long form at \$24.95. RKO expects to ship for Feb. 4 store delivery... And while we're on the feds, the Justice Department unveiled a new 46-page paper which sets forth the administration's policies on the relations between manufacturers and distributors, always a pesky point in our industry. New perspective indicates the JD boys will take a closer look whenever a manufacturer controls more than 10% of an industry. In addition, the directive says it will not go into court on price collusion unless there is explicit evidence of agreement to set prices.

'Rock In Rio' Festival Called Success

BY PAUL GREIN

LOS ANGELES Greater interaction between the American and Brazilian music markets is expected in the wake of the success of "Rock In Rio," which concluded a 10-day run Jan. 20 in Rio de Janeiro.

The event reportedly drew upwards of 200,000 fans a day. The best attendance was Saturday (19), when an estimated 342,000 fans turned out to see Ozzy Osbourne, Whitesnake, the Scorpions and AC/DC. The lowest reported attendance figure was 60,000, for a midweek show that was marred by rain.

Organizers of the festival report that more than \$1 million was taken in at the boxoffice on opening day. Backers also estimate that more than 100,000 tourists were attracted to Rio because of the festival, which they projected would bring in more than \$50 million revenue to the country.

All of the performances were recorded and videotaped. Distribution

of the tapes is subject to the agreement of all of the artists involved. In addition to those artists named, the performers included Queen, Rod Stewart, George Benson, the B-52's, the Go-Go's, Nina Hagen, Al Jarreau, Iron Maiden, James Taylor and Yes, in addition to a host of top Brazilian artists.

Rock In Rio was organized by Roberto Medina, president of ArtPlan Publicade, a top Brazilian advertising agency. Medina has said he hopes to make the festival an annual event, in hopes of spotlighting the Brazilian music scene.

That's the likely effect of the show, according to Louise Velazquez of Quincy Jones' music publishing division, who sees Brazilian music poised to make its biggest impact since the bossa nova boom of the '60s.

Of the festival, Velazquez says: "I was worried it would be disorganized or the provisions wouldn't be right, but none of that happened. For that kind of logistics and that

TRACK FOUND former industry wholesale/retail executive George Hartstone, brother of the late great Lee, training bangtails at Santa Anita racetrack in eastern L.A. L.A. Times carried feature in sport pages last week, with one-time moppet star Jackie Cooper, now 62, exercising nags for Hartstone... X-Citement: Last week's initial Riverside, Calif. VSDA chapter meet found delegates agog over proposed Sacramento legislative proposal banning alleged porno videocassettes and theatres in the L.A. area. Meanwhile, Track hears VSDA president Weston Nishimura, chief of Independent Video Source/Video Space, Bellevue, Wash., might be a possible expert witness in the Ohio suit in which VSDA secretary Jack Messer of Video Store, Cincinnati, is defendant.

THIS DRUM'S FOR HIRE: Island Records' much ballyhooed move into African music appears headed for quiet demise. The label and its premier African act, King Sunny Ade, have parted... Police's Sting in Gotham City readying a solo A&M album, featuring Branford Marsalis, Kenny Kirkland, Darryl Jones and Omar Hakim. Look for live gigs around New York next month... Look for Concord Jazz's administrative staff, Carl Jefferson, Margaret Glasgow, Joan Kenston, Marilee Trost, Ellen Findlay, Mike Stern and Chris Long, in a six-minute segment on the *Wall Street Journal's* syndicated tv show soon. A crew did a two-day feature on the Northern California label last week... And speaking of Concord, dig the cover on Tanis Maria's last album, "The Real Tania Maria: Wild!"

NORTHWEST ORIENT AIRLINES, which has approximately 100 aircraft equipped for aural presentation, is now being served with recorded music by John Doremus Inc./Music In The Air, with Dorothy Miller in Chicago and Bill Stewart in Hollywood supplying music for the classical, easy listening, rock, adult contemporary, country and jazz channels... Track's glad to find songwriter/producer Larry ("Tie A Yellow Ribbon") Brown bouncing back from a serious auto accident with sessions at New York's Sigma Sound with his new find, Jennifer. Date co-writer Lee Shapiro is coproducing... Lou Lavinthal and Stan Jaffe of Roundup Music, Seattle, the in-house rack for the 68 Fred Meyer discount department stores, add 21 Grand Central departments next month, 17 in Utah and four in Idaho. They'll open a satellite warehouse to stock hot product in Salt Lake City... Bill Krasilowsky, co-author of "This Business Of Music," opens his 10-week lecture series at the New School in New York next Monday (4), with enrollment to the industry course, limited to 30... Lots of talk about Prince's only scheduled prime time tv stop of the season Monday (28) on the American Music Awards... And this year on the Grammys Feb. 26, a series of Lionel Richie Pepsi commercials will replace those of Michael Jackson, which premiered in 1984.

Edited by JOHN SIPPEL

2 RECORD SET

THIS IS A COMPLETE LIST OF ARTISTS WE MARKET ON PAIR RECORDS: See any names you don't recognize?

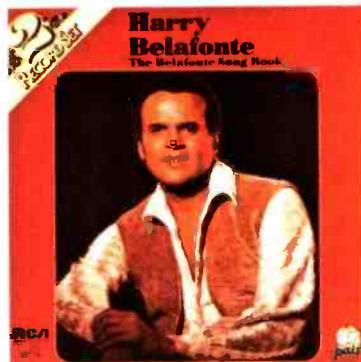


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| BEATLEMANIA | TOMMY DORSEY | AL HIRT | MELISSA MANCHESTER | CHARLIE PRIDE | DIONNE WARWICK |
| THE BEACH BOYS | DUKE ELLINGTON | THE HOLLIES | BARBARA MANDRELL | PURE PRAIRIE LEAGUE | SLIM WHITMAN |
| HARRY BELAFONTE | EARTH, WIND AND FIRE | LENA HORN | HENRY MANCINI | OTIS REDDING | ROGER WHITTAKER |
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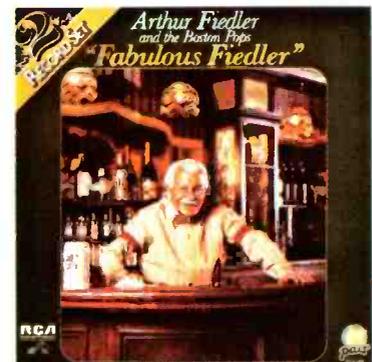
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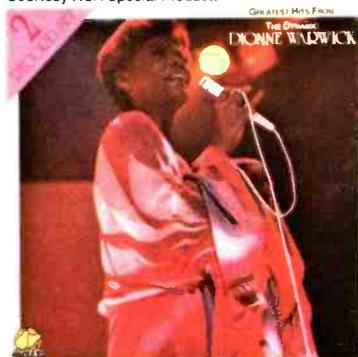
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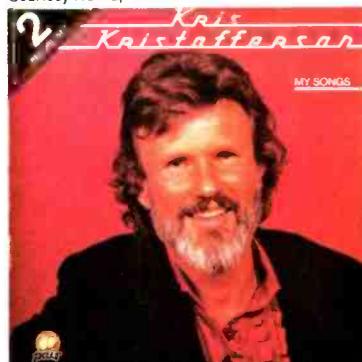
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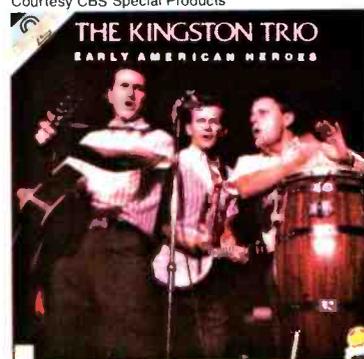
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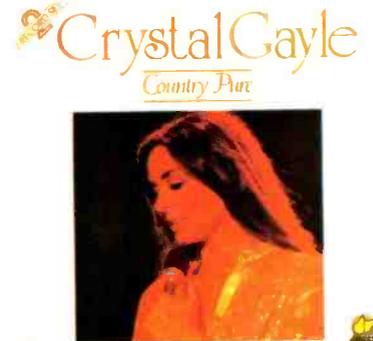
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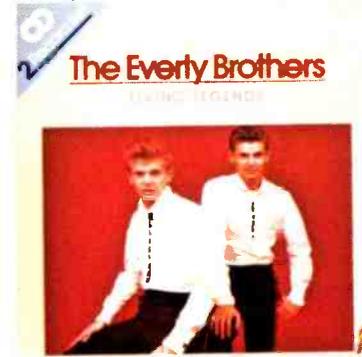
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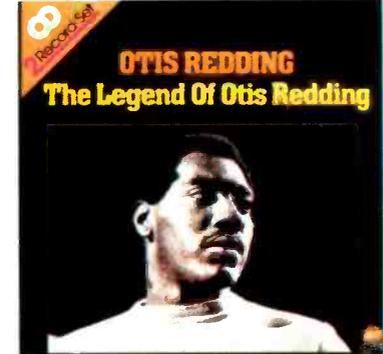
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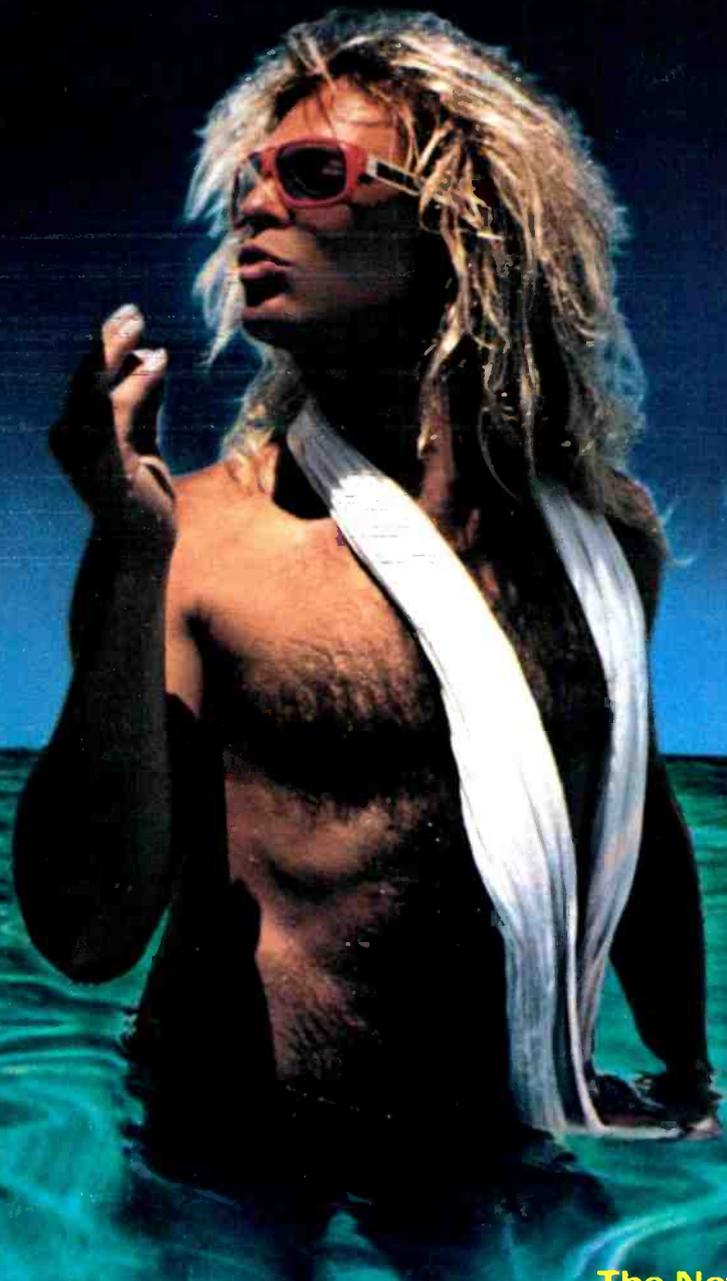
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