

Billboard

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NEWSPAPER

**Polydor to distribute
A&M product in Europe**
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**New CD, multi-platinum
designations on album
charts**
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**Madonna No. 1, Fogerty
No. 10 on Top Pop**
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VOLUME 97 NO. 6

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

FEBRUARY 9, 1985/\$3.50 (U.S.)

Midem '85 Puts Spotlight On Audio/Video Marriage

BY PETER JONES

CANNES The 19th Midem, the 50th trade show to be organized by Bernard Chevry in Cannes, was distinguished by a strong emphasis on the marriage of music and visuals and how it has dramatically reoriented the international entertainment industry over the past three years. The event ran from Monday through Friday (28-1).

Seminars during the first two days of Midem, one involving international entertainment lawyers and the other presented by Billboard, examined many aspects of the increasing integration of music and video. And, as was the case last year, considerable attention was paid to the conflict between exclusive territorial licensing and the Common Market concept of the free flow of goods and services among member states of the European Economic Community.

Veteran Midem participants, remembering the days when the event

was dominated by record companies and music publishers, could have been forgiven for thinking, based on Midem's promotional material, that the international record and music publishing market had become an international music video
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Paramount Revises 'Trek III' Returns

BY TONY SEIDEMAN

NEW YORK Paramount Home Video has completely restructured the stock balancing program for "Star Trek III: The Search For"
(Continued on page 75)

BY IS HOROWITZ

NEW YORK More than a score of independent labels were sent scurrying for alternate sources of Compact Disc production early last week after being told by CBS Records that no new order for custom pressing will be accepted at Digital Audio Disc Corp., the plant in Terre Haute, Ind., it owns jointly with Sony.

The suspension of new custom work will remain in force until plant production is brought up to a level "sufficient to handle CBS Records' requirements," said the label's official announcement. All domestic orders for pressing at DADC, or at the CBS/Sony factory in Japan, are processed through CBS here.

The action threw into new relief

Domestic Pressing Crunch

CBS/SONY: NO CD CUSTOM WORK

the current inability of record companies generally to keep pace with the snowballing demand for CD software. Already, some labels were reviewing release plans to ensure that priority attention be given to hit titles even if the availability of catalog suffers temporary lapses.

Meanwhile, rejected DADC clients seeking other sources of supply found little comfort in reports that almost all factories in Japan and Europe were operating at full capacity and turning away new business. Established accounts wanting to upgrade orders were also meeting with spotty success.

The CBS decision kicked off a number of conflicting claims as to the actual status of production at the DADC plant. According to CBS, yield of acceptable product at the

new facility, in operation since late last summer, has "been running at less than 50% of capacity." But DADC insists it has been turning out CDs at the capacity predicted for this time, 300,000 a month.

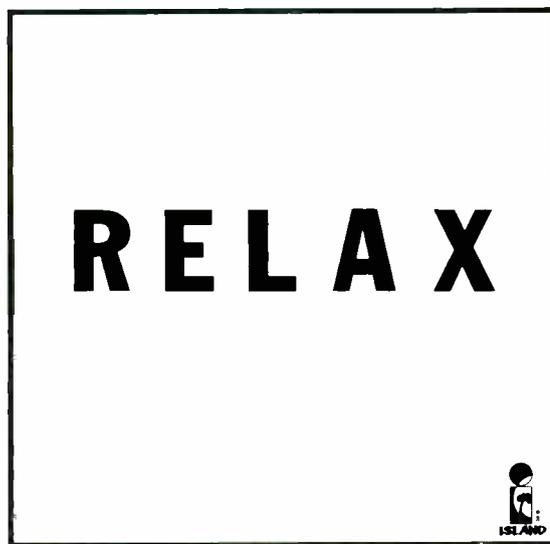
Two days after the CBS announcement, a DADC statement said the company has plans to increase production capacity more than threefold this year, to a new plateau of one million disks a month. It denied any current shortfall in production. It was learned that release of the DADC announcement was advanced by a month or more because of the CBS statement.

The current strain on production facilities, seen by some in a positive
(Continued on page 74)

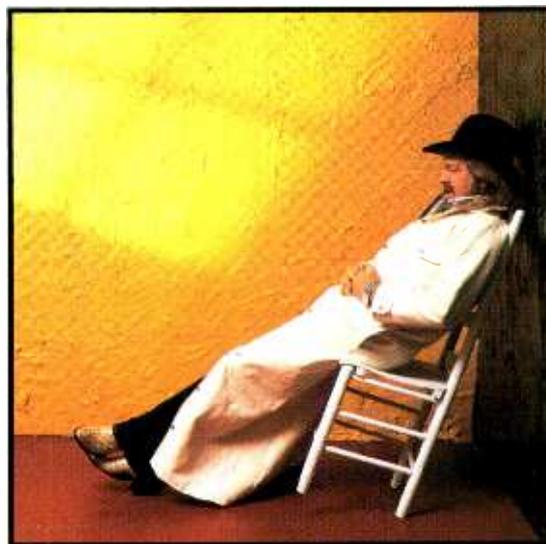
46 U.S. Acts Team for New Aid Single

BY PAUL GREIN

LOS ANGELES An historic recording session featuring 46 top American artists, which took place at A&M Recording Studios here last week, is expected to raise millions to aid the starving in Africa. The artists came together under the banner USA For Africa to record a single, "We Are The World," written by
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yet?



MEL MC DANIEL'S BABY'S GOT HER BLUE JEANS ON is taking the country by storm. From one coast to the other and everywhere in between, Mel's smash hit single has jukeboxes jangling and radio request lines ringing off the hook. So don't miss out on the action. Get your share of the buzz with BABY'S GOT HER BLUE JEANS ON from MEL MC DANIEL'S new album, LET IT ROLL. ON CAPITOL.

Dealers Map Ways To Beat Pinch in CDs

BY JOHN SIPPEL

LOS ANGELES Severe production problems pinching the flow of Compact Disc product are forcing retailers to adopt new strategies for the new configuration.

According to a survey of dealers, stores carrying CDs now need to order more product than actual projections indicate when placing initial buy-ins; increase reorders from two to four times the actual required fill; check vendors frequently to ensure proper maintenance of standing backorders, and, above all, be prepared for delays.

Numerous chain executives document the CD production crunch and its impact on retail sales (Billboard,
(Continued on page 74)

"material girl" the new single from madonna

7" Single—7-29083

12" Maxi Single (Extended Dance Remix, Scented Package)—0-20304

Produced by Nile Rodgers for Nile Rodgers Productions, Inc. • From the triple Platinum album Like A Virgin

Available on Fire Records, Cassettes and Compact Discs 1/4/2-25157

Marketed by Warner Bros. Records Inc. • Management: Weisner/DeMann Entertainment • © 1985 Fire Records Company

SPECIAL "MATERIAL GIRL" POSTER INSIDE THIS ISSUE • Open magazine to center • Pry back staples • Turn over and remove cover



ADVERT

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Top Albums		Hot Singles	
20 Rock Tracks	16 Hot 100 Radio Action	16 Hot 100 Radio Action	
24 Midline	18 Hot 100 Retail Action	18 Hot 100 Retail Action	
48 Country	21 Adult Contemporary	21 Adult Contemporary	
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59 Latin	47 Country Retail Action	47 Country Retail Action	
62 Hits of the World	52 Black	52 Black	
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New License Deal with Polydor A&M CUTS EUROPEAN TIES WITH CBS

BY MIKE HENNESSEY

CANNES After more than seven years with CBS, A&M Records has concluded a new license agreement for continental Europe with Polydor International. The deal, for three years, will begin on April 1.

During the period of CBS pressing and distribution, such A&M acts as Supertramp, the Police, Chris De Burgh, Joe Jackson, Joan Armatrading and Styx have made a substantial impact in the European marketplace. The company is currently enjoying chart success in Europe with ex-Supertramp member Roger Hodgson, Jim Diamond and Bryan Adams.

Announcing the new licensing arrangement Monday (28), A&M chairman Jerry Moss said: "We leave CBS Europe with the knowledge that we have worked with one of the best record operations in the world. But Polydor has presented

us with an extraordinary opportunity."

Moss added that A&M's "gratitude and affection" for CBS made the switch decision a hard one to make. But he said he was impressed by Polydor's enthusiasm for the A&M line.

Polydor's enthusiasm, in fact, is believed to have been sufficiently high to promote an offer for the A&M repertoire which was substantially in excess of the sum that CBS was prepared to go to. No figures are being mentioned, although

some sources talked about Polydor's offer being as much as 40% in excess of the CBS figure.

Aart Dalhuisen, executive vice president of PolyGram International, who led the group negotiating team that concluded the deal in Los Angeles on Jan. 26, ridiculed the 40% figure and insisted that the Polydor bid was only marginally in excess of the CBS offer, but included other advantages that were attractive to Moss.

Said Dalhuisen, in Cannes during
(Continued on page 76)

Capitol Records Establishes Video Distribution Division

BY SAM SUTHERLAND

LOS ANGELES Capitol Records launched a new home video distribution wing here last week, naming label veteran Dan Davis to head the new venture as an arm of the company's recently revamped Record Group Services distribution and marketing core.

Davis, who becomes vice president, distribution and sales, opens the new division with product from both EMI Music and its corporate sister, Picture Music International. But Dennis White, executive vice president of the Record Group Services operation, confirms that Capitol intends to build a broad-based home video business encompassing a variety of different programming genres.

According to Davis, a 21-year Capitol veteran who's returning to the company after his tenure with NARM and VSDA as those organizations' executive vice president, the blueprint for the projected worldwide Capitol home video effort calls for expansion through third party distribution clients. He would not, however, confirm any of the first reports of negotiations already underway, saying completed deals have yet to be made.

Staff expansion is likewise deemed premature, White indicates. "We'll do that as we build," he

notes. "There are definitely plans to staff up, though. As we bring on third party manufacturers, we'll have to."

White acknowledges that Capitol has been eyeing the home video market for some time, but adds that serious plans for entry into that sector began last July when the Record Group Services structure was instituted: "That's when we really got serious about video distribution. With the creation of an autonomous, central core to direct sales and distribution for the company's various labels, we became free to go outside and build third party business."

He adds that the initial account target will comprise record/tape stores, representing a retail universe already reached by the Capitol distribution net. That system comprises nine full-service district offices and a staff of 120 based in 45 different North American markets. Internationally, the new operation will have ties to 34 EMI Music companies and 27 licensees.

Davis' return to Capitol in his new post is a reunion in another sense. A former vice president of creative services for Capitol Records, Davis was involved with the creation of the company's first pilot music video wing, a precursor of PMI.

CBS Records Donates \$1 Million To Ethiopia Fund

NEW YORK A \$1 million contribution to help feed the starving people of Ethiopia is being made by CBS Records based on net proceeds so far from U.S. sales of "Do They Know It's Christmas."

This sum represents the initial payment by the label, the Columbia unit of which marketed the seven- and 12-inch single by a star-laden group assembled in the U.K. under the name Band Aid by Bob Geldof of the Boomtown Rats. The single has been certified as a million-seller by the Recording Industry Assn. of America (RIAA).

CBS says its contribution and others it plans to make go to the organization set up to channel worldwide proceeds from the single: Band Aid Trust, c/o Stoy Hayward Associates, 54 Baker St., London W1, England.

U.S. Industry Flip-Flops on Import Tariff Nairobi Protocol Not Getting Reciprocity from EEC

BY FRED GOODMAN

NEW YORK A few years ago, the record industry lobbied vigorously for a suspension of tariffs on imported recordings. Today, six months before the U.S. government will have to decide whether to extend those exemptions, the record industry has changed its position.

A suspension of tariffs on educational, scientific and cultural materials including films and records was adopted by the U.S. on a trial basis two years ago. The result of a protocol to a UNESCO agreement proposed in a conference in Nairobi, Kenya, in 1976 but never acted upon by the U.S.'s major trading partners, the two-and-a-half-year trial period was undertaken with the belief that the European Economic Community would reciprocate. To

date, it has not.

Additionally, the intent of the Nairobi Protocol was to encourage a free flow of goods that includes recordings of all kinds. The State Department, which sought Congressional approval of the protocol's provisions, had an ally in the record industry a few years ago. Things have changed.

"When we first negotiated this, the strongest supporters were the motion picture and recording industries," says David Thacher, international economist with the State Department's Office of Trade. "When it was being ratified they were again very active, and Stan Gortikov [president of the RIAA] wrote to members of Congress encouraging passage of the legislation.

"Since then," Thacher adds, "we've been in close contact with

the RIAA. Mr. Gortikov tells me that his members are no longer in agreement, and that he sees no way to resolve it."

Gortikov confirms that the RIAA "will not have any organization stance," citing "divergence in the marketing profiles of the member companies and the degree to which they handle imports."

Although label executives both for and against extension of the provisions would not comment on the record, sources familiar with the various companies portray PolyGram as a primary proponent of extension, with WEA International and CBS against it. Importers, exporters and retailers are among those lobbying for extension, according to Thacher.

Thacher says that the primary
(Continued on page 74)

Big Night for Prince, Too

Richie Stars at American Music Awards

BY PAUL GREIN

LOS ANGELES Lionel Richie was the big winner at the 12th annual American Music Awards, taking six awards, to three for Prince. But even though he made fewer trips to the podium, Prince still managed to upstage Richie, who hosted the ABC-TV broadcast for the second

Siemens Cuts Its Investment In PolyGram

MUNICH Siemens, the West German electronics giant, has reduced its stake in PolyGram Records to 10%, giving Dutch conglomerate Philips what it terms a "temporary" 90% interest in the company.

PolyGram, which failed in an attempt to merge its recorded music interests with that of Warner Communications Inc., hopes to trim its share back to about half through sale of the Siemens interest to another company.

Early last year, Siemens had indicated that it wanted to sell most of its interest in PolyGram, and a spokesman for the company confirmed a transfer of its holdings last week. In addition to reducing its share in PolyGram from 50% to 10%, Siemens reduced its holdings to 10% in Deutsche Grammophon Gesellschaft (DGG), the national Polydor company in West Germany founded in 1898 and taken over by the Siemens family in 1940. DGG/Polydor and Philips merged in 1972. Neither Philips nor Siemens put a price tag on the deal, though Philips emphasized that its current 90% share was only "temporary" and that a new partner was still being sought actively. A joint statement said Philips acted "so the future [of PolyGram] can best be assured."

JIM SAMPSON

year in a row.

Prince won the key album of the year award in both the pop/rock and black fields—a dual victory previously achieved only by Michael Jackson's "Thriller."

This year marked the first time Prince has received an American Music Award. Other first-time recipients were Bruce Springsteen, the Pointer Sisters, Tina Turner, Huey Lewis & the News and Cyndi Lauper.

Richie, who had won seven previous American Music Awards, was named favorite male vocalist in both pop/rock and black—another dual triumph that had previously been achieved only by Michael Jackson. Richie's four other awards this year were in the video categories—ironic considering the fact that Richie specializes in ballads, which don't generally receive heavy video exposure.

Kenny Rogers & Dolly Parton's "Islands In The Stream" was named favorite country single for the second year in a row, reflecting the fact that its popularity was split between 1983 and '84.

Other repeat winners from last year included Barbara Mandrell, who was named favorite country female vocalist for the fifth straight year; Alabama, which won as favorite country group for the third year in a row; and Daryl Hall & John Oates, who were named favorite pop group for the third straight

year.

Here's the complete list of this year's winners:

POP/ROCK

Male Vocalist: Lionel Richie; **Female Vocalist:** Cyndi Lauper; **Duo or Group:** Daryl Hall & John Oates; **Single:** Bruce Springsteen's "Dancing In The Dark"; **Album:** Prince's "Purple Rain"; **Male Video Artist:** Lionel Richie; **Female Video Artist:** Cyndi Lauper; **Video Duo or Group:** Huey Lewis & the News; **Video Single:** Lionel Richie's "Hello."

BLACK

Male Vocalist: Lionel Richie; **Female Vocalist:** Tina Turner; **Duo or Group:** Pointer Sisters; **Single:** Prince's "When Doves Cry"; **Album:** Prince's "Purple Rain"; **Male Video Artist:** Lionel Richie; **Female Video Artist:** Tina Turner; **Video Duo or Group:** Pointer Sisters; **Video Single:** Lionel Richie's "Hello."

COUNTRY

Male Vocalist: Kenny Rogers; **Female Vocalist:** Barbara Mandrell; **Duo or Group:** Alabama; **Single:** Kenny Rogers & Dolly Parton's "Islands In The Stream"; **Album:** Kenny Rogers' "Eyes That See In The Dark"; **Male Video Artist:** Willie Nelson; **Female Video Artist:** Anne Murray; **Video Duo or Group:** Oak Ridge Boys; **Video Single:** Anne Murray's "A Little Good News."

New Gramavision Label Japan's Kitaro Launches Gravity

NEW YORK Gravity Records, a commercial new music and jazz label, has been formed by Gramavision Records. The first artist signed to the label is Japanese composer and musician Kitaro. The label will be distributed and marketed by PolyGram in the U.S.

February releases for Gravity in-

clude six albums by Kitaro, as well as an album by Japanese composer Yas-Kaz, all licensed from Canyon Records of Japan.

According to Jonathan Rose, president of Gramavision, the label hopes to enhance the reputation and sale of Kitaro's records, which have been selling briskly as imports in both record and alternative shops including health food and book stores. He estimates that as many as one million imported Kitaro records may have been sold in the U.S. within the last three years.

"The Gramavision/Gravity label was formed to provide a proper U.S. outlet for this new sphere of music, of which Kitaro is an unquestioned leader," says Rose. "This new music borders on classical and is very much attuned to nature. Both Kitaro and Yas-Kaz fit into the overall Gramavision concept, because both are virtuoso musicians who put their emphasis on communicating through composition."

With Kitaro signed to PolyGram in all territories outside the U.S., the Gramavision signing also brings the composer under its wing in the U.S. "Kitaro is the kind of artist who needs to be marketed globally," says Harry Anger, PolyGram's senior vice president of marketing, "and with Gramavision releasing his records in the U.S., we can now devise a unified campaign that will maximize the potential of Kitaro's music worldwide." FRED GOODMAN

able in the Compact Disc format. The CD designation appears immediately after suggested list price or after the label information 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 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.

- By-label rankings adjacent to the Hot 100, Hot Country and Hot Black Singles charts are now grouped according to distributing label, a change which more clearly reflects the performance of the record companies.

THE EDITORS



Kinky Cohorts. Ray Davies spreads "Word Of Mouth" cheer to a gathering of Arista executives and radio personnel after the Kinks' sold-out show at Madison Square Garden in New York. Presumably toasting the longevity of AOR radio are from left, Arista's promotion vice president Donny Jenner, promotion associate director Paul Yeskel and president Clive Davis, Davies, KUPD Tempe, Ariz's Val McIntosh, WMMS Cleveland's Kid Leo, WZXR Memphis' Tom Stein, Arista's national album promotion director Sean Coakley and WLUP Chicago's Greg Solk.

Executive Turntable

RECORD COMPANIES. Dan Davis rejoins Capitol Records in the newly created position of vice president of video distribution and sales for Capitol's Record Group Services (separate story, page 3). He had been executive vice president of NARM and VSDA. Also, Tom Gorman is named national promotion director for Capitol. He was the label's Minneapolis-based regional promotion director. Both men will be based in Hollywood.

Gary Gersh joins Geffen Records' a&r staff in Burbank (separate story, page 76). He was vice president of a&r at EMI America.



DAVIS



GERSH



SMITH



MUNOZ

Ray Smith becomes national promotion director of dance music for A&M Records, New York. He was national promotion director for Vanguard and most recently head of his own promotion company.

Bronze Records appoints Mason Munoz to the newly created position of vice president of marketing. He was director of East Coast product marketing at Columbia Records.

William Fowkes is appointed to the newly created position of director of CBS Video Clubs Marketing, Columbia House Division, CBS/Records Group in New York. He joins from Home Box Office, where he was director of retention marketing.

Sparrow Records appoints Peter York professional manager of copyright development and Phil Perkins vice president of publishing in Canoga Park, Calif. York has been active for the past nine years as a guitarist and vocalist. Perkins was director of publishing for Sparrow/Birdwing Music.



NYBO



KIRKWOOD



HAUSFATER



SHAPIRO

Chalace Music, Tacoma, appoints Sandy Albertsen director of product development and Jim Anderson director of national radio promoting. Albertsen is promoted from director of a&r. Anderson, in addition to his responsibilities with Chalace, will continue on staff at KCMS/KCIS Seattle.

CBS Records' Management Information Systems department names James Edwards director of marketing systems and Charles Potuzak director of financial systems in New York. Edwards is promoted from project manager for Royalty Systems. Potuzak joins from International Nickel, where he served in a similar capacity.

DISTRIBUTION/RETAILING. Ricardo Leon joins Pricerite Entertainment Corp. as vice president of sales in New York. He was with the Albert Schultz Co. for the past 20 years.

WEA International's West Coast office makes the following promotions: Gordon Rossmeier to assistant controller, Al Hernandez to staff assistant to the controller, Cheryl Cooper to director of music royalties and Rich Poirier to director of video royalties. Rossmeier was director of financial

(Continued on page 68)

Multi-Platinum on Charts Billboard Carries New Designation

Beginning with this issue, Billboard's three major album charts—Top Pop, Top Black and Top Country—carry the new multi-platinum designation as certified by the Recording Industry Assn. of America (RIAA).

The level of certification is indicated on the charts by a numeral immediately following the delta symbol which reflects RIAA platinum certification (sales of one million units). For example, a delta followed by the numeral "3" indicates sales of three million units.

This new feature is another of the ongoing changes aimed at improving the content and presentation of Billboard. Should albums or singles on other charts qualify for RIAA multi-platinum certification, the new designation will be incorporated into those charts.

Other improvements announced in last week's Billboard include:

- The indication on all album charts of which releases are avail-

IT WAS FATE

CONGRATULATIONS, OLIVIA, ON YOUR THIRD CONSECUTIVE HOME VIDEO GRAMMY NOMINATION.

Olivia Newton-John is in the running, again. This year it's for her "Twist of Fate" video. This marks the third consecutive year that Olivia has been nominated for a grammy in the home video category. Last year it was for "Olivia in Concert," and the year before that, she took home the video grammy for "Olivia Physical."

From all of us at MCA Home Video, congratulations and thank you for allowing us to share in your success.



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Velvet Underground Surfaces Again

Previously Unreleased Tracks Due Out This Month

BY FRED GOODMAN

NEW YORK More than 15 years after their dissolution, the Velvet Underground has a new album coming out. "V.U.," a fourth Verve album of late-'60s recordings, has been assembled by Polydor for release this month, and the influential rock band's three other Verve albums are slated for reissue as midlines in March.

The project, the brainchild of Polydor a&r manager Bill Levenson, began last year when the label was considering possible Christmas season titles that could be released and marketed without single promotion. A reissue of the Verve label Velvet Underground albums was suggested, with the idea of digitally remixing them.

Through engineer Greg Calbi, Levenson got into discussions with former Velvet Underground member Lou Reed, and heard from Reed that there was a fourth, unreleased

album tucked away in the company's vaults. Searching in an uncataloged area of the company's tape storage facility in Edison, N.J., Levenson eventually unearthed the tapes that became "V.U."

Although Reed had been the one to draw attention to the recordings, he initially requested that they not be released. But after cleaning and mixing them, Levenson was able to change his mind.

"The tapes were in terrible shape," says Levenson. "You could only play them backwards, and since they were recorded on 12-track, we had to modify a 24-track machine in order to transfer them up to 24 and get more tracks to work with." Mixed and engineered by Michael Barbiero, the final album was mastered by Calbi.

To release the first three albums, Polydor has gone to its Japanese affiliate. "They had the best, most accurate masters," says Levenson, "and we mastered our reissues from those. We also ordered the film from Japan." Although the Andy Warhol-designed banana on the first album will no longer peel or have a gatefold cover, all other artwork and packaging is essentially faithful to the originals.

Despite many of the tracks on "V.U." having shown up on various bootlegs and been re-recorded by Reed as a solo artist, Levenson sees no problems. "I have a suspicion that this is the kind of project where everything that has gone before en-

hances its value," he says. "We've had one of our best pre-release receptions for this album."

Promoting through pre-release teasers, press and alternative media is the route selected for "V.U." and the reissue series. "One of our strengths at PolyGram is our catalog, and we feel its promotable," says Levenson. "We don't want to shotgun it to AOR; the key thing is college and alternative radio." Retail supports have also been designed.

A pre-release cassette of "V.U." has been serviced to 100 college stations and an additional hundred alternative press outlets, according to Jack Isquith of PolyGram's alternative music department.

"We feel confident we'll have a top 10 alternative and college album," he says. "We have a phone promotion to breakout stores, following up with posters."

Although the Velvet Underground albums have yet to hit the marketplace, Levenson is already thinking in terms of a followup release. "I'd like to come back next Christmas with a compilation-plus-bonus-tracks collection," he says. "And I've also found alternate takes with single voice rather than Nico's double-track vocals. The dynamics aren't great, but we might consider mono mastering."

CHART BEAT



by Paul Grein

JOHN FOGERTY'S "Centerfield" leaps 11 notches to number 10 on this week's Top Pop Albums chart, marking Fogerty's first appearance in the top 10 since March, 1971, when **Creedence Clearwater Revival** scored their last top 10 album, "Pendulum."

CCR's final studio album, "Mardi Gras," peaked at number 12 in 1972, and a hits compilation, "Creedence Gold," climbed to 15 in early 1973. Fogerty's first post-Creedence album, "The Blue Ridge Rangers," peaked at 47 in the summer of '73, and his solo debut, "John Fogerty," topped out at 78 in the fall of '75.

The disappointing performance of Fogerty's solo debut on Asylum—it dropped off the album

Fogerty's 'Centerfield' returns him to the top 10

chart after just seven weeks—contrasts sharply with the immediate acceptance of Fogerty's second effort, on Warner Bros., which has taken just three weeks to crack the top 10.

The album is being boosted by the success of the first single, "The Old Man Down The Road," which jumps five points this week to number 17. It's thus likely to become Fogerty's first top 10 single since CCR's "Sweet Hitch-Hiker" in August, 1971.

Creedence's last top 40 hit, "Someday Never Comes," peaked at 25 in 1972. The Blue Ridge Rangers' biggest hit, "Jambalaya," crested at 16 in 1973, and Fogerty's only prior solo single to crack the top 40, "Rockin' All Over The World," made 27 in 1975.

MADONNA this week becomes only the third female artist so far in the '80s to have notched both a No. 1 single and album on Billboard's pop charts. She's in good company, too, joining **Barbra Streisand** and **Kim Carnes**.

Madonna accomplishes the feat as her "Like A Virgin" album moves up to No. 1, two weeks after the title track relinquished the No. 1 spot on the singles chart. Streisand scored in 1980 with the album "Guilty" and single "Woman In Love." Carnes triumphed the following year with the album "Mistaken Identity" and single "Bette Davis Eyes."

Three other female vocalists have scored No. 1 albums since 1980, but none of them have as yet scored No. 1 singles in this decade. **Donna Summer** had a No. 1 al-

bum in 1980 with "On The Radio"; **Pat Benatar** and **Stevie Nicks** scored the following year with "Precious Time" and "Bella Donna," respectively.

BILLY OCEAN this week scores his second No. 1 dance hit in less than six months with "Loverboy." Ocean topped the pop, black and dance charts last fall with "Caribbean Queen." Ocean's new hit also climbs to number four on the pop chart, but dips to 22 on the black chart, where it peaked the past two weeks at number 20.

The success of this followup hit has re-charged Ocean's album "Suddenly," which moves up a notch to 12 on this week's pop chart. The platinum album climbed as high as number nine last December before starting to drop.

A-ONE AND A-TWO: The Welk Music Group has publishing rights on six of this week's top 10 country singles, including both of the top two hits. Welk's **Bob McDill** wrote or co-wrote four of these songs, two in collaboration with **Jim Weatherly**.

Welk's six-pack of hits includes the latest singles by **Conway Twitty**, **Ricky Skaggs**, **Mel McDaniel**, **Ed Bruce**, **Dan Seals** and the **Statler Brothers**. Chart-beat salutes Welk's general manager (and former Billboard colleague) **Bob Kirsch** on what may be an unprecedented achievement.

CHEVY VANS: Chevy fan John Konjoyan points out that no less than three current top 40 singles mention Chevys in their lyrics: the **Pointer Sisters'** "Neutron Dance," **Kool & the Gang's** "Misled" and **Billy Joel's** "Keeping The Faith."

Konjoyan threatened to give us a list of the biggest "Chevy" hits of all time—which would include **Sammy John's** "Chevy Van," **Don McLean's** "American Pie" and **Bob Seger's** "Night Moves"—but we managed to talk him out of it in the nick of time.

WE GET LETTERS: Randy Moeller of Huntington, W. Va. wrote our favorite letter of the new year: "So far in the '80s, blondes have recorded each year's biggest hit single. In 1980, it was 'Call Me' by **Blondie**; in '81, 'Bette Davis Eyes' by **Kim Carnes**; in '82, 'Physical' by **Olivia Newton-John**; in '83, 'Every Breath You Take' by **the Police**."

"Last year was an exception—**Prince** had the biggest hit with 'When Doves Cry'—but **Madonna's** 'Like A Virgin' looks like a good candidate to continue the trend in 1985."

Record of the Year Nominee

Huey Lewis Takes It One Song at a Time

BY PAUL GREIN

This is the third of a five-part series on the Grammy nominees for record of the year.

LOS ANGELES It's not easy to follow a five-million-selling album that spawns four top 10 singles. If the followup album is too similar, it will be criticized for being a carbon copy; if it's too different, the artist runs the risk of alienating his audience. If the followup is released too soon after the success of the first album, it may suffer by comparison; if it's released too long afterwards, the audience may have lost interest.

Huey Lewis listens patiently to a summary of his pleasant predicament and then exclaims: "Thanks a lot. If *already* I wasn't feeling enough pressure . . ."

Lewis, whose third album with the News, "Sports," is one of the biggest sleeper hits in years, thinks you can think too much. "The thing you have to do is just forget about it," he says, "and take it one song at a time. A lot is always attributed to production and image, but I really think it all follows from the song."

"We're not in a hurry to come back with another record, but the industry sort of tells you that: 'If there are five million people who bought your record and you come back with another one, two and a half million of them will buy it im-

mediately, so it behooves you to get it out quickly."

"I don't look at it that way. Ernie Kovaks said, 'Americans take a good idea and then beat it to death.' We can stand to be away from the radio for a little while. People are probably pretty sick of hearing Huey Lewis & the News."

"I think we just have to make a good record," he continues. "All that other rap about timing and so on is important, but it's only important proportionately to how good the album is. If you've got a great album, it doesn't matter if you wait forever."

Lewis doesn't plan to wait that long; he and the News have set aside March, April and May to write and record. The group plans



Photo: Attila Csupo

to produce itself again, and hopes to work again with engineer Jim Gaines and mixer Bob Clearmountain.

But first, the group is making a video with director Tim Newman for another "Sports" song, "Bad Is Bad." Lewis is hoping, though, that it won't be issued as a single.

"The record company wanted to release a single, so we kind of compromised and said how about a video instead? I think that's better than trying to release one of the four remaining tunes as a single."

Lewis, who stresses that he has a good working relationship with his label, Chrysalis, has a good reason for his reluctance to release a sixth "Sports" single: "I don't think it's a good thing for your quality to diminish on the radio. I don't enjoy that too much."

Lewis says the only down-side to his success is having to say no. "I spend a good part of my day saying no to people who want me to produce them, who want me to be in their movies, who want me for an interview or an ad or a benefit."

"I have to say no to things that eight months ago I would have said yes to, but can't because I don't have the time. That's a terrible thing, especially when you're coming from where I was, where for 14 years I would say yes to anything and everything."

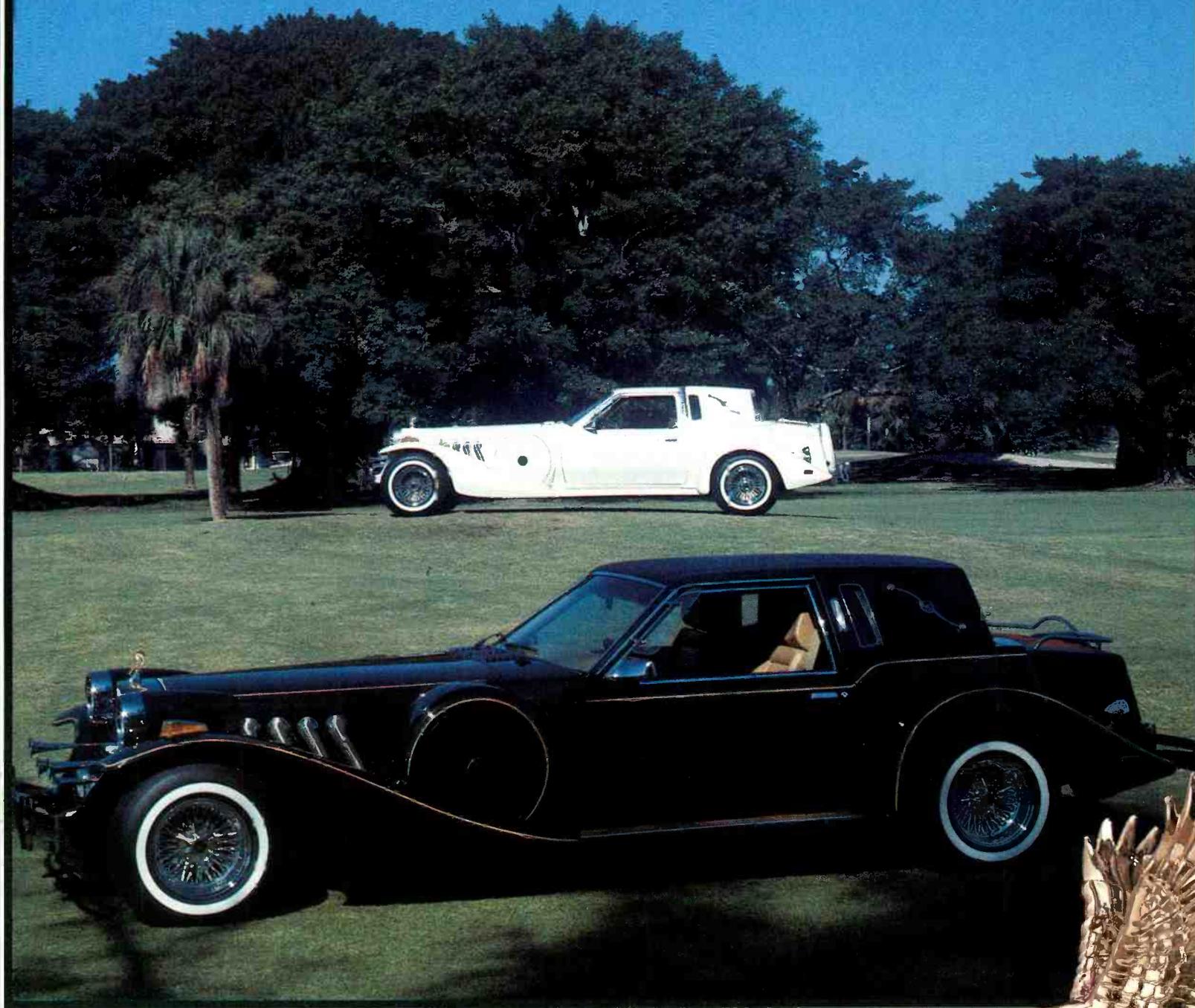
Lewis adds, though, that he hopes to find the time to produce a

(Continued on page 68)

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SPECIAL REPORT: DENMARK

...newsline...

RADIO STATIONS all over Denmark are now providing highly-valued help for record companies in breaking acts and, consequently, selling records. Smaller radio stations nationwide are giving heavy programming to pop repertoire, a policy not followed by Denmark's Radio, the government-owned network. Now pop fans get almost round-the-clock service, notably through Radio The Voice, which leads the pop-exposure ratings.

ALEXANDRE ROCK theatre in Copenhagen is reportedly in financial trouble because of falling attendance. The owners are arguing over the kind of repertoire that should be provided and why audiences are so small. It now appears that the year-old theatre will remain in business, but under new management.

KIM LARSEN top-selling singer/songwriter, has sold more than 400,000 units of his Medley Records album "At Midnight" ("Midt Om Natten"), making it the most successful Danish album ever. It's a Danish-language production, and the sales figures take into account Denmark, Norway and Sweden.

CHROME CASSETTES continue to win an increasingly large part of the pre-recorded tape market in Denmark. CBS is among the firms producing in this format and trying to induce greater consumer interest in this quality software for Walkman cassette units.

THERE IS increasing competition for Denmark's television network. Channel 2, located in Copenhagen and broadcasting to the urban population, is the first in Denmark to provide a music service similar to that of MTV in the U.S. It is working on an experimental basis until April, 1986, with similar test-run outlets in other parts of the country. One key program is "MusicTeleVision," which showcases important domestic and foreign music video packages.

KNUD ORSTED

Newest Virgin Store Off to Strong Start
Holiday Sales Surpass Expectations at Leeds Outlet

BY NICK ROBERTSHAW

LONDON Early turnover figures for the Virgin Retail chain's newest store in Leeds, North England, have been twice as high as expected, according to company managing director John Fewings. The outlet, which opened in early December, did more than \$130,000 worth of business Christmas week; its target had been \$57,000.

The 8,000 square foot location, which cost \$280,000 to outfit, is said to be Britain's biggest outside London and includes a basement games shop. "At the moment, half of its business is computers, but eventually it will be one-third computer games, one-third role-playing games and one-third conventional games," Fewings says. "What we're trying to do is make the place more than just a record shop."

"Record sales have been falling in the U.K. in recent years," he continues, "so you had the alternatives of smaller shops or more variety of goods. We are developing a new generation of stores designed to sell books, games, hi fi, T-shirts and so on as well as records."

"At Leeds, for instance, we have a hi fi department with specialist staff and a soundproof demo room, and what I'm hoping is to install a

'living room simulator' upstairs, so customers can get the feel of the equipment before buying."

A further innovation at Leeds will be the provision of listening facilities for record and tape customers, something that Fewings says tended to disappear from U.K. retail outlets when the market got tight after the boom years of the late '70s. Selected albums will be piped through flexible earpieces mounted on up to 15 pillars within the store; these "listening posts" will be made, like most of Virgin's in-store fittings, to the company's own design.

Fewings' philosophy is to keep interiors simple. "The records and tapes themselves are the frills, with their own innate attraction, so you don't want to distract from that with your own fixtures and decor," he says.

"One of the most important things is to make it easy for people, tourists, whoever, to find what they want, so we tend to go in for long racks laid out A-Z in different categories: rock, jazz, blues, folk, soundtrack, classical. We don't have an easy listening section, because personally I think there's nothing more offensive to a buyer than that name. The fact is that dealers categorize stock according to their own prejudices."

The first Virgin store, an attempt by two young mail order specialists

to circumvent the problems of a national postal strike, opened on London's Oxford St. in 1970. It was an early example of the resourcefulness of Richard Branson and his partner, Nik Powell, founders of the Virgin empire.

By the mid-'70s, the company was running 26 record stores nationwide. The number has remained stable ever since, though Virgin now also owns the Ames chain of 18 North England shops.

"What happened in the late '70s was that the shops moved from second locations to High St. spots," Fewings says. "In any case, I believe that all stores have a natural cycle: They build up and they come down again, and at a certain point you have to decide whether to re-invest or to let it go and start again."

"You have to keep analyzing whether you should refit, expand, contract and so on," he continues. "Otherwise, you find yourself stuck. HMV and other competitors do the same. They know where we're cleaning up, and I know where they are. We closed our shop in Croydon, South London, the other week. It wasn't performing too well and, basically, a very attractive offer came along."

After difficult years for the entire retail trade in 1981-82, Virgin Retail's turnover has rocketed. (Continued on page 63)

African Antipiracy Efforts Acknowledged

IFPI Gets Gold Award for Non-Sales

BY PETER JONES

LONDON A gold disk awarded to the International Federation of Phonogram & Videogram Producers (IFPI) here was, by a unique twist, for records not sold rather than for high-flying sales performance. It was given on behalf of the record industry worldwide to commemorate the IFPI seizure of more than a million pirate cassettes from import centers in West African ports.

Street value of the cassettes is put by IFPI as in excess of \$4 million. The seizures, all of them made since last September, involved ship-

ments investigated in Cotonou (Benin), Lagos (Nigeria, three separate hauls), and Doualo (Cameroun, where IFPI teams made two raids). Port of origin of all shipments was Singapore.

The "gold award standard" seizures included some 40,000 counterfeit Sony blank audiocassettes, confiscated from the ship Arthur Mersk in Lagos. The prerecorded tapes seized included in all kinds of music, from disco to classical, from original country material to French-language recordings.

These seizures were made as a result of joint efforts by several orga-

nizations, coordinated by IFPI. Linked was the success of IFPI's raids on premises in Singapore, where pirate copies of the Band Aid single "Do They Know It's Christmas?" were illicitly offered as part of compilation albums, which also included tracks by Kenny Rogers, Paul Young, Wham! and Bing Crosby (Billboard, Jan. 19).

The gold presentation was made at the Savoy Hotel here by U.K. industry veteran L.G. Wood, a former chairman of EMI Records. At the ceremony, it was said that public fury at the efforts of pirates to cash in on famine relief charity funds had led to the withdrawal from the market of all pirate copies in Singapore.

But Singapore remains the main center of copyright piracy worldwide, though IFPI says there is firm proof that the problem is being successfully tackled. From some 120 million illegal tapes exported from there in 1981, its worst year in piracy terms, the figure was down to some 50 million last year. The software is exported principally to Africa, the Middle East and Latin America.

Now, says IFPI, the Singapore government is showing real resolve in fighting piracy at all levels, and there is the prospect of new legislation, offering much tougher penalties.

The African IFPI successes were outlined by James Wolsey, director of antipiracy and overseas operations. Those achieved in Singapore were described by Mike Edwards,

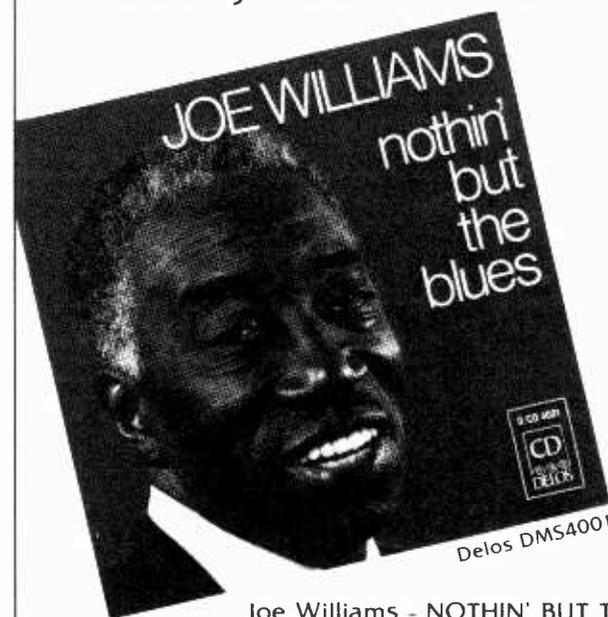
(Continued on page 63)



Open for Business. A ribbon-cutting ceremony officially opens a CBS Records joint venture in Thailand with Itthivat Bhiraueus, a concert promoter also known as a vigorous campaigner against recording piracy. Pictured at the celebration with scissors in hand is Peter Bond, CBS International vice president of Asian/African Operations, and, from his left, Terence Phung, managing director of CBS Records Singapore, Bhiraueus and Narong Lamakanond, managing director of CBS/Epic Thailand.

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No Free Lunch

GOING PUBLIC WITH COPYRIGHT

BY DAVID LADD

Everybody likes the illusion of getting something for nothing. Having grown up as a hillbilly in Southern Ohio, I am old enough to remember free hard boiled eggs, sliced ham, coarse bread and pickles on the bar in a dark saloon reeking of real (Hudepohl brand) lager beer.

Some of us still want to believe that there is a free lunch. In our hearts we know there ain't no such thing.

But the delusion has not disappeared from copyright. Many think that unpaid-for copying can become rampant, and no heed need be paid. Not so. And it's not only authors and copyright owners who suffer. The public also does.

If the public is to understand that, authors and composers, performers and the copyright industries must mount a program to explain to Ms. and Mr. Consumer—that copyright is not a tax on their pleasure, but a bargain ticket to the enjoyment of life.

Why? Because copyright is under siege. Wizard new contraptions—two-deck cassette recorders, double-side photocopiers and time-programmed VCRs—delight us all, but promote unauthorized copying and thereby deprive authors, producers and performers of moneys that sales of authorized copies would yield. Authors' and publishers' rights become difficult to enforce, confronting a phalanx of space-age apparatus that enables the broad-based dissemination to huge audiences of unimaginable quantities of creative works, and their wholesale copying.

Ready, cheap and often free access is a demand increasingly apparent in court opinions and in debates over copyright policy. Support for this demand frequently comes from commercial interests, who believe their interests are affected if they, or others who use their manufactured copying devices, have to pay for use of protected works. It also comes from consumer advocates or publicly supported constituencies who are understandably concerned that works of authorship secure maximum use.

It is easy and simple-minded to declare that cheapest is best, and to persuade any user (we are all users) that free use of someone else's

work and creation is in the public interest. It is harder to explain how copyright works, how it sustains authors and composers, and how it makes possible the copyright industries that deliver to us the works we want through the performers we want to see and hear.

Most people at heart don't like ripoffs, and are ready to hear that copyright owners do not want to bar access, restrain dissemination of their work (far from it!) or gouge consumers. They want to receive fair compensation and to be allowed reasonable control over what they have created. But that explanation has to reach the public's ears.

The key is that the copyright argument must be made not merely to

sition on a copyright issue . . . But [the] counter-argument [for copyright] is not as obvious . . . Therefore, the copyright argument needs to be put again and again in differing forms and in all countries."

Gloria Messinger of ASCAP emphasized this need in her report in Tokyo last November to CISAC on the state of copyright in North America. On her motion, CISAC adopted a resolution to encourage "each CISAC-confederated organization in the U.S. and Canada to conduct periodic educational campaigns to inform all people who are interested in any of the arts, of the current conditions facing authors in its territory, with a view to developing a cadre of informed leaders who

should all pay for using what talented people have created, that taking something for nothing is not decent.

These can serve as starters:

- *With and because of copyright, works of authorship are available in an abundance and variety never known before, and at declining costs.*

What is all this talk about copyright barring or impeding access? The stimulus and protection of copyright has abundantly supplied works of authorship—books, cinematic works, music, sound recordings, computer programs, and data bases—that is no less miraculous than the new technologies themselves. The present-day problem is overload for the consumer, not scarcity. The amount consumed is growing, and investigation would, I believe, clearly demonstrate that it is occurring at declining relative cost.

The notion that copyright is a barrier to use is false. It is the well-spring of creativity, and it should not escape notice that it is most productive in market countries, and particularly the U.S.

- *Vast benefits in employment and revenues flow from the exploitation of copyright works, aside from royalties to authors and profits to publishers.*

Copyright undergirds books, motion pictures, sound recordings and computer programs. Performers, production personnel and distributors may not all be copyright owners, but their livelihoods are clearly linked to copyright, often by labor agreements.

These copyright-dependent communities are growing. Their economic well-being is a matter of national importance; and in a period of dismal trade deficits, the information and entertainment industries provide our country with an invigorating trade surplus.

- *Limitations on copyright do not necessarily lower costs to the public.*

Compulsory licensing, for example, is sometimes inevitable; but often such licenses operate to transfer value from authors and publishers to other commercial interests (as the cable license transfers wealth from copyright owners to the cable industry). There is seldom clear evidence that the transferred value of what is taken passes

(Continued on page 75)



'We should all pay for using what talented people have created'

David Ladd, a member of the law firm of Wiley & Rein, Washington, D.C., is the former U.S. Register of Copyrights (1980-85). In March he will receive the gold medal from CISAC for contributions to the cause of intellectual property.

Congress, but to the public. Congress makes the laws, but within severe limits, public opinion controls what Congress does. Congressmen do read their mail. Carefully.

The copyright industries have understandably focused on lobbying. That is indispensable, you can be sure. But the public at large needs to understand that copyright serves them, not taxes them; that copyright is passage, not barrier, to their enjoyment from authors and performers.

As the noted English copyright scholar Stephen Stewart said in the Geiringer Lecture at New York Univ. in 1980:

"On most copyright issues the overwhelming majority of voters are on one side and a comparatively very small number of voters, who are copyright owners, are on the other . . . No politician, even if he is the opposite of a populist, could totally ignore this when taking a po-

will join in continuing efforts to educate the public, the users, and government officials of the need to adopt and administer sound copyright laws in order to enhance and preserve those cultural values which, in the final analysis, define and measure a nation."

That should be done, not only by CISAC. And the program should be carefully and professionally planned by public relations experts. But time has been wasting, and the copyright community is behind. To date, in this arena, its opposition has been more effective in capturing public opinion.

The case for copyright is more subtle and more complex to make to the public than sloganeering about the people's right to access. But that complexity means a more ambitious and strenuous effort should be made, not less—nor none at all.

And what should the public be told? Fundamentally, that we

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.

'SHEER HYPOCRISY'

Andy Schwartz's heart is obviously in the right place when he denounces the deportation of South African blacks to "impoverished reservations" (Letters, Dec. 15).

I hope he also spares a thought for the first Americans in his own homeland banished to impoverished

reservations generations ago by a mixture of military might and political deceit. Their descendants are still there, many of them as underprivileged and deprived as their South African counterparts.

Freddie Mercury and Queen have no monopoly on "sheer hypocrisy."

Nigel Hunter
Hampshire, England

MUSIC VIDEO PLAYLISTS

I've wondered for a long time if MTV had Billboard on its payroll. Considering the fact that if MTV is flatulent it's reported in Billboard, that MTV's playlist is the only video

playlist featured in the magazine, and that Billboard is either in awe or totally hornswoggled by MTV's PR department, I think that I, as a broadcast competitor, deserve equal time, as do all my competitors in the broadcast area.

What happens to the playlists I supply religiously every time I produce shows? Shouldn't the record companies know what "Hit City" programs? Or are my million homes reached weekly unimportant?

Believe me, I'm not angry with MTV. I think they're great for what they are: radio with pictures that has a potential audience of 20 plus

million homes delivered on a system that the majority of Americans can't receive.

Let's even up the coverage and be fair to local stations that program "PBC Rocks," "Friday Night Videos," "Hit City," "Gavin & Lott," "Black Music Magazine," "Great Record Album Collection," "Rock-N-America" "Top Videos," "New York Hot Tracks," and any other nationally syndicated shows I might have missed.

Michael E. Rosen, President
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Gavin Report Founder Bill Gavin Dies at 77

LOS ANGELES The death of Bill Gavin from lung cancer at the age of 77 on Jan. 27 in San Francisco was more than the passing of one of radio's true friends. It was the severing of another one of the precious few links left with the kind of radio that made it unthinkable for hundreds of today's broadcasters to consider any other career.

Bill Gavin—like Bill Randle of Cleveland's WERE, Buddy Deane of Baltimore's WITH, Jack Lacy of New York's WINS, Scott Muni of New York's WMCA, Dean Tyler of Philadelphia's WIBG, Bob Clayton of WHDH Boston, Paul Drew of Atlanta's WGST and WIL St. Louis' Bob Osborne, all reporters to the first "Bill Gavin's Record Report"—represented the kind of excitement and love of music that catapulted rock'n'roll from the ranks of Class IV AMs and late night specialty shows to the basis for radio's

Harvey Holiday Plans 'Fun' As WFIL PD

PHILADELPHIA "My whole life has been a rehearsal for this job," says Harvey Holiday about his recent appointment as PD of oldies outlet WFIL here. "I grew up listening to Joey Reynolds, Hy Lit, Jerry Blavat, and I wanted to be a crazy guy on the radio, but by the time I was on the air the Drake format was coming in and I was a dinosaur before I got started."

The name Harvey Holiday may not be familiar to too many radio people outside the market. But quietly, Holiday, who became PD at WDAS-FM when the Philadelphia underground outlet switched to progressive black in 1970, has amassed a 44.3 in females 35-44, as well as a 33.0 in males in that demographic and a 17.4 12-plus, with a Sunday night oldies show that has become the cornerstone of the urban station.

Now with his move to WFIL as PD and afternoon drive host, Holi-

(Continued on page 15)

biggest success to date.

Not surprisingly, Gavin began his entertainment career as a musician. After a short stint as a history and music teacher near his Wisconsin hometown, he relocated to San Francisco in 1929 and got his first taste of radio singing and playing piano on KPO there.

Gavin later traveled with a musical and comedy group, a job that reunited him with a former student of his from his teaching days. The meeting led to one of radio's most admirable partnerships. Janet Breed became Mrs. Gavin in 1935, and for 42 years, until her death from a stroke in 1977, the pair worked side by side in the formation and execution of a form of communication between record and radio people, unknown before or since.

After serving as an announcer on Seattle's KOMO and KLR, Gavin returned to San Francisco in 1942 and produced radio shows during the war. Afterwards came another stint at KPO, which led in 1951 to the creation of "Burgie Music Box," a nightly countdown of the best selling singles. An outgrowth of that show, "Lucky Lager Dance Time"—networked to 48 stations in 11 western states by 1955—formed the basis for the Gavin Report.

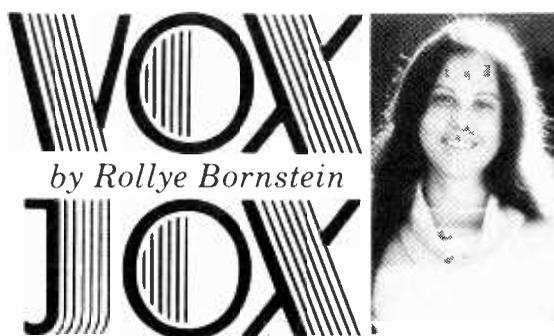
Initially started in 1957 as an exchange of record activity between Gavin, who had been doing extensive research for the dance show, and various key programmers, the sheet was formally released on a subscriber basis on May 20, 1958.

It was a key year for radio. The first of the two legendary Todd Storz disk jockey conventions was held at the Muelbach Hotel in Kansas City. Along with Mitch Miller's great putdown of the new rock'n'roll music and Chuck Blore's rationale for top 40 radio's proving its worth in terms of audience and revenue simply by playing what people wanted to hear, Gavin, then 51 himself, years apart from the generation that was increasingly embracing rock'n'roll, chastised his more conservative record industry compatriots for losing touch with the tastes of the American people. Music, he claimed, could not be pigeon-holed.

(Continued on page 15)



Animals on the Loose. WHTZ New York's infamous air talent Scott Shannon, left, plays telephone with WFLA-AM Tampa's Jack Harris while the two perform at a roast benefiting the Muscular Dystrophy Assn.



AS THE ADULT CONTEMPORARY sound of Doubleday's WMET Chicago begins to take shape, word is that Cat Simon will start things rolling as the station's morning man next week. Simon, who was most recently at George Johns' KLLS San Antonio, has worked with PD Reid Reker at Oklahoma City's KZBS, which he left briefly to do afternoons on the early Z-100 (WHTZ New York) lineup, as well as KOGO San Diego.

Leaving a Doubleday property is WLLZ Detroit assistant PD Joe Urbiel, who crosses town in that capacity at WRIF. And while we're on the subject of WLLZ, the rumor—unconfirmed—is that KDWB morning man Chris Edmunds will be waking up Detroit, while Buck & O'Conner (the former Malrite Milwaukee morning team) fill the void at KDWB. Only a speculation at this point, but we seem to be getting pretty good at prognostication, as evidenced by KMET's recent announcement. But before we get to that, let's stay in Detroit a moment, where the rumor on the street is that WHYT PD Gary Berkowitz is on an "unscheduled" one-month leave of absence following Cap Cities' corporate dissatisfaction with his recent on-air ploy (the old "have the GM apologize for what the morning man did"), which netted the station all sorts of "unscheduled" local publicity.

It's a fact: WMMR Philadelphia PD George Harris is indeed moving west in the Metromedia management plan, taking over where Mike Harrison left off at the Los Angeles Rocker . . . Across town at competing KLOS, they now have a PD opening to fill, as Tommy Hedges exits that post to join Jeff Pollack Communications in the newly created post of executive VP.

It looks like they've also got an opening down in San Diego at Infinity's KCBQ-AM-FM. As you know, Joe Patrick has exited the AM PD post, but the way we hear it, Fuzzy Herron, the FM PD, will remain with the station in another capacity. This announcement in memo form to the staff at KCBQ came with the word that Mike Shepard, PD of KSON there, would be coming in as PD. Well, just after that message adorned the bulletin board came another memo saying that Shepard would not be leaving KSON, and as soon as a new PD was announced, yet another memo would be released.

This one is official. Brian Taylor is the new PD at Appleton's WAPL. Back at his former haunt, Duluth's KQDS, music director Mike Keller becomes PD . . . Coming down to Los Angeles as music director for Greater Media's soon-to-be-acquired KRLA is KWAJ Monterey PD Scott O'Brien. He's replaced at K-Wave by MD Michael Reading.

A familiar Nashville programmer, Gerry House, will now devote all his energies to his morning drive show on WSIX-AM-FM there, as Wayne Campbell drops "assistant" from his PD title . . . Title change for Malrite's David Malmberg, who goes from PD to operations manager at country-formatted KEYE and its AM companion, WDGY.

Looking for a programming post? Donna Brake's exit from WSB-FM Atlanta has caused consultant Mary Catherine Sneed to be on the lookout for a good AC PD. You can talk it over with her at (404) 897-7591 . . . Or maybe you'd rather be an assistant PD in Pittsburgh. B-94 (WBSB) is looking to fill that slot, and afternoons as well, since the announcement that Bruce Kelly would be departing for CBS's WHTT Boston.

From the "I'm sure glad it's not me" department comes word that upwards of six folks have exited Gannett's \$35 million baby, KKBQ Houston, and the way we hear it operations manager Dave Parks was talking to the WQUE New Orleans morning team about that post until the GM there made it clear that the papers he held wouldn't expire until 1986.

LAST MONTH we told you Bud Stiker would be the man for the KHOW Denver GM job. Well, lo and behold, he is. Stiker, who has been VP/GM at Portland, Me.'s WHOM, replaces Tom Durney, who's now at WASH D.C.

Wally Nelskog is back on the front lines. The KIXI Seattle owner assumes the general managership of the AC station, now programmed by local syndication firm BPI. Exiting are GM Dean Smith and PD Bill Norton . . . Across town at KJR, Mac Steen exits the VP/GM post there. He's replaced by sales manager Kevin Cooney, who has just filled the PD spot which afternoon personality Tracy Mitchell relinquished three months ago with Rick Scott of Portland's KINK.

Upped from VP/station manager to VP/GM of Edens Communications' (formerly Harte Hanks) KOY/KQYT is Michael Horne . . . Adding KKAR Hesperia (near L.A., sort of) duties to his KKG GSM post, Bob Bordonaro becomes corporate director of sales for Mt. Wilson Broadcasting, which owns both the jazz FM outlet and the soon-to-debut AM news/talker, as well as soon-to-debut KSHQ-TV Koana, Hawaii, KRTR Honolulu and its KSHO-TV companion.

As Sunbelt senior VP Gary Fries exits the day-to-day running of KMGW Minneapolis, a new GM has been appointed at the "Format 41" station. He's KSTP Minneapolis account exec Dennis Carpenter.

WMET prepares to welcome Cat Simon

IF YOU'RE DIALING around the Dallas AM band looking for adult contemporary KXOL in its usual 1360 dial position, you'll find everything but the format. Now it's "Cowtown's Country KXOL." Needless to say, we're talking Ft. Worth here and pure country—Nat Stuckey even. The new lineup includes Charlie Martin in mornings, PD John Paul Beard 9 to noon, Ron Stevens noon to 3, Tom Wayne afternoon drive, Rocky Davis 6 to 10 p.m., Jim Newton 10 to 2 a.m., and Morgan Choate overnights.

We're sorry to note the passing of yet another broadcast pioneer, 70-year-old Bud Crowl. Crowl, who had recently sold Dayton's WAVI/WDAO, died of a heart attack last week. Both stations emphasized Crowl's enterprising spirit, as Dayo became one of the country's first FM black facilities in 1964 and Wavey an early talker . . . Moving in a news/talk direction is former Manchester, N.H. AC outlet WGIR, where Kevin Hamilton goes from news director to operations manager. The station carries both NBC's Talknet and ABC Talkradio.

Speaking of Talkradio, WABC New York account exec Frank DiGioia is upped to GSM, now that John Cravens is down in the VP/GM slot at co-owned KSRR Houston . . . Moving into the GSM spot at ABC's KGO San Francisco is sales manager Bill Bacigalupi, while Roland Galli relinquishes that post to become director of sports and special projects.

Banana Joe is now "Consultant Joe," as Joe Montione & Associates is up and running with several top 40 clients already on line. You can reach him at (717) 675-1291 . . . WFBR Baltimore music director Andy Szulinski, meanwhile, defects to the record industry, doing regional promotion there for PolyGram. Back at WFBR, Bob Moke is now carrying around the MD title.

So much for selling them; he's buying one. WMAL Washington account exec Paul Robinson becomes executive vice president of Hannah Communications. He'll be VP/GM of their first property, which is expected to be on the air by early spring in Charleston, S.C.

Meanwhile, S&F Communications (the guys who bought the Abell chain) are spinning off Jacksonville. Four million gets Larry Justice (he also owns Cape Cod's WCIB) country-formatted WCRJ-AM-FM.

In Mobile, former WBLX PD Carmen Brown leaves the world of urban radio for mass appeal top 40 as the midday talent on G-100 (WKRQ) there. If you'd rather read her than hear her, her latest book, "Carmen Brown's Black Star Birthday List," is yours for the asking (and the list price). Contact her at (205) 479-5555.

(Continued on page 17)

WESTWOOD ONE PRESENTS

JOHN FOGERTY



OFF THE RECORD
with
MARY TURNER

John Fogerty talks on national radio for the first time in a decade the week of February 11, when rock radio's most listened-to interview host Mary Turner presents an exclusive, in-depth conversation with the former leader of Creedence Clearwater Revival. You'll hear about Fogerty's smash new comeback album *Centerfield*, his first album in 10 years; the awesome financial and personal problems he endured during that time; CCR's breakup in 1972; and how glad he is to be alive in '85. *Off The Record with Mary Turner* delivers the most popular and most important rock superstars to the biggest rock radio stations throughout the world — 52 weeks a year!

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

FCC Housecleaning: Old Rules Scrapped

WASHINGTON You've never even thought about distorting your ratings by hiring some people to fill out false diaries, have you? Or airing false and misleading commercials? Padding your clients' billings?

Of course not! Nor starting up a publicity contest dangerous to public health, like asking listeners to dump a few tons of scrap metal right in the middle of Main St. during rush hour, right?

No way! Nor hiring a "home team" announcer for sports events without telling your listeners, or "sponsoring" a concert when your station has no financial interest in it? Or forgetting to air prepaid spots?

Hey, you might say, the FCC has had laws on the books for years about those kind of shady business practices. True, but no more.

Last month, the Commission, in a post-holiday housecleaning move,

eliminated a good half-dozen of its rules and policies that it now considers outdated or redundant, figuring that other local, state or federal agencies also have laws prohibiting such questionable practices.

Also deleted were rules concerning network clipping, combo ad rates and joint sales practices from group-owned stations, required broadcast of prepaid spots, giving lower rates to businesses owned by broadcasters, and conflict-of-interest requirements concerning outside financial interests that interfere with programming responsibilities.

BILL HOLLAND

Ex-RAB President David Heads New Values Center

NEW YORK A good concept has now become a reality with the appointment of former Radio Advertising Bureau president Miles David as full-time president of the American Values Center here. The goal of this non-profit organization is to create a common source of information on how communities are battling such social problems as alcohol, drug and child abuse and teenage suicide.

The Values Center will be both contributed to and accessed by all forms of media in hopes of sharing successful solutions throughout the country. After conducting a survey to determine America's 10 most troubling issues, the Center intends to establish an awards program to honor media outfits reporting the most useful items.

David, who assumes the American Values Center presidency after 18 years as head of RAB, will remain a consultant to the Bureau.

Tower Radiation Danger Two Honolulu Transmitters Cited

HONOLULU When people say that radio in the 50th state may be hazardous to your health, they're being quite serious.

Last May, the Environmental Protection Agency undertook a radiation survey of the island's 21 transmitter and antenna sites. The study has found that at two of the transmitters, the radiation level in magnetic fields "exceeds the voluntary standard generally recommended as a safe, long-term exposure level by the broadcast industry." The findings were announced

Washington Roundup

BY BILL HOLLAND

RADIO MUSIC LICENSING updates from the All-Industry Radio & Television Music License Committee: Current ASCAP licenses are in effect while negotiations, begun more than two years ago, continue, and ASCAP forms are due April 1. With BMI, some stations that signed the new license sent out last June will be okay through 1987, but are paying 15% more than in the past. Those who signed the subsequent amendment and the license (the committee hammered out a compromise agreement) will be okay through 1985, but are paying only about half the increase of the former group. Sorry, we warned you. SESAC continues to negotiate licenses and rates with stations individually.

WE WANT MORE and we want it free is the conclusion of broadcasters and journalists commenting on the FCC's proposed amendments to the federal Sunshine Act, which opens the lid on the once-closed government decision-making Radio-Television News Directors Assn. (RTNDA). The NAB and the Reporters Committee for Freedom of the Press told the FCC they want expanded media coverage of open Commission meetings, access to records and transcripts, and a limit on the duplication and transcription fees that they say often hinder them in news gathering.

\$20 MILLION FOR RKO? That's the rumored barnyard estimate for the beleaguered network, which is facing the possible loss of 12 of its radio stations. RKO officials say the network isn't actually up for sale, but they're receiving and listening to offers.

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DON WELLER

YesterHits™

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Fire, Ohio Players, MERCURY
2. You're No Good, Linda Ronstadt, CAPITOL
3. Boogie On Reggae Woman, Stevie Wonder, TAMLA
4. Pick Up The Pieces, Average White Band, ATLANTIC
5. Best Of My Love, Eagles, ASYLUM
6. Some Kind Of Wonderful, Grand Funk, CAPITOL
7. Black Water, Doobie Brothers, WARNER BROTHERS
8. Laughter In The Rain, Neil Sedaka, MCA
9. Lonely People, America, WARNER BROS.
10. Get Dancin', Disco Tex & the Sex-O-Lettes, CHELSEA

POP SINGLES—20 Years Ago

1. You've Lost That Lovin' Feelin', Righteous Brothers, PHILLES
2. Downtown, Petula Clark, WARNER BROS.
3. The Name Game, Shirley Ellis, CONGRESS
4. This Diamond Ring, Gary Lewis & the Playboys, Liberty
5. Hold What You've Got, Joe Tex, DIAL
6. Love Potion Number Nine, Searchers, KAPP
7. All Day And All Of The Night, Kinks, REPRISE
8. My Girl, Temptations, GORDY
9. How Sweet It Is (To Be Loved By You), Marvin Gaye, TAMLA
10. Shake, Sam Cooke, RCA

TOP ALBUMS—10 Years Ago

1. Fire, Ohio Players, MERCURY
2. Miles Of Aisles, Joni Mitchell, ASYLUM
3. Heart Like A Wheel, Linda Ronstadt, CAPITOL
4. Average White Band, ATLANTIC
5. Greatest Hits, Elton John, MCA
6. Dark Horse, George Harrison, APPLE
7. War Child, Jethro Tull, CHRYSALIS
8. Relayer, Yes, ATLANTIC
9. New & Improved, Spinners, ATLANTIC
10. Do It ('Til You're Satisfied), B.T. Express, SCEPTER

TOP ALBUMS—20 Years Ago

1. Beatles '65, Beatles, CAPITOL
2. Where Did Our Love Go, Supremes, MOTOWN
3. Mary Poppins, Soundtrack, VISTA
4. My Fair Lady, Soundtrack, COLUMBIA
5. The Beach Boys Concert, CAPITOL
6. My Love Forgive Me, Robert Goulet, COLUMBIA
7. Fiddler On The Roof, Original Cast, RCA
8. People, Barbra Streisand, COLUMBIA
9. Coast To Coast, Dave Clark Five, EPIC
10. Roustabout, Elvis Presley, RCA

TOP ALBUMS—10 Years Ago

1. Then Who Am I, Charley Pride, RCA
2. Devil In The Bottle, T.G. Shepard, MELODYLAND
3. It's Time To Pay The Fiddler, Cal Smith, MCA
4. I Care/Sneaky Snakes, Tom T. Hall, MERCURY
5. Rainy Day Woman/Help The Cowboy Sing The Blues, Waylon Jennings, RCA
6. The Ties That Bind, Don Williams, ABC/Dot
7. Wrong Road Again, Crystal Gayle, UNITED ARTISTS
8. I Can't Help It (If I'm Still In Love With You), Linda Ronstadt, CAPITOL
9. Great Expectations, Buck Owens, CAPITOL
10. City Lights, Mickey Gilley, PLAYBOY

SOUL SINGLES—10 Years Ago

1. Happy People, Temptations, GORDY
2. Fire, Ohio Players, MERCURY
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 Cha Love It, Miracles, TAMLA
8. Pick Up The Pieces, Average White Band, ATLANTIC
9. Doctor's Orders, Carol Douglas, MIDLAND INTERNATIONAL
10. Midnight Sky Part 1, Isley Brothers, T-NECK

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A Valentine Song from
Mannheim Steamroller

The single from their album
FRESH AIRE I
Servicing radio stations this
week across the country
American Gramophone Records
(402) 457-4341

BILL GAVIN DIES AT 77

(Continued from page 12)

Known throughout his career as the patron saint of radio, the one word that was continually associated with Gavin and his report was "integrity." Maintaining an unwavering policy of not accepting any record advertisements, Gavin remained unscathed throughout the payola investigations that followed the second Storz convention in Miami; in fact, he helped form the Disc Jockey Assn. to combat such practices. It was originally started for the purpose of organizing an annual radio convention, but the payola scandal turned the attention of the group—headed by Jim Hawthorne and Scott Muni in 1960—to a high code of ethics for the profession.

Gavin's report filled a void that none of the wider-based publications were addressing. While other tipsheets had existed in the past, Gavin's, unlike the gossip sheets put out by local personalities, did not operate on the basis of ego aggrandizement or pure material gain.

From its early days devoted to the most popular titles, to its broadening to encompass other music forms, including rhythm & blues and country, and its subsequent

name change to the Gavin Report, the mimeographed blue legal-sized sheets (until the style changed in 1978) contained not only the most accurate reporting, but also the most dedicated.

Without becoming a part of the unsavory portion of the sometimes rocky relationship between radio and the record industry, Gavin continually spoke up for a healthy and necessary alliance between the two.

Gavin's thoughts were transmitted weekly through his "On The Record" editorials, and his intentions were made known in the many traditions he started. In 1966, the first radio program conference was sponsored by the Gavins in Chicago. Despite the Gavins' lack of experience in the convention business, which led him to neglect to reserve any hotel rooms for the delegates, the two-day meeting was a surprising success. Incorporated into the event was the presentation of the annual "Men Of The Year" awards, a tradition which started with a lone 1960 commemoration of Gordon McLendon and lasted 14 years until the last Gavin national convention—fittingly held in Kansas City, the

site of the first disk jockey meeting.

For some, the '70s brought an end to the excitement created by the early top 40 days which spawned the growth of the Gavin Report. But to Gavin, who continued to operate the newsletter until its in-house sale to his employees in 1983, the future was his focus. Surviving increasing competition and industry changes throughout the '70s and early '80s, Gavin reflected on the past, saying, "Each of us who has worked in either radio or the music business can share the satisfaction of having brought entertainment and information to hundreds of millions of people, and in so doing have made this world a happier place. May your good work continue. The future needs you." And men like Bill Gavin.

ROLLYE BORNSTEIN



Never Too Late for WNEW. Julian Lennon drops by Gotham's Hard Rock Cafe, where the city's rock'n'roll warriors celebrated WNEW-FM's 17th anniversary. Shown from left are the station's Mark McEwen, Lennon, Atlantic Records chairman Ahmet Ertegun, and WNEW air talent Scott Muni and program director Charlie Kendall. (Photo: Chuck Pulin)

HARVEY HOLIDAY

(Continued from page 12)

day's show is also moving. Not only will it be heard Sunday nights on WFIL, but it will be simulcast on WUSL—WDAS-FM's chief competition. "Power 99," as WUSL is known, now ranks second overall with a 6.7, well ahead of WDAS-FM at a 5.0.

Needless to say, WFIL/WUSL general manager Bruce Holberg is smiling. "Harvey obviously knows what a pretty large number of Philadelphians want to hear in oldies," understates Holberg.

"But," he continues, "WFIL is not going to sound like his Sunday night show. The area does have some distinct music tastes, and we will be addressing those, but the one thing we strongly agree upon is the fact that there needs to be more fun on the radio. Especially when your competition is playing four in a row."

Holberg is in a position to take a chance to turn around the once dominant AM. "With a 1.9 you can afford to take some risks," he notes. And Holiday, who is known for his enthusiasm, relationship with the audience, emotional tie with the music he plays and often subjective opinions, does appear to be somewhat of a "risk" to a numbers-oriented guy.

But ironically, numbers are where Holiday's energies have been spent for the last several years. Moving from the program director post at WDAS-FM, he has been serving as research director for the black station, as well as in-house consultant for the chain, which includes KATZ/WZEN St. Louis and WWRL New York.

"WDAS put me in research because they didn't want a guy who just knew figures," says Holiday. "They taught me [all the statistics] and they relied on me to be 'real' within the structure—to program

for people, not rating books.

"I learned a lot from Joey Reynolds about being real on the radio. All of us guys used to sit in a room and listen to Joey in Buffalo [on WKBW], staring at the radio like it was a tv.

"You can't rely solely on the music, and WFIL will not. I'm counting on Joey [Reynolds is WFIL's morning personality] to lead the way, and we'll work on recycling the audience throughout the day. We're programming to people who grew up with Philadelphia radio, which was always exciting because you never knew what would happen next.

"If I can achieve that excitement," Holiday continues, "the numbers will follow. But I'm not going to let the book dictate my moves. If I did that, they wouldn't need a PD. It's a guideline, but what you're dealing with is a group of personalities who have to feel comfortable with what they're doing, and with the fact that management is behind them. You don't hire Joey Reynolds to play 20 records an hour and read liner cards.

"AM radio has given itself a reason to lose," he adds, "and that's the first attitude I want to clean up. We're not going to give ourselves excuses before we start or it will become a fulfilled prophecy. It doesn't matter where we are [on the band]. If we're a warm, friendly, happening station that plays the best music, and captures the spirit of Philadelphia, we'll win."

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Billboard's SPOTLIGHT ON New Jersey



The greening of the Garden State . . . it's an industry success story as millions of music business dollars pour into the local coffers each year. Long a leisure resort hotspot, New Jersey is now asserting itself as an entertainment industry force to be reckoned with. From the Atlantic City superrevues that are giving Las Vegas a run for its money to the hometown heroes who've hit it big to the growing record company and recording scene . . . New Jersey is making news! Find out how and why in Billboard's February 16 Spotlight on New Jersey.

Issue Date: March 23
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Billboard

The International Newsweekly of Music and Home Entertainment

A weekly national and regional compilation of the most added records on the radio stations currently reporting to the Hot 100 Singles chart.

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

PHIL COLLINS
ONE MORE NIGHT

MICK JAGGER
JUST ANOTHER NIGHT

MADONNA
MATERIAL GIRL

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
MICK JAGGER JUST ANOTHER NIGHT COLUMBIA	114	114
PHIL COLLINS ONE MORE NIGHT ATLANTIC	101	101
MADONNA MATERIAL GIRL WARNER BROTHERS	91	101
PRINCE TAKE ME WITH U WARNER BROS.	54	54
DURAN DURAN SAVE A PRAYER CAPITOL	42	125

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

PRINCE
TAKE ME WITH U

MICK JAGGER
JUST ANOTHER NIGHT

PHIL COLLINS
ONE MORE NIGHT

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

WTYX Jackson, MS
KKYK Little Rock, AR
KBFM McAllen-Brownsv, TX
WMC-FM (FM-100) Memphis, TN
WJDQ (Q-101) Meridian, MS
WABB-FM Mobile, AL
WHHY-FM Montgomery, AL
WWKX (KX-104) Nashville, TN
WEZB (B-97) New Orleans, LA
WTIX New Orleans, LA
KITY San Antonio, TX
KTFM San Antonio, TX



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

MICK JAGGER
JUST ANOTHER NIGHT

PHIL COLLINS
ONE MORE NIGHT

MADONNA
MATERIAL GIRL

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
WKRX Wilkes-Barre, PA
WQXA (Q-106) York, PA
WYCR York, PA

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

MICK JAGGER
JUST ANOTHER NIGHT

PHIL COLLINS
ONE MORE NIGHT

MADONNA
MATERIAL GIRL

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

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

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

PHIL COLLINS
ONE MORE NIGHT

MICK JAGGER
JUST ANOTHER NIGHT

MADONNA
MATERIAL GIRL

KKXX Bakersfield, CA
KIMN Denver, CO
KOAO (Q-103) Denver, CO
KPKE Denver, CO
KLUC Las Vegas, NV
KIIS Los Angeles, CA
KKHR Los Angeles, CA
KOPA Phoenix, AZ
KZZP Phoenix, AZ
KFMY Provo, UT

KDZA Pueblo, CO
KRSP Salt Lake City, UT
KSDO-FM (KS 103) San Diego, CA
XTRA San Diego, CA
KIST Santa Barbara, CA
KHYT Tucson, AZ
KRQQ Tucson, AZ
KTKT Tucson, AZ

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

PHIL COLLINS
ONE MORE NIGHT

MICK JAGGER
JUST ANOTHER NIGHT

MADONNA
MATERIAL GIRL

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

MICK JAGGER
JUST ANOTHER NIGHT

DURAN DURAN
SAVE A PRAYER

PHIL COLLINS
ONE MORE NIGHT

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

KQKQ Omaha, NE
KKLS-FM Rapid City, SD
KKRC Sioux Falls, SD
KHTR St. Louis, MO
KDVB 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

MICK JAGGER
JUST ANOTHER NIGHT

PHIL COLLINS
ONE MORE NIGHT

MADONNA
MATERIAL GIRL

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

KMJK Portland, OR
KSFM Sacramento, CA
KWOD Sacramento, CA
KSKD Salem, OR
KITS San Francisco, CA
KWSS San Jose, CA
KSly San Luis Obispo, CA
KPLZ Seattle, WA
KUBE Seattle, WA
KNBQ Tacoma, WA

VOX JOX

(Continued from page 12)

IF YOU READ about **Ron Jacobs'** great promotion in the Dec. 22 issue and are wondering what it will cost you to tie in with Sheraton Hotels and American Airlines on this great giveaway, which will award trips to Hawaii to your listeners, you'll be pleasantly surprised to learn it's absolutely free. Stations recently added to the "Magic Island Network" include Tampa's WMGG, KCKC San Bernardino, KBUY Amarillo; KCRS Midland/Odessa and WAAY Huntsville. Want to know more, and talk to a legend while you're at it? Call Ron at (808) 526-1134.

Speaking of legends, if you're wondering where **Doc Downey** wound up, the address is WERE Cleveland. Not only can you hear Sean Morton Downey Jr. from 9 to midnight on the news/talker, but you can also hear him on disk. (The last time we tried that, he was producing H.M.S. Montell's "Don't Put Me Down" expletives deleted for WFUN Miami airplay.) However, this go-round he's cleaned up his act, and a whole city too, on "Cleveland's My Kind Of Town" b/w "Cleveland's Comin' Back Again." Where it's been is often the topic of discussion on his call-in show.

Joining WERE's afternoon lineup, co-anchoring the 4 to 7 p.m. slot with **Vivian Goodman**, is veteran newsman **Bill Gordon**. Gordon, who left the mistake by the lake in

'65 to wander off to San Francisco's KGO and KSDO San Diego, returned to host cable tv's "Bill Gordon: On The Scene," but trivia fans will remember his regular appearances on Channel 5's "One O'Clock Club" with co-host **Dorothy Fuldeheim**. Hardcore trivots will also remember the name of the other show in which Bill appeared. Details after these brief messages from Los Angeles:

Jeff Salgo is back. The former KMGG Los Angeles and KBZT San Diego programmer, who left for the wilds of small market ownership, will return to Anaheim once **Tim Sullivan** takes over KEZY there. The duo, who worked as PD and GM at L.A.'s "Magic," will do likewise at KEZY.

Back at "Magic," **Dana Lauren** is out of the midday slot and weekend-er **Brian Roberts** is in. Brian, who also does a weekend shift at Transtar (down the hall from Magic's studios in Hollywood), is a former KUTE L.A. and KYA San Francisco personality.

WE MENTIONED that **David K. Jones** has vacated his morning slot at KOST for the production director slot at the L.A. Cox outlet, but we forgot about his entrepreneurial spirit. Jones has formed Showprep, a self-explanatory service, which can be reached at (213) 851-4325.

Other entrepreneurs can find out the latest scoop on Glendale's KIEV, where **Larry Kohn** now hosts "It's Your Business" Saturday afternoons. And guess who you'll hear directly after that one-hour block? None other than **Barry Richards**, the former KGFJ L.A. PD who is moderating a call-in show featuring a plastic—uh, make that "beauty"—surgeon. He's also got a few other things cooking that we'll reveal in due time, and one of them will make all L.A. radio folks want to go out and purchase a VCR. It will be worth saving.

The show WERE's **Bill Gordon** appeared in? "Apartment 13" . . . Down in San Diego, jazz impresario **Art Good** is back at KIFM again. Having left the outlet for KZBT there last March, he returned last month to host a weekend jazz show and handle morning drive news.

Looking for a great morning drive opportunity? **Jeff Sattler**'s the man to contact (by mail) at K-101 San Francisco. Seems that even though it's no longer darker, it's still not time for **Tom Parker** (you had to hear the jingle), as Parker has vacated that slot, with no replacement named at the **Bob Price** outlet.

Rather do top 40 in Denver? **Mark Bolke**'s looking for a midday jock at KPKE. Evening jock **Jay Walker** is filling former PD **Tim**



Getting That Feeling. Soul legend James Brown, left, pays a visit to WCBS-FM New York for an interview aired on the station's "Hall Of Fame" segment. Standing with him are WCBS music director Barbara Temple and program director Joe McCoy.

Fox's midday slot, while weekender **Cliff Brothers** does Walker's stint, but a permanent solution is in the offing, and who knows? It could be you.

If talk is more your thing, give **Bill Klaus** a call at WNIR. (That's in Akron, 216-673-2323.) If you recognize the "winner" calls from "Game Radio," Klaus says the contest format is still up and running on the weekends, but what he needs is a talk show host who can communicate. Wild and crazy, diverse and top-notch are the adjectives he used before requesting a cross between

Larry King, Bruce Williams, Walter Cronkite and Joan Rivers who can bring younger demos to his FM talker. Hey, when you're dreaming, why not go all the way?

WE GOT A CALL from KVI Seattle PD **Scott Burton**, who's more than pleased with his recent numbers, and so were we, since Burton plays plenty of black oldies on the Golden West station—proving the old assumption that the Pacific Northwest didn't like that stuff very, very wrong. The "Solid Gold"

(Continued on page 19)

C O N G R A T U L A T I O N S

 **TO**

H O L I D A Y

S T A R

T H E A T R E

ON THEIR 5TH ANNIVERSARY

CBS records

© 1985 CBS Inc.

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.

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

PAT BENATAR
OOH OOH SONG

JOHN PARR
NAUGHTY NAUGHTY

JOURNEY
ONLY THE YOUNG

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

KIM WILDE
GO FOR IT

JOURNEY
ONLY THE YOUNG

PAT BENATAR
OOH OOH SONG

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

NATIONAL
190 REPORTERS

	NUMBER REPORTING
KIM WILDE GO FOR IT MCA	32
KIM CARNES INVITATION TO DANCE EMI-AMERICA	25
DURAN DURAN SAVE A PRAYER CAPITOL	20
PAT BENATAR OOH OOH SONG CHRYSALIS	20
JOURNEY ONLY THE YOUNG GEFEN	19

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

DURAN DURAN
SAVE A PRAYER

KIM WILDE
GO FOR IT

PAT BENATAR
OOH OOH SONG

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

JERMAINE STEWART
THE WORD IS OUT

KIM WILDE
GO FOR IT

JULIAN LENNON
TOO LATE FOR GOODBYES

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

KIM CARNES
INVITATION TO DANCE

THE CARS
WHY CAN'T I HAVE YOU

FRANKIE GOES TO HOLLYWOOD
RELAX

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

KIM CARNES
INVITATION TO DANCE

BRONSKI BEAT
SMALL TOWN BOY

JOURNEY
ONLY THE YOUNG

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

JERMAINE STEWART
THE WORD IS OUT

KIM WILDE
GO FOR IT

COMMODORES
NIGHTSHIFT

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

KIM WILDE
GO FOR IT

JERMAINE STEWART
THE WORD IS OUT

BRYAN ADAMS
SOMEBODY

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

VOX JOX

(Continued from page 17)

format shows the AM station with its best ratings in six years.

What's the top-rated station among the major markets? No shock here: WCCO Minneapolis, with a 21.4 share overall (edging out KMOX with a 20.6) . . . **Jack Alix** is also thrilled with WKPE (Cape Cod) this Birch. A 17.4 puts the top 40 station (which has recently hired all-around nice guy and former New Orleans personality **Gary Franklin**) on top of the heap overall in the resort market. And if that's not enough coverage, Alix has petitioned the FCC to switch WVLC to WKPE-AM, simulcasting such antics as the successful "Morning Zoo."

From the "Boy when we make mistakes . . ." column comes a slew of apologies. First to Biloxi/Gulfport/Pascagoula's WTAM (a Class IV AM which shows nicely in the Gulfport book with its urban format), Moss Point's WJKX (an urban AM daytimer which is nothing to sneeze at in the Pascagoula metro), Pascagoula's WPMP (another credible AM urban daytimer), and WKKY (Pascagoula's Class A urban facility). All of these stations penetrate the shores of Gulfport, a fact we didn't mention in last week's article about "Foxy 96." Seems **Howard Schrott** will have a bit more direct competition than he bargained for.

Also to **Lee Dombrowski** at KLPX. The recent piece on Tucson changes said KWFM had topped KLPX's shares. Not so. According to Arbitron it's close, but KLPX, which slipped from a 7.7 to a 6.1 overall, indeed remained ahead of KWFM, which slid from a 6.8 to a 6.0. And then there's Phoenix.

WE WON'T BOTHER to explain what electronic problem eliminated three highly rated outlets from the recent Arbitron listing, and rather than go into details, we'll take it from the top:

Call	Format	Spring '84	Fall '84
PHOENIX			
KTAR	news	9.1	10.4
KQYT	easy listening	8.0	8.0
KNIX-FM	country	7.1	7.2
KUPD	AOR	5.4	7.1
KZZP-FM	contemporary	5.5	6.0
KKLT	AC	5.5	5.9
KMEQ-FM	easy listening	5.9	5.8
KOPA-FM	contemporary	4.5	5.3
KOY	AC	4.6	4.6
KLZI	AC	3.2	4.2
KDKB	AOR	7.4	4.1
KOOL-FM	AC	4.9	3.8
KHEP-FM	classical	2.3	2.8
KLFF	nostalgia	2.9	2.6
KUKQ	urban	2.6	2.6
KSTM	AOR	2.0	2.2
KVVA	Spanish	1.4	1.9
KJJJ-FM	country	3.8	1.8
KNIX-AM	country	1.1	1.5
KPHX	Spanish	.8	1.3
KFLR	—	.9	1.2
KOOL-AM	AC	1.1	1.1
KOPA-AM	AC	.7	1.1

KJJJ-AM .9, KMEQ-AM .8, KRDS .8, KZZP-AM .6, KMLE 4, KMZK 4

MOVING UP the Magic sales ranks is WMAG High Point account

exec **Kim Pyle**, who becomes sales manager at the George Johns-consulted AC outlet .

Denise Oliver's post as director of special programming for ABC Radio Network has been filled in-house by the manager of that department, **Beverly Padratzki**, who joined the group last year from her post as an administrator of affiliate relations at The Source.

Other network movement has former WLIR Long Island personality **Ben Manilla** joining RKO as writer, producer and editor of such news features as "Beat The System," "The People Magazine Minute" and "Equal Time." He does equal duties for the music-related topics on top 40-oriented "Private Sessions," country-formatted "Checking In" and AC-targeted "Behind The Music," heard on more than 700 stations.

Once again last week we had more news than room, so we missed out on telling you that **Ron Parker** drops "assistant" and becomes PD at Houston's KKBQ, where **Dave Parks** is now ensconced as operations manager. Upped to national sales manager at the Gannett combo is **Diane M. Ingle**, while **Susan Perry Hoffman** becomes LSM.

And in the continuing saga of "The Zoo Story" (apologies to Edward Albee), WZOU Boston GSM **Bill Wayland**, who left for the world of video in that post at Channel 66 (the music television outlet there), has been replaced in-house by **Ross Elder**, who adds Wayland's duties to his post as WHDH/WZOU national sales manager. Adding to her position as WHDH promotion manager, **Beverly Smith Tilden** picks up that title at WZOU as well.

Other stuff you may have missed: **John Driscoll** returns to Milwaukee, where he used to program WLZZ/WZUU. This time around, Driscoll, who has been on the air at co-owned K-San Francisco, will serve dual duties as operations manager for the combo and WZUU morning personality. That means that **Buck McWilliams** and **Chris O'Connor** have exited their Zoo co-hosting duties. As for former Zoo PD **Cat Michaels**, he'll now devote all his time to the 'ZUU afternoon shift.

FROM MAKING RATINGS to selling them goes WUSY Chattanooga PD **Jon Anthony**, who becomes an account exec for the Tennessee country outlet, where MD **John Hart** is upped to PD, while **Peter Porter** handles music . . . You heard that **Neal Mirsky** gave up the Florida sunshine? The former WCKO Pompano Beach PD now programs New Haven rocker WPLR.

Former WRQK Greensboro principal **Tom Armshaw**, who remained with the station after the ownership transition last year, is once again off chasing that entrepreneurial spirit . . . KOGO's back. Not in San Diego this time, but 150 miles north in Ventura, where an equally well-known set of calls, KBBQ, fades into the distance.

Want to buy a station in Kansas City? Try KCFX. You may have heard that GM **Skip Broussard** resigned as **Gary Reames** returned to

K.C. (where he worked with Broussard at WHB way back when) to manage the station from Ft. Meyers, where he had been GSM at WQEZ. But did you know that the outlet is said to be on the block for \$4 million? Not a bad deal at all.

Down in San Diego we had a couple of PD changes and a GM appointment, as **Jim LaMarca** was upped to PD at XTRA-AM. He replaces **Jim Richards** (Vox Jox, Jan. 19) at the oldies station, where **Rob Tonkin** is upped to promotion director . . . Exiting his PD slot at San Diego's KCBQ is **Joe Patrick**, and coming in as VP/GM at competing country combo KSON now that Jefferson Pilot is taking over is **Clarke Brown**. Brown, who has been GSM at Jeff Pilot's WQXI-AM-FM Atlanta, fills **Don Nelson's** former slot. No word on Nelson's next move. As

for Patrick, why not give him a call at (619) 588-8834?

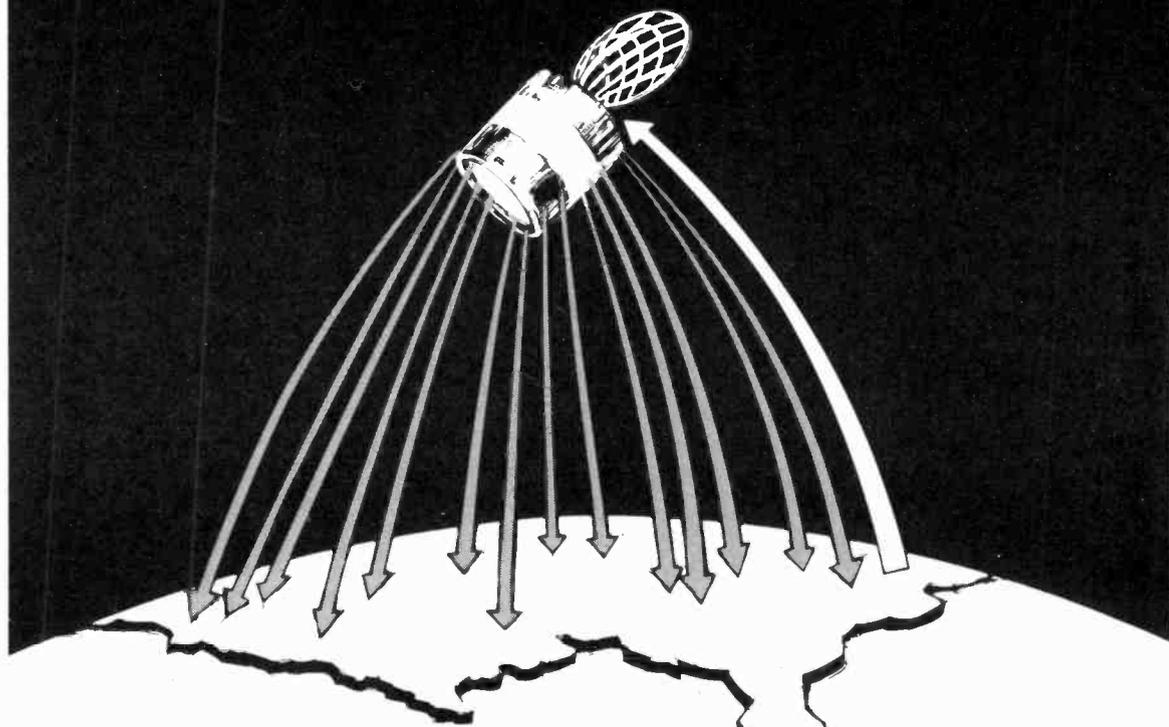
That should bring us up to date. As for other recent occurrences: **KKFM** Colorado Springs PD **Chuck Finney** adds to his responsibilities, becoming corporate PD for the chain, which also owns Vail's KVMT. Upped to corporate news director over both facilities is **KKFM's Mark Goldberg**, while former **KKFM** overnigher **Doug Hammand** becomes production director there. Finney also mentions that **KKFM** has a 10 p.m. to 2 a.m. opening. Former **KRDO** air talent **Sean McMahon** is filling in temporarily, and he may get the nod full-time, so don't delay, send that tape today.

Joining the weekend lineup at Louisville's WRKA is former Z-102 and I-95 Savannah personality **Steve Austin** .



Boss Promos. WYSP Philadelphia air personality Pam Merly poses with listener Rich Bradford, who won a Bruce Springsteen autographed guitar in one of the station's recent contests.

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MORE RELIABLY,
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Arlington, VA 22202

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Mutualink™

TOP ROCK TRACKS

				Compiled from a national sample of AOR radio playlists.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	7	JOHN FOGERTY WARNER BROS.	THE OLD MAN DOWN THE ROAD
2	8	13	4	BRYAN ADAMS A&M	SOMEBODY
3	17	25	3	JOURNEY GEFFEN	ONLY THE YOUNG
4	3	8	4	DAVID LEE ROTH WARNER BROS.	CALIFORNIA GIRLS
5	4	9	6	GLENN FREY MCA	THE HEAT IS ON
6	10	11	9	REO SPEEDWAGON EPIC	CAN'T FIGHT THIS FEELING
7	9	7	12	DEEP PURPLE MERCURY	KNOCKING AT YOUR BACK DOOR
8	14	21	4	JOHN FOGERTY WARNER BROS.	ROCK & ROLL GIRLS
9	7	10	8	DON HENLEY GEFFEN	SUNSET GRILL
10	2	2	9	FOREIGNER ATLANTIC	I WANT TO KNOW WHAT LOVE IS
11	5	3	12	GIUFFRIA CAMEL/MCA	CALL TO THE HEART
12	15	19	8	SURVIVOR SCOTTI BROS.	HIGH ON YOU
13	11	12	9	JULIAN LENNON ATLANTIC	TOO LATE FOR GOODBYES
14	16	18	4	FOREIGNER ATLANTIC	THAT WAS YESTERDAY
15	39	—	2	THE FIRM ATLANTIC	RADIOACTIVE
16	13	6	13	JOHN PARR ATLANTIC	NAUGHTY, NAUGHTY
17	NEW			MICK JAGGER COLUMBIA	JUST ANOTHER NIGHT
18	6	4	13	DON HENLEY GEFFEN	THE BOYS OF SUMMER
19	29	35	3	LRB CAPITOL	PLAYING TO WIN
20	12	5	10	PHILIP BAILEY COLUMBIA	EASY LOVER
21	NEW			D. BOWIE & PAT METHENY GROUP EMI-AMERICA	THIS IS NOT AMERICA
22	24	26	4	PAT BENATAR CHRYSALIS	OOH-OOH SONG
23	27	29	3	THE CARS ELEKTRA	WHY CAN'T I HAVE YOU
24	22	17	12	AUTOGRAPH RCA	TURN UP THE RADIO
25	19	24	6	TWISTED SISTER ATLANTIC	THE PRICE
26	NEW			PHIL COLLINS WARNER BROS.	ONE MORE NIGHT
27	18	15	11	BRYAN ADAMS A&M	IT'S ONLY LOVE
28	33	37	3	DON HENLEY GEFFEN	ALL SHE WANTS TO DO IS DANCE
29	31	27	6	DOKKEN ELEKTRA	JUST GOT LUCKY
30	30	33	4	ROGER HODGSON A&M	IN JEOPARDY
31	26	30	4	GEORGE THOROGOOD EMI-AMERICA	GEAR JAMMER
32	21	20	12	DEEP PURPLE MERCURY	PERFECT STRANGERS
33	23	14	12	THE KINKS ARISTA	DO IT AGAIN
34	NEW			JOHN WAITE EMI-AMERICA	RESTLESS HEART
35	20	16	7	BRUCE COCKBURN GOLD MOUNTAIN	IF I HAD A ROCKET LAUNCHER
36	36	31	18	BRUCE SPRINGSTEEN COLUMBIA	BORN IN THE U.S.A.
37	37	46	3	MARTIN BRILEY MERCURY	DANGEROUS MOMENTS
38	25	22	14	BRYAN ADAMS A&M	RUN TO YOU
39	NEW			ALLAN PARSONS PROJECT ARISTA	LET'S TALK ABOUT ME
40	28	28	8	MOLLY HATCHET EPIC	STONE IN YOUR HEART
41	40	39	4	GENERAL PUBLIC A&M	TENDERNESS
42	NEW			TRIUMPH MCA	FOLLOW MY HEART
43	NEW			DONNIE IRIS HME	INJURED IN THE GAME OF LOVE
44	NEW			THE KINKS ARISTA	LIVING ON A THIN LINE
45	35	44	3	ANGEL CITY MCA	UNDERGROUND
46	42	—	2	DARYL HALL & JOHN OATES RCA	METHOD OF MODERN LOVE
47	32	23	10	TRIUMPH MCA	SPELLBOUND
48	NEW			THE CARS ELEKTRA	BREAKAWAY
49	34	34	9	PAT BENATAR CHRYSALIS	DIAMOND FIELD
50	41	48	17	THE HONEYDRIPPERS ES PARANZA	ROCKIN' AT MIDNIGHT

◆ Video clip availability.

Promotions

PUNXSATAWNEY PHIL RISES AGAIN

WIOQ Philadelphia (undefinable)
Contact: Julie Roberts
 Four years in a row now, morning personality "Harvey In The Morning" has traipsed off to Punxsatawney, remote vehicle in tow, to catch the Feb. 2 Groundhog Day ceremony. As legend has it, if the groundhog crawls out of his hole and sees his shadow, it's another four weeks of winter—or maybe it's the other way around. In any event, that mystery and others were solved last Saturday as Harvey and Mobile 102 did the 6 a.m. to 10 a.m. show live from Phil's hole, where Harvey was placed among the elite "Groundhog Inner Circle."

Once Phil made his decision, Harvey joined the annual Groundhog Day Breakfast there, interviewing the hundreds of folks who believe in this nonsense. For those who missed the Saturday morning coverage, highlights were to be presented Monday morning on the Groundhog Day recap, only on Q-102.

PIC-ME-UP

WPOC Baltimore (country)
Contact: Bill Branch, GSM
 With the debate raging over whether broadcast licensees should be able to accept beer and wine ads, many stations are looking at ways to combat the drunk driving problems through public service efforts so that a total ban will not be deemed necessary.

At WPOC, a program co-sponsored by Nationwide Insurance called "Pic-Me-Up" is available 24 hours a day, seven days a week in the five-county Baltimore metro. Much like the free cab rides offered on New Year's Eve or other special holidays or prom nights, "Pic-Me-Up Tickets" are issued to anyone who feels they have had too much to drink. The program, through wide publicity both on and off the air, encourages patrons to ask for the free service, and bartenders throughout the city have a hearty supply on hand which they offer to those they feel are in need.

Country Seminar Set for March

NASHVILLE The annual Country Radio Seminar goes into its sweet 16th year with a March 7-9 date set for the event, to be held at the Opryland Hotel here. Beverly Bleisch, chairman of the 1985 Country Radio Broadcasting Agenda Committee, reports that attendees of the three-day event will be treated to 18 sessions covering programming, promotion, sales, management and other aspects of station operation.

Known as a productive and playful event, this year's confab includes a roster of colorfully titled sessions such as "Don't Get Caught With Your Pants Down—Like Levi's Did," a research analysis panel. As it did last year, the Country Radio Seminar will host the Music Industry Professional Seminar (MIPS), representing the Country Music Assn.'s involvement.

All the patron need do is dial one of the five cab companies that are also participating in the program and say they've got a Pic-Me-Up Ticket. The taxi company will accept the ticket as full fare.

NATIONAL SHARKRETARY DAY

WLIR Long Island (AOR)
Contact: Ben Manilla at RKO, New York
 It's a bit after the fact, but as National Secretaries' Week is becoming an annual event, this one bears telling.

Former WLIR morning man Ben Manilla did an old promotion with a new twist. He asked secretaries in the audience to send in postcards to enter the contest, which would award them a lunch with Manilla on National Secretaries' Day. Feeling that it would be unfair to take the lady away from her job for more than an hour without her boss complaining, and wanting to give the office something to talk about while they were gone, Manilla included a replacement secretary in the form of his former morning partner "Mark The Shark" (now at WMMR Philadelphia). The idea was that while Manilla was dining with the winner, Mark would serve as "Sharkretary," keeping peace in the office and spreading the word that WLIR was the station to listen to.

THEME NIGHTS

KUAM-AM-FM Agana, Guam (94-Rock)
Contact: Bob Berger
 Tying in with a local video club, beer companies and various retailers, KUAM presents weekly theme nights at the location that work as follows: The video club charges a standard admission fee to the Tuesday night event, with a discount to

patrons who come dressed in the specific theme attire. An open bar is provided to increase the festive ambience of the crowd.

Themes range from beach wear (in January), to togas, to the recent pajama party which awarded prizes to the best looking male and female PJs, most kinky, sexy, demented, and "most like a virgin." Not only is it fun for the crowd, but it provides the station with both increased visibility and additional income from participating sponsors.

SUITCASE PARTY

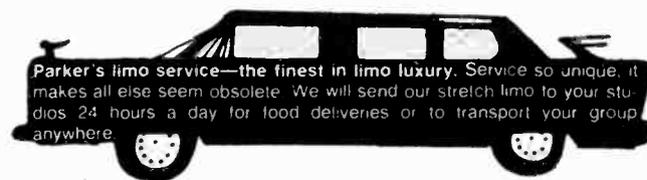
WEZC Charlotte (AC)
Contact: Mark C. Gullett
 The prize is a free seven-day cruise to Mexico, including round trip transportation to the ship's Los Angeles dock and \$104 in spending cash. To enter, listeners only need to submit a postcard to WEZC. Between Feb 18-28, random drawings will be conducted netting two finalists daily, who will be invited to a luncheon at Bojangles March 2.

Not only do the finalists and their guests have to appear at the luncheon, but they have to be packed and ready to leave if they are selected in the final drawing. Should that occur, a limousine will take them to the airport, where their week-long vacation will start.

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Featured Programming

A SLEW OF new programs have found their way out of the woodwork onto our desks of late. On top of the pile is the hour-long "On The Radio," produced and distributed by the young **Nationally Syndicated Broadcast Alliance** of Playa del Rey, Calif. The show is comprised of 75% contemporary hits, artist profiles, a top five countdown and a people's choice segment where listeners can voice their predictions on particular artists and records.

Available on a market exclusive and barter basis, "On The Radio" is hosted by **Ron O'Brien**, Rick Dees' afternoon counterpart on KIIS Los Angeles and frequent fill-in for Dees' "The Weekly Top 40" from **The United Stations**. NSBA spokesman **Jeff Leve** says "On The Radio" is attempting to be a highly localized feature, and O'Brien is subsequently available to cut all local tags, promos and station IDs.

Out of Encino, Calif., **Barnett-Robbins** is prepping "Street Beat '85" for its April debut. It's a series of 12 monthly profiles on top black artists and groups and already has a sponsor in the U.S. Army. Hosted by **KDAY Los Angeles' Steve Woods**, "Street Beat '85" actually premieres the weekend of March 8 with a piece on **Jeffrey Osborne**, while segments on **Ashford & Simpson**, **Chaka Khan**, **Ray Parker Jr.** and the **Pointer Sisters** are slated to follow... Since our industry already supports IRS, FBI and LAPD, why not add NYPD to the list? So say the good folks at **Broadcast Productions East** by way of introduction to the "New York Parody Department," a cassette-contained supply of fictional commercials, slice-of-life skits and drop-ins. BPE is selling the comedy in a variety of volumes for pairing with formats, and jocks can sample the product through a \$5 compilation reel. BPE president **Robert Baron** says the company's Medford, N.Y. facilities are also ready to produce custom skits on subjects of particular local interest.

ON A MORE sophisticated note, **National Public Radio** devotees will be treated to a weekly sampling of the latest developments in sound quality come April. The one-hour Sunday afternoon program "Audio-ophile Audition" intends to sample the best Compact Disc, direct-to-disk and other high technology albums, along with experts' opinions on the recording techniques. Heard for the past four years on San Francisco's **KQED** and **KCSM**, the program is hosted by **John Sunier**, a 28-year broadcast veteran and contributor to several audio magazines.

Westwood One's Mary Turner scores yet another exclusive interview, this time with former Creedence Clearwater Revivalist **John Fogerty**, who, according to **WWI**, has not lent himself to national radio for 10 years.

KIM FREEMAN

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multi-date dates indicate local stations have option of broadcast time and dates.

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. 11-17, **Champaign**, Special Edition, Westwood One, one hour.

Feb. 11-17, **John Fogerty**, Off The Record Specials with Marty Turner, Westwood One, one hour.

Feb. 11-17, **Manhattan Transfer**, Pop Concerts, Westwood One, one hour.

Feb. 15-17, **Giuffria**, Glenn Frey, Rock Album Countdown, Westwood One, two hours.

Feb. 15-17, **Sade**, Nolan Thomas, The Countdown, Westwood One, two hours.

Feb. 15-17, **REO Speedwagon**, Superstars Rock Concerts, Westwood One, 90 minutes.

Feb. 15-17, **Eagles**, Rare & Scratchy Rock 'N' Roll, Program Services Group, one hour.

Feb. 15-17, **Moe Bandy**, The Weekly Country Music Countdown, United Stations, three hours.

Feb. 15-17, **Byrds**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Feb. 15-17, **Ray Conniff**, The Great Sounds, United Stations, four hours.

Feb. 15-21, **Dee Snider of Twisted Sister**, Metalshop, MJI Broadcasting, one hour.

Feb. 16, **George Jones**, Silver Eagle, DIR/ABC Entertainment Network, 90 minutes.

Feb. 17, **Autograph**, Zebra, King Biscuit Flower Hour, DIR/ABC Rock Radio Network, one hour.

Feb. 18-24, **Ray Price**, Country Closeup, Narwood Productions, one hour.

Feb. 18-24, **Johnnie Ray**, The Music Makers, Narwood Productions, one hour.

Feb. 18-24, **Sheila E.**, Budweiser Concert Hour, Westwood One, one hour.

Feb. 18-24, **Smokey Robinson**, Star Trak Profiles, Westwood One, one hour.

Feb. 22-24, **Statler Brothers**, Weekly Country Music Countdown, United Stations, three hours.

Feb. 22-24, **Four Seasons**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Feb. 22-24, **Vogues**, The Great Sounds, United Stations, four hours.

Feb. 22-24, **Chicago**, Rick Dees' Weekly Top 40, United Stations, four hours.

Feb. 22-24, **Simon & Garfunkel**, Rare & Scratchy Rock 'N' Roll, Program Services Group, one hour.

Feb. 22-March 1, **Metallica**, Metalshop, MJI Broadcasting, one hour.

Feb. 23, **Moe Bandy & Joe Stampley**, Silver Eagle, DIR/ABC Entertainment Network, 90 minutes.

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
81 REPORTERS		
PHIL COLLINS ONE MORE NIGHT	17	17
DIONNE WARWICK AND GLENN JONES FINDER OF LOST LOVES	10	28
JULIAN LENNON TOO LATE FOR GOODBYES	12	45
ERIC CARMEN I WANNA HEAR IT FROM YOUR LIPS	8	29
KIM CARNES INVITATION TO DANCE	7	20

WSKY Asheville, NC
WRMM Atlanta, GA
WSB-AM Atlanta, GA
KEYI Austin, TX
WBAL Baltimore, MD
WFBR Baltimore, MD
WAFB Baton Rouge, LA
WJBC Bloomington, IL
KBOI Boise, ID
WBEN-AM Buffalo, NY
WGR Buffalo, NY
KTWO Casper, WY
WVAF Charleston, WV
WBT Charlotte, NC
WCLR Chicago, IL
WYEN Chicago, IL
WKRC Cincinnati, OH
WLLT Cincinnati, OH
WLTJ 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
WHYH Montgomery, AL
WLAC-FM Nashville, TN
WCTX New Brunswick, NJ
WPX New York, NY
WWDE Norfolk, VA
KLTE Oklahoma City, OK
KOIL Omaha, NE
KKLT Phoenix, AZ
KOY Phoenix, AZ
WWSW Pittsburgh, PA
KEX Portland, OR
KGV 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
K-101 San Francisco, CA
WGY Schenectady, NY
KIXI Seattle, WA
KKPL Spokane, WA
KSD St. Louis, MO
KKJO St. Joseph, MO
WIFI Tampa, FL
WWWM Toledo, OH
KRAV Tulsa, OK
WLTT Washington, DC
WMAL Washington D.C.

FOR WEEK ENDING FEBRUARY 9, 1985

Billboard

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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		ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	2	5	8	CARELESS WHISPER	COLUMBIA 38-04691	1 week at No. One ◆ WHAM FEATURING GEORGE MICHAEL
2	3	4	11	FOOLISH HEART	COLUMBIA 38-04693	◆ STEVE PERRY
3	4	7	9	I WANT TO KNOW WHAT LOVE IS	ATLANTIC 7-89596	◆ FOREIGNER
4	1	1	12	YOU'RE THE INSPIRATION	FULL MOON/WARNER BROS. 7-29126	◆ CHICAGO
5	5	2	14	ALL I NEED	QWEST 7-29238/WARNER BROS.	JACK WAGNER
6	7	8	11	MISSING YOU	RCA 13966	◆ DIANA ROSS
7	6	3	16	DO WHAT YOU DO	ARISTA 1-9279	◆ JERMAINE JACKSON
8	8	9	9	MAKE NO MISTAKE, HE'S MINE	COLUMBIA 38-04695	BARBRA STREISAND WITH KIM CARNES
9	9	6	12	JAMIE	ARISTA AS1-9293	RAY PARKER JR.
10	10	10	11	LOVE LIGHT IN FLIGHT	MOTOWN 1769	◆ STEVIE WONDER
11	11	12	10	IN NEON	GEFFEN 7-29111/WARNER BROS.	◆ ELTON JOHN
12	16	21	4	CRAZY	RCA 13975	◆ KENNY ROGERS
13	19	23	4	KEEPING THE FAITH	COLUMBIA 38-04681	◆ BILLY JOEL
14	15	16	9	BABY COME BACK TO ME	ATLANTIC 7-85994	THE MANHATTAN TRANSFER
15	21	30	3	CAN'T FIGHT THIS FEELING	EPIC 34-04713	◆ REO SPEEDWAGON
16	17	18	8	20/20	WARNER BROS. 7-29120	◆ GEORGE BENSON
17	14	14	14	UNDERSTANDING	CAPITOL 5413	BOB SEGER & THE SILVER BULLET BAND
18	20	25	6	MISTAKE NO. 3	VIRGIN/EPIC 34-04727	◆ CULTURE CLUB
19	23	27	3	TIME DON'T RUN OUT ON ME	CAPITOL 5436	ANNE MURRAY
20	27	38	3	TOO LATE FOR GOODBYES	ATLANTIC 7-89589	◆ JULIAN LENNON
21	22	31	4	EASY LOVER	COLUMBIA 38-04679	◆ PHILIP BAILEY WITH PHIL COLLINS
22	28	32	3	NIGHTSHIFT	MOTOWN 1773	COMMODORES
23	25	33	4	METHOD OF MODERN LOVE	RCA 13970	◆ DARYL HALL & JOHN OATES
24	24	28	3	PARADISE CAFE'	ARISTA 1-9318	BARRY MANILOW
25	12	11	17	SEA OF LOVE	ES PARANZA 7-99701/ATLANTIC	◆ THE HONEYDRIPPERS
26	18	17	11	SKYLARK	ASYLUM 7-69671/ELEKTRA	LINDA RONSTADT
27	13	13	15	VALOTTE	ATLANTIC 7-89609	◆ JULIAN LENNON
28	26	26	8	(CAN'T FALL ASLEEP TO A) LULLABY	CAPITOL 5430	AMERICA
29	29	15	18	NO MORE LONELY NIGHTS	COLUMBIA 38-04581	◆ PAUL MCCARTNEY
30	35	—	2	I WANNA HEAR IT FROM YOUR LIPS	GEFFEN 7-29118/WARNER BROS.	◆ ERIC CARMEN
31	38	—	2	FINDER OF LOST LOVES	ARISTA 1-9281	DIONNE WARWICK AND GLENN JONES
32	30	20	18	ALL THROUGH THE NIGHT	PORTRAIT 37-04639/EPIC	CYNDI LAUPER
33	31	22	20	PENNY LOVER	MOTOWN 1762	◆ LIONEL RICHIE
34	33	24	11	TAXI DANCING	RCA 13861	RICK SPRINGFIELD WITH RANDY CRAWFORD
35	37	—	2	NEUTRON DANCE	PLANET 13951	◆ THE POINTER SISTERS
36	34	34	19	OUT OF TOUCH	RCA 13916	◆ DARYL HALL & JOHN OATES
37	NEW	—	—	INVITATION TO DANCE	EMI-AMERICA 8250	KIM CARNES
38	40	—	2	PRIVATE DANCER	CAPITOL 5433	◆ TINA TURNER
39	39	—	2	ROCKIN' AT MIDNIGHT	ES PARANZA 7-99686/ATLANTIC	◆ THE HONEYDRIPPERS
40	36	36	17	AFTER ALL	WARNER BROS. 7-29262	◆ AL JARREAU

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.

NARM Merchandising Push Cited

GRAMMY SALES: DEALERS HOPEFUL

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

LOS ANGELES Last year's Grammy Awards telecast provided dramatic sales boosts for performing nominees like Wynton Marsalis and Herbie Hancock. This year, retailers are hoping for a repeat performance of the sales spurt, and are looking to NARM's revamped point-of-purchase material as the basis for their own promotions.

Typical of the excitement surrounding this year's Grammys are the comments of Paul Burnett, marketing media manager at Camelot

Enterprises. "We sold out on Marsalis and Hancock last year," he says, adding that the Grammy campaign has made believers out of the chain's buyers.

A campaign starting Feb. 18 and ending March 2 will find Camelot doubling its orders on p-o-p for its larger outlets. Burnett and others polled note that there are more items available this year from NARM.

In some cases, subtle changes in p-o-p items made a big difference, says Ned Berndt at Q Records & Tapes in Miami. "We have a nominee sticker a half-inch smaller in diameter than the winner, sticker so

it's just an easy thing to slap the winner sticker on," he says.

All p-o-p materials distributed by NARM this year were designed by CBS Records, and based on a design the company submitted during a NARM merchandising meeting in Scottsdale, Ariz. "It's a very modern look, burgundy and purple in a style that looks like splashed-on paint," says Randy Gerston, marketing director of Licorice Pizza.

The design has been applied to bin and divider cards as well as a generic flat and 18- by 40-inch banner, featuring the Grammy logo and the slogan "Get Into Grammy Music." Three posters are also being incorporated into the merchandising program. They feature 25 four-color album jackets representing nominees in five of the popular music categories.

The posters are an advance over those used in the first two NARM Grammy promotions. Previously, posters featured black and white photographs of the nominees.

Additional material includes bag-stuffer "score cards," which allow consumers to check their predictions against actual winners. Aside from the half-million bag stuffers, NARM has also produced 1,250,000 finalist stickers and 750,000 winner stickers.

The organization has also dropped its post-program merchandising aids, which last year included a winners poster. "By the time winner material is produced and mailed, it's an afterthought" notes NARM's Stan Silverman.

Retailers are laudatory in noting the way NARM got manufacturers to submit merchandising suggestions to the membership representatives. They project that the future of the now-annual promotion looks better than ever.

NARM Grammy Contest Prize: Trip to Florida

NEW YORK An all-expenses-paid trip to this year's NARM convention in Hollywood, Fla. is first prize in a "Get Into Grammy Music" merchandising contest organized by the NARM/RIAA Merchandising Committee.

The contest is a new feature of the Grammy Awards Show-store promotion NARM has run during the last three years. The promotion features point-of-purchase display aids for both pre-show nominees and post-show winners. The contest will recognize original and creative use of all p-o-p pieces, and displays used between Feb. 18 and March 5 are eligible.

Entry forms are being sent to NARM members, and the deadline for entries is March 11. Materials for display, already available, include bin cards, winner and finalist divider cards, flats, finalist and winner stickers, posters and bag stuffers.

Counter Intelligence

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

NO SHOW, NO SELL: One of the persistent problems facing smaller stores is that of capitalizing enough prerecorded video product to drive sales. As Albert Diedrich of Anaheim's Video Station puts it, "You have to have more than one or two copies. Otherwise the customers think you're selling rental copies. We stocked 100 of the Jane Fonda and sold it out. But it's hard to pick items we're sure of selling, and we have to pay up front for the inventory. That's just money sitting there."

PITTSBURGH'S HEARTTHROBS, NO SECRET IN INDIANAPOLIS: One of the more savvy points of the now-dormant "Gift Of Music" campaign was to focus on developing secondary gift-giving holidays like Father's Day and school graduations, as the greeting card industry did.

One of the biggest holidays for that business is Valentine's Day, although few other industries have been able to make similar inroads.

Last year, Pittsburgh's National Record Mart took an ambitious shot at exploiting the holiday, via a chainwide "Heartthrobs" promotion with CBS. The success spurred a repeat performance, and this year, bigger is expected to be better.

Allowing that "CBS gave us a lot more money" than last year, Mart ad director Lance Jones is having no trouble spending it. Aside from spiffing 50 frontline titles and the entire "Nice Price" midline series, the chain is awarding a trip to Scandinavia for "you and your heartthrob."

The expanded program has also allowed for what Jones terms "a ton of radio, print and specialized advertising on a per-market basis." One of the specialized market blitzes is in Indianapolis, where National Record Mart customers have a chance to win that city's "biggest valentine," a billboard message of their own choice.

A DECENT GRAMMY PROMOTION (FINALLY): Ira Heilicher of Great American Music, Minneapolis, isn't saying NARM has been remiss in past Grammy merchandising campaigns. But he is saying that this year's is a vast improvement.

"You can see why this year's is so great," he says. "The retailers gave them input." It was Heilicher who reminded manufacturers about the problems surrounding large-scale campaigns at the NARM retail advisory/manufacture advisory meeting in San Diego last fall.

"You have to shut down the whole system," he said at the time, explaining that the way the industry is geared, there are constant promotions going on. For dramatic campaigns like Grammy, he suggests everything else go on hold.

Edited by FRED GOODMAN

VSDA, MPAA Agree To Disagree on First Sale

BY EARL PAIGE

RIVERSIDE, CALIF. The nation's organized home video retailers and their Hollywood suppliers are cooperating more than ever, but remain resolutely at odds about video rental legislation, dealer sources said here last week.

Addressing the first meeting of the Inland Empire chapter of the Video Software Dealers Assn. (VSDA) here Jan. 16, VSDA executive vice president Mickey Granberg outlined numerous joint efforts linking VSDA with the Motion Picture Assn. of America (MPAA). One is adoption of a marketing motto for the home video industry. Others include packaging of prerecorded product, combatting local legislation and fighting piracy.

However, Granberg said, "There is no role for VSDA more important than the battle we are waging against repeal of First Sale." She noted VSDA's recent hiring of two lobbyists headquartered in Washington and pointed out that VSDA is increasing its liaison with the Home Recording Rights Coalition (HRC).

In her address to the group, Ruth Rogers of HRC said that no new video rental legislation has yet surfaced in the new Congress. "But," she added, "we have received assurances it will be discussed with both

sides."

No representatives of MPAA were on the Inland chapter panel, nor was there a direct reference by either Granberg or Rogers to literature passed out to the approximately 175 attendees alerting video dealers to the "phony grassroots efforts" VSDA expects as the First Sale issue heats up again.

That VSDA and HRC seem to be readying for battle was suggested when Granberg said that VSDA now has more than 20 active chapters, including new chapters in Detroit, Chicago and St. Louis, while Rogers said 28 Congressional districts "are targeted" for First Sale lobbying efforts.

Both Granberg and VSDA vice president John Pough estimated that VSDA's Aug. 25-29 convention could draw 5,000 registrants. As for supplier support, Granberg, noting that VSDA looks beyond MPAA to all the independent vendors, said, "We have offers [from suppliers] for so many functions, the convention could go on for two weeks."

Both Granberg and VSDA's Carol Pough alluded to new legislative action on X-rated product. Mrs. Pough said last week a proposal "would outlaw X-rated theatres and video-cassettes" in Los Angeles.

Joan Weisenberger of In Home Video here is the group's interim president.



Exile's Towering Promotion. Epic recording group Exile recently joined Tower Records employees at the Country Club in Los Angeles to celebrate the success of a chainwide promotion in support of the band. Pictured from left are group member Marlon Hargis, Tower's Suzanne Pitts, drummer Steve Goetzman, Tower's Marsha Bailey and Lisa Romo, bassist Sonny Lemaire, Tower's Rob Dominguez, an unidentified fan, guitarist J.P. Pennington, Tower's Jess Acree and guitarist Les Taylor.



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Computerization Called Boon to Vid Stores

Video Station's Diedrich Outlines Electronic Benefits

BY EARL PAIGE

RIVERSIDE, Calif. Computerization of home video stores may yet save many small independents and chains from losing out to the large retail operations. This is the view of Albert Diedrich, owner of three Video Station stores.

Although not a featured speaker, Diedrich was summoned to the dais here at the conclusion of a Jan. 16 meeting of the Video Software Dealers Assn. (VSDA) Inland Empire chapter. The dealer audience expressed interest in the ways in which computerization can address such often overlooked areas as late rental returns.

In fact, Diedrich and others indicated that the ability to track late returns precisely may be a new profit input in itself. "We look right on the printout and tell the customer, 'You owe us \$2.50 from the time before.' People today don't argue with a computer," Diedrich said.

More significant, Diedrich said after the presentation, is the way computer terminals can identify which clerk collected, or failed to collect, a late charge. Store personnel are often reluctant to confront customers on late charges.

According to Andy Baudry, president of Bonafide Management Systems, who was also at the meeting,

the ability to isolate and collect late charges can pay for the computer system. Diedrich agreed.

Referring to the first store he opened four years ago, Diedrich said his wife, Monica, "knew every customer and those who were always late." Now with stores in Anaheim, Los Alamitos and Brea, and 10,000 rental club members, a computer is essential, Diedrich said.

While some dealers who peppered Diedrich with questions seemed to indicate a night return slot in the door is an outmoded and inadequate approach, Diedrich defended it. The night drop still allows for optimal, convenient return of movies, he stressed.

At one point, however, Diedrich related how he once lost out in a situation involving a customer who claimed she returned three movies when only two were found. "We went to court," he said. "She brought photographs of the outside of our night slot door, and we had photos of inside. We showed that no one could reach into the store and grab movies. But we lost. The judge ruled for her."

Diedrich said he doesn't pretend the process of computerizing a store is easy. He claimed he was Baudry's first customer "and it took a year to get it up and going. Now it takes 30 seconds to rent three movies."

Next, Diedrich said, he will obtain dedicated phone lines between the three stores.

At one point, Diedrich was asked why he defended the use of rental club membership dues when many video retailers are getting away from that concept. "It puts immediate money in the cash register and people like to belong to something," he answered. "With our plan, we offer a 30% rental discount to club members and 10% off on all purchases." Dues are \$25 yearly or \$100 lifetime.

Winner of a recent Video Store award and a consistent winner of vendor display contests, Diedrich listed a success strategy that emphasizes customer satisfaction. He related instances where he has "lost \$20 or \$30" on refunds for a reportedly defective tape because "it's better not to fight." Besides, he said, he has learned how to repair tapes, and he offered detailed hints on fixing hubs and untangling videocassettes.

Offering regular discounts and special services is a key to the Diedrich Video Station formula. In designing advertising campaigns, he said, "You can't just say you're the best. You have to offer something extra."

Diedrich noted that listening to his customers' needs led to a total change in display. "We put all our movies on the walls. People like to pick up the [shrink-wrapped empty] packages and turn them over and examine them. We got this idea from the customers."

On another point, Diedrich said, "Don't try to be everything. Stick to video and be 100% video. We do our own 8mm transfers, we sell hardware, we rent VCRs."

By offering all sorts of services and deep inventory, Diedrich contended, price alone need not be that important. "You don't have to be 99 cents. We've had Wherehouse to deal with for a long time. For one thing, we believe in a constant variety of displays so that the store always looks new and exciting."

Large, inviting displays are essential for developing a sales market, Diedrich stressed. He said meager stocks of title offered for sale cause suspicion that rental copies are being sold off.

FOR WEEK ENDING FEBRUARY 9, 1985

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TOP MIDLINE ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	(ORIG. YEAR RELEASED)	
1	1	76	ELTON JOHN	MCA 37215 (1974) (CD)	36 weeks at No. One ELTON JOHN'S GREATEST HITS
2	2	76	THE WHO	MCA 37217 (1971) (CD)	WHO'S NEXT
3	4	68	AEROSMITH	COLUMBIA PC-36865 (1980)	GREATEST HITS
4	3	74	ELTON JOHN	MCA 37216 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
5	6	132	BILLY JOEL	COLUMBIA PC-32544 (1974)	PIANO MAN
6	5	132	DAVID BOWIE	RCA AYL1-3843 (1972)	THE RISE AND FALL OF ZIGGY STARDUST
7	7	82	STEELY DAN	MCA 37214 (1977)	AJA
8	8	116	DON MCLEAN	UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
9	9	74	LYNYRD SKYNYRD	MCA 37211 (1973)	PRONOUNCED LEH-NERD SKI-NERD
10	11	126	THE WHO	MCA 37003 (1978)	WHO ARE YOU
11	13	124	THE WHO	MCA 37000 (1970)	LIVE AT LEEDS
12	12	82	JEFF BECK	EPIC PE-33409 (1975)	BLOW BY BLOW
13	10	62	JIMMY BUFFETT	MCA 37150 (1977)	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
14	14	64	RICK SPRINGFIELD	RCA AYL1-4767 (1982)	SUCCESS HASN'T SPOILED ME YET
15	15	128	THE MONKEES	ARISTA AL5-8061 (1976)	THE MONKEES' GREATEST HITS
16	19	66	AEROSMITH	COLUMBIA PC-33479 (1975)	TOYS IN THE ATTIC
17	16	34	STEELY DAN	MCA 37040 (1972)	CAN'T BUY A THRILL
18	17	118	JOE JACKSON	A&M SP-3187 (1979)	LOOK SHARP!
19	21	76	STEELY DAN	MCA 37220 (1980)	GAUCHO
20	20	96	ELVIS COSTELLO	COLUMBIA PC-35331 (1978)	THIS YEAR'S MODEL
21	18	38	RUSH	MERCURY SRM1-1046 (1975)	CARESS OF STEEL
22	23	34	STEPPENWOLF	MCA 37049 (1973)	16 GREATEST HITS
23	25	26	JEFF BECK	EPIC PE-33849 (1976)	WIRED
24	26	22	QUINCY JONES	A&M SP-3248 (1981)	THE DUDE
25	29	26	THE GUESS WHO	RCA AYL1-3662 (1971)	THE BEST OF THE GUESS WHO
26	22	116	THE PRETENDERS	SIRE 3563 (1981)	EXTENDED PLAY
27	24	102	SPYRO GYRA	INFINITY 37148 (1979)	MORNING DANCE
28	28	22	THE GO GO'S	I.R.S. SP-75031 (1982)	VACATION
29	30	16	STYX	A&M SP-3240 (1981)	PARADISE THEATER
30	32	78	JUDAS PRIEST	COLUMBIA PC-34787 (1977)	SIN AFTER SIN
31	27	42	THE JACKSON 5	MOTOWN M5-201 (1971)	GREATEST HITS
32	33	132	DAN FOGELBERG	EPIC PE-33137 (1974)	SOUVENIRS
33	37	12	ELVIS COSTELLO	COLUMBIA PC-35709 (1979)	ARMED FORCES
34	35	12	STYX	A&M SP-3223 (1977)	THE GRAND ILLUSION
35	39	8	SIMON AND GARFUNKEL	COLUMBIA PC-9529 (1968)	BOOKENDS
36	31	38	MARVIN GAYE	MOTOWN M5-191 (1976)	GREATEST HITS
37	36	64	JUDAS PRIEST	RCA AYL1-4747 (1983)	SAD WINGS OF DESTINY
38	38	98	BOZ SCAGGS	COLUMBIA PC-36841 (1980)	HITS
39	34	42	RUSH	MERCURY SRM1-1023 (1975)	FLY BY NIGHT
40	RE-ENTRY		TOM PETTY	MCA 37248 (1973)	DAMN THE TORPEDOES

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NOW PLAYING

by Faye Zuckerman

THE COMMODORE 64 is emerging as the computer system that musicians and composers look forward to buying. "It has great sound, better than any other machine available today," says Joe Billings, vice president of marketing for Sight & Sound, one of the first music publishers to roll out music computer software. The Commodore computer also only costs \$200.

Music software from Sight & Sound, among other companies, ranges from tutorials for beginners to advanced keyboards and composition packages. Music programs generally cost less than \$100.

The Wisconsin-based Sight & Sound is distributing a piano keyboard overlay for the Commodore computers. It comes packaged with software which allows users to create piano, synthesizer, guitar or electronic sounds. It contains an eight-octave range, Billings says.

Purchasers of the keyboard tend to be between the ages of 24 and 45. Billings claims that the product is being purchased by parents for their children. "But," he adds, "I think they are using it too."

Sight & Sound is billing its line of music software as an easy way to learn how to play an instrument. In addition to the keyboard, it is offering a musical tutorial, "3001 Sound Odyssey," which contains some 150 screens illustrating basic concepts for music synthesis.

The \$39.95 package for Commo-

dore 64 computers describes waveforms, filters and ring modulation. There is a "show me" command to illustrate examples of each topic.

The Wisconsin firm's newest computer product is "The Music Video Kit," a two-disk package in which users pair sound with computer graphics. It is compatible with the company's series of computer song albums. Hence, users can create images to already-recorded pop songs. The package retails for \$49.95.

Sight & Sound has created a \$50,000 promotion to help push

sales of the program. "The competition is designed to boost retail sales during the slow summer months," Billings says.

Sight & Sound offers software for musicians and would-be's

Sequential Circuits is best known as a maker of expensive professional audio equipment. It manufactures the PROPHET synthesizer, which is used by such recording artists as Abba, Culture Club, the Grateful Dead, Thompson Twins, Stevie Wonder and Joe Zawinul of Weather Report.

The San Jose firm has now turned its sights on designing lower-cost music software for Commodore 64 machines. It recently launched a line of computer programs, "MusicWare," which al-

lows a number of instrument keyboards to hook up to the computer.

Additional programs, "Song Builder," "Song Editor," "Song Printer" and "Sound Maker," let users create, edit, record and print sheet music. Each of these packages retails for \$39.95.

"MusicWare" retails for \$99, and comes with additional software at \$39.95, allowing for instrument sounds, including drums.

HARRY B. MENDELL, the 30-year-old president of Melodian Inc., doesn't guarantee you will



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New Releases

ALBUMS

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

POPULAR ARTISTS

- BANG BANG**
Life Part II
LP Epic BFE 39623/CBS/no list
CA BET 39623/no list
- BOSTIC, SAM**
Circuitry
LP Atlantic 81232-1-D/WEA/\$8.98
CA 81232-4-D/WEA/\$8.98
- COLLINS, PHIL**
No Jacket Required
LP Atlantic 81240-1-D/WEA/\$8.98
CA 81240-4-D/\$8.98
- THE CRACKERS**
Contraband
EP Edison ER-1002/\$4.98
- THE FIRM**
LP Atlantic 81239-1-D/WEA/\$8.98
CA 81239-4-D/\$8.98
- IRIS, DONNIE**
No Muss... No Fuss
LP HME BFW 39949/CBS/no list
CA BWT 39949/no list

LOUDNESS
Thunder In The East
LP Atco 90246-1-D/WEA/\$8.98
CA 90246-4-D/\$8.98

MARTYN, JOHN
Sapphire
LP Island 90248-1-D/WEA/\$8.98
CA 90248-4-D/\$8.98

PALUMBO, JOHN
Blowing Up Detroit
LP HME BFW 39950/CBS/no list
CA BWT 39950/no list

PAYSON, JANICE
LP Atlantic 81237-1-D/WEA/\$8.98
CA 81237-4-D/\$8.98

RAVEN
Stay Hard
LP Atlantic 81241-1-D/WEA/\$8.98
CA 81241-4-D/\$8.98

ROUGH CUTT
LP Warner Bros. 1-25268/WEA/\$8.98
CA 4-25268/\$8.98

SADE
Diamond Life
LP Portrait BFR 39581/CBS/no list
CA BRT 39581/no list

THE SMITHS
Meat Is Murder
LP SIRE 1-25269/WEA/\$8.98
CA 4-25269/\$8.98

BLACK

- BURTON, JENNY**
LP Atlantic 81238-1-D/WEA/\$8.98
CA 81238-4-D/\$8.98
- CASHMERE**
LP Philly World 90243-1-D/WEA/\$8.98
CA 90243-4-D/\$8.98

GILL, JOHNNY
Chemistry
LP Cotillion 90250-1-D/WEA/\$8.98
CA 90250-4-D/\$8.98

NARDINI, NORMAN, & THE TIGERS
LP CBS Assoc. BFZ 39457/CBS/no list
CA BZT 39457/no list

WALDEN, NARADA MICHAEL
The Nature Of Things
LP Warner Bros. 1-25176/WEA/\$8.98
CA 4-25176/\$8.98

JAZZ

ART ENSEMBLE OF CHICAGO
The Third Decade
LP ECM 1-25014/WEA/\$9.98
CA 4-25014/\$9.98

GISMONTI, EGBERTO, & NANA VASCONCELOS
Duas Vozes
LP ECM 1-25015/WEA/\$9.98
CA 4-25015/\$9.98

JACKSON, RONALD SHANNON, AND THE DECODING SOCIETY
Decode Yourself
LP Island 90247-1-D/WEA/\$8.98
CA 90247-4-D/\$8.98

VASCONCELOS, NANA
See Egberto Gismont

VOLLENWEIDER, ANDREAS
White Winds
LP CBS FM 39963/no list
CA FMT 39963/no list

COMPACT DISC

- COLLINS, PHIL**
No Jacket Required
CD Atlantic 81240-2-R/WEA/\$15.98



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(Continued on page 57)

NEW ON THE CHARTS



Kids On Keys
No. 8 Education

Freeda Lekkerkerker's "Kids On Keys," published by Spinnaker Software, teaches youngsters three to eight how to use a computer keyboard.

It's not a program to teach typing; rather, "Kids On Keys" focuses on what company president David Seuss calls "keyboard familiarity." He explains: "The program is for non-typists. Many children can't reach all the keys [using traditional typing style]. So we deal with getting them familiar with the board, and learning how to locate letters rapidly."

Lekkerkerker, who holds a doctorate in education, designed the package for youngsters who wanted to progress beyond using only a joystick. "Kids On Keys" has sold nearly 150,000 copies since it was made available nearly a year ago.

The typing program is set up as a computer game. Youngsters are challenged to "key in" letters they see floating across the screen. For higher levels, users are asked to match words.

According to Seuss, the program has been successful because of its graphics and music, which aid in holding a youngster's attention. "It has longevity," he notes, pointing out that it "survived" two Christmas seasons. "Kids On Keys" retails for \$29.95.

FAYE ZUCKERMAN

Every Week In Billboard Computer Software Chart

- Entertainment Top 20
- Education Top 10
- Home Management Top 10

Compiled from a national sample of retail store and rack sales reports.

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
ENTERTAINMENT	1	1	56	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•							
	2	2	7	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Game	•	•	•		•					
	3	8	10	GHOSTBUSTERS	Activision	Strategy Arcade Game			•							
	4	5	18	ZORK I	Infocom	Fantasy Adventure Strategy Game	•	•	•	•	•		•	•		
	5	3	64	FLIGHT SIMULATOR	Microsoft	Simulation Package				•						
	6	7	55	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade-Style Sports Game	•	•	•							
	7	4	70	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•						
	8	6	26	SARGON III	Hayden	Chess Program	•			•						
	9	10	16	SARGON II	Hayden	Chess Program	•	•★	•★				•★			
	10	9	19	ARCHON II: ADEPT	Electronic Arts	Strategy Arcade Game		•	•							
	11	14	20	RAID OVER MOSCOW	Access	Strategy Game			•							
	12	17	15	CUT THROATS	Infocom	Action Role Playing Game	•	•		•	•				•	
	13	15	70	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•									
	14	NEW▶		ZORK III	Infocom	Fantasy Adventure Strategy Game	•	•								
	15	20	14	SEVEN CITIES OF GOLD	Electronic Arts	Adventure Strategy Game	•	•	•	•						
	16	11	13	KING'S QUEST	Sierra On-Line	Adventure Game	•			•						
	17	18	36	SUMMER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•						
	18	13	9	SPY VS. SPY	First Star	Strategy Arcade Game	•	•	•							
	19	19	8	LODE RUNNER	Broderbund	Arcade-Style Game	•	•			•					
	20	16	3	STAR LEAGUE BASEBALL	Game Star	Arcade Style Game		•								
EDUCATION	1	1	71	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	52	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	19	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•	•					
	4	5	12	SAMPLE SAT	Hayden	Sample Test Module	•	•	•	•						
	5	3	54	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.	•		•	•						
	6	6	26	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	9	46	FACE MAKER	Spinnaker	Educational program designed to introduce children, ages 4 through 8, to the computer keyboard and the concept of programming.	•	•	•	•						
	8	NEW▶		KIDS ON KEYS	Spinnaker	Three games that familiarize children with the keyboard, letters, numbers, and words. Strengthens typing, spelling, and letter recognition skills. (Ages 3-9)		•	•							
	9	10	19	STICKY BEARS ABC	Xerox Education	Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.	•	•	•							
	10	7	4	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.	•	•	•	•						
HOME MANAGEMENT	1	1	71	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•						
	2	2	63	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•	•					
	3	3	29	PRINT SHOP	Broderbund	At Home Print Shop	•									
	4	5	31	PAPER CLIP	Batteries Included	Word Processing Package		•	•♦							
	5	4	10	LOTUS 1-2-3	Lotus Inc.	Programming Language				•	•					
	6	NEW▶		THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program	•	•	•	•	•	•	•	•	•	•
	7	6	29	EASY SCRIPT	Commodore	Word Processing Package			•							
	8	9	9	GENERAL LEDGER	Commodore	Business oriented program designed to help set up accounts and general ledger sheets.				•						
	9	7	71	PFS: FILE	Software Publishing	Information Management System	•			•	•					
	10	10	13	THINK TANK	Living Video Texts	Designed as an idea processor. Used in creating and storing report outlines.	•			•						

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FACT

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FACT

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FACT

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- Meet with decision-makers from major motion picture studios
- Hands-on workshop sessions
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Distribution Exclusivity Deals

INGRAM PACTS WITH KARL, KARTES

BY TONY SEIDEMAN

NEW YORK Ingram Video has secured its position as one of America's most aggressive home video distributors with two new exclusive distribution deals. One will make it the only U.S. software distributor carrying the \$19.95 Kartes Video Communications line, while the other gives it sole selling rights to Karl Home Video's "Eat To Win" for 90 days.

The Kartes deal is probably the first time a manufacturer has given a distributor an exclusive on its entire line. The Karl deal marks one of the first times a distributor has gotten a title from a top manufacturer exclusively.

Kartes has been one of the leaders in the under-\$20 video field, with its public domain product penetrating into many of the nation's top bookstore chains. According to Ingram's Meagan Burrows, "We pursued Kartes. We had wanted to be a distributor of theirs for some time."

Ingram admired the marketing ability of Kartes, Burrows says, commenting that the KVC product has three ingredients which her firm maintains are essential if a sell-through market is to be created: collectibility, repeatability and price.

Another reason Ingram went after Kartes, Burrows says, is that firm is "not a PD [public domain company]; a lot of his titles are not PD titles." She points to the Kartes photography line, which will soon release such titles as "How To Shoot A Wedding" and "How To Light For Videography," at a retail price of \$9.95.

As to why he decided to give In-

gram an exclusive, Kartes Video president Jim Kartes says, "They've been trying to carry my product for quite some time," and the firm's interest was one of the key reasons it was able to get the deal.

Unlike most video manufacturers, Kartes also distributes its own product. "The reason we got together was that Ingram could accept the fact that I'm also a distributor," says Kartes.

As might be expected, distributors were not thrilled by the Kartes/Ingram deal. "I would think it's not smart on their part because its limiting," says one, commenting that even though Ingram holds an increasingly strong share of the U.S. home video marketplace, Kartes still cannot expect to reach all home video outlets through a single distributor.

"The best way to cover the entire country is to offer your line to every distributor," the distributor says.

With regards to Ingram's exclusive right to distribute "Eat To Win" for a total of 90 days, Karl's move is not an attempt, claims sales vice president Harold Weitzberg, to abandon the conventional distribution system, but to give product to those who can best exploit it.

"We wanted to make a big impact on the book market with the title," says Weitzberg. Karl's hope is that "Eat To Win" will ship RIAA gold, which is 50,000 units, and possibly hit the 100,000-unit platinum mark.

"Eat To Win" is one of Karl's biggest efforts to date. The program was directed by Bob Giraldo, and features tv star Audrey Landers. Video distributors surveyed by Bill-

board said they assumed that Karl was making the move because it was dissatisfied with the way they treat non-feature film product, shunting it aside in favor of the movies that are the home video industry's main revenue producers.

This is not the case, Weitzberg claims. "We strongly support the distributor network," he says, noting that his company is less aggravated by the feature film orientation of the video distribution industry than bemused by it. "Let's just say we understand their position on it." (Continued on page 32)



Looking for Good Vibrations, Finding Rough Waters. The Beach Boys search for material for the just-released documentary "The Beach Boys: An American Band." Indie video manufacturer Vestron Video put up a large share of the budget for the title, which Billboard's Faye Zuckerman says runs out of steam after an exciting first 20 minutes. From left are Beach Boys Brian Wilson, Mike Love, Al Jardine, the late Dennis Wilson and Carl Wilson.

Vestron Offers Beach Boys Verité

Director Leo's Documentary Shows Group's 'Warts'

BY FAYE ZUCKERMAN

LOS ANGELES Filmmaker Malcolm Leo says he felt like a kid in a candy store when Vestron Video asked him to direct a feature-length film about the Beach Boys. There were 200 hours of already-shot footage to choose from, and the project was completely authorized by the legendary band.

Leo was more than qualified to take on this project. He had directed the highly successful "This Is Elvis," and he was still riding on the success of the tv special "Heroes Of Rock'N'Roll."

Yet, by his own admission, he approached this production cautiously. "Unlike Elvis, most of the people involved were still alive. It seemed,

at first, that there were all types of hurdles and personalities to deal with," he explains.

"The Beach Boys all ended up participating, but many of the final decisions were made by me or Jon Peisinger [executive producer and president of Vestron Inc., which funded the film with High Ridge Productions]. They all have varying schedules. It was hard to get them together," he adds.

"I think the Beach Boys are a pivotal rock band," Leo continues. "If I was going to do this project, I wanted to be able to show the warts—Brian [Wilson]'s battles with record companies and his breakdown."

"The Beach Boys: An American Band," which opened in 10 major cities Thursday (31), is the story of an American family that grew to star-

dom, Leo says. It focuses on the cynical, brooding side of the legendary rock group, best known for celebrating fun, sun and surf.

The surviving members of the band say that the movie is slightly embarrassing. Says band member Mike Love: "You see yourself in so many different stages. I can laugh at parts. Other portions make me feel a little funny."

The film primarily concentrates on Brian Wilson, the driving force behind the Beach Boys, who is spotlighted in the movie as one of the first young musicians to produce his band's own albums. "I'm very overweight in the film," Wilson comments. "But any publicity, I guess, is good. It's a good movie—very biographical."

Drummer Dennis Wilson, who (Continued on page 32)

FOR WEEK ENDING FEBRUARY 9, 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	3	7	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	CED Laser	19.98 29.98
2	2	3	POLICE ACADEMY	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	CED Laser	29.98 34.98
3	1	11	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	CED Laser	29.98 29.98
4	4	23	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98
5	6	2	THE NEVERENDING STORY	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	CED Laser	29.98 39.98
6	RE-ENTRY		ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	CED Laser	19.98 34.98
7	5	7	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	CED Laser	29.95 29.95
8	9	2	THE LAST STARFIGHTER ▲◆	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	CED Laser	29.98 29.98
9	7	21	SPLASH ◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	CED Laser	29.98 34.98
10	8	14	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

◆ 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.

Movie Review

Not Many 'Good Vibrations'

In Malcolm Leo's "The Beach Boys: An American Band," we learn that a celebrated 20 years of singing about "Fun, Fun, Fun," "California Girls" and "Surfin' Safari" included many frustrations, tumultuous breakdowns, drug addiction and few "Good Vibrations."

The movie is a 103-minute "rockumentary" about the legendary rock band's trials and tribulations—with some of the good times thrown in. It primarily focuses on Brian Wilson, who spearheaded the startup of the Beach Boys.

Wilson candidly discusses his nervous breakdowns, one of which turned him into a recluse for nearly three years. In the film, he emerges as the creative force behind the band's albums, as both producer and songwriter.

Beach Boys aficionados will marvel at the rare footage of more than 43 hit songs. From "Shindig" in 1964 to a Washington concert last July 4, fans will delight at the footage Leo has unearthed. Even some rare 8mm home movies are included.

"Barbara Ann," from a 1983 At-

lantic City concert, several "Ed Sullivan Show" appearances, musical clips from "The Girls On The Beach" and old footage from the 1964 "TAMI Show" are among the movie's wealth of footage. Such songs as "Help Me Rhonda," "I Get Around," "Surfer Girl," "Rock'n' Roll Music" and "In My Room" are found in a film that runs nearly two hours.

The soundtrack, said to be a Dolby mix, is near perfect, with the exception of clips from the TAMI Shows. The distortion is apparently a 1964 engineering scheme to crank up the screams of the crowd for dramatics.

Hardcore Beach Boys fans will note no mention of the popular "Holland" album. That's not an oversight. Leo contends that the only film footage of that album was accidentally destroyed. Additionally, Mike Love's trek to India and dedication to transcendental meditation is overlooked. Love claims footage exists, but says "no one dug deep enough."

Although a relationship with the (Continued on page 32)

THE GREATEST FILM OF ALL TIME IS NOW FOR SALE

IN DOUBLE-CASSETTE DELUXE EDITION



MGM/UA Home Video announces the long-awaited videocassette release of *Gone With the Wind*.

Here it is. The handsomely packaged, double-cassette deluxe edition. The original, uncut version of the most popular American film ever made, with the best quality ever seen in any medium, and a brilliant, digitally enhanced soundtrack.

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multimedia advertising campaign.

Note: *Gone With the Wind* will be an exclusive home video release in the U.S. until 1986.

Call your MGM/UA Home Video Distributor for details. An enormous choice of exciting in-store promotional materials is available to you right now.



THE HOT 100 VIDEO HITS COMING SOON IN THE SPECTACULAR MAY ISSUE OF video magazine

The Entertainment Epic of the century is *Gone With The Wind*, of course, but now there is the spectacular May 1985 issue of VIDEO Magazine. Together for the first time in one periodical is a blockbuster editorial package, including a stupendous feature well-combined with a highly targeted, imaginative and useful Advertorial section showcasing the latest entertainment releases.

The editorial section will feature the hot 100—8 1/3 times bigger than in the Dirty Dozen. One-hundred of the most intriguing cassettes selected by our highly opinionated (and highly respected) editors. Tapes that *they* would take with them if they were marooned on a desert island. Must reading for our avid audience of movie buyers.

Also included in the editorial section will be "The Toughest Video Trivia Quiz You'll Ever Take." A real contest with 100 questions for our readers. We will be offering exciting prizes, too! And you

are eligible—care to test your metal? And there are many more stories for every interest from exercise tapes to rock video. This May issue will surely become a collector's edition.

Another first from VIDEO, the number 1 magazine of home video is our videocassette Advertorial section. You will be able to interweave your videocassettes with the useful information we provide on all the tapes being released in the next three months.

And hardware advertisers—you know our readers are hungry for your products all year long, but what better way to reach them than to showcase your gear in the May issue of VIDEO.

Point of purchase promotion combined with national radio spots will truly make the May issue of VIDEO—our Entertainment Epic—Don't miss it! Now available at a sales office near you.

**May
Closing Dates**
Reservations
February 22
Material Deadline
February 27
On-Sale
April 18

Gone With The Wind
© 1939 Selznick International Picture, Inc.
Renewed 1967 Metro-Goldwyn-Mayer, Inc.

VIDEO
magazine

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New York
Debra Halpert or Eric Schwartz
VIDEO Magazine
460 W. 34th Street, New York, N.Y. 10001
212 947-6500

Chicago
Milton Gerber
1309 North Rand Road
Arlington Heights, IL 60004
312 253-7500

Los Angeles
Cecette Kreins
413 South La Brea Avenue
Los Angeles, CA 90036
213 857-0663

Home Film Festival New Firm Targets Buffs

BY JIM BESSMAN

NEW YORK Videophiles nationwide are hungry enough for quality movies that a Scranton, Pa.-based firm devoted to mail order renting of high-class titles says it has been doubling its business every month on word of mouth alone.

Established last October, Home Film Festival has yet to do any major advertising. But the numbers achieved by its phone-in-and-rent program are going up by 100% a month, according to the firm's owners.

Dan Jury, who with his fellow documentary filmmaker and brother Mark Jury and physician friend Thomas Roush founded the Questus Foundation to fund Home Film Festival and various film/video production and distribution projects, counts 500 members from across the U.S. in his firm's mail order video club so far. "That doesn't sound like much now," admits Jury, "but when you look at our members you find a remarkable lot, living in places as diverse as a desert in California and a national forest in Vermont."

Inhabitants of such locales, says Jury, have one thing in common with all but a handful of major American cities: They have no means of viewing the documentaries and alternative narrative films—including recent and classic foreign releases, independent features, "small" Hollywood productions, cult movies, and performance and children's films—that Jury himself was unable to see in his Scranton hometown.

"Our premise in launching Home Film Festival was that there are people all over the country who would like to see these movies if they only had the opportunity," explains Jury.

Jury adds that "the video revolution, where you're supposed to be able to see what you want when you want to," hasn't yet satisfied these

New from IUD: Wrestling Tapes

NEW YORK In a significant boost of its video manufacturing efforts, Arthur Morowitz's A&H Video subsidiary IUD has signed a licensing contract with the World Wrestling Foundation.

IUD's first three tapes under the terms of the contract will be "Hulkamania," "The Best Of The World Wrestling Foundation, Vol. 1" and "Wrestling Bloopers." Although the specifics haven't yet been settled, A&H vice president Marcia Kesselman says the new titles will be "priced to sell."

"Customers call every day for wrestling tapes," she says. "That was where we got the idea—from the public. They're begging for it."

The tapes will include footage of singer Cyndi Lauper and Capt. Lou Albano, the wrestling manager who has performed in a number of her videos.

viewers' needs. "In summer the mall theatres are locked up for the entire three months with four or five films that never leave. So you go to the video store and find out that he's buying all the blockbuster titles that were big in the malls last year. So out of 3,000 titles in stock, once you get rid of the 14-year-old sexploitation and slice-and-dice films, you're down to 15 that you actually want to look at, and you've seen half of those already. So in one week your video store has nothing to offer."

So Jury, who with his brother has directed three documentaries, teamed with his partners in a quarter-million-dollar initial investment for printing costs and buying stock. Among the 300 titles currently available are such films as "Grand Illusion," "Diva," "Heartland," "Atomic Cafe," "Who'll Stop The Rain," "Fanny And Alexander," "Horowitz In London" and "The Great Santini." "El Norte" has proven most popular title so far, with "Heat and Dust," "The Return Of Martin Guerre," "Night Of The Shooting Stars" and "8½" also in heavy circulation. At least 10 new titles are added each month.

Films can be ordered by phone via an 800 number, and with the forthcoming addition of Midwest and West Coast regional distribution centers to the current Scranton-based fulfillment operation, Jury expects two-day delivery to 80% of the U.S. Club fees are \$50 for the first year, \$20 for annual renewals. Rental costs cover three days and are \$6 for one film, \$11 for two, not including postage.

Members also receive a membership kit including a 16-page program guide summarizing the film titles and a 45-minute videocassette titled "Inside Cinema." Co-hosted by Dr. Annette Insdorf, professor of film at Yale and Columbia, and film journalist Rob Edelman, who helped choose Home Film Festival offerings, "Inside Cinema" presents clips and discussions of selected films, along with interviews with such directors as John Sayles and Slava Tsukerman.

The videocassettes are mailed or sent via United Parcel Service in tear-resistant plastic bags, with no deposit required, just return of previously rented titles. Jury reports no shrinkage so far.

About the only problem the firm has encountered is getting the film companies to manufacture more cassettes, says Jury. "We have to badger them into getting tapes, since all the machines are tied up churning out the top 40 titles. For example, we've been trying to get 'Day For Night' from Warner Bros., but they're too busy selling thousands of 'Purple Rain.'"

Home Film Festival will launch its first advertising campaign outside of film publications in March. Jury says it will include The New Yorker, Saturday Review and similar magazines.

A free information kit can be obtained from Home Film Festival at 305 Linden St., Scranton, Pa., 18503; (800) 633-3456.

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	10	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta	29.98 29.98
2	2	143	JANE FONDA'S WORKOUT ▲◆	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NR	VHS Beta	59.95 59.95
3	4	11	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta	79.98 79.98
4	3	60	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	24.95 24.95
5	5	10	PRIME TIME	Karl Video Corporation KVC-RCA 058	Jane Fonda	1984	NR	VHS Beta	39.95 39.95
6	9	34	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	VHS Beta	24.95 24.95
7	7	101	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	13	47	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	24.95 24.95
9	14	45	THE JANE FONDA WORKOUT CHALLENGE ●	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95 59.95
10	8	53	STAR WARS	CBS-Fox Home Video 1130	Mark Hamill Harrison Ford	1977	PG	VHS Beta	39.98 39.98
11	18	4	POLICE ACADEMY	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	VHS Beta	79.95 79.95
12	21	72	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	24.95 24.95
13	10	18	1984 SUMMER OLYMPICS HIGHLIGHTS ▲	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR	VHS Beta	29.95 29.95
14	16	65	AN OFFICER AND A GENTLEMAN ▲◆	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	24.95 24.95
15	32	2	TIGHTROPE	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	VHS Beta	79.95 79.95
16	11	8	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta	79.95 79.95
17	15	53	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Association 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95 39.95
18	19	4	DURAN DURAN DANCING ON THE VALENTINE	TDV Sony Video Software 97W5075	Duran Duran	1984	NR	VHS Beta	16.95 16.95
19	17	22	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98 79.98
20	27	27	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta	59.95 59.95
21	NEW▶		DO THEY KNOW ITS CHRISTMAS?	Vestron 0995	Band-Aid	1984	NR	VHS Beta	09.95 09.95
22	22	7	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	VHS Beta	79.95 79.95
23	NEW▶		CLOAK AND DAGGER	Universal City Studios MCA Dist. Corp. 80124	Henry Thomas Dabney Coleman	1984	PG	VHS Beta	79.95 79.95
24	6	59	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95 39.95
25	38	58	MAKING MICHAEL JACKSON'S THRILLER ▲◆	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95 29.95
26	NEW▶		THE SONG REMAINS THE SAME	Warner Brothers Pictures Warner Home Video 11389	Led Zeppelin	1976	PG	VHS Beta	39.98 39.98
27	36	27	THE BIG CHILL ▲◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	79.95 79.95
28	NEW▶		JAZZIN' FOR BLUE JEAN	TDV Sony Video Software 93W50002-1	David Bowie	1984	NR	VHS Beta	19.95 19.95
29	12	12	RAQUEL, TOTAL BEAUTY AND FITNESS	Thorn/EMI Home Video 2651	Raqueel Welch	1984	NR	VHS Beta	39.95 39.95
30	24	11	VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS ▲	Vestron 1016	The Rolling Stones	1984	NR	VHS Beta	29.95 29.95
31	33	9	THE LAST STARFIGHTER ▲◆	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	VHS Beta	79.95 79.95
32	30	2	ELVIS '68 COMEBACK SPECIAL	Media Home Entertainment M452	Elvis Presley	1968	NR	VHS Beta	29.95 29.95
33	20	2	MADONNA	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	VHS Beta	19.98 19.98
34	23	4	THE NEVERENDING STORY	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	VHS Beta	79.95 79.95
35	37	12	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonso	1984	R	VHS Beta	79.95 79.95
36	39	20	HEARTBEAT CITY	Elektra Entertainment Warner Home Video 34024	The Cars	1984	NR	VHS Beta	29.98 29.98
37	29	18	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta	79.95 79.95
38	25	20	SPLASH ◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	79.95 79.95
39	26	81	DURAN DURAN ●	Thorn/EMI Tvd 1646	Duran Duran	1983	NR	VHS Beta	29.95 29.95
40	28	22	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	39.95 39.95

◆ 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.

INGRAM EXCLUSIVELY DEALS

(Continued from page 28)

According to Ingram Video vice president and general manager Joani Lehman, the Karl deal represents a powerful opportunity to exploit the success that her sister firm, Ingram Books, has had with the print version of "Eat To Win," which was a best seller through much of 1984.

Enthusiasm in the book business for the title is "very high," Lehman claims, with the marketing of the program to video specialty stores just beginning.

A number of important differences exist between bookstores and video specialty outlets, Lehman notes. One of the more important ones is that posters don't work in bookstores, which lack the wall space and whose managers are unused to using them as a promotional tool. To accommodate this differ-

ence from conventional video specialty stores, Karl Home Video has created a special ceiling mobile for use in both book and video specialty outlets.

Another attempt to exploit the book/video link is the creation of special disposable display units which can rest on either a store's counters or floor space. Modules can hold three, six or nine units, and the packaging for the videocassette has been made the same size as the packaging for the just-released mass market paperback of "Eat To Win," so that bookstores can sell print and video versions of the title out of the same box.

"It's an experiment in distribution," says Weitzberg, describing Karl's efforts with "Eat To Win." Karl Home Video may resort to exclusivity again, he says.

Fourth Quarter Totals 34 Titles Get ITA Gold

NEW YORK Thirty-four videocassettes qualified for the International Tape/Disc Assn. (ITA) Golden Videocassette Award in the U.S. in the fourth quarter of 1984, bringing the year's tally to 99. This triples the previous year's total of 33 gold awards certified, and markedly better 1983's last-quarter total of 14.

In addition, the Golden Videocassette Award in Canada, which is jointly sponsored by ITA and the Home Video Board of Canada, dramatically increased in number in 1984, with a total of 83 certifications comparing with 47 in 1983. Fourth quarter awards for 1984, however, were only 14, compared with 37 for the same period a year ago, though that quarter came shortly following the Canadian award's introduction.

To achieve gold certification for sales in the U.S., the standard is gross label revenue of \$1 million net of returns or stock balancing programs. In Canada, it is a minimum of \$150,000 Canadian dollars in gross label revenue net of returns or stock balancing programs.

The Golden Videocassette Awards certified in the U.S. during the fourth quarter of 1984 are "Firestarter," "Psycho," "Ghost Story," "Private Lessons," "My Tutor," "Sixteen Candles," "Vertigo," "American Graffiti," "Smokey And The Bandit III," "Conan The Destroyer," "The Last Starfighter," "Streets Of Fire" (MCA Home Video); "For Your Eyes Only," "Max Dugan Returns," "Octopussy," "Playboy—Volume I," "Star Chamber," "All The Right Moves," "My Fair Lady," "Two Of A Kind" and "To Be Or Not To Be" (CBS/Fox Video); "Splash," "Never Cry Wolf" and "Mickey's Christmas Carol" (Walt Disney Home Video); and "Breakin'," "Reckless," "Ice Pirates," "Making The Grade," "Sahara," "Beastmaster," "The Year Of Living Dangerously," "Brainstorm," "Revenge Of The Ninja" and "The Secret Of NIMH" (MGM/UA Home Video).

Canadian Golden Videocassettes certified for the fourth quarter of 1984 are "Splash" and "Never Cry Wolf" (Walt Disney Home Video); "The Bronx Warriors" and "The Grey Fox" (Astral Video); and "Breakin'," "Reckless," "Ice Pirates," "Making The Grade," "Sahara," "Beastmaster," "The Year Of Living Dangerously," "Brainstorm," "Revenge Of The Ninja" and "The Secret Of NIMH" (MGM/UA Home Video).

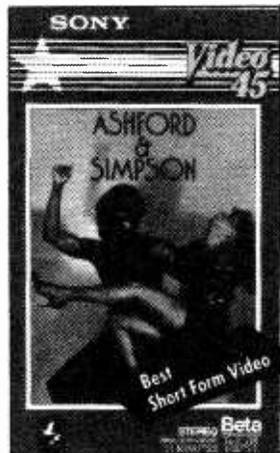
CHARTS ON THE NEW

DO THEY KNOW IT'S CHRISTMAS?
#21 Video Sales

This successful collaboration has not only sparked public awareness concerning the Ethiopian famine, but is responsible for major contributions going toward alleviating the crisis. Put together by the Band Aid Trust Fund and producer Bob Geldoff, it features such artists as Boy George of Culture Club, members of Duran Duran and Bananarama, the Boomtown Rats and Sting of the Police, among many others who donated their time and talents to the project.

Released as a 30-minute cassette Dec. 18 by Vestron Video, the program details the making of the hit single "Do They Know It's Christmas?," with messages from David Bowie and Mick Jagger. A concept appealing to curiosity and a sense of novelty, coupled with an indirect way of lending a hand (the retail price of \$9.95 goes to the Trust Fund), the video has proven a big seller. The numbers have come as no surprise to Vestron, which shipped 120,000 units within the first week in anticipation of the overwhelming response.

The only merchandising aids to go out with the release were posters and banners, which are still available through Vestron. There was minimal promotion because the video was released only two weeks after its production in order to get it out in time for the Christmas holidays. The title is available in VHS and Beta format. LINDA MOLESKI



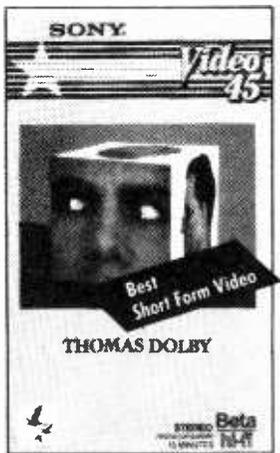
Ashford & Simpson
Picture Music International



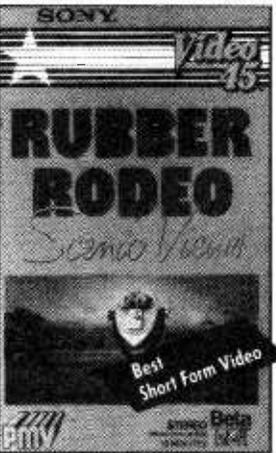
David Bowie
Picture Music International



Phil Collins
Picture Music International



Thomas Dolby
Picture Music International



Rubber Rodeo
Polygram Music Video
Second Story Television



Devo
Warner Bros. Records

MOVIE REVIEW

(Continued from page 28)

Beatles is implied, the movie could have focused more on the influence the Beach Boys had on other rock groups. For that matter, the film does not really detail any artist or band that affected the Beach Boys' music.

Some viewers will take issue with how Dennis Wilson's death is dealt with. But, for a movie that tends to seem lengthy and plodding, that portion builds a sense of suspense and empathy for band.

The first 20 minutes of "The Beach Boys: An American Band" is compelling. Brian Wilson narrates from his bed, while the camera cuts to his 34th birthday party, featuring interviews with the band members and their mother Audree Wilson. A music teacher tells how "I gave 'surfin' an 'F.' And it made \$1 million."

The middle of the movie focuses on the band's loss of popularity in the late '60s and early '70s. Carl Wilson sums that up when he refers to the band's no-show at the Monterey Pop Festival in 1967 and notes, "We blew it there."

"The Beach Boys: An American Band" ends with the group performing in Washington last July 4—an upbeat finale to a movie that at times loses its luster.

FAYE ZUCKERMAN

BEACH BOYS DOCUMENTARY

(Continued from page 28)

died about two weeks before the film went into production, also plays a pivotal role in the feature. "I felt Dennis was the embodiment of the band," Leo says.

While he describes "This Is Elvis" as fulfilling an obsession, he says he found the Beach Boys challenging. "I never met Elvis. He was a closed person," Leo opines.

"The Beach Boys story is about a family, life and interpersonal relationships; the myth of Brian. Even the colors—blues, yellows, whites—were more alive than the black, muted colors that portrayed Elvis," he adds.

In the film, Leo includes short, truncated interview footage of the band members. He attempts to tell their story through musical clips rather than long narratives and lengthy interviews.

"I could have made a BBC, hard informational production," he says. "But I didn't think an audience could bear tons of minutiae. Instead, I wanted the story to unfold through imagery. I wanted the audience to get to know the band through the music."

Vestron has not yet set a release date for the home video version of the film.

Major Changes at CBS/Fox

NEW YORK CBS/Fox Video has significantly altered its corporate structure, and, at the same time, created a video sub-label which will be devoted to children's product.

The new line, Playhouse Video, will be modeled on CBS/Fox's Key Video line, with an emphasis on children's programming. The sub-label will be releasing feature films and non-theatrical product, and has already managed to obtain some strong titles, including a number of programs utilizing the popular Muppets.

The corporate shuffling is an attempt to give CBS/Fox the most modern corporate structure possible, executives say. Playhouse is not CBS/Fox's first sub-label; the company pioneered the concept with its creation of Key Video.

All of the CBS/Fox sub-labels will act as autonomous sister companies, with efforts combined only when mass production or economies of scale will bring a significant savings, such as media buys and creative services.

The price range for Playhouse product will follow the same range as that of CBS/Fox, from \$19.95 to \$79.95. Company sources claim it has no fears of any product glut or of bidding wars developing in what has become one of home video's most competitive genres.

The first feature film on the label will be the Australian-made "Phar Lap." Leading off the Muppet product parade will be "The Muppet Revue," with guest stars Harry Belafonte and Linda Ronstadt, "The Kermit And Piggy Story," including guest stars Cheryl Ladd and Raquel Welch, "Children's Songs And Stories With The Muppets," with Julie Andrews, and "Rock Music With The Muppets," featuring guest stars Alice Cooper, Debbie Harry, Helen Reddy and Paul Simon.

In terms of the corporate changes, Larry Hilford will remain president and chief executive officer of CBS/Fox, while Len White will become president of the consumer products division.

White reports to Hilford, while five people will be reporting to White: sales and marketing administration vice president Jerry Sobczak, director of public relations Paul Wagner, vice president and general manager John Bowerbank of CBS/Fox Video (Canada) Ltd., vice president of marketing David Brown, and, in the new position of group vice president of the consumer products division, Robert DeLellis.

The staff answering to DeLellis will include vice president and general manager of Key Video Herb Fischer, Playhouse Video's new vice president and general manager Vince Larinto, CBS/Fox Video vice president and general manager Sam Puleo, and David Goodman, in the newly created slot of director of special accounts.

Reporting to vice president of marketing David Brown will be Key Video director of marketing Joseph Annechino, Susan Blodgett, in the new position of director of marketing for Playhouse Video, CBS/Fox Video marketing director Joseph Wiemeyer, director of licensor marketing relations Thomas Rooney, director of advertising/creative services Dick Davi, and manager of music programming Ken Ross.

Enlargements of CBS/Fox Video's sales force are also due, with each CBS/Fox company now having its own national sales force and national sales manager. Three national sales managers have just been appointed: Mary Greiner for Key Video, Robert Johnson for Playhouse and Larry Andjulis for CBS/Fox.

TONY SEIDEMAN

FOR WEEK ENDING FEBRUARY 9, 1985

Billboard

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TOP VIDEOCASSETTES RENTALS

				Compiled from a national sample of retail store rental reports.			Year of Release	Rating	Format
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers				
1	1	5	POLICE ACADEMY	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	VHS Beta	
2	3	8	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta	
3	2	10	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta	
4	5	9	THE LAST STARFIGHTER ▲ ◆	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	VHS Beta	
5	25	2	TIGHTROPE	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	VHS Beta	
6	20	2	BEST DEFENSE	Paramount Pictures Paramount Home Video 1587	Dudley Moore Eddie Murphy	1984	R	VHS Beta	
7	8	5	THE NEVERENDING STORY	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	VHS Beta	
8	22	2	CLOAK AND DAGGER	Universal City Studios MCA Dist. Corp. 80124	Henry Thomas Dabney Coleman	1984	PG	VHS Beta	
9	6	21	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	
10	7	7	DREAMSCAPE	Thorn/EMI Home Video 2722	Dennis Quaid Kate Capshaw	1984	PG	VHS Beta	
11	4	11	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta	
12	9	20	SPLASH ◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	
13	13	13	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonso	1984	R	VHS Beta	
14	16	18	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta	
15	15	11	CONAN THE DESTROYER ◆	Universal City Studios MCA Dist. Corp. 80079	A. Schwarzenegger Grace Jones	1984	PG	VHS Beta	
16	10	13	THE PHILADELPHIA EXPERIMENT	Thorn/EMI Home Video 2547	Nancy Allen Michael Pare	1984	PG	VHS Beta	
17	11	17	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta	
18	14	8	BOLERO	Cannon Films Inc. USA Home Video 217-468	Bo Derek George Kennedy	1984	NR	VHS Beta	
19	12	5	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	VHS Beta	
20	18	4	STREETS OF FIRE ● ◆	Universal City Studios MCA Dist. Corp. 80085	Michael Pare Diane Lane	1984	PG	VHS Beta	
21	24	17	SIXTEEN CANDLES ▲ ◆	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta	
22	17	5	TOP SECRET	Paramount Pictures Paramount Home Video 1567	Val Kilmer	1984	PG	VHS Beta	
23	19	14	NEVER CRY WOLF ◆	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	VHS Beta	
24	23	21	FOOTLOOSE	Paramount Home Video Paramount Pictures 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	
25	NEW ▶		MIKE'S MURDER	The Ladd Company Warner Home Video 20015	Debra Winger	1984	R	VHS Beta	
26	27	36	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta	
27	21	15	FIRESTARTER ● ◆	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta	
28	NEW ▶		2001: A SPACE ODYSSEY	MGM/UA Home Video 700002	Ker Dullea Gary Lockwood	1968	G	VHS Beta	
29	28	27	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	
30	29	14	BREAKIN' ▲ ◆	Cannon Films Inc. MGM/UA Home Video 800447	Adolfo Quinones Michael Chambers	1984	PG	VHS Beta	
31	NEW ▶		WILLIE WONKA & THE CHOCOLATE FACTORY	Warner Brothers Pictures Warner Home Video 11206	Gene Wilder Jack Albertson	1971	G	VHS Beta	
32	31	14	THIS IS SPINAL TAP	Embassy Pictures Embassy Home Entertainment 2081	Christopher Guest Michael McKean	1984	R	VHS Beta	
33	26	61	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	
34	NEW ▶		THE TROUBLE WITH HARRY	Universal Classics MCA Dist. Corp. 80130	John Forsythe Shirley MacClaine	1955	PG	VHS Beta	
35	35	15	THE BOUNTY ▲	Orion Pictures Vestron 5044	Mel Gibson Anthony Hopkins	1984	PG	VHS Beta	
36	32	2	MANHATTAN	MGM/UA Home Video 800469	Woody Allen Diane Keaton	1979	R	VHS Beta	
37	33	34	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacClaine Debra Winger	1983	PG	VHS Beta	
38	30	23	PURPLE HEARTS ▲	Warner Brothers Pictures Warner Home Video 20018	Cheryl Ladd Ken Wahl	1984	R	VHS Beta	
39	36	3	THE MAN WHO KNEW TOO MUCH	Universal Classics MCA Dist. Corp. 80129	James Stewart Doris Day	1956	PG	VHS Beta	
40	34	17	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta	

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



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AND THE BEAT GOES ON



CBS Digital Move. Cal Roberts, right, CBS Records' senior vice president, operations marketing, and Bud Graham, CBS Records staff recording engineer, take stock of equipment selected to expand digital recording capabilities at the company's New York studio facilities.

CBS GETS SONY DIGITAL RECORDERS

Second Phase of Three-Part Investment in DASH

NEW YORK As the battle for digital format superiority continues, CBS Records has come down firmly in favor of the Digital Audio Stationary Head (DASH) format with its recent acquisition of two Sony PCM-3324 multitrack recorders. According to Cal Roberts, senior vice president of operations marketing, the purchase is the second phase of a three-tier plan to equip CBS Records facilities with all-digital capabilities.

The first phase of the plan, says Roberts, began with the acquisition of Sony PCM-1610 two-track digital processors, while the third phase will see CBS investing in digital recording consoles, possibly by the end of this year.

"CBS probably has the largest arsenal of PCM-1610 processors in the

country," Roberts notes. "When we looked at digital multitrack recorders, we investigated a number of different products. No one seemed to have a practical functioning system like the 3324, which drew a favorable consensus from everyone at CBS."

Director of recording operations Roy Friedman says he was particularly impressed with the PCM-3324's editing capabilities, which "offer tremendous flexibility."

"Along with ease of operation, these recorders provide us with the quality we need to meet our rigorous recording standards," Friedman says. "As far as reliability,

we've had fewer problems with the Sony two-track and multitrack machines than with any other recording technology we've used."

According to Roberts, the top priority for CBS is to use the new units for mixdowns of new material and remixes of existing catalog. "The tremendous success of the CD and its eventual penetration into the consumer marketplace means that all record companies will have to go digital," he contends. "The background noise of analog recording simply won't suffice with the present state of technology."

Audio Track

NEW YORK

AT POWER PLAY in Long Island City, Davey DMX recently mixed the new Profile single by Jekyl & Hyde, "Transformation." Davey DMX produced, with Julian Herzfeld at the board. Also there, Richard Montague produced the Mark IV's debut single, "Rainy Days," for World Trade Records. Patrick Adams co-produced and engineered.

Kurtis Blow has been at Brooklyn's Rawlston Recording, producing PolyGram act Juice. Akili Walker is at the console with assistance from Claude Achille. Also there, sometime Duran Duran and Kashif background vocalist B.J. Nelson has been working on her debut solo project, with Walker engineering and Bernard Edwards producing. And jazz pianist Ahmad Jamal was in doing a project, with Walker at the board.

Recent activity at Port Jefferson, L.I.'s Boogie Hotel: Detroit act Adrenalin has been working on its second album, produced by band member Jim Romeo, with Chris Isca engineering and Mike Larkin assisting. And '22 Hillside has recently completed its forthcoming EP, with Don Berman producing and sharing engineering tasks with Jim Sparling.

LOS ANGELES

AT CRYSTAL STUDIOS in Hollywood, Starlicks Productions was in recently doing a video shoot and interview with Black Sabbath axeman Tony Iommi as part of a television special on "great rock'n'roll guitarists." Also there, Robert Guillaume (tv's Benson) has been in laying tracks for his upcoming album.

OTHER CITIES

CHEAP TRICK HAS been in at Sound Summit, Lake Geneva, Wis., laying tracks with producer Jack Douglas for their new Epic release. At the controls is Paul Klingberg with assistant engineer John Paterson.

Miami's Criteria Sound played host to more than 30 of that city's top players, including the Bee Gees

horn section, when the musicians gathered for a 32-track digital session for Infotainment Software. The Mitsubishi X-800 was flown in from Nashville for the three-day session. Mac Emerman was chief engineer.

Pakaderm Studios, Los Alamitos, Calif., has San Diego act Planet in, completing their first album. Producing with the band are Dino and John Elefante. Dino is also engineering, with Mike Mierau assisting.

Omega Recording Studios, Kensington, Md. reports that engineer/studio manager Bill Brady has been busy mixing spots for AT&T Communications featuring Richie Havens, and IDs for WRGB-TV featuring David Clayton Thomas. Also, Beach Boys engineer Jeff Peters was in during the Inaugural weekend, remixing "Good Vibrations" for live Inaugural coverage.

Producers Jo-Lynne Worley and Joanie Shoemaker, with engineer Leslie Ann Jones, recently completed mixing a live album for Pete Seeger, Arlo Guthrie, Holly Near and Ronnie Gilbert. The recording was made at two concerts last September at the Universal Amphitheatre in L.A. The album is slated for an April 1 release.

At Color Zone Productions in Novato, Calif., Johnny Colla and Bill Gibson were in recently doing demo work with the studio's newly acquired Emulator II. Songwriter Annette Klyce was also in cutting tracks, with Maurice Cridlin producing and Mikey Raskovsky at the console.

At Ashland, Ky.'s Chandler Audio, Keith Harrison (Dazz Band) and Bobby Cartwright (Mtume) are laying tracks for their debut album. Eddie Barber, formerly of Zapp, recently concluded final tracking for his upcoming single. And Billy Beck of the Ohio Players is lined up to do keyboard and engineering work for the Cincinnati-based act Audio.

At The Shorefire, Long Branch, N.J., Justin Pink & the Opaques are doing a blues project for Looseleaf Records, scheduled for spring release.

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

Sound Investment

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

WHO'S CONSOLE AT BEARSVILLE: Bearsville Studios reports it has finished the renovation of its Studio A. The centerpiece of the 24/48-track room is now a unique Neve 8088 (40 Mic/80 Line) console, originally built by Neve for the Who, and formerly installed at Rampart Studios in the U.K. Recent modifications to the board include the 80 line inputs for mixing, EQ on either monitor or cutting fader, fader flip, and pre/post sends on either fader. According to Bearsville's Steve Bramberg, other features of the newly revamped Studio A include Studer A-800 multitrack and other Studer tape machines, UREI 813A monitors, and newly acquired outboard gear such as an AMS delay, a Lexicon 224X with LARC and Drawmer noise gates. Creature

comforts have not been passed over; according to Bramberg, Bearsville has also renovated its rehearsal barn, all lodging facilities and added a gym, lounge and kitchen.

RAWLSTON GOES MIDI: In order to tie everything together, Brooklyn's Rawlston Recording has MIDI interfaced all its keyboards with the installation of a Roland MSQ 700 MIDI Sequencer. Keyboards now controlled by the MSQ-700 include a Yamaha DX-7, Oberheim OB8, Korg Poly 61 and Oberheim OB1.

MORE POWER: Nashville's Merit Music Corp. has purchased a Quad 34 preamp and six Quad 405 amplifiers for its new facilities.

STUDIOMEDIA UPGRADE: Evanston, Ill.'s Studiomedica has upgraded on all fronts. New gear includes a custom Trident Series 80 console, Threshold S-1000 power amps and a Lexicon Model 200 digi-

tal reverb.

JOHN HILL GETS STUDIO: John Hill Music Inc., a music production firm based in New York, is adding a 16-track studio to its brownstone headquarters. Construction started Feb. 1, according to the company, and the following gear is slated to be installed: a Sound Workshop board, a two-inch Auto-Tech 16-track recorder, Lexicon PCM-42 digital delay, Lexicon Model 200 digital reverb, Eventide H-910 Harmonizer, Orban 622 equalizer, Electro-Harmonix digital sampler, and Valley People Series 800 noise gates. The selection of monitors will include Big Red, Auratone and Yamaha NS-10M speakers. According to John Hill Music's principals, the focus of the studio will be electronic music production, and instruments housed in the new facility will include a Sequential Circuits Prophet 5, Yamaha DX-7, Korg Poly 800, Yamaha PF-15 and Hohner electric pianos, Yamaha RX-11 and Linn 9000 drum machines and the Roland MSQ 700 MIDI sequencer.

Edited by STEVEN DUPLER

Video Track

UNITED KINGDOM

MGMM OVERVIEW'S David Mallet took charge of the video for "Mistake #3," the newest single off Culture Club's Virgin/Epic album "Waking Up With The House On Fire." Jackie Byford produced the piece, which originally called for 100 white bunny rabbits. When Boy George found out the furry beasts would be slaughtered after the production, he called in the RSPCA, Britain's equivalent of the ASPCA, and vowed to pay for the rabbits' upkeep while the animal concern found homes for them. In the end, Mallet passed on using the rabbits in the video.

The clip for the dance single "Look My Way" by PolyGram group the Vels was filmed in London by MGMM Overview's Nick Morris. It was produced by Fiona O'Mahoney and edited in London.

Morris also took charge of a video for newcomer Terraplane on CBS Records, which O'Mahoney produced.

NEW YORK

REEVES TELETAPE was the post-production facility for Preppie Productions' "Impulse" video clip for Preppie Records act Heartbreak U.S.A. Peter Friedman edited the piece of film which was transferred to video by Ernie Gellman. Frank Distasi took charge of putting in special effects on an ADO system. The video was directed by Eleanor Gavor and produced by Michael Grunberg.

Film director Brian Gibson, currently working on "Poltergeist II," turned his sights on Foreigner's first music clip "I Want To Know What Love Is," now airing on MTV.

(Continued on page 36)



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VIDEO TRACK

(Continued from page 35)

It was edited at **Unitel Video Inc.** by **Greg Bougherty**, who used the **Montage** editing system for the piece.

Ashford & Simpson are slated to appear on the Feb. 9 segment of **USA Network's "Cover Story."** This piece was directed by **Matt Roe**. **Rift Fournier** is the executive producer of the show. Featured songs include "Solid," "Honey I Love You" and "Outta The World."

Callner Shapiro took charge of producing an hour-long video-cassette featuring music videos and concert footage of Arista act **Krokus**. **RCA/Columbia Pictures** will release the video title, which features the popular videos for "Our Love" and "Ballroom Blitz." New footage has been added to "Our Love" for the home video version, **RCA** says. Other songs include "Screaming In The Night," "Eat The Rich," "Headhunter" and "Stayed Awake All Night."

LOS ANGELES

FEB. 26 will see the debut of a series of **Pepsi-Cola** advertisements featuring **Lionel Richie**, which will air during the **Grammy Awards**. The ubiquitous **Bob Giraldi** directed the spots, lensed at **Universal Studios**.

Linda Ronstadt filmed two clips, "Skylark" and "You Took Advantage Of Me," at **The Complex** on sets designed by **Louis Mawcinnitt**. The clips are set in the '40s, and **Ira Koslow**, their executive producer, makes a cameo appearance in one of them. **Robert Lombard** produced the clips for the songs off of **Ronstadt's "Lush Life"** album on **Elektra**. **David Lewis** directed.

C.D. Taylor directed **Roger Hodgson** in a clip for "How To Dream," the second single off his **A&M** album "In Jeopardy." The stylized performance piece was lensed in **Hollywood**.

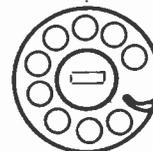
OTHER CITIES

CHUCK BERRY will be appearing in a series of tv commercials for **Volkswagon GTI** cars. **John Hill** arranged a special version of "No Particular Place To Go" for the spots, which were filmed in **Berry's home town of Wentzville, Mo.** **Mike Doran** directed the pieces for **Doyle Dane Bernbach**. **Regina Ebel** produced them.

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

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An Epic ID. Epic national director of video promotion Harvey Leeds has created a video ID for his label, commissioning A&A Productions to do the project. In the 16-second cell-animated effort, a bright red tv character falls out of the sky and is chased by three giants with lavender legs, golden socks and chartreuse sneakers. The giant footprints contain the Epic, Portrait and CBS Associated Labels logos, each of which flies into the air after it is revealed. A&A executive producer Ann Johnson and A&A's Aleks Rosenberg handled the creative work.

Houston's 'Rockplace' Creates Own Niche Clip Show Is Linked with Local AOR Mainstay KLOL

BY JIM BESSMAN

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

NEW YORK Now in its second year, Houston's "101 Rockplace" is firmly established as the only locally produced rock video show of its kind in the market. Broadcast weekly on independent tv station Channel 20, the one-hour show mixes

rock clips with comedy vignettes and local event coverage, all produced in-house at radio station KLOL, an AOR format mainstay in the market for 15 years.

The "101 Rockplace"/KLOL tie-in—the video show is named after KLOL's frequency and is simulcast on the radio station each week using station jocks as off-camera announcers—is seen by station manager and "Rockplace" executive producer Pat Fant as its distinguishing characteristic.

"'Rockplace' is by far the best

cross-promotional vehicle a radio station could have," claims Fant. "It adds a visual element to the numerous station promotions that K-101 has been known for, as well as offering weekly visual support of our activities at the station."

As such, "Rockplace" functions primarily as a television extension of K-101 radio, reflecting its AOR playlist through related music videos and original material designed to highlight station air personalities and local interests. Programming, according to "Rockplace" producer Karl Van Kyle, breaks down to 40-45 minutes, or roughly 10 clips a show. Approximately 10 of the remaining minutes are taken up by advertising, with the rest being videographic transitions, celebrity interviews, humorous skits, local and national event coverage, station promotions and public service programming.

"Our music programming has to be within the realm of our radio format because of the simulcast," explains Van Kyle, though he adds that it can "go out of bounds a little" depending on a specific clip's interest. As a case in point, he refers to Russ Ballard's "Voices" video, which went on several weeks prior to the single being added to KLOL, as well as Jason & the Scorchers' clip to "Absolutely Sweet Marie." Both were considered good enough visually to give them shot on tv.

The clip roster of the Jan. 19 program is indicative of the kind of videos featured: the latest clips from Bryan Adams, U2, John Parr, the Kinks, Honeymoon Suite, Billy Squier, Tommy Shaw, Fast Forward and REO Speedwagon, as well as Def Leppard's older "Rock Of Ages."

As for the additional programming, Van Kyle says that the "Rockplace" writers and production staff strive for a "nice, fast-moving, punchy pace."

Additional features include the "Rockplace Files" rock gossip segment, an "Album Of The Week" promotion in cooperation with record labels, and such viewer re-

(Continued on opposite page)

Lawyers Offer Views at Midem

European Clip Licensing Called 'Mess'

CANNES The European video clip licensing situation is "an unholy mess," international entertainment business lawyers meeting at this year's Midem here said. They pointed to a complex tangle of different methods and standards used by individual collection societies.

Edouard Marissens of Belgium described the legislative process of the European Economic Commission as creating further problems. There is less resistance within the Common Market to the concept of the territorial exclusivity where video clips are concerned than with records, he maintained.

Records are seen as goods, whose free flow within the community

must be safeguarded, but music videos are performances, and there can be exemptions granted on the grounds of copyright protection, Marissens said.

Two U.S. lawyers, Michael Sukin and Jay L. Cooper, outlined the development of the music video business in the U.S., stressing that the very idea of television selling records would have been laughed out of court just four years ago, but that MTV, established a year later, persuaded the industry that "you can't sell records without television."

Charles Levison, chief executive of The Music Box channel in the U.K., said that video clips had been used to sell records in Europe a decade ago and "as usual the Americans took the idea and turned it into a business." A U.S. retort was that clips of big bands were used in cinemas to sell dance music records in the '40s.

Levison said that there are now some 2,800 music videos created annually, an average of more than 50 a week, with 1,500 of them coming from the U.S., around 800 from the U.K. and the rest from Japan, the Netherlands and elsewhere. "Wherever there is musical talent, there will be video," he said.

Outlining the development of television services through Europe, and stressing that music programming is no longer considered minority material, Levison said: "The rights owners and lawyers must not kill the potential market by excessive demands."

The different rights clearances were also outlined, with Sky Channel lawyer Michael Flint explaining the difficulties. Video Performance Ltd. has been set up to help simplify clearance, he noted, but performing rights have to be negotiated on a territory by territory basis.

Levison said that, despite a general belief, "There's a lot of cable in Europe, with some seven million homes linked up. Some 90% of Holland and Belgium is linked, around two million homes. In Britain now there are around 150,000 cable subscribers. France has massive plans for cable. The European action may total only a third of that of MTV in the U.S., but there's sufficient de-

velopment to generate advertising revenue."

Robert Aardse of the Netherlands pointed out secondary rights prospects for music videos, notably on big-screen projection in discotheques but also potential use in bowling halls or swimming pools. Video jukeboxes provide another earnings source, he noted: "There are about 1,200 in Britain now, but the machines are very expensive."

While confidence in the growth of the music video industry seemed in no doubt, the hassles over licensing appear certain to continue. The lawyers were reminded that the EEC document "TV Without Frontiers," put through last year, suggested establishing copyright licensing for the whole of Europe for cable retransmission. But the international music industry has reservations.

Dr. Beatrice Von Silva Tarouca Wagner, IFPI legal adviser, said: "It may be very much in the interests of the cable channels to have footprinting-wide licensing. But it's not necessarily in the interests of the record companies to make things so easy for them."

Along with licensing problems, the financing of music videos was a well-aimed subject. The overall feeling among lawyers was that there is little prospect of record companies recouping from revenue the ever-increasing costs of video productions.

Though an average cost of \$100,000 per video was mentioned at one point, a general consensus was that it was probably less than half that figure. But the question of who pays remains, said several of the speakers. Making backup videos, contractually demanded by artists, can double the cost of the album itself. Artists see video as a promotional tool, it was noted, and believe that, as with other promotions, its costs should not be recouped from royalties.

One solution mentioned was for the artist to make the video, thus gaining creative control, and then license it back to the record company, then to MTV and so on. But if the record company pays, then it owns the video in perpetuity.

Cooper advised an artist manager at the meeting: "If your act can afford it, pay up front for the video and then take advantage of it. Otherwise you pay later through royalty deductions, but you just won't have the control."

Other panellists at the meeting were Michel Zgarka (Canada), Andre Schmidt (France) and David Peepkorn (Netherlands). The latter formally took over chairmanship of the lawyers group, meeting here at Midem for the 10th time, from Frederick Chartier, the French lawyer who saw the get-togethers build from just a dozen people in 1975 to this year's biggest attendance to date. Chartier was handed a special gold disk to commemorate his "performance."

Program Review

AOR Fans Are Addressed

Houston's "101 Rockplace" does indeed hew to the AOR radio programming format, which means its appeal is pretty much limited to that target audience. Those viewers were no doubt pleased by the Jan. 19 episode, but those with broader

The show opened up, so to speak, with a brief vignette of a surgical team assessing the state of the operation at hand, the patient's condition showing the need for a quick fix of "Rockplace." This idea was cute enough, and it was continued throughout the program, as intros to videos or cuts to station breaks.

In keeping with the format, there was little new in terms of the videos screened, though the means in which they were presented varied somewhat. Besides the usual artist, song, album, and record company IDs in the lower left corner of each clip, a radio station DJ's voice provided similar and additional information. Unfortunately, the jock fell into the dull, unexciting groove so prevalent among video jockeys.

During the Kinks' "Do It Again" clip; details regarding a February concert by the group were divulged via a crawl at the bottom of the frame. The same effect was used to repeat the call-in phone number for voting for the first four finalists in a "Houston's Funniest Comics" contest.

The comics contest formed the

main segment of this episode, and might have been a real treat had the four featured stand-ups been any good. To the contrary, they all came off as college students up for a lark, which is what they probably were. Best was an admitted New Yorker who should have kept that fact to himself in light of the catcalls it received. At least he got an intelligible response, though the crowd noise at the club where this portion was taped was too distant to gauge if it was positive or negative.

But an introductory bit to John Parr's "Naughty Naughty" video worked quite well, catching the artist at a local restaurant where an old fogey approached him to ask if he was related to Jack Paar. The younger Paar then obliged the delighted old man with an autograph.

Other localized touches also satisfied, such as KLOL's dancing radio mascot traipsing about various parts of town and plain outdoor footage of Houston events like a speedboat competition. These vignettes and linkage pieces, together with concert schedule billboards and station promotions, helped make "Rockplace" the fast-paced, light-hearted hour that its creators intended.

Closing credits appropriately thanked Bellaire General Hospital and the medical uniform supplier.

JIM BESSMAN



RCA Video Productions Expanding Firm Broadening Base with New Programming

BY TONY SEIDEMAN

NEW YORK Music video will be only one of the genres for which RCA Video Productions will be creating programming in the future, says Susan Steinberg, the company's newly appointed director of program production.

"RCA is looking forward to developing a variety of programming, and not just for music," says Steinberg. "We're really looking to do a very broad range of programming."

New key genres "are going to be family programming and comedy," Steinberg says. The reason for the increase in scope, she says, is that "we want to expand our base as a production company."

Product created will be subjected to the same range of exploitation that RCA Video's efforts have followed so far, going to multiple markets including cable and home video, in order to pay off their costs. Steinberg also says that in the near future, "We think the home video market will be able to bear product that hasn't been exploited elsewhere."

In terms of the "family" product RCA is looking for, Steinberg says, "What makes a good family program is something that transcends the boundaries of just children's programming." But she adds, "I don't want to focus just on the children."

"We're constantly being brought

ideas and programs, and we're looking for a lot more of that," she says, adding that ideas aren't the only thing the company is searching for; RCA Video is also "always searching for other relationships" in the production community as well.

"I hesitate to say that there are any guidelines for any projects that might be submitted," says Steinberg, noting that the main quality of any project she sees is that it should be "something that has real commercial viability. This is a business, and we're not in a position to create art for art's sake."

In the music arena, one of the areas on which RCA Video Productions is focusing is having writers work on long-form video music productions.

Music long-forms have "never really required the talents of writers" before, Steinberg notes, and the company maintains that by using them, it can increase the depth and market ability of its product. "We're always looking for talented writers for a variety of projects," she says.

Those looking is peddle their wares to RCA Video would be best advised to bring "a storyline and a treatment—they don't have to go so far as script it," says Steinberg. Wordsmiths should provide the company with "just clean samples of their writing," she says.

HOUSTON'S 'ROCKPLACE'

(Continued from page 37)

cord labels, and such viewer response solicitations as "Video Wars," pitting two clips against each other in the manner of MTV's "Friday Night Video Fights," and "Houston's Ugliest Dog Contest," which awarded the winner limo service to a restaurant and music clubs with its owner on Halloween night.

"Rockplace" additionally offers artist interviews when available and carries a concert calendar. Concert dates for artists appearing via their videos are accompanied by a crawl containing that information.

The show's radio station influence is readily apparent in its coverage of local events and public service activities. "Rockplace" cameras have been present at the A.R.M.S. Concert press conference, Houston Marathon, Miller Lite Thunderboat Championships, the K-101 Rockfest "lifestyle" fair, and a special live hookup with the Autorama indoor audio show for interviews with the various soap opera stars in attendance.

Public service campaigns have included production of a performance video for the winning band from K-101's "Home Tapes" local artist compilation LP, as well as the airing of local entertainer and sign language expert Cindy Cochran's "Signs Of Passion" video for the hearing impaired.

Among various station promotions have been sponsorships of record retail in-store appearances and the "Album Of The Week" co-promotion between record label and

dealer. Cars have been given away in cooperation with auto dealers, and nightclubs have been used to hold "Rockplace" parties. "Rockplace" also managed to beat out MTV for the "world premiere" of ZZ Top's "TV Dinners" video.

The show's promotional muscle has helped carry it way beyond the 13-week lifespan projected when it first came on in September, 1983. "We've achieved commercial success now," declares Fant, noting that the show is now considered an integral part of KLOL's annual media buy.

Its success, he adds, required "educating" media buyers of the added value of the simulcast to their regular radio buy. "We had to bring the advertising community along with us to effectively price to their clients what we're selling."

Fant says the fact that "101 Rockplace," which originally airs on Saturday nights at 10 p.m., is repeated the following Friday night at 1 a.m. with the same ads for only a single weekend time buy, has helped immensely. He now lists such advertisers as Bud Lite, Coors, Honda, Zales Jewelry and Columbia Records as 13-week package sponsors who pay \$52,000 to open and close each show as well as receive spots during the breaks and additional radio and tv spots during the week.

New Video Clips

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

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

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Manhattan
 Rock'N'Roll/Scotti Bros.
 Global Productions
 Jenö Hodi

KISS

Thrills In The Night
 Animalize/Mercury
 Keefco
 David Lewis

NORMAN NARDINI & THE TIGERS

If You Don't Want Me
 Norman Nardini & the Tigers/CBS Associated
 Pendulum Productions/Simon
 Straker, Alexis Omeltchenko
 Dominic Orlando

SUICIDAL TENDENCIES

Institutionalized
 Suicidal Tendencies/Frontier Records
 Glen E. Friedman
 Bill Fishman

CAROL LYNN TOWNES

Believe In The Beat
 Breakin' 2: Electric Boogaloo/Polydor
 Cannon Films
 Sam Firstenberg

THE VELS

Look My Way
 Velocity/Mercury
 MGM/Fiona O'Mahoney
 Nick Morris

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST
	ANGEL CITY UNDERGROUND MCA	NEW
	DURAN DURAN SAVE A PRAYER Capitol	BREAKOUT
	DANNY ELFMAN GRATITUDE MCA	NEW
	EURHYTHMICS JULIA RCA	NEW
	GLENN FREY THE HEAT IS ON MCA	MEDIUM
	ROBIN GEORGE HEARTLINE Bronz/Island	NEW
	SAMMY HAGAR V.O.A. Geffen	MEDIUM
	CHAKA KHAN THIS IS MY NIGHT Warner Bros.	LIGHT
	KISS THRILLS IN THE NIGHT Mercury	LIGHT
	KROKUS BALLROOM BLITZ Arista	LIGHT
	LRB PLAYIN' TO WIN Capitol	BREAKOUT
	MADAME X HIGH IN HIGH SCHOOL Epic	NEW
	MADONNA MATERIAL GIRL Sire	POWER
POWER ROTATION	BRYAN ADAMS SOMEBODY A&M	3
	PAT BENATAR OOH OOH SONG Chrysalis	4
	CARS WHY CAN'T I HAVE YOU Elektra	3
	THE FIRM RADIO ACTION Atlantic	2
	JOHN FOGERTY THE OLD MAN DOWN THE ROAD Warner Bros.	4
	MADONNA CRAZY FOR YOU Geffen	2
	MADONNA THE GAMBLER Geffen	2
	SCANDAL FEATURING PATTY SMYTH BEAT OF A HEART Columbia	2
	BARBRA STREISAND EMOTION Columbia	3
	TALKING HEADS GIRLFRIEND IS BETTER Sire	3
	JOHN WAITE RECKLESS HEART EMI America	3
HEAVY ROTATION	*BRYAN ADAMS RUN TO YOU A&M	10
	PHILIP BAILEY with PHIL COLLINS EASY LOVER Columbia	8
	JOHN CAFFERTY & THE BEAVER BROWN BAND TENDER YEARS Scotti Bros./Epic	14
	CHICAGO YOU'RE THE INSPIRATION Full Moon/Warner Bros.	8
	*DURAN DURAN WILD BOYS Capitol	11
	*FOREIGNER I WANT TO KNOW WHAT LOVE IS Atlantic	6
	*DON HENLEY BOYS OF SUMMER Geffen	8
	*HONEYDRIPPERS ROCKIN' AT MIDNIGHT Es Peranza	9
	*BILLY JOEL KEEPIN' THE FAITH Columbia	11
	*CYNDI LAUPER MONEY CHANGES EVERYTHING Portrait	9
	*STEVE PERRY FOOLISH HEART Columbia	4
	POINTER SISTERS NEUTRON DANCE Planet	9
	*REO SPEEDWAGON CAN'T FIGHT THIS FEELING Epic	5
	DAVID LEE ROTH CALIFORNIA GIRLS Warner Bros.	4
	*BRUCE SPRINGSTEEN BORN IN THE USA Columbia	9
	SURVIVOR HIGH ON YOU Scotti Bros./Epic	4
	WHAM! CARELESS WHISPER Columbia	8
ACTIVE ROTATION	MORRIS DAY JUNGLE LOVE Warner Bros.	14
	GENERAL PUBLIC TENDERNESS IRS	14
	*DARYL HALL & JOHN OATES METHOD OF MODERN LOVE RCA	8
	*JOAN JETT I LOVE YOU LOVE ME MCA	9
	*JOAN JETT I NEED SOMEONE MCA	9
	*KINKS DO IT AGAIN Arista	11
	*JULIAN LENNON TOO LATE FOR GOODBYES Atlantic	5
	*BILLY OCEAN LOVERBOY Jive/Arista	11
	JERMAINE JACKSON DO WHAT YOU DO Arista	9
	JOHN PARR NAUGHTY NAUGHTY Atlantic	9
	PRINCE TAKE ME WITH YOU Warner Bros.	2
	*TOTO STRANGER IN TOWN Columbia	9
	*TINA TURNER PRIVATE DANCER Capitol	5
MEDIUM ROTATION	AUTOGRAPH TURN UP THE RADIO RCA	9
	BRUCE COCKBURN IF I HAD A ROCKET LAUNCHER Gold Mountain/A&M	11
	DOKKEN JUST GOT LUCKY Elektra	4
	FRANKIE GOES TO HOLLYWOOD RELAX ZTT/Island	7
	GIUFFRIA CALL TO THE HEART Camel/MCA	5
	ELTON JOHN IN NEON Geffen	5
	SIMPLE MINDS DON'T YOU A&M	3
	TEENA MARIE LOVER GIRL Epic	3
	THE WHO TWIST AND SHOUT MCA	9
	STEVIE WONDER LOVE LIGHT IN FLIGHT Motown	5
	STEVIE WONDER LOVE LIGHT IN FLIGHT Motown	4
BREAKOUT ROTATION	ALPHAVILLE BIG IN JAPAN Atlantic	11
	MARTIN BRILEY DANGEROUS MOMENTS Mercury	3
	BRONSKI BEAT SMALL TOWN BOY MCA	6
	CULTURE CLUB MISTAKE #3 Virgin/Epic	4
	JOHN HUNTER TRAGEDY Epic	5
	LOS LOBOS DON'T WORRY BABY Slash/Warner Bros.	6
	GARY O. GET IT WHILE YOU CAN RCA	8
	TRIUMPH SPELLBOUND MCA	4
LIGHT ROTATION	ANIMATION OBSESSION Mercury	11
	EUROGLIDERS ANOTHER DAY IN THE BIG WORLD Columbia	2
	THE FIXX LESS CITIES MORE MOVING PEOPLE MCA	3
	HANOI ROCKS BOULEVARD OF BROKEN DREAMS Epic	6
	HEAVEN 17 THIS IS MINE Virgin/Arista	6
	STEVE MILLER BONGO BONGO Capitol	3
	ROMAN HOLLIDAY ONE FOOT BACK IN YOUR DOOR Jive/Arista	4
	SUICIDAL TENDENCIES INSTITUTIONALIZED Frontier	11
NEW ROTATION	ASHFORD & SIMPSON SOLID Capitol	5
	BLUEBELLS I'M FALLING Warner Bros.	2
	CATS RUM TUM TUGGER Geffen	5
	SHEENA EASTON SUGAR WALLS EMI America	2
	EVERYTHING BUT THE GIRL NATIVE LAND Warner Bros.	2
	4-3-1 ANIMAL Recovery	9
	HONEYMOON SUITE BURNING IN LOVE Warner Bros.	7
	KLYMAXX THE MEN ALL PAUSE Constellation/MCA	2
	M&M CALLING THE MEDIUM RCA	4
	MINUTEMEN THIS AIN'T NO PICNIC SST	6
	OMD TESLA GIRLS A&M	3
	ROMEO VOID SAY NO Columbia	2
	JOY ROSE IN & OUT LOVE AFFAIRS Jem/Important	4
	FRED SCHNEIDER MONSTER IN MY PANTS Sire	5
	SCRITTI POLITTI HYPNOTIZE Warner Bros.	4
	JANE SIBERRY MIMI ON THE BEACH Duke Street	4
	SILENT TREATMENT LIFE ON EARTH Red Label	11
	SMITHS HOW SOON IS NOW Sire	6
	SOUTHSIDE JOHNNY LOVE IS THE DRUG Mirage/Atco	3
	TEXTONES STANDING IN THE LINE A&M	4
	UNTOUCHABLES FREE YOURSELVES Enigma	3
	KIM WILDE GO FOR IT MCA	4

* 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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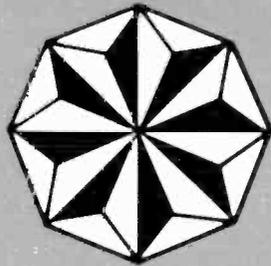
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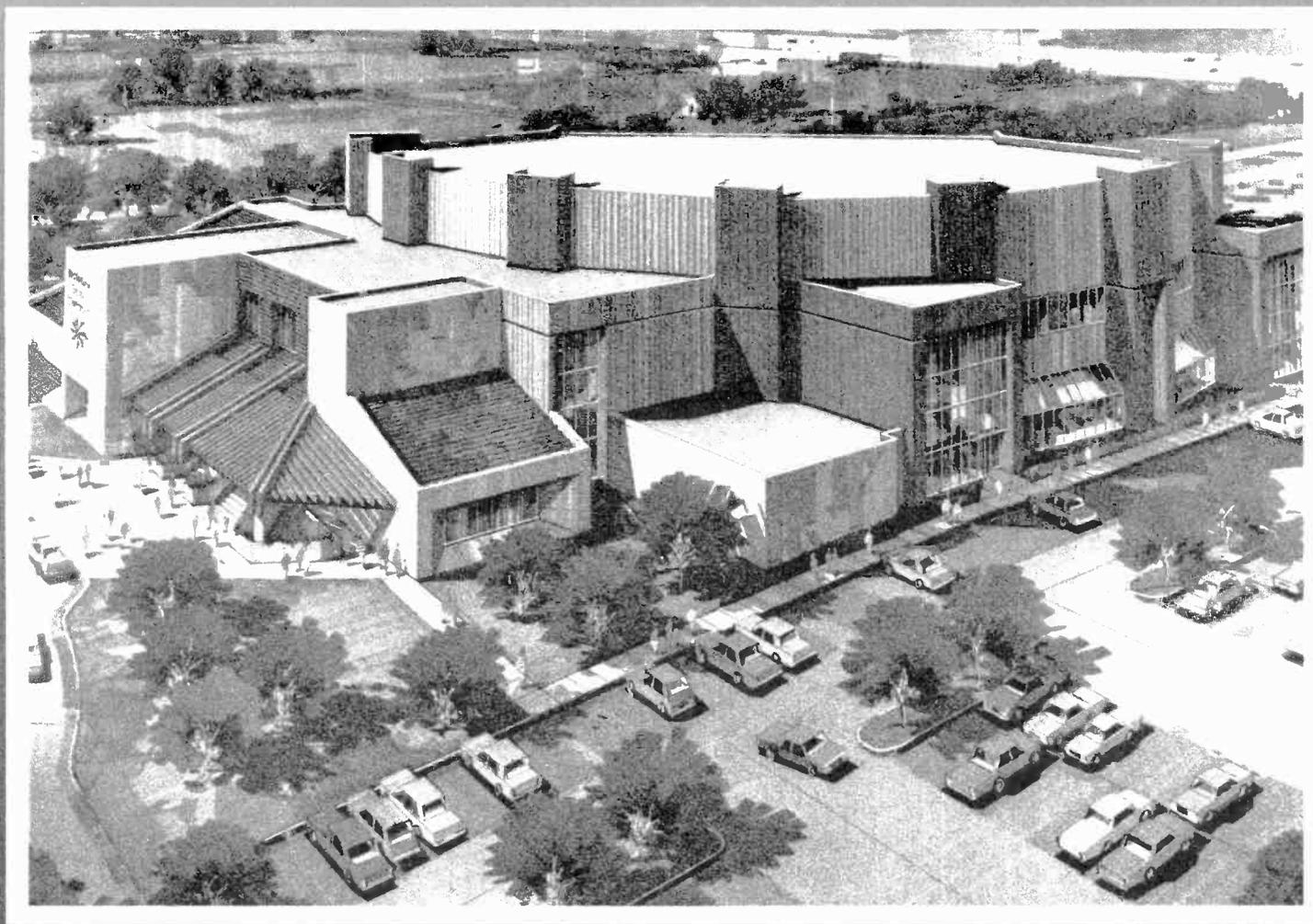
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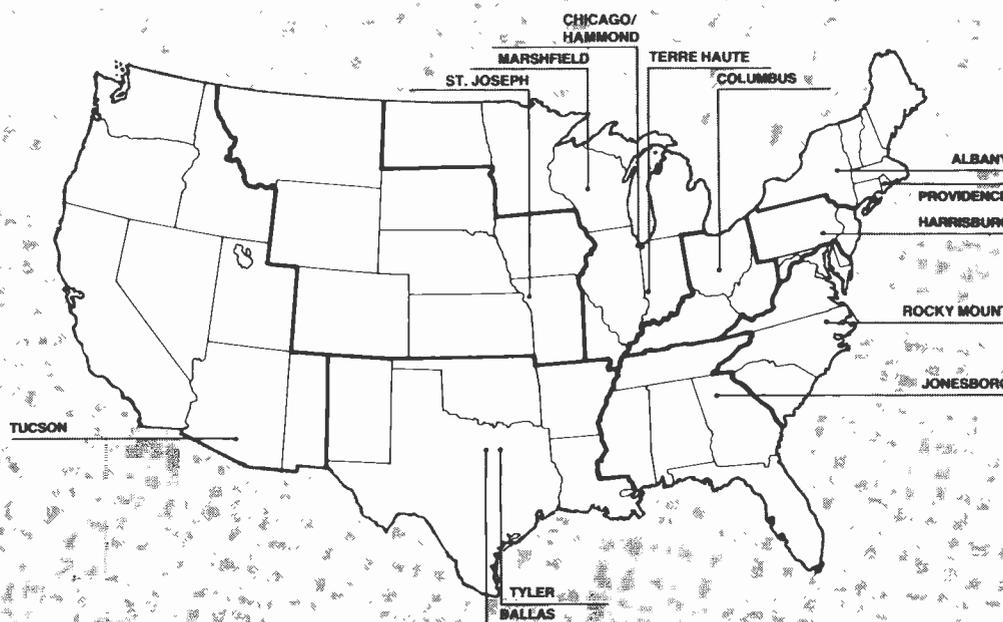
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Holiday Star Continues Upward Trajectory to New Theatrical Heights

Glance at a map of the Chicago area and you'll find the suburb of Merrillville 22 miles east, at the intersection of Interstate 65 and U.S. 30. Look a little closer and you'll see the Indiana state line between the two points, but it's a mere technicality as far as the Holiday Star Theatre is concerned.

"We are a Chicago venue, though we're located in Merrillville, Ind.," says Holiday Star general manager Dave Steuer. "We're even closer to Chicago than several suburban venues in Illinois, but there are some potential concertgoers as well as acts who don't realize that."

"More and more, however," Steuer smiles, "we're getting rid of the Indiana stigma."

Indeed, the 3,300-seat theater (soon to be 3,400 seats), which is celebrating its fifth anniversary this year, has swiftly become one of Chicagoland's most successful mid-sized venues. Drawing an average 75% and up occupancy for the roughly 200 shows presented there annually, the Holiday Star continues on the upward trajectory it established in December 1979.

In those five years, over 400 different acts have appeared, tallying up over 1,000 shows. Performers run the gamut from middle of the road, r&b, country, contemporary/rock, Christian, and Hispanic, with emphasis on the former two.

Liberace, one of Holiday Star's most popular performers, has appeared there on four separate occasions, and is due again in April. His last stint involved 14 shows and a record-breaking gross of \$521,000.

Repeat performers are many and varied, according to marketing manager Judy Bronowski. "The Oak Ridge Boys, who were one of our first acts, come back year after year, as does Gladys Knight," she says. "Gladys Knight did 19,000 people in three days."

Sellouts are becoming increasingly more common, Bronowski adds, with recent appearances by Tina Turner, Sheena Easton, the Pointer Sisters, Rodney Dangerfield, and Gallagher all falling into that category.

A major factor in the Holiday Star's success is the adjacent Holiday Star Plaza, a 353-room resort hotel with a Mobil 4-star rating (one of only eight in the Chicago area). Room and dinner packages offer potential concertgoers added inducement to take

Self-contained resort/concert hall complex spells welcome convenience for visiting performers

in a show, while the self-contained resort/concert hall complex spells welcome convenience for visiting performers.

The Holiday Star Theatre and Holiday Star Resort and Conference Center are owned by Whiteco Hospitality Corp., a division of privately-held Whiteco Industries.

The way Whiteco Hospitality Corp. president Bruce W. White tells it, the Whiteco Industries tale is a classic Heartland success story.

Whiteco Industries was founded 49 years ago by Bruce's grandfather George White in a garage in Shelby, Ind. (pop. 500), a sleepy town on the Kankakee River. It began as an outdoor sign company called White Advertising, specializing in farm



Bruce W. White, President of Whiteco Hospitality Corp.: The dynamic force behind the creation and growth of Holiday Star Plaza.

General Manager Dave Steuer coordinates the booking and oversees all day-to-day operations at the Holiday Star Theatre.



signs. Bruce's father Dean V. White joined the family business after World War II.

"With the growth of interstate highways, outdoor advertising grew," Bruce White relates. Also on the rise was a brand new motel chain called Holiday Inn, which Dean White pitched on the advantages of his outdoor advertising. Holiday Inn signed on with White's services, and both companies prospered.

Today, Whiteco Industries' sales run in the nine-figure range. Whiteco Metrocom is the largest of the three Whiteco subsidiaries, "dominant in 17 markets in outdoor signs," according to Bruce White. An applied graphics company, White Graphics Systems Inc., was founded in the mid-'50s, and according to White is "the largest fleet marker in the world," with clients including Toyota, Nissan and Hertz. Whiteco Hospitality Corp. is the smallest of the three; in addition to the Holiday Star Plaza, its assets include a Holiday Inn in Warsaw, Ind., a Ramada Inn in Evansville, Ind. and half of a package of travelling '50s rock'n'roll shows. Whiteco Industries also encompasses the Twin Towers Office Complex adjacent to the Holiday Star, and adult contemporary WZVN-FM, licensed to Lowell, Ind.

The Holiday Star Plaza itself began as a 120-room roadside motel, the fulfillment of a promise made by Holiday Inn founder Kemmons Wilson to Dean White—a promise to give White a Holiday Inn in the location of his choice.

In 1972 the Inn expanded to 248 rooms. In 1977, while at home between graduate school sessions, Bruce White acceded to his father's request to figure out how to increase weekend business at the hotel. Two years and \$17.5 million later, the 61-acre, 353-room Holiday Star Resort and 3,300-seat Holiday Star Theatre opened, with Donna Summer as its inaugural performer.

That was December, 1979. Five years later the Holiday Star Theater is a busy, thriving venue, renowned throughout Chicagoland for its intimacy, sound quality, and resort-hotel extras.

The Holiday Star Theatre presents an average of 200 shows per year, according to general manager Dave Steuer. In 1980, a record 230 shows were staged; in 1984 the number shifted to under 200. "Fewer acts were touring this year," says Steuer, adding "and video has, however, had a significant effect on the number of rock acts appropriate for a 3,400-seat venue." He notes: "Video exposure means many acts can make a jump straight from clubs to arenas, bypassing midsize venues."



Holiday Star management team boards the Whiteco corporate jet, ready to depart for an intensive strategy planning session.

One of Holiday Star's immediate goals is to do "more rock'n'roll, as much as possible," according to Steuer. A projected breakdown for 1985 would have 35% of total concerts under the MOR heading (Liberace, Liza Minnelli, Wayne Newton), 30% r&b (Kool & the Gang, Smokey Robinson, James Brown), 12% country (Ricky Skaggs, Lee Greenwood, Ronnie Milsap), 12% contemporary/rock (Kenny Loggins, the Tubes, Phil Collins), and 10% Christian, Hispanic, and nostalgia (Andrae Crouch, Juan Gabriel, Carl Perkins). In addition, children's shows, live boxing, legitimate theater, the Northwest Indiana Symphony, and corporate functions—an average of 30 "outside" dates per year—round out the theater's annual roster. As many as 31 acts are on sale at any given time; in January, a traditionally slow month in the concert business, 20 shows were on sale simultaneously.

While the Holiday Star's size has made it difficult to serve as a venue for breaking new rock acts, Steuer notes that artists such as Hall & Oates, Missing Persons, Joan Armatrading and Iron Maiden have graced its stage at some point in their careers.

"We have 365 days to fill," says Steuer, "which means buying talent our audiences want to see. This market is starved for rock'n'roll, for example, so we have a real need to fill."

Dave Steuer, 31, is a Chicago native with a construction background, who came to the Holiday Star five years ago on an accounting project. Liking what he saw, Steuer stayed on, moving

(Continued on page HS-12)



Inside the 3,324-seat Holiday Star Theatre, where split-level construction and unobstructed view create an excellent setting for all types of entertainment.

"We are a Chicago venue, though we're located in Merrillville, Ind. We're even closer to Chicago than several suburban venues in Illinois, but there are some potential concertgoers as well as acts who don't realize that."

Clear Thinking, High Standards Guide Holiday Star's Rapid Rise to Regional Prominence



Libera accepts the Holiday Star Theatre Award from Bruce White for ticket sales exceeding \$1 million.

When Dean White in June 1977 asked his son Bruce to come have a look at his Holiday Inn and suggest some methods for beefing up business, the younger White complied enthusiastically. The Purdue graduate had been working in management for the Hyatt Corp., and had recently left his position there to finish his masters degree in business administration at Indiana Univ. What he didn't know then was that what started as a more or less stopgap project would shortly end up as his profession.

"It was a very typical Holiday Inn," recalls the 32-year old Whiteco Hospitality Corp. chief. "Business on weekends was weak." However, he adds, "I saw a potential in the market for major expansion. Northwest Indiana is among the top 50 markets in the U.S. in buying power, with a population of over 700,000. At the time, the petrochemical and steel industries had turned the area into a sort of industrial Disneyland."

Merrillville's proximity to Chicago provided an even stronger incentive for developing the existing real estate, says White. "In order to establish an identity in the Chicago market, we decided to construct a theater," he describes, "which would have the added advantage of bringing in weekend destination business."

White put his graduate school plans on hold—indeinitely, as it turns out—to get the development project under way. "After it was put together," he grins, "I wanted to stay on and run it as well."

The 248-room inn underwent a two-year renovation, during which time "we never closed completely. We were operating restaurants out of tents," White recalls with a chuckle.

The proposed Holiday Star Theatre was going through some fairly costly changes itself. "When we did the original feasibility study, the typical theater in the round was existing on MOR talent, and that's what we had designated for the Holiday Star," White elaborates. "But within a certain period of time, we found that entertainers were no longer playing in the round, and there was a trend away from MOR."

"So we changed the design at the last minute to a proscenium thrust theater. Production costs doubled, but it proved successful." The total renovation project, White says, cost \$17.5 million.

In May 1979, the expanded 353-room hotel opened. The following October, two months before the Holiday Star Theatre was due to take its first bow, the bottom dropped out of the steel industry and interest rates skyrocketed. "It was a shock," White admits.

White was able to turn hardship to his advantage, instigating efforts to target secondary markets such as South Bend and Indianapolis, Grand Rapids, Mich., and Kankakee and Springfield, Ill. "We were forced to reach into those markets which we had thought we'd get into at a later date," White relates, "and to sell ourselves all the more aggressively. We believe we're more successful as a result."

With the Holiday Star's yearly grosses climbing consistently, bookings piling up, and the facility's name becoming ever the more inextricably linked to Chicago, it's evident that White's instincts were right on the money. His corporate philosophy, as well, is the product of clear thinking and high standards.

"Anything we do we want to be best at," White says simply. "There are certain essential elements involved in success," he continues, "the removal of any of which, like a vital organ, would result in collapse."

"We saw that it was as important for us to market ourselves to the entertainment community as it was to market our talent to the consumers."

"There are the customers—they are the people that write our checks. There is the ownership: in a high-risk venture such as this, the investors are entitled to a high return on their investment capital. There are the employees, who have to be made to feel valued. And there are the entertainers, of whom themselves and their entourage must be treated with the utmost hospitality and graciousness.

According to White, no request is too outlandish or too much bother to be attended to promptly. "We're very aggressive about making the artists' experience pleasurable. When you're living out of a suitcase for 200 days a year, as the entertainers do, a request that would sound overly demanding in other circumstances is only normal," he reasons. "And the greater the demand, the greater the opportunity to show we can comply in all respects. There is only one answer to any request: 'Let me take care of that personally.'"

"If we have a problem at any level in the organization," White stresses, "it is considered of major importance and dealt with immediately."

Neither White or any of his executive staff had had experience in the entertainment business prior to the Holiday Star, which he feels in many ways puts them at an advantage. "Our backgrounds in marketing and advertising have put us in a better position, as far as executing the business, than if we'd come through the entertainment ranks," he says.

Nevertheless, the music industry does have a curious side for one weaned on the typical buy-sell atmosphere of standard business. "The greatest challenge for us," White says, "was realizing we had to sell ourselves in order to compete to buy the talent product, then turn around and sell it again.

"We're concerned that some agents may be overlooking the benefits of their entertainers' playing mid-size facilities like ours. The fact is, while the gross dollars of a huge arena show may be great, the entertainer's share could be in line with what a mid-size venue could offer—because many mid-size facilities can produce shows at lower costs.

"Even with economic terms aside, an entertainer's fans can appreciate the concert more in a more intimate theatre. While there are many fans who'll attend a show in a big facility, there are still those fans who choose not to. Those are the fans who want to be closer, feel more a part of the show.

"Truth is, mid-size facilities haven't banded together to the ex-

(Continued on page HS-10)

Holiday Star Theatre



The 16,000 square-foot tropical indoor Holidome, complete with pool, sauna, twin jacuzzis and entertainment on the weekends, is the focus of activity at the Holiday Star Resort.



The Reservation Department of Holiday Star Resort, under the direction of Johnnie Price (second from right), handles the coordination of dinner/theatre and overnight package sales in conjunction with all theatre performances.



Corporate controller Scotty Gray directs the financial growth of Whiteco Hospitality Corp.

LIBERACE

January 18, 1985

Mr. Bruce White
Holiday Star Theatre
Holiday Star Plaza
Merrillville, IN 46410

Dear Bruce:

Congratulations to you and your entire staff!

I am really looking forward to my engagement with you at the end of April. Each of my three appearances at your fabulous theatre have been memorable.

Sincerely,



Star Team Promotion Details Steps to Success for Every Holiday Star Concert



A concert at the Holiday Star Theatre is a concert in Chicago, and it's promoted that way, says general manager Dave Steuer.

With 70% of the theater's business coming from Chicago and south suburbs (up from 30% in its first year), the \$700,000 annual advertising budget is spent almost exclusively in the environs of the Windy City. "Ninety-five percent of our ad dollars go to Chicago," says Steuer, adding, "We're seeing an increasing



amount of people coming in from other markets like Kankakee, Ill., and South Bend and Lafayette, Ind. We do a good deal of tradeouts in those markets."

Every Holiday Star show is promoted individually, says Steuer, with painstaking attention to detail.

Lead time between booking a date and the actual concert is crucial, according to marketing manager Judy Bronowski. "We try to have at least 90 days lead time, particularly for MOR and country acts," she says. "People plan ahead more these days; and lead time is especially important to the group sales department, which accounts for at least 25% of our sales."

Bronowski, a graphic design graduate from Indiana Univ. who has been with the Holiday Star since inception, says that a

marketing checklist designed by herself, sales director Chris Ferraro, and public relations manager Colleen Lynch, effectively details the necessary steps involved in the promotion of every Holiday Star concert.

The three-page list contains 55 items under seven different time headings, from "90 days out" to "7 days out" (prior to showtime). They include: "determine p.r. strategy and contact

Marketing Manager Judy Bronowski oversees development of marketing plans, promotions and advertising strategies for Holiday Star Plaza.



Group sales and administrative duties are important elements of the theatre. With group sales staff are Director of Sales Chris Ferraro, seated, and administrative assistant Pat Mendoza, third from left.

major Chicago publications that relate to strategy"; "implement tracking"; "promotional tie-ins explored"; "analyze prior 30-day tracking results and utilize info in determining continued market-



The marketing staff provides the creative input necessary to sell out the house. Clockwise from top right: Kay Wharton, Production Artist, Colleen Lynch, Public Relations Manager; Jan Pearson, Promotions Manager; Lynn Motkowski, Production Manager.

ing strategy"; "analyze current ticket sales versus objectives to determine need for last-minute media blitz"; and "plan special in-house promos for night of show."

The marketing department leaves no stone unturned, as witnessed by such items as: "order special plaque for entertainer, if needed"; "star dinner inquiries made"; and "firm up appearances, interviews, etc."

"We have no preconceived notions of what is too much or what's not enough," says Bronowski. "In some cases, such as
(Continued on page HS-12)

"Group sales is one of the most effective ways to increase occupancy. We're able to penetrate markets such as Detroit, Grand Rapids, Indianapolis, parts of Iowa."

**We
start
and end
our year**



at the
Holiday Star Theatre

**The
Oak Ridge Boys**



**Congratulations!
Bruce, Dave
Dennis & Colleen**

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& ORCHESTRA

NONA HENDRYX

AL HIRT

PHYLLIS HYMAN

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ALBERT KING

B.B. KING

THE MANHATTANS

RITA MARLEY +
I THREES

MAZE featuring
FRANKIE BEVERLY

MELBA MOORE

MTUME

ALICIA MYERS

THE O'JAYS

PIECES OF A DREAM

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Customers, Entertainers Discover Charms, Advantages of Holiday Star Experience

A Billboard Advertising Supplement

The Holiday Star Theatre," says general manager Dave Steuer, "is the main attraction here. But people find that there's a lot more when they arrive."

For the theater patron, there is a variety of inducements to dine or stay the night at the Holiday Star Plaza: the adjoining Mobil 4-star hotel offers restaurants and lounges, tropical atrium the Holidome, indoor and outdoor pools, whirlpool, game room, children's play area, and easy access to a full-facility health club in the nearby Twin Towers Office Complex. The 70-seat Comedy Cottage, main lounge, and secluded piano bar offer a regular entertainment supplement to the Holiday Star Theatre.

For the visiting performer, the Holiday Star's advantages are plentiful. Said artist need never leave the hotel complex, negotiating problems of transportation and sound checks. House sound and lights are generally regarded as superb. As far as accommodations, a split-level celebrity suite is available, complete with Yamaha piano, sunken bath, and cedar hot tub. Theater dressing rooms include private bath and telephone, and the green room comes complete with color tv, upright piano, and kitchen facilities.

Small wonder that more and more performers—among them James Taylor, Shalamar and Air Supply—have taken advantage

"Performers are finding that they can walk out of the Holiday Star, not only with more money, but with the knowledge that they've presented themselves under the best possible circumstances!"

of the Holiday Star's free rehearsal offer. "Bands of any size can come here and rehearse for a tour, free of charge," says president Bruce White. "Everything here is self-contained . . . I can't think of another theater that provides a similar service."

The theater itself was designed by LaPorte, Ind. architect Tom Hicke. "I found him through a theater design book from Valparaiso Univ.," notes White.



Currently consisting of 3,324 seats, the Holiday Star will increase its capacity to 3,400 as of March 31, with 2,088 seats on the main floor and 1,312 on the mezzanine level.

"The well-worn phrase, 'not a bad seat in the house' takes on fresh meaning here, with the furthest seat a mere 105 feet from the stage. One of the biggest pluses, for entertainers and theatergoers alike, is its intimacy," says marketing manager Judy Bronowski.

"It's a versatile room," says White, "where artists from Liza Minnelli to Hank Williams Jr. to Lou Reed can feel comfortable."

The Holiday Star's size can be a liability at times, when it comes to booking new acts and rock acts of a certain degree of prominence: "Sometimes we just wouldn't be able to gross enough," explains general manager Steuer. But that's consid-

(Continued on page HS-13)



From left: Pooh, Lighting Director; Jay Kempton, Sound Director; and Dennis Andres, Production Manager of the Holiday Star Theatre.



Theatre production staff members work behind the scenes with the stage crews of guest performers.



The Oak Ridge Boys, shown here with Theatre General Manager Dave Steuer, have established a New Year's Eve tradition at the Holiday Star, playing for the fourth year in a row this past holiday season.



Happy 5th Anniversary Holiday Star Theatre

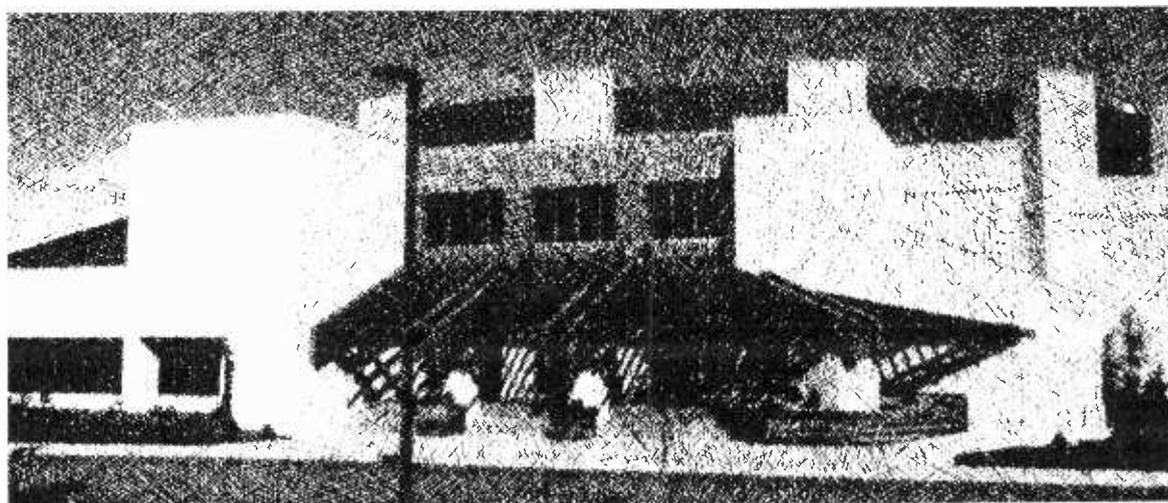
Consistently Bringing the Best in Country Entertainment to the Midwest!!



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on your
5th
Anniversary
and
best wishes
for your
continued
success"



**CONGRATULATIONS
ON YOUR FIRST
5 YEARS. HERE'S
TO A CONTINUED**



**PROSPEROUS &
FRUITFUL RELA
TIONSHIP! THE
NEDERLANDER
ORGANIZATION.**

BRUCE WHITE

(Continued from page HS-4)

tent we should to attract the attention of those entertainers who would be great in our venues like John Denver, Dan Fogelberg, Jimmy Buffett, and lots more," says White.

"It's as important for us to market ourselves to the entertainment community as it was to market our talent to the consumers."

Noting the financial near-impossibility of maintaining a "stand-alone" theater without a hotel or office to create destination business, White says the Holiday Star concept has proven "successful enough that we're currently negotiating for the development of projects like these in other major markets." And, as previously mentioned, the Holiday Star has assumed talent booking responsibilities for the renovated 2,000-seat Vic Theatre on Chicago's North Side.

As for the Holiday Star Theatre itself, of immediate concern is increasing yearly load of rock'n'roll shows, says White, which would include targeting regional markets for rock that have been heretofore untapped. They're aiming for a couple dozen contemporary rock shows for 1985, a 30% increase over last year's tally, according to White.

If business continues looking all the rosier year after year, White credits his staff with the goods. "It's a family business with a family atmosphere," he says. "There's hardly any turnover; many of the staff have been here since we opened.

"The people who work here aren't here only because it's a job," says Bruce White, "and it shows. They're friendly, cooperative, have fun working together, and do an extremely good job."



Holiday Star house staff members provide information and direction for theatre patrons on show nights.

TOP GROSSES BY MARKET

M.O.R.	# OF SHOWS	CONTEMPORARY ROCK	# OF SHOWS
LIBERACE	\$521,000 (14)	BETTE MIDLER	\$288,700 (5)
WAYNE NEWTON	\$396,000 (8)	BARRY MANILOW	\$259,700 (4)
KENNY ROGERS	\$364,500 (8)	RODNEY DANGERFIELD	\$200,000 (3)
ENGLEBERT	\$339,000 (8)	DONNA SUMMER	\$168,000 (6)
LIZA MINELLI	\$276,000 (6)	BEACH BOYS	\$152,400 (4)
BOB HOPE	\$197,200 (4)	JAMES TAYLOR	\$120,600 (3)
TOM JONES	\$186,800 (4)	AEROSMITH	\$95,000 (2)
BILL COSBY/SAMMY DAVIS, JR.	\$182,000 (6)	AIR SUPPLY	\$78,300 (2)
JOHNNY MATHIS	\$161,800 (6)	RICK SPRINGFIELD	\$47,800 (1)
ANNE MURRAY	\$149,600 (4)	SHEENA EASTON	\$45,800 (1)
		DOOBIE BROTHERS	\$45,800 (1)

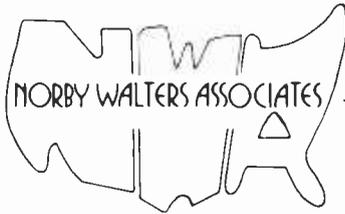
COUNTRY	# OF SHOWS	R & B	# OF SHOWS
OAK RIDGE BOYS	\$308,800 (6)	GLADYS KNIGHT AND THE PIPS	\$218,000 (4)
EDDIE RABBITT/MICKY GILLEY/JOHNNY LEE	\$169,400 (5)	LUTHER VANDROSS	\$168,000 (3)
STATLER BROTHERS	\$129,300 (4)	LOU RAWLS/ROBERTA FLACK	\$152,800 (4)
EDDIE RABBITT	\$103,300 (3)	TEMPTATIONS/RAY CHARLES	\$140,500 (3)
ROY CLARK	\$90,300 (2)	PATTI LABELLE/BOBBY WOMACK	\$138,700 (3)
CHARLIE DANIELS	\$85,200 (3)	ROBERTA FLACK/PEABO BRYSON	\$118,000 (3)
DON WILLIAMS	\$69,100 (2)	AL JARREAU	\$101,600 (3)
GEORGE JONES/TAMMY WYNETTE	\$63,000 (2)	SMOKEY ROBINSON	\$96,000 (2)
LEE GREENWOOD/DAVID FRIZZELL/SHELLY WEST	\$58,800 (3)	JEFFREY OSBORNE	\$94,000 (2)
LORETTA LYNN	\$52,700 (2)	MAZE featuring FRANKIE BEVERLY	\$89,400 (2)

Highest Gross: LIBERACE—\$521,000

Most Performances in Single Engagement: LIBERACE—14 SHOWS

Fastest Sellout: DOOBIE BROTHERS—4 HOURS

Fastest Sellout for Multiple Shows: BARRY MANILOW—12 HOURS (4 shows)



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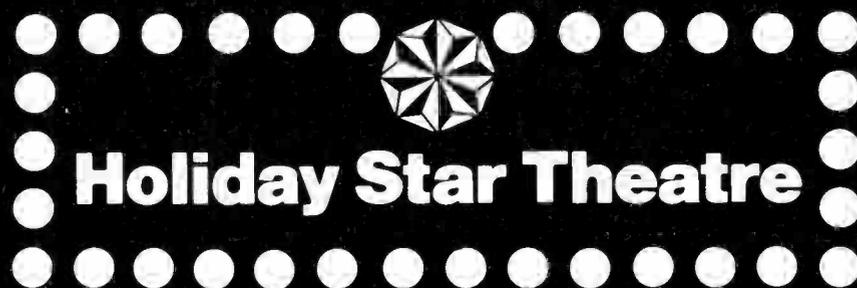
CONGRATULATIONS

HOLIDAY STAR THEATER



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Systems provides business with corporate identity graphics to attract consumers, inform them about the company, and motivate them to become patrons.

Both the Holiday Star Theatre and White Graphic Systems provide superior drawing power. That's what makes them, and Whiteco Industries, top performers in their fields.



Star Promotion

(Continued from page HS-6)

with Liberace, we've devised separate mini-marketing plans."

"Our media mix varies on any given concert from show to show," says Bronowski. "For MOR, the majority goes to print; for country it's half print and half radio. With r&b and contemporary/rock shows, 95% of the ad dollars is on radio."

Holiday Star advertises on "every major Chicago radio station," says Bronowski, frequently implementing special promotions and often tying in third parties. A country show might be tied in both with country WMAQ-AM and Tony Lama boot stores; Pepsi-Cola, McDonalds, and several record retailers have also been involved in promotional tie-ins. Over-the-air ticket giveaways and special promotions, such as WMET "roadie for a day," have proven themselves successful promotional devices, notes Bronowski. "We'd like to give away a Baldwin baby grand piano in conjunction with Liberace's next show," she adds.

Weekly advertisements in Chicago's two daily newspapers keep readers abreast of what's upcoming at the Holiday Star Theatre. For contemporary shows, the *Illinois Entertainer* and Chicago's *Reader* are utilized.

Bronowski emphasizes that the marketing department makes use of every possible means of promotion: posters and flyers are placed in record stores, music clubs, and on telephone poles; displays and announcements are used in-house at related-market shows; and "blue light" specials are mounted, involving in-house ticket discount giveaways, t-shirt giveaways, passes to the Holidome's Comedy Cottage, etc.

"We've started using cable tv to advertise as well," says Bronowski, "and it's been very successful." Cable outlets utilized include CBS Interconnect and a variety of local channels.

Room and dinner packages provide another valuable promotional resource, and account for some 10% of the house on the average. Says general manager Steuer, "We do what we can to maximize sales on both ends.

"We do a tremendous amount of volume on lounge and dinner business on theater nights," he adds.

Concerts at the Holiday Star Theatre tend to be less of a financial risk for venue and artists alike than at many similar-sized facilities, due to its aggressive group sales department. While averaging 25% of the house at minimum, group sales often account for 35-40% of total ticket sales, according to marketing director Bronowski. For a Dec. 2 Bobby Vinton concert, an astonishing 90% of the house was attributed to group sales, she adds.

That department, currently under the direction of Chris Ferra-

ro, has been in existence "since day one," according to Bronowski, "But it's continued to get more professional. We've identified markets better than we had before, the mailing list is more effective, and as a result we're getting more and more repeat business." Holiday Star's mailing list is now some 10,000 groups strong, with mailers going out twice a month.

The group sales department has its own checklist, which for logistical reasons stops at "30 days out." Mailers are targeted at groups in markets shown by the theater staff's continual tracking to be likely candidates for purchasing tickets. They've found, for instance, that central Illinois and Indiana tend to be strong markets.

"Group sales," says general manager Steuer, "is one of the most effective ways to increase occupancy. We're able to penetrate markets such as Detroit, Grand Rapids, Indianapolis, part of Iowa." Forty or more busloads at a given concert is not an uncommon sight, he adds.

The group sales department also markets the Celebrity Circle, a year-long subscription package entailing a reserved seat within

"We'd like to give away a Baldwin baby grand piano in conjunction with Liberace's next show."

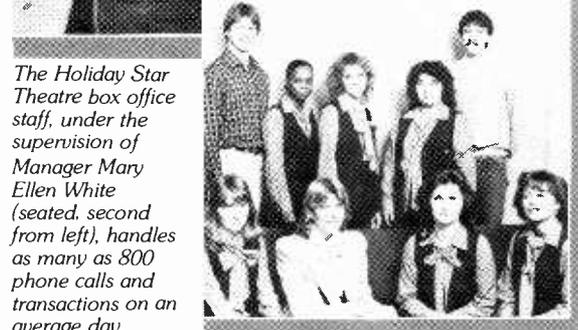
the first six rows, private parking opposite the theater's main entrance, use of a private lounge, immediate notification of new bookings, and additional ticket buying privileges before public sales. According to Steuer, 250 seats are available in the Celebrity Circle.

Subscription series by musical genre have been discussed, says Steuer, but at present the only feasible genres would appear to be country and MOR. "Thus far, we have a subscription series on legitimate theater," he notes, "and did a handful of productions, including 'Grease,' 'Man of La Mancha,' and 'Woman of the Year.'"

The attention to detail exercised by the Holiday Star's staff in promoting their concerts has proven rewarding in more ways than just financially, according to marketing director Bronowski. "Sometimes, we've had to work twice as hard as some people might consider normal," she says, "but it's certainly worth it. This is one exciting business."



WGCI-FM Chicago Program Director Graham Armstrong, left, and Holiday Star's Colleen Lynch, right, greet Tawatha Agee and Mtime backstage at the Theatre in December.



The Holiday Star Theatre box office staff, under the supervision of Manager Mary Ellen White (seated, second from left), handles as many as 800 phone calls and transactions on an average day.

Upward Trajectory

(Continued from page HS-3)

up the ladder from business manager in 1980 to operations manager in 1982 to general manager in 1983. Steuer says one of the most pleasurable by-products of his profession is his occasional golf outings with certain performers during their Holiday Star stays.

Steuer handles the coordination of the booking end of the Holiday Star, which since 1981 has been accomplished in conjunction with the Nederlander Organization. Legwork is done in the Merrillville office, and contracts are issued from Nederlander's coastal offices.

"Their expertise in the entertainment industry has been a major contributing factor to our success," says White.

According to marketing manager Judy Bronowski, who acts as record company and radio station liaison, constant research is done to determine which acts go in Holiday Star Theatre. Trade

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at the

Holiday Star Theatre:

"More rock'n'roll, as much as possible"

papers are thoroughly scoured, and record company reps and radio music directors are quizzed for their insights.

Holiday Star Theatre's booking philosophy, clearly detailed on a two-page memo, outlines booking strategies in each musical genre presented by the Holiday Star. With MOR, the theater's "bread and butter," an average of 70 annual shows is deemed preferable, with 120-180 days of lead time in order for the group sales department "to maximize their potential to the fullest." R&B performances are seen as most successful when scheduled on weekends, extending to weekdays when a pop or MOR crossover is involved. Country shows are described as relying on lead time and packaging, booked for the most part on Sundays; contemporary/rock shows are utilized to fill in weekdays during busy periods (spring and fall) and weekends during quieter periods.

Noting that "Chicago is a very competitive market," general manager Steuer points out nevertheless that Chicago has no other venue of comparable size to the Holiday Star. The Arie Crown offers the biggest competition in the MOR and r&b categories, and outdoor venues Alpine Valley and Poplar Creek (itself owned by Nederlander) provide competition in the summer months. The UIC Pavilion, Auditorium Theatre and Aragon Ballroom can all compete for acts of certain genres as well. But in all of Chicagoland, there's no facility quite like the Holiday Star Theatre.

Holiday Star Theatre
1-65 & U.S. 30
Merrillville, Ind. 46410
(219) 769-6311



CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial Coordinator, Colleen Lynch; All editorial by Moira McCormick. Billboard Contributing Editor, Chicago; Design, Anne Richardson-Daniel.

5th Anniversary Congratulations!!!

Holiday Star Theatre

1-65 & RT. 30 — MERRILLVILLE



"a Chicago Connection"

a place for Recreation & Star Entertainment

Lake County Convention & Visitors Bureau, Lake County, IN (219) 980-1617 — Donald L. Thompson, Executive Director

Star Experience

(Continued from page HS-8)

ered a small minus in a veritable cornucopia of pluses.

The Holiday Star's stage has a spacious proscenium opening of 78 feet four inches in width and 26 feet in height, with performance area 55 feet wide and 40 feet deep (including thrust), and is three feet eight inches from the audience floor, according to production manager Dennis Andres. The stage is fully curtained with four sets of legs and borders, and features a double purchase counterweight system with 30 lines, including four electrics. Numerous rigging points are available with maximum load of 1,000 lbs. per point.

Stage lighting consists of "a full complement of available equipment," including a 48-channel, two-scene control console, three Xenon Super Trouper followspots, and auxiliary four-wire/three-phase 600-amp quick disconnect.

Stage sound equipment includes a Yamaha 24-channel PM2000 main mixing console, 24x8 Walker Monitor console, a complement of JBL and Altec speakers driven by Crown PSA amplifiers, Lexicon signal processors, and assorted Shure, Electro Voice, Swintec, Audio-Technica, and Sennheiser microphones, says Andres.

Also available is a Clear-Com intercom station, throughout stage, house, and followspot locations; as well as a Yamaha C-7 grand piano and studio upright piano.

Getting to and from the Holiday Star to experience all this technical excellence firsthand is virtually painless, as first-time visitors find to their pleasure. Located 45 minutes (all interstate driving) from Chicago's downtown Loop, the theater boasts a 2,500-capacity free parking lot with easy access in and out, no matter how big the crowd. "On nights we do two sold-out shows, there's still parking," observes marketing manager Bronowski. For urban dwellers who don't own cars, the theater lays on the Star Bus, which picks up and drops off passengers at strategic points in downtown Chicago for a small fee.

"We don't have the problems associated with urban venues, such as car theft and vandalism," Bruce White emphasizes.

"Increasingly, older people and suburbanites are avoiding city theaters for those reasons."

Once theater patrons enter the facility, they're greeted by pleasant, efficient doorpeople and ushers. If tickets need to be purchased or picked up, that business is speedily dispatched via two-way microphones at the box office window.

Two large concession stands and a variety of portable bars dot the lobbies, enough so that refreshment lines are seldom long. The main floor Star Lounge caters exclusively to Celebrity Circle members on selected nights, and is open to the public at all other times. Overlooking the lounge but largely hidden from its patrons' view is a private reception area, available to interested parties.

On the whole, the Holiday Star Theatre makes for an enjoyable, hassle-free concert experience for customer and performer alike. Everything from seating the concertgoers to policing the restrooms is done with a thorough, scrupulous attention to detail.

This thoroughness extends to the facility's dealing with its entertainers, about which general manager Steuer comments, "The most important thing is making sure that they're happy, that everything is ready for them."

"Little things can make or break a show," he stresses, "such as whether their limo's on time, or if their room's comfortable, or if they request something in particular. We do whatever it takes to make sure our performers' needs are met."

"We're in the sales and service business, and what makes this business happen is training—from the ushers at the front door to the people on the phone."

One hundred twenty people are employed at the Holiday Star Theatre in five different departments, says Steuer: production, house staff (which includes parking lot attendants, security people and ushers), box office, accounting, and group sales.

More and more, customers and entertainers are discovering the considerable charms of the Holiday Star Theatre, and putting them to good use. "We're proving," says Bruce White, "that what has been perceived as a disadvantage—not being located in Chicago proper—simply doesn't stand up to the many advantages the Holiday Star has to offer. Performers are finding that they can walk out of the Holiday Star, not only with more money, but with the knowledge that they've presented themselves under the best possible circumstances."

"Bands of any size can come here and rehearse for a tour, free of charge. Everything here is self-contained . . . I can't think of another theater that provides a similar service."



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*would like to thank those
who have made us a success!*



Myrick Moves. Gary Myrick, center, celebrates his signing to Network Records at a reception in Los Angeles. His label debut, produced by John Luongo, is due in March. Joining Myrick are, from left, John Brodey, Network's a&r chief; Marko Babineau, Geffen's vice president of AOR; and Martha Davis of the Motels.

LOS LOBOS MOVE INTO THE '80S

Mexican-American Rockers Update Sound on 'Wolf'

BY MOIRA McCORMICK

CHICAGO Los Lobos' 1983 EP "...and a time to dance..." introduced the world to the East Los Angeles quintet's singular blend of American and Mexican music, from the foot-stomping "Let's Say Goodnight" to the rollicking 70-year-old *norteno* tune "Anselma," which won a Grammy for best Mexican/American performance.

But as good as the EP was, says drummer Louie Perez, "It was, because of limited format and budget, only representative of what we do live; we just picked songs out of the set. With 'How Will The Wolf Survive?,' we were able to approach it

as a project, because it's a full-length album."

"How Will The Wolf Survive?" was recorded at a handful of West Coast studios last summer, with T-Bone Burnett and Blaster-turned-Lobo Steve Berlin producing, as they had on the EP.

"On that record," Berlin recalls, "T-Bone's and my objective in production was to capture a 'documentary' feel. With this new record, we wanted an '80s sound, something that would sound good on the radio—while remaining true to the band's spirit."

"We didn't know if it would get radio play," continues Berlin, "but we knew we didn't want to make a revisionist record that collectors would rejoice in. We didn't want people saying, 'Oh, these guys sound like 1955.' We wanted something new and different, but with a good sensibility of where we're coming from."

With Warner Bros. having picked up Los Lobos on the heels of the Slash EP's success, the Lobos found themselves with "a scale and budget that enabled us to diversify," according to Perez. "We added instruments we weren't able to put on the first record, like mandolin and lap steel guitar. We were able to create a really rich sound."

Perez credits producers Burnett and Berlin, as well as engineers Larry Hirsch and Mark Linett, with matching the right knobs with just the sound Los Lobos was looking for. "T-Bone's natural knack and expertise in the studio brought our performances out of us," he says. He helped us translate to technical terms what we were thinking in our heads and wanted to communicate. I'd like to think we did find that middle ground between the exuberance of what we are when we play live, and the quality that is necessary for making this a contemporary record."

With the remixed title track garnering more and more airplay, there's a good chance Los Lobos will have their first bona fide hit. "Record companies are starting to take notice of alternative music," observes Perez. "There are signs that the American public is turning toward something that isn't dictated by formula radio."

But any thoughts that success might spoil these old pros is out of

the question. "We've been together too long," smiles Perez. "It's quite difficult for us, as opposed to a band that's been together nine months and are overnight sensations."

"Since the release of the EP, we've been building on something solid, as opposed to trying to be the 'next big thing.'"

'Unprecedented' '84 Results For Radio City

NEW YORK Radio City Music Hall has reported an "unprecedented" sales record of 97% of capacity for the 1984 season. Key artists in the strong showing were Barry Manilow, who broke all previous sales records during his Oct. 30-Nov. 8 engagement, and Liberace, who will seek to set a new record when he returns to Radio City in April for 21 concerts.

Those artists and their representatives were among the recipients of the 1984 Radio City Music Hall of Fame Awards. The accolade is presented annually to acts, their agents and managers who accumulate concert gross figures in excess of \$500,000 (for silver) or \$1 million (for gold). The winners were announced Jan. 16 by Scott Sanders, vice president of Radio City Music Hall Productions' concert division.

Talent agents Roger Vorce and D.J. MacLachlen of the Agency for the Performing Arts received gold awards for booking Liberace and Anne Murray into the hall for combined grosses of more than \$1.9 million. Last year's top recipient, Phil Citron of the William Morris Agency, also received a gold award for booking Rodney Dangerfield, Camilo Sesto, Julio Iglesias, Al Jarreau and Chaka Khan.

Other recipients included Diana Ross and her attorney John Frankenheimer; Menudo and their manager Edgardo Diaz, and Julio Iglesias and his manager Carlos Iglesias.

From Obscurity to 'Naughty Naughty' Hit

British Rocker's Success Is Up to Parr

BY ETHLIE ANN VARE

LOS ANGELES It sounded like the silliest bit of publicity hype in years—and it was. Singer/songwriter John Parr, riding the top 40 single "Naughty Naughty," was presented by Atlantic as a man with no past: a guitarist who was found wandering the countryside by former Who associate John Wolff with nothing on him but a cassette. Wolff signed him, and the rest is history.

"It does make a great story,"

says Parr, "and there is an element of truth in it. John Wolff is my manager."

Actually, Parr did meet Wolff when he was experiencing a bout of amnesia. It was during a London concert, Parr was in the audience and was knocked on the head in a crowd control problem. Wolff cared for him backstage.

"I did have a complete blank that evening," says Parr. "I didn't know anything, not even my name. But that was in 1980, and it only lasted two or three days. Now it's some-

thing the record company is embarrassing me with."

The real story is one of an aspiring rocker who worked the clubs and wine bars of England for 15 years until he was given studio time by Wolff to work up demos of his original material. By 1983, he was writing songs for Meat Loaf and Roger Daltrey, and was in negotiation with Atlantic for his first solo album. The deal was signed only for the U.S. and Canada.

Now signed to Phonogram worldwide, Parr, 30, still hasn't inked a deal for the U.K. It's an intentional move, he says, mostly because his brand of mainstream, "all-American" rock (the album was co-produced by the Romantics' Pete Solley) is a tough sell in Parr's homeland.

"It's going to be the hardest territory," predicts Parr. "I know England. It's like ZZ Top: Here's a band that's been together for 15 years, and they've never played a ZZ Top record on peak time radio. Then three videos go on the air, and the BBC is forced into playing them. Now they're a hit in England."

Parr is slowly making his way toward having that vital hit in America; "Naughty Naughty" has ridden high on the album Top Tracks chart for some time, and is just breaking the top 40.

In support of the record, Parr will be booked by DMA onto one of the spring arena tours as an opening act. There is a \$70,000 video of "Naughty Naughty" directed by David Rathod ("I Want A New Drug," "Blood From A Stone") that has all the fast cars and fast women needed for MTV appeal. But, most important according to Parr, there is a climate among radio programmers that is seeing the back of the new wave revolution and saying hello once more to Foreigner, Chicago and their ilk.

"For a while," he says, "it seemed like anything British would be on the [U.S.] charts—and there were two or three good things and 30 not very good things. It scared me to death: I thought America was the only place on earth where they wouldn't accept this rubbish."

Stupid," "It's Not Fun Yet" and "Homecoming Queen's Got A Gun."

"We shopped them around and people liked them but didn't know what to do with them," she recalls. Instead, Brown and McNally formed their own Bulletz Records and pressed 1,000 12-inch records. When Florida station Q105 picked up on the tracks, the couple began to receive orders and sold 20,000 copies out of their home. When Rhino Records heard "Homecoming Queen's Got A Gun" on Los Angeles' KROQ, Julie Brown had a deal.

"We decided to record three more songs and do an EP," Brown says. Noting that the Rhino disk has already sold over 50,000 copies, making it one of the small label's biggest sellers ever.

The songs also afforded Brown a chance to apply her theatrical training to video. For "Homecoming Queen," she plays both narrator and protagonist. "I was real interested in doing video because I wanted the chance to act and put things together. I thought I could make a good one because so many of them are just *so bad*." The clip was completed in a marathon weekend shooting.

Although MTV has declined to play the clip—which dramatizes the

(Continued on page 41)

Julie Brown Charts Laughs Rock Satirist Making 'Progress'

BY FRED GOODMAN

NEW YORK With her Rhino debut EP "Goddess In Progress" lodged at number 171 on this week's Top Pop Albums Chart, comedienne Julie Brown is laughing her way into a career as a rock satirist. But just because the homecoming queen has a hit and is dickering with a major label doesn't mean Brown is contemplating a career as a vocalist.

"I can't do just anything," she says. "I can't sing a Sheena Easton song or something like that."

Trained at the American Conservatory Theatre in San Francisco, Brown gained national exposure with a two-year stint on the syndicated "Evening At The Improv," where she played a trendy, empty-headed waitress. The similarity between her own character and the one portrayed by Moon Zappa on her "Valley Girl" single spurred Brown to consider recording her own comedic songs.

"Valley Girls" was definitely an impetus," she says. "When it came out, people said to me 'You should have done this,' and they were right. When I saw how successful it was, I started figuring different things that I could do."

With her husband Terrence McNally and collaborator Charlie Coffey, Brown wrote and recorded three songs: "I Like 'Em Big And

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'Second Chance' for 'Tiger' Band Survivor Showing 'Vital Signs' on Charts

BY MOIRA McCORMICK

CHICAGO "We feel like we've been given a second chance," says Frankie Sullivan, lead guitarist for Survivor. After a two-and-a-half-year lull, the Chicago-based rock quintet finds itself heading back up the charts, with its appropriately titled fifth album "Vital Signs," thanks in no small part to something old and something new: producer Ron Nevison, who'd worked on Survivor's debut in 1980, and new lead vocalist Jimi Jamison.

Sullivan and guitarist Jim Peterik, former leader of the Ides of March, put Survivor together in 1978, signing with the now Epic-distributed Scotti Bros. Records and releasing two albums over the next few years. Then came 1982's "Eye Of The Tiger" from the film "Rocky III," which catapulted the band into the international spotlight, becoming one of the best-selling singles in CBS history and winning a Grammy for best rock vocal performance by a duo or group.

"'Tiger' really turned out to be a double-edged sword," recalls Sullivan. "As much good as it did, it caused problems, too. We'd hear stories that there wasn't even really a band, that we'd been put together for the movie theme. People didn't want to take us seriously."

The followup album to "Eye Of The Tiger," "Caught In The Game" (produced, as were most of their albums, by Sullivan), had nowhere near the impact of its predecessor, leaving five disappointed band members wondering what went wrong. "We'd never expected success or taken it for granted," says Sullivan, "but after that No. 1 record, we felt like we had our foot in the door. For some reason we thought we'd be accepted easier."

The lackluster reception afforded "Caught In The Game" was "a great big kick in the pants, a big dose of reality," he notes. "It made me want to do everything I could to better the band our situation."

Sullivan and Peterik, Survivor's two songwriters, began collaborating on a new set of tunes around Christmas, 1983, determined to get back on top. "Then our manager John Baruch and I decided to hire a producer this time, to take some of the pressure off," Sullivan relates. "And I wanted Ron Nevison back."

Nevison had worked on Survivor's self-titled debut album for some time before being dismissed from the project, a decision Sullivan now blames on Survivor's collective inexperience as a unit. This time around, Sullivan says, "I told everybody, 'He's the only guy I know who could handle Survivor.'"

At the beginning of last year, original lead vocalist Dave Bickler left the band—a mutual decision, according to Sullivan. Jimi Jamison was the first to audition for Survivor's lead singer slot. A Memphis native, Jamison had spent time in A&M group Target and, most recently, Epic heavy metal band Cobra.

Jamison, a "survivor" himself of more than a few second-string musical wars, says he's found a home with Survivor. "Cobra had done mostly heavy metal, which I wasn't into that much," he says. "Survivor's music is much more my style."

The revamped Survivor and Nevison laid down basic tracks in mid-March at Los Angeles' Record Plant, with overdubs done at The Plant in Sausalito. The resulting "Vital Signs," released in August, has a top 20 single to its credit, "Can't Hold Back," with a corresponding video, and a second single, "High On You," headed up the charts.

Survivor is currently touring with REO Speedwagon, who are also managed by John Baruch and are experiencing a renaissance of their own, with "Can't Fight This Feeling" in the top 30. "It's a real good pairing," says Sullivan. "You can learn a lot by watching guys like REO. They've been through it all."

Talent in Action

TOM ROBINSON
BILLY BRAGG

The Ritz, New York
Tickets: \$12

BOTH ROBINSON AND BRAGG are British singer/songwriters who choose to buck all current musical and fashion trends. They manage to inject their songs with a heavy dose of social/political commentary without coming off as arrogant. In fact, despite the often cynical and satirical tone of the music, a lightheartedness characterized their show here Jan. 19.

Opener Bragg is a new electric folk artist who operates as a one-man show; he has no band, trusting his voice and electric guitar to carry his message. Bragg most resembled fellow working-class spokesmen Paul Weller (from his Jam days) as he sang about British life today and wars of both the 17th century and the '80s. But occasionally his word plays also reminded one of Elvis Costello, and at still other times Bragg could have been the Clash rolled up into one guy. Still, he retained a sense of individuality no matter what he sang, be it a ballad or a three-chord bash.

Bragg has yet to sign to a major label in England or the U.S. (his current album on indie CD Records is "Brewing Up With Billy Bragg"), but one got the feeling after catching his dynamic live set that his is a voice which won't go unheard for long.

Robinson, on the other hand, already has some 10 years and five albums behind him and has never lost his troubador's ways. He has softened his musical approach somewhat since his emergence here in 1977, but his commitment to truth via music is as strong as ever. Drawing from his current Geffen album "Hope And Glory" and his earlier material, Robinson and his low-key four-piece band used straight-edged rock as well as folk and jazz elements to say their piece. More often than not, that meant singing about the evils of war and violence and the right to celebrate a

gay lifestyle, but Robinson never hit his audience over the head with his lyrics.

In fact, Robinson's friendly demeanor provided quite a juxtaposition to his vehemently pacifist songs like "Law And Order" (done a capella gospel style) and "Murder At The End Of The Day," as well as the totally rewritten anthem "Glad To Be Gay" (from the first Tom Robinson Band album). Robinson had been away for some four years, and this show pointed out just how badly his type of honesty and warmth had been missed.

JEFF TAMARKIN

LEO KOTTKE
TOM ROSNOWSKI
Park West, Chicago
Tickets: \$12.50

THOUGH HE'S CURRENTLY between labels, hasn't had a record out in almost two years and managed to play Chicago during a typical arctic snap, acoustic guitarist par excellence Leo Kottke had no problem filling the 750-seat Park West on Jan. 26.

The reclusive Minneapolitan doesn't get out much, but when he does, it's as refreshing an evening as you're likely to experience. This time was no exception; Kottke was in nimble-fingered, drolly humorous form, his virtuosity making jaws drop and his wry monologs splitting many a side.

Kottke switched between six-string guitar and his trademark sliding 12-string for the mostly instrumental set, which featured a melange of material from folk to blues to classical. Included were longtime favorite "Pamela Brown" and a pensive version of "Eight Miles High" (into which Leo launched without a second's hesitation when an audience member shouted out the request). Kottke was in exceptionally good voice on the handful of numbers he sang—a voice he has too harshly compared with "geese farts on a muggy day."

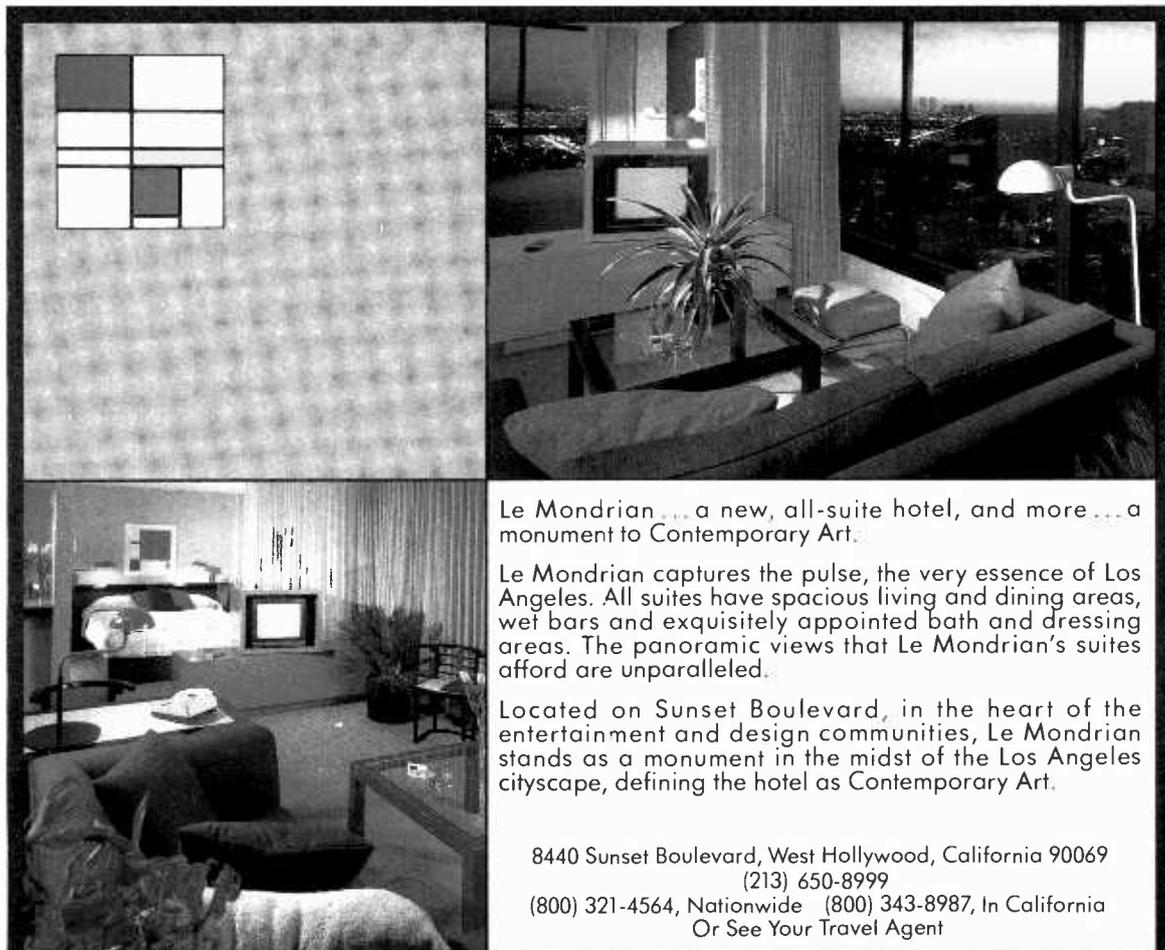
A particular highlight of Kottke's enjoyable, low-key set was a selection of tunes he wrote for the upcoming feature film "Little Treasure," starring Ted Danson and Margot Kidder. Kottke kept up an hilarious running narrative describing the events of the movie as they pertained to his lovely, lyrical incidental music.

Opening the show was Tom Rosnowski and one-fourth of his Plain Gold Band, guitarist Larry Clyman. Rosnowski, an Indiana-based singer/songwriter, generally performs with a four-piece electric band, but appeared before Kottke with acoustic accompaniment in the wireless spirit of the evening.

Rosnowski has a voice like a down-home Tom Waits minus the gravel; a look that's part beat, part zoot suit and part Mark Twain; and a repertoire of songs embracing r&b, country and rock'n'roll, with a lyrical grasp of Americana both wry and sensitive. Rosnowski's an original voice, and one to look out for.

MOIRA McCORMICK

(Continued on opposite page)



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Snow Sings. Phoebe Snow headlines two nights at the Lone Star Cafe in New York. (Photo: Chuck Pulin)

Performers Charged

Noise Suits in Costa Mesa

BY JOHN SIPPEL

LOS ANGELES Yet another thrust has been added to the legal hassle between the city of Costa Mesa, Calif. and the Pacific Amphitheatre there over what the city alleges is overly loud noise from rock and r&b concerts.

JULIE BROWN

(Continued from page 39)

song's story line of a high school homecoming queen who goes berserk and blows away half the prom before being taken out herself by the police—it has gotten plenty of airplay in other quarters.

Brown's live performances now mix her songs with stand-up comedy, and she has moved from singing with backing tracks to carrying a band. And although she hopes to make musical comedy films in the future, Brown for now is enjoying her switch to music.

"The nature of this is very positive," she says. "Music has energy and it feels happier. I was really bored after awhile with stand-up. The nature of it is cynical because you're always looking for the stupidity in life for your material. I'm real happy with the way things have turned out."

The Costa Mesa City Attorney's office has filed Municipal Court complaints charging performers who played the outdoor venue with infractions of the city's code on noise in a residential area. Defendants include the Pretenders, Jefferson Starship, Black Uhuru, Rod Stewart and Sheena Easton.

The Dec. 28 filings are identical, charging defendants with making noise that exceeded the sound standard of 50 decibels for a cumulative period of more than 30 minutes on residential property.

Deputy City Attorney Celeste Stahl Brady said the cited performers don't have to appear personally but can be represented by counsel. Court hearings have been slated for Feb. 15, but Brady said she wasn't certain that the defendants had been served with summonses yet, so these dates may be extended.

The noise abatement legal drive started last summer when the city attorney's office filed suit against Ned West and executives Neil Patiano and James Nederlander, charging them with violating the city's noise code at the outdoor concert site. West countersued, charging that the city code was unconstitutional.

All these prior suits are pending. Most of them have been transferred from Municipal Court there to Superior Court in the Orange County city.

TALENT IN ACTION

(Continued from opposite page)

NAPPY BROWN

Moonshadow Saloon, Atlanta
Tickets: \$3

A SAVOY RECORDS artist in the '50s, Nappy Brown has been wrestled from obscurity to record an album with the Heartfixers, an excellent Atlanta-based blues band. The r&b veteran was in top form here Jan. 4 as he performed material from his recently released album, "Tore Up."

Now 55, Brown has a knowledge of blues and early soul music that stretches beyond the technical. More a soulful crooner than a mean shouter, he shone on the slower, more pacing numbers. "You Can Make It If You Try" and "Losin' Hand" were delivered smoothly, but the show-stopper was a heartfelt rendition of "Night Time Is The Right Time," a Ray Charles standard which Brown wrote. Down on his knees, rolling on the floor or cruising through the crowd, Brown gave his all to bring the song's message across.

The only negative in the show was the inclusion of Bob Dylan's "Tonight I'll Be Staying Here With You," a song as alien to Brown's musical frame of reference as "Hey Jude" and "Born To Be Wild" were to Wilson Pickett.

The Heartfixers, hired especially for this engagement, provided in-the-pocket backing. Led by guitarist Tinsley Ellis and supported by hired piano and sax, the group provided a fat wall of sassy sound, perfect for Brown's flights. **RUSSELL SHAW**

Hal Munro Leaves ABC To Open Consulting Firm

CHICAGO Talent agent Hal Munro has left Associated Booking Corp. (ABC) after 35 years to form his own entertainment consulting firm, Hal Munro & Associates. The new company is located in suburban Lincolnwood.

Munro, who started his career in the '40s as a bandleader, headed ABC's Chicago office for almost three decades, working closely with such performers as Barbra Streisand and Ann-Margret. Intending to retire this year, Munro says, he instead decided to open his own consultancy/booking firm when ABC phased out the Chicago office.

The new company offers services including the production of package shows for private organizations, industrial shows and music consultancy for hotel and club owners.

Tulsa Arts Center Chief Steps Down

TULSA Tulsa Performing Arts Center managing director Sidney J. McQueen has resigned to take charge of a planned \$33 million performing arts facility in Ft. Lauderdale, Fla. McQueen is set to become executive director of the Broward County Performing Arts Center Authority, a four-theatre facility scheduled to open in 1988.



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
KENNY ROGERS DOLLY PARTON SAWYER BROWN	Gammage Center Tempe, Ariz.	Jan. 23-24	\$510,986 \$17.50/\$15.50	30,358 two sellouts	North American Tours Inc.
BRUCE SPRINGSTEEN & THE E STREET BAND	Providence (R.I.) Civic Center	Jan. 23-24	\$443,037 \$17	26,848 two sellouts	Don Law Co.
KENNY ROGERS DOLLY PARTON SAWYER BROWN	Selland Arena Fresno, Calif.	Jan. 20-21	\$381,341 \$17.50/\$15.50	22,130 two sellouts	North American Tours Inc.
OAK RIDGE BOYS	Carlton West Green Bay, Wis.	Jan. 10-12	\$198,000 \$36/\$30	6,000 six sellouts	In-House
KENNY ROGERS DOLLY PARTON SAWYER BROWN	Special Events Center Albuquerque, N.M.	Jan. 26	\$295,662 \$17.50/\$15.50	17,653 sellout	North American Tours Inc.
KENNY ROGERS DOLLY PARTON SAWYER BROWN	McKale Memorial Center Tucson, Ariz.	Jan. 27	\$201,428 \$17.50/\$15.50	11,928 sellout	North American Tours Inc.
ALABAMA BILL MEDLEY	Charlotte (N.C.) Coliseum	Jan. 19	\$177,510 \$15	11,834 sellout	Keith Fowler Promotions
IRON MAIDEN TWISTED SISTER	Hartford (Conn.) Civic Center	Jan. 14	\$152,323 \$13.50/\$12.50	11,483 sellout	Cross Country Concerts
ALABAMA BILL MEDLEY		Jan. 26	\$140,766 \$15	9,388 sellout	Keith Fowler Promotions
OAK RIDGE BOYS	Executive Inn Owensboro, Ky.	Jan. 17-19	\$133,402 \$26.96	4,950 (5,400) six shows	In-House
ALABAMA	Civic Center Augusta, Ga.	Jan. 18	\$122,305 \$15	8,159 sellout	Keith Fowler Promotions
REO SPEEDWAGON SURVIVOR	Charleston (S.C.) Civic Center	Jan. 24	\$118,600 \$12.50	9,488 (10,200)	Sunshine Promotions
IRON MAIDEN TWISTED SISTER	Richfield Coliseum Cleveland	Jan. 6	\$117,272 \$13.50/\$12.50	9,283 (11,500)	Belkin Prods.
REO SPEEDWAGON SURVIVOR	Hilman Civic Center Terre Haute, Ind.	Jan. 18	\$114,737 \$12.50	9,500 (10,000)	Sunshine Promotions
ALABAMA BILL MEDLEY	Leon County Civic Tallahassee, Fla.	Jan. 25	\$106,875 \$15	7,125 (7,900)	Keith Fowler Promotions
REO SPEEDWAGON SURVIVOR	Hara Arena Dayton, Ohio	Jan. 22	\$97,562 \$12.50	7,805 sellout	Sunshine Promotions
BILL COSBY	Mid-Hudson Civic Center Poughkeepsie, N.Y.	Jan. 18	\$88,183 \$15.50/\$13.50	5,850 (6,000)	Concert Prods. International Donald K. Donald/ Harvey & Corky
AEROSMITH AUTOGRAPH	Ohio Center Columbus	Jan. 18	\$87,862 \$12.50	7,218 sellout	Sunshine Promotions
WILLIE NELSON & FAMILY	Memorial Auditorium Sacramento, Calif.	Jan. 25	\$72,005 \$17.50/\$15	4,351 (4,453)	Fahn & Silva Presents/ Feyline Presents
IRON MAIDEN TWISTED SISTER	Ohio Center Columbus	Jan. 5	\$66,688 \$13.50/\$12.50	5,281 (7,500)	Belkin Prods.
WILLIE NELSON & FAMILY	Golden Hall San Diego	Jan. 22	\$62,232 \$17.50/\$15	3,183 (3,869)	Fahn & Silva Presents/ Feyline Presents
DIO AUTOGRAPH	Met Center Minneapolis	Jan. 27	\$61,598 \$12/\$11	5,256 (7,500)	Jam Prods.
WILLIE NELSON & FAMILY	Civic Auditorium San Jose, Calif.	Jan. 27	\$50,542 \$17.50/\$15	3,164 (3,260)	Fahn & Silva Presents/ Feyline Presents
DIO DOKKEN	Dane County Memorial Coliseum Madison, Wis.	Jan. 25	\$47,850 \$12.50/\$11.50	4,200 sellout	Stardate Prods.
JOHNNY CASH JUNE CARTER CASH	Frank Crane Arena Manai Mo, B.C.	Jan. 22	\$42,072 \$15/\$13	2,812 (3,509)	Artists Consultants Prods.
KINGFISH JORMA KAUKONEW LEON RUSSELL NEW RIDERS OF THE PURPLE SAGE	Capitol Theatre Passaic, N.J.	Jan. 25	\$40,146 \$12.50/\$11.50	3,397 sellout	Monarch Entertainment
CHUCK BERRY	The Ritz New York	Jan. 17	\$37,638 \$12.50	3,001 sellout	In-House
GEORGE STRAIT RONNA REEVES CLAY BLAKER BAND	Civic Center Muskogee, Okla.	Jan. 25	\$36,936 \$12/\$10	3,618 sellout	C & M Prods.
DAVID COPPERFIELD	Tupperware Orlando, Fla.	Jan. 22	\$35,540 \$15.50	2,575 (4,000)	Concert Showcase of Florida
UTFO & THE REAL ROXANNE STRAFFE	Roseland Ballroom New York	Jan. 25	\$31,685 \$13	2,437 (3,000)	In-House
GEORGE STRAIT RONNA REEVES CLAY BLAKER BAND	Maude Cobb Civic Center Longview, Tex.	Jan. 26	\$31,120 \$12/\$10	3,057 sellout	C & M Prods.
OINGO BOINGO	Gym University of California at San Diego	Jan. 26	\$25,782 \$12.50/\$11.50	2,100 sellout	Fahn & Silva Presents
RONNIE LAWS CHAMPAIGN LE VERT	Front Row Theater Cleveland	Jan. 26	\$25,367 \$11.75	2,223 (3,196)	In-House
RONNIE LAWS ROYCE LYTEL JOHN AYD	Music Theater Royal Oak, Mich.	Jan. 25	\$21,289 \$13.50	1,577 sellout	Brass Ring Prods.
WASP METALLICA ARMORED SAINT	The Concert Hall Toronto	Jan. 19	\$21,120 (\$26,400 Canadian) \$15	1,800 sellout	Concert Prods. International
GEORGE JONES THE CRAMER BROTHERS BAND	Stabler Arena Bethlehem, Pa.	Jan. 25	\$20,712 \$11.50	1,791 (6,000)	Rising Son Prods.
WASP METALLICA ARMORED SAINT	Mid-Hudson Civic Center Poughkeepsie, N.Y.	Jan. 23	\$20,510 \$10	2,051 (2,200)	Harvey & Corky Concert Prods. International Donald K. Donald
LITA FORD	Sherwood Hall Salinas, Kan.	Jan. 23	\$19,478 \$12.50/\$11	1,686 (4,548)	Nelson Prods.
WASP METALLICA ARMORED SAINT	Ottawa (Ont.) Civic Center	Jan. 18	\$15,764 (\$19,705 Canadian) \$14.50	1,359 (1,750)	Donald K. Donald Concert Prods. International
BILLY OCEAN	The Copa Toronto, Ont.	Jan. 23	\$15,120 (\$18,400 Canadian) \$14	1,350 sellout	Concert Prods. International

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BLUEGRASS CONFAB DRAWS 4,500

Last Year's Turnout Is Doubled at Nashville Gathering

BY EDWARD MORRIS

NASHVILLE The stirrings of what promises to become a major trade association for bluegrass music were evident at the annual convention of the Society for the Preservation of Bluegrass Music in America, held at the Opryland Hotel here Jan. 25-27.

There were approximately 4,500 registrants—mostly fans—throughout the three-day event. That's nearly double the number attending last year, when the Midwest-based organization staged its first Nashville convention.

The SPBGMA is headed by promoter Chuck Stearman, who incorporated the association in Missouri in 1974 as a not-for-profit organization.

This year's event—which combined an extended bluegrass band contest, an awards show and a promoters' meeting—was characterized by a determination to extend bluegrass beyond its current status as a festival phenomenon. Stearman, for example, told other promoters that he has reserved 200 hotel rooms in Nashville this coming October to enable talent buyers and bands to push their concerns to disk jockeys during what has come to be called Country Music Month.

O.G. Kuykendall, who operates the Lester Flatt Memorial Park near Vilonia, Ark., said that his corporation spends \$30,000 a year on festival advertising but none of it on radio stations that do not program at least some bluegrass music. "We probably had twice as many people

at our awards show last night (Jan. 26) than the Grand Ole Opry had," Kuykendall proclaimed to the promoters. "That should tell us something about the appeal of bluegrass."

"Last year, people boycotted us," noted Len Holsclaw, booking agent for the Country Gentlemen. "But last night, Ricky Skaggs left the Grand Ole Opry and came over here to perform for us, and [dobro player] Jerry Douglas came here to accept his award."

Holsclaw was referring to the apparent wait-and-see attitude that

(Continued on page 47)



En-Thralled. Songwriter Curly Putman, left, tv's Patrick Duffy, center, and Duffy's wife Carlyn join Multimedia Entertainment executive producer Dick Thrall, right, following the recent live telecast of "Music City News Top Country Hits" in Nashville. Duffy hosted the two-hour show, which honored Putman with an induction into the Nashville Songwriters Assn.'s Hall of Fame.

Versatile Singer/Songwriter

Gray Defies Categorization

BY KIP KIRBY

NASHVILLE The key to Mark Gray is versatility. He's an artist who could just as easily have gone into rock music, r&b or gospel.

His songwriting credits illustrate that versatility: "Nice Girls" for pop singer Melissa Manchester, "When You And Your Lover Are Lovers Again" for crooner Englebert Humperdinck, "The Closer You Get" and "Take Me Down" for Alabama, and "It Ain't Easy Bein' Easy" for Janie Fricke.

This summer, Gray will be the opening act on Laura Branigan's tour, a gig he won on the strength of a single appearance with Branigan last year at Manhattan's Avery Fisher Hall. He was introduced as a "country singer" that night, and the crowd booed. So Gray switched on the spot from his regular high-energy opening number, "Poor Boy" (which he and Dobie Gray penned for Razy Bailey), to a ballad. By the time he finished the first number, the crowd was cheering.

"I wanted to show the audience I wasn't just a country singer," Gray explains, irritated by the labeling process. "I wanted to show them we make all kinds of music in Nashville."

Gray isn't concerned about holding his own on tour with pop-rocker Branigan. In fact, he says he'd be glad to do the tour as a solo act if

Columbia Records and his manager Stan Moress weren't adamant about his using a band. As a performer, Gray is as comfortable alone at the piano as he is with full accompaniment.

"Mark has an unusual ability to work well with a wide variety of artists," says Moress, partner in the L.A.-based Scotti Brothers Management firm. "He can play to Laura Branigan's audience, to Neil Young's audience or to the Oak Ridge Boys' audience. But he can also go out onstage with just a piano and hold a crowd. He seems to enjoy audience interplay more than any performer I've seen."

In November, Columbia capitalized on this by renting hotel suites in New York, Los Angeles and Nashville and inviting media representatives to informal "Mark Gray Evenings." The individual press groups were kept small so Gray could visit personally with guests. The label showed an eight-minute conversational video featuring the title cut from Gray's current album, "This Ol' Piano," after which he did an impromptu piano set.

CBS says the experiment was successful in showcasing the arts. In February, he will co-headline several Ricky Skaggs dates through the Northeast as part of the label's effort to thaw the area's traditionally chilly reception to country music.

(Continued on page 48)

NASHVILLE SCENE

by Kip Kirby



IT'S OFFICIAL: The Burrito Brothers are no more. John Beland and Gib Guilbeau, the last remaining members of the legendary country-rock group, have permanently laid the name to rest. Despite a string of charted records ("She's A Friend Of A Friend," "Does She Wish She Was Single Again," "She Belongs To Everyone But Me") and an arresting blend of harmonies and instrumentation, the Burritos never quite succeeded in becoming a household word in country music.

Beland and Guilbeau moved from Los Angeles to Nashville in 1981 to legitimize their foray into country. The Burritos were already signed to Epic, and at first, it appeared the new configuration (basically a duo with Beland and Guilbeau) might be successful.

At that point, Nashville music was riding a wave of tremendous popularity. Acceptance for Nashville product stood at an all-time high; across the U.S., radio stations found room for country, for country-rock,

Beland and Guilbeau put the Burritos to rest

for country pop, for country crossover. To Guilbeau and Beland, the timing seemed perfect to forge a new audience for Burrito Brothers music with the new urban listenership.

Unfortunately, things didn't work out that way. While groups like Exile and the Nitty Gritty Dirt Band seem to have succeeded since then, the Burrito Brothers never negotiated the transition. For whatever reasons, the much-publicized Burrito Brothers revival failed to get off the ground.

Though they are now *ex-Burrito* Brothers, Guilbeau and Beland would like to continue their work in country separately. Guilbeau is considering doing a solo, using his son Ronnie as an instrumentalist. Beland has been asked to join a new group being formed in Los Angeles by Chris Hillman and Herb Pedersen.

The Hillman-Pedersen band will feature Beland, Al Perkins and Jerry Scheff. It's booked into the Palomino at the end of February. Amazingly, despite Hillman's being a member of the original Flying Burrito Brothers (with Gram Parsons, Chris Ethridge, Sneaky Pete Kleinow and Michael Clark), and Beland's being a member of the final Burrito configuration, the two have never met.

Along with performing, Beland plans to continue his songwriting. He recently signed with the Multimedia Music Group in Nashville, which represents such writers as Don King and Helen Cornelius. Shelly West has included one of his tunes, "Why Must The Ending Be So Sad," on her latest album, "Don't Make Me Wait On The Moon."

That song first appeared on the Burrito Brothers' "Hearts On The Line" album, and Dolly Parton was originally supposed to sing harmony. After Parton cut her vocals with Beland, however, RCA refused to grant a release for the duet. So their version never came out.

SIGNINGS: Mel Tillis and newcomer Tracy Lyndon to RCA Nashville, along with five-piece band Restless Heart . . . Deborah Allen leaves the Nashville RCA division to be handled through New York . . . Sylvia has left C.K. Spurlock's Starbound Management . . . The Bellamy Brothers (as rumored here earlier) have signed with Georgeann Galante's Management Plus, replacing Earl Thomas Conley . . . Look for Gene Watson to leave MCA for CBS . . . And isn't Poco (now fronted by Rusty Young and Paul Cotton) returning to MCA via the Nashville division?

Ending months of speculation, Anne Murray is staying with Capitol Records . . . Johnny Rodriguez and Keith Stegall to In Concert International in Nashville for booking . . . New group Chance to PolyGram . . . Writers Jimmy Phillips and John Flynn to the Combine Music Corp. in Nashville . . . Kenny Price to American Management in Encino, Calif.

CRIME IS, unfortunately, everywhere these days. And celebrities in the public eye have more to fear than most. It's not unusual for media figures to use their own bodyguards, at concerts and personal appearances.

You don't often see women bodyguards—but Sherry McGregor, a 20-year-old black belt karate expert, might change that. McGregor is a 13-year veteran of karate. She won the women's U.S. Open championship in 1981-82, and in 1982 she was named "fighter of the year." She has personally protected such artists as Amy Grant, Diana Ross, B.J. Thomas and Michael Jackson, sometimes as part of a security phalanx set up to guard the acts while on stage, sometimes alone.

McGregor spends much of her time touring the country lecturing and teaching public defense classes. Her credentials belie her youth and her obvious good looks; she thinks being a female actually works in her favor.

"A woman bodyguard carries an element of surprise that can be very useful when you're watching crowds for suspicious activity," McGregor says. She has studied body language and devious behavior tactics along with karate. "After 13 years, I can protect anybody—and often, I can spot potential trouble situations in time to prevent them."

McGregor is moving to Nashville this month. She hopes to work with country artists, celebrities in town performing or recording, and Music Row women interested in learning the art of self-defense.

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Ricky Skaggs

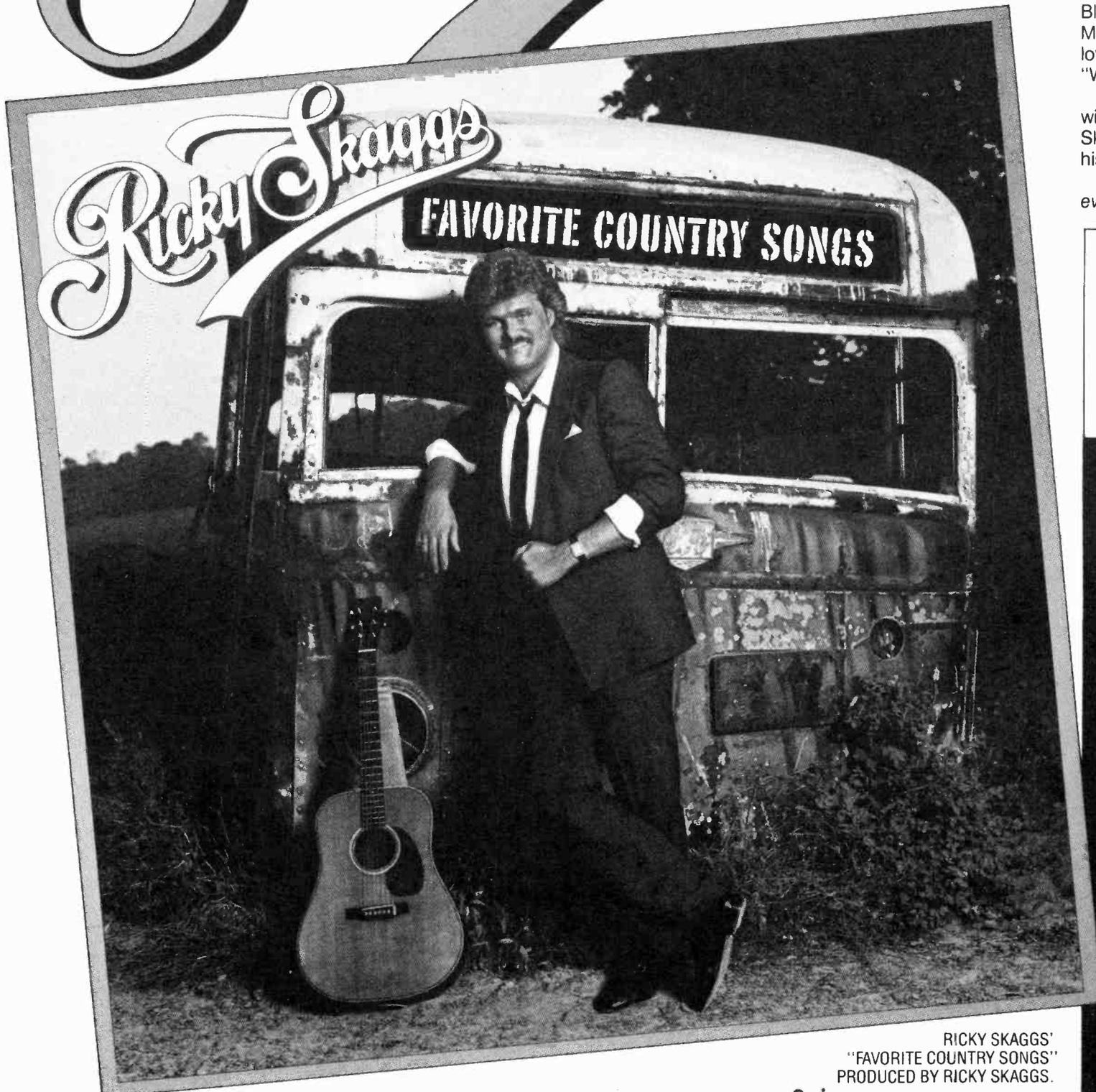
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Memorial Auditorium
- 17 Bangor, ME
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- 19 Rochester, NY
Temple Civic Center
WITH MARK GRAY
- 20 Buffalo, NY
Kleinhans Music Hall
- 21 New York City, NY
The Bottom Line
WITH MARK GRAY
- 22 Boston, MA
The Wang Center
WITH MARK GRAY
- 23 Albany, NY
The Palace Theatre
WITH MARK GRAY
- 24 Syracuse, NY
Landmark Theatre
WITH MARK GRAY
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MARCH

- 23 Richmond, VA
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HOT COUNTRY 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	6	14	AIN'T SHE SOMETHING ELSE	CONWAY TWITTY	
2	3	5	15	SOMETHING IN MY HEART	RICKY SKAGGS	
3	4	7	14	MAKE MY LIFE WITH YOU	THE OAK RIDGE BOYS	
4	5	8	14	ONE OWNER HEART	T.G. SHEPPARD	
5	7	10	14	BABY'S GOT HER BLUE JEANS ON	MEL MCDANIEL	
6	8	11	15	YOU TURN ME ON (LIKE A RADIO)	ED BRUCE	
7	11	13	12	BABY BYE BYE	GARY MORRIS	
8	12	14	12	MY BABY'S GOT GOOD TIMING	DAN SEALS	
9	10	12	14	SHE'S GONNA WIN YOUR HEART	EDDY RAVEN	
10	13	15	14	ALL TANGLED UP IN LOVE	GUS HARDIN	
11	14	18	10	MY ONLY LOVE	THE STATLER BROTHERS	
12	15	17	11	A LADY LIKE YOU	GLEN CAMPBELL	
13	16	20	10	CRAZY FOR YOUR LOVE	EXILE	
14	1	3	16	A PLACE TO FALL APART	MERLE HAGGARD	
15	18	21	11	SLOW BURNING MEMORY	VERN GOSDIN	
16	17	19	13	LET ME DOWN EASY	JIM GLASER	
17	20	23	11	WHAT SHE WANTS	MICHAEL MARTIN MURPHEY	
18	23	28	9	WHAT I DIDN'T DO	STEVE WARINER	
19	22	27	12	IF THAT AIN'T LOVE	LACY J. DALTON	
20	21	24	10	THE MISSISSIPPI SQUIREL REVIVAL	RAY STEVENS	
21	25	29	8	YOU'VE GOT A GOOD LOVE COMIN'	LEE GREENWOOD	
22	27	33	9	SEVEN SPANISH ANGELS	RAY CHARLES WITH WILLIE NELSON	
23	26	30	10	EYE OF A HURRICANE	JOHN ANDERSON	
24	29	35	8	CRAZY	KENNY ROGERS	
25	28	32	10	SHE USED TO LOVE ME A LOT	DAVID ALLAN COE	
26	9	1	14	(THERE'S A) FIRE IN THE NIGHT	ALABAMA	
27	34	41	6	WALKING A BROKEN HEART	DON WILLIAMS	
28	33	38	8	HALLELUJAH, I LOVE YOU SO	GEORGE JONES WITH BRENDA LEE	
29	35	40	6	COUNTRY GIRLS	JOHN SCHNEIDER	
30	31	34	11	I NEVER GOT OVER YOU	JOHNNY PAYCHECK	
31	6	4	16	ME AGAINST THE NIGHT	CRYSTAL GAYLE	
32	37	44	6	HONOR BOUND	EARL THOMAS CONLEY	
33	38	43	6	THE FIRST WORD IN MEMORY IS ME	JANIE FRICKE	
34	39	45	6	ROLLIN' LONELY	JOHNNY LEE	
35	40	46	5	HIGH HORSE	NITTY GRITTY DIRT BAND	
36	41	47	4	I NEED MORE OF YOU	THE BELLAMY BROTHERS	
37	19	2	17	YEARS AFTER YOU	JOHN CONLEE	
38	24	25	14	RUNNING DOWN MEMORY LANE	REX ALLEN JR.	
39	43	50	4	TIME DON'T RUN OUT ON ME	ANNE MURRAY	
40	30	26	12	SOMEONE LIKE YOU	EMMYLOU HARRIS	
41	45	54	4	WALTZ ME TO HEAVEN	WAYLON JENNINGS	
42	46	55	4	MAJOR MOVES	HANK WILLIAMS, JR.	
43	48	67	3	DON'T CALL IT LOVE	DOLLY PARTON	
44	55	—	2	GIRLS NIGHT OUT	THE JUDDS	
45	54	—	2	I'M THE ONE MAMA WARNED YOU ABOUT	MICKEY GILLEY	
46	49	58	6	THE FIRST IN LINE	THE EVERLY BROTHERS	
47	50	61	4	NOW THERE'S YOU	SHELLY WEST	
48	53	—	2	THE COWBOY RIDES AWAY	GEORGE STRAIT	
49	36	16	18	GOT NO REASON NOW FOR GOIN' HOME	GENE WATSON	
50	57	—	2	IT SHOULD HAVE BEEN LOVE BY NOW	BARBARA MANDRELL & LEE GREENWOOD	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL	
51	NEW			THERE'S NO WAY	ALABAMA	
52	32	9	18	HOW BLUE	REBA MCENTIRE	
53	60	69	3	LET THE HEARTACHE RIDE	RESTLESS HEART	
54	59	66	6	HEY LADY	NARVEL FELTS	
55	44	31	19	LEONA	SAWYER BROWN	
56	47	36	19	WHY NOT ME	THE JUDDS	
57	64	76	3	(THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE	THE FORESTER SISTERS	
58	63	71	4	I FORGOT I DON'T LIVE HERE ANYMORE	DARRELL CLANTON	
59	66	75	3	DADDY'S HONKY TONK	MOE BANDY & JOE STAMPLEY	
60	42	22	19	THE BEST YEAR OF MY LIFE	EDDIE RABBITT	
61	72	—	2	BIG TRAIN FROM MEMPHIS	JOHN FOGERTY	
62	56	53	10	THIS BED'S NOT BIG ENOUGH	LOUISE MANDRELL	
63	71	—	2	ACRES OF DIAMONDS	BENNY WILSON	
64	NEW			STEP THAT STEP	SAWYER BROWN	
65	51	39	20	DOES FORT WORTH EVER CROSS YOUR MIND	GEORGE STRAIT	
66	61	57	9	ALL AMERICAN COUNTRY BOY	CON HUNLEY	
67	76	—	2	PARDON ME BUT THIS HEART'S TAKEN	TERRY GREGORY	
68	NEW			EVERYBODY NEEDS LOVE ON A SATURDAY NIGHT	THE MAINES BROTHERS BAND	
69	58	48	10	TOUCHY SITUATION	RAZZY BAILEY	
70	52	37	17	THE GIRL MOST LIKELY TO	B.J. THOMAS	
71	NEW			ANYWAY THAT YOU WANT ME	CARLETTE	
72	68	52	11	NO WAY JOSE	DAVID FRIZZELL	
73	67	56	11	HEY	HILLARY KANTER	
74	NEW			UNTIL I FALL IN LOVE AGAIN	MARIE OSMOND	
75	NEW			ONLY LOVE WILL MAKE IT RIGHT	NICOLETTE LARSON	
76	NEW			I'M THE ONE WHO'S BREAKING UP	TARI HENSLEY	
77	73	60	21	I LOVE ONLY YOU	NITTY GRITTY DIRT BAND	
78	NEW			THE ALMIGHTY LOVER	SIERRA	
79	NEW			SURE THING	TONY ARATA	
80	62	42	16	I'D DANCE EVERY DANCE WITH YOU	THE KENDALLS	
81	69	59	21	SHE'S MY ROCK	GEORGE JONES	
82	NEW			YOU BRING OUT THE LOVER IN ME	ZELLA LEHR	
83	74	51	20	AMERICA	WAYLON JENNINGS	
84	79	65	19	JAGGED EDGE OF A BROKEN HEART	GAIL DAVIES	
85	NEW			WINO THE CLOWN	BILL ANDERSON	
86	77	81	3	WHY WOULD I WANT TO FORGET	JOE SUN	
87	65	63	6	A SIMPLE I LOVE YOU	KAREN BROOKS	
88	70	49	12	I'M GONNA LOVE YOU RIGHT OUT OF THE BLUES	LLOYD DAVID FOSTER	
89	75	68	21	WORLD'S GREATEST LOVER	THE BELLAMY BROTHERS	
90	82	64	20	DIAMOND IN THE DUST	MARK GRAY	
91	83	62	10	BIGGER THAN BOTH OF US	JIMMY BUFFETT	
92	81	77	5	UNTIL THE MUSIC IS GONE	BECKY CHASE	
93	92	91	15	SHE'S GONE GONE GONE	CARL JACKSON	
94	84	82	5	GREEN EYES	KATHY TWITTY	
95	88	72	19	CROSSWORD PUZZLE	BARBARA MANDRELL	
96	NEW			THERE'S A LOT OF GOOD ABOUT GOODBYE	JUDY BAILEY	
97	90	83	5	HURRY ON HOME	BROOKS BROTHERS BAND	
98	87	86	21	WHATEVER TURNS YOU ON	KEITH STEGALL	
99	85	74	17	HEARTACHE AND A HALF	DEBORAH ALLEN	
100	86	73	19	ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT	HANK WILLIAMS, JR.	

○ 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	SOMETHING IN MY HEART	RICKY SKAGGS	2
2	2	AIN'T SHE SOMETHING ELSE	CONWAY TWITTY	1
3	4	MAKE MY LIFE WITH YOU	THE OAK RIDGE BOYS	3
4	6	BABY'S GOT HER BLUE JEANS ON	MEL MCDANIEL	5
5	5	ONE OWNER HEART	T.G. SHEPPARD	4
6	8	YOU TURN ME ON (LIKE A RADIO)	ED BRUCE	6
7	10	BABY BYE BYE	GARY MORRIS	7
8	13	MY BABY'S GOT GOOD TIMING	DAN SEALS	8
9	11	ALL TANGLED UP IN LOVE	GUS HARDIN	10
10	7	SHE'S GONNA WIN YOUR HEART	EDDY RAVEN	9
11	16	MY ONLY LOVE	THE STATLER BROTHERS	11
12	18	A LADY LIKE YOU	GLEN CAMPBELL	12
13	14	CRAZY FOR YOUR LOVE	EXILE	13
14	1	A PLACE TO FALL APART	MERLE HAGGARD	14
15	15	LET ME DOWN EASY	JIM GLASER	16
16	19	SLOW BURNING MEMORY	VERN GOSDIN	15
17	12	THE MISSISSIPPI SQUIRREL REVIVAL	RAY STEVENS	20
18	23	SEVEN SPANISH ANGELS	RAY CHARLES WITH WILLIE NELSON	22
19	22	IF THAT AIN'T LOVE	LACY J. DALTON	19
20	24	SHE USED TO LOVE ME A LOT	DAVID ALLAN COE	25
21	26	WHAT I DIDN'T DO	STEVE WARINER	18
22	27	WHAT SHE WANTS	MICHAEL MARTIN MURPHEY	17
23	—	EYE OF A HURRICANE	JOHN ANDERSON	23
24	—	CRAZY	KENNY ROGERS	24
25	29	YOU'VE GOT A GOOD LOVE COMIN'	LEE GREENWOOD	21
26	9	ME AGAINST THE NIGHT	CRYSTAL GAYLE	31
27	—	I NEVER GOT OVER YOU	JOHNNY PAYCHECK	30
28	20	(THERE'S A) FIRE IN THE NIGHT	ALABAMA	26
29	21	YEARS AFTER YOU	JOHN CONLEE	37
30	—	COUNTRY GIRLS	JOHN SCHNEIDER	29

THIS WEEK	LAST WEEK	AIRPLAY		HOT COUNTRY POSITION
		TITLE	ARTIST	
1	3	AIN'T SHE SOMETHING ELSE	CONWAY TWITTY	1
2	2	MAKE MY LIFE WITH YOU	THE OAK RIDGE BOYS	3
3	4	SOMETHING IN MY HEART	RICKY SKAGGS	2
4	5	ONE OWNER HEART	T.G. SHEPPARD	4
5	9	BABY'S GOT HER BLUE JEANS ON	MEL MCDANIEL	5
6	7	YOU TURN ME ON (LIKE A RADIO)	ED BRUCE	6
7	10	SHE'S GONNA WIN YOUR HEART	EDDY RAVEN	9
8	11	BABY BYE BYE	GARY MORRIS	7
9	12	MY BABY'S GOT GOOD TIMING	DAN SEALS	8
10	13	MY ONLY LOVE	THE STATLER BROTHERS	11
11	14	A LADY LIKE YOU	GLEN CAMPBELL	12
12	17	CRAZY FOR YOUR LOVE	EXILE	13
13	15	ALL TANGLED UP IN LOVE	GUS HARDIN	10
14	16	SLOW BURNING MEMORY	VERN GOSDIN	15
15	19	WHAT SHE WANTS	MICHAEL MARTIN MURPHEY	17
16	1	A PLACE TO FALL APART	MERLE HAGGARD	14
17	21	WHAT I DIDN'T DO	STEVE WARINER	18
18	20	LET ME DOWN EASY	JIM GLASER	16
19	22	YOU'VE GOT A GOOD LOVE COMIN'	LEE GREENWOOD	21
20	23	IF THAT AIN'T LOVE	LACY J. DALTON	19
21	24	EYE OF A HURRICANE	JOHN ANDERSON	23
22	27	SEVEN SPANISH ANGELS	RAY CHARLES WITH WILLIE NELSON	22
23	25	CRAZY	KENNY ROGERS	24
24	8	(THERE'S A) FIRE IN THE NIGHT	ALABAMA	26
25	—	WALKING A BROKEN HEART	DON WILLIAMS	27
26	—	HALLELUJAH, I LOVE YOU SO	GEORGE JONES WITH BRENDA LEE	28
27	—	COUNTRY GIRLS	JOHN SCHNEIDER	29
28	30	SHE USED TO LOVE ME A LOT	DAVID ALLAN COE	25
29	28	THE MISSISSIPPI SQUIRREL REVIVAL	RAY STEVENS	20
30	—	I NEVER GOT OVER YOU	JOHNNY PAYCHECK	30

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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 (15)	19
MCA/Curb (3)	
Permian (1)	
WARNER BROS. (12)	18
Warner/Curb (3)	
Viva (2)	
Full Moon (1)	
RCA (15)	17
RCA/Curb (2)	
COLUMBIA	9
EPIC (7)	9
Cleveland Int'l (1)	
Scotti Bros. (1)	
POLYGRAM	7
Mercury (5)	
Compleat (2)	
CAPITOL (3)	6
Capitol/Curb (3)	
EMI-AMERICA	2
NOBLE VISION	2
NSD	2
AMI (2)	
ATLANTIC	1
Atlantic/America (1)	
AWESOME	1
BUCKBOARD	1
EVERGREEN	1
MOON SHINE	1
OAK	1
SPIRIT HORSE	1
SWANEE	1
WHITE GOLD	1

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

TITLE	PUBLISHER - Performance Rights Affiliate	Sheet Music Agent
63 ACRES OF DIAMONDS	(Fame, BMI)	
1 AIN'T SHE SOMETHING ELSE	(Jack & Bill, ASCAP)	
66 ALL AMERICAN COUNTRY BOY	(Blackwood Music, BMI/Screen Gems-EMI, BMI)	
100 ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT	(Bocephus Music, BMI) CPP	
10 ALL TANGLED UP IN LOVE	(Hall-Clement, BMI/Bright Sky, ASCAP/Charlie Monk, ASCAP)	
78 THE ALMIGHTY LOVER	(Alan Cartee, BMI)	
83 AMERICA	(Lowery, BMI/Legibus, BMI/Captain Crystal, BMI) CPP	
71 ANYWAY THAT YOU WANT ME	(Blackwood, BMI)	
7 BABY BYE BYE	(WB, ASCAP/Gary Morris, ASCAP)	
5 BABY'S GOT HER BLUE JEANS ON	(Hall-Clement, BMI)	
60 THE BEST YEAR OF MY LIFE	(Deb Dave, BMI/Briarpatch, BMI) CPP	
61 BIG TRAIN FROM MEMPHIS	(Wanaha, ASCAP)	
91 BIGGER THAN BOTH OF US	(Coral Reefer, BMI/Myrtle, BMI)	
29 COUNTRY GIRLS	(Warner-Tamerlane, ASCAP/WB Music, ASCAP/Two Sons, ASCAP)	
48 THE COWBOY RIDES AWAY	(Cross Keys, ASCAP/Tightlist, ASCAP)	
24 CRAZY	(Lionsmate, ASCAP/Security Hogg, ASCAP)	
13 CRAZY FOR YOUR LOVE	(Pacific Island, BMI/Tree, BMI)	
95 CROSSWORD PUZZLE	(Tom Collins, BMI/Collins Court, ASCAP)	
59 DADDY'S HONKY TONK	(Royalhaven, BMI/First Lady, BMI)	
90 DIAMOND IN THE DUST	(Warner-Tamerlane, BMI/Daticabo, BMI) WBM	
65 DOES FORT WORTH EVER CROSS YOUR MIND	(Scauff-Rose, BMI)	
43 DON'T CALL IT LOVE	(Pzazz, BMI/Snow, BMI)	
68 EVERYBODY NEEDS LOVE ON A SATURDAY NIGHT	(Hall-Clement, BMI)	
23 EYE OF A HURRICANE	(ATV, BMI/Wingtip, BMI)	
46 THE FIRST IN LINE	(Irving, BMI)	
33 THE FIRST WORD IN MEMORY IS ME	(Irving, BMI/Love Wheel, BMI)	
70 THE GIRL MOST LIKELY TO	(Warner-Tamerlane, BMI/Writers House, BMI) WBM	
44 GIRLS NIGHT OUT	(Welbeck, ASCAP/Blue Quill, ASCAP)	
49 GOT NO REASON NOW FOR GOIN' HOME	(Vogue, BMI/Sunflower County, BMI)	
94 GREEN EYES	(Topadero, BMI/Chriswood, BMI)	
28 HALLELUJAH, I LOVE YOU SO	(Rightson, BMI)	
99 HEARTACHE AND A HALF	(Posey, ASCAP/Van Hoy, ASCAP/Unichappell, BMI/Struzick Muzick, ASCAP/Jasepp, ASCAP) CHA/HL	
73 HEY	(April, ASCAP)	
54 HEY LADY	(Tapadero, BMI/Lynn Shawn, BMI)	
35 HIGH HORSE	(Unami, ASCAP)	
32 HONOR BOUND	(Chappell, ASCAP/Bibo, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP)	
52 HOW BLUE	(Sonmedia, BMI/Bugshoot, BMI)	
97 HURRY ON HOME	(Blackwood, BMI)	
58 I FORGOT I DON'T LIVE HERE ANYMORE	(Tree, BMI/O'Lyric, BMI)	
77 I LOVE ONLY YOU	(MCA, ASCAP/Don Schlitz, ASCAP/Leeds, ASCAP/Patchwork, ASCAP)	
36 I NEED MORE OF YOU	(Bellamy Brothers, ASCAP/Famous, ASCAP)	
30 I NEVER GOT OVER YOU	(Tomtran, BMI)	
80 I'D DANCE EVERY DANCE WITH YOU	(Tree, BMI/Cross Keys, ASCAP)	
19 IF THAT AIN'T LOVE	(Flowering Stone, ASCAP)	
88 I'M GONNA LOVE YOU RIGHT OUT OF THE BLUES	(Rick Hall, ASCAP)	
45 I'M THE ONE MAMA WARNED YOU ABOUT	(Sweet Glenn, BMI)	
76 I'M THE ONE WHO'S BREAKING UP	(Music City, ASCAP/Combine, BMI)	
50 IT SHOULD HAVE BEEN LOVE BY NOW	(Unichappell, BMI/Jan Crutchfield, BMI/Music Corp. of America, BMI)	
84 JAGGED EDGE OF A BROKEN HEART	(Black Note, ASCAP/Greaser, BMI)	
12 A LADY LIKE YOU	(Bright Sky, ASCAP/Charlie Monk, ASCAP/Stegall, BMI/Blackwood Music, BMI)	
55 LEONA	(Royal Haven, BMI/Gid, ASCAP) CPP	
16 LET ME DOWN EASY	(Toloven, BMI/Jidobi, BMI)	
53 LET THE HEARTACHE RIDE	(WB, ASCAP/Bob Montgomery, ASCAP/Warner-Tamerlane, BMI/Writers House, BMI)	
42 MAJOR MOVES	(Bocephus, BMI)	
3 MAKE MY LIFE WITH YOU	(Garwin, ASCAP/Sweet Karol, ASCAP)	
31 ME AGAINST THE NIGHT	(Irving, BMI/Love Wheel, BMI)	
20 THE MISSISSIPPI SQUIRREL REVIVAL	(Ray Stevens, BMI)	
8 MY BABY'S GOT GOOD TIMING	(Pink Pig, BMI/Hall-Clement, BMI/BobMcDill, BMI)	
11 MY ONLY LOVE	(Statler Brothers, BMI)	
72 NO WAY JOSE	(Welbeck, ASCAP/Lockhill-Selma, ASCAP)	
47 NOW THERE'S YOU	(Southern Nights, ASCAP/Music City, ASCAP)	
4 ONE OWNER HEART	(R.Hall, ASCAP/Almost, ASCAP/Tom Brasfield, ASCAP)	
75 ONLY LOVE WILL MAKE IT RIGHT	(Hall-Clement, BMI)	
67 PARDON ME BUT THIS HEART'S TAKEN	(Lionsmate, ASCAP/Songcastle, ASCAP)	
14 A PLACE TO FALL APART	(Mount Shasta, BMI)	
34 ROLLIN' LONELY	(MCA/Dick James/BMI)	
38 RUNNING DOWN MEMORY LANE	(Ravensong, ASCAP/Michael H. Goldsen, ASCAP)	
22 SEVEN SPANISH ANGELS	(Warner-Tamerlane, BMI/WB, ASCAP/Two Sons, ASCAP)	
25 SHE USED TO LOVE ME A LOT	(Hall-Clement, BMI/Jack & Bill, ASCAP)	
93 SHE'S GONE GONE GONE	(Tree, BMI/Harlan Howard, BMI)	
9 SHE'S GONNA WIN YOUR HEART	(WeJ, k, ASCAP/Dorsey, ASCAP/Cavesson, ASCAP)	
81 SHE'S MY ROCK	(Famous, ASCAP/Chappell, ASCAP) HL/CHA/PPP	
87 A SIMPLE I LOVE YOU	(Warner-Tamerlane, BMI/Rumble Seat, BMI/Babbling Brooks, B*)	
15 SLOW BURNING MEMORY	(Hookit, BMI/Blue Lake, BMI)	
40 SOMEONE LIKE YOU	(Jack, BMI)	
2 SOMETHING IN MY HEART	(Jack & Bill, ASCAP/Amanda-Lin, ASCAP)	
64 STEP THAT STEP	(Gid, ASCAP)	
79 SURE THING	(Grandison, ASCAP)	
57 (THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE	(Hall-Clement, BMI)	
26 (THERE'S A) FIRE IN THE NIGHT	(Sabal, ASCAP)	
96 THERE'S A LOT OF GOOD ABOUT GOODBYE	(Baray, BMI/Chappell, ASCAP/Robin Hill, ASCAP)	
51 THERE'S NO WAY	(Alabama Band, ASCAP)	
62 THIS BED'S NOT BIG ENOUGH	(Charlie Monk, ASCAP/April, ASCAP)	
39 TIME DON'T RUN OUT ON ME	(Screen Gems-EMI, BMI/Elorac, ASCAP)	
69 TOUCHY SITUATION	(Warner-Tamerlane, BMI/Writers House, BMI)	
74 UNTIL I FALL IN LOVE AGAIN	(Silverline, BMI/Sunprint, ASCAP)	
92 UNTIL THE MUSIC IS GONE	(Screen Gems, BMI/Stratton House, BMI)	
27 WALKING A BROKEN HEART	(Combine, BMI)	
41 WALTZ ME TO HEAVEN	(Velvet Apple, BMI)	
18 WHAT I DIDN'T DO	(Warner House of Music, BMI/WB Gold, ASCAP)	
17 WHAT SHE WANTS	(Vogue, BMI/Padre, BMI)	
98 WHATEVER TURNS YOU ON	(Blackwood Music, BMI/Stegall, BMI/Shedhouse, ASCAP) CPP	
56 WHY NOT ME	(Cross Keys, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Tree, BMI) HL	
86 WHY WOULD I WANT TO FORGET	(Boquillas Canyon, BMI/Atlantic, BMI)	
85 WINO THE CLOWN	(Tree, BMI/Cross Keys, ASCAP)	
89 WORLD'S GREATEST LOVER	(Bellamy Brothers, ASCAP) CPP	
37 YEARS AFTER YOU	(Debdave, BMI/Briarpatch, BMI) CPP	
82 YOU BRING OUT THE LOVER IN ME	(Chappell, ASCAP/Unichappell, BMI/Watch Hill, BMI)	
6 YOU TURN ME ON (LIKE A RADIO)	(Hall-Clement, BMI/Bright Sky, ASCAP)	
21 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	Aimo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

Tube to Chart: Writer Dunne Captures No. 1

BY KIP KIRBY

NASHVILLE Not many songwriters achieve a No. 1 record their first chart outing. But 29-year-old Los Angeles television producer James Patrick Dunne beat the odds with "Nobody Loves Me Like You Do," which soared to the top for Anne Murray and David Loggins.

"Nobody Loves Me Like You Do" was actually written five years ago by Dunne and lyricist Pamela Phillips for the wedding of Dunne's friend, Bill Allen (comedian Steve Allen's son). And while it's his first (and thus far only) chart hit, the composer's music has been heard by millions of tv viewers.

Dunne wrote the theme songs for "Joanie Loves Chachi," "Disney Showcase Theatre" and "Lottery," an ABC movie of the week. His music is featured in the film "Heart Like A Wheel" as well as in popular tv series "Happy Days," "Fame," "Santa Barbara," "As The World Turns" and "The Price Is Right."

Dunne, a native of LaGrange, Ill., went to Hollywood to be a songwriter. But he says he switched to television when he found that "just because my mom liked my songs didn't mean anyone else would."

He was hired by tv producer Garry Marshall to be a "go-fer" on Marshall's hit sitcom, "Happy Days." Within two years, Dunne had worked his way up to associate producer and was writing scripts and music for the show as well. He also co-produced the spinoff series "Joanie Loves Chachi," for which he composed the theme song, "You Look At Me."

One of Dunne's demo tapes found its way to the executive producer of "As The World Turns," who needed a love ballad for an important wedding scene and invited Dunne on the soap opera to perform "Nobody Loves Me Like You Do." When viewer response to the number proved unusually strong, Famous Music, which handles all publishing for Paramount Pictures productions, began pitching the song.

Arista Records president Clive Davis decided it would make a good duet for Jermaine Jackson and Whitney Houston, who cut the number for Houston's upcoming debut album and then appeared on "As The World Turns" to preview it. At the same time, producer Jim Ed Norman got a copy of "Nobody Loves Me Like You Do" in Nashville, and thought it would make an interesting collaboration for Anne Murray and David Loggins. The result was a No. 1 country single.

Dunne still hasn't met Norman, though he recently made his first trip to Nashville. He says he's excited by his success, and he's especially enthusiastic about the increased opportunities he sees ahead for country music on television.

"Country has gotten so much more pop-oriented that it's very accessible for television," he says. "People accept it without thinking of it as country."

Billboard HOT COUNTRY SINGLES RADIO ACTION

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

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REGION 1

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

REGION 2

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

ALABAMA
THERE'S NO WAY

SAWYER BROWN
STEP THAT STEP

THE JUDDS
GIRLS NIGHT OUT

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 Washir gton, DC
WWVA Wheeling, WV

REGION 3

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

ALABAMA
THERE'S NO WAY

THE JUDDS
GIRLS NIGHT OUT

SAWYER BROWN
STEP THAT STEP

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
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

	NEW ADDS	TOTAL ON
ALABAMA THERE'S NO WAY RCA	73	76
SAWYER BROWN STEP THAT STEP CAPITOL/CURB	40	40
THE JUDDS GIRLS NIGHT OUT RCA/CURB	37	100
MICKEY GILLEY I'M THE ONE MAMA WARNED YOU ABOUT EPIC	29	99
NICOLETTE LARSON ONLY LOVE WILL MAKE IT RIGHT MCA	23	24

REGION 4

IL, IN, KY, MI, OH, WI

ALABAMA
THERE'S NO WAY

THE JUDDS
GIRLS NIGHT OUT

MICKEY GILLEY
I'M THE ONE MAMA WARNED YOU ABOUT

WSLR Akron, OH
WYNE Appleton, WI
WUSN Chicago, IL
WUBE Cincinnati, OH
WGAR-FM Cleveland, OH
WMNI Columbus, OH
WONE Dayton, OH
WCXI-AM/FM Detroit, MI
WVWW Detroit, MI
WAXX-FM Eau Claire, WI
WROZ Evansville, IN
WGEE Green Bay, WI
WFMS Indianapolis, IN
WIRE Indianapolis, IN
WITL Lansing, MI
WAMZ Louisville, KY
WTSO Madison, WI
WMIL Milwaukee, WI
WXCL Peoria, IL
WKKN Rockford, IL
WKLR Toledo, OH
WTOD Toledo, OH

REGION 5

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

ALABAMA
THERE'S NO WAY

SAWYER BROWN
STEP THAT STEP

THE JUDDS
GIRLS NIGHT OUT

KHAK Cedar Rapids, IA
KSO Des Moines, IA
KFGO Fargo, ND
KWMT Fort Dodge, IA
KKFF 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

ALABAMA
THERE'S NO WAY

SAWYER BROWN
STEP THAT STEP

TONY ARATA
SURE THING

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

ALABAMA
THERE'S NO WAY

MICKEY GILLEY
I'M THE ONE MAMA WARNED YOU ABOUT

DOLLY PARTON
DON'T CALL IT LOVE

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
KOLO Reno, NV
KRAK Sacramento, CA
KGAY Salem, OR
KMPS Seattle, WA
KGA Spokane, WA
KRPM Tacoma, WA

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

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

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

KENNY ROGERS
CRAZY

RAY CHARLES WITH WILLIE NELSON
SEVEN SPANISH ANGELS

DON WILLIAMS
WALKING A BROKEN HEART

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

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

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

LEE GREENWOOD
YOU'VE GOT A GOOD LOVE COMIN'

JOHN ANDERSON
EYE OF A HURRICANE

JOHNNY LEE
ROLLIN' LONELY

Bibb Distributors Charlotte, NC
Dean's Record One Stop Richmond, VA
Lieberman Norcross, GA
One Stop Records Atlanta, GA
Peaches Records & Tapes Clearwater, FL
Peaches Records & Tapes West Palm Beach, FL
Record Bar Atlanta, GA
Record Bar # 74 Columbus, GA
Ripete Records Fayetteville, NC
Sounds Familiar Columbia, SC
Southern Music Orlando, FL
Tuckers Record Shop Knoxville, TN

NATIONAL 64 REPORTERS		NUMBER REPORTING
LEE GREENWOOD YOU'VE GOT A GOOD LOVE COMIN' MCA		20
JOHN ANDERSON EYE OF A HURRICANE WARNER BROS.		16
RAY CHARLES WITH WILLIE NELSON SEVEN SPANISH ANGELS COLUMBIA		15
JOHNNY LEE ROLLIN' LONELY FULL MOON		13
DON WILLIAMS WALKING A BROKEN HEART MCA		11

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

JOHN ANDERSON
EYE OF A HURRICANE

RAY CHARLES WITH WILLIE NELSON
SEVEN SPANISH ANGELS

LEE GREENWOOD
YOU'VE GOT A GOOD LOVE COMIN'

Am-Bat Records Cincinnati, OH
Arc Distributing Cincinnati, OH
Arrow Dist Solon, OH
Gemini Records Cleveland, OH
Martin & Snyder Dearborn, MI
National Record Mart # 74 St. Clairsville, OH
National Records Akron, OH
Radio Doctors Milwaukee, WI
Singer One Stop Chicago, IL
Sounds Unlimited Niles, IL
Wax Works Owensboro, KY

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

RAY CHARLES WITH WILLIE NELSON
SEVEN SPANISH ANGELS

LEE GREENWOOD
YOU'VE GOT A GOOD LOVE COMIN'

JOHN SCHNEIDER
COUNTRY GIRLS

Lieberman Kansas City, MO
Lieberman Minneapolis, MN
Musical Sales Minneapolis, MN
Phil's One Stop Oklahoma City, OK
Uptown Records St. Louis, MO

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

JOHNNY LEE
ROLLIN' LONELY

LEE GREENWOOD
YOU'VE GOT A GOOD LOVE COMIN'

STEVE WARINER
WHAT I DIDN'T DO

ABC One Stop San Antonio, TX
Camelot Music Austin, TX
Central South Dist. Nashville, TN
E&R One Stop San Antonio, TX
Handleman Co. Little Rock, AR
Lieberman Dallas, TX
Music City Nashville, TN
Poplar Tunes Memphis, TN
Record Bar New Orleans, LA
Record Bar Baton Rouge, LA
Record Service Houston, TX
Sound Warehouse Metairie, LA
Southwest Wholesalers Houston, TX
Top Ten Records Dallas, TX
Western Merch. Dallas, TX

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

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

LEE GREENWOOD
YOU'VE GOT A GOOD LOVE COMIN'

JOHN ANDERSON
EYE OF A HURRICANE

RAY CHARLES WITH WILLIE NELSON
SEVEN SPANISH ANGELS

Charts Records And Tapes Phoenix, AR
KSG Layton, UT
Mountain Coin Denver, CO
Music Operators Fullerton, CA
Pro One Stop Tempe, AZ
Smash Record Dist Phoenix, AZ
Tower El Cajon, CA
Tower El Toro, CA
Tower Records Las Vegas, NV

American Stereo Springfield, OR
Major Dist. Seattle, WA
Sea Port Records Portland, OR
Tower Stockton Fresno, CA

BLUE GRASS MEETING

(Continued from page 42)

kept many of the most prominent members of the Nashville bluegrass community from participating in an event and awards ceremony that was skewed toward Midwest bluegrass bands. There was—and there remains—some animosity toward the SPBGMA's insistence that bluegrass music employ acoustic instruments only.

Skaggs, who uses electrified instruments in his band, performed a capella for the convention—and earned a standing ovation.

"The big kids—like the William Morris agency—will be over here one of these days," Holsclaw predicted.

Jim Moeskau, manager of entertainment for Silver Dollar City, reported that the Missouri tourist attraction is spreading bluegrass via its "Silver Dollar Jubilee," a 26-week series of 30-minute radio shows, now being broadcast over five stations in Missouri, Kansas and Louisiana. The program features Rodney Dillard and the Dillards.

Wayne Lewis, a member of Bill Monroe's Blue Grass Boys and a partner in the Music City Station booking agency, said there was a need to open the Midwest market to Eastern-based bluegrass bands. "I've been with Bill Monroe for nine years," Lewis said, "and maybe we've worked a total of two months in the Midwest." The promoters seemed to agree that SPBGMA might be the vehicle to help regional bands achieve nationwide exposure.

Art Menius, representing the "Liberty Flyer" radio series (Billboard, Jan. 19), reported that the number of stations carrying the bluegrass-laced program would exceed 80 "within a couple of weeks."

All the performances, contests and the awards show were videotaped by Sweet Inc., Cabot, Ark., for potential video and audio syndication.

Last Kansas Exit, the Drifters and Over The Hill Gang were the top three winners in the \$17,000 bluegrass band contest. Cash awards were given to 12 other groups. A separate poll of registrants was the basis of the awards show, which saw the Country Gentlemen win five prizes and Little Roy Lewis picked as entertainer of the year.

Videocassette Top 40
Sales & Rentals
Charts
Every Week
In Billboard

BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Country Singles, 1948-1983
- Top Ten Country Singles, 1948-1983
- Top Country Singles Of The Year, 1946-1983
- Number One Country Albums, 1964-1983
- Top Ten Country Albums, 1964-1983
- Top Country Albums Of The Year, 1965-1983

FOR INFORMATION, WRITE:
Billboard Chart Research
Attn: Debra Todd
1515 Broadway
New York NY 10036

MARK GRAY

Continued from page 42

For these dates—as on the Oaks and Branigan shows—Gray will use a band.

Mores says he will continue to focus on Gray's natural strengths as a songwriter and live performer. He turned down a chance for Gray to tour with John Cafferty & the Beaver Brown Band, he says, because he didn't feel the timing was right last year. The Branigan dates, Mores explains, will follow a series of country dates and will provide broader exposure.

There is no concern in the Gray camp about his country credentials. Mores points to Gray's string of three consecutive top 10 country singles ("Diamond In The Dust,"

"If All The Magic Is Gone," "Left Side Of The Bed"), and to his country television exposure. In May, Gray was a nominee/performer on the Academy of Country Music Awards (in the category of new male vocalist); more recently, he has guested on "Nashville Now," "New Country" and "Austin City Limits."

In addition, Gray's 10-minute concept video for "Left Side Of The Bed" earned national attention when it was aired over almost every major video and cable outlet as the first clip of its kind in country music.

In November, Columbia instituted a promotional campaign for "Diamond In The Dust" involving a joint effort between radio stations and retail outlets. Retailers gave

priority placement to Gray's album, point-of-purchase materials, rack positioning and display space. Total promotional value was estimated at close to \$300,000, with each of the 28 participating radio and retail markets giving away a diamond, a trip to Diamondhead, Hawaii, or a diamond hunt in Cancun, Mexico.

Gray hopes to diversify somewhat more on his third Columbia album, perhaps including his bluesy/jazz version of Patsy Cline's "Walkin' After Midnight." With a voice he describes as "gravelly," Gray maintains that he can experiment without confusing fans. As proof, his newest single is a cover version of Dan Hill's pop hit, "Sometimes When We Touch," done as a duet with Tammy Wynette.



Gray Pays Up. Columbia artist Mark Gray repays a 13-year-old loan to the Oak Ridge Boys during their New Year's Eve concert at the Holiday Star Theatre in Merrillville, Ind. Gray presented the Oaks with a special plaque containing three \$100 bills. Pictured are, from left, Joe Bonsall, Mark Gray and Bill Golden.

FOR WEEK ENDING FEBRUARY 9, 1985

Billboard® TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	WKS. ON CHART	
1	1	2	12	THE JUDDS	RCA/CURB AHL1-5319/RCA (8.98) 2 weeks at No. One	WHY NOT ME
2	2	3	15	RICKY SKAGGS	EPIC FE-39410 (CD)	COUNTRY BOY
3	3	1	15	GEORGE STRAIT	MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
4	4	6	15	EARL THOMAS CONLEY	RCA AHL1-5175 (8.98)	TREADIN' WATER
5	5	4	20	EXILE	EPIC FE-39424	KENTUCKY HEARTS
6	7	5	24	THE OAK RIDGE BOYS	● MCA 5496 (8.98)	GREATEST HITS 2
7	6	8	23	JOHN SCHNEIDER	MCA 5495 (8.98)	TOO GOOD TO STOP NOW
8	8	7	28	WILLIE NELSON	COLUMBIA FC-39145 (CD)	CITY OF NEW ORLEANS
9	9	10	35	LEE GREENWOOD	MCA 5488 (8.98) (CD)	YOU'VE GOT A GOOD LOVE COMIN'
10	11	11	30	NITTY GRITTY DIRT BAND	WARNER BROS. 25113 (8.98)	PLAIN DIRT FASHION
11	12	12	16	KENNY ROGERS	RCA AJL-5335 (8.98) (CD)	WHAT ABOUT ME
12	13	14	25	RAY CHARLES	COLUMBIA FC-39415	FRIENDSHIP
13	14	13	16	ANNE MURRAY	CAPITOL SJ-12363 (8.98)	HEART OVER MIND
14	16	19	8	RAY STEVENS	MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
15	15	16	13	JOHN CONLEE	MCA 5521 (8.98)	BLUE HIGHWAY
16	10	9	43	ALABAMA	▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
17	18	20	39	THE STATLER BROTHERS	MERCURY 818-652-1 (8.98) (CD)	ATLANTA BLUE
18	17	15	35	HANK WILLIAMS, JR.	● WARNER/CURB 25088/WARNER BROS. (8.98)	MAJOR MOVES
19	19	21	13	REBA MCENTIRE	MCA 5516 (8.98)	MY KIND OF COUNTRY
20	20	17	63	JIM GLASER	NOBLE VISION NV-2001 (8.98)	THE MAN IN THE MIRROR
21	21	23	11	GENE WATSON	MCA/CURB 5520/MCA (8.98)	HEARTACHES, LOVE & STUFF
22	22	26	22	JANIE FRICKE	COLUMBIA FC-39338	THE FIRST WORD IN MEMORY
23	23	18	24	BARBARA MANDRELL & LEE GREENWOOD	MCA 5477 (8.98)	MEANT FOR EACH OTHER
24	26	24	66	CRYSTAL GAYLE	WARNER BROS. 23958 (8.98)	CAGE THE SONGBIRD
25	25	30	13	GEORGE JONES	EPIC FE-39272	LADIES CHOICE
26	29	33	6	MICHAEL MARTIN MURPHEY	EMI-AMERICA ST-17143 (8.98)	THE BEST OF MICHAEL MARTIN MURPHEY
27	31	31	11	T.G. SHEPPARD	WARNER/CURB 25149 (8.98)	ONE OWNER HEART
28	28	32	12	WAYLON JENNINGS	RCA AHL1-5325 (8.98) (CD)	WAYLON'S GREATEST HITS - VOL. 2
29	27	28	34	MERLE HAGGARD	EPIC FE-39364	IT'S ALL IN THE GAME
30	32	35	13	DAN SEALS	EMI-AMERICA ST-17131/CAPITOL (8.98)	SAN ANTOINE
31	24	22	17	EDDIE RABBITT	WARNER BROS. WB 25151 (8.98)	THE BEST YEAR OF MY LIFE
32	34	25	13	CONWAY TWITTY	WARNER BROS. 25170 (8.98)	CONWAY'S LATEST GREATEST HITS-VOL. 1
33	30	27	50	THE JUDDS	RCA/CURB MHL1-8515/RCA (8.98)	THE JUDDS - WYNNONA & NAOMI
34	33	34	42	GARY MORRIS	WARNER BROS. 25069 (8.98)	FADED BLUE
35	38	43	34	THE BELLAMY BROTHERS	MCA/CURB 5483/MCA (8.98)	RESTLESS
36	35	36	14	THE EVERLY BROTHERS	MERCURY 822-431/POLYGRAM (8.98) (CD)	EB84
37	37	44	11	MERLE HAGGARD	EPIC FE39545 (CD)	MERLE HAGGARD'S EPIC HITS
38	36	29	66	GEORGE STRAIT	● MCA 5450 (8.98)	RIGHT OR WRONG

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	WKS. ON CHART	
39	43	42	17	JOHNNY LEE	WARNER BROS. 25125 (8.98)	WORKIN' FOR A LIVIN'
40	42	48	15	GEORGE JONES	EPIC FE-39546	BY REQUEST
41	48	51	28	GLEN CAMPBELL	ATLANTIC/AMERICA 90164/ATLANTIC (8.98)	LETTER TO HOME
42	39	38	30	JOHN ANDERSON	WARNER BROS. 25099 (8.98)	EYE OF THE HURRICANE
43	47	49	35	DON WILLIAMS	MCA 5493 (8.98)	CAFE CAROLINA
44	41	40	18	JIMMY BUFFETT	MCA 5512 (8.98)	RIDDLES IN THE SAND
45	46	47	14	DAVID FRIZZELL & SHELLY WEST	VIVA 25148/WARNER BROS. (8.98)	GOLDEN DUETS-THE BEST OF FRIZZELL & WEST
46	44	41	16	EMMYLOU HARRIS	WARNER BROS. 21561 (8.98) (CD)	PROFILES II - THE BEST OF EMMYLOU HARRIS
47	45	46	16	TOM JONES	MERCURY 422-822-701/POLYGRAM (8.98) (CD)	LOVE IS ON THE RADIO
48	40	37	16	JOHN ANDERSON	WARNER BROS. 25169 (8.98)	JOHN ANDERSON'S GREATEST HITS
49	49	45	11	MARK GRAY	COLUMBIA FC-39518	THIS OL' PIANO
50	56	57	8	DAVID ALLAN COE	COLUMBIA KC2-39585	FOR THE RECORD - THE FIRST 10 YEARS
51	55	59	5	ED BRUCE	RCA AHL1-5324 (8.98)	HOME COMING
52	52	56	68	RICKY SKAGGS	● SUGAR HILL/EPIC FE-38954/EPIC	DON'T CHEAT IN OUR HOMETOWN
53	53	53	73	THE KENDALLS	MERCURY 812-7791-1/POLYGRAM (8.98)	MOVIN' TRAIN
54	51	39	82	EARL THOMAS CONLEY	RCA AHL1-4713 (8.98)	DON'T MAKE IT EASY FOR ME
55	60	60	4	ELVIS PRESLEY	RCA CPM-655172 (49.95)	A GOLDEN CELEBRATION
56	50	52	177	WILLIE NELSON	▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
57	63	64	8	MICKY GILLEY	EPIC E2X-39867	TEN YEARS OF HITS
58	65	—	2	DEBORAH ALLEN	RCA AHL1-5318 (8.98)	LET ME BE THE FIRST
59	59	61	10	GAIL DAVIES	RCA AHL1-5187 (8.98)	WHERE IS A WOMAN TO GO
60	62	63	18	EDDY RAVEN	RCA AHL1-5040 (8.98)	I COULD USE ANOTHER YOU
61	54	55	151	WILLIE NELSON	▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
62	67	58	93	JOHN CONLEE	MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
63	58	50	152	ALABAMA	▲ ³ RCA AHL1-4229/MCA (8.98) (CD)	MOUNTAIN MUSIC
64	57	54	99	ALABAMA	▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
65	NEW	—	—	EMMYLOU HARRIS	WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE
66	61	62	353	WILLIE NELSON	▲ ³ COLUMBIA JC 35305 (CD)	STARDUST
67	64	65	106	WILLIE NELSON & MERLE HAGGARD	▲ EPIC FE 37958 (CD)	PANCHO & LEFTY
68	69	69	12	VARIOUS ARTISTS	WARNER BROS. 25171 (8.98)	YOU AND I - CLASSIC COUNTRY DUETS
69	70	72	29	KAREN BROOKS	WARNER BROS. 1-25051 (8.98)	HEARTS ON FIRE
70	66	66	14	WILLIE NELSON & KRIS KRISTOFFERSON	COLUMBIA FC-39531	MUSIC FROM 'SONGWRITER'
71	72	67	42	BARBARA MANDRELL	MCA 5474 (8.98)	CLEAN CUT
72	68	70	64	WILLIE NELSON	● COLUMBIA FC-39110 (CD)	WITHOUT A SONG
73	71	71	26	MICKY GILLEY	EPIC FE-39324	TOO GOOD TO STOP NOW
74	73	73	36	RONNIE MILSAP	RCA AHL-1-5016 (8.98) (CD)	ONE MORE TRY FOR LOVE
75	74	74	17	TOM T. HALL	MERCURY 822-425-1/POLYGRAM (8.98)	NATURAL DREAMS

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, with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.

R E A L ♥ L O V E

Dolly

**DOLLY'S
MOMENTUM
CONTINUES...
ON THE CREST
OF A PLATINUM
ALBUM WITH
KENNY ROGERS.**

- ★ Featuring her current single, "Don't Call It Love"
- ★ Contains the Dolly and Kenny duet, "Real Love"
- ★ Three more singles to be released
- ★ Major media campaign planned
- ★ Digitally recorded production by David Malloy; CD available (PCD15414)
- ★ Touring with Kenny Rogers

FEBRUARY

- 3 Denver, CO/McNichols Sports Arena
- 5 Salt Lake City, UT/Salt Palace
- 9 Tacoma, WA/Tacoma Dome
- 10 Portland, OR/Memorial Coliseum
- 14-15 Cincinnati, OH/Riverfront Coliseum
- 18-19 Bloomington, MN/Met Center
- 22-23 Clemson, SC/Clemson Univ.
- 24 Raleigh, NC/NCSU Athletics Building

MARCH

- 1-2 Charlotte, NC/Coliseum
- 3 Charleston, WV/Civic Center
- 8 Hampton, VA/Coliseum
- 9 Greensboro, NC/Coliseum
- 10 Roanoke, VA/Civic Center
- 12-13 Landover, MD/Capitol Center
- 15 Syracuse, NY/University
- 17 Pontiac, MI/Silverdome
- 22-24 Rosemont, IL/Rosemont Horizon
- 28 Columbus, SC, Univ. of SC-Columbia Coliseum
- 29 Richmond, VA/Coliseum
- 30 Morgantown, WV/W. Virginia Univ.
- 31 TBA

All dates are subject to change.



AHL1/AHK1-5414

RCA

Rap Hit Spawns Many Answers

'ROXANNE, ROXANNE' ROCKS ON

BY NELSON GEORGE

NEW YORK A "stuck-up" girl in Brooklyn has inspired two black chart singles, two other recordings, and a possible major label contract for a group of producer/writers.

"Roxanne, Roxanne," recorded by Select Records rap group UTFO and produced by self-contained band Full Force, has been the year's hottest street record, zooming up to the black top 20 after only six weeks on the chart on reported sales of 260,000 12-inch singles.

According to Paul Anthony and Lou George, two of the three brothers in Full Force, this funny rap record is based on experiences Full Force and UTFO members had as unsuccessful suitors. "We all knew girls who were attractive but didn't want to talk to us," Paul says. "Our other brother B-Fine George came up with the idea that it could be a rap that kids could relate to everyday experience.

"A lot of rap is political; a lot of rap is egotistical. Our original idea was to call the track 'High On Life,' in a more political rap style."

Late last year, Full Force took the track, a mix of UTFO's nursery rhyme rapping and Full Force's vocal harmonies on the hook, to Select

Records, selling "Roxanne, Roxanne" and another track, "Hangin' Out," via their Full Force Productions.

"We all thought 'Hangin' Out' was the cut," says Lou, "but 'Roxanne, Roxanne' exploded." In fact, the name Roxanne has become part of black slang, used by teenage males to describe girls who refuse to converse with them.

Philadelphia's Pop Art label, picking up on the original's grass-roots impact, released the answer record, "Roxanne's Revenge" by Roxanne Shante. That single dented the black chart in the 80s. Shante's rap was recorded over the original Full Force track, which led Select Records and Pop Art to negotiate an agreement where all future copies of "Roxanne's Revenge" would feature a different track.

In response to "Roxanne's Revenge," New York's Nia Records has released "Sparkie's Turn" by Sparkie Dee, an answer record that defends UTFO. For their part, Full Force has produced its own answer record, "The Real Roxanne," by a girl known as The Real Roxanne.

"We heard reports that people are planning 'Roxanne's Mother' and 'Roxanne's Revenge Revenge' records," says Paul.

Full Force is now producing a UTFO album for Select and has produced another group, Lisa Lisa & the Cult Jam, for CBS-distributed Personal Records. Full Force is also negotiating a deal for the band with a major label and already has recorded a single, "Girl Against The Wall."

The six-member band has an interesting pre-"Roxanne" history. They were one of the first black bands to play New York's popular rock club Danceteria. They've contributed to the last two Kurtis Blow albums, including co-composing Blow's current single, "Basketball."



Homeboys. Eugene Wilde and Johnny Gill, who both record for Atlantic-distributed labels, met recently in the company's Manhattan offices. Wilde was in town celebrating the No. 1 black chart success of his Philly World single "Gotta Get You Home Tonight," while Gill was there discussing his new album "Chemistry" and single "Half Crazy."

THE RHYTHM & THE BLUES

by Nelson George

BOB MARLEY, if he had lived, would have been 40 years old this Wednesday (6), and he probably would have still been a potent force in pop music. Instead he is a martyr, a symbol of great artistic achievement, champion of social justice, and, for fans of reggae, a nostalgic hero of what might have been.

Marley was the creative energy behind reggae's acceptance around the world. Since his death, no single artist has come to the fore to promote the music as effectively. But, according to Marley biographer Timothy White, that doesn't mean that reggae's real influence has at all diminished.

"In terms of the expectations of some reggae artists, the fact that they have not replaced Marley has caused a feeling of disappointment," observes the writer of "Catch A Fire." "But in terms of its influence on mainstream pop music and record sales, it is as strong as it's ever been.

"Reggae music has a wide-ranging impact and is used by pop musicians of every kind," White notes. "It has gotten so accepted that we don't even notice it. The fans of UB40, probably the biggest act today using reggae rhythms, are young fans who might not even identify the group with reggae, yet they enjoy the music."

Deco, on Qwest. Though Quincy Jones acted as executive producer, Brock Walsh actually did the hands-on production work. "Fast Forward" will be a Columbia Pictures Release . . . Narada Michael Walden makes his Warner Bros. debut with "Gimme, Gimme, Gimme," a duet with Patti Austin. Walden, previously on the Atlantic roster, has a new album, "The Nature Of Things," due in late February. He produced part of Austin's last Qwest album . . . Shanachie Records, in the face of the dropping of King Sunny Ade from Island's roster, is maintaining its commitment to African music with two new albums. "Omana Wapi" features two of African pop's biggest stars, guitarist Franco and vocalist Rochereau, while female vocalist M'Billa Bel is showcased on "Baemli Soy." All three were part of Rochereau's 1984 American tour. In addition, Sonny Okosun's 12-inch "Highlife" is being pushed by Shanachie in dance clubs . . . Stevie Wonder chips in backing vocals on Rockwell's "He's A Cobra" . . . Enchantment's debut on Prelude is "Feel Like Dancin'." This vocal group's return to recording was produced by longtime mentor Michael Stokes.

It'll be fun to watch whether Foreigner's original version of "I Want To Know What Love Is" on Atlantic or the New Jersey Mass Choir's version on Savoy

Commodores' 'Hiatus' Over 'Nightshift' Ends Long Chart Slump

BY STEVEN IVORY

LOS ANGELES William King of the Commodores refers to it as "The Hiatus." Fellow Commodore Ronald LaPread says "I almost lost my mind" during the period, while the group's Clyde Orange says, "Every band should go through it." "It" was the period beginning in 1982, when the Commodores, one of pop music's most commercially successful bands, hit a slump ended only recently by "Nightshift," the band's first hit single in three years.

It took a complete overhaul in the areas of management, production

and group personnel to get the Commodores back on their feet. For the past year, they have been managed by Dan Cleary, who also manages the O'Jays and Natalie Cole. "Nightshift," the group's current Motown album, was produced by Dennis Lambert and not by James Carmichael, who now produces former Commodore Lionel Richie. Rounding out the lineup of King, Orange, LaPread and Milan Williams is J.D. Nicholas, a former lead singer for Heatwave, and guitarist Sheldon Reynolds, formerly of the Mean Machine—the Commodores' stage support unit—who fills the slot of Thomas McClary, who left the fold for a solo career late last year. The Commodores are about to embark on a month-long European tour of 3,000-seat facilities, handled by the Derek Block agency.

According to Orange, the reasons for the group's much-publicized misfortunes should be clear to the industry by now. "We leaned too heavily on certain elements," he says. "In 1982, Lionel Richie left the group. Four months later our manager, Benny Ashburn, died of a heart attack. That was the real blow. Not only was he our manager, he was a member of the group. We were the music, and he was the business.

"We left virtually everything to Benny. We figured, 'Ash will be around when we're dead and gone.' When he died, so much knowledge of even our day-to-day affairs went along with him. It stopped us cold emotionally and business-wise, and we almost lost the group behind it."

(Continued on page 56)

Reflections on Bob Marley: His influence lives on

White admits that since Marley, there hasn't been as flamboyant a reggae artist, though he cites Elektra's Steel Pulse as an important act. He also maintains that there has been a lessening of the commitment to the rastafari religion among the musicians.

Still, he is optimistic about the music's future. "The reggae labels, the small operations based in Jamaica and around the world, sell a lot of records and have a dedicated audience," he says. "And I see an evolution going on in reggae that may not be totally apparent for another five years. There are young musicians in Jamaica who still have to work under the guidance of the older generation of musicians. They have fresh ideas that will change the music in the same way that Marley's generation moved the music from rock steady to reggae. These young players, such as Marley's son Ziggy, will probably create a new sound and a new name for what they do."

For those still seeking a detailed look back at Marley and his life, White's "Catch A Fire" is entering its fourth printing from Holt, Reinhart & Winston, while Stephen Davis' "Bob Marley" makes its American debut via Doubleday Dolphin books. The book by Davis, author of "Reggae Bloodlines" and "Reggae International," was originally printed in England.

SHORT STUFF: The first single from the Sidney Poitier-directed film "Fast Forward" is "Survive" by

finds a more receptive home on black radio. Foreigner has the head start, but the gutsy gospel version should be a big favorite on urban stations open to inspirational material, and even to open-minded "Quiet Storm" formats . . . J. Blackfoot's much-anticipated new single on Soundtown Records is "Don't You Feel It Like I Feel It," produced by the "Taxi" team of Chuck Brooks and Homer Banks . . . For fans of classic black harmony groups, four recent packages from Solid Smoke are "must haves." The San Francisco label, best known for its James Brown reissues, which surely helped revive his career, has winners in "The Pilgrim Travelers Featuring Lou Rawls" and also a rare lead vocal by Sam Cooke's later manager, J.W. Alexander; "You Found The Vocal Group Sound Vol. 1" which includes the Dells' "Oh What A Nite," the Silhouettes' "Get A Job," the Edsels' "Rama Lama Ding Dong" and Dion & the Belmonts' "I Wonder Why"; "Vol. 2," with Maurice Williams & the Zodiacs' "Stay," the Five Satins' "In The Still Of The Night," the Impressions' "For Your Precious Love" and the Jive Five's "My True Story"; and "Vol. 3," featuring performances by Los Angeles groups like the Pharaohs, the Gallahads, Jimmy Pipkin & the Gallahads, the Pentagons and Little Caesar & the Romans. They may not have made synthesizers in the '50s, but they did have some amazing names.

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Billboard Hot Black Singles SALES & AIRPLAY

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

THIS WEEK		TITLE	ARTIST	HOT BLACK POSITION
1	2			
1	2	BEEP A FREAK	THE GAP BAND	2
2	3	MISLED	KOOL & THE GANG	3
3	4	MR. TELEPHONE MAN	NEW EDITION	1
4	1	TREAT HER LIKE A LADY	THE TEMPTATIONS	13
5	6	LOVE LIGHT IN FLIGHT	STEVIE WONDER	8
6	5	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	4
7	13	MISSING YOU	DIANA ROSS	5
8	12	THE MEN ALL PAUSE	KLYMAXX	7
9	11	EASY LOVER	PHILIP BAILEY	9
10	10	LIKE A VIRGIN	MADONNA	10
11	9	RAIN FOREST	PAUL HARDCASTLE	6
12	7	OPERATOR	MIDNIGHT STAR	15
13	19	ROXANNE, ROXANNE	UTFO	18
14	17	I WOULD DIE 4 U	PRINCE & THE REVOLUTION	11
15	23	TONIGHT	READY FOR THE WORLD	19
16	16	LOVER BOY	BILLY OCEAN	22
17	—	THE BORDERLINES	JEFFREY OSBORNE	12
18	8	SOLID	ASHFORD & SIMPSON	26
19	24	HANG ON TO YOUR LOVE	SADE	14
20	29	SUGAR WALLS	SHEENA EASTON	20
21	18	DO WHAT YOU DO	JERMAINE JACKSON	24
22	25	REQUEST LINE	ROCK MASTER SCOTT AND THE DYNAMIC THREE	21
23	—	BASKETBALL	KURTIS BLOW	46
24	27	CHANGE YOUR WICKED WAYS	PENNYE FORD	27
25	20	JAMIE	RAY PARKER JR.	37
26	30	NEUTRON DANCE	THE POINTER SISTERS	23
27	22	MECHANICAL EMOTION	VANITY	35
28	—	LOVE IN MODERATION	GWEN GUTHRIE	17
29	14	LOVER GIRL	TEENA MARIE	38
30	—	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	33

THIS WEEK		TITLE	ARTIST	HOT BLACK POSITION
1	2			
1	1	MR. TELEPHONE MAN	NEW EDITION	1
2	3	RAIN FOREST	PAUL HARDCASTLE	6
3	5	MISSING YOU	DIANA ROSS	5
4	8	THE BORDERLINES	JEFFREY OSBORNE	12
5	2	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	4
6	9	THE MEN ALL PAUSE	KLYMAXX	7
7	7	BEEP A FREAK	THE GAP BAND	2
8	4	MISLED	KOOL & THE GANG	3
9	10	20/20	GEORGE BENSON	16
10	14	EASY LOVER	PHILIP BAILEY	9
11	13	I WOULD DIE 4 U	PRINCE & THE REVOLUTION	11
12	6	LOVE LIGHT IN FLIGHT	STEVIE WONDER	8
13	12	LOVE IN MODERATION	GWEN GUTHRIE	17
14	15	HANG ON TO YOUR LOVE	SADE	14
15	11	LIKE A VIRGIN	MADONNA	10
16	18	REQUEST LINE	ROCK MASTER SCOTT AND THE DYNAMIC THREE	21
17	23	NEUTRON DANCE	THE POINTER SISTERS	23
18	26	SUGAR WALLS	SHEENA EASTON	20
19	30	THIS IS MY NIGHT	CHAKA KHAN	28
20	25	YO LITTLE BROTHER	NOLAN THOMAS	32
21	22	ROXANNE, ROXANNE	UTFO	18
22	20	LOVERIDE	NUANCE FEATURING VIKKI LOVE	34
23	21	TONIGHT	READY FOR THE WORLD	19
24	29	OUTTA THE WORLD	ASHFORD & SIMPSON	25
25	—	PRIVATE DANCER	TINA TURNER	29
26	—	NIGHTSHIFT	COMMODORES	30
27	27	CITY GIRL	RONNIE LAWS	31
28	—	THIS TIME	CHAMPAIGN	43
29	28	LOVER BOY	BILLY OCEAN	22
30	—	THE BIRD	THE TIME	36

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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
MCA (9)	12
Constellation/MCA (2)	
Sugar Hill (1)	
ARISTA (5)	8
Jive/Arista (3)	
MOTOWN (7)	8
Gordy (1)	
RCA (4)	8
Total Experience (2)	
Planet (1)	
Salsoul (1)	
ATLANTIC (1)	7
Philly World (2)	
4th & Broadway (1)	
Cotillion (1)	
Island (1)	
Mirage (1)	
EPIC (1)	7
Private I (3)	
CBS Associated (1)	
Portrait (1)	
Virgin/Epic (1)	
WARNER BROS. (5)	6
Sire (1)	
COLUMBIA	5
ELEKTRA (2)	5
Solar (2)	
Asylum (1)	
CAPITOL (4)	4
POLYGRAM	4
Casablanca (1)	
De-Lite (1)	
Mercury (1)	
Polydor (1)	
A&M	3
TOMMY BOY	3
PANORAMIC	2
PROFILE	2
SUTRA	2
ALLEGIANCE	1
EMI-AMERICA	1
FANTASY	1
Reality (1)	
GREEN STREET	1
MALACO	1
MUSIC SPECIALISTS	1
PAULA	1
PERSONAL	1
POP ART	1
QUALITY	1
Golden Boy (1)	
SELECT	1
SOUNDTOWN	1
SPRING	1
URBAN SOUND	1
39 YOU USED TO HOLD ME SO TIGHT (Flyte Tyme, ASCAP)	

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

TITLE	PUBLISHER - Performance Rights Affiliate	SHEET MUSIC AGENT
16 20/20	(April, ASCAP/Random Notes, ASCAP/Stephen A. Kipner, ASCAP)	
49 AT LAST YOU'RE MINE	(April, ASCAP/Is Hot, ASCAP/Wilbert, ASCAP)	
46 BASKETBALL	(Neutral Gray, BMI/MoFunk, BMI/Original J.B. BMI/Mokojumbi, ASCAP)	
80 BE READY FOR LOVE	(Temp. Co., BMI)	
66 BE YOUR MAN	(Crazy People, ASCAP/Almo, ASCAP)	
2 BEEP A FREAK	(Temp.Co., BMI)	
82 BELINDA	(Petitepapa, BMI/Juby Laws, ASCAP)	
36 THE BIRD	(Tionna, ASCAP)	
12 THE BORDERLINES	(WB, ASCAP/Zubaidah, ASCAP)	
48 CAN I	(Philly World, BMI/Persembre, ASCAP)	
53 CAN YOU FEEL IT	(Amber Pass, ASCAP/Kuwa, ASCAP/Green Ogre, ASCAP/Fools Prayer, BMI)	
33 CARELESS WHISPER	(Chappell, ASCAP)	
27 CHANGE YOUR WICKED WAYS	(TX, ASCAP/Temp, BMI)	
31 CITY GIRL	(Colgems-EMI, ASCAP/Sweetbeat, ASCAP)	
92 CONTAGIOUS	(Hip Trip, BMI/Midstar, BMI)	
93 COOL IT NOW	(New Generation, ASCAP)	
81 COOL OUT	(Su-ma, BMI/Two Starr, BMI)	
86 CRY LIKE A WOLF	(Arrival, BMI/Alva, BMI)	
52 DANCIN' TO BE DANCIN'	(One To One, ASCAP)	
24 DO WHAT YOU DO	(Unicity, ASCAP/RaRa, ASCAP/Aldente, ASCAP)	
9 EASY LOVER	(Sir & Trini, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP)	
58 EDGE OF THE RAZOR	(Screen Gems-EMI, BMI/Snow, BMI)	
73 ELECTRIC BOOGALO	(Onie Brown, ASCAP/Sugar, ASCAP/Go Glo, ASCAP)	
45 FAST GIRLS	(Almo, ASCAP/Crazy People, ASCAP)	
78 FINDER OF LOST LOVES	(Spelling Ventures, ASCAP/New Hidden Valley, ASCAP/Carole Bayer, BMI)	
68 FORGIVE ME GIRL	(T-Boy, ASCAP)	
65 A FORK IN THE ROAD	(Jobete, ASCAP)	
50 FREAKS COME OUT AT NIGHT	(Zomba (U.K.), ASCAP/Zomba (N.Y.), ASCAP)	
96 FRIENDS/FIVE MINUTES OF FUNK	(Zomba, ASCAP)	
87 GET ME HOT	(Xavion, BMI/Green Mirage, BMI)	
79 GIRL, CUT IT OUT	(Troutman's, BMI)	
4 GOTTA GET YOU HOME TONIGHT	(Philly World, BMI/Great Alps, BMI)	
54 HALF CRAZY	(DeCreed, ASCAP/Large Jar, ASCAP)	
14 HANG ON TO YOUR LOVE	(Adu-Matthewman, MCPS)	
56 HARD TIMES	(Hills Hideaway, BMI/Variena, BMI)	
63 HEARTBEAT	(Jobete, ASCAP/DazzberryJam, ASCAP/J.regg, ASCAP)	
67 HE'S A COBRA	(Jobete, ASCAP)	
85 I WANT TO KNOW WHAT LOVE IS	(Somerset, ASCAP/Evansongs, ASCAP)	
11 I WOULD DIE 4 U	(Controversy, ASCAP)	
44 I'LL STILL BE LOOKIN' UP TO YOU	(Abkco, BMI/Ashtay, BMI)	
42 JAILHOUSE RAP	(Amber Pass, ASCAP/Too-Much, BMI/Kuwa, ASCAP/Fools Prayer, BMI) WBM	
37 JAMIE	(Raydiola, ASCAP)	
77 KING OF ROCK	(Protoons, ASCAP/Rush Groove, ASCAP)	
60 KISS AND TELL	(April, ASCAP/11, ASCAP)	
95 LADY MY WHOLE WORLD IS YOU	(Malaco, BMI)	
99 LET IT ALL BLOW	(Jobete, ASCAP/DazzberryJam, ASCAP/Stone Diamond, BMI/Bedazzled, BMI)	
10 LIKE A VIRGIN	(Billy Steinberg, ASCAP/Denise Barry, ASCAP)	
90 LOOK WHATCHA DONE NOW	(Peter Brown, ASCAP/Rod Saulsongs, ASCAP)	
17 LOVE IN MODERATION	(Kenya, ASCAP/Tricky Track, BMI)	
8 LOVE LIGHT IN FLIGHT	(Jobete, ASCAP/Black Bull, ASCAP)	
22 LOVER BOY	(Zomba, BMI/Willesden, BMI)	
38 LOVER GIRL	(Midnight Magnet, ASCAP)	
34 LOVERIDE	(Freash Ideas, ASCAP)	
40 LOVIN'	(Boston International, ASCAP/T-Boy, ASCAP)	
35 MECHANICAL EMOTION	(Jobete, ASCAP/Wolfstones, ASCAP)	
7 THE MEN ALL PAUSE	(Spectrum VII, ASCAP)	
47 METHOD OF MODERN LOVE	(Hot-cha, BMI/Unichappell, BMI/RCA)	
3 MISLED	(Delightful, BMI)	
5 MISSING YOU	(Brockman, ASCAP)	
62 MISTAKE NO. 3	(Virgin, ASCAP)	
89 MOON	(Lady Panda, BMI)	
1 MR. TELEPHONE MAN	(Raydiola, ASCAP)	
69 MY TIME	(Bubs, ASCAP/Shakeji, ASCAP/Irving, BMI/Ljesrika, BMI)	
23 NEUTRON DANCE	(Off Backstreet, ASCAP/Streamline Moderne, ASCAP)	
51 NEW ATTITUDE	(Unicity/Music of Backstreet, ASCAP/Brass Heart, BMI/Rockomatic, BMI)	
30 NIGHTSHIFT	(Walter Orange, ASCAP/Tuneworks, ASCAP/Rightsong, BMI/Franne Golde, BMI)	
75 OHHH, LOVE	(Kashif, BMI/Music Corp.Of America, BMI)	
15 OPERATOR	(Hip Trip, BMI/Midstar, BMI)	
59 OUT OF CONTROL	(MCA, ASCAP)	
25 OUTTA THE WORLD	(Nick-O-Vai, ASCAP)	
83 THE PARTY HAS BEGUN	(Not Listed)	
29 PRIVATE DANCER	(Straitjacket, ASCAP/Almo, ASCAP)	
6 RAIN FOREST	(Oval, PRS)	
21 REQUEST LINE	(Anjue, ASCAP/Stacy & Bros., ASCAP)	
18 ROXANNE, ROXANNE	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)	
55 ROXANNE'S REVENGE	(Pop Art, ASCAP)	
98 SAY THAT YOU WILL	(American League, BMI/Family Productions, BMI)	
41 SHOW ME	(New Music Group, BMI/MCA, BMI)	
71 SIGN OF THE TIMES	(Flash-O-Matic, ASCAP)	
26 SOLID	(Nick-O-Vai, ASCAP)	
76 SOME KIND OF LOVER	(Hip Trip, BMI/Midstar, BMI)	
88 SPREAD LOVE	(Cita, BMI/Sign Of The Twins, ASCAP)	
64 STEP OFF	(Mighty Three, BMI)	
20 SUGAR WALLS	(Tionna, ASCAP)	
94 TEARS	(T-Boy, ASCAP)	
57 THIN WALLS	(Lady Panda, BMI)	
71 SIGN OF THE TIMES	(Macawrite, ASCAP/Sookloozy, BMI/Pomer Rants, BMI/Rightsong, BMI)	
28 THIS IS MY NIGHT	(CBS, ASCAP/Science Lab, ASCAP)	
74 THIS IS OUR NIGHT	(Tongue'N'Groove, BMI/American League, BMI)	
43 THIS TIME	(Walkin, BMI)	
84 THIS USED TO BE YOUR HOUSE	(Backlog, BMI)	
19 TONIGHT	(Ready For The World, BMI)	
70 TOUCH ME (ALL NIGHT LONG)	(Personal, ASCAP/Memory Lane, ASCAP)	
13 TREAT HER LIKE A LADY	(Jobete, ASCAP/Tail Temptations, ASCAP)	
100 WE ARE THE YOUNG	(Blackwood Music, BMI/Multi-Level, BMI/Janiceps, BMI)	
72 WE BELONG TOGETHER	(Rainbow Horse, BMI/Firehorse, ASCAP)	
61 WHO'S GONNA MAKE THE FIRST MOVE	(Goody, BMI/Dark Cloud, BMI)	
91 THE WORD IS OUT	(10, BMI/Nymph, BMI/Warner Bros., ASCAP)	
32 YO LITTLE BROTHER	(Jobete, ASCAP/Not Fragile, BMI)	
97 YOU ARE MY LOVER	(Crystal Eyes, ASCAP/David Hart, 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	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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Sheryl Ralph's Dreams Are Coming True

BY KIM FREEMAN

NEW YORK In what could be called a happy parallel of fact and fiction, former "Dreamgirls" co-star Sheryl Lee Ralph comes two steps closer to the pinnacle of success she portrayed as the Diana Ross-ish character in the Broadway musical. Adding to her established stage career, the actress/singer is now engineering a well-fueled launch towards mass media stardom with the simultaneous release of a debut album and a supporting role in a prime time tv series.

Signed last September to Sid Bernstein's 18-month-old New York Music Co. label, Ralph will be absent from the initial promotion for her just-released "In The Evening" album, produced by Trevor Lawrence, who wrote and produced "I'm So Excited" for the Pointer Sisters. This is due to the demands of her scene-stealing role as a feisty cat burglar in NBC's new weekly adventure series, "Code Name Foxfire."

While it would be nice to liken her story to the rags-to-riches theme of "Dreamgirls," Ralph reveals none of the fumbling innocence of the stage production's naive starlets, since she manages all facets of her career. "I haven't found anyone who can do it as well as I do," quips the 27-year-old performer.

Ralph's "manager" was shrewd enough to talk the producers into letting her perform a song from her album, "I'm So Glad We Met," on "Code Name Foxfire" when it begins its regular run on Friday (8). She has been plugging her album in interviews for the television show and, with the aid of New York Music's vice president of promotion Denny Zeitler, plans to squeeze some West Coast promotional activities into her 10- to 12-hour-a-day shooting schedule.

So far, the single "You're So Romantic" has reportedly been added to 30 urban stations since its release two weeks ago. The debut single, "In The Evening," released as a 12-inch last fall, reached number five on Billboard's dance/disco chart. A video of that song, directed by Bill Mason, has been aired on urban video outlets around the country.

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

		NATIONAL 89 REPORTERS		NEW ADDS	TOTAL ON	
REGION 1 CT,MA,ME,NY State,RI,VT REGION 2 DE,D.C.,MD,NJ,NY Metro,PA,WV GLADYS KNIGHT & THE PIPS MY TIME JESSE JOHNSON'S REVUE BE YOUR MAN PATTI LABELLE NEW ATTITUDE		GLADYS KNIGHT & THE PIPS MY TIME COLUMBIA JESSE JOHNSON'S REVUE BE YOUR MAN A&M PATTI LABELLE NEW ATTITUDE MCA THE DAZZ BAND HEARTBEAT MOTOWN MICHAEL WALDEN NARADA GIMME,GIMME,GIMME WARNER BROS	47	47		
WILD Boston, MA WKND Hartford, CT WNHC New Haven, CT WDKX-FM Rochester, NY WWIN-FM Baltimore, MD WXYV Baltimore, MD WRKS New York, NY WNJR Newark, NJ WDAS-FM Philadelphia, PA WUSL Philadelphia, PA WAMO Pittsburgh, PA WDJY Washington, DC WHUR Washington, DC		REGION 4 IL,IN,KY,MI,OH,WI GLADYS KNIGHT & THE PIPS MY TIME JESSE JOHNSON'S REVUE BE YOUR MAN PATTI LABELLE NEW ATTITUDE 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		36	50	
REGION 3 FL,GA,NC,SC,East TN,VA GLADYS KNIGHT & THE PIPS MY TIME JESSE JOHNSON'S REVUE BE YOUR MAN MICHAEL WALDEN NARADA GIMME,GIMME,GIMME WAOK Atlanta, GA WIGO Atlanta, GA WVEE Atlanta, GA WPAL Charleston, SC WWWZ Charleston, SC WGIV Charlotte, NC WPEG Charlotte, NC WRBD Ft. Lauderdale, FL WJAX-AM Jacksonville, FL WJAX-FM Jacksonville, FL WPDQ Jacksonville, FL WEDR Miami, FL WOWI Norfolk, VA WRAP Norfolk, VA WORL Orlando, FL WPLZ Petersburg, VA WANT Richmond, VA WEAS Savannah, GA WRXB St. Petersburg, FL WWDM Sumter, SC WANM Tallahassee, FL WQKS Williamsburgh, VA WWIL-FM Wilmington, NC WAAA Winston-Salem, NC		REGION 5 IA,KS,MN,MO,NE,ND,OK,SD PATTI LABELLE NEW ATTITUDE GLADYS KNIGHT & THE PIPS MY TIME DIONNE WARWICK AND GLENN JONES FINDER OF LOST LOVES KPRS Kansas City, MO KAEZ Oklahoma City, OK KMJM St. Louis, MO WESL St. Louis, MO WZEN St. Louis, MO		29	54	
		REGION 6 AL,AR,LA,MS,West TN,TX JESSE JOHNSON'S REVUE BE YOUR MAN GLADYS KNIGHT & THE PIPS MY TIME 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 KRRB 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		23	40	
		REGION 7 AZ,Southern CA,CO,HI,Southern NV,NM,UT REGION 8 AK,Northern CA,ID,MT,Northern NV,OR,WA,WY THE DAZZ BAND HEARTBEAT JESSE JOHNSON'S REVUE BE YOUR MAN GLADYS KNIGHT & THE PIPS MY TIME 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		21	21	



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

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
134 REPORTERS

NUMBER
REPORTING
22

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

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

ROCKWELL
HE'S A COBRA

E. ISLEY, C. JASPER, M. ISLEY
KISS AND TELL

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
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

COMMODORES
NIGHTSHIFT

THE TIME
THE BIRD

ASHFORD & SIMPSON
OUTTA THE WORLD

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

COMMODORES
NIGHTSHIFT MOTOWN

ROCKWELL
HE'S A COBRA MOTOWN

GRANDMASTER FLASH
SIGN OF THE TIMES ELEKTRA

ROXANNE SHANTE
ROXANNE'S REVENGE POP ART

E. ISLEY, C. JASPER, M. ISLEY
KISS AND TELL CBS ASSOCIATED

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

ASHFORD & SIMPSON
OUTTA THE WORLD

ROXANNE SHANTE
ROXANNE'S REVENGE

COMMODORES
NIGHTSHIFT

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

GRANDMASTER FLASH
SIGN OF THE TIMES

ASHFORD & SIMPSON
OUTTA THE WORLD

TINA TURNER
PRIVATE DANCER

CML One Stop St. Louis, MO
Hudson's Embassy St. Louis, MO
Musicland Minneapolis, MN
Musicland St. Louis, MO
Musicvision Jennings, MO
Sound Town St. Louis, MO
Uptown Records St. Louis, MO

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

COMMODORES
NIGHTSHIFT

ROCKWELL
HE'S A COBRA

THE DAZZ BAND
HEARTBEAT

All South Distributors New Orleans, LA
Big State Distributors Dallas, TX
Bowie's Records Baton Rouge, LA
Brown Sugar New Orleans, LA
Curly Dallas, TX
Discount Records Nashville, TN
H&W Records Dallas, TX
Hastings Houston, TX
Kings Record Mart Dallas, TX
Mushroom New Orleans, LA
Music Center, One Stop Birmingham, AL
Peaches Memphis, TN
Peaches New Orleans, LA
Pop Tunes Memphis, TN
Poplar Tunes Memphis, TN
Reeses Records Dallas, TX
Sam's Records Dallas, TX
Select-O-Hits Memphis, TN
Sound Warehouse Metairie, LA
Southern Records New Orleans, LA
Stans Record Service Shreveport, LA
Sun Belt Music Dallas, TX
Tape City U.S.A. Metairie, LA
United Records Houston, TX
Warehouse Metairie, LA

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

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

ROCKWELL
HE'S A COBRA

THOMAS MCCLARY
THIN WALLS

COMMODORES
NIGHTSHIFT

Circles Phoenix, AZ
City One Stop Los Angeles, CA
Flipside Records Los Angeles, CA
Integrity Gardena, CA
Jazz City Los Angeles, CA
Malt Shop Denver, CO
Music Brokers Los Angeles, CA
On Target San Diego, CA
Riverwood Music Inglewood, CA
Sun State Los Angeles, CA
Tower San Diego, CA
Uncle Jam's Los Angeles, CA
World Of Records Los Angeles, CA

Evans House Of Music San Francisco, CA
Leopold Berkeley, CA
Leopold Records San Jose, CA
Music Menu Seattle, WA
Music People Oakland, CA
Record Factory Oakland, CA
Tower San Francisco, CA
Wauzi Records San Francisco, CA

COMMODORES

(continued from page 50)

Clary's first job on behalf of the group was to renegotiate their Motown recording contract, which ended after the release of "Commodores 13," which sold about 300,000 units. According to the group, the label was still interested in the band, but wanted them to employ outside producers and establish a new look, something that would not make Richie's absence so obvious. The solution: singer Nicholas, chosen from an audition in Los Angeles, and producer Lambert, who came to the attention of the group after Orange heard his production of Dennis Edwards' 1984 Motown solo album.

"We're happy about the success of the single, but we knew the public was looking for something different," says LaPread of the musical tribute to the late soul crooners Marvin Gaye and Jackie Wilson. "We couldn't come back with another 'Brickhouse' or 'Three Times A Lady.'"

The induction of Nicholas and guitarist Reynolds marks the end of the Commodores' standing as one of the last r&b/pop bands to feature all its original members. Nicholas acknowledges the challenge of joining the group after Richie, but says, "I'm just another member in a band. Lionel can't be replaced. I'm proud to be in this group, but now it's a new band."

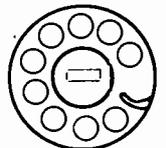
Regarding McClary's departure, Orange adds, "Thomas didn't think we were moving fast enough. We miss him and we talk about him all the time. It's always sad to lose a brother, but we understand. He wanted to do his own thing for a while."

Despite the rough road, the Commodores concede that lessons have been learned. Most of the investment and product endorsement plans begun by Ashburn under the banner of Commodores Entertainment Corp. remain intact, with LaPread serving as president, King as vice president and Orange as treasurer.

"From now on," says King, "I think we'll look at more outside material. There's no more need to prove to the world that we all write." And according to Orange, "Maybe we'll choose our friends more wisely. With 'Nightshift,' we're getting calls from all these people who we thought were in our corner. Where were they three years ago? Our real friends were the ones who pulled us through this thing."

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dance TRAX

by Brian Chin



SINGLES: Flash & the Pan's "Midnight Man" is this week's high chart debut on Epic 12-inch, marking a rare chart appearance for this interesting Australian group, which has been just left-of-center musically for some years. (They did the original of "Walking In The Rain," heard more frequently on Grace Jones' 1981 "Nightclubbing" album.) "Midnight Man" is an unusual, jungly groove record, rather quiet but still propulsive. Both its album and 12-inch versions were mixed by Francois Kevorkian. Also on their current album, "Early Morning Wake Up Call," check the

rocketing title cut... Mick Jagger's "Just Another Night" (Columbia 12-inch promo), despite the expectations generated by the co-production credit of Material's Bill Laswell, turns out to be a roomy, clean, non-robotic rhythm track, bridging dance and rock and funk. It's merely a sign of the times that this already dancey cut is promised to reappear in a version further remixed for clubs.

Ashford & Simpson's "Outta The World" (Capitol 12-inch) is done up with a whizzing vocal break used as the centerpiece of the dub (also mixed by Francois K.); otherwise it's a fine funk side, bringing the duo all the way into the beat... Dan Hartman's "Second Nature" (MCA 12-inch) is one

of his very best songs, with a genuine gospel feel, though a bit stretched out at seven-and-change, considering that the central motif is the two-and-a-half-minute "Heat Wave"... the Stranglers' "Skin Deep" (Epic 12-inch) has already been an early import breakout in rock clubs; from a this-can't-be-disco lead-in, it becomes a good rock radio song, which should have no problem at top 40 with the right edit.

certain power... Isley-Jasper-Isley's Doobie-ish "Kiss And Tell" (Magic Sound/CBS Associated) crosses disco and the relaxed rock/soul that's been an Isley specialty for years... Nayobe's "Please Don't Go" (Fever 12-inch), another of this week's chart entries, captures the street-soul of Shannon; it's New York urban contemporary, quintessentially.

ASSORTED CUTS: Enchantment, one of the emergent '70s r&b groups, comes out sounding something like Junior on "Feel Like Dancin'" (Prelude 12-inch), a lurching funk-rocker. While crude and repetitive, the cut has a

A REALLY IMPORTANT Album: Run-D.M.C.'s "King Of Rock" (Profile) is full of good musical ideas and subtly brought-off touches, but never so wrapped up in a trick that it's ever anything but really hard. Just watch it (Continued on opposite page)

FOR WEEK ENDING FEBRUARY 9, 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	2	2	11	LOVERBOY (12 INCH) JIVE JD1-9280 /ARISTA 1 week at No. One	◆ BILLY OCEAN
2	4	5	9	SMALLTOWN BOY (12 INCH) MCA 23521	◆ BRONSKI BEAT
3	1	3	8	SIDEWALK TALK (12 INCH) EMI AMERICA (PROMO)	JELLYBEAN
4	8	10	6	COME INSIDE/CHINESE EYES (12 INCH) PERSONAL P49812	◆ FANCY
5	6	9	9	NEUTRON DANCE (12 INCH) PLANET YD-13952 /RCA	◆ THE POINTER SISTERS
6	7	22	5	SUGAR WALLS (12 INCH) EMI AMERICA V-7852	◆ SHEENA EASTON
7	3	1	12	LOVERIDE (12 INCH) 4TH & BROADWAY BWAY409 /ISLAND	NUANCE FEATURING VIKKI LOVE
8	5	6	11	HANG ON TO YOUR LOVE (12 INCH) PORTRAIT 4R9-05122 /EPIC	◆ SADE
9	9	12	6	THE BORDERLINES (12 INCH) A&M SP-12116	JEFFREY OSBORNE
10	11	18	6	LOVE LIGHT IN FLIGHT (12 INCH) MOTOWN (PROMO)	◆ STEVIE WONDER
11	13	17	8	THE MEN ALL PAUSE (12 INCH) CONSTELLATION 23526 /MCA	◆ KLYMAXX
12	26	47	3	THIS IS MY NIGHT (12 INCH) WARNER BROS. 0-20296	◆ CHAKA KHAN
13	22	24	6	ONE NIGHT IN BANGKOK (12 INCH) RCA PW13959	◆ MURRAY HEAD
14	17	23	5	OUT OF CONTROL (12 INCH) RCA PW13981	EVELYN "CHAMPAGNE" KING
15	19	28	6	METHOD OF MODERN LOVE (12 INCH) RCA PW13971	◆ DARYL HALL & JOHN OATES
16	16	16	9	THAT'S LOVE THAT IT IS/GAME ABOVE MY HEAD (12 INCH) SIRE 0-20282 /WARNER BROS.	◆ BLANCMANGE
17	14	14	8	EDGE OF THE RAZOR (12 INCH) CASABLANCA 880 445-1 /POLYGRAM	STEPHANIE MILLS
18	18	29	8	ONE NIGHT IN BANGKOK (12 INCH) SILVER BLUE 429 05145 /CBS ASSOCIATED	ROBEY
19	25	31	6	I CAN FEEL YOUR LOVE SLIPPIN' AWAY (12 INCH) SATURN SRA903-498	SAMSON & DELILAH
20	20	20	6	THE AGE OF CONSENT (LP CUTS) MCA MCA5538	BRONSKI BEAT
21	34	46	3	BAD TIMES, GOOD TIMES (12 INCH) MCA (PROMO)	THELMA HOUSTON
22	15	15	15	TENDERNESS (12 INCH) I.R.S. SP-70980 /A&M	◆ GENERAL PUBLIC
23	24	33	5	HEARTS ON FIRE (12 INCH) MOTOWN (PROMO)	SAM HARRIS
24	21	21	9	PUSH (IN THE BUSH) (12 INCH) PERSONAL KN-1002 /KN/PERSONAL	C.HICKS & LOVE EXCHANGE
25	52	—	2	NEW ATTITUDE/AXEL F (12 INCH) MCA 23534	PATTI LABELLE/HAROLD FALTERMEYER
26	29	41	4	TREAT HER LIKE A LADY (12 INCH) MOTOWN (PROMO)	◆ THE TEMPTATIONS
27	10	7	10	SAY YEAH (12 INCH) PORTRAIT 4R9-05106 /EPIC	THE LIMIT
28	28	34	5	TONIGHT/TUMBLE AND TWIRL (12 INCH) EMI AMERICA V-7846	DAVID BOWIE
29	36	37	6	PUTTIN' THE NIGHT ON HOLD (12 INCH) DICE TGR1003	LAUREN GREY
30	42	54	3	GRATITUDE (12 INCH) MCA 23532	DANNY ELFMAN
31	33	42	5	BORN TO LOVE/YOUR SWEET TOUCH (12 INCH) PERSONAL P49815	CLAUDJA BARRY
32	41	52	5	MISLED (12 INCH) DE-LITE (PROMO) /POLYGRAM	◆ KOOL & THE GANG
33	12	4	12	SEXCRIME (NINETEEN EIGHTY-FOUR)/I DID IT JUST THE SAME (12 INCH) RCA PW13957	◆ EURYTHMICS
34	48	64	3	OPEN MIND (12 INCH) ATLANTIC 0-86912	JEAN-LUC PONTY
35	23	19	12	COME ON, COME ON (12 INCH) GARAGE ITG-202 /ISLAND	NEW YORK CITY PEECH BOYS
36	45	61	4	LET THE NIGHT TAKE THE BLAME (12 INCH) PROFILE PRO-7061	LORRAINE MCKANE
37	37	53	4	THIS IS MINE (12 INCH) VIRGIN (PROMO) /ARISTA	◆ HEAVEN 17
38	66	70	3	OUTTA THE WORLD (12 INCH) CAPITOL V-8623	ASHFORD & SIMPSON
39	38	36	13	YOU DON'T KNOW (12 INCH) EASY STREET EZS-7512	SERIOUS INTENTION
40	40	50	5	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	54	—	2	ROCKIN' AT MIDNIGHT (12 INCH) ES PARANZA (PROMO)	◆ THE HONEYDRIPPERS
42	53	68	3	ARE YOU FOR REAL (LP CUT) WARNER BROS. 25175-1	DEODATO
43	32	11	12	LIKE A VIRGIN (12 INCH) SIRE 0-20239	◆ MADONNA
44	63	72	3	FREAKS COME OUT AT NIGHT (12 INCH) JIVE JD1-9303 /ARISTA	◆ WHODINI
45	35	32	8	SPREAD LOVE (12 INCH) SPRING SPR-12/414	THE FATBACK BAND
46	62	—	2	CAN'T AFFORD (12 INCH) PROFILE PRO-7062	◆ 52ND STREET
47	31	13	13	WE ARE THE YOUNG (12 INCH) MCA 23517	◆ DAN HARTMAN
48	60	—	2	TAKE ME TO HEAVEN/SEX (12 INCH) MEGATONE MT-133	SYLVESTER
49	50	55	5	MASTER & SERVANT/ (SET ME FREE) REMOTIVATE ME (12 INCH) SIRE 0-20283 /WARNER BROS.	DEPECHE MODE
50	51	58	4	I WOULD DIE 4 U (12 INCH) WARNER BROS. 0-20291	◆ PRINCE & THE REVOLUTION
51	71	—	2	DON'T HANG UP (12 INCH) MIRAGE 0-96909	ELLY BROWN
52	27	27	8	DOWN ON THE STREET (12 INCH) POLYDOR 881 064-1 /POLYGRAM	◆ SHAKATAK
53	NEW ▶	—	—	MIDNIGHT MAN (12 INCH) EPIC 49-05188	FLASH & THE PAN
54	64	65	4	WORLD DESTRUCTION (12 INCH) CELLULOID CEL-176	TIME ZONE
55	59	—	2	TOO MUCH BLOOD ROLLING STONES 0-96902 /ATLANTIC	◆ THE ROLLING STONES
56	56	56	6	REQUEST LINE (12 INCH) REALITY D-230	ROCKMASTER SCOTT & THE DYNAMIC THREE
57	NEW ▶	—	—	BAD HABITS (12 INCH) ATLANTIC 0-86909	JENNY BURTON
58	58	67	4	HOW TO BE A MILLIONAIRE (12 INCH) IMPORT	ABC
59	NEW ▶	—	—	THE BIRD (12 INCH) WARNER BROS. (PROMO)	THE TIME
60	30	8	12	S.O.S., FIRE IN THE SKY (12 INCH) WARNER BROS. 0-20287	DEODATO
61	NEW ▶	—	—	EASY LOVER (12 INCH) COLUMBIA 44-05160	◆ PHILIP BAILEY
62	39	39	10	LOOK MY WAY (12 INCH) MERCURY 880 407-1	◆ THE VELS
63	NEW ▶	—	—	BELIEVE IN THE BEAT (12 INCH) POLYDOR 881 414-1 /POLYGRAM	◆ CAROL LYNN TOWNES
64	NEW ▶	—	—	INVITATION TO DANCE (12 INCH) EMI AMERICA V-7851	KIM CARNES
65	NEW ▶	—	—	DON'T QUIT (12 INCH) MCA 23536	BOBBY CALDWELL
66	67	—	2	DANCE LOVER (12 INCH) RENAISSANCE 12-1125	MIKKI
67	47	45	8	IN THE DARK (12 INCH) COLUMBIA 44-05115	ROY AYERS
68	69	—	2	COOL OUT (12 INCH) PAULA 1244	MAGNUM FORCE
69	46	43	8	HYPNOTIZE (12 INCH) WARNER BROS. 0-20292	◆ SCRITTI POLITTI
70	NEW ▶	—	—	PLEASE DON'T GO (12 INCH) FEVER SF-802 /SUTRA	NAYOBE
71	NEW ▶	—	—	GO FOR IT (12 INCH) MCA 23533	◆ KIM WILDE
72	NEW ▶	—	—	SET IT OFF (12 INCH) JUS BORN JB-001	STRAFE
73	61	49	6	KALIMBA DE LUNA (12 INCH) CARRERE 429-05134 /CBS ASSOCIATED	BONEY M
74	57	26	13	SLEEPING DOGS LIE (12 INCH) COLUMBIA 44-05113	DOUBLE ENTENTE
75	72	66	11	WHY (12 INCH) IMPORT	◆ BRONSKI BEAT
76	55	25	15	RAIN FOREST/SOUND CHASER (12 INCH) PROFILE PRO-7059	PAUL HARDCASTLE
77	44	38	12	OPERATOR (12 INCH) SOLAR 0-66931 /ELEKTRA	◆ MIDNIGHT STAR
78	43	44	5	ELECTRIC BOOGALOO (12 INCH) POLYDOR 881 534-1 /POLYGRAM	◆ OLLIE AND JERRY
79	49	35	15	LOVER GIRL (12 INCH) EPIC 49-05100	◆ TEENA MARIE
80	74	60	10	5 MINUTES (12 INCH) SLEEPING BAG SLX-13	◆ BONZO GOES TO WASHINGTON

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

DANCE TRAX

(Continued from opposite page)

zoom up the charts. Best: "Can You Rock It Like This," the slices of life "You're Blind" and "It's Not Funny," the blunt "You Talk Too Much" and "Roots, Rock, Reggae," in which guesting JA toaster Yellowman joins in the rap. Note: With UTFO (and answer records), Whodini, Fat Boys, Kurtis Blow and Rock Master Scott also riding major hits, there seem to be even more truly substantial rap singles and/or albums selling through and crossing to radio than earlier this year, in the breakdance craze. As recently as late September, only two singles, by Run-D.M.C. and Newcleus, were listed among the black top 40.

REMIXES: Kool & the Gang's "Misled" (De-Lite 12-inch) gets a fine once-over from producer Jim Bonnofond, Kendal Stubbs and the recently departed Paddy Rascona; this version is harder hitting and coarser than the original, which is always a good variation on the smooth Kool sound. . . . The Fat Boys' "Can You Feel It" is now available on Sutra 12-inch with an instrumental flip; its sophisticated production is more proof yet that Kurtis Blow is one of the most farsighted and musical of the rap record producers.

NOTES: Motown's return to an active New York presence, reported here last week, represents another

professional breakthrough for a former club DJ. The appointment of Sergio Munzibai to East Coast a&r head for the label isn't a first; Marc Kamins (Island), Danny Heaps (Geffen) and Ray Velasquez (Vanguard) hold or have held a&r positions in previous years.

But his responsibility for overseeing the entire New York operation is unique so far, as has been the depth of his policy input regarding promotion, product management and even pressing. (Another former DJ, Peter Napoliello, is based in Motown's Los Angeles office, involved in the label's developing video program as part of his promotion duties.)

In the context of its increased club presence, and more integrated planning of its radio and club promotional programs, Motown will be offering some special mixes to clubs only, without immediate commercial release. It's Munzibai's hope that such a strategy will stimulate more experimentalism in clubs and revive the sense of exclusivity that's been lost in the flood of commercially-available 12-inches. He tells us Motown president Jay Lasker is set on developing the club network "with muscle." He also encourages the submission of demo tapes to the office, which opens officially on Tuesday (5), at 157 W. 57th St., New York, N.Y. 10019; phone: (212) 315-0740.

NEW RELEASES

(Continued from page 25)

THE FIRM

CD Atlantic 81239-2-R/WEA/\$15.98

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

HOME VIDEO

Symbols for formats are ♠=Beta, ♥=VHS, ♦=CED and ♣=LV. Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated.

FILMS

THE ADVENTURES OF BUCKAROO BONZAI

Peter Weller, John Lithgow, Christopher Lloyd
♠ Vestron VB 5056/\$79.95
♠ VA5056/\$79.95

ANGEL ON MY SHOULDER

Paul Muni, Claude Rains, Anne Baxter
♠ VCI Home Video 2002/United Enter./\$19.95

THE CAMEL BOY

Vestron VB4147/\$69.95
♠ VA4147/\$69.95

CLASSIC COMEDY VIDEO SAMPLER

Abbott & Costello, Amos & Andy, The Three Stooges
♠ VCI Home Video 6728/United Enter./\$29.95

DEAD MEN WALK

Gerog Zucco, Mary Carlisle
♠ VCI Home Video 7367/United Enter./\$14.95

ELECTRIC DREAMS

Lenny Von Dohlen, Bud Cort, Virginia Madsen
♠ MGM/UA Home Video MB800487/\$79.95
♠ MV800487/\$79.95

THE FINAL TERROR

Daryl Hannah, Rachel Ward, Adrian Zmed
♠ Vestron VB5053/\$79.95
♠ VA5053/\$79.95

HIS GIRL FRIDAY

Cary Grant, Rosalind Russell, Ralph Bellamy
♠ VCI Home Video 6865/United Enter./\$19.95

HOME FREE ALL

Vestron VB4154/\$69.95
♠ VA4154/\$69.95

JUDGE PRIEST

Will Rogers, Tom Brown, Anita Louise
♠ VCI Home Video 6881/United Enter./\$19.95

KILLER BAT

Bela Lugosi, Dave O'Brian, Suzanne Kaaren
♠ VCI Home Video 6823/United Enter./\$14.95

KILLERS FROM SPACE

Peter Graves, Barbara Bestar, James Seay
♠ VCI Home Video 7130/United Enter./\$39.95

LOADED GUNS

Ursula Andress, Woody Strode
♠ Monterey Home Video 135-464/IVE/\$59.95

MADMAN

Sigourney Weaver, Michael Beck, F. Murray Abraham
♠ VCI Home Video 1069/United Enter./\$59.95

THE 4TH MAN

Jeroen Krabbe, Renee Soutendijk
♠ Media Home Enter. M764/\$69.95

MEET JOHN DOE

Gary Cooper, Barbara Stanwyck, Edward Arnold
♠ VCI Home Video 2012/United Enter./\$19.95

THE MILPITAS MONSTER

Doug Hagdahl, Priscilla D. House
♠ VCI Home Video 4003/United Enter./\$49.95

NEXT OF KIN

Jackie Kerin, John Jarratt, Gerda Nicolson
♠ VCI Communications VL 9031/Media Home/\$59.95

OIL

Stuart Whitman, Ray Milland, Tony Kendall
♠ VCI Home Video 7061/\$59.95

OUR FAMILY BUSINESS

Sam Wanamaker, Ted Danson, David Morse
♠ U.S.A. Home Video 215-417/IVE/\$59.95
PENITENTIARY II

Leon Isaac Kennedy, Mr. T., Glynn Turman

♠ MGM/UA Home Video MB702488/\$69.95
♠ MV700488/\$69.95

PENTHOUSE VIDEO VOL. 1:

THE GIRLS OF PENTHOUSE
♠ Vestron Video PA3047/\$59.95

THE PINK PANTHER CARTOON FESTIVAL:

PINK AT FIRST SIGHT

Animation
♠ MGM/UA Home Video MB40C489/\$39.95
♠ MV400489/\$39.95

PINOCCHIO'S STORYBOOK ADVENTURES

John Fields, Armand MacKinnon, Owen Edwards
♠ VCI Home Video 6932/\$35.95

POSTMARK FOR DANGER/QUICKSAND

Terry Moore, Robert Beatty/Mickey Rooney, Jeanne Cagney
♠ VCI Home Video 7245/United Enter./\$29.95

POWER PLAY

Peter O'Toole, David Hemmings, Donald Pleasance
♠ Media Home Enter. M766/\$49.95

PRIME SUSPECT

Mike Farrell, Teri Garr, Veronica Cartwright
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TOP INSPIRATIONAL ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER	DISTRIBUTING LABEL	
1	1	49	AMY GRANT	MYRRH 7016757064/WORD (CD)	45 weeks at No. One STRAIGHT AHEAD
2	3	21	SANDI PATTI	BENSON RO 3884	SONGS FROM THE HEART
3	2	134	AMY GRANT	MYRRH MSB 6697/WORD (CD)	AGE TO AGE
4	4	85	SANDI PATTI	IMPACT R3818/BENSON	MORE THAN WONDERFUL
5	5	45	LEON PATILLO	MYRRH 7016771067/WORD	THE SKY'S THE LIMIT
6	6	56	PETRA	STAR SONG 7102050860/WORD	NOT OF THIS WORLD
7	7	45	MICHAEL W. SMITH	REUNION 7010004129/WORD	MICHAEL W. SMITH 2
8	11	5	CARMAN	MYRRH 7016807061/WORD	COMING ON STRONG
9	8	13	DEGARMO AND KEY	POWER DISC PWR 01073/BENSON	COMMUNICATION
10	9	37	TWILA PARIS	MILK AND HONEY MN 1048/ZONDERVAN	WARRIOR IS A CHILD
11	26	9	MICHELE PILLAR	SPARROW SPR 1095	LOOK WHO LOVES YOU NOW
12	14	9	THE MARANATHA SINGERS	MARANATHA MUSIC 7-100-12382-8/WORD	PRAISE 7
13	10	93	MICHAEL W. SMITH	REUNION 7010002126/WORD	MICHAEL W. SMITH PROJECT
14	21	13	NEW GAITHER VOCAL BAND	DAYSRING 7014127012/WORD	NEW POINT OF VIEW
15	12	116	PETRA	STAR SONG SSR 0045/WORD	MORE POWER TO YA
16	13	16	KEITH GREEN	PRETTY GOOD RECORDS PGR 004	JESUS COMMANDS US TO GO
17	22	13	STRYPER	ENIGMA EC1064	THE YELLOW AND BLACK ATTACK
18	NEW		PETRA	STARSONG 7102057881	BEAT THE SYSTEM
19	16	41	STEVE TAYLOR	SPARROW SPR-1063	MELTDOWN
20	20	49	CARMAN	PRIORITY 38713	SUNDAY'S ON THE WAY
21	25	57	DEBBY BOONE	LAMB & LION 3001/SPARROW	SURRENDER
22	18	33	FARRELL & FARRELL	STAR SONG 710205386X/WORD	CHOICES
23	NEW		LESLIE PHILLIPS	MYRRH SPCN701680206-X/WORD	DANCING WITH DANGER
24	19	9	SCOTT WESLEY BROWN	SPARROW SPR 1081	KINGDOM OF LOVE
25	29	21	KATHY TROCколи	REUNION 7-01-000512-5/WORD	HEART AND SOUL
26	RE-ENTRY		CANDLE	SPARROW BWR 2010	BULLFROGS AND BUTTERFLIES
27	36	9	REZ BAND	SPARROW SPR-1099	HOSTAGE
28	32	53	THE MARANATHA KIDS	MARANATHA 7100108829/WORD	KIDS PRAISE 4
29	NEW		SERVANT	MYRRH 7016799062/WORD	LIGHT MANEUVERS
30	28	33	THE SWEET COMFORT BAND	LIGHT LS 5831/LEXICON	PERFECT TIMING
31	23	41	CRISTY LANE	ARRIVAL 9644/DOMINION	ONE DAY AT A TIME
32	27	41	WHITEHEART	MYRRH 7016782069/WORD	VITAL SIGNS
33	34	25	ANDRAE CROUCH	LIGHT LS 5863/LEXICON	NO TIME TO LOSE
34	38	33	JIMMY SWAGGART	JIM 143	LIVING WATERS
35	35	37	THE IMPERIALS	DAYSRING 7014118013/WORD	THE IMPERIALS SING THE CLASSICS
36	37	77	RUSS TAFF	MYRRH MSB 6706/WORD	WALLS OF GLASS
37	33	45	HARVEST	MILK AND HONEY MH1051/ZONDERVAN	SEND US TO THE WORLD
38	31	37	STEVE CAMP	SPARROW SPR-1085	FIRE AND ICE
39	39	29	KERRY LIVGREN	CBS ASSOCIATED BFZ 39368	TIME LINE
40	40	21	LISA WHELCHER	SPARROW EMR 4606	ALL BECAUSE OF YOU

(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.

LECTERN
by Bob Darden



NO ONE ARTIST DOMINATED the gospel categories in the 27th annual Grammy nominations, although **Word Records** and associated and distributed labels garnered more than a third of those nominations. Word received 13 out of the 35 possible gospel nominations (in seven applicable categories), followed by **Sparrow** with nine, **Benson** with five,

Grammy nominations: Word is the word

Light/Lexicon with four and **Savoy** with two. A few trends worth noting did crop up this year. In a number of the categories, a specific track off a hit album was nominated, rather than enter the entire album. So **Amy Grant's** single "Angels" from her No. 1 "Straight Ahead" album is up against full albums from the likes of **Kathy Troccoli**, **Michele Pillar**, **Sandi Patti** and **Debbi Boone**. Likewise, **Leon Patillo** finds the track "J.E.S.U.S." from his album "The Sky's The Limit" up against four complete albums. Best inspirational performance is another odd category. Religious artists on religious labels (like **Pat Boone** on **Lamb & Lion/Sparrow**) find themselves pitted against Christian artists on secular labels (in this case, the "Whiter Than Snow" track from **Deniece Williams'** "Let's Hear It For The Boy") and Christian artists who normally record for secular labels releasing a religious album for a religious label (**Phillip Bailey's** "The Wonders Of His Love" album for **Myrrh**, which is not to be confused with his "Chinese Wall" album for **Columbia**). Any category called something as vague as best in-

spirational performance is open to interpretation anyway, but why wasn't there a nomination for either **U2's** "Under A Blood Red Sky" or "Unforgettable Fire" albums? And a nod to the **Call's** towering "Scene Beyond Dreams" would have made sense. In the past, **Sparrow Records** has always had a nomination or two in the best recording for children category. That's the case again this year, with "Agapeland At Play With Holly Heart" on **Birdwing** getting the nod. But a second religious album joins it this year, "Kids Praise 4" on the **Maranatha!** label, distributed by **Word**.

Five different gospel artists received nominations in two categories this time around: **Shirley Caesar**, the **Rev. Al Green**, **Michele Pillar**, **Debbi Boone** and **Phil Driscoll**. In addition to his nomination for the track "Always Remember" from the album "No Time To Lose," **Andrae Crouch** had a lot to do with two other nominees, both in the best soul gospel performance, female category: **Kristle Edwards** ("Jesus, Come Lay Your Hand On Me") and **Tata Vega** ("Oh, It Is Jesus")—both from his "No Time To Lose." That technically gives him three nominations this year, one more than anyone else. In the best gospel performance, female category, **Amy Grant** won last year, but **Sandi Patti** won everything else. The albums by **Kathy Troccoli**, **Debbi Boone** and **Michele Pillar** are equally strong. About the only serious omissions are **Sheila Walsh's** "Triumph In The Air" and **Leslie Phillips'** "Dancing With Danger." But **Amy** and **Sandi** are probably the favorites.

(Continued on page 72)

JAZZ BLUE NOTES
by Sam Sutherland & Peter Keepnews



THE RETURN of **Contemporary Records**, promised last year after **Fantasy** acquired the late **Lester Koenig's** catalog, was underscored just before the holidays by the arrival of the first batch of **Contemporary Original Jazz Classics** reissues. In this case, of course, "reissue" isn't entirely accurate as a description. Much of the West Coast label's output remained active at retail until legal wrinkles in the **Koenig** estate forced the operation virtually to shut down; under the stewardship of **John Koenig**, the founder's son, **Contemporary** had started its own regular reissue program before the hiatus. Now, however, **Contemporary** is re-entering the market with a presence that earlier catalog push couldn't attain. The sheer heft of the first OJC volley—30 titles—dwarfs the label's late '70s and early '80s efforts. Thanks to the scope afforded by such a sizeable release, **Contemporary's** repertorial and stylistic breadth is well served. The initial batch offers both lesser-known West Coast stylists from the '50s and '60s and the obvious standouts from the label's roster. We're still sifting through the entire release, but so far, it seems like a winner, not least for the technical quality of the recordings. **Koenig** achieved top-notch sonics early in the label's life, as attested by a number of late '50s **Contemporary** productions that exploited stereo's new potential for realism without lapsing into the exaggerated separation employed so widely at the time. It appears that most or all of the OJC versions have been carefully mastered, with generally satisfying results. As for the artists represented, a number of familiar catalog items appear from **Ornette Coleman**, **Shelly Manne**, **Hampton Hawes**, **Barney Kessel**, **Art Pep-**

per, **Woody Shaw**, **Benny Golson**, **Harold Land**, **Benny Carter**, **Leroy Vinegar**, **Red Mitchell**, **Curtis Counce** and others. Add in the label's parallel efforts in ragtime and Dixieland variants, and **Koenig's** catholicism is evident.

Contemporary returns in 'classic' style

WHILE WE'RE ON the subject of great jazz labels being reborn, here is a related item passed on to us by **Billboard's** **Mike Hennessey** in **London**. The **Impulse** label, **Hennessey** tells us, is about to make a dramatic reappearance on the European market, via distributor **WEA**. An initial batch of 20 classic **Impulse** albums, including titles by **John Coltrane**, **Duke Ellington** and **Charles Mingus**, will be released shortly in the original gatefold sleeves, with the original cover art. They'll retail at full price. The albums will be made from upgraded first generation tapes using the **Direct Metal Mastering** process. They'll be pressed in **West Germany**, and the sleeves will be manufactured to the original specifications using the heavy board that was an **Impulse** specialty. There will be no cassette counterparts, at least at first, but **Compact Discs** are a strong possibility. According to **WEA's** European marketing director **Jurgen Otterstein**, "There are no plans as yet for **MCA** [which owns the catalog] to release the line in the U.S., but I'm sure that news of this major reactivation plan will excite a lot of interest among jazz enthusiasts in America."

CLASSICAL KEEPING SCORE

by Is Horowitz



CLASSICAL GRAMMY winners will again be the subject of a specially syndicated radio show to be sent out under the auspices of the Assn. for Classical Music (AfCM) shortly after the official honorees are named Feb. 26. The show is an outgrowth of past dissatisfaction with the relatively small amount of attention devoted to classics on the nationally televised Grammy show.

This time around there's hope that about 50 more stations will carry the show than the 120 that aired the event a year ago. Again the hosts will be commentator Martin Bookspan, AfCM chairman, and Beverly Sills, chief of the New York City Opera.

Distribution of the show will be by the Concert Music Network, which will probably transmit it via satellite to those stations equipped to receive such signals, and by tape or disk to others. AfCM executive director Claudia Dumitrescu hopes to reach beyond dedicated concert music stations to outlets that carry only occasional classical features. One of the prime goals of the association is to promote acceptance of the genre to a wider public than the committed core of enthusiasts.

In addition to celebrity interviews, the show will, of course, devote lots of time to generous chunks of the recordings receiving Grammys. Unidentified at press-time was a corporate sponsor who might pick up the tab for that portion of the production that's not volunteered.

As a preliminary to the Grammy festivities, AfCM will hold a cocktail reception to honor nominees at the Juilliard School in New York on Feb. 19. Joining Sills in welcoming participants will be Michael Moriarty, Edwin Newman and Tony Randall. In this case, the tab will be shared by a number of classical record labels, among them Angel, CBS Masterworks, Deutsche Grammophon, London, Philips, RCA Red Seal and Telarc.

In other association news, the AfCM has recently designated a new category of membership, individual

donors, who pay fees of \$100 for the honor. Other members pay dues of \$25 a year, and Dumitrescu places the current individual membership roll at more than 300. Corporate memberships now number 43, she notes. Their annual dues are \$250.

The theme of the association, "Classical music—sounds good," will be the subject of an upcoming pro-

Grammy winners will again get radio time

motion campaign. There is hope that regional meetings can be held in Los Angeles and/or San Francisco before the year is out.

ORPHEUS CHAMBER ORCHESTRA has recorded its first two albums for Deutsche Grammophon, one a collection of Rossini overtures, the other a coupling of the Dvorak wind and string serenades. Sessions were held last month at the State Univ. of New York in Purchase. Under a recently signed exclusive pact, the self-governing orchestra, which performs without conductor, will record a minimum of 16 LPs. The Dvorak and Rossini will be released in Europe this summer to coincide with a Continental tour; U.S. distribution will come several months later. Gidon Kremer and Heinz Holliger are among the soloists who will appear with the ensemble on future diskings.

Simon Rattle, who already has a couple of Sibelius symphonies out on Angel, expects to complete the cycle of seven over the next three years. The young conductor, who won strong notices for recent New York appearances at the helm of the Los Angeles Philharmonic, also has works by Elgar, Mahler and Nielsen in the record pipeline. He plans no opera recordings at this time, however.

LATIN NOTAS

by Enrique Fernandez

WHILE THE MAJORS spend fortunes developing hot new talent that may or may not sell, Mexico's classic indie Peerless sells as much as 100,000 units a year of an artist who died 28 years ago, Pedro Infante. That's the word from Peter Ulrich, who manages the U.S. Latin branch of his family's label.

Peerless specializes in 'the people's music'

"We're a company that specializes in the people's music, and we have to offer an inexpensive product," Ulrich says. "The majors can spend more money on staff and promotion and production, but then they have to charge more for the product. And they wind up being the ones most affected by piracy and illegal imports, which sell for considerably less than their retail price."

Peerless' catalog of classic artists, like Infante, and of tropical music, plus the economic advantages of a family-owned and run business, have kept sales high and costs low. When, due to the Mexican currency crisis, the U.S. Latin market became most enticing, Peerless decided to switch from its distribution agreement with veteran industryite Eliseo Torres and open its own label, Blue Bonnet Records and Tools Inc., based in Houston.

The Peerless catalog has traditionally sold in the

Mexican-American market of the West and Southwest. But the company has been doing well in the East with balladeer Prisma, and with its selection of Colombian tropical music.

Although the best known tropical music is salsa, always hot in New York's predominantly Puerto Rican market and to a lesser extent in Miami's Cuban-American one, the Colombian cumbia is a big seller, not only among Colombians, but among Mexicans, Mexican-Americans and Central Americans. And in all these markets, there are also cumbia/salsa recording artists.

Together, cumbia, salsa and Dominican merengue are the party rhythms of much of the Latin market. "There's always a certain hour at a Latin party when the tropical music comes on," says Ulrich. "It's in the bones. You just want to move like that when you're feeling good."

That is the reason Ulrich doesn't fear the market inroads made by the majors' Latin pop ballads. Traditional rancheras and tropical dance music, the staples of his catalog, are what's selling, he says, "even if it doesn't show on the charts. I know what is really selling, and it's not necessarily all those artists you see displayed on the front of the stores."

Blue Bonnet has its main office at 16770 Hedgecroft, Suite 710, Houston, Tex. 77060. The phone number is (713) 591-7222. A regional office is located at 1644 S. Vermont Ave., Los Angeles, Calif. 90006; (213) 732-2707.



FOR WEEK ENDING FEBRUARY 9, 1985

Billboard

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TOP LATIN ALBUMS

			THIS WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL	
NEW YORK	1	3	5	WILFRIDO VARGAS	EL JARDINERO	KAREN 87				
	2	1	7	JOSE JOSE	REFLEXIONES	ARIOLA 6051				
	3	4	5	RAY BARRETTO	TODO SE VA A PODER	FANIA 633				
	4	8	9	DANNY RIVERA	ASI CANTABA CHEITO GONZALEZ	ARTT 314				
	5	2	13	FERNANDITO VILLALONA	FERNANDITO	KUBANEY 9000				
	6	7	16	TOMMY OLIVENCIA	CELEBRANDO OTRO ANIVERSARIO	TH 2296				
	7	14	3	GUILLERMO DAVILA	DEFINITIVAMENTE	SONO-RODVEN 033				
	8	—	1	CONJUNTO CLASICO	EL PANADERO	LO MEJOR 813				
	9	—	1	CHEO FELICIANO	25 AÑOS DE SENTIMIENTO	COCHE 350				
	10	—	1	ALEX BUENO Y SU ORQUESTA	LIBERACION	ALEX KAREN 89				
	11	—	3	DYANGO	AL FIN SOLOS	ODEON 9024				
	12	10	7	RUBEN BLADES	MUCHO MEJOR	FANIA 630				
	13	5	22	JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035				
	14	12	25	JOSE JOSE	SECRETOS	ARIOLA 6000				
	15	9	9	MILLIE Y LOS VECINOS	ESTA NOCHE	ALGAR 45				
CALIFORNIA	1	1	11	ROCIO DURCAL	LE CANTA A JUAN GABRIEL VOL. 6	ARIOLA 6043 (CD)				
	2	3	7	EMMANUEL	EMMANUEL	RCA 7337				
	3	6	5	JOSE JOSE	REFLEXIONES	ARIOLA 6051				
	4	2	24	MARIA CONCHITA	MARIA CONCHITA	A&M 37007 (CD)				
	5	10	18	JULIO IGLESIAS	1100 BELAIR PLACE	CBS 50335				
	6	—	5	JOSE LUIS PERALES	AMANECIENDO EN TI	CBS 80382				
	7	11	3	ANTONIO DE JESUS	SIGUEME	A&M 37010				
	8	5	15	GUALBERTO IBARRETO	LEONELA	ALHAMBRA 188				
	9	8	20	WILFRIDO VARGAS	EL FUNCIONARIO	KAREN 75				
	10	—	1	LOS BONDADOSOS	JUGANDO CON LUMBRE	PROFONO 90303				
	11	—	1	LOS CAMINANTES	POR QUE TENGO TU AMOR	ROCIO 1023				
	12	4	22	JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035				
	13	—	1	LOS HUMILDES	ANOCHE SONE	PROFONO 90368				
	14	15	9	VICENTE FERNANDEZ	UN MEXICANO EN LA MEXICO	CBS 20716				
	15	9	7	MIGUEL GALLARDO	TU AMANTE O TU ENEMIGO	RCA 7308				
FLORIDA	1	2	5	JOSE JOSE	REFLEXIONES	ARIOLA 6051				
	2	3	19	JULIO IGLESIAS	1100 BELAIR PLACE	CBS 50335				
	3	1	7	HANSEL Y RAUL	HANSEL Y RAUL	TH 2317				
	4	9	3	WILFRIDO VARGAS	EL JARDINERO	KAREN 87				
	5	12	5	RAY BARRETTO	TODO SE VA A PODER	FANIA 633				
	6	—	1	ROBERTO TORRES	CORAZON DE PUEBLO	SAR 1038				
	7	6	13	GUALBERTO IBARRETO	LEONELA	ALHAMBRA 188				
	8	7	9	EMMANUEL	EMMANUEL	RCA 7337				
	9	5	18	PLACIDO DOMINGO	SIEMPRE EN MI CORAZON	CBS 10355				
	10	4	15	JOSE LUIS RODRIGUEZ	VOY A CONQUISTARTE	CBS 30307				
	11	—	5	LISSETTE	CARICATURAS	CBS 10333				
	12	—	1	ISRAEL	ISRAEL, LA VERDAD	BACAN 171				
	13	14	25	HANSEL Y RAUL	HANSEL Y RAUL	TH 2271				
	14	10	20	EL GRAN COMBO	BREAKING THE ICE	COMBO 2039				
	15	—	1	WILFRIDO VARGAS	EL FUNCIONARIO	KAREN 75				
TEXAS	1	1	23	JUAN GABRIEL	RECUERDOS NO 2	ARIOLA 6035				
	2	14	3	ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043				
	3	2	25	LOS BUKIS	MI FANTASIA	PROFONO 3122				
	4	6	3	JOSE JOSE	REFLEXIONES	ARIOLA 6051				
	5	3	5	EMMANUEL	EMMANUEL	RCA 7337				
	6	7	24	JOSE JOSE	SECRETOS	ARIOLA 6000				
	7	—	5	GRUPO RENACIMIENTO 74	DECIMO ANIVERSARIO	RAMEX 1111				
	8	9	5	VICENTE FERNANDEZ	UN MEXICANO EN LA MEXICO	CBS 20716				
	9	—	16	JULIO IGLESIAS	1100 BELAIR PLACE	CBS 50335				
	10	10	3	LOS INVASORES	15 EXITOS	TH 2209				
	11	—	9	MIGUEL GALLARDO	TU AMANTE O TU ENEMIGO	RCA 7308				
	12	4	7	RAMON AYALA	QUE VUELVA CONMIGO, EL CORRIDO DEL TUERTO					
	13	—	1	LOS TIGRES DEL NORTE	LA JAULA DE ORO	PROFONO 90408				
	14	5	15	LA MAFIA	HOT STUFF	CARA 060				
	15	—	1	TROPICAL PANAMA	LA FIERA	TH 2291				
PUERTO RICO	1	1	11	LISSETTE	CARICATURA	CBS 10358				
	2	3	5	JOSE JOSE	REFLEXIONES	ARIOLA 6051				
	3	8	5	WILFRIDO VARGAS	EL JARDINERO	KAREN 87				
	4	—	1	EMMANUEL	EMMANUEL	RCA 7337				
	5	7	15	JOSE FELICIANO	COMO TU QUIERES	RCA 7338				
	6	—	7	MENUDO	EVOLUCION	RCA 7335				
	7	15	24	EL GRAN COMBO	EN ALASKA	COMBO 2039				
	8	5	16	WILKINS	LA HISTORIA SE REPITE	MASA 012				
	9	2	9	VARIOS ARTISTAS	AQUI ESTA EL MERENGUE	KAREN 83				
	10	—	3	JOSIE ESTEBAN Y LA PATRULLA 15	EL MUCHACHITO	RINGO 002				
	11	6	17	DANNY RIVERA	ASI CANTABA CHEITO GONZALEZ	ARTT 314				
	12	4	17	GUILLERMO DAVILA	DEFINITIVAMENTE	SONO-RODVEN 033				
	13	9	7	CONJUNTO QUISQUEYA	CONJUNTO QUISQUEYA	VIVA 00122				
	14	—	3	MILLIE Y LOS VECINOS	LOS VECINOS ESTA NOCHE	ALGAR 45				
	15	11	3	JOSE FELICIANO	LOS EXITOS	CBS 10361				

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CANADA (Courtesy of The Record) As of 2/11/85

		SINGLES
1	3	EASY LOVER PHILIP BAILEY with PHIL COLLINS COLUMBIA/CBS
2	2	CARELESS WHISPER WHAM! COLUMBIA/CBS
3	1	LIKE A VIRGIN MADONNA SIRE/WEA
4	4	I WANT TO KNOW WHAT LOVE IS FOREIGNER ATLANTIC/WEA
5	5	ALL I NEED JACK WAGNER QWEST/WEA
6	16	NEUTRON DANCE POINTER SISTERS PLANET/RCA
7	11	LOVERBOY BILLY OCEAN JIVE/QUALITY
8	20	YOU'RE THE INSPIRATION CHICAGO FULL MOON/WEA
9	NEW	METHOD OF MODERN LOVE DARYL HALL & JOHN OATES RCA
10	9	SEA OF LOVE HONEYDRIPPERS ATLANTIC/WEA
11	6	DO THEY KNOW IT'S CHRISTMAS BAND AID COLUMBIA/CBS
12	12	RUN TO YOU BRYAN ADAMS A&M
13	NEW	AT THE FEET OF THE MOON PARACHUTE CLUB RCA
14	14	I FEEL FOR YOU CHAKA KHAN WARNER BROS./WEA
15	7	WAKE ME UP BEFORE YOU GO-GO WHAM! COLUMBIA/CBS
16	18	BORN IN THE U.S.A. BRUCE SPRINGSTEEN COLUMBIA/CBS
17	17	SMALLTOWN BOY BRONSKI BEAT LONDON/POLYGRAM
18	10	WE BELONG PAT BENATAR CHRYSALIS/MCA
19	NEW	I WOULD DIE 4 U PRINCE & THE REVOLUTION WARNER BROS.
20	NEW	TENDERNESS GENERAL PUBLIC IRS

		ALBUMS
1	1	BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS
2	2	BRYAN ADAMS RECKLESS A&M
3	3	HONEYDRIPPERS VOLUME I ATLANTIC/WEA
4	4	WHAM! MAKE IT BIG COLUMBIA/CBS
5	6	FOREIGNER AGENT PROVOCATEUR ATLANTIC
6	5	CYNDI LAUPER SHE'S SO UNUSUAL COLUMBIA/CBS
7	7	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	10	TINA TURNER PRIVATE DANCER CAPITOL
11	11	PARACHUTE CLUB AT THE FEET OF THE MOON RCA
12	20	CHICAGO 17 FULL MOON/WEA
13	13	DARYL HALL & JOHN OATES BIG BAM BOOM RCA
14	12	DURAN DURAN ARENA CAPITOL
15	15	BRONSKI BEAT AGE OF CONSENT LONDON/POLYGRAM
16	NEW	JOHN FOGERTY CENTERFIELD WARNER BROS.
17	17	POINTER SISTERS BREAK OUT PLANET/RCA
18	19	COREY HART FIRST OFFENSE AQUARIUS/CAPITOL
19	NEW	BILLY OCEAN SUDDENLY JIVE/ARISTA
20	NEW	JACK WAGNER ALL I NEED QWEST/WARNER BROS.

WEST GERMANY (Courtesy Der Musikmarkt) As of 2/2/85

		SINGLES
1	2	SHOUT TEARS FOR FEARS MERCURY/PHONOGRAM
2	1	ONE NIGHT IN BANGKOK MURRAY HEAD RCA
3	NEW	NACKT IM WIND BAND FUER AFRIKA CBS
4	9	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING HANSA/ARIOLA
5	4	LIKE A VIRGIN MADONNA SIRE/WEA
6	11	I WANT TO KNOW WHAT LOVE IT FOREIGNER ATLANTIC/WEA
7	3	DO THEY KNOW IT'S CHRISTMAS? BAND AID MERCURY/PHONOGRAM
8	14	SEHNSUCHT PURPLE SCHULZ UND DIE NEUE HEIMAT EMI
9	5	THE NIGHT VALERIE DORE ZYX/MIKULSKI
10	6	THE POWER OF LOVE FRANKIE GOES TO HOLLYWOOD ISLAND/ARIOLA
11	NEW	CATCH MY FALL BILLY IDOL CHRYSALIS/ARIOLA
12	10	THE WILD BOYS DURAN DURAN PARLOPHONE/EMI
13	8	SEXCRIME EURYTHMICS VIRGIN
14	12	THE RIDDLE NIK KERSHAW MCA/WEA
15	13	HAPPY SPRING SONG BONEY M HANSA/ARIOLA
16	16	BODY ROCK MARIA VIDAL EMI
17	15	I SHOULD HAVE KNOWN BETTER JIM DIAMOND A&M/CBS
18	NEW	COMANCHERO RAGGIO DI LUNA ARIOLA
19	NEW	PATRIK PACARD LADY LILI PAPAGAYO/EMI
20	NEW	CHANGE YOUR MIND RAFF CARRARE/DGG

		ALBUMS
1	3	FOREIGNER AGENT PROVOCATEUR ATLANTIC/WEA
2	4	HERBERT GROENEMEYER 4630 BOCHUM EMI
3	8	BILLY IDOL REBEL YELL CHRYSALIS/ARIOLA
4	1	SADE DIAMOND LIFE EPIC/CBS
5	2	DURAN DURAN ARENA PARLOPHONE/EMI
6	6	VARIOUS CHESS RCA
7	7	FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME ISLAND/ARIOLA
8	5	WHAM! MAKE IT BIG EPIC/CBS
9	NEW	MATT BIANCO WHOSE SIDE ARE YOU ON? WEA
10	10	ALISON MOYET ALF CBS
11	9	TINA TURNER PRIVATE DANCER CAPITOL/EMI
12	12	ALPHAVILLE FOREVER YOUNG WEA
13	15	MADONNA LIKE A VIRGIN SIRE/WEA
14	11	SCORPIONS LOVE AT FIRST STING HARVEST/EMI
15	13	NIK KERSHAW THE RIDDLE MCA/WEA
16	NEW	JENNIFER RUSH CBS
17	20	TALK TALK IT'S MY LIFE EMI
18	17	WEHNACHTEN MIT ROGER WHITTAKER AVON/INTERCORD
19	16	DEEP PURPLE PERFECT STRANGERS POLYDOR/DGG
20	18	KALUS LAGE BAND SCHWEISSPERLEN MUSIKANT/EMI

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 2/2/85

		SINGLES
1	1	EASY LOVER PHILIP BAILEY & PHIL COLLINS CBS
2	5	ONE NIGHT IN BANGKOK MURRAY HEAD RCA
3	3	I WOULD DIE 4 U PRINCE & REVOLUTION WEA
4	8	SOLID ASHFORD & SIMPSON CAPITOL
5	2	I SHOULD HAVE KNOWN BETTER JIM DIAMOND A&M
6	NEW	SHOUT TEARS FOR FEARS MERCURY
7	6	LAST CHRISTMAS WHAM! EPIC
8	10	GIMME ALL YOUR LOVIN' ZZ TOP WEA
9	4	DO THEY KNOW IT'S CHRISTMAS BAND AID MERCURY
10	NEW	I WANT TO KNOW WHAT LOVE IS FOREIGNER ATLANTIC

		ALBUMS
1	2	SADE DIAMOND LIFE EPIC
2	1	WHAM! MAKE IT BIG CBS
3	3	FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME ARIOLA
4	4	KOOS ALBERTS CNR
5	5	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS.
6	6	DURAN DURAN ARENA EMI/BOVEMA
7	8	FOREIGNER AGENT PROVOCATEUR ATLANTIC
8	9	ZZ TOP ELIMINATOR WEA
9	7	BRONSKI BEAT THE AGE OF CONSENT LONDON
10	10	MADONNA LIKE A VIRGIN SIRE

AUSTRALIA (Courtesy Kent Music Report) As of 2/2/85

		SINGLES
1	1	DO THEY KNOW IT'S CHRISTMAS BAND AID MERCURY
2	2	I WANT TO KNOW WHAT LOVE IS FOREIGNER ATLANTIC
3	8	LAST CHRISTMAS WHAM! EPIC
4	3	LIKE A VIRGIN MADONNA SIRE
5	4	THE POWER OF LOVE FRANKIE GOES TO HOLLYWOOD ISLAND
6	6	SEXCRIME EURYTHMICS RCA
7	7	TOGETHER IN ELECTRIC DREAMS GIORGIO MORODER & PHILLIP OAKLEY VIRGIN
8	9	SHOUT TO THE TOP STYLE COUNCIL POLYDOR
9	5	SEA OF LOVE HONEYDRIPPERS ESPERANZA
10	11	WE BELONG PAT BENATAR CHRYSALIS
11	18	SKIN DEEP STRANGLERS EPIC
12	10	GHOSTBUSTERS RAY PARKER JR. ARISTA
13	19	DR. BEAT MIAMI SOUND MACHINE EPIC
14	NEW	NEVER ENDING STORY LINAHL EMI
15	13	I AM ONLY SHOOTING LOVE TIME BANDITS CBS
16	14	OUT OF TOUCH DARYL HALL & JOHN OATES RCA
17	NEW	THE RIDDLE NIK KERSHAW MCA
18	15	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN
19	12	I FEEL FOR YOU CHAKA KHAN WARNER BROS.
20	NEW	BELLE OF ST. MARK SHEILA E. WARNER BROS.

		ALBUMS
1	3	WHAM! MAKE IT BIG EPIC
2	2	MADONNA LIKE A VIRGIN SIRE
3	1	VARIOUS CHOOSE 1985 FESTIVAL
4	4	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
5	5	MIDNIGHT OIL RED SAILS IN THE SUNSET CBS
6	12	FOREIGNER AGENT PROVOCATEUR ATLANTIC
7	9	FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASURE DOME ISLAND
8	6	SADE DIAMOND LIFE EPIC
9	16	VARIOUS I'M NOT IN LOVE K-TEL
10	7	TINA TURNER PRIVATE DANCER INTERFUSION
11	10	AUSTRALIAN CRAWL CRAWL FILE EMI
12	8	VARIOUS HITS HOT 84/85 POLYGRAM
13	17	HONEYDRIPPERS VOLUME ONE ESPERANZA
14	13	CYNDI LAUPER SHE'S SO UNUSUAL PORTRAIT
15	15	ALISON MOYET ALF CBS
16	11	JULIO IGLESIAS 1100 BEL AIR PLACE CBS
17	18	PAT BENATAR TROPICO CHRYSALIS
18	14	BILLY JOEL AN INNOCENT MAN CBS
19	NEW	VARIOUS A TON OF COUNTRY GOLD HAMMARD
20	NEW	INXS THE SWING

JAPAN (Courtesy Music Labo) As of 2/2/85

		SINGLES
1	1	YOU GOTTA CHANCE KOJI KIKKAWA SMS/WATANABE
2	NEW	RIBBON CHIEMI HORI CANYON/TOP
3	2	THE STARDUST MEMORY KYOKO KOIZUMI VICTOR/BURNING
4	NEW	MOTTOSEKINSHIMASHO HIDEMI ISKIKAWA RVC/GEIEI
5	5	FUTARIDAKENO CEREMONY YUKIKO OKADA CANYON/SUN-PMP
6	8	SOSHITEBOKUWA TOHONIKURERU TOSHIYUKI OSAWA EPIC-SONY/WATANABE
7	3	JULIA NI HEARTBREAK CHECKERS CANYON/YAMAHA-PMP
8	NEW	NESSHISEN AMZENCHITAI KITTY/KITTY
9	6	KAZARIJANAINOYO NAMIDAWA AKINA NAKAMORI WARNER-PIONEER/MC CABIN-NTV.M
10	14	NAMIDANO TAKE A CHANCE SHINGO KAZAMI FORLIFE/BURNING
11	4	OTOKOIKI SHIBUGAKITAI CBS-SONY/JOHNNY'S
12	7	MEOTOZAKA HARUMI MIYAKO COLUMBIA/SUN-COLUMBIA
13	12	TSUGUNAI TERESA TENG TAURUS/JCM
14	9	KOI NO YOKAN AMZENCHITAI KITTY/KITTY MUSIC
15	19	LIKE A VIRGIN MADONNA WARNER-PIONEER/NICHION-TAIYO
16	NEW	FURAREKIBUNDE ROCK 'N' ROLL TOM CAT CANYON/YAMAHA
17	11	OVER NIGHT SUCCESS TERI DESARIO EPIC-SONY/TAIYO
18	16	MUSUMEYO GANNOSUKE AHIYA TEICHIKU/JVK
19	10	LONELY CANARY YOSHI KASHIWABARA PHONOGRAM/YAMAHA
20	NEW	DO THEY KNOW IT'S CHRISTMAS BAND AID PHONOGRAM/INTERSONG CHAPEL

		ALBUMS
1	1	YOSUI INOUE 9.5 CARAT FOR LIFE
2	2	WHAM! MAKE IT BIG EPIC-SONY
3	4	MADONNA LIKE A VIRGIN WARNER-PIONEER
4	3	ANZENCHITAI DAKISHIMETAI KITTY
5	6	YUMING MATSUTOYA NO SIDE TOSHIBA-EMI
6	9	TOSHIYUKI OSAWA CONFUSION EPIC-SONY
7	NEW	LOUDNESS THUNDER IN THE EAST COLUMBIA
8	5	CHECKERS MOTTO CHECKERS CANYON
9	NEW	MARI HAMADA RAINBOW DREAM VICTOR
10	NEW	KUMIKO YAMASHITA AND SOPHIA'S BACK COLUMBIA
11	NEW	FOREIGNER AGENT PROVOCATEUR WARNER-PIONEER
12	7	SEIKO MATSUDA WINDY SHADOW CBS-SONY
13	NEW	CHAGE V ASUKA CHAGE V ASUKA 6 WARNER-PIONEER
14	11	KYOKO KOIZUMI CELEBRATION VICTOR
15	19	NEW TUNE TULIP FUN HOUSE
16	8	AKINA NAKAMORI SILENT LOVE WARNER-PIONEER
17	10	KIYOTAKA SUGIYAMA V OMEGATRIE NEVER ENDING SUMMER VAP
18	12	TERI DESARIO OVER NIGHT SUCCESS OF BROADWAY EPIC-SONY
19	NEW	HIDEMI ISHIKAWA BURN UP HIDEMI RVC
20	17	ANZENCHITAI 2 KITTY

ITALY (Courtesy Germano Ruscitto) As of 1/28/85

		SINGLES
1	NEW	DO THEY KNOW IT'S CHRISTMAS BAND AID POLYGRAM
2	1	CARELESS WHISPER GEORGE MICHAEL CBS
3	5	THE WILDE BOY DURAN DURAN EMI
4	3	THE NEVER ENDING STORY LINAHL EMI
5	2	I JUST CALLED TO SAY STEVIE WONDER MOTOWN/RICORDI
6	NEW	LAST CHRISTMAS WHAM! EPIC
7	12	FREEDOM WHAM! EPIC/CBS
8	6	CRILU HEATHER PARISI POLYGRAM
9	4	ROCKFELLER LUIS MORENO RICORDI
10	11	I SHOULD HAVE KNOWN BETTER JIM DIAMOND CBS
11	9	GHOSTBUSTERS RAY PARKER JR. CGD-MM
12	NEW	LIKE A VIRGIN MADONNA WEA
13	8	FOREVER YOUNG ALPHAVILLE WEA
14	NEW	CHANGE YOUR MIND RAF CBS
15	10	ALL OF YOU DIANA ROSS & JULIO IGLESIAS CBS
16	NEW	NO MORE LONELY NIGHTS PAUL MCCARTNEY EMI
17	NEW	MAD DESIRE DEN HARROW BABY/CGD-MM
18	NEW	THE RIDDLE NIK KERSHAW WEA
19	NEW	OUT OF TOUCH HALL & OATES RCA
20	NEW	LET ME IN MIKE FRANCIS CAT/RCA

VIRGIN RETAIL

(Continued from page 9)

growing 100% in the space of two years to a projected \$23 million in 1985. Biggest outlet is the Oxford St. Megastore, opened in 1979 as Europe's largest record store with 13,500 square feet of space.

"Our sales have doubled and our profits have more than doubled over the last two years," says Fewings.

Fewings modestly neglects to mention that this growth has coincided with his own arrival as man-

aging director two years ago at the age of 29, after working his way through the ranks as stock processor, store manager, regional manager and operational director. He is more concerned with the ambitious plans now under way to turn the Oxford St. site into a 26,000 square foot superstore. Those plans were deferred from last year.

"It will be six months' work," he says. "and the problem is that if you don't start by March, then you've lost it for a whole year, because you've got to be trading properly during the Christmas period."

"We have three sites in one section of Oxford St. at the moment, which ironically enough surround the site of Richard Branson's original Virgin store. There's the Megastore itself, a games shop which we acquired last March when the independent company Game Center went bust, and the Megamart, which is another large area we have stocked with mid-price LPs, basically just to fill in time until we can start the refit.

"We'll be knocking all these into one store, and there will be separate staff and services in an adjoining road. I can't reveal too much about the design at this stage, but we'll be spending over \$1.2 million, and there will be some very interesting features.

"I don't want to make comparisons with the U.S., because they don't have High St. shopping in the same way we do and they buy records over there quite differently. But if Tower in New York is a great shop, then we reckon the Megastore will at least be on a par.

"The important thing in retailing," Fewings concludes, "is to try new ideas and not be hung up on any pride factor. Someone at Marks & Spencer, which is probably Britain's most successful High St. chain, once said the reason they were so successful was because they made lots of mistakes, and I think that's the right attitude to have."

IFPI AWARD

(Continued from page 9)

the group's antipiracy coordinator.

Maurice Oberstein, chairman of the British Phonographic Industry and of CBS U.K., said the Singapore public atmosphere of "shock and horror" that pirates were cashing in led to widespread moral indignation about "those stealing money from starving people."

He went on: "The BPI funds this antipiracy campaign to the tune of half a million pounds annually, and we've had many cases of raids on pirates, market traders and so on. Bootlegging does seem to have started up again in the U.K., but the battle can be won.

"However, the weight of our action as a trade group is down to the amount we actually invest in it. Some 5% of U.K. sales is estimated to be of pirate product. The Singapore market has been up to 93% of the total."

Normal piracy in the Singapore region is of LPs, not singles. But the Band Aid single there was combined with other tracks to make up a full-length item.

Ian Thomas, director general and chief executive of IFPI, hosted the presentation and stressed: "Shipments of pirate materials, especially from the Far East, are in container loads. Profits are huge. The financial rewards go into who knows what. But for sure they don't go into the record industry."

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 Czechoslovakia—DR. LUBOMIR DOURZKA, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08
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 Romania—OCTAVIAN URULESCU, Str. Radu de la La Afumati nr., 57-B Sector 2, Bucharest O.P. 9. 13-46-10. 16-20-80
 Singapore—ANITA EVANS, 164 Mount Pleasant Rd., 1129. 2560551
 South Africa—JOHN MILLER, c/o The Rand Daily Mail, 171 Main St., Johannesburg. 710-9111.
 South Korea—BYUNG-HOO SUH, Joong-Ang Weely, 58-9 Sosomun-Dong, Seoul. 28-8219
 Spain—ED OWEN, Planta 6-3D, Espronceda 32, Madrid 3. 442-9446.
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 Switzerland—PIERRE HAESLER, Hasenweld 8, CH-4600 Olten, 062-215909
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INDUSTRY BRACES FOR DELETE FLOOD

GATT Changes Pave Way for Importers' Buying Binge

BY KIRK LaPOINTE

TORONTO Canada is about to be hit by another flood of imported, deleted product. Changes in the General Agreement on Tariffs & Trade (GATT), effective Jan. 1, have sparked a buying binge by importers of deleted albums and tapes at rock-bottom prices, many of which are still best-sellers in Canada.

Brian Robertson, president of the Canadian Recording Industry Assn. (CRIA), says the flood of deletes could be more harmful than the last wave, in 1976 and 1977. "Margins are more fragile now," he says. "We could be looking at devastating effects. It could mean the end of the Canadian manufacturing industry."

Under the new GATT, a 1978 special Canadian ministerial memorandum—which stipulated that customs and duties be assessed on the basis of the recording's full list price—has been eliminated. Now it is possible to import deletes for as little as 25 cents and pay a few cents tax.

"We don't believe the problem went away [with the ministerial order]. We just believe it has held in check by the memo. Now, the door is open again," Robertson says.

Informed sources have confirmed that larger-than-normal shipments of deleted product arrived in Buffalo, N.Y. in mid-January, and are expected to make their way to Canadian retail shelves by mid-February.

Some of the product, but not the majority, is believed to be current in Canada. But Robertson says the industry has run up against a stone wall in the federal customs branch of the Revenue Department. He says the customs people aren't even interested in checking whether there may be a parallel import problem. "Here, the customs [officials] won't even discuss it with us. To them, it's a non-issue."

Robertson and key industry officials have met with a wide range of federal bureaucrats to discuss the imminent problem. Already, they've been lobbying the Finance, Communications, Revenue and Consumer & Corporate Affairs departments.

"It's almost to the point of disinterest at the bureaucratic level, although there's an indication there may be some action coming at the ministerial level," Robertson says. Communications Minister Marcel Masse has been briefed on the matter, one of his aides says, and some initiative may be forthcoming.

The parallel import problem has proven to be a costly and time-consuming one for record firms to handle. The 1924 Copyright Act has been no match for importers of copyrighted product, and civil remedies have been long in coming through the courts.

In the U.S., where copyright provisions are stronger as they relate to importation, the GATT has no material effect. But in Canada, one-

tenth the size of the U.S., any elimination of a barrier has profound implications.

For instance, the new GATT now assesses duty on a Compact Disc, according to the transaction value between the exporting and importing companies. When such transactions are intra-company, arrangements will be worked out to ensure a fair audit of the costing.

The new valuation replaces a 15.5% duty on what had been termed "fair market value" of a CD: \$10 (U.S.). When compounded by wholesale and retail levels, it meant an additional \$6 to \$9 on the price of a CD, keeping such costs high in Canada compared to the U.S. Now that the GATT changes have taken place, CD prices are expected to drop sharply by the summer.

Retailers interviewed deny they have any intention of selling parallel import product, either current or deleted abroad. Legitimate delete business might be handled, if cost-effective, they say.

A Toronto retailer, who asked not to be named, says he has heard of the Buffalo-stationed product but "won't be touching it with a 10-foot pole. It wouldn't be any fun talking to WEA or CBS the next morning after I stocked it.

"Sure, it could mean a better deal for the customer. But that stuff is almost contraband, as far as I'm concerned," the retailer says.

CBS Records Thrilled with '84 Figures

TORONTO Don't tell CBS Records Canada that 1984 saw only a mild recovery from the economic recession. Don Oates, vice president of sales and marketing, says the firm just had its biggest year, eclipsing its record 1983 performance by a "ballparkish 20%."

Faced last Jan. 1 with a stunning improvement over 1982 figures, having sold more than one million copies of Michael Jackson's "Thriller," Oates was cautious about the coming year.

Then, in mid-January, "Thriller" got a second wind, and out went another million units from the warehouse by April. "Footloose" was next to go through the ceiling, particularly on the cassette side.

Add to that nearly 800,000 units of Bruce Springsteen's "Born In The U.S.A.," more than 700,000 of Cyndi Lauper's "She's So Unusual" and brisk sales for Julio Iglesias' "1100 Belair Place," and it's easy to see why they're smiling these days up at 1121 Leslie St., in the north-east end of the city, at company headquarters.

For the first time in company history, cassette sales outpaced album sales. It was a close margin, 52-48, but a significant swing from the 45-55 of 1983. December sales were more in the vicinity of 55% cassettes, Oates reports.

CBS upgraded cassette quality in 1984 and found consumer reaction highly positive, Oates says. That feeling has even made its way back into the company.

"When my marketing staff want to sample some product, they're now taking home cassettes," Oates observes.

On the issue of Compact Discs, however, not all news has been positive. CBS led the way with CD down-pricing in 1984, but there's still a sort of a chicken-and-egg dilemma facing it and other CD manufacturers.

Hardware affordability is only now surfacing, while software stock remains critically problematic. Oates says the new CBS CD

plant in Terre Haute, Ind. will solve the firm's troubles by March 1. The average \$20 unit price for a CD should be down to about \$15.98 "by the summer," he says, because of supply and changes to the General Agreement on Tariffs & Trade (separate story, this page).

The company's domestic roster fared well in the year, considering the troubles which abounded across the board in the sales department for Canadian work.

KIRK LaPOINTE

'84 Certifications

CRIA Mines 7% More Metal

TORONTO Year-end 1984 figures compiled by the Canadian Recording Industry Assn. (CRIA) show that certifications increased 7% over 1983.

Included in the certifications was a new double-diamond award for Michael Jackson's "Thriller," the first album to surpass the two-million unit mark in Canada.

The 1984 album totals are as follows (1983 figures are bracketed): Double diamond, one (zero); diamond, two (one); nine times platinum, none (none); eight times platinum, two (zero); seven times platinum, one (none); six times platinum, four (zero); five times platinum, nine (six); four times platinum, 12 (10); three times plati-

num, 20 (11); two times platinum, 34 (28); platinum, 75 (76); gold, 133 (132).

CRIA introduced certification marks for records between five times platinum (500,000) and diamond last year.

For singles, the totals were: double platinum, three (four); platinum, 16 (17); gold, 49 (51).

Domestically, there was only a marginal increase. There was one six-times-platinum album (none in 1983), no quintuple or quadruple platinum (none one year earlier), two triple platinum (one), no double platinum (six), 10 platinum (14) and 36 gold (28). There was one platinum single (none) and four gold (two).

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

Send albums for review to:
Sam Sutherland, Billboard
9107 Wilshire Blvd.
Beverly Hills, Calif. 90210
or Fred Goodman, Billboard
1515 Broadway
New York, N.Y. 10036

Country albums should be sent to:
Kip Kirby, Billboard
14 Music Circle East
Nashville, Tenn. 37203

POP

PICKS

GEORGE THOROGOOD & THE DESTROYERS

Maverick
PRODUCERS: Terry Manning, Delaware Destroyers
EMI America ST-17145

How can Thorogood capture a broader audience without dulling his roots rock delivery? Quite possibly by waiting for radio and fans to catch up. Renewed interest in Yankee rock could well buoy this latest slice of typically vigorous, well chosen material, both original and classic.

SADE

Diamond Life
PRODUCER: Robin Millar
Portrait BFR 39581

This new quartet, built around vocalist Sade Adu, is already breaking fast with club and black radio programmers, portending a ready acceptance for this much-touted debut. Right now, the act seems longer on image than substance, but the exotically beautiful Adu and the lean, sultry dance-pop proffered hold evident promise for video and radio alike.

CHESS

PRODUCERS: Benny Andersson, Tim Rice, Bjorn Ulvaeus
RCA CPL2-5340

Not a soundtrack or a cast project, but rather a "work in progress," this ambitious venture between Abba's chief architects, Benny Andersson and Bjorn Ulvaeus, and Tim Rice takes an unlikely setting—the high-pressured world of championship chess—and lavishes an eclectic, diverse score and songs upon it. Features the London Symphony Orchestra and a vocal cast headed by Elaine Paige, Murray Head and Barbara Dickson.

RECOMMENDED

FLASH & THE PAN

Early Morning Wake-Up Call
PRODUCERS: Vanda & Young
Epic BFE 39618

Veteran Oz pop/rockers move closer to the current mainstream on the slapback dance gallop of the title song.

DONNIE IRIS

No Muss... No Fuss
PRODUCER: Mark Avsec
HME Records BFW 39949

Veteran rocker and his Cruisers move their ebullient power pop to this CBS-distributed label. As with earlier albums, the main suit is urgent but good-humored, melodic rock.

ORIGINAL SOUNDTRACK

That's Dancing!
PRODUCERS: Jack Haley Jr., Bob Emmer
EMI America SJ-17149

Companion to the new MGM wide-screen anthology offers Henry Mancini's title theme, Kim Carnes' "Invitation To Dance," and various songs from hit movie musicals from 1933's "42nd Street" to 1980's "Fame."

WIDOW

Gone Too Far
PRODUCER: Mike Flicker
Albatross/CBS BFZ 39888

Seattle-based quintet with femme fatale vocalist Robin Taylor at the fore. Nothing offensive, nothing extraordinary.

SPANOS

Looks Like Trouble
PRODUCER: Spencer Proffer
Epic BFE 39459

Vocalist Danny Spanos matches grade-A pipes with superior hard rock tunes. The result is a pleasantly surprising, first-class album. Most obvious comparisons will be to Rod Stewart and Eddie Money.

LOUDNESS

Thunder In The East
PRODUCER: Max Norman
Atco 90246

Japanese heavy metal band, singing in English, proves that feedback is a universal language.

SUSSMAN LAWRENCE

Pop City
PRODUCERS: Sussman Lawrence, Dale Goulett
Orange Records (No catalog)

Impressive Minneapolis quintet, fueled by songwriter Peter Himmelman, delivers a double set of 20 confident pop originals. Himmelman's diction and nimble lyrics fall under Elvis Costello's shadow, but production, playing and promise are abundant. Contact: P.O. Box 0316, Minneapolis, Minn. 55401.

ROBERT FORMAN

Cat Juggling
PRODUCERS: Robert Forman, Don Evans
Scotti Brothers BFZ 39947

Lissome soft-rock vocals and seamless soft-rock musicianship mark a package aimed squarely at softer top 40 and AC formats.

PIA ZADORA

When The Rain Begins To Fall
PRODUCER: Jack White
Curb/MCA MCA-5557

Actress Zadora's quest for a recording career continues, and culls a top 100 single on her duet with Jermaine Jackson, this album's title cut and title for the songstress' new rock/sci-fi movie.

VARIOUS ARTISTS

A Cole Porter Collection
PRODUCER: Will Friedwald
Stash ST 127

Mostly '30s recordings of Porter songs, coupling the familiar ("Love For Sale") with the rare ("I Happen To Be In Love"). Porterphiles won't be let down.

SONGS OF NEW YORK

PRODUCERS: Judith Sherman, John McGlinn
Book-Of-The-Month Club 11-7500

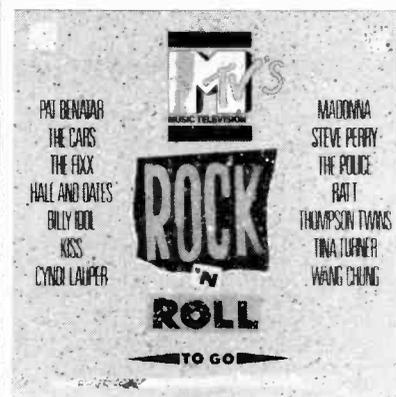
Delicious variations on a theme—the Big Apple—by many artists. Newly recorded, and among the firm's first offered for retail sale.

SPOTLIGHT

DAVID LEE ROTH

Crazy From The Heat
PRODUCER: Ted Templeman
Warner Bros. 25222 (EP)

Van Halen's raucous lead singer takes a busman's holiday through pop on this cheerful four-song mini-album, wherein Roth proves that he's still an indelible stylist even without his yelp. Whether wearing his heart on his sleeve or his tongue in his cheek, the husky baritone offers affable readings of some truly great songs, starting with his good-natured stroll through "California Girls," already a top 20 hit, and culminating in his atmospheric version of the Lovin' Spoonful's "Coconut Grove," a similarly faithful homage to '60s pop. Expect the sort of broad-based exposure that made the Honeydrippers a sleeper hit.



VARIOUS ARTISTS

MTV's Rock 'N Roll To Go
PRODUCERS: Various
Elektra 60399

This non-profit hits sampler should bring a worthy test of MTV's reach, given an array of recent hits from such channel regulars as Pat Benatar, the Police, the Cars, Cyndi Lauper, Wang Chung, Tina Turner, Madonna, Thompson Twins and more. The combination of the service's ubiquitous logo, proven hits and presumably broad video promotion could well carry this blue chip "tv package" into a new ballpark saleswise. With proceeds to go to cancer research, MTV's first album effort is obviously a worthy effort likely to generate retail, radio and video support.

GABRIEL LEE

Seasons
PRODUCERS: Gabriel Lee, Don Stepien
Narada LP-1002

Subtitled "contemporary classical music for guitar," set is actually more in the meditative acoustic pop vein. Sonics, packaging and import pressing are all very good.

ORIGINAL SOUNDTRACK

Tuff Turf
PRODUCERS: Donald P. Borchers, Jonathan Elias, Earl McGrath
Rhino RNSP 308

Low-budget teen melodrama gets a solid rock score more cohesive than many of the grabbags for bigger pictures. New material from Southside Johnny, Lene Lovich, Marianne Faithfull, Jack Mack & the Heart Attack and others, plus several Jim Carroll tracks.

BLACK

PICKS

ROCKWELL

Captured
PRODUCERS: Curtis Anthony Nolen, Rockwell
Motown 6122ML

One of the top new artists of '84, Rockwell relies less on novelty this time, showing a more assured delivery as he explores more of the funky obsessions he gilded with "Somebody's Watching Me." Current single, "He's A Cobra," may not attain the same crossover combustion, but should solidify his r&b fans, as will kooky conceptions like "Peeping Tom."

WILTON FELDER

Secrets
PRODUCERS: Wilton Felder, Joe Sample, Leon Ndugu Chanler

Crusader Felder uses solo outing to focus on his saxophone playing while teaming with vocalist Bobby Womack. Expect strong response for Womack's duet with Alltrinna Grayson, "(No

Matter How High I Get) I'll Still Be Lookin' Up To You."

RECOMMENDED

BMP

Lock It Up
PRODUCER: Gene Redd
Epic BFE 39589

Soulful trio's high-flying harmonies and freewheeling arrangements have the musical confidence of proven hitmakers on the title tune.

SHERYL LEE RALPH

In The Evening
PRODUCER: Trevor Lawrence
New York Music Co. NYM-12

"Dreamgirls" vocalist gets her solo shot, a professional set with strong singing but mostly unmemorable tunes. Should receive a boost from the single, "You're So Romantic," and singer's tv series role on "Code Name: Foxfire."

COUNTRY

PICKS

RICKY SKAGGS

Favorite Country Songs
PRODUCER: Ricky Skaggs
Epic FE 39409

Although these are all previously released songs, most have not been single selections. The material is chosen so carefully and done so well that if one had to pick a single album that exemplified the best country music had to offer, this would be it. It is a splendid wedding of ancient themes and modern production.

RECOMMENDED

SAWYER BROWN

Sawyer Brown
PRODUCER: Randy L. Scruggs
Capitol/Curb ST-12391

This "Star Search"-winning quintet drives straight down the middle of the road, never veering enough toward

the country side to excite traditionalists. The vocal harmonies are sprightly and upbeat, but the songs are generally undistinguished.

AUSTIN LOUNGE LIZARDS

Creatures From The Black Saloon
PRODUCERS: Dan Huckabee, Austin Lounge Lizards
Workshop Records

An exercise in country drollery, rather like Dan Hicks & the Hot Licks meet Jerry Jeff Walker. Satirical humor outweighs musical virtuosity, with rib-ticklers like "Hot Tubs Of Tears" and "The Car Hank Died In." Contact: P. O. Box 49507, Austin, Tex. 78765.

GOSPEL

PICKS

BILLY SPRAGUE

What A Way To Go
PRODUCER: Michael W. Smith
Reunion SPCN 7-01-000812-4

The folk/acoustic sound of Sprague is balanced by producer Michael Smith's penchant for keyboards/synthesizers. The result is a contemporary album that leans to the commercial AM sound without sacrificing Sprague's basic identity. Strong songs are a trademark of Reunion acts, and this album has a host of them.

WILLIE NEAL JOHNSON & THE GOSPEL

KEYNOTES
Crying Time
PRODUCERS: Andre Montell, S. Williams, D. McKinley
Nashboro WA-8706

The raw, energetic sound of the Keynotes is captured well on this studio recording. A gospel version of Rod Stewart's "Tonight's The Night" and a remake of the chestnut "Old Time Religion" highlight a collection that features something old and something new.

GINGERBROOK FARE

Three Ring Saturday
PRODUCERS: Tony Salerno, Ron Krueger
Word SPCN 7-01-893810-4

Kiddie records are "in" in the gospel market, and the Agapeland group has a good track record. As usual, the songs are simplistic theologically but eminently singable; the basic message is love God and be a good kid. It's a formula that works.

RECOMMENDED

JAKE HESS

Gospel Classics
PRODUCER: Henry Slaughter
One Accord TO-6022

Gospel legend Jake Hess croons this collection of classics, including "This Old House," "Peace In The Valley" and "Because He Lives." Hess has a large following, and so do these songs.

JIMMY SWAGGART

Songs Of Praise
PRODUCER: Not listed
Riversong ZLP 5402

The unmistakable sound of Jimmy Swaggart embellishes these contemporary praise songs in a package of previously released material.

GLAD

Live At The Kennedy Center
PRODUCER: Ed Nalle with Glad
Greentree RO3971

This bright, energetic group has a sound that sparkles as it goes down smooth. Recorded live, this album captures the essence of a group who are obviously glad they're doing what they're doing.

FIRST STRIKE

Rock Of Offense
PRODUCER: Michael Roe
Exit SPCN 7-01-000906-6

Heavy message music from a guitar-dominated group. The album is aimed

FOR WEEK ENDING FEBRUARY 9, 1985

Billboard® HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	2	I WANT TO KNOW WHAT LOVE IS	FOREIGNER	1
2	1	EASY LOVER	PHILIP BAILEY	2
3	4	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	3
4	6	LOVER BOY	BILLY OCEAN	4
5	3	LIKE A VIRGIN	MADONNA	9
6	12	NEUTRON DANCE	THE POINTER SISTERS	8
7	9	THE BOYS OF SUMMER	DON HENLEY	5
8	5	YOU'RE THE INSPIRATION	CHICAGO	6
9	10	SOLID	ASHFORD & SIMPSON	12
10	11	METHOD OF MODERN LOVE	DARYL HALL & JOHN OATES	7
11	18	SUGAR WALLS	SHEENA EASTON	14
12	13	CALL TO THE HEART	GUIFFRIA	15
13	15	THE HEAT IS ON	GLENN FREY	11
14	16	MR. TELEPHONE MAN	NEW EDITION	21
15	26	CALIFORNIA GIRLS	DAVID LEE ROTH	13
16	8	ALL I NEED	JACK WAGNER	24
17	24	THE OLD MAN DOWN THE ROAD	JOHN FOGERTY	17
18	21	OPERATOR	MIDNIGHT STAR	18
19	14	I WOULD DIE 4 U	PRINCE & THE REVOLUTION	10
20	27	MISLED	KOOL & THE GANG	20
21	7	RUN TO YOU	BRYAN ADAMS	25
22	19	LOVE LIGHT IN FLIGHT	STEVIE WONDER	22
23	—	CAN'T FIGHT THIS FEELING	REO SPEEDWAGON	16
24	30	TENDERNESS	GENERAL PUBLIC	28
25	29	JUNGLE LOVE	THE TIME	23
26	—	FOOLISH HEART	STEVE PERRY	19
27	23	JAMIE	RAY PARKER JR.	31
28	17	BORN IN THE USA	BRUCE SPRINGSTEEN	54
29	—	LOVER GIRL	TEENA MARIE	32
30	—	MONEY CHANGES EVERYTHING	CYNDI LAUPER	27

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	1	I WANT TO KNOW WHAT LOVE IS	FOREIGNER	1
2	2	EASY LOVER	PHILIP BAILEY	2
3	4	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	3
4	7	LOVER BOY	BILLY OCEAN	4
5	3	YOU'RE THE INSPIRATION	CHICAGO	6
6	5	THE BOYS OF SUMMER	DON HENLEY	5
7	9	METHOD OF MODERN LOVE	DARYL HALL & JOHN OATES	7
8	8	I WOULD DIE 4 U	PRINCE & THE REVOLUTION	10
9	10	NEUTRON DANCE	THE POINTER SISTERS	8
10	18	CAN'T FIGHT THIS FEELING	REO SPEEDWAGON	16
11	6	LIKE A VIRGIN	MADONNA	9
12	12	FOOLISH HEART	STEVE PERRY	19
13	21	CALIFORNIA GIRLS	DAVID LEE ROTH	13
14	19	THE HEAT IS ON	GLENN FREY	11
15	20	THE OLD MAN DOWN THE ROAD	JOHN FOGERTY	17
16	14	MISLED	KOOL & THE GANG	20
17	17	OPERATOR	MIDNIGHT STAR	18
18	23	SUGAR WALLS	SHEENA EASTON	14
19	15	LOVE LIGHT IN FLIGHT	STEVIE WONDER	22
20	22	JUNGLE LOVE	THE TIME	23
21	26	MR. TELEPHONE MAN	NEW EDITION	21
22	24	SOLID	ASHFORD & SIMPSON	12
23	25	MONEY CHANGES EVERYTHING	CYNDI LAUPER	27
24	11	ALL I NEED	JACK WAGNER	24
25	27	CALL TO THE HEART	GUIFFRIA	15
26	28	TENDERNESS	GENERAL PUBLIC	28
27	—	TOO LATE FOR GOODBYES	JULIAN LENNON	26
28	—	ROCKIN' AT MIDNIGHT	THE HONEYDRIPPERS	29
29	29	MISTAKE NO. 3	CULTURE CLUB	33
30	—	PRIVATE DANCER	TINA TURNER	30

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)	16
Geffen (4)	
Sire (2)	
Full Moon/Warner Bros. (1)	
Qwest (1)	
COLUMBIA	13
ATLANTIC (7)	12
Es Paranza (2)	
Mirage (1)	
Philly World (1)	
ZTT/Island (1)	
EPIC (2)	9
Scotti Bros. (3)	
Portrait (2)	
Private I (1)	
Virgin/Epic (1)	
MCA (6)	8
Camel/MCA (1)	
MCA/Curb (1)	
A&M (4)	6
Gold Mountain (1)	
I.R.S. (1)	
ARISTA (4)	6
Jive/Arista (2)	
CAPITOL	6
RCA (5)	6
Planet (1)	
EMI-AMERICA	5
MOTOWN (3)	4
Gordy (1)	
POLYGRAM	4
Mercury (3)	
De-Lite (1)	
CHRYSALIS	2
ELEKTRA (1)	2
Solar (1)	
PROFILE	1

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	Publisher - Performance Rights Affiliate	Sheet Music Agent
20/20	(April, ASCAP/Random Notes, ASCAP/Stephen A. Kipner, ASCAP) CPP/ABP	
24	ALL I NEED (Yellow Brick, ASCAP/MCA, ASCAP/Art Street, BMI) CPP	
96	ALL THROUGH THE NIGHT (Funzalo, BMI/Jeters, BMI) HL	
83	BABY COME BACK TO ME (Sounds Ambient, ASCAP)	
56	BEAT OF A HEART (Blackwood, BMI/Just Friends, BMI/Pink Smoke, BMI/Keishmach, BMI) CPP/ABP	
52	THE BORDERLINES (WB, ASCAP/Zubaidah, ASCAP) WBM	
54	BORN IN THE USA (Bruce Springsteen, ASCAP) CPP	
5	THE BOYS OF SUMMER (Cass County, ASCAP/Wild Gator, ASCAP) WBM	
93	BRUCE (Vogue, BMI) CLM	
13	CALIFORNIA GIRLS (Irving, BMI) CPP/ALM	
15	CALL TO THE HEART (Herds of Birds, ASCAP/Gregg Guiffria, ASCAP/Kid Bird, BMI/Frozen Flame, BMI) HL	
16	CAN'T FIGHT THIS FEELING (Fate, ASCAP) WBM	
3	CARELESS WHISPER (Chappell, ASCAP) CHA/HL	
98	CENTPEDE (Mijac, BMI/Warner-Tamerlane, BMI) WBM	
63	COOL IT NOW (New Generation, ASCAP) CPP	
79	CRAZY (Lionsmate, ASCAP/Security Hogg, ASCAP) CLM	
62	DO IT AGAIN (Davray, BMI)	
64	DO THEY KNOW IT'S CHRISTMAS (Chappell, ASCAP) CHA/HL	
46	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	
19	FOOLISH HEART (Street Talk, ASCAP/April, ASCAP/Random Notes, ASCAP) CPP/ABP	
65	GO FOR IT (Rickim, BMI/Unicity, ASCAP)	
88	GOTTA GET YOU HOME TONIGHT (Philly World, BMI/Great Alps, BMI)	
11	THE HEAT IS ON (Samous, ASCAP) CPP	
40	HIGH ON YOU (Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM	
78	HOLYANNA (Hudmar, ASCAP/Cowbells, ASCAP)	
94	I CAN'T HOLD BACK (Rude, BMI/Easy Action, ASCAP/WB, ASCAP) WBM	
74	I FEEL FOR YOU (Controversy, ASCAP) WBM	
99	I JUST CALLED TO SAY I LOVE YOU (Jobete, ASCAP/Black Bull, ASCAP) CPP	
39	I WANNA HEAR IT FROM YOUR LIPS (E.C.B., BMI/Safespace, BMI/Warner-Tamerlane, BMI/Pitchford, BMI) WBM	
1	I WANT TO KNOW WHAT LOVE IS (Somerset, ASCAP/Evansongs, ASCAP)	
10	I WOULD DIE 4 U (Controversy, ASCAP) WBM	
89	IF I HAD A ROCKET LAUNCHER (Golden Mountain, BMI)	
73	IN NEON (Intersong, ASCAP)	
68	INVITATION TO DANCE (Moonwindow, ASCAP/Zomba, BMI/April, ASCAP)	
31	JAMIE (Raydiola, ASCAP)	
23	JUNGLE LOVE (Tionna, ASCAP)	
45	JUST ANOTHER NIGHT (Promopub B.V., PRS)	
37	KEEPING THE FAITH (Joel Songs, BMI) CPP/ABP	
82	KNOCKING AT YOUR BACK DOOR (Chappell, ASCAP/Rugged, ASCAP/Pussy, ASCAP/Blackmore, ASCAP)	
9	LIKE A VIRGIN (Billy Steinberg, ASCAP/Denise Barry, ASCAP)	
95	LONELY SCHOOL (Tranquility Base, ASCAP/Almo, ASCAP) CPP/ALM	
22	LOVE LIGHT IN FLIGHT (Jobete, ASCAP/Black Bull, ASCAP) CPP	
4	LOVER BOY (Zomba, BMI/Willesden, BMI) CPP	
32	LOVER GIRL (Midnight Magnet, ASCAP) CPP/ABP	
91	MAKE NO MISTAKE, HE'S MINE (Moonwindow, ASCAP) CPP	
43	MATERIAL GIRL (Minong, BMI)	
7	METHOD OF MODERN LOVE (Hot-cha, BMI/Unichappell, BMI) CHA/HL	
20	MISLED (Delightful, BMI) CPP	
51	MISSING YOU (Brockman, ASCAP)	
33	MISTAKE NO. 3 (Virgin, ASCAP) CPP	
27	MONEY CHANGES EVERYTHING (Gray Matter, BMI)	
21	MR. TELEPHONE MAN (Raydiola, ASCAP)	
36	NAUGHTY NAUGHTY (Carbert, BMI) HL	
8	NEUTRON DANCE (Off Backstreet, ASCAP/Streamline Moderne, ASCAP/Unicity, ASCAP)	
58	NIGHTSHIFT (Rightsong, BMI/Franne Golde, BMI/Tuneworks, BMI/Walter Orange, ASCAP) CHA/HL	
97	NO MORE LONELY NIGHTS (MPL Communications, ASCAP) MPL/HL	
67	OBSESSION (Pacific Island, BMI/Careers, BMI/Careers, BMI/Makiki, ASCAP/Arista, ASCAP) CPP	
17	THE OLD MAN DOWN THE ROAD (Wenaha, ASCAP) CPP	
85	ONE FOOT BACK IN YOUR DOOR (Zomba, ASCAP)	
50	ONE MORE NIGHT (Pun, ASCAP)	
34	ONLY THE YOUNG (Twist and Shout, ASCAP/Weedhigh Nightmare, ASCAP/Colgems-EMI, ASCAP) WBM	
38	OOH OOH SONG (Big Tooth, ASCAP/Neil Geraldo, ASCAP/Rare Blus, ASCAP) CLM	
18	OPERATOR (Hip Trip, BMI/Midstar, BMI) CPP	
75	OUT OF TOUCH (Hot-cha, BMI/Unichappell, BMI) CHA/HL	
69	PLAYING TO WIN (Australian Tumbleweed, BMI) HL	
30	PRIVATE DANCER (Straitjacket, ASCAP/Almo, ASCAP) CPP/ALM	
86	RADIOACTIVE (ASCAP)	
76	RAIN FOREST (Oval, PRS)	
35	RELAX (Perfect Songs, BMI/Island, BMI) WBM	
71	RESTLESS HEART (Hudson Bay, BMI/Paperwaite, BMI) HL	
29	ROCKIN' AT MIDNIGHT (Fort Knox, BMI) HL	
25	RUN TO YOU (Adams, BMI/Calyppo Toonz, BMI/Irving, BMI) CPP/ALM	
42	SAVE A PRAYER (Tritec) HL	
72	SEA OF LOVE (Fort Knox, BMI) CHL	
80	SECOND NATURE (Blackwood, BMI/Multi-Level, BMI/Janiceps, BMI)	
53	SMALL TOWN BOY (Bronski/William A. Bong)	
12	SOLID (Nick-O-Val, ASCAP) CPP	
47	SOMEBODY (Adams Communications, BMI/Calyppo Toonz, PROC/Irving, BMI) CPP/ALM	
100	STRUT (Ackee, ASCAP) WBM	
14	SUGAR WALLS (Tionna, ASCAP)	
61	TAKE ME WITH U (Controversy, ASCAP)	
87	TENDER YEARS (John Cafferty, BMI) WBM	
28	TENDERNESS (In General, BMI/I.R.S., BMI)	
60	THIS IS MY NIGHT (CBS, ASCAP/Science Lab, ASCAP) CPP/ABP	
57	THIS IS NOT AMERICA (Donna-Dijon, ASCAP/Jones, ASCAP/Pat-Meth, ASCAP/OPC, BMI/Buttermilk, BMI) CPP	
26	TOO LATE FOR GOODBYES (Charisma, ASCAP/Chappell, ASCAP) CHA/HL	
41	TRAGEDY (Poetic License, BMI/American League, BMI)	
48	TREAT HER LIKE A LADY (Jobete, ASCAP/Tall Temptations, ASCAP) CPP	
49	TURN UP THE RADIO (Hatabrr, BMI)	
84	UNDERSTANDING (Gear, ASCAP) WBM	
81	VALOTTE (Charisma, ASCAP/Chappell, ASCAP) CHP/HL	
92	WAKE ME UP BEFORE YOU GO-GO (Chappell, ASCAP) CHA/HL	
44	WE BELONG (Screen Gems-EMI, BMI) WBM	
90	WHEN THE RAIN BEGINS TO FALL (Edition Sunrise/BMI/Edition Sunset, ASCAP) CPP	
55	WHY CAN'T I HAVE YOU (Rick Ocasek, ASCAP/Lido, ASCAP) WBM	
59	THE WILD BOYS (Tritec, ASCAP)	
77	THE WORD IS OUT (10/Nymph, BMI/Warner Bros., ASCAP) WBM/PPP	
66	YO LITTLE BROTHER (Jobete, ASCAP/Not Fragile, BMI) CPP	
6	YOU'RE THE INSPIRATION (Double Virgo, ASCAP/Foster Frees, BMI) CPP	

...newslines...

THERE ARE NOW 12 NARM SCHOLARSHIPS, thanks to the new Tower Records and Lieberman Enterprises scholarships. As previously reported, Stevie Wonder will perform at the NARM Convention Annual Scholarship Foundation Dinner March 30 at the association's convention in Miami.

SPORTS-MINDED MEMBERS of the music and performing arts lodge of B'nai B'rith hear John Condon, president of Madison Square Garden Boxing and, since 1947, a game announcer for the New York Knicks basketball games, at the lodge's monthly meeting in New York Monday (4). Site is the Sutton Place Synagogue, starting at 6 p.m.

THE ELECTRONIC INDUSTRIES ASSN.'S Consumer Electronics Group (EIA/CEG) will form a Specialty Audio Subdivision to serve the needs of the members of the soon-to-be-dissolved Council of Audio Specialty Manufacturers (CASM). Under terms of an agreement reached recently between representatives of the two associations, CEG will welcome CASM companies to its membership ranks and will apply their dues payments toward EIA dues.

WALT DISNEY FAVORITES make their way to the folio field with special edition vocal selections from Cherry Lane Music. With four-color photos and storylines, the releases include "Alice In Wonderland" (\$5.95), "Cinderella" (\$5.95), "The Jungle Book" (\$5.95), "Mary Poppins" (\$7.95) and "Pete's Dragon" (\$6.95).

Lifelines

BIRTHS

Boy, Drew Ari, to **Donald and Ellen Rosenberg**, Jan. 9 in Washington, D.C. He is general manager of Schwartz Bros. International Video.

Boy, Robert Dean, to **Kathy and Marcello Capalbo**, Jan. 18 in San Francisco. She is the singles coordinator for CBS Records there.

MARRIAGES

Sheena Easton to Rob Light, Jan. 12 in Santa Barbara. She is an EMI/America artist. He is a talent agent at Creative Artists Agency in Los Angeles.

DEATHS

Bill Gavin, 77, of a heart attack Jan. 27 in San Francisco. The radio pioneer was the founder and publisher of the Gavin Report. (Separate story, page 12.)

Kenny Clarke, 71, of a heart attack Jan. 26 in Montreuil-sous-Bois, France. One of the most influential

figures in the development of modern jazz, Clarke's approach to drums helped change the way the instrument was played. He worked with some of the leading names in jazz in the '30s and '40s, most notably Dizzy Gillespie, before becoming an original member of the Modern Jazz Quartet in 1952. He left the MJQ in 1955 and a year later moved to France, where he was based for the rest of his life. Clarke was an active part of the European jazz scene and co-led a popular big band with Francy Boland in the '60s.

Don Ray, 73, Jan. 29 in Encino, Calif. The composer/lyricist/performer achieved his greatest fame as a lyricist in collaboration with composer Gene DePaul on such standards as "I'll Remember April," "You Don't Know What Love Is," "Cow Cow Boogie" and "Star Eyes." He and DePaul were recently elected to the Songwriters Hall of Fame.

New Companies

D & D Recording Studio, formed by Douglas Grama and David Lotwin. A full-service 24-track studio and production company, its services include recording, mixing, original music production, and production of established bands and artists. 320 W. 37th St., New York, N.Y. 10018; (212) 736-7774.

Ransom Records, formed by Kent Heckman, Lois Brownsey, David Bingham and Carol McAlpine. Label will deal with pop/rock and other non-classical music. First release is the single "I Like Ronnie's Hair" by the Philabusters. 437 North Fifth St., Stroudsburg, Pa. 18360; (717) 421-6228.

Gold Key Entertainment Corp., a label concentrating its efforts in the r&b and gospel music areas. New releases include a 12-inch single, "Only In America" by Mojo, and a gospel LP, "I Don't Know Why I Have To Cry Sometime..." by Katie Sankey. P.O. Box 54701, Atlanta, Ga. 30308; (404) 688-4188.

Night Life Productions, formed by Ken Williams. Company promotes both national and regional entertainment. 1044 Robert Rd., Old Forge, Pa. 18518; (717) 457-9750.

EXECUTIVE TURNTABLE

(Continued from page 4)

planning. Hernandez was a financial analyst. Cooper was supervisor of music royalties. Poirier was manager of video royalties.

Further, **Anthony S. Camardo** is upped from branch singles specialist/special projects coordinator to marketing coordinator at WEA's Chicago branch. Replacing him is **Judith Barahal**, who was field merchandiser for the branch. Also, **Ellen Hankinson** is upped from assistant buyer to buyer at WEA's Philadelphia branch.

Neal Nybo is named director of sales administration for Sparrow Distribution in Canoga Park, Calif. He was manager of sales/special products. In addition, **Keith Kirkwood** is upped to field sales director at Sparrow's Atlanta operation. He was regional sales manager for the Southeast sales territory.

Sounds Good Import Co. appoints **Tami J. Sykora** to the newly created position of assistant operations manager and promotes **Joe Norte** to warehouse manager in Santa Monica.

HOME VIDEO. **Warren N. Lieberfarb** is promoted to president of Warner Home Video, Burbank. He was executive vice president and general manager, worldwide, and will continue to be responsible for WHV's operations on a global scale. Lieberfarb joined the company in 1982 as vice president of marketing.

Phil Pictaggi is appointed vice president of operations and strategic planning for the MCA Home Entertainment Group, Universal City, Calif. He was the Group's vice president of operations since 1982. Pictaggi joined MCA in 1971 and has been affiliated with its home video activities since 1977. Further, **Steven Rothman** is promoted to vice president of business affairs for the Group. He was director of business affairs.

In Stamford, Conn., Vestron Video makes the following promotions: **Shane Kinnear** to national sales manager, **Don Gold** to the newly created post of district sales manager and **Martha Carlson** to supervisor of customer service. Kinnear was regional sales director, Canada. Gold was field sales representative, West Coast, and will continue to be based in Los Angeles. Carlson was sales representative.

Steve Allen is appointed president of IMA Distribution Inc., North Hollywood. He joins from IMA Inc., where he was vice president of sales and distribution.

Gene Friedman joins Tellerhouse Products as president of its video division in New York. He was head of Manhattan Advertising.

Media Home Entertainment names **Jere Hausfater** vice president of legal and business affairs in Culver City, Calif. He was vice president of business affairs at K-tel Entertainment.

PUBLISHING. **Stuart Hornell** and **Tom Bradley** are promoted to managing director and senior director, respectively, of Rondor Music, London. In addition, they will serve as vice presidents for Rondor Music International. Both have been with Rondor, an arm of A&M's Almo/Irving Publishing, for nearly five years.

Eve Shapiro becomes head of promotions and staff writer at Al Jolson Enterprises, Nashville. She has an extensive writing background.

RELATED FIELDS. Rogers & Cowan Public Relations named **Joseph Dera** to the newly created position of executive vice president of the New York entertainment division. He was senior vice president of the music division.

Demetra Mavis resigns from Megatone Records as national promotion director to form Front Page News, a marketing and promotion company, based in San Francisco.

Bubbling Under

THE TOP POP ALBUMS

- 201 **WHITE WOLF** STANDING ALONE RCA AFL1-8042
- 202 **DURAN DURAN** DURAN DURAN CAPITOL ST-12158
- 203 **RONNIE LAWS** CLASSIC MASTERS CAPITOL ST-12375
- 204 **ROY AYERS** IN THE DARK COLUMBIA FC 39522
- 205 **EVELYN "CHAMPAGNE" KING** SO ROMANTIC RCA AFL 1-5308
- 206 **FOREIGNER** 4 ATLANTIC 16999
- 207 **FOREIGNER** RECORDS ATLANTIC 80999
- 208 **SHEENA EASTON** BEST KEPT SECRET EMI-AMERICA ST-17101 (CAPITOL)
- 209 **ANGEL CITY** TWO MINUTE WARNING MCA 5509
- 210 **JANE FONDA** NEW AND IMPROVED WORKOUT COLUMBIA CX2-39287

THE HOT 100 SINGLES

- 101 **ROXANNE, ROXANNE** UTFO FULL FORCE/SELECT 62254
- 102 **HANG ON TO YOUR LOVE** SADE PORTRAIT 37-04664 (EPIC)
- 103 **THE BIRD** THE TIME WARNER BROS. 7-29094
- 104 **OUTTA THE WORLD** ASHFORD & SIMPSON CAPITOL 5434
- 105 **THE MEN ALL PAUSE** KLYMAXX CONSTELLATION/MCA 52486 (MCA)
- 106 **REQUEST LINE** ROCK MASTER SCOTT AND THE DYNAMIC THREE REALITY 230 (DANYA/FANTASY)
- 107 **BEEP A FREAK** THE GAP BAND TOTAL EXPERIENCE 1-2405 (RCA)
- 108 **FREAKS COME OUT AT NIGHT** WHODINI JIVE/ARISTA 1-9302
- 109 **BASKETBALL** KURTIS BLOW MERCURY 881-529-7 (POLYGRAM)
- 110 **LOVE IN MODERATION** GWEN GUTHRIE ISLAND 7-99685 (ATLANTIC)

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.

FEBRUARY

Feb. 3-6, **42nd annual National Religious Broadcasters Convention**, Sheraton Washington Hotel, Washington, D.C. (201) 428-5400.

Feb. 6, **SCMPC Celebrity Recognition Banquet**, Sportsman's Lodge, Studio City, Calif. (213) 467-7332.

Feb. 6-7, **First Annual Radio Seminar**, Quality Inn/Pentagon City Hotel, Washington, D.C. (215) 879-0625.

Feb. 7, **Platinum Seminar Series III**, "The Role Of Radio And The Record Company In The Development Of A Hit," Billie Holiday Theatre, Brooklyn. (718) 636-1401.

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 Exhibition**, Wembley Conference Centre, London. (212) 593-2258 or (212) 752-8400.



USA for Africa. Assembled in Los Angeles for the "We Are The World" recording session are Cyndi Lauper, Bruce Springsteen, James Ingram, Smokey Robinson, Ray Charles, Sheila E., June Pointer, Randy Jackson, Al Jarreau, Dionne Warwick, Lionel Richie, Kenny Rogers, Huey Lewis, Bob Dylan, John Oates, Ruth Pointer, Daryl Hall, Steve Perry, Kenny Loggins, Jeffrey Osborne, Lindsey Buckingham and Anita Pointer.

GRAMMY NOMINEE HUEY LEWIS

(Continued from page 6)

song or two to help some unsigned acts he admires. "I know some singer/songwriters who deserve record deals," he says, naming Mike Duke in Atlanta, Bruce Hornsby in Los Angeles and Phil Lynott, who was the lead singer and writer in Thin Lizzy. That group scored a major hit in 1976 with "The Boys Are Back In Town" ("one of the great rock'n'roll records," Lewis exclaims).

Lewis also plans to try his hand at writing songs for upcoming movies by Steven Spielberg and Richard Pryor. "It's kind of a way to get limbered up and learn writing again," he says. "We haven't written in so long because we've been out touring."

While Lewis looks forward to writing songs for films, he has no plans to segue into acting. "That's flattering," he says, "but the priority now is to really enjoy where we're at. We can actually write songs now with a certain amount of confidence that they'll get played on the radio, and that's something that we've been working towards for 15 years."

Other plans? "We're also going to go out and—believe it or not—play some more gigs because there are four or five towns we haven't hit yet somewhere. I don't know where they are, and I can't pronounce their names, but we're going to play them."

Indeed, Lewis & the News have built their reputation on the road, building in two years from clubs to arenas. But they plan to return to a smaller hall—the Kabuki Theatre in San Francisco—Feb. 21 and 22 to tape a one-hour special for Showtime.

The group is also starting to crack the international market. "We're gold-albuming in Europe," Lewis says. "We toured there for two months late last year, and that helped a lot." The group was also set to perform in Japan and Australia, but bowed out. "We just really needed a break," Lewis says, "so we took it."

Lewis says it's especially gratifying that he and the News (Mario Cipollina, John Colla, Bill Gibson, Chris Hayes and Sean Hopper) are starting to be accepted as a group.

"The success of our band is not the fact that I'm a 'nice guy,' which we keep reading about, but that we're a good band. I think people are beginning to realize that."

U.S. ACTS TEAM FOR AID SINGLE

(Continued from page 1)

Michael Jackson and Lionel Richie.

The single will be released by a yet-to-be-determined label in both seven- and 12-inch extended play versions in early March, to be followed March 20 by a double album featuring the single and previously unreleased tracks by these and other artists. Event producer Ken Kragen says there are also plans for a home video on the making of the single, a cable special, a soft-cover commemorative book and a poster featuring photos taken at the session, and possibly a concert tour featuring some of these artists.

Bob Geldof, who instigated the British Band Aid single which inspired this American effort, estimates that the music industry on a worldwide basis could raise close to \$500 million this year to relieve the African famine. He notes that this includes both the British and American supergroups, as well as an Australian effort being organized by Olivia Newton-John, a German equivalent featuring Alphaville, Nena and the Scorpions, and such satellite projects as British builders, farmers and truckers for Band Aid.

Kragen says he expects to make a label deal for the single and album in the next two weeks. "CBS and RCA have the largest number of artists on here," he notes, "RCA on a worldwide basis and CBS domestically, so they're prime candidates. But I've had calls from all the record company presidents. They're all willing to do it without incurring any costs."

"I also called one of the largest retailers in the country—Barrie Bergman at Record Bar—and he's going to spearhead a committee to see that retailers don't take any profit." While noting that he doesn't

want to overprice the album, Kragen says he's been told the album could sell for \$18.

Adds Kragen: "I've also been told by Jim Mazza at EMI, whose idea the album was, that an album with this group of superstars on it with unreleased tracks could do 10 to 15 million copies worldwide. If you do your arithmetic, you'll see that we could raise some \$200 million by the issuance of an album. If we ever reach that I'll be amazed, but if we raise one-quarter of that, say \$50 million, we'll have done a very significant job."

Kragen says he already has commitments for about a dozen of the tracks, from such stars as Paul Simon and Linda Ronstadt.

He notes that he had a team videotape the entire session. "We ended up with 75 hours of videotape," he says. "We plan to put a video together much like they did with the Band Aid single and sell it. We've already talked to people like RCA/Columbia and Vestron. But I'm going to wait as long as I can to sell the video, because the hotter this project gets, the better we're going to do overall." He has a similar philosophy about cable rights, noting, "The best time to talk about the video is when the single is No. 1."

That's not an unlikely prospect given the magnitude of talent involved in the single. Besides Jackson and Richie, the lineup includes Harry Belafonte, Ray Charles, Bob Dylan, Daryl Hall & John Oates, Billy Joel, Cyndi Lauper, Huey Lewis & the News, Willie Nelson, the Pointer Sisters, Smokey Robinson, Kenny Rogers, Diana Ross, Paul Simon, Bruce Springsteen, Tina Turner, Dionne Warwick and Stevie Wonder. Quincy Jones produced the

session.

The session began at 10 p.m. on Jan. 28 and went until 8 a.m. the following morning. Notes Kragen: "After we finished the chorus we broke down and had 25 of the performers in a semi-circle. We kept them all in the room, which made everybody sort of compete with everybody else, and we put a series of mikes out and they each stepped forward to do their solos."

"Quincy, Tom Bahler and [engineer] Humberto Gatica assigned the solos so they'd be dramatic, with Springsteen's voice plunging in right behind a duet by Diana and Michael Jackson, leading into a duet by Lionel and Stevie."

One historic matchup did not occur, when Prince failed to show up for the session. Kragen acknowledges his disappointment at Prince's no-show, but adds: "He never made a firm commitment to attend. All along there has been talk that he might contribute a track to the album. I would like very much to have that track, so I don't want to stand here and criticize him."

The USA For Africa project was conceived by Harry Belafonte, who called Kragen on Dec. 20 and asked him to coordinate it. Kragen then called his client, Lionel Richie.

The money end of the project is being overseen by Marty Rogol, who ran Harry Chapin's World Hunger Year and has been on Kenny Rogers' staff heading his food drives. Notes Kragen: "Marty is responsible for seeing how this money is distributed so we don't have another Bangladesh situation, and find out years later that we weren't effective."

MIDEM '85 OVERVIEW

(Continued from page 1)

market.

Chevy was, in fact, calling this year's Midem "The first video clip market." The emphasis on the integration of music and visuals was further underlined at the lawyers' seminar (separate story, page 37), where it was reported that the level of video clip production annually was now in excess of 2,500, with 1,500 of these coming from the U.S. and 800 from Britain. Japan, Holland, Germany and France were also cited as significant clip producers.

At his closing press conference, Midem organizer Chevy put the participation this year in true perspective when he noted that out of the 1,411 companies from 45 countries represented at Midem, 1,122 were involved in popular music and 52 in music videos. But he foresaw a substantial growth in video music participation in the future.

Chevy said that the video element had given a new imaginative dimension to the presentation of musical works. Another innovation at Midem this year was the radio programming market, MIP Radio, where 21 countries were represented by 134 companies.

The video and radio aspects of Midem '85 were seen as a reflection of the fast-developing liberalization of the European broadcasting indus-

try and the mushrooming of promotional outlets with the advent of local and regional radio stations and of private television operations and cable and satellite delivery systems. For the first time, the concept of a musical Common Market seemed to have some semblance of reality.

As to the viability of the video music element, there were mixed feelings. The video music side was seen as useful for making contacts and establishing visibility, but there was a feeling expressed in some quarters that inadequate thought and planning had gone into this new area of activity.

Luke Thornton, director of Keller Thornton Ltd. U.K., a music video production company, said that Midem was well worth the \$6,000 it cost his company to be represented. "We made useful contacts with European artist managers and label people and achieved our goal of visibility," he said.

Ursula Riley, video coordination manager for RCA Records U.K., also said that the event had been good for making contact with Europeans involved in video music. High visibility was also achieved by the U.K. satellite stations Sky Channel and Music Box.

The video emphasis at Midem also spilled over into Midem Classique, the serious music division of the

Cannes event, largely devoted to live performances of classical and contemporary music. The International Music Centre (IMZ) of Vienna presented a preview of serious music productions to be showcased by television stations in a number of different countries.

However, the main business of Midem remains the international marketing and licensing of songs and recordings, and this business proceeded as usual throughout the week. But it was a far less furious pace than was the case in the pre-video age. Many participants complained that good songs were thin on the ground.

The French Minister of Culture, Jack Lang, defined the purpose of Midem in a speech on opening day as "taking the pulse of the international music industry and enabling its representatives to determine trends and exchange ideas."

Lang said there had been an exponential growth of interest in the music of France, particularly among young people, and called it paradoxical that French radio and television programming does not reflect this interest.

Ironically, during a Midem enthusiastically saluting video, it was announced that the French record industry association, SNEP, had slapped a ban on the use of video

clips by France's three state-run television channels because of their failure to agree on minimal conditions for payment to the rights owners.

The announcement of the ban drew powerful support from Jean-Loup Tournier, director general of French performing right society SACEM. At present only France's newest television network, Canal Plus, has agreed to terms for video clip usage, at roughly \$100 per play.

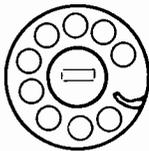
French video clips were not very much in evidence at Midem. Apart from a few imaginative and expensive items, such as Jean-Michel Jarre's "Zoo Look," presented by Francis Dreyfus and Polydor International at a lavish cocktail party, video occupied a relatively insignificant place in the French presence at Midem.

Chevy said that more than 7,000 people from 1,400 companies attended Midem. Though the number was slightly down on last year's figure, the atmosphere was substantially more optimistic.

As usual, the most heavily represented country was France (287 companies), with the U.K. second (275) and the U.S. third (230), followed by West Germany (98). Chevy announced that the 20th Midem was scheduled for Jan. 27-31, 1986.

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TOP POP ALBUMS™

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Compiled from a national sample of retail store, one-stop and rack sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	2	2	11	MADONNA ▲ ² SIRE 25157-1/WARNER BROS. (8.98) (CD) 1 week at No. One	LIKE A VIRGIN
2	1	1	34	BRUCE SPRINGSTEEN ▲ ³ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
3	6	10	14	WHAM ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
4	4	9	6	FOREIGNER ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
5	3	3	31	PRINCE & THE REVOLUTION ▲ ⁹ WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
6	5	4	37	CHICAGO ▲ ² FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)	17
7	10	11	18	NEW EDITION ▲ MCA MCA5515 (8.98)	NEW EDITION
8	7	6	12	BRYAN ADAMS A&M SP5013 (8.98) (CD)	RECKLESS
9	8	8	35	TINA TURNER ▲ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
10	21	49	3	JOHN FOGERTY WARNER BROS. 1-25203 (8.98)	CENTERFIELD
11	9	7	16	DARYL HALL & JOHN OATES ▲ RCA AFL1-5309 (9.98)	BIG BAM BOOM
12	13	15	25	BILLY OCEAN ▲ JIVE/ARISTA JL 8-8213/ARISTA (8.98)	SUDDENLY
13	12	12	60	CYNDI LAUPER ▲ ² PORTRAIT BFR 38930/COLUMBIA (CD)	SHE'S SO UNUSUAL
14	16	23	9	DON HENLEY GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
15	15	20	17	SHEENA EASTON ● EMI-AMERICA ST-17132 (8.98) (CD)	A PRIVATE HEAVEN
16	11	5	11	DURAN DURAN ▲ CAPITOL SWAV12374 (9.98) (CD)	ARENA
17	19	24	11	DEEP PURPLE ● MERCURY 824003-1/POLYGRAM (8.98) (CD)	PERFECT STRANGER
18	17	13	17	THE HONEYDRIPPERS ▲ ES PARANZA 90220/ATLANTIC (5.98)	VOLUME ONE
19	14	16	66	LIONEL RICHIE ▲ ⁸ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
20	26	38	5	SOUNDTRACK MCA 5547 (8.98)	BEVERLY HILLS COP
21	18	18	64	THE POINTER SISTERS ▲ PLANET BXL1-4705/RCA (8.98) (CD)	BREAK OUT
22	20	14	71	HUEY LEWIS AND THE NEWS ▲ ⁵ CHRYSALIS FV 41412 (CD)	SPORTS
23	25	22	14	JULIAN LENNON ● ATLANTIC 80184-1 (8.98) (CD)	VALOTTE
24	27	32	14	PHILIP BAILEY COLUMBIA BFC 39542	CHINESE WALL
25	22	19	12	PAT BENATAR ▲ CHRYSALIS FV41471 (CD)	TROPICO
26	35	44	12	REO SPEEDWAGON EPIC QE39593 (CD)	WHEELS ARE TURNING
27	24	21	10	LINDA RONSTADT ▲ ASYLUM 60387/ELEKTRA (8.98)	LUSH LIFE
28	23	17	21	STEVIE WONDER ▲ MOTOWN 6108ML (8.98) (CD)	THE WOMAN IN RED-SOUNDTRACK
29	34	29	29	THE TIME ▲ WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
30	30	31	16	GENERAL PUBLIC I.R.S. SP-70046/A&M (8.98) (CD)	ALL THE RAGE
31	31	27	17	U2 ● ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
32	29	26	45	THE CARS ▲ ² ELEKTRA 60296 (8.98) (CD)	HEARTBEAT CITY
33	32	25	17	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
34	36	36	10	MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
35	38	40	10	GIUFFRIA CAMEL/MCA 5524/MCA (8.98)	GIUFFRIA
36	39	41	10	TRIUMPH MCA 5537 (8.98) (CD)	THUNDER SEVEN
37	37	37	12	WHODINI ● JIVE JL-8251/ARISTA (8.98)	ESCAPE
38	33	30	19	KISS ▲ MERCURY 822495-1/POLYGRAM (8.98) (CD)	ANIMALIZE
39	28	28	9	BARRY MANILOW ● ARISTA AL 8-8254 (8.98) (CD)	2:00 A.M. PARADISE CAFE
40	43	47	14	ASHFORD & SIMPSON CAPITOL ST-12366 (8.98)	SOLID
41	44	46	12	FRANKIE GOES TO HOLLYWOOD ISLAND 90232-1 (2-LPS)/ATLANTIC (12.98) (CD)	WELCOME TO THE PLEASURE DOME
42	48	50	9	KOOL & THE GANG DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
43	40	35	40	JOHN CAFFERTY AND THE BEAVER BROWN BAND ▲ SCOTTI BROS. BFZ 38929/EPIC (CD)	EDDIE & THE CRUISERS-SOUNDTRACK
44	45	45	21	JACK WAGNER QWEST 1-25214/WARNER BROS. (8.98)	ALL I NEED
45	42	42	55	VAN HALEN ▲ ⁵ WARNER BROS. 1-23985 (8.98) (CD)	1984
46	46	33	32	TWISTED SISTER ▲ ATLANTIC 80156 (8.98) (CD)	STAY HUNGRY
47	41	39	76	MADONNA ▲ ² SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
48	50	66	6	FAT BOYS SUTRA SUS1015 (8.98)	FAT BOYS
49	56	57	20	SURVIVOR SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
50	61	92	3	GEORGE BENSON WARNER BROS. 1-25178 (8.98)	20/20
51	55	74	9	TEENA MARIE EPIC FE 39528	STARCHILD
52	52	55	39	JERMAINE JACKSON ● ARISTA AL88203-A (8.98) (CD)	JERMAINE JACKSON
53	54	73	5	SOUNDTRACK POLYDOR 823696-1/POLYGRAM (9.98) (CD)	BREAKIN' 2 ELECTRIC BOOGALOO
54	47	43	12	CULTURE CLUB ▲ VIRGIN/EPIC QE39881/EPIC	WAKING UP WITH THE HOUSE ON FIRE
55	63	75	42	STEVE PERRY ▲ COLUMBIA FC 39334 (CD)	STREET TALK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	66	89	4	BRONSKI BEAT MCA 5538 (8.98)	THE AGE OF CONSENT
57	62	63	9	THE KINKS ARISTA AL 8-8264 (8.98) (CD)	WORD OF MOUTH
58	59	67	4	THE GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
59	49	34	24	JULIO IGLESIAS ▲ ² COLUMBIA QC 39157 (CD)	1100 BEL AIR PLACE
60	60	60	9	RAY PARKER JR. ARISTA AL 8-8266 (8.98)	CHARTBUSTERS
61	58	54	12	AL JARREAU WARNER BROS. 1-25106 (8.98) (CD)	HIGH CRIME
62	51	48	95	Z Z TOP ▲ ⁴ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
63	53	53	21	TALKING HEADS SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
64	79	100	6	AUTOGRAPH RCA NFL1-8040 (6.98)	SIGN IN PLEASE
65	57	52	17	JEFFREY OSBORNE ● A&M SP-5017 (8.98) (CD)	DON'T STOP
66	67	69	20	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
67	86	103	9	LOS LOBOS WARNER BROS. 25177-1 (8.98)	HOW WILL THE WOLF SURVIVE
68	82	95	9	JOHN PARR ATLANTIC 80180 (8.98)	JOHN PARR
69	78	88	78	BILLY JOEL ▲ ⁴ COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
70	64	64	69	SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
71	68	68	12	SOUNDTRACK FANTASY WAM-1791 (2LPS)/RCA (19.98) (CD)	AMADEUS
72	65	58	16	BARBRA STREISAND ▲ COLUMBIA QC 39480 (CD)	EMOTION
73	85	87	13	THE TEMPTATIONS GORDY 6119 GL/MOTOWN (8.98)	TRULY FOR YOU
74	74	76	117	PRINCE ▲ ² WARNER BROS. 1-23720 (2LPS) (10.98) (CD)	1999
75	77	65	63	BILLY IDOL ▲ ² CHRYSALIS FV 41450 (CD)	REBEL YELL
76	81	84	11	THE JUDDS RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
77	73	71	20	IRON MAIDEN ● CAPITOL SJ-12321 (8.98) (CD)	POWER SLAVE
78	70	51	17	DAVID BOWIE ▲ EMI-AMERICA SJ-17138/CAPITOL (8.98) (CD)	TONIGHT
79	71	59	27	SAMMY HAGAR ● GEFEN GHS24043/WARNER BROS. (8.98) (CD)	VOA
80	84	96	17	TOMMY SHAW A&M SP-5020 (8.98) (CD)	GIRLS WITH GUNS
81	95	97	18	DOKKEN ELEKTRA 60376 (8.98)	TOOTH & NAIL
82	92	136	20	BRUCE COCKBURN GOLD MOUNTAIN GM 80012/A&M (8.98)	STEALING FIRE
83	83	77	32	SHEILA E. ● WARNER BROS. 1-25107 (8.98)	THE GLAMOUROUS LIFE
84	72	72	79	GEORGE WINSTON ● WINDHAM HILL C-1025/A&M (9.98) (CD)	DECEMBER
85	75	62	16	ROGER HODGSON A&M SP-5004 (8.98) (CD)	IN THE EYE OF THE STORM
86	76	61	47	RATT ▲ ² ATLANTIC 80143-1 (8.98) (CD)	OUT OF THE CELLAR
87	80	80	13	ELVIS PRESLEY RCA CPM6-5172 (49.95)	A GOLDEN CELEBRATION
88	88	70	12	TOTO COLUMBIA QC38962	ISOLATION
89	90	79	31	JOHN WAITE ● EMI-AMERICA ST-17124 (8.98)	NO BRAKES
90	91	83	21	KENNY ROGERS ▲ RCA AFL1-5043 (8.98) (CD)	WHAT ABOUT ME
91	89	86	31	COREY HART EMI-AMERICA ST-17117 (8.98)	FIRST OFFENSE
92	69	56	14	PAUL MCCARTNEY ● COLUMBIA SC 39613 (CD)	GIVE MY REGARDS TO BROAD STREET
93	NEW	▶	DAVID SANBORN WARNER BROS. 25150-1 (8.98)	STRAIGHT TO THE HEART	
94	94	94	20	SAM HARRIS ● MOTOWN 6103ML (8.98) (CD)	SAM HARRIS
95	107	105	28	SCANDAL FEATURING PATTY SMYTH ● COLUMBIA FC 39173 (CD)	WARRIOR
96	96	81	70	MOTLEY CRUE ▲ ² ELEKTRA 60289 (8.98) (CD)	SHOUT AT THE DEVIL
97	97	98	18	WYNTON MARSALIS COLUMBIA FC39530 (CD)	HOT HOUSE FLOWERS
98	100	102	6	SOUNDTRACK RCA ABL1-5349 (8.98) (CD)	EURHYTHMICS (1984)
99	87	78	10	RICK SPRINGFIELD MERCURY 824107-1/POLYGRAM (8.98)	BEAUTIFUL FEELINGS
100	102	93	11	THE WHISPERS SOLAR 60356-1/ELEKTRA (8.98) (CD)	SO GOOD
101	104	104	72	LINDA RONSTADT ▲ ² ASYLUM 60260/ELEKTRA (8.98) (CD)	WHAT'S NEW
102	93	85	19	DENNIS DEYOUNG A&M SP-5006 (8.98) (CD)	DESERT MOON
103	98	99	15	DAN HARTMAN MCA/MCA5525 (8.98) (CD)	I CAN DREAM ABOUT YOU
104	105	107	52	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
105	103	90	10	SHALAMAR SOLAR 60385/ELEKTRA (8.98) (CD)	HEARTBREAK
106	108	110	30	DIO ● WARNER BROS. 25100-1 (8.98) (CD)	THE LAST IN LINE
107	114	128	4	SOUNDTRACK GEFEN GHS24062/WARNER BROS. (9.98)	COTTON CLUB
108	112	117	34	RUN D.M.C. ● PROFILE PRO 1201 (8.98)	RUN D.M.C.
109	109	101	14	UB 40 A&M SP-5033 (8.98)	GEFFREY MORGAN
110	111	116	12	BIG COUNTRY MERCURY 822831-1/POLYGRAM (8.98) (CD)	STEELTOWN

○ 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, with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.

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(Continued from page 58)

male category, Phil Driscoll's "Celebrate Freedom" would have been

the frontrunner had it not been more of a patriotic album than a religious one. Also nominated were **Bob Bailey's** "I'm Walkin'," **Leon Patillo's** "J.E.S.U.S.," **Steve Tay-**

lor's "Meltdown" and **Michael W. Smith's** "2." **Randy Stonehill's** "Celebrate This Heartbeat," **Steve Camp's** "Fire And Ice," **Phil Keaggy's** "Underground" and

Charlie Peacock's "Lie Down In The Grass" unfortunately didn't make it.

Best gospel performance by a duo or group with vocal includes a

mixed bag of entries, although the favorite is probably the **Phil Driscoll/Debbie Boone** duet "Keep The Flame Burning" from her "Surrender" album. Also nominated is the **Steve Camp/Michele Pillar** duet "Love's Not A Feeling." Albums by **Mylon LeFevre & Broken Heart** ("Live Forever"), the **New Gaither Vocal Band** ("New Point Of View") and **Petra** ("Not Of This World") would seem to have less of a shot at the Grammy.

Besides the two tracks from **Andrae Crouch's** "No Time To Lose" already mentioned, the other nominees for best soul gospel performance, female include **Albertina Walker's** "Impossible Dream," **Shirley Caesar's** "Sailin'" and **Danniebelle Hall's** "Unmistakably Danniebelle." **Sandra Crouch** won last year, and **Caesar** could win this time. **Vanessa Bell Armstrong's** "Chosen" is a glaring omission from this list.

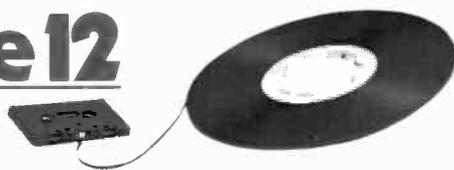
Al Green won best soul gospel performance, male last year, and he's back again with "Trust In God." Another track from **Andrae Crouch's** "No Time To Lose," "Always Remember," is nominated, along with **Jessy Dixon's** album "Sanctuary," **Mel Carter's** album "Willing" and the **Rev. James Cleveland's** track "The Prayer" from the album "I'm Giving My Life To You." **Andrae** could win here, **Al** could repeat, and it wouldn't surprise anybody if the **Rev. Cleveland** took home the statue.

Word hopes to match the surprise victory last year by **Barbara Mandrell & Bobby Jones** in the best soul gospel performance by a duo or group category with **Al Green** and **Shirley Caesar's** duet "Sailin' On The Sea Of Your Love." They'll have to contend with **Edwin Hawkins's** "Angels Will Be Singing," "Lord, Lift Us Up" by **Bebe & CeCe Winans** and the **Richard Smallwood Singers's** "Psalms," as well as "Rejoice" by **Caesar** and **Anne Caesar Price**. All are good, but there's really no excuse for the **Rev. F.C. Barnes** and the **Rev. Janice Brown's** "No Tears In Glory" not being there—or their No. 1 "Rough Side Of The Mountain" from last year.

And finally, in the best inspirational performance category, in addition to the music from **Pat Boone**, **Deniece Williams** and **Phillip Bailey**, the nominees are **Donna Summer's** track "Forgive Me" from her "Cats Without Claws" album and **Lisa Whelchel's** "All Because of You" album. **Summer** won last year for a cut from her "She Works Hard For The Money," but this could be the year for the popular **Williams**.



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Billboard **TOP POP ALBUMS** *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
111	101	82	112	MICHAEL JACKSON ▲ ²⁰ EPIC QE 38112 (CD)	THRILLER
112	99	91	11	THE WHO MCA 2-8018 (2 LPS) (10.98)	WHO'S LAST
113	117	120	26	BOB MARLEY AND THE WAILERS ISLAND 90169/ATLANTIC (8.98)	LEGEND
114	106	106	23	KROKUS ● ARISTA AL-8243 (8.98) (CD)	THE BLITZ
115	115	118	81	MIDNIGHT STAR ▲ SOLAR 60241/ELEKTRA (8.98)	NO PARKING ON THE DANCE FLOOR
116	113	114	48	SCORPIONS ▲ ² MERCURY 814981-1/POLYGRAM (8.98) (CD)	LOVE AT FIRST STING
117	119	111	18	RICKIE LEE JONES WARNER BROS. 25117-1 (8.98) (CD)	THE MAGAZINE
118	118	112	65	NIGHT RANGER ▲ CAMEL/MCA MCA5456/MCA (8.98) (CD)	MIDNIGHT MADNESS
119	116	121	33	ROD STEWART ● WARNER BROS. 25095-1 (8.98) (CD)	CAMOUFLAGE
120	124	129	18	QUEENSRYCHE EMI-AMERICA ST-17134 (8.98)	THE WARNING
121	122	127	121	LIONEL RICHIE ▲ ⁴ MOTOWN 6007 ML (8.98) (CD)	LIONEL RICHIE
122	110	108	23	THE FIXX ● MCA MCA5507 (8.98) (CD)	PHANTOMS
123	128	133	34	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC FE 39304 (CD)	COULDN'T STAND THE WEATHER
124	131	142	558	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
125	125	115	6	BOB DYLAN COLUMBIA 39944	REAL LIVE
(126)	159	188	3	EUGENE WILDE PHILLY WORLD 90239 /ATLANTIC (8.98)	EUGENE WILDE
127	132	138	35	VARIOUS ARTISTS MOTOWN 6094 ML (9.98)	MORE SONGS FROM THE BIG CHILL
128	130	137	68	PHIL COLLINS ● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
(129)	NEW			KIM WILDE MCA 5550 (8.98)	TEASES AND DARES
(130)	141	150	20	METALLICA ELEKTRA 60396 (8.98)	RIDE THE LIGHTNING
131	135	141	53	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
132	136	134	11	ANDREAS VOLLENWEIDER COLUMBIA FM-37793 (CD)	BEHIND THE GARDENS, BEHIND THE WALL . . .
133	133	140	18	PAT METHENY GROUP ECM 25008-1/WARNER BROS. (9.98)	FIRST CIRCLE
134	137	139	30	ELTON JOHN ● GEFEN GHS 24031/WARNER BROS. (8.98) (CD)	BREAKING HEARTS
135	126	113	14	GROVER WASHINGTON JR. ELEKTRA 60318 (8.98) (CD)	INSIDE MOVES
136	120	119	42	LAURA BRANIGAN ● ATLANTIC 80147 (8.98) (CD)	SELF CONTROL
137	134	130	23	NEWCLEUS SUNNYVIEW SUN 4901 (8.98)	JAM ON REVENGE
(138)	142	147	6	THE MANHATTAN TRANSFER ATLANTIC 81233 (8.98) (CD)	BOP DOO-WOP
139	127	122	16	JOAN JETT & BLACKHEARTS MCA MCA5476 (8.98)	GLORIOUS RESULTS OF A MISSPENT YOUTH
140	146	151	19	W.A.S.P. CAPITOL ST-12343 (8.98)	W.A.S.P.
141	143	143	17	THE DAZZ BAND MOTOWN 6117ML (8.98)	JUKEBOX
(142)	153	160	8	EUROGLIDERS COLUMBIA 39588	THIS ISLAND
(143)	NEW			MARTIN BRILEY MERCURY 822423-1 /POLYGRAM (8.98) (CD)	DANGEROUS MOMENTS
144	121	125	11	PLANET P PROJECT MCA MCA 2-8019 2LPS (10.98)	PINK WORLD
145	147	123	16	REBBIE JACKSON COLUMBIA BFC-39238	CENTIPEDE
146	123	124	11	SOUNDTRACK WINDHAM HILL WH1039/A&M (9.98)	COUNTRY
147	148	154	62	U2 ● ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
148	129	131	21	VANITY MOTOWN 6102 ML (8.98)	WILD ANIMAL
149	144	132	17	VARIOUS ARTISTS WINDHAM HILL WH6-1035/A&M (9.98) (CD)	SAMPLER '84
150	152	155	39	WHITESNAKE GEFEN GHS-4018 /WARNER BROS. (8.98)	SLIDE IT IN
(151)	164	185	4	RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
152	157	163	68	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854	THE RIVER
153	154	158	10	THE JUDDS RCA/CURB MHL1-8515/RCA (8.98)	THE JUDDS
154	155	149	16	ANNE MURRAY CAPITOL ST-12363 (8.98)	HEART OVER MIND
155	140	145	24	THE S.O.S. BAND TABU FZ 39332/EPIC	JUST THE WAY YOU LIKE IT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(156)	161	177	8	ARMORED SAINT CHRYSALIS FV 41476	MARCH OF THE SAINT
157	150	144	57	PRINCE ▲ WARNER BROS. BSK 3601 (6.98) (CD)	CONTROVERSY
158	162	166	28	BANGLES COLUMBIA BFC 39220	ALL OVER THE PLACE
(159)	170	176	18	KURTIS BLOW MERCURY 822420-1/POLYGRAM (8.98)	EGO TRIP
(160)	175	—	33	ORIGINAL BROADWAY CAST GEFEN GHS 2031 /WARNER BROS. (16.95) (CD)	CATS
161	166	172	9	ANDREAS VOLLENWEIDER CBS FM 37827 (CD)	CAVERNA MAGICA
162	167	173	41	R.E.M. I.R.S. SP-70044/A&M (8.98) (CD)	RECKONING
163	158	164	10	ELVIS PRESLEY RCA AFM1-5182 (8.98)	ROCKER
164	139	126	28	BILLY SQUIER ▲ CAPITOL SJ-12361 (8.98)	SIGNS OF LIFE
(165)	NEW			EGYPTIAN LOVER EGYPTIAN EMPIRE PMSR 0663 (8.98)	ON THE NILE
(166)	NEW			ERIC CARMEN GEFEN GHS 24055 (8.98)	ERIC CARMEN
167	149	153	62	DURAN DURAN ▲ CAPITOL ST-12310 (8.98) (CD)	SEVEN AND THE RAGGED TIGER
168	138	135	32	SOUNDTRACK ▲ ARISTA AL-8246 (8.98) (CD)	GHOSTBUSTERS
(169)	187	—	2	KLYMAXX CONSTELLATION/MCA 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
170	172	170	13	SHADOWFAX WINDHAM HILL WH 1038 /A&M (9.98) (CD)	THE DREAMS OF CHILDREN
(171)	176	—	2	JULIE BROWN RHINO 610(5.98)	GODDESS IN PROGRESS
172	169	146	52	SOUNDTRACK ▲ ⁵ COLUMBIA JS 39242 (CD)	FOOTLOOSE
173	178	182	77	BRUCE SPRINGSTEEN ▲ COLUMBIA JC 35311 (CD)	DARKNESS AT THE EDGE OF TOWN
174	171	178	48	THOMPSON TWINS ▲ ARISTA AL-8200 (8.98) (CD)	INTO THE GAP
175	156	156	80	JEFFREY OSBORNE ● A&M SP-4940 (8.98) (CD)	STAY WITH ME TONIGHT
176	179	181	28	BRUCE SPRINGSTEEN ● COLUMBIA QC 38358 (CD)	NEBRASKA
177	181	183	84	U2 ● ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
(178)	NEW			LRB CAPITOL ST-12365 (8.98) (CD)	PLAYING TO WIN
179	151	152	13	AC/DC ATLANTIC 80178 (6.98)	'74 JAILBREAK
180	184	186	14	GEORGE STRAIT MCA MCA5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
181	183	187	4	DEPECHE MODE SIRE 25194-1/WARNER BROS. (8.98)	SOME GREAT REWARD
182	145	109	16	SOUNDTRACK ● CAPITOL SV-12371 (9.98)	TEACHERS
183	185	—	34	TEDDY PENDERGRASS ● ASYLUM 60317/ELEKTRA (8.98) (CD)	LOVE LANGUAGE
184	163	157	30	JACKSONS ▲ ² EPIC QE 38946 (CD)	VICTORY
(185)	190	—	2	SOUNDTRACK A&M SP-5038 (8.98)	2010
(186)	NEW			E. ISLEY, C. JASPER, M. ISLEY CBS ASSOCIATED FZ 39873/EPIC	BROADWAY'S CLOSER TO SUNSET BLVD.
187	177	148	12	STONE FURY MCA MCA5522 (8.98)	BURNS LIKE A STAR
188	191	192	16	EARL KLUGH CAPITOL ST-12372 (8.98)	NIGHTSONGS
189	193	198	8	ALPHAVILLE ATLANTIC 80166 (8.98)	FOREVER YOUNG
190	168	168	8	SOUNDTRACK POLYDOR 823770-1/POLYGRAM (9.98) (CD)	DUNE
191	195	—	2	MALCOLM MCLAREN ISLAND 90242/ATLANTIC (8.98)	FANS
192	160	165	16	APOLLONIA 6 WARNER BROS. 25108-1 (8.98)	APOLLONIA 6
193	189	167	12	MOLLY HATCHET EPIC FE39621 (CD)	THE DEED IS DONE
(194)	NEW			JOHN HUNTER PRIVATE I BFZ 39626/EPIC	FAMOUS AT NIGHT
195	197	199	25	GRIM REAPER RCA NFL1-8038 (6.98)	SEE YOU IN HELL
196	200	196	49	PRINCE ● WARNER BROS. BSK 5366 (6.98) (CD)	DIRTY MIND
197	199	194	14	LET'S ACTIVE I.R.S. SP-70648/A&M (8.98)	CYPRESS
198	180	184	23	THE OAK RIDGE BOYS ● MCA MCA5496 (8.98) (CD)	GREATEST HITS, VOL. 2
199	192	195	3	LAURIE ANDERSON WARNER BROS. 1-25192 (29.98)	UNITED STATES LIVE
200	186	159	28	QUIET RIOT ▲ PASHA QZ 39515/EPIC (CD)	CONDITION CRITICAL

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

AC/DC 179	Dazz Band 141	Corey Hart 91	LRB 178	Ray Parker Jr. 60	Tommy Shaw 80	Talking Heads 63	Whodini 37
Bryan Adams 8	Deep Purple 17	Dan Hartman 103	Cyndi Lauper 13	John Parr 68	SOUNDTRACKS	Temptations 73	Eugene Wilde 126
Alabama 131	Dennis DeYoung 102	Don Henley 14	Let's Active 197	Teddy Pendergrass 183	Amadeus 71	Thompson Twins 174	Kim Wilde 129
Alphaville 189	Depeche Mode 181	Roger Hodgson 85	Julian Lennon 23	Steve Perry 55	Beverly Hills Cop 20	Time 29	George Winston 84
Laurie Anderson 199	Dio 106	Honeydrippers 18	Huey Lewis & News 22	Pink Floyd 124	Big Chill 70	Toto 88	Stevie Wonder 28
Apollonia 6 192	Dokken 81	Billy Idol 75	Los Lobos 67	Planet P Project 144	Breakin' 2 Electric Boogaloo 53	Triumph 36	ZZ Top 62
Armored Saint 156	Duran Duran 16, 167	Julio Iglesias 59	Madonna 1, 47	Pointer Sisters 21	Cats 160	Tina Turner 9	
Ashford & Simpson 40	Bob Dylan 125	Iron Maiden 77	Manhattan Transfer 138	Elvis Presley 87, 163	Cotton Club 107	Twisted Sister 46	
Autograph 64	Sheila E. 83	Isley, Jasper, Isley 186	Barry Manilow 39	Prince 74, 157, 196	Country 146	U2 31, 147, 177	
Philip Bailey 24	Sheena Easton 15	Jermaine Jackson 52	Teena Marie 51	Prince & The New Power Generation 5	Dune 190	UB40 109	
Bangles 158	Egyptian Lover 165	Michael Jackson 111	Bob Marley & Wailers 113	Queensryche 120	Footloose 172	Van Halen 45	
Pat Benatar 25	Eurogliders 142	Wynton Marsalis 97	Wynton Marsalis 97	Quiet Riot 200	Ghostbusters 168	Vanity 148	
George Benson 50	Eurythmics 98	Rebbie Jackson 145	Paul McCartney 92	R.E.M. 162	Purple Rain 5	VARIOUS ARTISTS	
Big Country 110	Fat Boys 48	Jacksons 184	Malcolm McLaren 191	REO Speedwagon 26	Stop Making Sense 63	More Songs From Big Chill 127	
Kurtis Blow 159	Fixx 122	Al Jarreau 61	Pat Metheny 130	Ratt 86	Teachers 182	Sampler '84 149	
Laura Branigan 136	John Fogerty 10	Joan Jett 139	Pat Metheny Group 133	Lionel Richie 19, 121	2010 185	Stevie Ray Vaughan & Double	
Martin Briley 143	Foreigner 4	Billy Joel 69	Midnight Star 34, 115	Kenny Rogers 90	Woman In Red 28	Trouble 123	
Bronski Beat 56	Frankie Goes To Hollywood 41	Elton John 134	Molly Hatchet 193	Linda Ronstadt 27, 101	Rick Springfield 99	Andreas Vollenweider 132, 161	
Julie Brown 171	Gap Band 58	Rickie Lee Jones 117	Motley Crue 96	Diana Ross 66	Bruce Springsteen 2, 104, 152, 173, 177	W.A.S.P. 140	
John Cafferty/Beaver Brown Band 43	General Public 30	The Judds 76, 153	Anne Murray 154	Run-D.M.C. 108	Billy Squier 164	Jack Wagner 44	
Eric Carmen 166	Giuffria 35	Chaka Khan, 33	New Edition 7	S.O.S. Band 155	Ray Stevens 151	John Waite 89	
Cars 32	Grim Reaper 195	Kiss 57	Newcleus 137	David Sanborn 93	Rod Stewart 119	Grover Washington Jr. 135	
Chicago 6	Sammy Hagar 79	Kiss 38	Night Ranger 118	Scandal Featuring Patty Smyth 95	Stone Fury 187	Wham 3	
Bruce Cockburn 82	Daryl Hall & John Oates 11	Earl Klugh 188	Oak Ridge Boys 198	Scorpions 116	George Strait 180	The Whispers 100	
Phil Collins 128	Sam Harris 94	Klymaxx 169	Billy Ocean 12	Shadowfax 170	Barbra Streisand 72	Whitesnake 150	
Culture Club 54		Kool & the Gang 42	Jeffrey Osborne 65, 175	Shalamar 105	Survivor 49	The Who 112	



Little Rascals. New York Music Co. president Sid Bernstein poses with the label's third signing, the Connecticut-based Fury, whose debut album will be produced by former Young Rascal Felix Cavaliere. Shown from left are New York Land Co. president Joe Bernstein, New York Music Publishing president Randall Poe, Fury's Brian LeBlanc, Cavaliere, Bernstein, Fury's Robbi LaBlanc and the group's manager Robert Berman.

NAIROBI PROTOCOL

(Continued on page 3)

reasons labels cited against extension include a perceived increase in imports and the attempt to stem parallel imports. However, he adds that approved imports are still at or below 2% of the total market, and that the removal of the tariffs does not affect any of the protections against parallel imports.

Additionally, Thacher suggests that the return to a tariff, which would total approximately 4%, is less than that being charged by the EEC. Furthermore, Compact Discs and cassettes have their duty imposed at a significantly lower rate in the U.S. He estimates that tariffs for incoming CDs would equal approximately 1.3 cents per disk.

American disks will be assessed on an ad valorem duty of more than 5% for entrance into the EEC. Subsequently, Thacher says it is in the interest of the American record industry to continue the provisions as well as negotiating for a reciprocal agreement.

Although the EEC had originally pledged to liberalize its tariff laws as other protocol advocates moved ahead, it has not.

The International Federation of Phonogram & Videogram Producers (IFPI) is still lobbying with EEC governments and is hopeful of obtaining agreements before August, when the U.S. legislation expires.

CD PLANT: NO CUSTOM WORK

(Continued from page 1)

light as a reflection of enthusiastic public response to the new configuration, may last well into the spring, say close observers—even later, say some, if projected new capacity fails full implementation.

Both the CBS and DADC statements cite the enormous demand, stimulated by heavy sales of CD hardware that parlayed first-year purchases of software to an average of 25 to 30 per player, compared to earlier predictions of 12 to 18 disks.

Others pointed to a galloping increase in the number of retail outlets handling CDs and the resultant large demand for product merely to fill pipelines.

While no direct comment came from CBS officials, it's known that the label is paying more attention to the heavy hitters on its CD release lists, even if it means diverting available resources from slower moving items. In common with other companies, it is giving somewhat less attention to earlier approaches that sought first of all a fast-broadening repertoire pool on CD.

One of the marketing disappointments in the burdened supply situation is the pushing back of early simultaneous release hopes. In many cases, this still remains more a desire than reality, and CD availability often follows LP and tape by a month or more.

One example that highlights the situation is a Deborah Allen album on which RCA hoped to have CDs out at the time of the album release last November. The album has still to come out on CD.

Although RCA claims to be in relatively good shape regarding CDs, the label's Robbin Ahrold points to a turnaround time of 90 days today on new orders, against 45 days several months ago. Upcoming titles are being scrutinized carefully to make sure that projected release schedules can, in fact, be met, says Ahrold.

At WEA, Alan Perper says his company is shipping better than 80% of current CD orders, a percentage with which he is comfortable. He attributes those results to good advance planning, but says

that it wasn't accomplished "without struggle."

Perper sees greater difficulties later in the first quarter of the year, and in the second quarter as well. He admits that softer elements of the company's catalog may suffer somewhat as priorities are implemented.

No orders from new accounts are being accepted by Denon at this time, says vice president Robert Heiblim. Capacity at the company's Japanese plant is now 350,000 a month, he says, but will advance to 600,000 a month in April, "or June at the latest," and to 750,000 to shortly thereafter.

As an example of the capacity problem, Heiblim points to a request by Arista to double its pressing order. "We had to turn them down," he says.

Sanyo, alone among suppliers

checked last week, said that new CD pressing orders are being welcomed. A spokesman says that its plant is running at a level of 400,000 disks a month, but most of this volume is earmarked for European accounts. He adds that he expects the emphasis to shift to the U.S. over the coming year.

Jim Frische, head of the DADC plant, could not be reached for direct comment. A company spokesman, however, said five CD presses are in operation at this time, with a sixth being tested. Capacity in both Terre Haute and Japan should be up to one million a month by the fall, "in readiness for the holiday rush," he added.

The current rates of 300,000 a month in Terre Haute will be doubled by this summer, the spokesman insists. Yield and capacity are equivalent, he says.

DEALERS FACE CD PINCH

(Continued from page 1)

Dec. 22). Notes Steve Mills of Oz Records, Atlanta: "I ordered 400 pieces of Simon & Garfunkel's 'Greatest Hits', and last week I got 18." Mills, who estimates the CD inventory at his Stone Mountain, Ga., warehouse/store at 2,700 titles, is also irate over recurrent schedule adjustments from vendors promising new monthly releases, only to provide stock months later.

"How can I satisfy the 5,000 CD buyers on my mailing list when I continually advertise new releases I backorder that don't arrive when expected?" he muses. "I advertised Moore's 'Irish Melodies' on Nonesuch for months before it shipped recently. RCA had five January releases that were originally announced for November."

Mills values his mail order business, claiming numerous orders totalling in the low four figures from customers all over the U.S.

Roundup Music's Don Jensen says he and Chuck Blacksmith of the Seattle in-house rack operation that serves the Fred Meyer chain have decided not to run individual title information in CD ads until they can assure product shipment. "We are just going to talk about artists who have CDs and provide general information on the new technology," Jensen avers. Echoing others, he cites poor fill on super acts as his severest problem, pointing to Bruce Springsteen, Madonna and Cyndi Lauper as particularly acute cases.

Laury's, the Chicago-based CD retailing pioneer, hasn't found backordering as big a headache as some. However, the firm's Art Shulman says the CBS tray is bothersome in that consumers have trouble getting the disk out of the box, due to a hub that more firmly anchors the disk.

George Hill of Danjay Music, the Denver one-stop entity that serves more than 90 independent dealers in the Budget Tapes & Records franchise, says backorder problems have forced him to canvass his dealers on new releases to determine their need and then inflate his order.

"We order five and get three on backorders, too," he says. "We started in CDs in August, 1983. Delivery track records seem to be get-

ting worse all the time. I instruct my people to reinstate our backorders on the order we make after each back-order shipment." Hill also suggests that manufacturers standardize the unit count per box so that he can quickly estimate the amount of CDs in each shipment.

Murray Berman of C&M One-Stop, Hyattsville, Md. and John Thompson of the 160-store Record Bar chain, Durham, N.C., note that CD experience is limited, making it more dangerous when initial shipments on a title are short. Berman plays devil's advocate, noting that the problem is universal to maker as well as account on this higher-ticket item. He also cites the fact that CD prices can drop as volume increases, another reason for caution about building inventory on the part of accounts.

"We need more simultaneous CD, LP and cassette releases like Madonna," says Steve Chomiczewski of Richman Bros., Pennsauken, N.J. one-stop/distributor. "When the CD is not available at the same time, we lose sales because the record buff CD owner wants a copy, so he might buy an LP or cassette. He gets it home, doesn't find it as good as he wished, so when the CD arrives, he skips it."

Sound Video Unlimited's Stan Meyers and Hill agree that shipments of CD backorders should be carefully meted out on a proportion of the individual order from the total available shipment. "If our customers are backordered and we do not deliver," says Meyers, "they place the order with a competitor and we lose the sale if someone gets it first."

Bruce Carlock of Cats retail stores and Music City Distributing studies record retail ads from other parts of the country and sees where stores are carrying product he can't get. He is particularly vexed by the backorders on Windham Hill and the fact that labels don't have a uniform backorder procedure.

Wayne Grossman, national CD supervisor of Lieberman Enterprises, who is based in Chicago, maintains that "labels are catching up on CD orders." He says Lieberman has a nucleus of 250 titles they ship generally through the country.

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'STAR TREK III' RETURNS

(Continued from page 1)

Spock," more than doubling the amount of product distributors will be able to return, while halving the time they have to wait to be able to get credit for unsold units.

The move left distributors enthusiastic and some manufacturers worried that returns policies might be making a backdoor entry into the industry.

Stock balancing is the way the home video industry handles returns without actually resorting to direct returns policies. Virtually all home video manufacturers have expressed constant, vociferous opposition to the establishment of returns policies in their industry.

According to distributors, Paramount has changed the stock balancing terms on "Star Trek III," from 10% after six months to 25% after 90 days, probably the most generous terms yet offered for a major title.

The new quotas apply only to "Star Trek III," distributors say. Paramount executives were not available for comment as to why they had altered the title's terms or what they felt the meaning of the move might be.

The terms are far too generous, according to some manufacturers, who claim they result from Paramount's attempt to force-feed enough product into the marketplace to match the goals set by unrealistic quotas.

Paramount set extraordinarily strict terms for "Star Trek III," distributors claim (Billboard, Jan. 19), setting a total sales goal of 450,000 units and assigning quotas to match. Distributors who did not accept the quotas had to pay in terms of significant price and marketing penalties.

"It forces us to really get in a cut-throat business," says Comtron's national marketing manager Tim Shannahan, with many distributors selling "Star Trek III" to retailers at "virtually loss leader prices" in order to make their quotas.

Although distributors accepted

the "Star Trek III" quotas in order to stay on good terms with Paramount, the cries of distress were loud. When they were first instituted several years ago, quotas did a lot of good, admits Shannahan, but now he says they have become corrosive, frequently forcing distributors to sell product at prices close to cost.

The latest move has distributors optimistic that a change has occurred. All those surveyed were positive about the steps Paramount has taken, and about the company's treatment of distributors in general.

"They made a nice policy for us," says Andrew Kairey, video buyer for VTR Distributors in Pennsylvania. The impact will be felt across the market, he says: "It helps the retailer in that now the distributor can grow some balls and back the product the way it should be backed."

Because the terms for "Star Trek III" were so strict, distributors claim, price became the main tool for selling the title, leaving little room for marketing promotional efforts as distributors simply attempted to move enough volume to hit their quotas.

Some manufacturers call Paramount's move a positive one. "It represents a sensitivity by the manufacturer to the retail base," says MGM/UA Home Video vice president of sales and marketing Saul Melnick. "Manufacturers have to be sensitive to the distributor's needs, and distributors have to be sensitive to the manufacturer's needs, wants and necessities."

MGM/UA Home Video is currently marketing "Gone With The Wind," and although the company does not set official quotas, some distributors say that the firm's goals are overly aggressive, with some wholesalers worried enough to be selling the program to retailers at \$2 above their cost instead of the \$6 or \$7 which is usual for that price range.

technical know-how, and above all risk—is effectively confiscated.

The concerns of authors and publishers are not always identical; but the economic health and independence of one affects the other. To speak of protecting authors while remaining indifferent to the condition of publishing (including film and record-making) is to deal in copyright merely as a theoretical exercise.

• *Where profits are momentarily large, they are balanced both by losses from failures and by entry of new authors and entrepreneurs in search of those profits.*

As Stephen Stewart observed, the huge commercial successes, but not the failures, catch the public eye. Risk is the essence of legitimate production of records, movies and books. Copyists take the winners, never the losers. Large profits on extraordinary successes are no more windfall, but lures to new creations and new publishing ventures.

There is more. But these points are starters. The time is late. The need is great. And the public needs to know.

BY SAM SUTHERLAND

A weekly column focusing on developments in Compact Disc hardware and software.

TWO MAJOR INDEPENDENT jazz labels have joined the CD fold, offering reassuring proof that there's still room for growth even as the corporate giants battle over press capacity. Despite the current software crunch, however, both the **Discovery** label family and **Concord Jazz** have added digital disks to their album lines.

Concord Jazz, again buoyed by a flight of five Grammy nominations, has already shipped its first few CDs, confirms founder and president **Carl Jefferson**, who notes four in the market and eight more in preparation via JVC. Top label draws including **George Shearing**, both on his own and with **Mel Torme**, **Woody Herman** and **Scott Hamilton** are among the digital vanguard for Jefferson.

Jefferson agrees that the CD market is a ripe one for the straight-ahead acoustic jazz that's been his label's specialty. "The thing that's interesting for us is that the demographics for jazz are so similar to

On the Beam

classical, which has been well accepted. That has to help us."

Also likely to help the line is the label's deserved reputation for solid production values. Although Jefferson does note some digital masters in the vault, he says the bulk of the catalog offers "state-of-the-art analog—the biggest variable, of course, remains the engineering. Everybody who likes to be hip and try and cast digital against analog in black and white is dealing with bull."

He adds that early digital sessions still convince him that straight digital recording can incur losses in midrange information, a problem he deems more critical in jazz.

Albert Marx doesn't expect to ship his first CDs from the Discovery/Trend combine until March, but claims he's planned the swing to digital technology "since the technology was announced—I was excited right away." Marx notes that he began recording digitally in 1980, starting with a Lighthouse gig for **Bob Florence** and his big band.

"When I switched from 78s to LP, I was the first independent label to do so," he claims. "People thought I was crazy to issue an LP on 12-inch, instead of 10-inch, too." Now he's

awaiting his first CD titles—from **Lorez Alexandria**, **Bob Magnusson** with **Hubert Laws**, the Florence big band, the late **Shelly Manne**, **Bill Mays** and **Tommy Tedesco's** Three Guitars project—and readying two more. Pressing is being done by **Sanyo**.

Like Jefferson, Marx is confident that older analog masters will prove worthy Compact Disc subjects. But he adds that his initial offerings from the Discovery, Trend, **Muscraft** and **AM-PM** vaults will hew to his digital library.

BACK TO MONO: Chatter following the **Compact Disc Group** summit last week finds a number of attendees excited by a demonstration of CD versions of **Elvis Presley's** earlier mono recordings for RCA. RCA said it would offer restored mono versions of that material on Compact Disc some time ago, and most majors have confirmed past willingness to issue selected evergreens from mono sources. The CDG meeting, however, reportedly dramatized the issue, thanks to RCA's **Robbin Ahrold**, who demonstrated the King's digital reincarnation.

Grass Route

BY KIMBERLY FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

WHILE COMPILATION projects have long been a catalog mainstay for labels like **Rounder**, **Rhino** and **Jem**, it appears the format is charming the younger breed of indies as an ideal vehicle for solidifying label identity among both distributors and consumers. Out of Torrance, Calif., **Enigma** issues its first compilation album later this month with the double disk "Enigma Variations." Toting a \$6.98 list price, the package features 26 tracks by an equal number of the label's non-metal acts.

"It's the cream of our crop," says Enigma's national retail director **Sandra Gustchen**, who calls "E.V." a shot at increasing label recognition and hopefully "inspiring consumers to pick up full-length albums by artists featured."

As the first in what Enigma plans to be a series of label samplers, "E.V." gets the support of a national retail promotion throughout March, staged as a display contest. Record accounts will vie for a Sony Compact Disc Walkman and a copy of Enigma's first CD, the debut album by Christian metallurgists **Stryper**. Merchandising aids for "E.V." include badges, flats and posters bearing the "Enigma Variations" logo, and all entrants are guaranteed T-shirts.

Out of New York, "Tommy Boy's **Greatest Beats**" is now on the streets. Another double album bargain at an \$8.98 list, the package dates from 1981, with **Afrika Bambaataa & the Jazzy 5's** "Jazzy Sensation," to last year's **Force MD's** hit "Let Me Love You." Interim tracks include the trendsetting "Planet Rock," **Malcolm X's** "No

Sell Out" and the **Jonzun Crew's** "Space Cowboy."

Tommy Boy vice president **Monica Lynch** admits that royalty expenses and the low price tag will restrict spectacular profits, at least initially, but the indie doesn't expect to lose money on the project. "It's a very attractive package to consumers," says Lynch. "We're trying to establish the label's name as synonymous with a certain type of sound. It will also reiterate the past success of our artists."

Also testing out the compilation waters is Gotham's **Sleeping Bag** logo. Scheduled for a March release, the yet-untitled album will feature the label's "greatest dance winners," says executive **Ron Resnick**. "It will almost be like our catalog," says Resnick, who hopes the piece will serve as bait for business from large chain retailers not previously familiar with **Sleeping Bag** product.

Resnick claims his distributors think the \$5.98 record is a "terrific idea because we're a small label trying to make ourselves more important to them." The album goes back three years to **Dinosaur L's** "Go Bang" and progresses through **Urban Blight's** "A Nite Out," and on to **Konk's** recent "Your Life." In an innovative move, Resnick is attempting to qualify the album as a contender for dance chart slots in various trade papers. We wish him luck.

Again out of New York, **Neil Cooper's** cassette-only label, **ROIR**, is embarking on its fifth compilation tape with the Monday (11) release of "Garage Sale," a bundle of 19 cuts by contemporary garage bands. In discussing ROIR's various genre-specific tapes, Cooper confesses to altruistic motivations on behalf of collectors and fans. The method to what some call Cooper's madness involves several members of the press, who've been recruited

and given total control from band selection to liner notes on each compilation. "Garage Sale's" creator is **Jeff Tamarkin**, contributor to several music papers and former editor of the collector's bible **Goldmine**.

Cooper says previous compilations, such as "The Great New York Singles Scene," compiled by Tom Goodkind, and the Ira Robbins/Trouser Press offering "Best Of American Underground," have typically sold between 4,000 and 5,000 copies, which he calls "good numbers." "They are not great out of the box," he says, "but they're great catalog sellers."

Other compilations to look for include **Dolphin's** "More Mondo," an offspring of its earlier "Mondo Montage," which features acts strictly from the label's home state of North Carolina. Heavyweight track on this \$6.98 piece looks to be the first solo vinyl appearance by local-boy-makes-good producer **Don Dixon**.

SEEDS & SPROUTS: Out of Los Angeles, **Jem West** secures exclusive West Coast distribution rights to the **Beverly Glen** label. Previously handled by **California Record Distributors**, Beverly Glen's hottest acts currently are **Bobby Womack**, who has an album in the works, plus **Anita Baker** and **Johnny Taylor** (not to be confused with **Malaco's Johnny Taylor**)... In an effort to beef up activity from its in-house labels, **Combat** and **Relativity**, **Important Record Distributors** of Jamaica, N.Y. hires two promotion men to handle both coasts. Label chief **Steve Sinclair** brings in former **Greenworld/Enigma** buddy **Jeff Neben** as national director of artist development and promotion in the West, and former radio researcher **Michael Schnapp** is moved to handle East Coast radio promotion.

COMMENTARY

(Continued from page 10)

through to consumers.

• *Copyright policy should aim at plenty for consumers, in which there is an opportunity for the excellent to emerge.*

Copyright does not guarantee public acceptance, or commercial success, and it should never seek to do so. It is an incentive to risk-taking in authorship and publishing.

The opportunity for profit, by the author and the publisher, evokes a flood of works—some good, some bad, by whatever criterion of taste is applied. Out of the plenty that copyright and the marketplace generate is winnowed the excellent and the enduring. To that end, even the tawdry and meretricious failure contributes.

• *Curtailed copyright not only deprives authors of payment; it appropriates the values which the entrepreneur adds in making the author's work available.*

When copyrighted works are reproduced without payment to the copyright owner, the added value contributed by the publisher in making the work available—editorial judgment, payment to authors,

Gersh, Zutaut Join Geffen Expands A&R Team

BY SAM SUTHERLAND

LOS ANGELES Its general staff remains small, and its product flow is still modest. But Geffen Records has just completed an expansion of its a&r team that finds the West Coast-based label fielding a talent development team that rivals some of the industry's largest companies.

Just added to that creative staff are former EMI America executive Gary Gersh and former Elektra/Asylum a&r man Tom Zutaut, who join Carole Childs and John David Kalodner in Geffen's Sunset Strip headquarters. The label has also appointed Danny Heaps to oversee a&r responsibilities in New York, and recently expanded the role of Rovena Cardiel, a London a&r consultant, from its original part-time status into a regular post.

"David and I believe that the most important department in any record company is a&r," says Ed Rosenblatt, alluding to founder and industry veteran David Geffen. Rosenblatt, who is Geffen Records' president, acknowledges that timing played a major role in bringing both Gersh and Zutaut into Geffen at the same time, since both were considering leaving their posts at the same time.

But, he adds, the general trend toward further strengthening Geffen's creative team has been in place from the label's inception, "because, without talent, all the marketing plans in the world won't really matter."

Given the careers of its four Los Angeles a&r executives, all generally recognized as established national a&r professionals, such concentration might augur a potential hotbed of personalities. But the departmental structure, as outlined by Rosenblatt, appears to sidestep

the likelihood of major battles simply by eliminating a chain of command.

"What we've tried to do is set up an apolitical record company, where no one gains success at the expense of somebody else on the staff," Rosenblatt asserts. "We have no titles, although it's safe to say that John, Carole, Gary and Tom would all be vice presidents at any other company."

The label's signings policy also eliminates any formal voting procedure. "We've created a situation where they all have the ability to sign acts they're interested in, yet still be available to each other, to help assist their partners in a&r in making the right decisions," Rosenblatt said. The label president and Geffen himself will then serve as final arbiters for proposed signings.

With four top executives all working from the same office, the problem of possible overlapping in interests also seems noteworthy. Here too, however, Rosenblatt is confident.

"I don't think you can look at it in terms of filling a particular void," he says. "These people have proven not only that they have good taste, but good commercial taste."

Rosenblatt says he is also encouraged by the level of interaction he already sees among his newly expanded a&r team, noting that as many as three members of the staff have linked up to consult with a single act over proposed material.

Geffen, which released just 18 albums last year, is looking for "moderate growth" in terms of future signings, Rosenblatt says, but he adds that he doesn't worry that the larger a&r team now in place will risk too rapid an expansion.

extend our European licensing agreement with A&M, the terms that A&M was seeking did not make economic sense for us." The company also noted that after March 31 it will liquidate existing stock for an additional six-month sell-off period, through Sept. 30. Additionally, CBS has a Latin America licensing agreement with A&M that expires in 1986 and a pressing and distribution deal for A&M product in the U.K.

Jurgen Larsen, president of CBS Europe, commenting on the Polydor deal, said: "I'm disappointed that A&M would end its association with CBS only for more money."

One factor which it is thought may have helped Polydor clinch the deal is the PolyGram Compact Disc manufacturing facility in Hanover, West Germany. A&M product, including the Windham HillLine, is considered particularly suitable for CD release.

With Dalhuisen in the negotiating team were Polydor International president Roland Kommerell, PolyGram legal chief Michael Kuhn, and Alain Levy, head of PolyGram France, who, until last December, was managing director of the CBS French affiliate.

INSIDE TRACK

A NEW ELECTRONICS DEVELOPMENT may spark the simmering battle between motion picture companies and the electronics industry into open warfare again. **Sharp Electronics Corp.** has created the first two-cassette VCR, which can hold two tapes and make duplicates with extraordinary ease. So far the unit is not available in the U.S. NTSC television format, but it is being sold in the Middle East, which happens to be one of the video piracy centers of the world. Movie industry executives have been lobbying for changes in copyright law since they lost the **Betamax** case, and signs are strong that the introduction of a duping machine will cause them to redouble their efforts.

"ZANZ KANT DANZ," a cut on **John Fogerty's** "Centerfield" album, will be re-recorded and the title changed to "Vance Can't Dance," along with resultant liner note and artwork makeovers. Original lyrics detailed the antics of a dancing pig, which steals money, named **Zanz**. Trade journalists noted the similarity between the porker's monicker and that of **Fantasy Records'** chairman **Saul Zaentz**. Zaentz's attorney, **Norman Rudman**, admitted his client's feathers were ruffled by the cut. In the past, the leader of **Creedence Clearwater Revival** and Zaentz, for whom he recorded, have had legal tiffs over money.

MUCH SPECULATION at last week's **Midem** about the sum involved in **Chrysalis chairman Chris Wright's** buyout of **Terry Ellis**. It was said to be 22 million pounds. . . . Expect details of the acquisition of the more than 30 **Licorice Pizza** stores by the **Record Bar** to be announced within a fortnight. **Bar chairman Barrie Bergman** has an old chestnut he uses often, which reportedly applies to the takeover: "If it ain't broke, don't fix it," indicating he will stay with present management staff and the entire employee slate. . . . Speaking of Bergman, he's been appointed chairman of a yet-to-be-chosen committee to round up the dealer, one-stop and rack contributions from the all-star recording for the Ethiopian famine victims (story, page 1). Bergman says he will ask the advice of **NARM's Mickey Granberg** in selecting the committee. He reminds his fellow traders that many U.K. businesses contributed the entire amount paid for the Band Aid single by consumers to the fund and not just the profits.

UNITED PRESS INTERNATIONAL carried a feature last week wherein **tipsheeteer Kal Rudman** predicted 1985 will be the year "record company profits go through the roof" . . . Track forgot to acknowledge the **Forbes** mag full page with color pic of **Russ Solomon** and his burgeoning **Tower** chain. . . **Charlie Daniels' Volunteer Jam**, already a legendary country/pop bash, finally gets its first national tv airing. The gracious **Daniels**, who always lures the top talent around, was vi-

deed Saturday (2) by **Showtime**, with the pay channel editing the eight hours into a 90-minute special set for April.

STRETCHING OUT: **Record & Tape Outlet**, Columbus, Ohio, just opened four units in Cincinnati and will bow an expected five in Florida, **Track** hears. The decade-old web has 22 stores in operation. . . . Grapevine has track erring last week. **Bill Hall** is with **Payless Drug Northwest**. Rumor hath the longtime racker setting up an in-house record/tape operation for the big drug chain on the upper West Coast a la **Roundup Music**, the **Lavinthal/Jaffe/Blacksmith** service arm for the **Fred Mayer/Grand Central** stores. **Payless** was acquired by the **Handleman Co.** for \$50 million recently. . . . And speaking of the **Handleman Co.**, rumbles of a custom record/tape label which would bear the company's name or that of a large customer are being heard. A **Handleman** spokesman reported no knowledge of either report.

ASCAP, BMI and SESAC hammered out a compromise royalty fee agreement with the jukebox industry Jan. 30. "Nothing's on paper yet," says a BMI exec, "but we're pleased and they're pleased." The agreement in principle means that Congress will probably not have to reintroduce legislation to replace the annual \$50 per box **Copyright Tribunal** royalty rates contested by the jukebox industry with a one-time-only fee. The binder does not address the one-time-only fee issue, according to a source. . . . **NARM's** board unanimously agreed to the following specs for the standard CD package: placement of the jewel box in the center of a 6- by 12-inch thin rigid package to be clearly marked with stylized graphics, "Compact Disc," readable spine inside and out, on side and top; bar code inside and outside and entirely shrink-wrapped.

NEW YORK PRESSING outfit **RGH** gutted by fire Jan. 29. Office has reopened on W. 47th St. at the same phone number. Job commitments will be placed with other pressing plants until they reopen. . . . **Embassy Home Entertainment** has acquired U.S. home video, pay tv and tv rights to at least 11 **Island Alive** flicks for a reported \$15 million. First releases are **John Hurt's "The Hit," "Trouble In Mind,"** and **Nicholas Roeg's "Insignificance."** **Talking Heads' "Stop Making Sense"** is not included. Home video for it has not been assigned, but **Warner Home Video** or **Warner Bros. Records'** video division are said to have the vendor edge. . . . **Cyndi Lauper** is working on a new single for a soundtrack, but won't give details. . . . Last but hardly least: As predicted here much earlier, **PolyGram** and **MCA** may make the distribution deal before you get your next **Billboard**. Edited by JOHN SIPPEL

A&M/POLYDOR EUROPE DEAL

Continued from page 3

Midem: "It has never been my policy, and still isn't as a general rule, to buy catalogs in order to build turnover. I have always preferred to build up our own roster of artists. However, the one exception to this rule that I was ready to make was the deal with A&M because I really respect this company and its management.

"A&M, on the other hand, recognizes that Polydor is hungry for U.S. product and that we have a very good distribution machine in Europe, especially in France and West Germany."

Although the new licensing deal excludes the U.K., it is understood that negotiations are in progress to include this territory in the agreement. If A&M U.K. does go to Polydor, it will bring its present managing director **Brian Shepherd** and a&r director **Chris Briggs** back into the PolyGram fold. Both were formerly with **Phonogram U.K.**

The new link between A&M and Polydor renews an association that existed back in the '60s when Polydor was the European licensee of the U.S. label. CBS acquired distribution in 1977.

In New York, CBS International president **Allen Davis** said, "Although we had some negotiations to

First Sale, Taping Bills on Back Burner House Legislation Won't Be Reintroduced at This Time

BY BILL HOLLAND

WASHINGTON The sponsor of the House versions of the video First Sale bill and the audio and video home taping bill, Rep. Don Edwards (D-Calif.), will not reintroduce either piece of legislation in the 99th Congress in the near future, it has been learned.

According to a staff source, Rep. Edwards feels that the controversial issues need to be "further evaluated," and that proponents of the bills, in the recording industry as well as the film industry, have "a lot of work in front of them" in educating consumers that their claims for copyright fairness are legitimate and warranted.

The announcement cements speculation that legislators will put repeal of the First Sale Doctrine and royalty-on-blank-tape home taping legislation at the bottom of their list of priorities for at least the first ses-

sion of the new Congress.

Earlier, sources had said that the chairman of the subcommittee which handled the bills in the last Congress, Rep. Robert Kastenmeier (D-Wis.), had decided to push forward with other pressing legislative matters, and was not in favor of working further on the controversial bills. "He feels he has given enough time to these areas," a staffer said, adding, without being specific, that Kastenmeier felt proponents had not been able to make their case strong enough.

The flip side of that evaluation indicates that last year's intensive grass-roots lobbying of the Video Software Dealers Assn. (VSDA) as well as the manufacturer/distributor/retailer coalition had been successful, particularly in the video area. Proponents of an audio-only bill appear to be left out in the cold for now, at least in the House.

On the Senate side, plans for rein-

roducing a First Sale bill are murky at best, with indications that the sponsor, copyright subcommittee chairman **Charles Mathias Jr.** (R-Md.), may choose to hold off on the bill.

However, according to an aide, he may reintroduce an audio-only home taping bill, because Sen. Mathias was chairman of the Joint Congressional Inaugural Ceremonies committee and is currently involved in confirmation hearings on the nomination of **Edwin Meese** as Attorney General, the subcommittee staff has not been able to get a detailed reading on planned copyright concerns as yet.

Music industry bill proponents have not yet revealed their plans on Capitol Hill for this session, although their position will be forthcoming soon, according to the RIAA and music industry coalition Washington reps.



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