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NEWSPAPER

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with Grammy choices**
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for Ethiopian aid**
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onto Pop Albums chart**
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VOLUME 97 NO. 8

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

FEBRUARY 23, 1985/\$3.50 (U.S.)

Test Results Give Boost To All-Board CD Package

BY IS HOROWITZ

NEW YORK Tests here and in Japan provide strong evidence that all-paperboard Compact Disc packages resist abrasion and temperature extremes as well as or better than outer containers with jewel box.

The test results, which became available late last week, promised to revive hopes for protagonists of all-paper packaging as an alternate housing for CD, especially when car players begin serious penetration of the market.

At the same time, other CD packaging developments saw the Warner Group and a number of other labels ready to adopt a modified paperboard unit, with jewel box, that will permit savings in cost and handling, and the introduction of a packaging concept with outer dimensions of 5 by 12 inches, rather than the familiar 6-by-12.

Results of the domestic study by the United States Testing Co. were due to be disseminated to key industry figures this week, and to be the subject of discussion at the March meeting of the Compact Disc Group. This study was commissioned by Warner Bros. Records, with materials supplied largely by Ivy Hill Graphics & Packaging.

While the domestic probe assayed a variety of container configurations, the Japanese study, undertaken by JVC, was limited to all-paperboard units. It too was commissioned by Warner.

Despite the apparently unambiguous results of both studies, sponsor Warner is not yet ready to abandon use of the jewel box. "The tests do not relate to consumer preference or value perception," says WEA executive Alan Perper, who directs the company's CD effort.

Perper stresses that, for the time being at least, WEA will stick with recommendations of the National Assn. of Recording Merchandisers (NARM) and consumer poll results which throw total favor behind the jewel box and 6-by-12 outer packaging.

Adam Somers, vice president of creative services for Warner Bros. Records, says the studies only reinforce his "enthusiasm" for the all-board package, although practical considerations do not permit early conversion. "However," he says, "the jewel box is not in CD's future." He adds that logic points to elimination once car players proliferate and the technology enters a "portable environment."

(Continued on page 72)

'GWTW' Video Looks Like A Classic, Too

BY TONY SEIDEMAN

NEW YORK "Gone With The Wind," apparently overcoming dealer fears of its near-\$90 price tag, will probably go on to achieve record-setting income levels, video distributors and retailers say.

But the timing on the numbers may not meet MGM/UA's expectations, distributors say, with most sales coming after "GWTW's" pre-order and not, as is the case with most major movies, before.

Many distributors are saying, however, that overly optimistic pre-order projections by MGM/UA have sparked sharp price battles, with some firms taking in only three or

*(Continued on page 72)**Impact on CDs Weighed*

U.S. DEBUT IN '86 FOR DIGITAL TAPE?

BY STEVEN DUPLER

NEW YORK Major Japanese consumer electronics manufacturers say the Digital Compact Audio Cassette (DCAC) will arrive on the American market far sooner than originally projected. As recently as last spring, the digital cassette-based record/play system, which some hardware and software manufacturers fear will harm the fledgling Compact Disc, was seen as making its debut around 1987. But the units may now be exhibited as early as this year's Summer Consumer Electronics Show (CES), and reach the market by early 1986.

The DCAC has been under discus-

sion for some time by the 44-member Japan-based Digital Audio Tape Committee (DATC). Though some confusion seems to exist as to whether the DATC has ratified a single standard to be used in manufacturing the digital audio cassette units, at least one major manufacturer says that the format has indeed been decided upon within the past week. JVC Co. of America's marketing manager for digital audio, Larry Boden, says that the

(Continued on page 72)

Dealers Eye Grammy '85 As Top Seller

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

NEW YORK Record retailers who were surprised by the post-Grammy sales boost for artists who performed on the 1984 awards telecast are ready with extensive promotional efforts this year. But if Grammy-oriented promotions are the most ambitious to date, they are also causing many retailers to choose between the Grammys and traditional February shopping days like Valentine's Day and President's Day when it comes time to lay their dollars down.

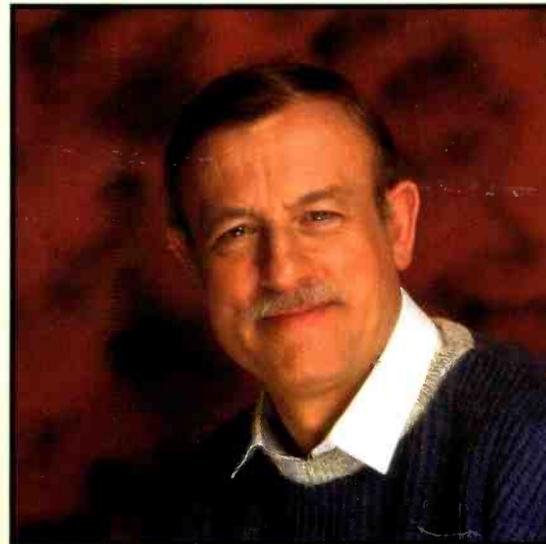
"It's tough to do a lot of things at the same time," says Randy Gerston, marketing director for Licorice Pizza in Glendale, Calif., and a member of NARM's merchandising

(Continued on page 73)

ADVERTISEMENTS



Jenny Burton's new album is a sweeping success. Jenny's winning single, "Bad Habits" (7-89583) is hitting it big and making waves from coast to coast. "Jenny Burton" is brilliance to behold. On Atlantic Records and Cassettes. 81238 Produced by Allen George and Fred McFarlane; Maurice Starr, Peter Link, John Robie—All for Plateau Records, Inc.



ROGER WHITTAKER will be heard this month in his new RCA Records Album "Take A Little — Give A Little (NFL 1-8047)." Release of the LP and the title tune as a single, kick off a major '85 tour. First date is in Bangor, Me., March 6th.



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Top Albums		Hot Singles	
20 Rock Tracks	18 Hot 100 Radio Action	19 Hot 100 Retail Action	21 Adult Contemporary
45 Country	21 Adult Contemporary	46 Country	48 Country Radio Action
51 Black	46 Country	49 Country Retail Action	52 Black
56 Spiritual	48 Country Radio Action	54 Black Radio Action	55 Black Retail Action
59 Latin	49 Country Retail Action	58 Dance/Disco	63 Hits of the World
63 Hits of the World	52 Black	64 Hot 100	69 Bubbling Under
68 Top Pop	54 Black Radio Action		
69 Bubbling Under	55 Black Retail Action		
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	64 Hot 100		
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JAPANESE FIRMS BOOSTING CD OUTPUT

JVC, Nippon Columbia Move To Meet World Demand

BY NICK ROBERTSHAW

LONDON Rapidly growing worldwide demand for Compact Disc software has prompted JVC and Nippon Columbia in Japan to step up expansion of their production capacity ahead of schedule. And in Europe, the lengthening backlog of orders has reopened speculation that EMI may soon move into CD manufacturing on its own account.

JVC plans to more than treble its monthly output by late this summer, from the present 300,000 units a month to around one million. Its Yokohama plant, on stream since January, 1984, could be turning out 500,000 CDs a month by March. A second manufacturing site will be developed at the Rinkan plant in Kanagawa Prefecture, going into

full-scale production by September with additional capacity of 500,000 units monthly.

Three JVC-affiliated companies, Victor Music Industries, RVC Corp. and Nippon Phonogram, were between them offering some 760 CD titles at the end of January. JVC is also taking custom orders from 20 Japanese and overseas companies, a number that is expected to increase.

For the U.S. market, packaging of CDs recently began at the JVC Cutting Center in Los Angeles, with a packaging capacity of 400,000 units a month. Previously, the entire manufacturing process for export CDs was centered in Japan.

Nippon Columbia, which early this year boosted monthly capacity from 300,000 to 500,000 units (Billboard, Jan. 26), plans to increase

output further to 600,000 units by June. At the same time, the company has reduced the retail price of its CD product here by an average \$1.25, to \$13.75 and \$12.55, as of Jan. 21.

The U.S. domestic bottleneck is beginning to be paralleled in Europe, according to PolyGram, which says it is advising CD customers to think in terms of placing Christmas orders now. Despite working full three-shift capacity, the company says its Hanover plant is "substantially behind on orders owing to the unexpected explosion of demand in September-October last year."

Planned output for this year is more than 20 million units, out of a total world capacity of around 50 million. PolyGram says it is looking at ways to increase production further, including working weekends, though this would require special exemption from the authorities and interfere with time needed for maintenance. There is a desperate need for other major facilities, says the company, particularly in the U.S.

There have been hints that moves in this direction may be afoot. But current speculation centers more on the possibility that Thorn EMI, whose Swindon, West England, factory is producing limited numbers of VHD videodisks for the industrial and educational markets, may use the site to embark on full-scale CD production.

A company spokesman says that pilot CD mastering is going on at Swindon, but no final decision on whether the plant may switch to CD or joint CD/VHD production has yet been made.

On the implications of the CBS/Sony decision to stop accepting third party orders, EMI Music points out that the manufacturer will fulfill existing commitments, though alternative arrangements with Japanese and European suppliers will clearly have to be made.

Europe's only independent CD manufacture comes from audiophile company Nimbus in England and MPO Disques in France. Ian Thomas, sales manager of Mayking Records, which offers CD custom

(Continued on page 70)

MTV Cuts Back on Airtime For Heavy Metal Vidclips

BY TONY SEIDEMAN

NEW YORK MTV has significantly altered its playlist policy, sharply lowering the number of heavy metal clips it plays.

Record labels have expressed concern about the move, which some promotion executive say reflects a tightening of the network's entire playlist. Speaking of the heavy metal cutback, PolyGram vice president of promotion Randy Roberts says, "We are very concerned as a company." MTV exposure, says Roberts, "broke Def Leppard. MTV had a lot to do with a lot of bands breaking."

The playlist changes at MTV cover only heavy metal, claims Bob Pittman, MTV executive vice president and chief executive officer. "We've pulled way back on heavy metal," he says, defining the clips that will be getting the least exposure as the "ones having only a heavy metal audience appeal."

"We're being very selective about

it," Pittman adds. "And once the slots are filled, the slots are filled."

Responding to record label claims that it is more difficult for black artists to get on MTV now that VH-1 has gone on line, Pittman says, "I don't think that's the case at all. There's certainly been no conscious alteration of policy."

PolyGram's Roberts sees the changes as more a reflection of a gradual shift in programming policy towards dayparting than anything else.

At Epic, national director of video promotion Harvey Leeds says he is resigned to the changes and confident that his top artists will still get on the air.

"It doesn't bother me. A hit record is a hit record, whether it's metal or cocktail music," Leeds says. But he acknowledges the change may end up making his job tougher.

'84 U.K. Industry Figures

BPI Sees 'Good Full-Year Performance'

BY PETER JONES

LONDON A strong fourth quarter helped the U.K. record industry wrap a "good full-year performance" in 1984, according to figures and commentary released by the British Phonographic Industry (BPI), the manufacturers' group.

Deliveries to the trade for the 12 months showed singles (seven-and-12-inch) at 77 million units, a 4% increase compared to 1983's 73.8 million; LPs at 54.1 million units, down 1% against the previous year's 54.3 million; prerecorded cassettes at 45.3 million units, a dramatic 27% hike over 35.8 million in '83; and Compact Discs at 800,000 units, a 220% upturn against the previous year's 250,000 units.

Peter Scapig, BPI's general manager, points to an "encouraging" total value of deliveries in all these configurations, at 329 million

pounds (288.6 million in 1983). Sliding exchange rate against the U.S. dollar makes the sterling figures more meaningful for comparison purposes.

"This respectable figure should really be seen in the light of turnover values for previous years," says the organization. "In 1980, for instance, when sales dipped seriously in the face of rapid inflation, industry output was actually worth more in terms of today's prices than it is now."

"There has been a 2% drop in the real value of sales over the past four years. Compared with 1978, real sales are 26% down, and they are 27% down on the level of 10 years ago."

The BPI also contends that the 1984 results "go nowhere near making up for those losses which can undeniably be attributed to home taping." Scapig adds: "Latest de-

tailed research shows that six-sevenths of all recorded music acquired by the public is unlawfully copied at home to the obvious detriment of record producers."

Breaking the fourth quarter figures out from the full year, it was reported that singles deliveries to the trade were 8% up against the previous year's final quarter, although the BPI notes that without the "enormous achievement" of the Band Aid single, "Do They Know It's Christmas," in sales raising funds for African famine relief, there would have been a decline in wholesale deliveries. "But singles volume has held up well over a year which saw increasingly aggressive pricing policies," states Scapig.

LPs were reported at 23.6 million units for the quarter, a 3% volume climb. Cassette volume climbed 31% to 18.9 million units.

Five No. 1 Songs in the Running Pop Music Makes New Oscar Inroads

BY PAUL GREIN

LOS ANGELES The inroads made by contemporary music figures in motion pictures in the past year are reflected in the nominations for the 57th annual Academy Awards. Prince, Stevie Wonder, Kris Kristofferson, Phil Collins, Kenny Loggins and Ray Parker Jr. are among the composers receiving their first Oscar nominations.

Indeed, all but one of the writers nominated for best original song are first-time nominees. The lone repeater is Dean Pitchford, who wrote the lyrics for "Footloose" and "Let's Hear It For The Boy." Pitchford won the Oscar in 1980 for "Fame."

"Footloose," is not nominated in the category of best original song score. It was deemed ineligible be-

cause of a rule by the Academy of Motion Picture Arts & Sciences that nominated song scores must contain five or more songs by the same writer or team of writers.

But the year's other multi-platinum soundtrack, Prince's "Purple Rain," is in the running in that category, along with the song scores to "Songwriter" and "The Muppets Take Manhattan."

Prince, however, is missing in the category of best original song. He reportedly entered for Oscar consideration only the title song from "Purple Rain," and not the more popular "When Doves Cry" and "Let's Go Crazy," and the voting members of the academy's music branch didn't place it in the final five.

This year marks the first time that all five of the nominees for best

original song were million-selling No. 1 pop hits. And four of the five were featured on top 10, platinum soundtracks.

In the category of best original score, Randy Newman received his second nomination in four years, for "The Natural." He was a finalist in 1981 for "Ragtime." Perennial nominee John Williams received his 18th and 19th nominations since 1967, Alex North earned his 14th since 1951, and Maurice Jarre drew his fifth since 1962. Jarre is a two-time Oscar winner, for "Lawrence Of Arabia" and "Dr. Zhivago."

Here's the complete list of Oscar music nominees.

Best Original Song

"Against All Odds (Take A Look At Me Now)" from "Against All Odds," Phil Collins. His first.

"Footloose" from "Footloose," Kenny Loggins and Dean Pitchford, Loggins' first; Pitchford's second.

Best Original Song Score

"The Muppets Take Manhattan," Jeffrey Moss. His first.

"Purple Rain," Prince. His first. "Songwriter," Kris Kristofferson. His first.

"Ghostbusters" from "Ghostbusters," Ray Parker Jr. His first.

"I Just Called To Say I Love You" from "The Woman In Red," Stevie Wonder. His first.

"Let's Hear It For The Boy," Tom Snow and Dean Pitchford. Snow's first; Pitchford's third.

Best Original Score

"Indiana Jones And The Temple Of Doom," John Williams. His 18th. "The Natural," Randy Newman. His second.

"A Passage To India," Maurice Jarre. His fifth.

"The River," John Williams. His 19th.

"Under The Volcano," Alex North. His 14th.



Qwest for Perfection. Qwest Records chief and stellar producer Quincy Jones, left, examines the label's chart success while hosting a party for new Qwest president Harold Childs, right. Shown with them is label artist Jack Wagner.

Executive Turntable

RECORD COMPANIES. Jack Kiernan has left his post as executive vice president of sales and marketing at PolyGram Records. Executives formerly reporting to Kiernan will now report directly to Guenter Hensler, president and chief executive officer. Kiernan, who did not reveal his future plans, had been with the company since 1977.

Neil Portnow is named vice president of a&r at EMI America Records in Los Angeles. He was vice president/West Coast for Arista. Prior to his Arista appointment, Portnow was president of 20th Century-Fox Records.



PORTNOW



IENNER



ANDERSON



BROWN

Arista Records promotes Don Ienner from vice president of national pop promotion to vice president of promotion and names Tony Anderson vice president of r&b promotion in New York. Anderson joins from Motown Records, where was national director of r&b promotion.

John Brown and Manny Freiser join Qwest Records in Los Angeles as director of a&r and national director of marketing, respectively. Brown was East Coast a&r operations director of MCA's black music division. Freiser was an independent marketing consultant for various labels, in addition to his tenure at A&M.



FREISER



SAPORITI



SPIELBERG



CRUTCHFIELD

Shelly Cooper joins Atlantic Records in New York as creative administrator/executive producer for Creative Concepts.

Jive Records/Zomba Enterprises promotes Barry Weiss to director of Artist development and Ann Carli to associate director of publicity and artist relations in New York. Weiss was manager of artist development. Carli was manager of creative services.

Warner Bros. Records' Nashville division names Bob Saporiti and Neal Spielberg national promotion director and national sales coordinator, respectively. Saporiti was head of Bob Saporiti Promotions. Spielberg was a local sales representative for WEA in Nashville.

A.J. "Tony" Morris is elevated from managing director of Polydor Records U.K. to regional director of PolyGram International. He is replaced by John Preston, who was Polydor's marketing director.

Urban Rock Records makes the following promotions in New York: Gail Samuels to national club and record promotion director; Reginald Tabb to regional sales director; and Dick Hawkins to director of operations. Samuels was executive secretary, Tabb was a salesman, and Hawkins was national promotion director.

John Messina is named associate director of the CBS Music Club, New York. He was with Lillian Vernon Corp., where he directed the inventory and traffic departments.

Mark Goldstein is appointed West Coast regional marketing manager for Warner Bros. Records, Burbank. He was a WEA sales representative in Los Angeles.

David Shaw joins New York's Cutting Records to handle the dance label's East Coast promotion. He was assistant production director at WTIC Hartford, Conn.

(Continued on page 69)

CBS '84 Profits Up 13%

Fourth Quarter Less Than Thrilling

NEW YORK The CBS/Records Group survived a 43% drop in 1984 fourth quarter profits to register a 13% rise for all of 1984.

CBS Inc., reporting results for the three months ending Dec. 31 and for the entire year, said last week that the fourth quarter drop resulted mainly from a "difficult comparison" with 1983, when the company was riding on the crest of Michael Jackson's "Thriller" album, which has gone on to sell 35 million copies globally.

In dollars, the fourth quarter results amounted to profits of \$19.4 million, compared to \$33.8 million a year before. For all of 1984, profits climbed 13% to \$123.5 million, compared to \$109.4 in all of 1983.

Sales for the fourth quarter at the division—which includes both

the domestic and international CBS labels, Columbia House, the direct-mail unit, and CBS Songs, the music publisher—declined 4% to \$311.8 million from \$326.2 million. Sales for the year climbed 9% to \$1,265.1 billion from \$1,158.8 billion.

According to the CBS Inc. report, both the domestic label and Columbia House sparked gains for the year. The strengthening dollar adversely impacted on profits at the international label, although revenues improved "modestly." Cited was a profit decline at CBS Songs, reflecting a non-recurring gain in 1983 on the sale of its Big 3 Music print division to Columbia Pictures Publications. IRV LICHTMAN

Label Licenses '60s Classics

U.K. Rock Boxes Score Compleat Success

BY KIP KIRBY

NASHVILLE Despite its country success with Vern Gosdin, the addition of Bachman Turner Overdrive and r&b act Autumn, vintage British rock'n'roll collections may turn out to be Compleat Records' most profitable sales venture.

In fact, label president Charlie Fach estimates that Compleat's line of '60s U.K. rock packages could eventually account for more than a third of the company's overall volume.

Compleat's foray into licensed British reissues began last February when it released "The Kinks—A Compleat Collection." The two-record set contained such certified Kinks classics as "You Really Got Me," "All Day And All Of The Night" and "Dedicated Follower Of Fashion," as well as such more unfamiliar cuts as "Sittin' On My Sofa" and "Stop Your Sobbing," the latter covered by Chrissie Hynde on the first Pretenders album.

The Kinks package was originally priced at \$11.98. However, Com-

pleat subsequently brought the tag down to a more consumer-attractive \$9.98, and all of its other two-disk anthology sets carry the same price.

In August, Compleat followed up with two double-pocket sets, "The Kinks—20th Anniversary Edition," and "The Yardbirds—A Compleat Collection." These were followed by the November release of "Small Faces—Big Music" by Small Faces, and an Eric Clapton/Jeff Beck/Jimmy Page guitar anthology entitled "White Boy Blues." Guest artists on the latter album include Mick Jagger, Bill Wyman, Ian Stewart and John Mayall, among others.

Five more first-quarter 1985 collections are planned according to Fach: the Moody Blues' "Early Blues"; "London Dilemma" by Paul Young & Streetband; a compilation called "20 X 10," referring to 20 songs by 10 acts including Nico, the Nice, Rod Stewart, Small Faces, Glyn Johns and Fleetwood Mac; "Immediate A's & B's—The Singles Collection," with Albert Lee and Savoy Brown, among others; Humble Pie's "A Slice Of Humble Pie"; and

"Anthology Of British Rock—A Compleat Collection."

Principal sources of this reissue material are the old Pye and Immediate Records catalogs. Compleat's "Anthology of British Rock," for example, covers such tracks as the Searchers' "Needles & Pins" and "When You Walk In The Room." It also includes six cuts from David Bowie, Sandie Shaw's "Girl Don't Come" and Donovan's "Colours" and "Catch The Wind."

The first Kinks package, "A Compleat Collection," has already sold in excess of 50,000 copies since its release a year ago, says Fach. He predicts that the album's eventual sales could reach 100,000, based on the strength of the group's pop comeback, U.S. tour and MTV exposure. And he says that "White Boy Blues" may also do similar volume based on out-of-the-box strength and critical acclaim.

All albums are released as 20-song, two-disk sets exactly as they were first recorded. Mono versions remain in mono. Some cuts are pre-

(Continued on page 73)



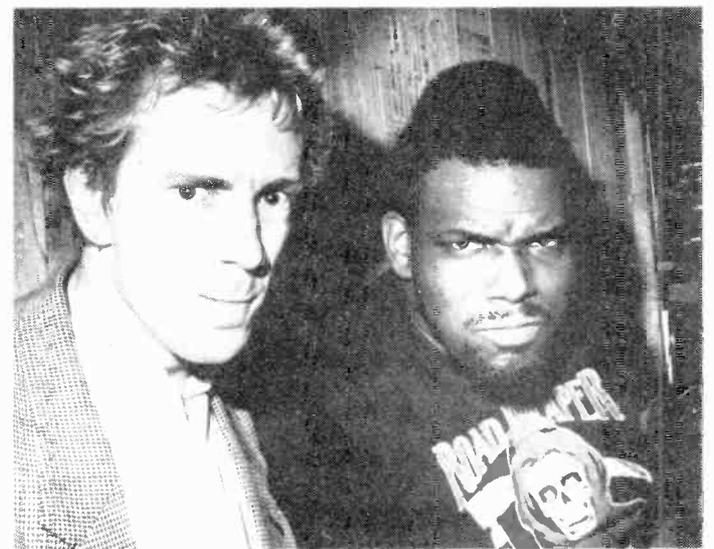
Ask and You Shall Receive. Tom Goodkind, right, of New York folkies the Washington Squares, gives Pete Seeger that hammer he's been asking for all these years with the Weavers' classic "If I Had A Hammer." The informal presentation was made at New York's Lone Star Cafe, where Goodkind invited Seeger to the Squares' first Carnegie Hall appearance March 30, 30 years after the Weavers' first show there.



Better Be Good to Boring Housewives. Perennial rocker Tina Turner pauses after posing as "one of the boring housewives who reads McCall's," a multi-media ad campaign for the women's magazine. The Grammy nominee is pictured here with her manager Roger Davies, left, and Stephen Dessau, vice president of marketing for Rockbill Inc., the New York-based music marketing firm.



All Hands on Deck. Former Average White Band leader Alan Gorrie lends a hand to A&M staffers currently working his label debut solo album "Sleepless Nights." Shaking from left are Gorrie's manager Dave Margerson, A&M's Step Johnson and Gil Friesen, Almo/Irving Publishing's Lance Freed, Gorrie's other manager Kenny McPherson, and the label's Jordan Harris and Michael Leon.



Odd Couple. Tommy Boy artist Afrika Bambaataa, right, and ex-Sex Pistol John Lydon suppress grins over the progress of their Celluloid Records 12-inch "World Destruction," now moving on the dance chart under the Time Zone moniker.



Red Alert. Genesis' Mike Rutherford lends a hand to San Francisco-based act Red 7 as producer of the group's forthcoming MCA debut album. Seated from left at the Genesis Studios in Surrey, England are Red 7's Gene Satshuk, Rutherford, engineer David Tickle and the group's Paul Revelli. Standing in the back is the MCA act's Michael Becker.



Twisted Plitt's. Twisted Sister's Jay Jay French ventures to Plitt's Water Tower Theatre in Chicago to view the group's "We're Not Gonna Take It" video as a Music Motions "Music Zap" opener for the film "Johnny Dangerously."



Sporting Ambassador. Chrysalis superstar Huey Lewis pays a visit to Puerto Rico Gov. Rafael Hernandez Colon, right, and his son Juan Eugenio, during a four-day stay in Puerto Rico, which included a concert in San Juan attended by more than 20,000 fans.



Golden Ballots for Valotte. Julian Lennon stops by Atlantic's New York headquarters to pick up an RIAA gold award for his debut album "Valotte." Standing from left are the label's Phil Carson, Dave Glew, Sheldon Vogel and chairman Ahmet Ertegun, Lennon, Atlantic president Doug Morris, Lennon's manager Dean Gordon and Atlantic's Tunc Erim.

Screen Gems-EMI Pushes Film, TV Ties

Pop Upsurge Called New Opportunity for Publishers

BY SAM SUTHERLAND

LOS ANGELES Escalating usage of contemporary songs in feature films and television has prompted Screen Gems-EMI Music to buttress its ties to movie and tv production companies via new publishing deals and internal realignment.

Although Screen Gems chief Lester Sills notes the firm's own genesis as publishing arm for a television and feature film production operation, he's also quick to acknowledge the renewed importance of those arenas for music publishers. Attesting to the trend are separate publishing pacts with Lorimar, Spelling Productions and MTM Enterprises enacted in 1984.

"What's happened is that movies and television have finally become fully cognizant of the role contemporary music can play," explains the veteran publisher. "A lot of the producers and directors are themselves products of the '60s, and reflect that time's emphasis on music."

Thus, Screen Gems illustrates a current thrust among larger publishers toward pursuing movie and tv ties via two routes—publishing deals covering film and tv series music ensuring substantial residual income, and placement of current and catalog copyrights with theatrical feature and series projects for use as source music.

The company's recent push for

duction firms was influenced by Screen Gems' loss of its ties to Columbia Pictures, its original corporate parent, some years ago. But the combined influence of series television, major theatrical features and the emerging music video market, all auguring new avenues for contemporary material, have added new urgency to the effort.

Thus, David Landau was appointed creative manager of motion pictures and television music during the last quarter of '84. Landau, who agrees with Sill's observation that daytime serials such as "General Hospital" were the first to exploit hits, cites such new television series as "Miami Vice" as harbingers of a new market.

"They're using a lot of needle drops, and spending a lot more money on rights than was once the norm," observes Landau. "They're also using entire songs, not just excerpts."

"You have to back up a little bit and look at series like 'The Monkees' and 'The Partridge Family,'" interjects Sill. "There was a time period in the late '60s when this pop aspect started to come through."

During the '70s, however, both motion pictures and television held the line. Source uses were modest, if common, while tv shows usually employed sound-alike cover versions of the occasional hits inserted into shows.

While the upsurge in hits usage by such projects has brought new

income on existing copyrights, the Screen Gems executives acknowledge that a drop in income from mechanicals has made separate film/tv music deals attractive.

To secure such agreements with companies like Lorimar and Spelling, noteworthy or myriad network series as well as syndications, publishers will generally pay "very costly" advances, Sills notes. But once administration of these catalogs is brought under Screen Gems' wing, the income generated by such entities' worldwide tv exposure is substantial indeed.

The publisher does seek cover recordings on appropriate material from these firms, and Sills and Landau say their liaisons "allow some creative interplay with responsive producers." However, Sills is careful to distinguish between the structure of these deals and the trend toward more usage of hit recordings. Essentially, the publisher's job under such administration deals is to represent the production firm's own musical copyrights. Any reciprocal usage of Screen Gems' own catalog is coincidental, if providential.

Sills estimates the current ratio of mechanical to performance income at 60/40. "We're not too far off from a time when performances will equal mechanicals," he adds. "Pay and cable are becoming a factor, and, down the line, an HBO will become a viable source of income from performances."

Record of the Year Nominee

Success Hasn't Spoiled Springsteen

BY PAUL GREIN

This is the last in a five-part series on the Grammy nominees for record of the year. May the best record win!

LOS ANGELES Bruce Springsteen's seventh album, "Born In The U.S.A.," has transformed the Columbia artist from a critical favorite and cult hero to a mass appeal pop star. It's been firmly lodged in the top three on Billboard's Top Pop Albums chart for the past nine months, and has yielded three straight top 10 singles.

The big question is what effect this mainstream pop acceptance will have on Springsteen when he returns to the studio to record his next album. Will he make sure he has another series of hit single candidates? Will he work with an ear to the dance floor and an eye to his MTV?

Don't bet on it. Chuck Plotkin, who's nominated for Grammys along with Springsteen, Jon Landau and Steve Van Zandt for co-producing "Born In The U.S.A." and its leadoff single, "Dancing In The Dark," emphasizes that Springsteen just doesn't think in terms of typical marketing considerations.

Notes Plotkin: "If one looks at the history of Bruce's recording career, both at the spaces between records and at the different kinds of records that he's made, one

would have to conclude that nothing is ever really done from a marketing point of view. Bruce is the last person to think about that."

Plotkin points out that Springsteen had also achieved broad-based popular success, if on a smaller scale, with 1980's "The River."

"From a commercial point of view, 'The River' was a more successful album than 'Darkness At The Edge Of Town,'" he says. "He had a big hit off 'The River' in 'Hungry Heart,' and the tour after 'The River' was very successful. And then you had 'Nebraska,' which is to say, you had an album which was very different in character; it was a wonderful album, but an album nothing like 'The River.'"

"So I don't think it's going to change his modus operandi," Plotkin says. "It's not going to change anything at all."



In fact, continues Plotkin: "All this commercial success may actually be liberating as opposed to restricting, in the sense that it should make him realize that if he just does his best work, this is going to happen. He doesn't have to sit around and worry about this in order to have this happen."

Plotkin attributes the greater success of "Born In The U.S.A." to several factors. "I think some of it's just historical momentum," he says. "When you break through a certain barrier, like getting on the radio and staying on the radio for long periods of time, things fall into place. It started years ago, and it's sort of been building."

"I think Bruce's voice has just become more and more important for people to hear. I don't think there's an awful lot going on in contemporary popular music that's as spiritually nourishing, as honest, as real. Bruce is on about things that matter to people, and I think that more and more people have discovered that."

Plotkin maintains that another part of Springsteen's breakthrough is due to what he calls "the craft issue." "Bruce is a better record maker now than he was 10 years ago," he says. "It's as simple as that. Recorded music is an art form; he's working in a medium, and I think he's grown enormously as a record maker."

(Continued on page 70)

CHART BEAT



by Paul Grein

DIANA ROSS' "MISSING YOU" moves up to No. 1 on this week's black singles chart, and regains its bullet on the Hot 100, where it jumps five points to number 54. The song originally peaked at 46 on the pop chart three weeks ago, and dipped as low as 59 last week.

The record's revival on the pop chart is believed to be linked to Ross' performance of the song on the recent "American Music Awards," in a tribute to music greats who died in 1984. The sequence spotlighted **Marvin Gaye**, about whom **Lionel Richie** wrote the song.

By climbing to No. 1 on this week's black chart, "Missing You" becomes Ross' first No. 1 black hit since her 1981 duet with **Richie**, "Endless Love." Ross scored three previous No. 1 black hits since leaving **the Supremes** in 1970: "Ain't No Mountain High Enough," "Love Hangover" and "Upside Down."

The difference, of course, is that all of Ross' other No. 1 black hits also made No. 1 on the pop chart, while "Missing You" has yet to crack the top 40. It will be interest-

Diana Ross scores another No. 1 with 'Missing You'

ing to see if the record can sustain its current pop momentum, even after three months on the chart and after peaking on the black chart.

SHEENA EASTON moves up to No. 1 on this week's dance chart with "Sugar Walls," written and co-produced by **Prince**. It's the fourth singles chart that Easton has topped since she broke in the U.S. four years ago. She reached No. 1 on the pop and adult contemporary charts in 1981 with "Morning Train," and topped the country chart in 1983 with "We've Got Tonight," a duet with **Kenny Rogers**.

Easton could conceivably top a fifth Billboard chart in the next few weeks as "Sugar Walls" jumps to number eight on this week's black chart.

"Sugar Walls" also moves into the top 10 on the Hot 100, becoming Easton's sixth top 10 pop hit. That total is topped by only one female artist in the '80s: **Diana Ross**, with seven.

THE "CHESS" PHENOMENON is off and running, as **Murray Head's** "One Night In Bangkok" debuts at number 81 on this

week's Hot 100, and **Elaine Paige & Barbara Dickson's** "I Know Him So Well" holds at No. 1 for the second week in the U.K. Both songs are featured on RCA's "Chess" set, written by **Tim Rice** with **Benny Andersson** and **Bjorn Ulvaeus** of **Abba**.

"Bangkok" marks Head's first Hot 100 appearance since he sang the title song to "Jesus Christ Superstar," Rice's 1971 musical written with **Andrew Lloyd Webber**. "Superstar" climbed to number 14 that year, after first peaking at a lackluster 74 in 1970.

The "Chess" album jumps from 209 to 201 this week, and should debut in the top 200 next week with the budding success of Head's single.

"Chess" is similar to "Jesus Christ Superstar" and "Evita," Rice and Webber's 1976 followup project, in that it's being marketed first as a record album, with the stage production following.

FAST FACTS: The vitality of the indie distribution system is dramatized in the debut at number 69 this week of **Run-D.M.C.'s** new album, "King Of Rock" on Profile. It's the followup to the group's self-titled debut album, which was certified gold last fall.

And Front Line Management is represented by both of the top new entries on this week's Hot 100. **Chicago's** "Along Comes A Woman," the fourth single from "Chicago 17," debuts at number 60, followed by **Don Henley's** "All She Wants To Do Is Dance," the followup to the top five hit "The Boys Of Summer," at number 65.

The acts have more than management in common: Both attained their peak of popularity in the '70s, and were not expected by some critics to still be enjoying smash records in the mid-'80s.

WE GET LETTERS: Keith Kemp, a reader in Liverpool, N.Y., noticed that a few weeks ago **Kim Carnes** was on the Hot 100 with three songs: "Invitation To Dance," "Make No Mistake, He's Mine," a duet with **Barbra Streisand**; and "What About Me," a so-called "triad" with **Kenny Rogers** and **James Ingram**.

Kemp notes that this marked the first time that an artist has simultaneously been on the chart with a solo hit and as part of a duo and a trio. Kemp also points out that none of the three hits appear on a Kim Carnes album: "Invitation To Dance" is from the EMI America soundtrack to "That's Dancing," "Make No Mistake" is from Streisand's Columbia album "Emotion," and "What About Me" is the title track to Rogers' latest RCA album.

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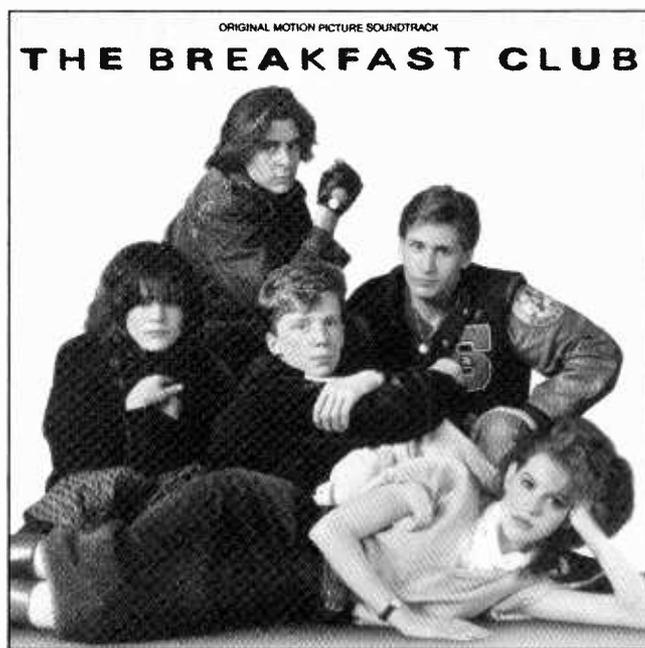
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SPECIAL REPORT: U.K.

...newsline...

SPANDAU BALLET is suing its record company, Chrysalis, for alleged breach of contract, claiming the band has not received the "support and promotion" stipulated in that contract. The case, about which no further details are available, is set for the High Court in London later this year. The group's management claims the act is responsible for roughly a quarter of total Chrysalis sales.

A COMPILATION PACKAGE, "Modern Love," featuring such name artists as Tina Turner, Ray Parker Jr., the Thompson Twins and Kim Wilde, is being backed by K-tel with a \$300,000 national small-screen campaign starting in March. The company says the campaign for the 24-track, two-LP anthology will feature "unusual computer-generated three-dimensional graphics."

THE NATIONAL MUSIC COUNCIL is organizing a London seminar for March 4, "Music 2000," that will debate the structure and funding of music in the U.K. up to the end of the century. Push-button music availability is one theme. Previous seminars have been on music in broadcasting, new technology and the European Economic Community.

SAFARI RECORDS has set up a joint music publishing venture with Pinnacle, the financially troubled distribution firm saved from liquidation by a Windsong takeover. Safari has two publishing companies, Sweet & Sour Songs and British Lion Music, and says many labels linking with a distributor have unpublished material and need expert advice. Safari has switched its distribution from Spartan to Pinnacle.

TO MARK the reunion of the Deep Purple lineup of Blackmore, Gillan, Glover, Lord and Paice, and to link with the band's upcoming world tour, EMI is marketing three previous studio albums from the band, each in gatefold PVC sleeves and with posters of different individual Purple members. The albums, "Machine Head," "Fireball" and "Deep Purple In Rock," retail at roughly \$6.20.

START RECORDS, a new tv-merchandised label, has been launched in Britain by former Tellydisc executive Dennis Knowles and Keith Yershon, who runs the Old Gold label, which specializes in re-working old hit singles and has a catalog of around 1,000 titles. First Start release is a two-for-the-price-of-one Jacques Loussier "Play Bach" package, with tv backup beginning in March, aimed at "up-market audiences."

PETER JONES

AGREEMENT ON GERMAN TAPE LEVY
Politicians Hope To See New Rates Take Effect July 1

BY JIM SAMPSON

MUNICH At an unofficial Feb. 8 meeting in Bonn, parliamentary spokesmen for West Germany's biggest political parties revealed new rates for the long-delayed hardware/tape levy. The politicians hope the revision can take effect on July 1, although a substantive change in the compensation scheme for photocopyers could well push back the entire copyright revision until 1986.

The ruling parties CDU, CSD and FDP and the main opposition party SPD have agreed on the following rates: 2.50 Deutsch Marks (equivalent to 78 U.S. cents) for each unit of audio recording hardware (compared to DM 2 in the 1982 draft revision); DM 18 (\$5.62) per video recorder (against the DM 15 in 1982); DM 0.12 (3.7 cents) for each hour of audiotape recording time (against DM 0.10 in 1982), and DM 0.17 (5.3 cents) for each hour of videotape capacity (it was DM 0.30 in a 1983 revision).

The adjustment shows the impact of the Magnetic Tape Information Group, an effective industry association formed last year by BASF and Agfa. Group spokesman Norbert Bachmayer, however, says he is not satisfied with the new rates.

"We'll continue to fight against any tape levy," he says. "It's still unclear how the revenues will be distributed, but we believe over half will go to the music industry and not to individual artists and authors. Copyright holders should demand better compensation from re-

cord companies and broadcasters instead."

Music industry representatives vehemently reject these claims. "A stupid diversionary maneuver," responds Dr. Joseph Bamberger of UFA music publishing, who attended the Bonn sessions. "The ZPU collection agency office will distribute levy income, under state supervision, through the the German patent office." The collection society GVL reports that only 14% of its current audio hardware income

goes to the record companies.

Adds Bamberger: "We believe this is now the final rate structure. The tape levy and copyright law revision are long overdue. We're not satisfied with the level of compensation, however."

Neither is Peter Zombik of the West Germany record industry association Phonoverband, who claims, "It's totally inadequate for both hardware and software. But the party spokesmen indicated

(Continued on page 62)

Aussie Acts Aid Ethiopia
All-Star Benefit Concert Staged

BY GLENN A. BAKER

SYDNEY While the U.S. and U.K. complete plans for a joint mammoth benefit concert to aid Ethiopian famine victims, the Australian music industry mounted its own gala event at Melbourne's Myer Music Bowl on Jan. 28, the final day of the long Australia Day weekend.

Ultravox leader Midge Ure, who co-wrote the Band Aid single "Do They Know It's Christmas?," flew in to lend support and performed twice at the Bowl. At his second appearance, he led 40 massed voices, including some of the biggest names in contemporary Australian music, in a stirring final rendition of the multi-million-seller single.

The EAT (East Africa Tragedy) appeal concert found instant government support, with Prime Minister Bob Hawke sending a telex to the Bowl pledging an immediate \$150,000 donation. The final two

hours were telecast nationally and formed the basis of a hastily arranged telethon on the Nine Network, which raised around a million dollars.

More than 20,000 fans paid \$11 each to cram into the Bowl, with another 5,000 camping on the hill outside after failing to gain admission.

More than 120 performers participated in the seven-hour concert. Little River Band and Britain's Dr. Feelgood performed as groups, while members of other outfits performed in "supergroup" formations. Among those involved: Australian Crawl, Eurogliders, Icehouse, Mental As Anything, Midnight Oil, Mi-Sex, Uncanny X-Men, Divinyls, Mondo Rock, Jo Zep, Inxs, Strange Tennants, Pseudo Echo, Redgum, Real Life, Electric Pandalas, I'm Talking and the recently defunct Split Enz.

Solo artists included Glenn Shorrock

(Continued on page 62)

Awards Show Televised Live

Young, Moyet, Wham! Big BPI Winners

BY PETER JONES

LONDON The British Record Industry Awards, held here Monday (11), included trophies for Paul Young as best British male artist, Alison Moyet as top female and Wham! as best group. Prince jetted in to collect two awards, one as best international artist and one for the soundtrack of his movie "Purple Rain."

The production from London's Grosvenor House Hotel was televised for the first time to an estimated audience of some 11 million in the U.K. and linked with a BBC Radio One live sound broadcast transmission. It included performances by Alison Moyet, Tina Turner, Bronski Beat and Howard Jones.

Frankie Goes To Hollywood picked up the best British newcomer award, sponsored by Radio One, and another trophy for best British single for "Relax," a multi-million-seller that was initially banned by the BBC because of the sexual innuendo of its lyrics.

There was a standing ovation for Bob Geldof, called up for a special award from the sponsoring British Phonographic Industry, for his organization of the Band Aid single "Do They Know It's Christmas?"

and its spinoff activities, which have raised around 8.5 million pounds for Ethiopian famine relief.

These awards are made on artistic, not sales, merit, via BPI member companies. The majors have the same one-vote power as the smallest independents.

In the British male artist category, Paul Young won against a final nominee list of David Bowie, Howard Jones, Nik Kershaw and Paul McCartney. In the top female sector, Alison Moyet, formerly Alf of Yazoo, beat Tracey Ullman, Sade, Annie Lennox and Kim Wilde.

Wham!'s competitors in the top British group division were Queen, U2, Bronski Beat and Frankie Goes To Hollywood. Other nominees in the best international group/artist category, won by Prince, were Michael Jackson, Lionel Richie, Bruce Springsteen and ZZ Top.

Named top British album was Sade's "Diamond Life" (Epic), topping Nik Kershaw's "Human Racing" (MCA), U2's "Unforgettable Fire" (Island), Queen's "The Works" and "Welcome To The Pleasure Dome" by Frankie Goes To Hollywood (ZTT).

In the top British single category, "Relax" (ZTT) beat off four other finalists: Frankie's own "Two Tribes," Bronski Beat's "Smalltown

Boy" (Forbidden Fruit), "Careless Whisper" by George Michael (Epic) and Sade's "Smooth Operator" (Epic). The best British video award, sponsored by BBC-TV's "Top Of The Pops," went to Duran Duran for "Wild Boys."

Trevor Horn was named top producer for the second time. He first won the title in 1982 for his work with ABC, Malcolm McLaren, Dollar and Spandau Ballet. This year was his third consecutive nomination and notably reflected his success with Frankie Goes To Hollywood, which became the first group in the U.K. to reach No. 1 with its first three singles and first album.

(Continued on page 62)

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WHAT DO THE GRAMMYS REPRESENT?

BY MO OSTIN

The Grammy Awards have a tradition of conservatism that is at odds with the field the awards represent. The nature of pop music is change, and the challenge for the National Academy of Recording Arts & Sciences is to keep up with the shifts that occur with each week's new record releases, and yet to reflect a sense of the developing history of popular music.

Those of us involved in the day-to-day moves of the music business may be like people trying to understand a movie by watching it frame by frame. But it seems that most of the membership of NARAS doesn't even attend the movie until it's in reruns.

Just as certainly as 1983 belonged to Michael Jackson, every subjective and objective measure we saw suggests that 1984 was the year of Prince, and the record that kicked it off was a song as radical as it was big: "When Doves Cry." It is the sort of record that would do any innovative artist proud, a record whose impact could be anticipated by no one except Prince, who used it to launch his sixth solo album and his first motion picture.

There were those within Warners who wondered if it was the right track to release as the first single from "Purple Rain," and there were programmers at radio stations who said it wouldn't fly—until they played it. Then their audience told them that this was one of those special records that keeps echoing after it's played, and that Prince is an artist able to define his time.

Musical artists able to define their times are celebrated in many places and in many ways. They sometimes command the top of the record charts ("When Doves Cry" was Billboard's No. 1 pop single for five weeks last year while it sold more than two million copies); they are featured on the covers of maga-

zines; they inspire musical trends, fashions and imitation.

Chuck Berry, Buddy Holly and Sam Cooke were masters of their time, able to break music apart and shape the fragments into the foundation of new kinds of popular music. So were Smokey Robinson, Brian Wilson, Phil Spector, Jimi Hendrix and Sly Stone.

Yet none of these artists ever earned a Grammy (though Spector shared a 1972 award as co-producer of the album "The Concert For Bangla Desh").

Prince has not been ignored by

year's only platinum hit single, and its strength helped to catapult Prince to simultaneous No. 1 positions on five different Billboard charts—pop singles and albums, black singles and albums, and dance music.

At this writing, the "Purple Rain" album is closing in on sales of 10 million units. "When Doves Cry" sold two million singles. "Let's Go Crazy" and "Purple Rain" sold more than three million singles between them.

As a record company, Warners has sometimes benefited from the

what do they reflect? There have been times in the 26-year history of the Grammy Awards when they seemed to represent a publishing point of view, and there have been times when they seemed to represent record sales success. There was a time when it was suggested that the Nashville chapter of NARAS had undue influence.

It appears that NARAS has reacted to these criticisms and has averaged out the opinions of the diverse segments which make up its electorate. But the averaging process tends to yield the lowest common denominator; it seems as if general acceptability outweighs musical importance in the Grammy Awards process.

Who votes on the Grammy Awards? What is their constituency? I vote, and I know a number of other people who are voters, but I don't know all of the NARAS voters, nor what their profile presumes to represent.

Those who watch the Grammy Awards ceremonies on television probably think that the awards represent the best in music. But I think they represent a set of compromised agreements that works against innovative contemporary artists such as Prince.

I do not wish to suggest that Grammy Awards don't acknowledge excellence and invention. Often they do. But there is much greatness that isn't recognized by the Grammy process.

Because its awards are taken seriously by many people, NARAS has a responsibility to tell a story that isn't told by sales figures or hype or a consensus of music interest groups.

Grammy Awards ought to recognize pioneering, and they ought to recognize forces for change, in addition to their recognition of major figures within the momentary music establishment.



'Tastes of NARAS voters do not reflect the enthusiasms of the record business'

Mo Ostin is chairman of the board, Warner Bros. Records Inc.

NARAS—he received four Grammy Nominations for the 1984 success of "Purple Rain" and one for composing Chaka Khan's "I Feel For You." But his best-known and most influential song—"When Doves Cry"—received no nominations.

With their limited accolades, the Grammy Awards seem in agreement neither with the perceptions of music critics nor with popular taste as reflected by chart positions and sales figures. Critical reaction to Prince's "1999" album was overwhelming, as was its popular impact. The "Purple Rain" album topped Billboard's pop album chart for 24 weeks in 1984, and its first two singles both hit No. 1 last year. "When Doves Cry" was the

centrist taste of the voting body of NARAS. But the music industry of which Warners is a part doesn't benefit from this conservatism, nor does NARAS look good from a historical standpoint.

Bruce Springsteen has yet to win a Grammy. Elvis Presley won only three during his lifetime, and all were in the category of best sacred performance. The Beatles won only four awards—two in 1964 and two in 1967. Bob Dylan won no individual Grammy until 1979. The Rolling Stones have never won a Grammy. NARAS has never favored controversial artists or rock'n'roll.

The tastes of the voting body of NARAS do not reflect the enthusiasms of the record business. But

Letters to the Editor

ALIENATING LISTENERS

In an effort to generate larger and more profitable ratings, some radio stations disregard the fact that the ratings are based on an audience comprised of "real" people. These are the listeners who proudly display the station call letters on car bumpers or T-shirts, and whose social identity revolves around the station and the music it plays. To them, radio is a trusted friend.

On Jan. 18, more than 300 "real" listeners representing Chicagoland from Waukegan to Hammond, Ill., attended a protest rally for two hours in sub-zero weather in front of the WMET studios. One week earlier the station had turned its back on thousands of dedicated rock enthusiasts and adopted an adult contemporary format.

To change formats to increase profits is understandable. However, to insult the intelligence of faithful listeners by referring, on the air, to rock music as "noise" is another matter. An entire audience of loyal

listeners was rudely alienated just to create street buzz and to position the new format.

Radio management, of course, has a responsibility to its stockholders. But shouldn't emphasis also be placed on the responsibility of a broadcaster to the listener?

Scott Loftus
Chicago

SNUBBING ELTON

It's inevitable that the Grammy nominations can't please everyone. But NARAS is notorious for some idiotic choices. The greatest offense this year is the glaring omission of Elton John's "I Guess That's Why They Call It The Blues." It is clearly one of 1984's best records, and Elton's vocals are equal, if not superior, to those of the five nominated performers.

Steve Ryan
Rockville, Md.

KUDOS FOR CLARK

I would like to congratulate Dick Clark Productions for what I consid-

er to be one of the best award shows I've ever seen—the 12th American Music Awards.

Where else could an average viewer see spectacular live performances by so many of the very best in current popular music? The fast-paced show allowed not only for those performances, but also for the presentation of all 27 awards, without exceeding the allotted time, and certainly without periods of boredom—a feat yet to be mastered by the Grammy telecasts.

David P. Cardin
Albany, N.Y.

CHOOSING WELL

This is to let NARAS voters know that there is someone out there who supports their decisions on the final nominations in this year's Grammy race. I commend them for recognizing talent in all major fields of music, and also for not depending on sales to determine who is deserving.

Scott Morris
Readers, Pa.

HELP WANTED

I am doing research on a book to be published by Billboard this summer. In the past few months my staff and I have interviewed many of the artists, writers and producers who have had No. 1 hits in Billboard during the rock era. There are some people I need to interview that I cannot find.

I would appreciate it if anyone knowing the following people would ask them to contact me by writing to the address below. I am looking for Paul Vance, Paul Leka, Lee Freeman, Edna Wright, Joe Dowell, Denny Zaggar and Rick Evans.

Fred Bronson
P.O. Box 6483
Burbank, Calif.

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.

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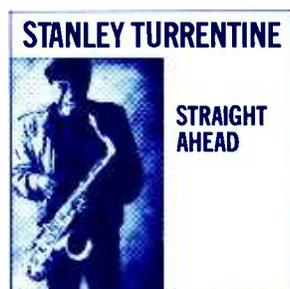
In 1939 — Alfred Lion and Frank Wolff created what many consider the greatest label in the history of Jazz, documenting the finest work of masters like Bud Powell, Fats Navarro, Thelonious Monk and Sonny Rollins and discovering young stars like Horace Silver, Clifford Brown, Lee Morgan, Jimmy Smith, Herbie Hancock and countless others.

In 1985 — after nearly ten years, Blue Note is back with new recordings by both the great masters and a bright new generation of artists. These first new recordings in a decade feature new stars like Stanley Jordan and established artists like Stanley Turrentine, Charles Lloyd, George Russell, Kenny Burrell and Grover Washington, Jr.

NEW RELEASES



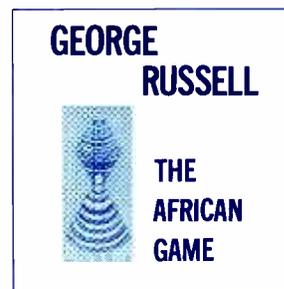
Stanley Jordan is a new artist who has burst on the Jazz scene like a blazing comet. He's already being hailed by critics and fans alike.



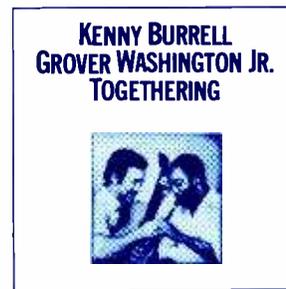
Stanley Turrentine is back on Blue Note with a new classic. This All-Star Jazz session includes George Benson, Les McCann and Jimmy Smith.



Charles Lloyd marks his return to recording on this recorded live in Copenhagen session. He's joined by European piano sensation Michel Petrucciani and Bobby McFerrin.



George Russell is one of the foremost composers in Jazz. This album is the world premiere recording of his new work in four movements for orchestra.



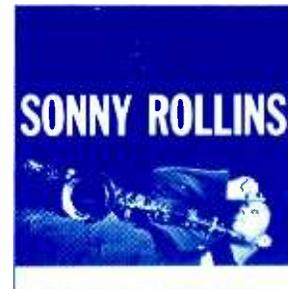
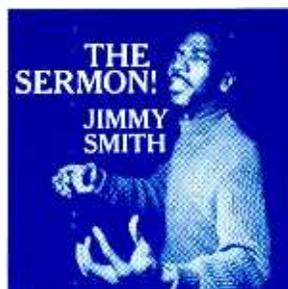
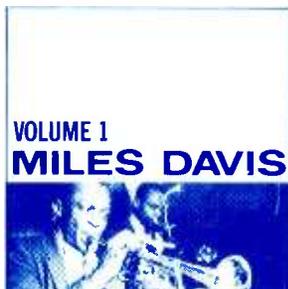
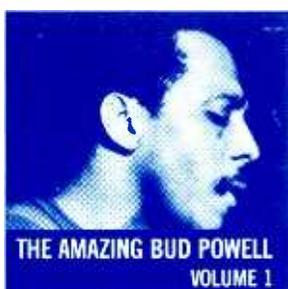
Kenny Burrell and Grover Washington, Jr. are a unique pairing of two great contemporary best selling artists. They're joined by Ron Carter, Jack DeJohnette and Ralph McDonald.

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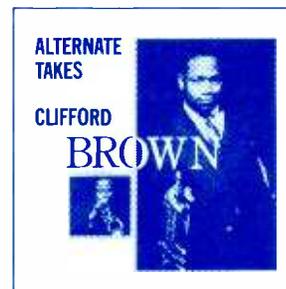
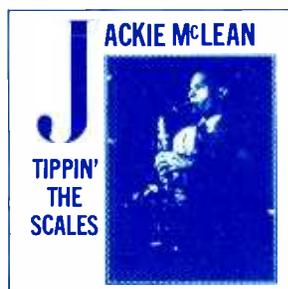
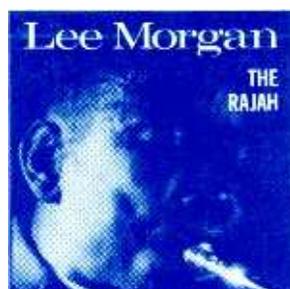
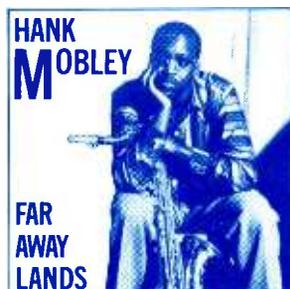
FATS NAVARRO, "Volume I"
 JIMMY SMITH, "The Sermon"
 CANNONBALL ADDERLEY, "Something Else"
 ART BLAKEY, "A Night at Birdland"
 and "Big Beat"
 FREDDIE HUBBARD, "Hub Cap"
 DEXTER GORDON, "Go"

WAYNE SHORTER, "JuJu"
 STANLEY TURRENTINE, "Joy Ride"
 HERBIE HANCOCK, "Maiden Voyage"
 JOE HENDERSON, "Mode For Joe"
 LEE MORGAN, "Delightfulee"
 McCOY TYNER, "Expansions"
 CHICK COREA, "Song of Singing"

DONALD BYRD, "A New Perspective"
 HORACE SILVER, "Song For My Father"
 JOHN COLTRANE, "Blue Train"
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WOWO'S ROBERTS MOVING TO KDKA

Ft. Wayne PD To Take Over Pallan's Pittsburgh Shift

PITTSBURGH "There were only four stations I would have left WOWO for: WGN, KMOX, WCCO or KDKA," says Chris Roberts, who resigns his program directorship of WOWO Ft. Wayne to accept the afternoon drive shift at KDKA here on March 4. That's when "Your Pal Pallan," Art Pallan, who has handled that slot for the past 29 years, retires to Florida.

"I'm not going to replace Art Pallan," says Roberts, who has been WOWO's program director since 1983 and afternoon drive host for the past 11 years. "Coming from WOWO, where we had a morning man who retired after 47 years in that shift, I learned you can't replace that kind of a personality in the listener's mind. What we looked for was someone with the same qualities who the listeners could accept and enjoy, and I think that's the same situation here."

"People are not going to say, 'Hey, you're just like Art,' but I'm hoping they'll say, 'You know, I like Art, but I like you too.' I think we have the same values in that we're both positive people and we both enjoy our audience."

KDKA program director Chris Witting first worked with Roberts at WOMO when the Price Communications outlet was owned by KDKA owner Group W Broadcasting. The sale to Price took place in 1983.

"Chris comes back with nine years of service to Group W," says Witting, "so next year he'll become vested. I think that was an attraction for him as well as the station's stature in the market."

KDKA, the longtime Pittsburgh ratings leader, holds the distinction, according to Witting, of being the first broadcasting station in the world. Signing on in November, 1920, the station's first broadcast was the results of the Harding-Cox election. Now a full-service adult contemporary outlet in the Group W tradition, the station, which airs music from 5:30 a.m. to 4:30 p.m. and news/talk throughout the night, is also the flagship outlet for Pirates baseball and Penguins hockey.

Leaving a PD post to return to full-time air work seemed like "the logical progression," Roberts says. "I wouldn't say that if it were any other station, but to work at KDKA is an opportunity you wait years for. What really prompted me to look into the situation was Carol Ford calling and saying, 'I'm going to New York.'" (Ford, who worked with Roberts in 1976 at WOWO, now does afternoons on WRKS.)

"Then," he continues, "I realized that most of the people I'd gotten into radio with and worked with along the way were people I now read about. Hearing from Carol, I thought, 'Boy, maybe now it's my

turn.'

"I'll say one thing, though: If I were a rich man, I'd give Bob Price [WOWO's owner] every cent he paid me during the time I was PD just for the educational experience. I've been in radio 18 years, and I learned the business end of it in the last year and a half from Bob Price."

No replacement for Roberts' air-shift or PD position has been announced.



Big Spirits For Little Richard. Evangelist/performer Little Richard pays a visit to gospel station WRRL New York to discuss his life and chat with listeners. Promoting "The Spirit Of New York," from left, are air talent Bobby Jay, Little Richard and air personality/program director Don Allen.

New Bands Of Gold Service: Nostalgia with a Difference

DENVER Ev Ren of Ren Lamkamp here has launched a nostalgia radio programming service called Bands Of Gold, distributed by Advanced Broadcast Management of Washington, D.C.

Ren says Bands Of Gold is a "full service package" offering 200 hours of music with 4,000 song selections. "The format is big band nostalgia," he says, "encompassing music of the '40s through the '70s." Rather than focusing on the biggest names from that era, such as Glenn Miller, Tommy Dorsey and Harry James, Ren says Bands Of Gold also includes other popular but currently little-played artists, such as the Hi-Lo's, Boyd Raeburn, June Christy, Johnny Mercer and the Ozzie Nel

son Orchestra.

"Most big band formats have limited musical libraries," says Ren, himself a former KTLN Denver personality during the big band era. "Repetition is a big problem, so I set out to find enough music to build a big enough library to eliminate the repetition factor."

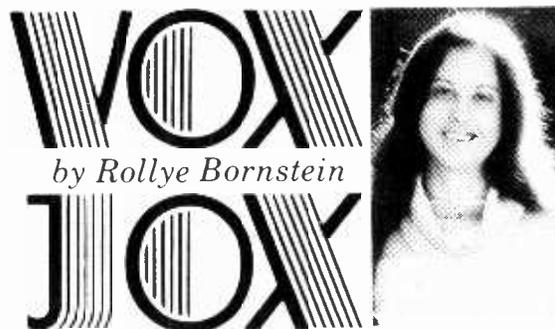
A Bands Of Gold package includes 200 10-inch reels of 20 songs each, says Ren. Half the reels are marked "A" for uptempo and medium selections, and half are marked "B" for medium-to-slow cuts.

"The programming calls for A-B-A-B," explains Ren, "which helps eliminate sequential repetition by cutting between reels. It also creates a predominantly uptempo effect."

Each reel comes with a sheet identifying each cut, running time, intro time, capsule bio of artist, and pronunciation guide when necessary. "How many times have you heard a young announcer say 'You just heard Maurice Chevrolet?'" Ren points out.

Bands Of Gold, which has been available since January, currently has six subscribing stations, says Ren. "We'd like to get into 50 to 60 markets," he adds. Ren says he shortly expects to supplement subscribing stations' approximately 200 reels with additional programming on a semi-monthly basis.

MOIRA McCORMICK



SEVERAL PERSONALITIES are on the move this week, and one is out of work. KFRC San Francisco's "The Slim One" is on the loose, so if you'd like an excellent female personality with some hot call letters behind her (WLS, WMET and WNAP in addition to KFRC), the number is (415) 552-3836. Seems somebody had to go since Tom Parker came on board, and there was also this minor matter of Slim airing Annette Funicello's "Monkey's Uncle" in a power position in afternoon drive. We give her credit for finding it. It must have taken 20 visits to Bay Area Goodwill stores.

We did tell you that K-101's Parker crossed town for the KFRC afternoon slot a few weeks ago, didn't we? The lineup now reads: Dr. Don, mornings; Dave Sholin, middays; Chuck Browning, noon-3; Tom Parker, 3-7; and Don Sainte John, 7-midnight. Back at K-101, by the way, there's still no word on a new PD, but the GSM slot has been filled with crosstown KCBS GSM Bill Gilreath.

Longtime Southern California radio character Shotgun Tom Kelly is back on the San Diego airwaves, manning the mike for KBZT's 7 to midnight request and dedication feature "Jukebox Saturday Night."

Across the country at Ft. Wayne's "Jukebox Saturday Morning" on WOWO, Chris Roberts' last show next Saturday will be guest-hosted by none other than the immortal Barney Pip, who can turn Indiana into peanut butter even faster than Chicago, where he jocked on Super 'CFL for years.

Dancin' Danny Wright is about to be nominated for the Golden U-Haul Award. With stops in D.C. and K.C., he's now back home at Cleveland's WGCL, doing afternoon drive... Back at his former Kansas City haunt, KBEQ, Captain Fogel also jumps ship for Gannett's KSDO-FM (KS-103), where he becomes the "Super Night Personality" from 6 to 10 p.m. And for those of you into trivia, file away the fact that Fogel's daddy Jerry was one of the stars of the prime time network tv show "The Mothers-In-Law." These days, Jerry's heard on Kansas City's KCMO.

Don Nelson took mere moments to land solidly on his feet. Leaving San Diego's KSON after the purchase by Jefferson-Pilot, he moves north a hundred miles into the GM post at Emmis' KMGG Los Angeles. Don was more than a known commodity to Emmis president Jeff Smulyan, as he served as VP/GM for Indianapolis' highly successful WIRE from its switch to country in the late '60s until his move to San Diego a few years ago. Smulyan saw his magic first hand, since, as you'll recall, he's an Indiana boy.

Now that WMZQ's Brian Bieler is the big guy at Viacom Radio, WMZQ GSM Frank Byrne is upped to Bieler's old VP/GM post there, while Paul Wilensky

moves up from national sales manager to GSM at the Washington country outlet.

FROM WRBD-FM TO WCKO and now to WXMJ goes the Ft. Lauderdale outlet at 102.7, which has seen every format from urban to its current AOR stance. Getting used to the new calls will be new sales manager Courtney Thompson, who crosses town from that post at Neil Rockoff's WNWS, according to WCKO GM Jim Butler—who, by the way, is succeeded at his former WJQY GM post by KBRQ-AM-FM Denver VP/GM Skip Schmidt.

The Ides of March will see the end of Drake-Chenault's Hit Parade format on Duffy's KGMS Sacramento. The AM outlet follows in the top 40 footsteps of its FM counterpart KSFM, where operations manager Rick Gillette now oversees both outlets.

If you'd like to manage an AOR or country outlet in Philadelphia, have we got two openings for you. Beasley's WXTU is looking since Dennis Dougherty exited that post at the country outlet, and across town at WYSP, Richard Marks leaves the helm to head up Rand Communications there, which owns the local Shadow Traffic service.

Moving from GSM to GM at Grand Rapids' WLAV-

'The Slim One' departs KFRC

AM-FM is Dennis Lemon, who replaces 20-year station vet John Shepard... Now that Dave Ferraro's defected to the tv mega-bucks, the new GSM at Salt Lake City's KLUB/KISN is Dean Lindsay, who held that post across town at KKAT... Over the mountain in Boulder, if you're scanning the AM dial for KADE, note that the station has adopted the calls of its FM companion, becoming KBCO-AM.

RKO's Ken Harris is back in action, becoming senior vice president of affiliate relations for Transtar Radio Network. He's based in the newly opened New York office... Moving up at the Research Group are Bill Moyes and Larry Campbell. They become chairman/CEO and president/COO respectively.

Adding to her midday and music duties at San Francisco's Roker (KRQR) is Lisa Novak, who also becomes assistant PD at the CBS AOR outlet... WAVA Washington production director Jackson Whitt leaves for crosstown WMZQ in that post.

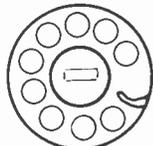
ROLLING STONE MAGAZINE'S readers' poll has done it six years in a row now: named The Buzzard (WMMS Cleveland) "radio station of the year." Runners-up included Pittsburgh's WDVE and KZEW Dallas... Congratulations to San Jose's KOME on the 14th anniversary of its rock'n'roll approach. Beginning in 1971 as an underground outlet, the station—which used to be known as "the kome spot on your dial"—has distributed more than eight million KOME window decals since 1976, one of the most successful promotional campaigns in the Bay Area.

Looking for something to read? The second printing of Ed Shane's "Programming Dynamics: Radio's Management Guide" is now underway. For more info, call Ed or his lovely wife Pam at (713) 461-9958.

(Continued on page 17)

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An Open Letter to the Music Industry

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With this thought in mind, I approached Billboard with the request that they prepare a special issue to marshal the forces of the industry to make sure the USA for Africa album is promoted heavily on the air as well as displayed and sold aggressively throughout the world.

Proceeds from this special issue will be contributed to the USA for Africa Foundation. The issue date of April 6 will coincide with the release of the album on April 1. The ad deadline is March 15.

Here is an opportunity for you to help make a difference in the very real struggle for life going on in Africa and here at home (a portion of the funds will remain in the United States to aid the homeless) while at the same time thanking the artists of USA for Africa for reminding us that "We Are The World."

For more information about the USA for Africa Foundation and how you or your organization can contribute further to this effort, please write to USA for Africa Foundation, 1112 N. Sherbourne Drive, Los Angeles, CA 90069.

Sincerely,
Ken Kragen
Ken Kragen

1112 N. SHERBOURNE DRIVE LOS ANGELES, CA 90069



Issue Date: April 6 • Ad Deadline: March 15

Washington Roundup

BY BILL HOLLAND

ON THE LOCAL FRONT, Q-107 (WRQX-FM) is very upset about a new answering service created to call customers if their radio sweepstakes number is a winner. Called GameSitter, the service costs \$6 and lets listeners know if they've won a giveaway promotion. Seems Q-107 had just begun a \$1 million sweepstakes promotion. Promotion director Marty Wall commented: "It's hard to believe a new industry could be created from this; I suppose we should be flattered, but we're not." Wall has asked corporate parent ABC for advice.

Cincy's WLYK Changing Its Name

CINCINNATI "This city will have its first Y," says Robert DeLuca, vice president and general manager of WLYK here, an adult contemporary FM outlet that's changing its identity to Y-107 (WRXY) on March 3. A beautiful music station for 15 years prior to its switch to AC last July, the outlet has been suffering from a mild identity crisis, says DeLuca, who notes that listeners are still associating the WLYK call letters with the station's old format.

With the new calls, Y-107 is adopting the motto "Hear What You've Been Missing" to further establish its new mix of contemporary adult tunes and classic oldies. The new image, says DeLuca, is also designed to differentiate Y-107 from its competitors, the strictly contemporary WRRM and the mass appeal WLLT.

GOOD VIBRATIONS at the NAB's upcoming annual convention, set for April 14-17—the Beach Boys will provide the entertainment at the opening general assembly at the Las Vegas Convention Center. And that's not all. The Pointer Sisters will entertain following the closing brunch.

MEETING THE DRAGON: NRBA recently initiated discussions with the leaders of Project SMART, the group most vocal in calling for a ban on beer and wine advertising on radio and television, to underline the radio industry's interest in, and positive action on, issues relating to alcohol abuse. While still demanding a program to change the role of alcohol in society, SMART's Michael Jabobson called radio's response "a very positive sign," and said that SMART "has room to work with the notion that radio is not tv."

KAMIKAZE TACTICS that glamorize excessive drinking in your station promos can "seriously undermine all the good work the industry

does to curb abuse," warned the NAB's president Eddie Fritts in a speech to the Louisiana Assn. of Broadcasters last week. Fritts called for a bolstered NAB lobbying effort and a healthy political action fund to counteract the calls for a ban on broadcasting booze ads.

NO FTC RULING is likely on advertising beer and wine on radio and television, Commission Chairman James C. Miller told the Senate in hearings last week. Broadcasters breathed yet another sigh of relief upon hearing Miller's remarks.

AN AM/FM CHECKLIST is being offered by the FCC to assist broadcasters in maintaining compliance with Commission rules and regs. The 11-page document lists rules and their code numbers ranging from station documents and records to tower and antenna requirements. For copies, write the FCC's Field Operations Bureau, Washington, D.C. 20554.

Rockhits Format Debuts 18-to-49 Audience Is Targeted

RICHMOND, Va. Ott & Snead, a consultancy firm based here, has introduced Rockhits, a mass appeal format aimed at the 18-to-49 audience and described as "an alternative to top 40." Co-founder Rick Ott says Rockhits will be "ready to go by March 1, in time for spring ratings."

Ott says he and partner Martin Snead devised a new format for sta-

tions wishing to avoid what he terms an impending "top 40 shake-out." He describes Rockhits as "drawing from top 40, AC, AOR and black radio."

For example, says Ott, "We program black songs that are big on black radio and haven't crossed over. We play mass appeal adult artists such as Prince, Daryl Hall & John Oates, Tina Turner, Madonna and the Cars. We don't play AC stalwarts such as Barry Manilow, Julio Iglesias, Christopher Cross and Kenny Rogers, nor do we program AOR groups like Rush and Led Zepelin.

"But," he adds, "there's no such thing as an 'image' artist on Rockhits. The songs' sound alone is the sole criterion for inclusion on the playlist."

Ott describes Rockhits as a "strict format, live and somewhat personality-oriented." The "somewhat" qualification, he explains, refers to the fact that "personality breaks are formatted in. Breaks are planned, for example, to promote the jock's personality in one segment, and dispense information such as time and temperature in another. Whatever craziness is exhibited by a personality is formatted in."

Ott and Snead's consultancy firm was formed last August. Ott, a 16-year radio veteran, had been a part-time consultant for a few years prior to that.

"Both Martin and I," says Ott, "have backgrounds that include both programming and sales. It's not often that you find a combination of both in this business."

MOIRA McCORMICK



Gloating Over the Golden Gate. KYUU San Francisco morning man Don Bleu, left, poses with Dwight Clark of the city's champions, the 49ers, to boast about their accurate prediction of the team's Super Bowl victory. Prior to the game, Clark joined Bleu for weekly updates on the team during the "Dwight Clark Report."

KEGL Efforts Continue in Search for Missing Staffer

BY KIM FREEMAN

FT. WORTH The still unsolved disappearance of five local women here rings an especially painful chord for the staff at KEGL, whose receptionist of six months, Angela Ewert, 21, remains the only unaccounted-for victim in the ongoing case.

Since Jan. 1, the remains of four of the women, who began disappearing in September, have been discovered, all within a six-mile radius in a southwestern section of the city. Ewert's car was found in that area Dec. 10 with a flat tire, and her absence has instigated a full-fledged campaign at KEGL to assist in solving the case.

"We're doing everything in the world," says the top 40 outlet's vice president and general manager Norman Rau. "It would take me three hours to explain it all." KEGL's involvement began the day Ewert was discovered missing. The station's traffic helicopter was dispatched for a week to search the terrain surrounding her abandoned car. Now, almost two months after the incident, KEGL is airing "Crime Stopper" spots and editorials six times a day, says Rau.

The effort also involves a steady stream of public safety tips, including a bit on the wisdom of waiting inside your locked car for an emergency vehicle, rather than attempting to change a tire while stranded alone late at night, as Ewert apparently did. The station has donated \$1,000 to a local bank fund established to augment police efforts, and all KEGL employees have submitted themselves to extensive interviews with the authorities.

Rau says the station has been deluged with "Woodward-and-Bernstein-type" reporters trying to crack the case and contact Ewert's parents. "We've been asked everything, including who our landscaper was six years ago," he says. Unfortunately, Rau admits, KEGL's work has so far been "futile. It's a situation where you just have to throw your hands up in the air."

Four of the five women were reportedly blonde and somewhat similar in appearance, ranging in age from 15 to 31. Despite what sounds like a tremendous effort on the part of the Ft. Worth Police Dept. and residents alike, few clues have surfaced leading to the killer or killers.

Blair's Horn Opens Firm

BOSTON Mike Horn has ended an 18-year alliance with Blair Radio to go solo with his own sales consultancy firm here, Mike Horn & Associates. As Blair's senior vice president and director of Eastern operations for the past three years, Horn says his firm is "primarily dedicated to improving local and national sales for radio stations, broadcast groups and cable tv outlets."

The "Associates" of the company's title include Rick Sklar, Dave Klemm, former WHDH/WCOZ Boston general manager David Croninger and other specialists. As Sklar and Klemm are chiefs of their own consultancy operations, Horn clarifies that part of his company's

title by calling it a "referral association." For example, he says, "If a client has a problem I'm not familiar with, such as computer applications, I'll bring in an expert on the subject."

"Most consultants are sales training consultants," says Horn, who adds that he intends to set his business apart by emphasizing "long-term sales development plans based on continuity and specific project schedules."

The company's first client is Diversified Communications of Portland, Me. Horn says contracts with two broadcast groups and one radio station are very close to being signed.

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VOX JOX

(Continued from page 14)

SO WHERE DID the KJZZ call letters wind up? They made the trek from Seattle (where KLSY-AM now resides) to Phoenix, where National Public Radio affiliate KMCR, which appropriately airs a jazz format, dons the coveted calls . . . Also switching calls (and ownership) but not format in Phoenix is classical KHEP, which becomes KONC as Affiliated Broadcasting takes over. Coming in as GM is KTAR's **Steve Glueck**, while KVOD Denver's **John Wolfe** becomes PD. Grand Canyon Broadcasters, who reportedly sold the outlet for about \$6 million, plan to use the proceeds to upgrade the facilities of their inspirational daytimer, KHEP-AM.

KHEP-FM might have been alone in the classical format, but now that KONC has debuted, it's already got some competition, as Class A oldies outlet KMZK drops that approach for an automated classical stance voiced by **John Ballance** . . . Also in for some competition is news/talker KTAR, as KNTS is up and running with afternoon anchor **Bob Baker**, most recently across town at KOOL, replacing **Andy McKinney**, who was doing double duty in morning and afternoon drives. Back at KTAR, KOOL's **Dave Hampton** comes on board as evening anchor . . . And still no word on Scripps Howard's Blue Light Special. The FCC says they've got about 16 months to go on divesting themselves of Cameo (easy listening KMEQ-AM-FM, which can reportedly be had for \$7 million), now that they're buying KNXV-TV (for \$30 mil).

All right, Albright! Drake Chenuault's **Jay Albright** gives up his lofty perch to come back to the front lines as PD of Seattle's Compass (KMPS), relieving **KRAK** Sacramento's **Don Langford** of commuting duties . . . Longtime Mid Atlantic broadcaster **Walt Howard** has survived the nation's first all-comedy station (WJOK Gaithersburg, Md., which couldn't exactly be heard in the nation's capital) and goes full power in the WCAO-AM Baltimore morning drive slot, which can be heard in D.C. quite nicely. His first stunt was a "freeze buster" barbecue breakfast for his less than sane audience.

WE DON'T KNOW HOW we did it, but we said **Jim Richards** was doing all nights and serving as promotion director for KYKY St. Louis. He's had nightmares over that since he left San Diego to be PD and really thought he was. He is.

"Skinny" **Bobby Walker** walked across Manhattan from The Island (where he did middays on WAPP) to Jersey (where he now does middays on Z-100, WHTZ) . . . And WPLJ's **Larry Berger** got the opportunity of a lifetime in the heart of area code 212 if you can laugh. Seems the promotion of "Laughing Carl" to a real position as an engineer with the ABC network has made a post available on **Jim Kerr**'s morning drive show. Send your guffaws to Berger at the station. To give you an idea who you'll be sharing the mike with, Kerr's recently brought **Mollie Fermaglich** on board. Mollie is an expert in eti-

quette—or lack of same—and she's got a whole line of subtle hints for those who swallow olive pits 'cause they can't figure out what else to do with them.

Turns out **Larry Sprinkle** will be leaving WROQ Charlotte, which leaves PD **Randy Kabrich** with an opening on his morning menagerie. If you can do voices and write bits, send him a tape. He's also got a slot for someone with a good sense of the basics willing to work hard. You can start by looking up the address, while Randy's looking at the latest Birch, which makes him the only contemporary station in the market with double digits (including urban, AC and top 40) with a 12.5, second to country-formatted WSOC-FM, which still has about a million share.

Over in Winston-Salem, **Pete "The Flying Dutchman" Berry** is back from Wyoming. This time he's doing mornings at WSEZ, since **Jim Quinn**'s doing voiceovers full-time . . . Across town at Greensboro's WRQK, sales manager **Anne McGinnis** is filling **Tom Armshaw**'s former post until a permanent decision is made.

Leaving Tampa for St. Louis in February makes no sense to us, but apparently it does to **Dave McCann**, who exits WZNE for the afternoon slot at KWK, formerly occupied by **Steve Perun**. If you haven't heard, **Mark Klose** and his wonder dog have exited the KWK morning show, and **KYKY**'s **Lon Thomas** is holding down that shift now.

It's official: Longtime Norfolk PD **Bob Canada** does take over the programming chores at WNVZ (Z-104) . . . And in Nashville, former WAMO Pittsburgher **J.C. Floyd** is now programming 92-Q (WQQK) . . . Did we tell you former WOWI Norfolk PD **Tony Gray** is now the MD at Power 99 (WUSL Philly)? He's also handling the night shift at the urban outlet.

DOWN IN SAN DIEGO, former XHZ PD **Bill Hergonson**, who left last August, is back. This time he's doing middays on the newly renamed **XHITZ**, replacing **Steve O'Neill**, who continues as production director . . . Up in L.A., **Jim Conlee** has worked his way into the weekend slot at **KMGG** . . . From overnights to morning drive at Chicago's nostalgic **WJJD** goes **Carolyn Van** . . . A new feature of **Elliott & Woodside**'s morning show on Q-107 (WRQX Washington) is a 9 to 10 a.m. request and dedication hour. The station's got an interesting battle going on surrounding its latest giveaway (Washington Roundup, page 16) which might cause trouble in other markets in the future as well.

Former WLUP Chicago personality **Bob Gelms** tries out life in the Quad Cities as **KIHK-104FM** afternoon drive announcer . . . Former WOC/KIHK station manager **James K. Williams** returns to the area from Laconia, N.H., where he's been sales manager at **WKZU/WLNH**. This time he'll be VP/GM for Mid America's **KRVR**.

There have been all sorts of sales promotions lately, including Katz's **K95FM (KWEN Tulsa)** account exec **Don Turner**, who becomes na-

tional and regional sales coordinator; **Dennis Douglass**, who moves up to national sales manager at Chicago's **WAIT/WLOO (FM 100)**; and **WBCS Milwaukee's Susan Marinoff**, who becomes national sales manager. Across town at **WBTT**, **Errol Rapkin** returns to the hallowed Hearst halls. The former **WISN** account exec, who had been across town at **WMGF** for the past year, becomes **LSM** at **WBTT** . . . Remember **Mik Benedek** from *Fred* magazine? Well, he gave up writing for selling some time ago and has now joined San Francisco's **KYUU** as an account exec.

Up in Seattle, **Eric Fry** is upped to sales manager at Bingham's **K-Hit**, while former **KZOK** Seattle morning team "**Rick & Suds**" (**Rick Shannon** and **Suds Coleman**) come on board in that shift. They replace

Morry Shanahan, who moves to middays. Did we tell you **Marty Loughman** is upped to VP of Bingham?

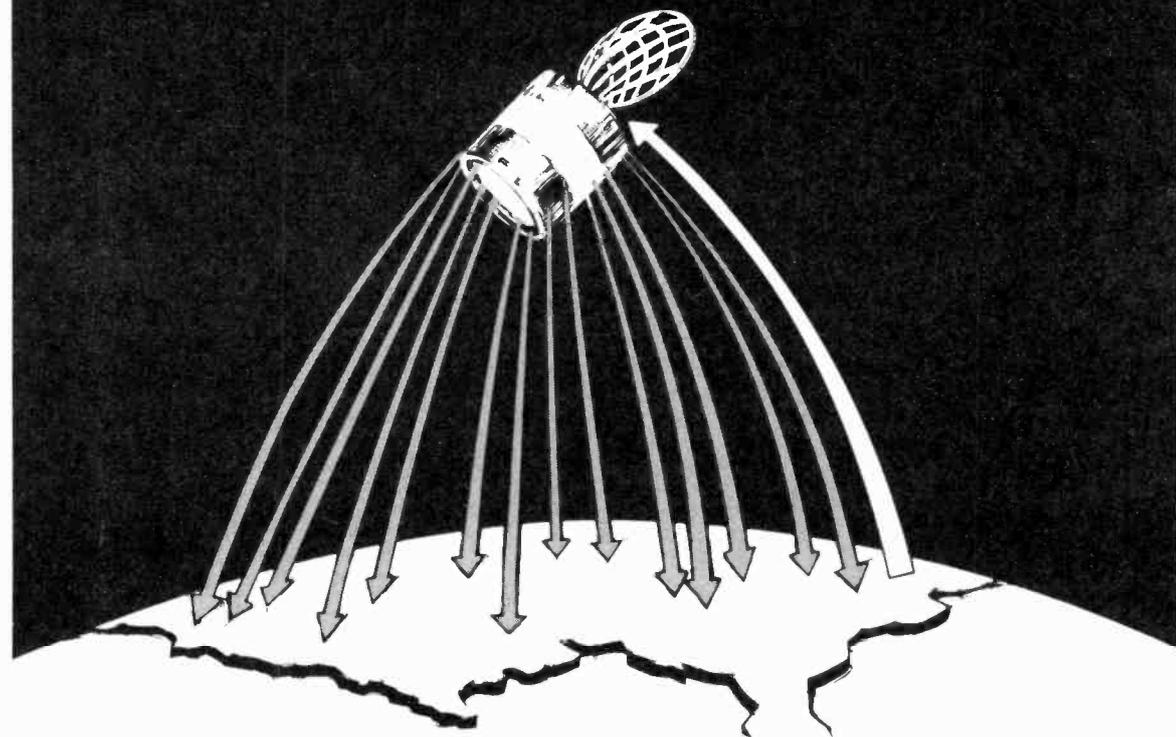
How about the whereabouts of former **WKTU** New York PD **Carlos De Jesus**? He's now hosting ABC-TV's "New York Hot Tracks" and working on a syndicated one-hour show, "New York Street Beat," aimed at urban outlets with a mix of 50% European imports, 40% New York street music and 10% jazz and Latin. He expects the show to debut in May. And if that doesn't keep him busy enough, he'd consider part-time radio work in the New York area, so why not give him a call at (201) 664-1246?

THE NASHVILLE AREA broadcasters have just formed the appro-

priately named Nashville Area Radio Assn. (NARA). The group has elected officers (WSM's **Tom Cassety** as president, **WLAC's Vic Rumore** as VP, **WMTS's John McCreery** as secretary/treasurer, and **Clarence Kilcrease** of **WVOL/WOOK** and **Faye Lindsey** of **WWGM** as board members) and announced its first annual Radio Commercial Competition. You qualify if you're a producer of radio commercials in the greater Nashville area not employed by a radio station. If you want to know more, call **Jane Cleveland** at (615) 383-2127.

If you're looking for **Andre Bernier** on cable tv's Weather Channel Monday night (18), forget it. He'll be playing DJ, hosting **Cleveland's WDMT-FM-108** club-style disco show. His experience? He was a mixer in New Jersey for four years.

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Mutualink™

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

NATIONAL 187 REPORTERS		NEW ADDS	TOTAL ON
DEBARGE RHYTHM OF THE NIGHT GORDY		72	110
CHICAGO ALONG COMES A WOMAN FULL MOON/WARNER BROS.		64	64
DON HENLEY ALL SHE WANTS TO DO IS DANCE GEFEN		59	59
ANIMOTION OBSESSION MERCURY		51	113
GREG KIHN LUCKY EMI-AMERICA		44	69



REGION 1

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

DON HENLEY
ALL SHE WANTS TO DO IS DANCE

CHICAGO
ALONG COMES A WOMAN

DEBARGE
RHYTHM OF THE NIGHT

- WZON Bangor, ME
- WIGY Bath, ME
- WHTT Boston, MA
- WXKS-FM (KISS) Boston, MA
- WBEN-FM Buffalo, NY
- WNYS Buffalo, NY
- WPHD Buffalo, NY
- WERZ Exeter, NH
- WKSS Hartford, CT
- WTIC-FM Hartford, CT
- WKCI (KC-101) New Haven, CT
- WKPE Orleans, MS
- WJBQ Portland, ME
- WSPK Poughkeepsie, NY

- WPRO-FM Providence, RI
- WMJQ Rochester, NY
- WPXY Rochester, NY
- WGFM Schenectady, NY
- WFLY Troy/Albany, NY
- WRCK Utica/Rome, NY

REGION 6

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

DEBARGE
RHYTHM OF THE NIGHT

BRUCE SPRINGSTEEN
I'M ON FIRE

DON HENLEY
ALL SHE WANTS TO DO IS DANCE

- KHFI Austin, TX
- WQID Biloxi, MS
- WKXX (KXX-106) Birmingham, AL
- KAFM Dallas, TX
- KEGL Dallas, TX
- KAMZ El Paso, TX
- KSET El Paso, TX
- KISR Fort Smith, AR
- WQEN (Q-104) Gadsden, AL
- KKBQ (93-FM) Houston, TX
- KMJQ Houston, TX
- KRBE 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
- WZKS Nashville, TN
- WEZB (B-97) New Orleans, LA
- WQUE New Orleans, LA
- KITY San Antonio, TX
- KTFM San Antonio, TX
- KWTX Waco, TX

REGION 2

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

DON HENLEY
ALL SHE WANTS TO DO IS DANCE

DEBARGE
RHYTHM OF THE NIGHT

CHICAGO
ALONG COMES A WOMAN

- WFBG Altoona, PA
- WJLK-FM Asbury Park, NJ
- WZGO Bala Cynwyd, PA
- WBSB (B-104) Baltimore, MD
- WMAR-FM Baltimore, MD
- WVSR Charleston, WV
- WQQQ Easton, PA
- WZYQ (Z-104) Frederick, MD
- WKEE Huntington, WV
- WBLI Long Island, NY
- WAPP New York, 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
- WAVA Washington, DC
- WRQX (Q-107) Washington, DC
- WOMP-FM Wheeling, WV
- WILK Wilkes-Barre, PA
- WKRZ Wilkes-Barre, PA
- WHTF York, PA
- WYCR York, PA

REGION 4

IL,IN,KY,MI,OH,WI

CHICAGO
ALONG COMES A WOMAN

ANIMOTION
OBSESSION

DON HENLEY
ALL SHE WANTS TO DO IS DANCE

- WKDD Akron, OH
- WBWB Bloomington, IN
- WCIL-FM Carbondale, IL
- WBBM-FM (B-96) Chicago, IL
- WGCI-FM Chicago, IL
- WLS-AM Chicago, IL
- WLS-FM Chicago, IL
- WKRQ (Q-102) Cincinnati, OH
- WGCL Cleveland, OH
- WXGT-FM (92X) Columbus, OH
- WCZY Detroit, MI
- WHYT Detroit, MI
- WSTO Evansville, KY
- 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
- WHOT Youngstown, OH

REGION 7

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

DEBARGE
RHYTHM OF THE NIGHT

DON HENLEY
ALL SHE WANTS TO DO IS DANCE

CHICAGO
ALONG COMES A WOMAN

- KKXX Bakersfield, CA
- KIMN Denver, CO
- KOAO (Q-103) Denver, CO
- KPKE Denver, CO
- KRXY Denver, CO
- KLUC Las Vegas, NV
- KIIS Los Angeles, CA
- KIQQ Los Angeles, CA
- KKHR Los Angeles, CA
- KCAQ Oxnard, 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
- XHZ San Diego, CA
- KIST Santa Barbara, CA
- KHYT Tucson, AZ
- KRQQ Tucson, AZ

REGION 3

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

CHICAGO
ALONG COMES A WOMAN

DEBARGE
RHYTHM OF THE NIGHT

ANIMOTION
OBSESSION

- WISE Asheville, NC
- WQXI-FM (94-Q) Atlanta, GA
- WZGC (Z-93) Atlanta, GA
- WBBQ-FM Augusta, GA
- WSSX Charleston, SC
- WBCY Charlotte, NC
- WMGG Clearwater, FL
- WZNE Clearwater, FL
- WNOK-FM Columbia, SC
- WNKS Columbus, GA
- WNFI (I-100) Daytona Beach, FL
- WDCG (G-105) Durham/Raleigh, NC
- WQSM Fayetteville, NC
- WANS Greenville, SC

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

REGION 5

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

DEBARGE
RHYTHM OF THE NIGHT

CHICAGO
ALONG COMES A WOMAN

DON HENLEY
ALL SHE WANTS TO DO IS DANCE

- KFYR Bismarck, ND
- KFMZ Columbia, MO
- KIHK Davenport, IA
- WDAY Fargo, ND
- KKXL-FM Grand Forks, ND
- KRNA Iowa City, IA
- KBEQ (Q-104) Kansas City, MO
- KZZC Kansas City, KS
- 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
- KWK St. Louis, MO
- KHTR St. Louis, MO
- KDVV Topeka, KS
- KAYI Tulsa, OK
- KFMW Waterloo, IA
- KEYN-FM Wichita, KS

REGION 8

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

DON HENLEY
ALL SHE WANTS TO DO IS DANCE

CHICAGO
ALONG COMES A WOMAN

BRUCE SPRINGSTEEN
I'M ON FIRE

- KYYA Billings, MT
- KBBK Boise, ID
- KTRS Casper, WY
- KMGX Fresno, CA
- KYNO-FM Fresno, CA
- KGHO Hoquaim, WA
- KOZE Lewiston, ID
- KHOP Modesto, CA
- KOSO Modesto, CA
- KKRZ Portland, OR
- KMJK Portland, OR
- KPOP Sacramento, CA
- KSFM Sacramento, CA
- KWOD Sacramento, CA

- KSKD Salem, OR
- KITS San Francisco, CA
- KMEL San Francisco, CA
- KWSS San Jose, CA
- KSly San Luis Obispo, CA
- KSOL San Mateo, CA
- KPLZ Seattle, WA
- KUBE Seattle, WA
- KNBQ Tacoma, WA;

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

		NATIONAL 190 REPORTERS	NUMBER REPORTING	
<p>REGION 1 CT,MA,ME,NY State,RI,VT</p> <p>THE CARS WHY CAN'T I HAVE YOU</p> <p>PHIL COLLINS ONE MORE NIGHT</p> <p>ANIMOTION OBSESSION</p> <p>Bee Gee Dist. Latham, NY Buffalo Enterprises 1-Stop Buffalo, NY Cambridge 1-Stop Framingham, MA Cavages Dewitt, NY Central Record & Tape S.Windsor, CT Cutler's New Haven, CT Dicks One Stop Dedham, MA Discount Records Cambridge, MA Easy Records 1-Stop N.Quincy, MA Everett Music Everett, MA Good Vibrations Boston, MA House of Guitars Rochester, NY Music Suppliers One-Stop Needham, MA Northeast 1-Stop Troy, NY Peters 1-Stop Norwood, MA Record Giant Utica, NY Record Theater Buffalo, NY Rhody's Warwick, RI Trans-World 1-Stop Latham, NY</p>	<p>MADONNA MATERIAL GIRL SIRE 34 PHIL COLLINS ONE MORE NIGHT ATLANTIC 33 JERMAINE STEWART THE WORD IS OUT ARISTA 28 MICK JAGGER JUST ANOTHER NIGHT COLUMBIA 25 ANIMOTION OBSESSION MERCURY 18</p>	<p>REGION 3 FL,GA,NC,SC,East TN,VA</p> <p>MADONNA MATERIAL GIRL</p> <p>MICK JAGGER JUST ANOTHER NIGHT</p> <p>THE FIRM RADIOACTIVE</p> <p>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</p>	<p>REGION 5 IA,KS,MN,MO,NE,ND,OK,SD</p> <p>JERMAINE STEWART THE WORD IS OUT</p> <p>MADONNA MATERIAL GIRL</p> <p>BILLY JOEL KEEPING THE FAITH</p> <p>Brown Bros. One-Stop Minneapolis, MN CML-One Stop St. Louis, MO Camelot Wichita, KS Dart One-Stop Minneapolis, MN Great American Music Minneapolis, MN Hastings Lawton, OK Music Vision St. Ann, MO Musicland Minneapolis, MN Musicland St. Louis, MO Musicland Minneapolis, MN Record Bar Cedar Rapids, IA Record Bar Norman, OK Streetside Records St. Louis, MO The Record Shop Edina, MN</p>	<p>REGION 7 AZ,Southern CA,CO,HI,Southern NV,NM,UT</p> <p>JERMAINE STEWART THE WORD IS OUT</p> <p>PHIL COLLINS ONE MORE NIGHT</p> <p>MADONNA MATERIAL GIRL</p> <p>Abbey Road One Stop Santa Ana, CA Alta One-Stop/West. Merch. Salt Lake City, UT Associated One-Stop Phoenix, AZ Canterbury's Pasadena, CA Circles Records Phoenix, AZ Dan-Jay Denver, CO Licorice Pizza Glendale, CA Licorice Pizza San Diego, CA Lovell's Whittier, CA Middle Earth Downey, CA Music Box Fullerton, CA Musicland Murray, UT Odyssey Records Las Vegas, NV Peer Records Anaheim, CA Record Bar Colorado Springs, CO Record Bar Salt Lake City, UT Record Retreat Los Angeles, CA Show Industries Los Angeles, CA Sound Barrier Tucson, AZ Tower Anaheim, CA Tower Las Vegas, NV Tower Los Angeles, CA Tower El Cajon, CA Tower Panorama City, CA Tower San Diego, CA Tower San Diego, CA Tower Sherman Oaks, CA Tower Tempe, AZ Tower Records West Covina, CA Wherehouse Mission Valley, CA Wherehouse Entertainment Gardena, CA</p>
<p>REGION 2 DE,D.C.,MD,NJ,NY Metro,PA,WV</p> <p>PHIL COLLINS ONE MORE NIGHT</p> <p>MADONNA MATERIAL GIRL</p> <p>JERMAINE STEWART THE WORD IS OUT</p> <p>A-1 One Stop New York, NY All-Service One-Stop Union, NJ Alpha Rack New York, NY Benel Dist. Bronx, NY C&M 1-Stop Hyattsville, MD Eastern One-Stop Philadelphia, PA Elroy Enterprises Roslyn, NY Gallery of Sound Wilkes-Barre, PA Harmony Music Bronx, NY J&R Music World New York, NY JEK Enterprises Baltimore, MD Kemp Mill Beltsville, MD Mobile One-Stop Pittsburgh, PA Music Factory Brooklyn, NY Musical Sales 1-Stop Baltimore, MD Musicden Edison, NJ National Record Mart Pittsburgh, PA Oasis Bethel Park, PA Oasis Pittsburgh, PA Peaches Rockville, MD Record & Tape Ltd. Washington, DC Record Bar Morgantown, WV Richmond Bros. 1-Stop Pennsauken, NJ Sam Goody Masapequa Masapequa, NY Sam Goody Baltimore, MD Seasons Four Records Hyattsville, MD Shulman Rec. Co. Cinnaminson, NJ Tape King One Stop Hillside, NJ The Wiz Brooklyn, NY Tower New York, NY Universal One-Stop Philadelphia, PA Waxie Maxie Washington, DC Wee Three Philadelphia, PA Win 1-Stop Long Island City, NY</p>	<p>REGION 4 IL,IN,KY,MI,OH,WI</p> <p>PHIL COLLINS ONE MORE NIGHT</p> <p>MICK JAGGER JUST ANOTHER NIGHT</p> <p>JERMAINE STEWART THE WORD IS OUT</p> <p>Ambat One-Stop/Record Theater Cincinnati, OH Angot 1-Stop Detroit, MI Buzzard's Nest Columbus, OH Camelot N. Canton, OH Centra Columbus, OH Flipside Records Arlington Heights, IL Gemini One Stop Cleveland, OH 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</p>	<p>REGION 6 AL,AR,LA,MS,West TN,TX</p> <p>JERMAINE STEWART THE WORD IS OUT</p> <p>MADONNA MATERIAL GIRL</p> <p>MICK JAGGER JUST ANOTHER NIGHT</p> <p>Camelot N.Richland Hills, TX Camelot Little Rock, AR Camelot Plano, TX Central-South One-Stop Nashville, TN Disc Records El Paso, TX Discount Records Nashville, TN H.W. Daily Houston, TX Hastings Arlington, TX Hastings Austin, TX Hastings Houston, TX Hastings San Antonio, TX Hastings Tyler, TX Melody Shop Dallas, TX Music City One-Stop Nashville, TN Musicland Birmingham, AL Peaches Memphis, TN Poplar Tunes Memphis, TN Star Records El Paso, TX Sunbelt Music 1-Stop Dallas, TX Texas Tapes & Records Houston, TX Western Merch. One Stop Houston, TX Wherehouse Records Metairie, LA</p>	<p>REGION 8 AK,Northern CA,ID,MT,Northern NV,OR,WA,WY</p> <p>MADONNA MATERIAL GIRL</p> <p>DAVID BOWIE/PAT METHENY THIS IS NOT AMERICA</p> <p>SCANDAL FEATURING PATTY SMYTH BEAT OF A HEART</p> <p>Budget Boise, ID Budget Cheyenne, WY Dan-Jay One Stop Tuiwilwa, WA Eli's Record & Tape Spokane, WA Eucalyptus Records Napa, CA Leopold's Berkeley, CA Music People's 1-Stop Oakland, CA Musicland Billings, MT Musicland San Jose, CA Peaches Seattle, WA Rainbow One-Stop San Francisco, CA Sea-Port 1-Stop Portland, OR Tower Campbell, CA Tower Concord, CA Tower Sacramento, CA Tower Portland, OR Tower San Francisco, CA Tower Seattle, WA Westgate Records Boise, ID</p>	

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TOP ROCK TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of AOR radio playlists.	
				ARTIST LABEL	TITLE
1	1	2	6	BRYAN ADAMS A&M	SOMEBODY
2	4	17	3	MICK JAGGER COLUMBIA	JUST ANOTHER NIGHT
3	3	3	5	JOURNEY Geffen	ONLY THE YOUNG
4	7	15	4	THE FIRM ATLANTIC	RADIOACTIVE
5	6	8	6	JOHN FOGERTY WARNER BROS.	ROCK & ROLL GIRLS
6	2	1	9	JOHN FOGERTY WARNER BROS.	THE OLD MAN DOWN THE ROAD
7	13	26	3	PHIL COLLINS ATLANTIC	ONE MORE NIGHT
8	10	12	10	SURVIVOR SCOTTI BROS.	HIGH ON YOU
9	8	5	8	GLENN FREY MCA	THE HEAT IS ON
10	15	21	3	DAVID BOWIE/PAT METHENY EMI-AMERICA	THIS IS NOT AMERICA
11	16	14	6	FOREIGNER ATLANTIC	THAT WAS YESTERDAY
12	21	28	5	DON HENLEY Geffen	ALL SHE WANTS TO DO IS DANCE
13	18	23	5	THE CARS ELEKTRA	WHY CAN'T I HAVE YOU
14	12	13	11	JULIAN LENNON ATLANTIC	TOO LATE FOR GOODBYES
15	17	19	5	LRB CAPITOL	PLAYING TO WIN
16	11	9	10	DON HENLEY Geffen	SUNSET GRILL
17	9	4	6	DAVID LEE ROTH WARNER BROS.	CALIFORNIA GIRLS
18	5	6	11	REO SPEEDWAGON EPIC	CAN'T FIGHT THIS FEELING
19	14	7	14	DEEP PURPLE MERCURY	KNOCKING AT YOUR BACK DOOR
20	26	39	3	ALAN PARSONS PROJECT ARISTA	LET'S TALK ABOUT ME
21	43	—	2	BRUCE SPRINGSTEEN COLUMBIA	I'M ON FIRE
22	34	—	2	DAVID LEE ROTH WARNER BROS.	EASY STREET
23	33	48	3	THE CARS ELEKTRA	BREAKAWAY
24	37	42	3	TRIUMPH MCA	FOLLOW YOUR HEART
25	24	24	14	AUTOGRAPH RCA	TURN UP THE RADIO
26	29	27	13	BRYAN ADAMS A&M	IT'S ONLY LOVE
27	23	16	15	JOHN PARR ATLANTIC	NAUGHTY, NAUGHTY
28	20	11	14	GIUFFRIA CAMEL/MCA	CALL TO THE HEART
29	30	34	3	JOHN WAITE EMI-AMERICA	RESTLESS HEART
30	22	18	15	DON HENLEY Geffen	THE BOYS OF SUMMER
31	19	10	11	FOREIGNER ATLANTIC	I WANT TO KNOW WHAT LOVE IS
32	28	31	6	GEORGE THOROGOOD EMI-AMERICA	GEAR JAMMER
33	40	44	3	THE KINKS ARISTA	LIVING ON A THIN LINE
34	25	22	6	PAT BENATAR CHRYSALIS	OOH-OOH SONG
35	50	—	2	SANTANA COLUMBIA	SAY IT AGAIN
36	32	32	14	DEEP PURPLE MERCURY	PERFECT STRANGERS
37	31	37	5	MARTIN BRILEY MERCURY	DANGEROUS MOMENTS
38	38	43	3	DONNIE IRIS HME	INJURED IN THE GAME OF LOVE
39	36	—	11	SCANDAL FEATURING PATTY SMYTH COLUMBIA	BEAT OF A HEART
40	27	20	12	PHILIP BAILEY COLUMBIA	EASY LOVER
41	42	—	2	GIUFFRIA CAMEL/MCA	DO ME RIGHT
42	48	—	2	DANNY SPANOS EPIC	I'D LIE TO YOU FOR YOUR LOVE
43	NEW			DEEP PURPLE MERCURY	NOBODY'S HOME
44	NEW			PHIL COLLINS ATLANTIC	THE MAN WITH THE HORN
45	NEW			SIMPLE MINDS A&M	DON'T YOU (FORGET ABOUT ME)
46	49	—	2	ROBIN GEORGE BRONZE/ISLAND	HEARTLINE
47	35	25	8	TWISTED SISTER ATLANTIC	THE PRICE
48	NEW			ELLIOT EASTON ELEKTRA	(WEARING DOWN) LIKE A WHEEL
49	45	45	5	ANGEL CITY MCA	UNDERGROUND
50	39	30	6	ROGER HODGSON A&M	IN JEOPARDY

YesterHits™

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Pick Up The Pieces**, Average White Band, ATLANTIC
2. **Best Of My Love**, Eagles, ASYLUM
3. **Some Kind Of Wonderful**, Grand Funk, CAPITOL
4. **Black Water**, Doobie Brothers, WARNER BROS.
5. **Have You Never Been Mellow**, Olivia Newton-John, MCA
6. **Lonely People**, America, WARNER BROS.
7. **My Eyes Adored You**, Frankie Valli, PRIVATE STOCK
8. **You're No Good**, Linda Ronstadt, CAPITOL
9. **#9 Dream**, John Lennon, APPLE
10. **Nightingale**, Carole King, ODE

POP SINGLES—20 Years Ago

1. **This Diamond Ring**, Gary Lewis & the Playboys, LIBERTY
2. **You've Lost That Lovin' Feelin'**, Righteous Brothers, PHILLES
3. **Downtown**, Petula Clark, WARNER BROS.
4. **My Girl**, Temptations, GORDY
5. **The Name Game**, Shirley Ellis, CONGRESS
6. **The Jolly Green Giant**, Kingsmen, WAND
7. **All Day And All Of The Night**, Kinks, REPRISE
8. **Shake, Sam Cooke**, RCA
9. **I Go To Pieces**, Peter & Gordon, CAPITOL
10. **The Boy From New York City**, Ad Libs, BLUE CAT

TOP ALBUMS—10 Years Ago

1. **Average White Band**, ATLANTIC
2. **Blood On The Tracks**, Bob Dylan, COLUMBIA
3. **Heart Like A Wheel**, Linda Ronstadt, CAPITOL
4. **Miles Of Aisles**, Joni Mitchell, ASYLUM
5. **War Child**, Jethro Tull, CHRYSALIS
6. **Do It ('Til You're Satisfied)**, B.T. Express, SCEPTER
7. **Empty Sky**, Elton John, MCA
8. **Rufusized**, Rufus Featuring Chaka Khan, ABC
9. **II**, Barry Manilow, BELL
10. **All The Girls In The World Beware**, Grand Funk, CAPITOL

TOP ALBUMS—20 Years Ago

1. **Beatles '65**, CAPITOL
2. **Mary Poppins**, Soundtrack, VISTA
3. **Goldfinger**, Soundtrack, UNITED ARTISTS
4. **Where Did Our Love Go**, Supremes, MOTOWN
5. **You've Lost That Lovin' Feelin'**, Righteous Brothers, PHILLES
6. **My Love Forgive Me**, Robert Goulet, COLUMBIA
7. **Coast To Coast**, Dave Clark Five, EPIC
8. **The Beach Boys Concert**, CAPITOL
9. **My Fair Lady**, Soundtrack, COLUMBIA
10. **Roustabout**, Elvis Presley, RCA

COUNTRY SINGLES—10 Years Ago

1. **I Care/Sneaky Snakes**, Tom T. Hall, MERCURY
2. **It's Time To Pay The Fiddler**, Cal Smith, MCA
3. **Rainy Day Woman/Help The Cowboy Sing The Blues**, Waylon Jennings, RCA
4. **The Ties That Bind**, Don Williams, ABC/DOT
5. **I Can't Help It (If I'm Still In Love With You)**, Linda Ronstadt, CAPITOL
6. **Wrong Road Again**, Crystal Gayle, UAXW
7. **Linda On My Mind**, Conway Twitty, MCA
8. **Sweet Surrender**, John Denver, RCA
9. **I'm A Believer**, Tommy Overstreet, ABC/DOT
10. **Devil In The Bottle**, T.G. Shepard, MELODYLAND

SOUL SINGLES—10 Years Ago

1. **Lady Marmalade**, LaBelle, EPIC
2. **Fire**, Ohio Players, MERCURY
3. **Shame, Shame, Shame**, Shirley & Company, VIBRATION
4. **Don't Cha Love It**, Miracles, TAMLA
5. **Pick Up The Pieces**, Average White Band, ATLANTIC
6. **Express**, B.T. Express, ROADSHOW
7. **Toby/That's How Long**, Chi-Lites, BRUNSWICK
8. **Rhyme Tyme People**, Kool & the Gang, DE-LITE
9. **I Get Lifted**, George McCrae, TK
10. **I Belong To You**, Love Unlimited, 20TH CENTURY



Promotions

FILL A POTHOLE FOR YOUR SWEETIE WMJQ Rochester (Q-92, Hitradio) Contact: Larry Younger

While some stations give away candy, flowers and other romantic premiums around Valentine's Day, Q-92 takes a decidedly more practical approach with this one. In conjunction with the Rochester Heart Assn., donations are being sought in the name of your favorite pothole.

Actually, the idea is that listeners send a check along with the location of a bothersome pothole in Rochester. The money benefits the charity, and the city goes out and fills the pothole. To brighten things up, Q-92 will even paint a heart on the repaired hole.

There's no limit (on either end) to the dollar amount of the donation, and all donors will receive certificates of thanks for their help from the American Heart Assn. It's a cheap way to fix a very bothersome problem (especially if you've got a cave-in in front of your house) for the listener, and a great attention-getter for the station, since potholes are a major topic of conversation in climates like Rochester's.

I SURVIVED 1984 WSEN-AM-FM Syracuse (country)

Contact: Marcia Borst
If nothing else, George Orwell's book had us wondering what we'd find in 1984. Things turned out to be better than he expected, but there were problems nonetheless, and, tongue in cheek, WSEN is embarking on a search to find those who survived the banner year—and what exactly it was they survived.

Jocks solicited calls several times a day, and each time a "survivalist" was used on the air, the person received part of the 1984 survival kit. The first person to collect all six parts of the kit won the chance to survive '85 in style with the 1985 survival kit. (We were expecting a car or fur coat, but according to WSEN, survival in '85 depends upon a tent, sleeping bag, backpack, wool socks, compass, Swiss army knife and a shovel to dig your own bomb shelter. Obviously, they've got it rougher than we though in Baldwinville.)

The real fun of the contest, though, comes from the creativity of the audience, who had such brave tales of woe as "I survived my teenagers' discovery of MTV."

SING YOUR WAY TO MAUI WLS-AM-FM Chicago (top 40)

Contact: Barbara Anderson
For the third year in a row, Hawaii is going to let WLS's Steve Dahl and Garry Meier set foot on the island of Maui. And once again, Steve and Garry are taking a good portion of Chicago with them.

In order to go, listeners were asked to submit an original song on cassette explaining why they wanted the trip. Three years into the contest, the entries continue to defy musical imagination. Five thousand entries were received, ranging from Chipmunk sound-alikes to X-rated ditties; 10 winners were ultimately selected. Last week, the duo placed two phone calls a day on their afternoon drive shift informing the lucky winners of their (and their guest's) fate.

BEST FITTIN' JEANS WCXI-AM-FM Detroit (country)

Contact: Martin Raab
Events such as Detroit's "Autorama" routinely draw more than 100,000 attendees. Typically, among the hot rods and other amazing displays you'll find several radio station booths, which often go largely unnoticed. WCXI decided to do something about that this year, and held the finals of a year-long promotion, "Best Fittin' Jeans," at the show.

Throughout 1984, weekly competitions were held in area nightclubs, where contestants were asked to show off their jeans tastefully for cash and prizes. The "Autorama" competition featured the winners of those weekly contests. The final winners, judged strictly on the look of the jeans on the individual and the fashion in which they were displayed, netted prize packages ranging from cash to cars, courtesy of contest sponsors Honda, Budweiser and WCXI.

MARKETING A MARRIAGE WKTU New York (top 40)

Contact: The Madame
Many stations have done it before, but none with quite as classy an approach as WKTU's in the marriage of midday personality "The Madame," who wed Jay Maeder on the air on Valentine's Day. Printed invitations went out to the advertising community, press and other guests for the wedding, which took place at the Media Sound recording studio (with a lavish reception following) and was broadcast live at high noon on the station. ROLLYE BORNSTEIN

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Featured Programming

JETSETTER OF THE WEEK is Westwood One chief Norm Pattiz. Just a month after representing the company at Midem in Cannes, Pattiz is looking to London, where he will deliver the closing speech at the first annual U.K. Music Radio Conference on March 1. Contributing to the event, sponsored by the British Radio Academy, Pattiz's subject matter is "Music Radio—The American Experience," a summary of how our country's radio routine relates to the international airwave business.

Let's forget about these saccharine Valentine's Day promotions. New York's **MJI Broadcasting** has the right idea with the latest gimmick for its "Rock Quiz" short feature. From Monday (18) through March 17, listeners will be lured with loot consisting of a pair of his-and-hers diamond bracelets, a \$14,000 gesture from Zales Jewelers. Excuse us now while we run to the post office, as postcard entries are due to MJI by March 18. . . Former Oakland Raiders coach **John Madden** spreads his opinions a bit broader with the expansion of his two-minute sports commentaries on the **RKO Two** network. Formerly heard only on weekday afternoons, Madden will now be featured on Saturday mornings, too. Also from RKO, the company launches its annual "Tax Tips" bits March 4. Five weeks of one-minute reports, "Tax Tips" is anchored by economic correspondent **Dean Shepard**.

IN NEW YORK, **DIR** ups **Scott Kushner** from associate producer into its affiliate relations department. . . Former **KMGG** Los Angeles project development director **Randy West** joins **Creative Radio Network** of Woodland Hills, Calif. as director of program services and marketing. . . Back at New York's **MJI Broadcasting**, **Lori Pinkerton** joins as director of production. She was director of programming operations at **The United Stations**. . . The United Stations retaliates by adding three to its Gotham staff. **Bonnie Abdelnour** joins as director of corporate development. She was with **WPIX** New York as national sales manager. **Joni Silverman** comes aboard as director of creative services. She had held a similar post with **Pepperplatt Productions**. And **Paul Mankoff** steps in as technical director of the firm's "The Great Sounds" program. He had held a similar job at **RKO**.

In conjunction with the April opening of **Transtar Radio Network's** New York office, **Ken Harris** joins the Colorado Springs-based firm as senior vice president of affiliate services. He's another **RKO** veteran, having been that network's vice president/director of affiliate services since 1979. . . **Bill Sinrich** moves to **NBC Radio News'** London bureau as a reporter/producer. He's held the same post for the network's Washington office. . . **Bruce Tucker** joins San Diego's **Tuesday Productions** as East Coast marketing manager. A former director at the city's **KGB**, Tucker is currently working at **KIFM** there and practicing law—a busy man.

KIM FREEMAN

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

Feb. 22-24, **John Fogerty, REO Speedwagon, the Time, Scott Shannon's Rocking America Top 30 Countdown, Westwood One, three hours.**

Feb. 22-24, **Don Henley, REO Speedwagon, Rock Album Countdown, Westwood One, two hours.**

Feb. 22-24, **Grammy Awards Special, Rock Chronicles, 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.**

Feb. 24-March 3, **Slade, Rock Over London, Radio International, one hour.**

Feb. 24-March 3, **Thompson Twins, Missing Persons, King Biscuit Flower Hour, DIR/ABC, one hour.**

Feb. 25-27, **Elton John, Superstar Portraits, Barnett-Robbins, two hours.**

Feb. 25-27, **Bob Seger, Rock Stars '85, Barnett-Robbins, two hours.**

Feb. 25-March 3, **Teena Marie, Special Edition, Westwood One, one hour.**

Feb. 25-March 3, **Foreigner, Off The Record Specials with Mary Turner, Westwood One, one hour.**

Feb. 25-March 4, **B.J. Thomas, Gary Owens Supertracks, Creative Radio Shows, three hours.**

Feb. 25-March 4, **Charlie Daniels, Country Music Radio Magazine, Creative Radio Shows, three hours.**

Feb. 25-March 4, **Dee Snyder of Twisted Sister, Eddie Van Halen, The Inside Track, DIR Broadcasting, 90 minutes.**

Feb. 25-March 3, **Rafe Van Hoy, Country Closeup, Narwood Productions, one hour.**

Feb. 25-March 3, **Vic Damone, The Music Makers, Narwood Productions, one hour.**

Feb. 28-March 4, **Huey Lewis & the News, We're An American Band, Barnett-Robbins, two hours.**

March 1-3, **Sheena Easton, Madonna, Rock's Leading Ladies, Barnett-Robbins, two hours.**

March 1-3, **Billy Idol, Bryan Adams, Julian Lennon, Rock Stars '85, Barnett-Robbins, 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.

85 REPORTERS	NEW ADDS	TOTAL ON
PHIL COLLINS ONE MORE NIGHT	13	56
DOLLY PARTON DON'T CALL IT LOVE	11	20
COMMODORES NIGHTSHIFT	10	51
ERIC CARMEN I WANNA HEAR IT FROM YOUR LIPS	8	44
THE DEBARGE RYTHM OF THE NIGHT	7	13

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
WLTF Cleveland, OH
WMJI Cleveland, OH
WIS Columbia, SC
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
WLSI Jackson, MS
WIVY Jacksonville, FL
KLSI Kansas City, MO
KUDL Kansas City, KS
KMJJ Las Vegas, NV
KMGG Los Angeles, CA
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
WCTC New Brunswick, NJ
WPIX New York, NY
WWDE Norfolk, VA
KLTE Oklahoma City, OK
KOIL Omaha, NE
WIP Philadelphia, PA
KKLT Phoenix, AZ
KOY Phoenix, AZ
WTAE Pittsburgh, PA
WWSW Pittsburgh, PA
KEX Portland, OR
KGW Portland, OR
WPJB Providence, RI
WPRO-AM Providence, RI
WPTF Raleigh, NC
WRVA Richmond, VA
WHAM Rochester, NY
KQSW Rock Springs, WY
WSGW Saginaw, MI
KSL Salt Lake City, UT
KFMB-AM San Diego, CA
KFMB-FM San Diego, CA
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
WWMM Toledo, OH
KRVA Tulsa, OK
WLTT Washington, DC
WMAL Washington D.C.

FOR WEEK ENDING FEBRUARY 23, 1985

Billboard

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HOT ADULT CONTEMPORARY

				Compiled from a national sample of radio playlists.			
RANK	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST	
					LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	1	10		CARELESS WHISPER COLUMBIA 38-04691	3 weeks at No. One	◆ WHAM FEATURING GEORGE MICHAEL
2	2	2	13		FOOLISH HEART COLUMBIA 38-04693		◆ STEVE PERRY
3	3	3	11		I WANT TO KNOW WHAT LOVE IS ATLANTIC 7-89596		◆ FOREIGNER
4	5	6	13		MISSING YOU RCA 13966		◆ DIANA ROSS
5	6	12	6		CRAZY RCA 13975		◆ KENNY ROGERS
6	7	13	6		KEEPING THE FAITH COLUMBIA 38-04681		◆ BILLY JOEL
7	8	15	5		CAN'T FIGHT THIS FEELING EPIC 34-04713		◆ REO SPEEDWAGON
8	12	20	5		TOO LATE FOR GOODBYES ATLANTIC 7-89589		◆ JULIAN LENNON
9	4	4	14		YOU'RE THE INSPIRATION FULL MOON/WARNER BROS. 7-29126		◆ CHICAGO
10	9	5	16		ALL I NEED QWEST 7-29238/WARNER BROS.		JACK WAGNER
11	10	8	11		MAKE NO MISTAKE, HE'S MINE COLUMBIA 38-04695		BARBRA STREISAND WITH KIM CARNES
12	11	11	12		IN NEON GEFEN 7-29111/WARNER BROS.		◆ ELTON JOHN
13	25	—	2		ONE MORE NIGHT ATLANTIC 7-89588		PHIL COLLINS
14	17	19	5		TIME DON'T RUN OUT ON ME CAPITOL 5436		ANNE MURRAY
15	16	16	10		20/20 WARNER BROS. 7-29120		◆ GEORGE BENSON
16	19	21	6		EASY LOVER COLUMBIA 38-04679		◆ PHILIP BAILEY WITH PHIL COLLINS
17	20	22	5		NIGHTSHIFT MOTOWN 1773		COMMODORES
18	13	10	13		LOVE LIGHT IN FLIGHT MOTOWN 1769		◆ STEVIE WONDER
19	21	23	6		METHOD OF MODERN LOVE RCA 13970		◆ DARYL HALL & JOHN OATES
20	15	7	18		DO WHAT YOU DO ARISTA 1-9279		◆ JERMAINE JACKSON
21	24	30	4		I WANNA HEAR IT FROM YOUR LIPS GEFEN 7-29118/WARNER BROS.		◆ ERIC CARMEN
22	22	9	14		JAMIE ARISTA ASI-9293		RAY PARKER JR.
23	18	18	8		MISTAKE NO. 3 VIRGIN/EPIC 34-04727		◆ CULTURE CLUB
24	27	31	4		FINDER OF LOST LOVES ARISTA 1-9281		DIONNE WARWICK AND GLENN JONES
25	14	14	11		BABY COME BACK TO ME ATLANTIC 7-85994		THE MANHATTAN TRANSFER
26	23	17	16		UNDERSTANDING CAPITOL 5413		BOB SEGER & THE SILVER BULLET BAND
27	26	25	19		SEA OF LOVE ES PARANZA 7-99701/ATLANTIC		◆ THE HONEYDRIPPERS
28	28	24	5		PARADISE CAFE' ARISTA 1-9318		BARRY MANILOW
29	29	27	17		VALOTTE ATLANTIC 7-89609		◆ JULIAN LENNON
30	NEW				UNDER THE CLOCK ARISTA 1-9304		JANEY STREET
31	31	35	4		NEUTRON DANCE PLANET 13951		◆ POINTER SISTERS
32	35	37	3		INVITATION TO DANCE EMI-AMERICA 8250		◆ KIM CARNES
33	33	—	4		THE BOYS OF SUMMER GEFEN 7-29141/WARNER BROS.		◆ DON HENLEY
34	34	—	2		THE OLD MAN DOWN THE ROAD WARNER BROS. 7-29100		◆ JOHN FOGERTY
35	NEW				IT SHOULD HAVE BEEN LOVE MCA 52525		BARBARA MANDRELL AND LEE GREENWOOD
36	36	38	4		PRIVATE DANCER CAPITOL 5433		◆ TINA TURNER
37	37	—	2		SOLID CAPITOL 5397		◆ ASHFORD AND SIMPSON
38	NEW				DON'T CALL IT LOVE RCA 13987		DOLLY PARTON
39	39	—	2		THE HEAT IS ON MCA 52512		◆ GLENN FREY
40	40	—	2		CALIFORNIA GIRLS WARNER BROS. 7 29102		◆ DAVID LEE ROTH

○ 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.

MARYLAND VIDEO BILLS TABLED

Measures Would Have Subjected Stores to Licensing

BY BILL HOLLAND

WASHINGTON Video dealers from as far away as Springfield, Va., hearing the trumpet call of warning from the Capitol Chapter of the Video Software Dealers Assn. (VSDA), showed up in force in Annapolis recently to testify against two proposed bills in the Maryland Legislature which would have subjected video stores to state licensing, bonding and other regulations.

The effect of the showing, and the explanatory testimony of the retailers, was a unanimous tabling of the measures by the 24-member Economic Matters Committee.

"As of Feb. 7, the measures are gone, dead," said a clerk in the committee. If tabled bills are not reintroduced after seven days, the staffer explained, "then that's it." The measures were tabled after the Jan. 30 hearing.

The hearing room was "packed," according to Robert Lamb of the 10-store Video Place chain, which serves Washington as well as as suburban Virginia and Maryland. "Once we explained how our businesses run, the membership fees and so on, it became obvious the

bills were just stupid."

VSDA members were not the only ones to appear and testify. Thomas R. Devaney, lawyer for the 38-store Erol's, also spoke. Erol's is not a VSDA member, but members said that was of no concern. "We all would have been affected," one said.

Devaney said the hearing was a "good educational symposium for the legislators," and characterized the proposals introduced by Delegate Anthony DiPietro last month (Billboard, Feb. 5) as "inarticulately drawn." He and the five other retailers who testified made it clear to the committee members that their fears that video stores are run like health spa chains, with huge membership fees of \$1,000 and bankruptcy-prone policies, were unfounded.

"We also tried to point out that the downside is not always coming at consumers," he added. "There's always a chance that when a tape leaves a shop, it'll be stolen."

An official of the Maryland Dept. of Regulations also testified that the DiPietro bills carried no provisions for enforcement, and no guidelines for the posting of a surety bond based on membership fees.

The VSDA Capitol Chapter heard

about the proposed measures at the 11th hour. The chapter had less than week to investigate the measures' provisions and organize a retailer turnout to oppose them.

The bills were introduced Jan. 22 as consumer measures to protect video store customers in the areas of automatic membership renewal, reversion of fees after membership cancellation and retrieval of lost fees in bankruptcy cases. Dealers would have had to face a newly created state board of certification and licensing, and post a security bond or line of credit amounting to 75% of membership fees, to receive state approval.



Givin' It Away in Cincinnati. The Pittsburgh-based National Record Mart recently gave away a Compact Disc player as part of a chainwide promotion of the CBS Masterworks Portrait series. Pictured at the Beechmont Mall outlet in Cincinnati are winner Woody Jones, left, and store manager Rick Pallatt.

Portland's Music Millennium Rebounds Indie Dealer Praises Labels' Support

BY EARL PAIGE

PORTLAND, Ore. Don MacLeod contends that vendor support for his three Music Millennium stores dramatizes the fact that labels and distributors want to maintain independent record/tape stores. "The labels have put us back on our feet," MacLeod says.

The Music Millennium story goes back to 1969, when MacLeod first opened. When he sold off his interests 10 years later, it was on the eve of the record/tape slump. "We lost all our independents here," he says of the early '80s recession. Last August, MacLeod came back.

At the time MacLeod sold the business, he says, the stores were generating \$1.5 million a year. "We were the only deep catalog store in Portland," he recalls, "with staff who knew music and offered customer service."

"I had friends in farming up in Washington and had received a couple of offers [for the stores]," MacLeod continues, so I finally decided to quit the music business and go off and do my thing." His "thing" was a 15 acre nut orchard.

MacLeod, 44, was a purchasing agent for a large electronics firm prior to opening Music Millennium. He says he always had "wide tastes in music. I always look for creativity, no matter whether it's in classical or country music."

MacLeod eventually opened a separate classical store connected to the main unit near downtown at 32nd and Burnside, where he owns a quarter-block building. The two stores are a combined 4,000 square feet. A third 1,600 square foot store is in the northwest section at 21st and Johns. "This is about the only residential area of downtown Portland with high foot traffic," he notes, "due to most of the movie theatres and good restaurants."

The beginning of the end for Music Millennium under the owners to whom MacLeod sold out, he says, was a period that found Tower Records opening two stores, one on each side of Portland. "Everybody's had two stores here, and now there's just one and it's mostly video," he notes. "We lost Long Hair

Music, Crystal Ship and For What It's Worth."

MacLeod says that when he decided to return to record/tape retailing, he held discussions with key label people and distributors. "The line had to be drawn. Was it going to be nothing much except Tower? I talked to all the branch managers."

"Every label offered support in varying degrees. While WEA went hot and heavy, others lent support, too, and others held off a little to see what happens. We got extended returns to dump all the old stuff that had accumulated, partial payments on the debts, limited open to buys and even some co-op."

"We've taken the old debt down

from \$100,000 to \$30,000," he continues. "We've restructured inventory and cut expenses 20%. We're not quite on our feet yet, but the past six months has seen business grow 15% per month."

Fortunately, MacLeod was able to obtain the services of Terry Currier as his general manager. "He's been with Tape Town, Budget, D.J.'s, and the important thing is Terry stayed in the trenches through it all while I was out planting nut trees," MacLeod reports. "We've kept on some of the key personnel from the previous owners, too, who had to be here when there was only 30 out of the top 200 and

(Continued on page 25)

Tiny Apollo Video Thrives Amid L.A. Chain Competitors

LOS ANGELES It's hard to imagine a more competitive corridor for home video retailers than a short stretch of Tustin Blvd. here in suburban Orange where 10 stores compete, among them the recognized giant in video rental, Wherehouse. And yet tiny, 489 square foot Apollo Video Rentals thrives.

Apollo owner Stan Rice claims that thus far his nearest competitor, Licorice Pizza, has actually been a boon. But he also points to several survival strategies.

He claims his techniques were developed long before the strip between Lincoln and Taft became home video row. When he opened nearly four years ago, he chose the name Apollo in order to appear first in Yellow Pages listings, which he credits as still pulling plus business from all over Orange County.

Given Apollo's size, Rice and his wife Beverly evolved a knack for "making space where there is no space." But, he admits, "Our limited lobby space is our biggest detriment."

The Rices still stock Beta, an excess inventory commitment even spacious stores often eschew. However, Rice says, "Of our total rentals, 32% come from Beta, and 38% of our customers use Beta. It pays for itself."

Curiously enough, Rice acknowledges that if he had not previously owned the office supplies outlet next door, "We could have never got started with the video." But today, he says, the video store is basically operating on its own.

While Rice has actually seen busi-

ness boosted by traffic overflow since Licorice, a few doors away, added video a little more than a year ago. Wherehouse just opened across the street, taking over a huge former sporting goods store. Moreover, while Licorice's \$2 rentals jolted all the independents up and down the boulevard, Wherehouse is famous for \$1 rentals. As if Licorice and Wherehouse were not enough, a new Music Plus Video up the street completes Rice's encirclement by record/tape/video chains.

Rice employs a series of survival and competition strategies, ranging from simple to complex. His most recent move was computerizing the store, offering numerous benefits from inventory efficiencies to faster transaction time. But he says the so-called "little things" are important, too.

Acknowledging that both he and Beverly are movie buffs, Rice says, "We look for the type of part-time help that loves movies and loves helping movie rental customers." He has three such staffers.

Over seven weeks, the Rices tried to match Licorice's hours. "Beverly tried it seven Sundays and then said, 'No more,'" Rice recalls. Hours are back now to 10 a.m.-8 p.m. Monday-Friday and 10-7 Saturday, the one hour earlier shuttering used to turn around any movies being brought back right up to closing time. A special \$3.25 weekend rental price was recently put into effect. Another special that works is \$2.15 for two movies on Wednesdays. "This generates more business than

(Continued on opposite page)

From Dorm Room to Chain New Hampshire Dealer Looks Back

BY JOHN SIPPEL

LOS ANGELES At 31, Michael Cohen looks back on 13 years in New Hampshire retailing that started with a quarter-partnership in a \$50-per-day dormitory record store, culminating in three record and video stores that grossed more than \$1.5 million last year.

In 1971, Cohen, a freshman at 1,300-student New England College in Henniker, N.H., invested \$1,200 in an experimental one-dorm-room store set up by two students. The Pitchfork Records store lagged in the 100 square foot location, so the three principals moved into 200 square feet across the street in Henniker, a town of 1,600 population. Cohen originally made friends with the originators by driving them to Dedham, Mass., in his car to make will-calls from Peter McDermott, with whom he still does business.

By the end of 1972, with a fourth partner, a second 300 square foot Pitchfork was opened in 34,000-population Concord. The four male students rotated their class schedules so they could work both outlets.

By 1974, the handwriting on the wall clearly showed that the Henniker outlet had to close, while Con-

cord moved downtown into 1,000 square feet. Initial inventory in the store was \$20,000, primarily in albums, Cohen recalls.

The same year, while Cohen was in Arundel, England, studying at the English campus of the New Hampshire school, his partners called, asking for a \$10,000 loan. He worked out the loan, at the same time buying out the three other principals.

By early 1975, he was a school dropout. Shortly after, he married his campus sweetheart, Sunshine, who still manages the Keene, N.H. store opened in 1982. By 1978, the Concord store was doing \$150,000 annually on an estimated \$40,000 inventory.

In 1979, Cohen opened a 1,000 square footer in Laconia, which was grossing \$350,000 yearly in the town of 25,000 after a year. Though the store prospered, Cohen closed it in 1982, finding it uncomfortable to work under an agreement whereby he shared his space with a stereo hardware specialist. "I couldn't live with the terms, where I couldn't sell blank tape and a lot of other things," he explains.

At about the same time, Cohen opened in Keene, a city of 30,000, in

(Continued on page 25)

NOW PLAYING

by Faye Zuckerman

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

THE 500-PAGE click-track book contains a series of mathematical equations which film and television music composers depend on to adjust music tempos to match up action. It used to take Ron Grant hours to synchronize his compositions to one episode of "Knots Landing."

But now, Grant contends, he can pair visuals and sounds per episode in less than 11 minutes on a time processing program he and his brother Richard devised for Commodore 64 computers. The software, "Auricle: The Film Composer's Time Processor," essentially takes over the drudgery of manipulating tempos.

"Auricle" can sample various tempos, put in beats, describe times and change beats at selected sections. "Some composers wouldn't take a risk and design complicated music because of the arduous process of figuring out click tracks," says Richard Grant. "But the computer can easily accommodate non-standard calculations."

The \$500 package is currently being designed for Apple computers. "We prefer the Commodore because it only costs \$200," says Richard Grant. "If the system breaks down, you can pull another

one [computer] out, rather than waiting several hours for a computer repair service."

"Composers are skeptical about computers," says Ron Grant. "It has taken up a lot of our time convincing them that Auricle is far less time consuming than the click-track book."

'Auricle' software simplifies the music-to-film synchronization process

"Auricle" has another attribute besides music composition for film or broadcast. It is the first computer software package that does not depend on menus, listings that users choose from. Instead, the computer responds to requests.

More than 4,000 commands are contained in the massive Auricle operating system. "You type in what you want the computer to do, and then it finds and executes the function," Richard Grant says. "We are calling Auricle a 'natural language system'."

The Grant brothers say they plan to develop accounting and other home/business applications based on their English-language program. It took them nearly three years to create "Auricle," which might just be the quintessence of "user friendly."

BITS AND BYTES: March will

see the release of Activision's "The Music Studio," computer software for Commodore 64 computers which can orchestrate, mix and create sounds. The program contains several instrument sounds, including sound effects and percussion. This \$29.95 computer package also has a section

for writing lyrics . . . The ailing Kaypro Corp. will discontinue production on its once-popular Kaypro II, 4 and 12 personal computers. The San Diego firm plans to market a revamped Robie computer and roll out a floppy disk version of its IBM compatible Kaypro 16.

Only 250 exhibitors are set to display at the March 21-23 Comdex/Winter in Anaheim. A keynote has not yet been set . . . Hayden Book Co. has placed a \$2.95 price tag on the children's book "The Computer Workout." The book contains crossword puzzles, word-searches, mix-and-match games and simple programming tasks. Authors Jim Keogh and Software Lab East created separate versions of "The Computer Workout" for Apple, Commodore and IBM computers.



Counter Intelligence

SHAMROCK 'N' ROLL NO SHAM: Labels and marketing people are not giving gift-giving a serious enough shot in the view of Jeff Klem, advertising director of Budget Tapes & Records, Denver. The execution of "Gift Of Music," says Klem, "has been too narrow."

Klem promotes St. Patrick's Day with his annual "Shamrock 'N' Roll" campaign and is also doing President's Day with a theme built around "budget cuts." Not afraid of the built-in negatives in any major holiday or theme day, Klem says, "I'll probably do April 15 with a takeoff on rebate, maybe even IRS Records. I think there should be a major merchandising theme day every month. That's what we try to come up with."

"WHO SHOT NELLY IN THE BELLY?": There may or may not be a movie by that odd title, but Rudy Neely of Video Show in Fullerton, Calif. mentions the unlikely moniker to make a point about his plan to rent slow movers. "By 5 p.m. on Saturday, all our top hits are long gone. My problem at that point in time is how to get rid of my 'Golden Ponds' and 'Who Shot Nelly . . .'"

Neely says the store's formula is to reduce everything in the place to \$2 between 5 and 7 p.m. on Saturday. That's a real bargain because the store is not open Sunday, so the customer gets two nights for the low price.

THE BLANKETY-BLANK ON BLANK TAPE has Record Factory marketing vice president Bob Tolifson thoroughly bemused. Speaking of manufacturers and their various rebate offers, Tolifson says, "They make theirs when we put it into the warehouse. They don't care what the consumer buys. It's what you [dealers] buy. The way it is now, if you put any kind of mark on it, you end up looking like a fool."

"They hate me when I say these things," Tolifson goes on, "but I see it as a dichotomy. It's hard to criticize [the rebate] when they can look you right in the eye and say it's working." Tolifson indicates, however, that the consensus at the San Francisco chain is that the time is fast arriving when there will be a limit to the number of brands retailers can carry.

Record Factory's latest big push was with TDK and Maxell in Super Bowl promotions, a natural with the huge event in Palo Alto.

Edited by EARL PAIGE

FEATURES OF THE WEEK

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APOLLO VIDEO RENTALS

(Continued from page 22)

we do on Fridays," Rice says.

Otherwise, Apollo is \$3.15. "We're three cents higher than Licorice," Rice says, "but I don't want all those odd tax cents to mess with."

In many ways, Rice positions the store against the more rigid policies of the chains. "We take \$50 cash deposits, and for some reason both Licorice and Warehouse don't," he notes.

On another level, Rice will sell one blank tape where the chains routinely have 10-pack specials. "We mark it up 50 cents over cost," he says. "Blank tape keeps customers coming back." Apollo carries TDK, Sony, Memorex, Kodak, Maxell, Fuji and Certron—"when we can get it," he says of the latter, which he uses as a price leader.

Tiny as Apollo is, Rice offers rental VCRs. "We have room for about six," he says.

Looking for every edge, Rice acknowledges that his early detente with Licorice found him giving points. "We let them have the music video. It seemed we were never getting the right titles."

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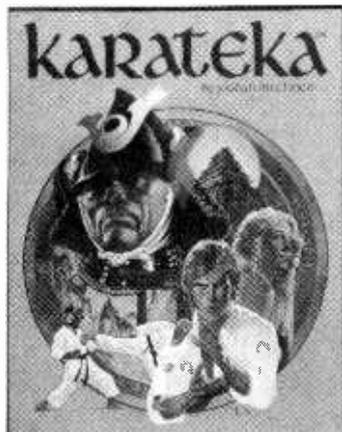
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NEW ON THE CHARTS



KARATEKA
#20 Entertainment

Karateka means "karate master" in Japanese. And becoming accomplished at this form of self-defense is the subject of Broderbund's computer game of the same name.

Designed by Jordan Mechner, a Yale student, the entertainment software centers on controlling actual karate moves with a joystick. Mechner says he studied films on the Japanese fighting art while developing "Karateka."

Gene Portwood, formerly an animator with Walt Disney Productions, and Lauren Elliott worked closely with Mechner to give the four levels of "Karateka" a "movie feel," says Cathy Carlston of Broderbund Software, the game's publisher. "I think it is successful because of the animation and graphics," she adds.

"Karateka" comes packaged with an elaborate one-minute opening sequence in which an evil warlord is seen banishing a princess," Carlston explains, "We see her walk into a dungeon, fall to the ground and weep."

During game action, the graphics have been programmed to pan the scenery as well as cut away to castle scenes. The object of "Karateka" is to rescue the princess by fighting off guards using karate moves. The suggested retail price is \$34.95.

FAYE ZUCKERMAN

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

				TITLE	Publisher	Remarks	SYSTEMS									
	THIS WEEK	LAST WEEK	WKS. ON CHART				Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
ENTERTAINMENT	1	1	58	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•							
	2	3	12	GHOSTBUSTERS	Activision	Strategy Arcade Game			•							
	3	2	66	FLIGHT SIMULATOR	Microsoft	Simulation Package				•						
	4	4	20	ZORK I	Infocom	Fantasy Adventure Strategy Game	•	•	•	•	•		•	•		
	5	6	57	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade-Style Sports Game	•	•	•							
	6	7	28	SARGON III	Hayden	Chess Program	•			•						
	7	8	9	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Game	•	•	•		•					
	8	5	72	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•						
	9	11	21	ARCHON II: ADEPT	Electronic Arts	Strategy Arcade Game		•	•							
	10	10	18	SARGON II	Hayden	Chess Program	•	•*	•*				•*			
	11	9	3	ZORK III	Infocom	Fantasy Adventure Strategy Game	•	•								
	12	13	38	SUMMER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•						
	13	12	15	KING'S QUEST	Sierra On-Line	Adventure Game	•			•						
	14	17	11	SKYFOX	Electronic Arts	Fantasy Role-Playing Game	•									
	15	16	17	CUT THROATS	Infocom	Action Role Playing Game	•	•		•	•					•
	16	18	5	STAR LEAGUE BASEBALL	Gamestar	Arcade Style Game	•	•*	•		•					
	17	RE-ENTRY		MILLIONAIRE	Bluechip	Stock Market Simulation Game	•		•	•	•	•	•	•	•	•
	18	RE-ENTRY		QUESTRON	Strategic Simulations Inc.	Fantasy Adventure Game	•									
	19	NEW▶		EXODUS:ULTIMA III	TRS/Tandy	Fantasy Adventure Game	•	•	•	•						
	20	NEW▶		KARATEKA	Broderbund	Action Arcade Game.	•									

				TITLE	Publisher	Remarks	SYSTEMS									
	THIS WEEK	LAST WEEK	WKS. ON CHART				Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
EDUCATION	1	1	73	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	54	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	56	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	•		•	•						
	4	3	21	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•	•					
	5	6	14	SAMPLE SAT	Hayden	Sample Test Module	•	•	•	•						
	6	5	48	FACE MAKER	Spinnaker	Educational program designed to introduce children, ages 4 through 8, to the computer keyboard and the concept of programming.	•	•	•	•						
	7	9	28	WORD ATTACK!	Davidson & Associates	Designed for students, grades 4 - 12, to teach new words, their meanings and their usages in an interesting and exciting way.	•		•	•						
	8	NEW▶		ROCKYS BOOT	The Learning Company	Teaches the basics of logic and circuitry to ages 9 and up. Presents user with a problem that is solved by using logic and building a machine to solve the problem.	•		•	•						
	9	8	21	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	NEW▶		NUMBER TUMBLERS	Fisher Price	A learning game which enforces addition and subtraction skills. Designed for ages 8-12. One or two players.										

				TITLE	Publisher	Remarks	SYSTEMS									
	THIS WEEK	LAST WEEK	WKS. ON CHART				Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
HOME MANAGEMENT	1	3	31	PRINT SHOP	Broderbund	At Home Print Shop	•									
	2	1	73	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•						
	3	4	65	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•	•					
	4	2	12	LOTUS 1-2-3	Lotus Inc.	Programming Language				•	•					
	5	5	33	PAPER CLIP	Batteries Included	Word Processing Package		•	•♦							
	6	6	31	EASY SCRIPT	Commodore	Word Processing Package				•						
	7	RE-ENTRY		NET WORTH	Scarborough System	Designed to manage personal finances.	•	•	•	•						
	8	RE-ENTRY		THINK TANK	Living Video Texts	Designed as an idea processor. Used in creating and storing report outlines.	•			•						
	9	9	3	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program	•	•	•	•	•	•	•	•	•	•
	10	8	2	ATARI WRITER	Atari	Word Processing Program		♦								

NEW HAMPSHIRE DEALER COHEN

(Continued from page 22)

a 1,300 square foot location downtown. He introduced \$30,000 in stereo hardware and carried \$60,000 in records, tapes and accessories. Cohen personally buys all hardware, which he introduced in Concord the following year. He calls the marriage of "razor and blades" a necessary return to a decade or more ago in the industry, when, he points out, the marriage was more common.

In April, 1984, Pitchfork opened a separate store in Concord. "It's been tremendous," he says. "We have more than 1,000 members who paid \$29.95 to join our rental club. We get \$2.50 daily, \$3.99 for the weekend, and have 99-cent specials on Tuesday." Longtime employee Chuck Quiron manages the video location.

Cohen estimates his software stock at \$120,000 and his video hardware at \$140,000. "In hardware," he notes, "we carry everything from the JVC Cam-Corder to a TMK VHS at \$339. We carry only VHS, no Beta."

Cohen is a wary entrepreneur, peppering his dialog with warnings and cautions. For example, he isn't fully sold on the potential of Compact Disc. "CD is more talked about than sold," he says. "The future of

CD is great, but not as great as it's described."

He's also critical of schlock goods. "Why carry cutouts when you can get such midrange deals as CBS for \$1.85 if you buy right and a little more for WEA?"

"We have no specials. Our standard price for an \$8.98 list is \$7.79 for the LP and \$8.59 for the cassette," Cohen says. He notes that cassette and LP sales are even in his stores. He carefully stocks top-selling singles from Billboard and his own area at \$1.79 each.

Cohen features Discwasher, Memorex and Pfanstiehl accessories. "Maxell is our best-selling blank tape. I can get it cheaper on the open market than from Maxell," he states.

His "homey and comfortable" stores feature stained natural pine browsers. He's proud of his "open" tape display, a 40-foot plexiglass wall with numerous monkey holes, making it possible to drop any pre-recorded cassette on a conveyor belt where it mechanically wends its way to the register. Cohen claims he's never had a cassette stolen.

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

- THE BLASTERS**
Hard Line
LP Warner Bros. 1-25093/WEA/\$8.98
CA 4-25093/\$8.98
- ROUSE, MIKEL, & BLAINE L. REININGER**
Colorado Suite-Made To Measure
EP Grammed Discs-MTM 3/n/a
- VARIOUS ARTISTS**
Garage Sale
CA ROIR A-135/\$9.98
- YELLOWJACKETS**
Samurai Samba
LP Warner Bros. 1-25204/WEA/\$8.98
CA 4-25204/\$8.98

BLACK

- MOSES, PABLO**
Tension
LP Alligator AL 8311/\$8.98
CA AL 3810-CS/\$8.98
- PABLO, AUGUSTUS**
Rockers All-Stars Explosion
LP Alligator AL 8310/\$8.98
CA AL 8310-CS/\$8.98

COUNTRY

- TWITTY, CONWAY**
Don't Call Him A Cowboy
LP Warner Bros. 1-25207/WEA/\$8.98
CA 4-25207/\$8.98

JAZZ

- DIDIER LOCKWOOD GROUP**
LP Gramavision 188412-1/PolyGram/\$9.98
CA 188412-4/\$9.98
- YAS KAZ**
Jomon-Sho
LP Gramavision/Gravity 187013-1/PolyGram/\$9.98
CA 187013-4/\$9.98

SOUNDTRACK

- VARIOUS ARTISTS**
Fast Forward

Music From The Motion Picture
LP Qwest 1-25263/WEA/\$9.98
CA 4-25263/\$9.98

COMPACT DISC

- ASHBY, DOROTHY**
Concierto De Aranjuez
CD Philips 814 197-2/PolyGram/no list
- BRILEY, MARTIN**
Dangerous Moments
CD Mercury 822 423-2/PolyGram/no list
- DOMINGO, PLACIDO**
Always In My Heart
Songs Of Ernesto Lecuona
CD CBS MK 38828/no list
- JAGGER, MICK**
She's The Boss
CD CBS CK 39940/no list
- MORRISON, VAN**
A Sense Of Wonder
CD Mercury 822 895-2/PolyGram/no list
- PETERSON, OSCAR, & CLARK TERRY**
Oscar Peterson Trio & One, Clark Terry
CD Emarcy 818 840-2/PolyGram/no list
- RIDDLE, NELSON**
The Silver Collection
CD MPS 823 760-2/PolyGram/no list
- SMITH, JIMMY**
Bashin'
CD Verve 823 308-2/PolyGram/no list
- TERRY, CLARK**
See Oscar Peterson
- TCHAIKOVSKY**
Symphony No. 2, The Tempest
Chicago Symphony Orchestra
Claudio Abbado, dir.
CD CBS MK 39359/no list
- VARIOUS ARTISTS**
Life Is Art
CD Gramavision GRCD 0001/PolyGram/no list
- VARIOUS ARTISTS**
Romantic Guitar For Lovers
CD Philips 814 458-2/PolyGram/no list
- VARIOUS ARTISTS**
Romantic Piano For Lovers
CD Philips 814 281-2/PolyGram/no list
- VOLLENWEIDER, ANDREAS**
White Winds
CD CBS MK 39963/no list

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

(Continued on page 59)

PORTLAND'S MUSIC MILLENIUM

(Continued from page 22)

try to explain it to customers. I admire that kind of spunk."

While inventory is now estimated at around \$400,000, MacLeod says, "We've tried not to carry the most esoteric titles you can find. We need a certain inventory turn to get this thing back in shape."

Some inventory resources are now going into Compact Disc. "We had a little CD in our classical store [about 600 square feet]," MacLeod says. "Now, of course, we're going with CD in our main store and the other one."

Repertoire has always been broad, though limited within certain genres. "We carried the Emmylou Harris, Willie Nelson and Waylon Jennings" in country, for example, "but more crossover, rock country, not as much MOR country as, say, a Fred Myers or Payless. We carry jazz, soul, new wave, heavy metal, and we're deep in classics."

In fact, Music Millennium supports "Concert Hall" on PBS affiliate KOAP-TV, MacLeod says two local FM stations—KKSJ, with a mix of classical and jazz, and KRCK, which recently changed

from AOR to classical—also offer Portland good classical music exposure.

MacLeod has not looked too much toward video as another category, but is now stocking music video in a balcony area of the main store. Also stocked are "music-related" tour items, from T-shirts and posters to tapestries and buttons. "We even have buttons for classical music nowadays," he notes.

Independents here are stabilizing again, MacLeod points out, mentioning Dudley's as a strong store currently specializing in new wave and 12-inch singles, a category MacLeod has not particularly emphasized. With Tower on both sides of town, MacLeod still goes with \$1 off on most shelf and has "sales prices as low as we can go."

"Some stores are selling used records as a way of balancing inventory," he says. "We have not done that at all," beyond once in a while taking some collectors' items off a customer's hands. "There's no real price war here."

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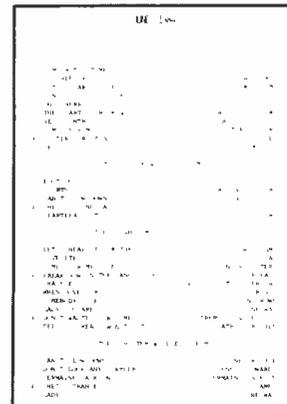
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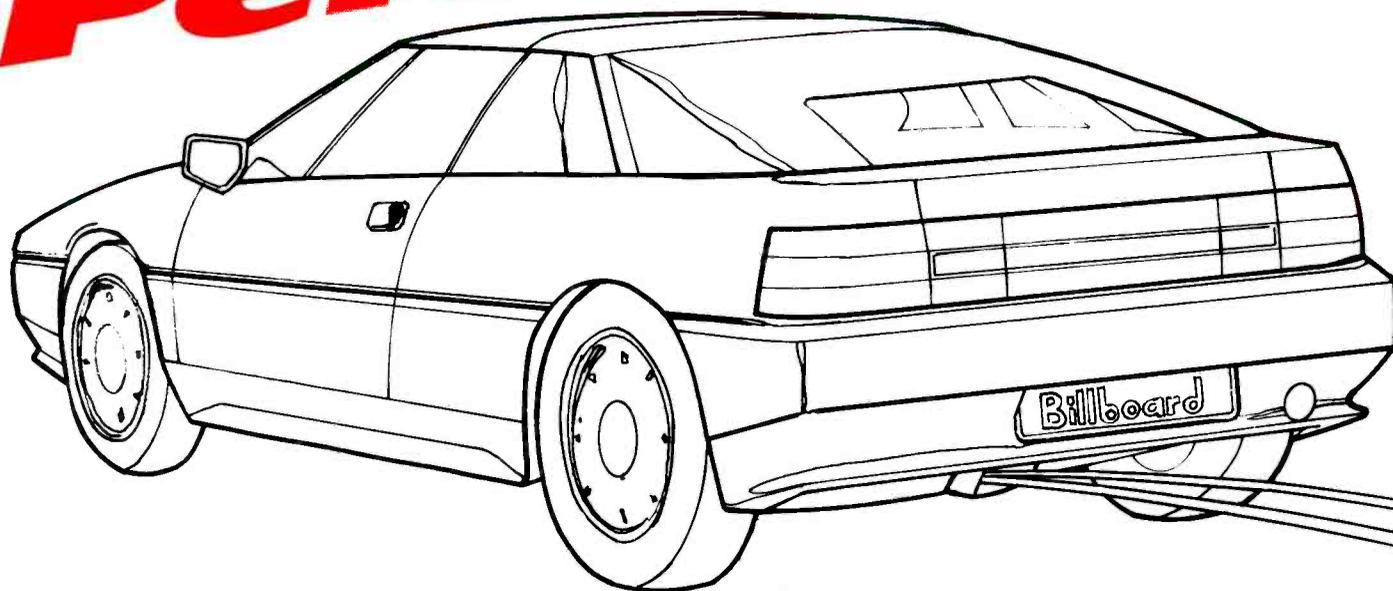
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JANUARY VCR SALES HIT NEW HEIGHTS

64% Gain Over Last Year Could Point to Shortages

BY TONY SEIDEMAN

NEW YORK Videocassette recorder sales soared to unexpected heights in January, with volume at wholesale hitting a pace of 12 million machines a year, according to the Electronic Industries Assn.'s Consumer Electronics Group (EIA/CEG).

Hardware manufacturers doubt this rate can be maintained. Most of those surveyed project a 10 million-machine year, and say the possibility of significant shortages is high if the current pace keeps up.

VCR sales and margin patterns are now more similar to those of a product that's been on the market for a considerable period of time than they are to that of a relatively new item, the manufacturers say. The machine appears to have be-

come a "commodity" with amazing speed, they note—a near-must-buy item where price is far more important to consumers than features.

According to the EIA, manufacturers moved 638,000 VCRs to retailers in January, a leap of 64% from the 388,000 machines of a year ago. Cumulative VCR sales to dealers to date are to exceed 17 million units.

Following the estimates of most manufacturers, Quasar's Richard Heuberg says his company is forecasting machine sales of between 10 million and 10.5 million machines. Of the 12 million unit January pace, he says, "We think it's going great," but cautions, "I wonder if that rate somehow appears a tad high." January has traditionally been a very good VCR month, he adds.

Prices are one of the key factors in keeping the product moving, Heuberg says, but the increasing population of rental stores is almost as important. He comments, "It's a good value [the VCR], and it also helps that there is so much software available."

VHS Hi-Fi will also overcome its sluggish start and take off, says Heuberg, who foresees a million-unit hi-fi year. One factor he maintains will not have a major impact is the arrival of the Korean VCR makers on the market.

"So far it isn't looking like [the Korean product] is going to be that cheap," he says, adding that the technology of the machines is also "older generation," so that the Korean units will occupy the "down and dirty market" more than anything else.

Features may not end up being

the primary thing on consumer's minds, however, say other observers of the hardware marketplace. At the National Assn. of Retail Dealers of America (NARDA), Greg Smith comments that margins, one of the key indicators of sales behavior for any appliance-type product, are giving strange signals for the VCR.

"Margins are going down, and going down a little bit more quickly than we thought they would," he says. The VCR is behaving "as if it's reached a point where it's almost a commodity," he says, defining a commodity as a product for which a consumer's purchase decision is "based more on price than in fact on features."

While NARDA's Smith says he sees a possibility of these elements leading to "price erosion," manufacturers are more confident—especially if sales stay at the 12 million-unit level.

Panasonic general manager of consumer video Stan Hametz is another 10 million-unit-a-year man. "If there is a 12 million unit year, there will also be shortages," he says, "and the shortages will lend stability" to a marketplace which has seen its share of price wars.

But he doubts the shortages will have a chance to occur. "I don't think this year will see 12 million machines sold," he says.

At the same time that VCR sales were setting new records, color television set volume sagged for the first time in many months, dropping 18% in January to 914,000 units. Black and white sets saw an even steeper decline, with the 168,000 units sold representing a 57% drop from the year before.



Happy Birthday, Elvis! In a promotion themed around the 50th anniversary of Elvis Presley's birthday, Sound Video Unlimited offered consumers and retailers from its authorized markets a free trip to the singer's Graceland estate. The trip took place on Jan. 4, and here are a few of the winners. From left, top row, are: Video Warehouse owners Susan and Ron Rose, from Greeley, Colo. consumer winners Paulette and Kent Rimer and Video Kingdom store owner winners Rith and Gene Alexander, both from Los Angeles. Second row: Elizabeth Kenney and Diane Eklund, managers of Spec's Music & Video of Miami; Susan McAvoy, manager of the Lake Zurich, Ill. Video Rangers; and consumers Rosane and John Schledwitz of Greeley, Colo.

January RIAA Certifications

Vestron Cops Most Non-Theatrical Awards

NEW YORK The Recording Industry Assn. of America (RIAA) has issued its first batch of video certifications specifically dealing with non-theatrical product, and Vestron Video has come out a winner, with five titles taking home precious metal.

A total of 13 gold and three platinum non-theatrical awards were handed out by the RIAA in January. Programs had to sell 20,000 units worth at least \$800,000 to get gold, and 40,000 worth \$1.6 million to bring home platinum.

Other non-theatrical winners were MCA Home Video, Sony Video Software Operations and Thorn EMI/Home Box Office Home Video.

Thorn/HBO also came out

strongly in the theatrical awards, taking home three platinums and two golds, with Warner Home Video coming in second with two platinums and two golds. In spite of increasingly strict qualification standards, the number of awards given out for the RIAA's general video category stayed equal with last year's figures, at eight gold and seven platinum.

Virtually all of the winning non-theatrical titles were sell-through priced, retailing for less than \$40. Music programs dominated the category, winning eight of the 13 gold awards certified and all of the three platinums. Children's titles were second, taking home four golds, and one exercise title rounded out the figures.

Thorn EMI/HBO's "Duran Duran" came out as a big winner in both the non-theatrical and general categories, taking home a general platinum and non-theatrical gold. Winning non-theatrical platinum were Vestron's "Do They Know It's Christmas," MCA's "Twist Of Fate" and Vestron's "Neil Diamond: Love At The Greek."

Vestron took home most of the non-theatrical awards granted for children's product, with "My Little Pony," "Rainbow Brite" and "Ziggy's Gift" all gaining gold. Olivia Newton-John was the performer

(Continued on page 31)

Not Much '84 Music Metal

Only Two Titles Were Certified

LOS ANGELES A year-end tally of gold and platinum awards from the Recording Industry Assn. of America (RIAA)/video division reveals that only two originally produced music video titles, "The Compleat Beatles" and Olivia Newton-John's "Twist Of Fate" compilation, were certified. There were 233 certifications in all.

For December, 1984, the RIAA gave the boxoffice flop "The Last Starfighter" from MCA Home Video and Warner Home Video's blockbuster "Purple Rain" simultaneous gold and platinum status. Platinum video awards went to Continental Video's "1984 Summer Olympics Highlights" and MCA Home Video's "The Deer Hunter." MCA's "Streets Of Fire" went gold, along with MGM/UA's "Making The Grade" and Warner Home Video's "Cannonball Run II."

The RIAA figures represent a combined total of 168 gold and 65 platinum video awards for 1984. In 1983, 146 gold and 36 platinum cer-

tificates were issued—but under far different standards. At the end of 1983, a video could achieve gold with sales of 25,000 units and \$1 million in sales, and platinum for 50,000 and \$2 million in sales.

By the end of 1984, the qualifying figures had increased to a minimum of 50,000 units and/or \$2 million in sales for gold and 100,000 units and/or \$4 million for platinum.

January's certifications feature a new category for non-theatrical product (separate story, this page). Gold awards will be given to those titles attaining \$800,000 in sales or selling more than 20,000 units. Platinum levels are set at \$1.6 million in suggested retail sales or 40,000 units.

A spokesman for RIAA/Video encourages manufacturers to differentiate between theatrical and non-theatrical releases when reporting sales levels. Children's music, exercise, instructional, made-for-video and how-to-videos all fall into the newly created category.

FOR WEEK ENDING FEBRUARY 23, 1985



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TOP VIDEODISKS

			Compiled from a national sample of retail store sales reports.						
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	2	13	THE EMPIRE STRIKES BACK	CBS-Fox Videc 1425	Mark Hamill Harrison Ford	1980	PG	CED Laser	29.98 29.98
2	1	5	POLICE ACADEMY	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	CED Laser	29.98 34.98
3	5	4	THE NEVERENDING STORY	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	CED Laser	29.98 34.98
4	4	9	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	CED Laser	29.95 34.95
5	3	9	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	CED Laser	19.98 29.98
6	6	25	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98
7	8	4	THE LAST STARFIGHTER ▲◆	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	CED	29.98
8	7	23	SPLASH ◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	CED Laser	29.98 34.98
9	10	5	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	CED Laser	19.98 34.98
10	NEW▶		CONAN THE DESTROYER ◆	Universal City Studios MCA Dist. Corp. 80079	A. Schwarzenegger Grace Jones	1984	PG	CED	29.98

● 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.

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	12	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta	29.98 29.98
2	4	145	JANE FONDA'S WORKOUT ▲ ◆	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NR	VHS Beta	59.95 59.95
3	3	12	PRIME TIME	Karl Video Corporation KVC-RCA 058	Jane Fonda	1984	NR	VHS Beta	39.95 39.95
4	5	13	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta	79.98 79.98
5	2	62	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	24.95 24.95
6	32	14	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	VHS Beta	39.95 39.95
7	6	103	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	11	47	THE JANE FONDA WORKOUT CHALLENGE ●	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95 59.95
9	9	36	STAR TREK: THE MOTION PICTURE ▲ ◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	VHS Beta	24.95 24.95
10	8	49	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	24.95 24.95
11	24	4	TIGHTROPE	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	VHS Beta	79.95 79.95
12	29	55	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95 39.95
13	12	6	POLICE ACADEMY	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrail	1984	R	VHS Beta	79.95 79.95
14	18	3	THE SONG REMAINS THE SAME	Warner Brothers Pictures Warner Home Video 11389	Led Zeppelin	1976	PG	VHS Beta	39.98 39.98
15	10	55	STAR WARS	CBS-Fox Home Video 1130	Mark Hamill Harrison Ford	1977	PG	VHS Beta	39.98 39.98
16	15	6	DURAN DURAN DANCING ON THE VALENTINE	TDV Sony Video Software 97W5075	Duran Duran	1984	NR	VHS Beta	16.95 16.95
17	16	10	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta	79.95 79.95
18	13	20	1984 SUMMER OLYMPICS HIGHLIGHTS ▲	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR	VHS Beta	29.95 29.95
19	23	9	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	VHS Beta	79.95 79.95
20	37	61	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95 39.95
21	28	3	CLOAK AND DAGGER	Universal City Studios MCA Dist. Corp. 80124	Henry Thomas Dabney Coleman	1984	PG	VHS Beta	79.95 79.95
22	25	2	ALL OF ME	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R	VHS Beta	79.95 79.95
23	14	74	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	24.95 24.95
24	20	4	ELVIS '68 COMEBACK SPECIAL	Media Home Entertainment M452	Elvis Presley	1968	NR	VHS Beta	29.95 29.95
25	7	67	AN OFFICER AND A GENTLEMAN ▲ ◆	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	24.95 24.95
26	30	60	MAKING MICHAEL JACKSON'S THRILLER ▲ ◆	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95 29.95
27	19	13	VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS ▲	Vestron 1016	The Rolling Stones	1984	NR	VHS Beta	29.95 29.95
28	39	24	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98 79.98
29	NEW ►		DURAN DURAN SING BLUE SILVER	Thorn/EMI/HBO Video 2852	Duran Duran	1985	NR	VHS Beta	29.95 29.95
30	NEW ►		THE WOMAN IN RED	Vestron 5055	Gene Wilder Kelly Le Brock	1984	I3	VHS Beta	79.95 79.95
31	31	3	JAZZIN' FOR BLUE JEAN	TDV Sony Video Software 93W50002-1	David Bowie	1984	NR	VHS Beta	19.95 19.95
32	34	3	DO THEY KNOW ITS CHRISTMAS?	Vestron 0995	Band-Aid	1984	NR	VHS Beta	09.95 09.95
33	17	6	THE NEVERENDING STORY	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	VHS Beta	79.95 79.95
34	22	24	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	39.95 39.95
35	NEW ►		THE EVIL THAT MEN DO	RCA/Columbia Pictures Home Video 6-20407	Charles Bronson	1984	R	VHS Beta	79.95 79.95
36	36	20	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta	79.95 79.95
37	21	2	BEST DEFENSE	Paramount Pictures Paramount Home Video 1587	Dudley Moore Eddie Murphy	1984	R	VHS Beta	79.95 79.95
38	27	2	ONCE UPON A TIME IN THE WEST	Paramount Pictures Paramount Home Video 6830	Henry Fonda Charles Bronson	1969	PG	VHS Beta	69.95 69.95
39	26	83	DURAN DURAN ●	Thorn/EMI Tvd 1646	Duran Duran	1983	NR	VHS Beta	29.95 29.95
40	38	22	HEARTBEAT CITY	Elektra Entertainment Warner Home Video 34024	The Cars	1984	NR	VHS Beta	29.98 29.98

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VSDA Points to Teamwork
MPAA ties cited at Chapter Meet

BY EARL PAIGE

RIVERSIDE, Calif. Home video retailers, distributors and manufacturers working closely together are seen as fueling the current mushrooming of Video Software Dealers Assn. (VSDA) regional chapters, said various panelists here Jan. 16.

While the long-standing struggle between home video retailers and Hollywood over video rental legislation—the so-called First Sale issue—is often seen as a polarizing influence, speakers here tried to play it down.

At the meeting—the kickoff for VSDA's Inland Empire chapter, the third chapter in the state—VSDA executive vice president Mickey Granberg reviewed the organization's growth. It now has 13 staff people in Cherry Hill, N.J., and 1,300 members representing 5,000 stores, with 5,000 expected to register for VSDA's Aug. 25-29 convention in Washington, she said.

Granberg alluded to First Sale very obliquely, saying VSDA's importance is centered in "our ability to open lines of communication, not just with the major studios but the many independents, and not only to address problems, and we all know about them."

In fact, Granberg noted, "In 24 years of association work, I've never seen anything like this phenomenon" of VSDA's rapid organization of chapters, which now number more than 20.

Though Granberg finally did make strong reference to VSDA's resolute First Sale efforts (Billboard, Feb. 9), she outlined numerous efforts underway in conjunction with the Motion Picture Assn. of America (MPAA), VSDA's perennial opponent on this issue. It was Ruth Rogers of the Home Recording Rights Coalition (HRRRC) who took up the First Sale cudgel at the Inland meeting, though Rogers,

too, never once spoke directly of MPAA.

Typifying the VSDA and MPAA rapprochement is the absence of any direct reference to the MPAA in literature made available at the meeting here. References instead are made to "Hollywood" as the villain. A leaflet warns of possible "phoney 'grassroots' efforts."

Hailed specifically by Granberg was VSDA's second advisory committee meeting with the major studio representatives. Among joint projects is the development of an industry-wide marketing motto. "It won't necessarily be this, but the idea will be 'Watch what you want when you want,'" Granberg said. Also on tap is a packaging effort teaming Tim Clott of Paramount with representatives from the retail and wholesale community.

Concurrent with the overall packaging effort, VSDA president Weston Nishimura, of Independent Video Source/Video Space, Bellevue, Wash., is working with a committee on bar coding.

"As a result of quick action by VSDA and MPAA," Granberg told the group, a possible tide of state assembly bills was stemmed when Maryland and Tennessee adopted statutes to require ratings on videocassettes, when all major vendors elected to put ratings on packages.

"We do know of a little bit of action as far as adult video goes," she said in reference to another concern surfacing around the country. The meeting here was reminded of a proposed California law banning X-rated theatres and videocassettes during a talk by VSDA Southern California chapter president Carol Pough.

VSDA and MPAA work closely in dealing with piracy and counterfeiting, Granberg asserted. She urged delegates reporting instances to be patient.

VidAmerica Drops Prices
Of Five Titles to \$19.95

NEW YORK Video Corp. of America's VidAmerica home video line is joining the \$19.95 marketing business. It's dropping the tags on five of its biggest titles to that level, and on five other titles to \$29.95.

The move is effective immediately, with price protection deals negotiated on a one-to-one basis at a later date, says VidAmerica's Gary Needle.

Dropping to \$19.95 are "King Kong," "Gunga Din," "The Thing," "Room Service" and "The Hunchback Of Notre Dame." Going down to \$29.95 are "Fort Apache," "Citizen Kane," "Top Hat," "She Wore A Yellow Ribbon" and "The Flying Leathernecks." Virtually all of the titles had been priced at \$34.95.

VidAmerica won't detail why the price moves have been made, but word is that the drops are a response to Media Home Entertainment's recent release of a number of the features at \$19.95 as part of

its recently purchased library of Nostalgia Merchant titles. VidAmerica does not have the titles on an exclusive basis.

As to what will happen to the \$19.95 prices after the 90-day period has passed, Needle says, "We'll wait to see what the response is. We're waiting to see what the traditional market is going to do with what we call sell-through product."

Compensation to distributors and dealers who have the full-priced VidAmerica titles in inventory will be handled on a "case-by-case basis," Needle says.

All VidAmerica product is distributed by Vestron Video. As of April, the VidAmerica titles will be handled by Vestron's new subsidiary, Lightning Video. TONY SEIDEMAN

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NEW
ON THE
CHARTS

"Once Upon A Time In The West"
#38 Sales Chart
#32 Rental Chart

Paramount Home Video revives the past with the classic "Once Upon A Time In The West," released on cassette Jan. 9. The strength of this title only proves that yesterday's movies can mean today's dollars at the video sales counter.

A major theatrical attraction in 1969, "Once Upon A Time In The West" is considered director Sergio Leone's best work, according to Paramount. Shot on location in Italy, this epic western features Henry Fonda as a remorseless psychopath who murders an entire family. Co-starring with Fonda is Jason Robards, who plays a half-breed accused of the slaughter, and Charles Bronson, who appears as the mysterious avenger.

This program was edited for the motion pictures release and is now being shown in its original form which should appeal to its well established following. Point-of-purchase materials are minimal. Selling sheets and posters can be obtained through Paramount. In addition, co-op funds are being offered. The video is available on VHS and Beta or laserdisk format with a suggested list price of \$69.95 and \$39.95, respectively.

Duran Duran's "Sing Blue Silver"
#29 Sales

"Sing Blue Silver" seems to be following the path set by Thorn EMI/HBO Video's previous Duran Duran titles, jumping to number 29 on the sales chart only a few weeks after its Jan. 24 release.

Other Duran titles have consistently been strong performers on Billboard's charts in the past, and "Duran Duran" was recently certified gold by the RIAA. "Sing Blue Silver," a documentary-type film, was shot over three months and features interviews and concert footage of 51 shows taped during the pop-rock group's 1984 tour.

Point-of-purchase material distributed upon the cassette's release was a four-color poster that is still available through Thorn EMI. Co-op funding is being offered. Though the talent is signed to Capitol, Thorn EMI says the video is acquired property and no promotional activity between the two is planned. The video, available in both VHS and Beta formats, bears a suggested list price of \$29.95.

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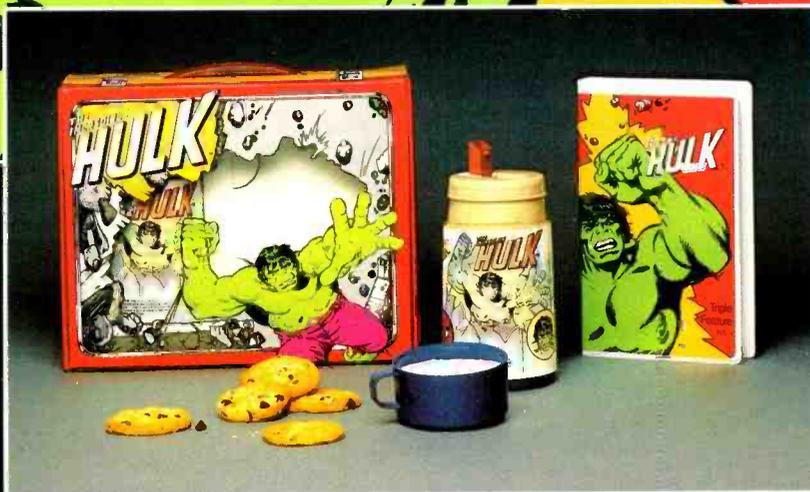
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MGM/UA: Mixed Results Home Entertainment Down, Vid Up

NEW YORK First quarter figures released by MGM/UA Home Entertainment Group Inc. show declines in both revenues and income. The performance of the company's Home Video division, however, was said to show a "substantial" increase in revenue and profitability.

For the first quarter of the 1985 fiscal year ended Nov. 30, 1984, revenues for the Group totalled 40,109,000, down 8% from \$43,797,000 for the same period of fiscal 1984. Net income dropped from \$10,337,000 for the first quarter of fiscal 1984 to \$6,746,000 in fiscal 1985, a decrease of 35%. Earnings per share for this quarter similarly declined by 34%, to 23 cents in fiscal 1985 from 35 cents last year, based on 29,500,000 shares out-

standing for both periods.

Seymour Leslie, Group chairman of the board and chief executive officer, largely attributed the declines to anticipated reductions in pay-television revenues and profitability resulting from slackened product availability in that division during the first quarter. The Home Video division, on the other hand, benefited from strong releases in all genres as well as the continued increase in the videocassette recorder installed base. The report additionally noted continued success in international home video operations.

In a related matter, the company declared a quarterly cash dividend of 15 cents a share on common stock, payable Feb. 11 to stockholders of record Jan. 21.

JANUARY RIAA CERTIFICATIONS

(Continued from page 27)

who came out best, winning a total of three awards: a gold and a platinum for "Twist Of Fate" and a gold for "Olivia In Concert."

In the general video awards, six titles won both gold and platinum certifications: Thorn's "Dreamscape" and "The Philadelphia Experiment," Warner's "Police Academy" and "The Neverending Story," MCA's "Cloak And Dagger" and Vestron Video's "The Woman In Red." Other gold winners were MGM/UA Home Video's "A Christmas Story" and "Sahara."

Winning a gold in the general category requires sales of 50,000 units sold and/or \$2 million. To earn platinum, a title needs to move 100,000 units and/or do \$4 million in business at retail.

In the non-theatrical category,

the total list of gold winners is:

Vestron—"Do They Know It's Christmas," "My Little Pony," "Rainbow Brite," "Ziggy's Gift" and "Neil Diamond: Love At The Greek."

MCA—"Olivia In Concert," "Twist Of Fate" and "Mr. T's Be Somebody Or Be Somebody's Fool." Sony—"David Bowie," "Duran Duran" and "Duran Duran—Dancing On The Valentine."

Thorn won gold with "Raquel: Total Beauty And Fitness," while "The Cars: Heartbeat City" was a winner for Warner Home Video.

TONY SEIDEMAN

FOR WEEK ENDING FEBRUARY 23, 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	7	POLICE ACADEMY	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	VHS Beta	
2	3	4	TIGHTROPE	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	VHS Beta	
3	19	2	ALL OF ME	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R	VHS Beta	
4	2	10	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta	
5	5	23	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	
6	10	4	CLOAK AND DAGGER	Universal City Studios MCA Dist. Corp. 80124	Henry Thomas Dabney Coleman	1984	PG	VHS Beta	
7	8	12	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta	
8	4	13	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta	
9	12	4	BEST DEFENSE	Paramount Pictures Paramount Home Video 1587	Dudley Moore Eddie Murphy	1984	R	VHS Beta	
10	6	11	THE LAST STARFIGHTER ▲ ◆	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	VHS Beta	
11	7	7	THE NEVERENDING STORY	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	VHS Beta	
12	NEW ▶		THE WOMAN IN RED	Vestron 5055	Gene Wilder Kelly Le Brock	1984	13	VHS Beta	
13	11	22	SPLASH ◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	
14	9	9	DREAMSCAPE	Thorn/EMI Home Video 2722	Dennis Quaid Kate Capshaw	1984	13	VHS Beta	
15	21	15	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonso	1984	R	VHS Beta	
16	18	3	MIKE'S MURDER	The Ladd Company Warner Home Video 20015	Debra Winger	1984	R	VHS Beta	
17	15	20	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta	
18	20	6	STREETS OF FIRE ● ◆	Universal City Studios MCA Dist. Corp. 80085	Michael Pare Diane Lane	1984	PG	VHS Beta	
19	14	13	CONAN THE DESTROYER ◆	Universal City Studios MCA Dist. Corp. 80079	A. Schwarzenegger Grace Jones	1984	PG	VHS Beta	
20	26	2	THE EVIL THAT MEN DO	RCA/Columbia Pictures Home Video 6-20407	Charles Bronson	1984	R	VHS Beta	
21	13	19	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta	
22	16	19	SIXTEEN CANDLES ▲ ◆	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta	
23	17	7	TOP SECRET	Paramount Pictures Paramount Home Video 1567	Val Kilmer	1984	PG	VHS Beta	
24	31	15	THE PHILADELPHIA EXPERIMENT	Thorn/EMI Home Video 2547	Nancy Allen Michael Pare	1984	PG	VHS Beta	
25	23	16	NEVER CRY WOLF ◆	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	VHS Beta	
26	22	7	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	VHS Beta	
27	24	23	FOOTLOOSE	Paramount Home Video Paramount Pictures 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	
28	40	38	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta	
29	NEW ▶		RHINESTONE	CBS-Fox Video 1438	Sylvester Stallone Dolly Parton	1984	PG	VHS Beta	
30	34	10	BOLERO	Cannon Films Inc. USA Home Video 217-468	Bo Derek George Kennedy	1984	NR	VHS Beta	
31	28	17	FIRESTARTER ● ◆	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta	
32	30	2	ONCE UPON A TIME IN THE WEST	Paramount Pictures Paramount Home Video 6830	Henry Fonda Charles Bronson	1969	PG	VHS Beta	
33	NEW ▶		THE MUPPETS TAKE MANHATTAN	CBS-Fox Video 6731	The Muppets	1984	G	VHS Beta	
34	25	29	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	
35	33	3	2001: A SPACE ODYSSEY	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	VHS Beta	
36	37	19	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta	
37	38	16	BREAKIN' ▲ ◆	Cannon Films Inc. MGM/UA Home Video 800447	Adolfo Quinones Michael Chambers	1984	PG	VHS Beta	
38	27	3	THE TROUBLE WITH HARRY	Universal Classics MCA Dist. Corp. 80130	John Forsythe Shirley MacLaine	1955	PG	VHS Beta	
39	29	17	THE BOUNTY ▲	Orion Pictures Vestron 5044	Mel Gibson Anthony Hopkins	1984	PG	VHS Beta	
40	32	5	THE MAN WHO KNEW TOO MUCH	Universal Classics MCA Dist. Corp. 80129	James Stewart Doris Day	1956	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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Advertisements, Specialized Reels

NEW PLOYS FROM CLIP JUKEBOX FIRMS

BY ANDREW ROBLIN

NASHVILLE As video jukeboxes proliferate in arcades, nightclubs, restaurants and even movie theatres, two of the leading video jukebox manufacturers are seeking to supplement their earnings by selling advertising and releasing specialized reels.

Both Video Music International-Startime Video Industries and Rowe International are experimenting with advertisements that run between selections customers choose on their jukeboxes. Each firm has also introduced video reels designed to appeal to specific musical tastes.

Video Music International is already test-marketing advertising on its Startime video jukeboxes in 40 locations in New England, says company president Jack Millman. Among the products now being advertised on the Startime book are Coca-Cola, Dr Pepper, Fender guitars and Calvin Klein jeans. Rates for the advertisements range from \$20 to \$50 per month per box.

Advertisers get up to four spots on a 30-minute reel that runs when no music video selections have been programmed. The complete advertising reel plays an average of four times a day, according to Millman.

The Startime video jukebox itself is the subject of a promotional campaign. MTV and Dr Pepper have given away three Startime boxes as prizes in a rock trivia contest. The unit has also been featured as a prop in several movies from New World Films, including "Girls Just Want To Have Fun," "Black Moon Rising" and "Tuff Turf." New World Films is giving away a Startime video jukebox in conjunction with the release of "Tuff Turf" and

is publicizing the giveaway with spots on the Friday-night video show "ABC Rocks."

Advertisements may soon be appearing on some of Rowe International's video jukeboxes, but details of that plan haven't been finalized.

"We've been approached about advertisements, and we're negotiating with a number of parties for a test program in limited markets," says Michael Reinert, Rowe's director of video services. "Our main purpose is to subsidize the cost of preparing the tapes, not gain potential revenue."

Rowe assembles new video reels each month for its jukeboxes. Operators lease the reels for \$157 per month, but that price covers only Rowe's production costs, according to Reinert.

Until recently, pop and rock videos dominated all of Rowe's boxes. But in the first week of February, Rowe released a reel emphasizing country videos to 55 locations, and Reinert says he expects orders to increase when the second country reel ships in March.

"We want to get into specialized programming," says Reinert. Rowe's new country reel provides customers with a choice of 20 country videos and an equal number of pop and rock clips.

Rowe intends to continue putting out specialized reels, with an urban contemporary tape scheduled to be released in the first week of April. "The success of our country reel should bring even more acceptance for the urban contemporary tape," Reinert says. He estimates that the urban reel may ship to as many as 20% of Rowe's 350 video jukeboxes.

"We've received lots of request for specialized reels," Reinert adds, "particularly in the South, where

cable television hasn't had so much penetration."

Unlike Rowe, Video Music International has issued specialized tapes since it placed its first Startime video jukebox in service in June, 1982. Most of the 200 Startime boxes feature top 40 clips, but reels devoted to country, black, big band and other genres are also available.

Tapes for the Startime box lease for \$150 per month for new reels and \$75 per month for renewal of old reels. The jukebox uses two Panasonic 6100 VHS players and an NEC 25-inch monitor. Operators lease the machine for \$280 per month.

(Continued on page 34)



MTV Gets Some Power. Duran Duran members John Taylor and Andy Taylor do a guest VJ spot to pump their latest project, the "Power Station" album, which is due out in March via Capitol.

UHF Linkup for Long Island's WBLI FM Station Has 'Countdown' Vehicle for Its Playlist

BY JIM BESSMAN

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

NEW YORK "The WBLI Video Countdown," an hour-long live weekly music video program broadcasted simultaneously on two UHF stations in Long Island, N.Y., makes up for a "real nice marriage" of UHF television and FM radio, according to WBLI's program director Bill Terry.

In exchange for numerous on-air mentions of the tv channels, the radio station gets to use their central facilities to produce the Wednesday night countdown program based on its playlists.

"We're a contemporary hits station," says Terry of the 14-year-old FM station, which is located in Medford in Long Island's Suffolk County. "What we do on the 'Countdown' is basically convert our top 10 singles survey into a top 10 video survey." But WBLI's assistant program director and "Countdown" VJ host Rick Sommers notes that a perfect match between the two surveys depends on video clip availability.

"Since there are some singles that don't have videos, we take the available videos from the top 10 to 20 singles on our playlist," explains Sommers. "Right now we can't use Jack Wagner's hit 'All I Need' because it doesn't have a clip, which is also true for a lot of Prince stuff. With 'Purple Rain,' we pulled it out of the video survey and then bounced up the next song with an available clip."

A recent "Countdown" included the videos of current hits by Madonna, Chicago, Philip Bailey, Wham! featuring George Michael, Billy Ocean, Don Henley and Duran Duran. This, says Terry, broadens the mostly "teen-oriented" programming otherwise found on its host channels, Plainview's channel 59 and Westbury's Channel 63. Both of these Long Island channels carry the same continuous music video programming 16 hours a day.

Sommers claims that WBLI has easier access to hit videos than the UHF stations due to its long-established relationships with the record companies. "The companies are being deluged with requests by so many channels that are too new and unproven to have the kind of clout that we've earned over the years," he explains, adding that an additional advantage "Countdown" has is its "live, more personalized approach."

Terry and WBLI's music director Ruth Tolson—who doubles as "Countdown" music coordinator—work up each show's contents before Sommers researches whatever information he needs to spice up the top 10 videos and one "Countdown Bond" clip shown. Sommers appears on camera, then delivers his material in the same soft-spoken ad-libbed style he uses during his afternoon drive slot on WBLI.

Other carry-overs from radio to tv include concert listings for Long Island and metropolitan New York arena and club venues, and various ticket giveaway tie-ins for concerts and other events. Sommers also plugs the radio station and gives out its special event schedule.

Included in each program is a "Video Quiz" which awards free albums via drawings of correct mail-in entries. The quizzes, usually comprised of simple multiple-choice or true false questions, also allow discovery of viewer demographics. In this regard, Sommers laments the fact that many correspondents have little knowledge of WBLI due to differences in coverage.

The 10,000-watt signal reaches all of Suffolk County in Eastern Long Island, but does not fully overlap with Channel 59's coverage of Western Suffolk and all of Nassau County, or Channel 63's Brooklyn and Queens. Thus, Terry reports that WBLI is considering syndication, and is currently in the discussion stages with several area cable companies and broadcasters.

Terry says that he and independent record promoter Barry Resnick started kicking around the idea for a music video show five years ago, but waited for the maturation of both music video and WBLI before approaching Bogner Broadcasting Group with the "Countdown." Bogner Broadcasting owns Channel 59, where the show has originated since its inception.

Program Review

Radio Style Translates to TV

On the basis of the Jan. 30 installment, "The WBLI Video Countdown" is pretty straightforward, offering the week's top 10 videos determined by WBLI's playlist with minimal interruption.

Video jock Rick Sommers, casually dressed in a sweater, apparently brings the same low-key, relaxed, basically bland style of his afternoon drive radio shift to tv, which comes off as a plus compared to the smug, rah-rah demeanor that the more gorgeous and hip national VJs exhibit.

Generally, things move smoothly, with two clips being screened back-to-back and Sommers offering informational tidbits as lead-ins or follow-ups. In the case of Sheena Eas-

ton's "Sugar Walls" clip, which was this episode's "Countdown Bound" offering, he teased with a "Who is Alexander Nevermind" intro, then gave the answer afterward and provided food for thought by wondering how Prince himself might have done it.

Prior to the final commercial break, Sommers admonished his audience not to leave lest they miss out on the night's most pressing issue, "Will Madonna stay at No. 1?" That she did—for the fifth week in a row—points out the main problem with video shows of this nature: With such frozen charts as this one, where's the excitement?

JIM BESSMAN

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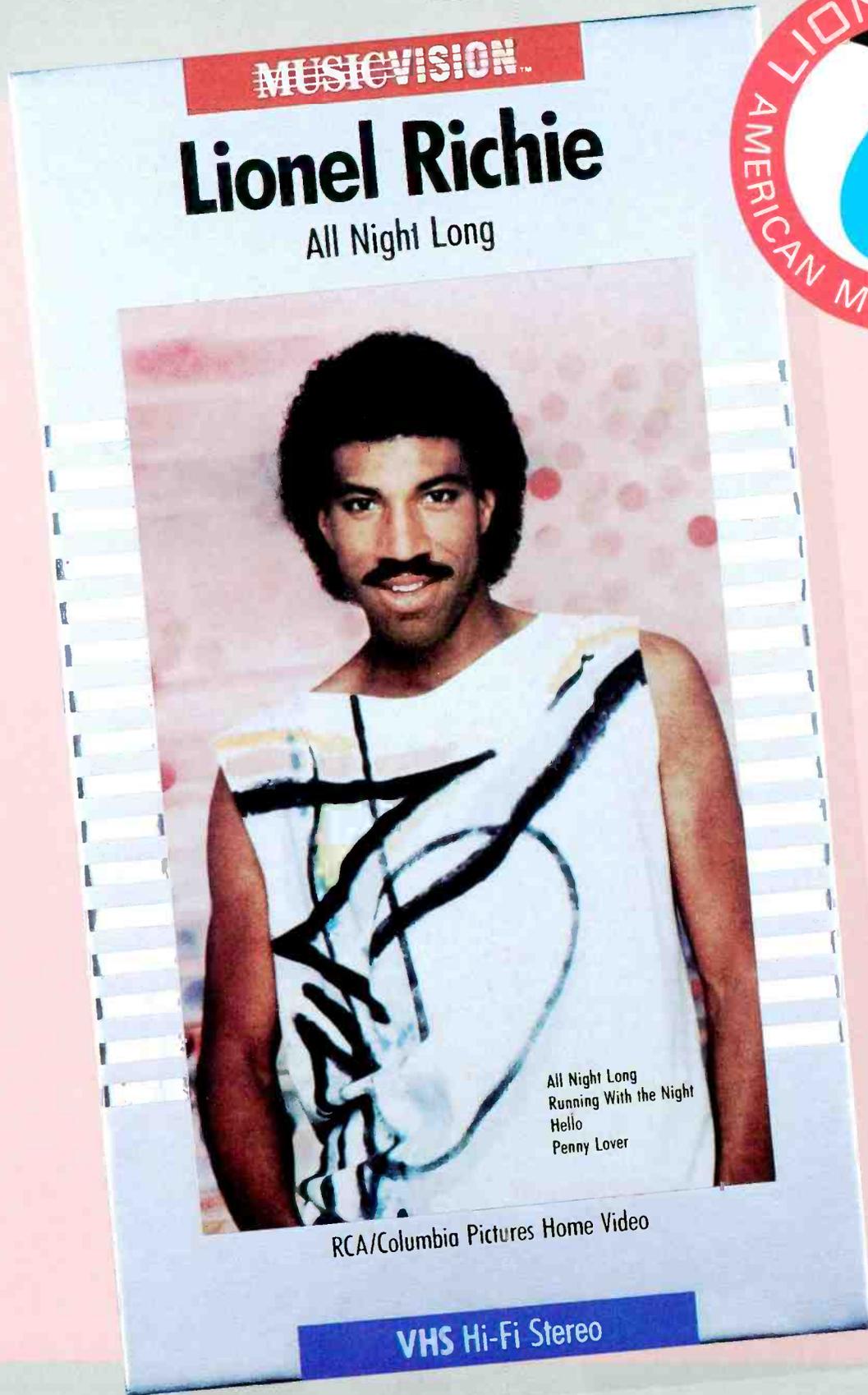
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VPA Panelists Take Sound Approach

Poor Audio Quality of Music Programming Discussed

NEW YORK Poor sound in music video was foremost among several issues discussed at a forum on the medium sponsored last week by the Videotape Production Assn. Ironically, a faulty public address system shortened the discussion, but not before other concerns were addressed by the panel.

Len Epand, senior vice president and general manager of PolyGram Music Video, led off with the contention that music video's biggest problem is the audio that goes with it. He said that in order to create saleable forms of music video be-

yond concert and clip compilations, the production end of the business must "come up to speed" in regard to the evolving audio technology. Thus, he maintained, the record industry, to promote a "video record business," should ensure that music video audio sources meet the same digital standards of videodisks, hi fi videocassettes and audio Compact Discs, thereby creating music video software that satisfies the music lover.

Epand added that in PolyGram's case, efforts are being made to supply video production companies with digital audio masters. He cited favorable response to the recent Consumer Electronics Show demonstration of a new Kool & the Gang video program—the first PolyGram music video release to be mastered digitally—and said he hoped for all-digital mastering for future product.

Video producer Ken Walz cautioned that not all recording artists are cut out to be music video actors, let alone directors. In a similar vein, Robin Sloane, director of video for Elektra Records, warned that video production must not be a haphazard process, since a clip goes far beyond its function of promoting a specific piece of music by "establishing an image and identity for an artist that lasts way after the song is off the radio."

In order to maximize a video's effectiveness, Sloane suggested that rather than plan out the concept two weeks ahead of the shoot, the artist, manager and record company should develop ideas during the

recording process. She further predicted that as the video business develops, the role of the director, which frequently involves devising the concept, will diminish in that area in favor of the producer or even an in-house staff writer, much along the lines of film production.

D.J. Webster, a staff director for Millaney, Grant, Mallet & Mulcahey Overview, also pointed out the power of music video in establishing an artist's identity. Formerly a commercial director, Webster threatened to return to that "labor of labor" should the video business remain a "labor of love," that is, "We'll do it for free."

Also decrying this situation was the panel moderator, journalist/producer Jeffrey Peisch. Terming video economics a "farce," he noted the common practice whereby entrants to the business "work hard for nothing because it's a new industry," hoping for a big payoff when it matures. While Walz agreed with this "cliche," he suggested that record companies are becoming "educated by osmosis" to the problems in music video production, and were coming up with more money. His own budgets, he said, were up 20% over last year.

Michael Pillot, executive producer of Picture Music International, asserted that it was the responsibility of the record company to inform the artist of the video production budget, not the director's or producer's. Otherwise, he said, an artist may request greater production values than his company has committed to the production. **JIM BESSMAN**

Evelyn King's Latest Clips Made in U.K.

LONDON Two promotional video clips by Evelyn "Champagne" King have that "made-in-Britain" stamp. The RCA artist flew into London during the last week in January to make the promos at Fulham Studios under the auspices of the label's U.K. arm.

The clips are "Out Of Control" and "Give Me One Reason," both for songs contained in "So Romantic," King's current album. "Control" is her new American single, while "Reason" will be her next U.K. release. The former was filmed Jan. 23 with the Eagle Video Production firm and director Michael Geoghegan; the latter was lensed Jan. 25 with the N. Lee Lacey outfit and directors Baughan Arnell and Anthea Benton.

Current exchange rate of the dollar against sterling made the project particularly attractive at this time, although RCA Records' U.K. video coordination manager, Ursula Riley, points out that the idea (originated in the U.S.) has been discussed for some time. She notes that the clips benefit from a creative approach different from that generally prevailing in the U.S. for r&b based acts like King.

Riley declines to disclose the promos' production costs, but the average made-in-Britain clip runs significantly below present U.S. rates. King, who travelled here with manager Bob Schwaid, also took care of some promotional chores while in town.

ADAM WHITE

CLIP JUKEBOX FIRMS

(Continued from page 32)

The Startime unit offers a choice of 40 video selections, but doesn't include any audio-only selections. Company president Jack Millman describes the product as a "pay-for-play mini theatre," rather than a traditional jukebox.

Rowe's video jukebox includes 160 audio-only selections and 40 video clips. "The Rowe video jukebox was designed with the audio jukebox market in mind," says Reinert. "Everybody wants to get in on the video revolution, but they still want [records by] Elvis and Frank Sinatra as well as [videos by] Michael Jackson and Prince."

The Rowe box uses two Sony

Beta players and an NEC 25-inch monitor. The company's current model, the R-89, sells for \$5,700, but Reinert predicts a price change in the near future.

"Within the next six weeks, we'll be making an announcement in regard to our price structure," he says, adding that the new price should trigger "an explosion of interest" in the Rowe video jukebox.



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VIDEOS ADDED THIS WEEK	VIDEOS ON PLAYLIST
DAN HARTMAN SECOND NATURE MCA	LIGHT
GREG KIHN LUCKY EMI America	BREAKOUT
KING KOBRA HUNGER Capitol	NEW
LOUDNESS CRAZY NIGHTS Atco	NEW
THE NAILS LET IT ALL HANG OUT RCA	NEW
NORMAN NARDINI & THE TIGERS IF YOU DON'T WANT ME CBS Associated	NEW
PSEUDO ECHO THERE'S A BEAT FOR YOU EMI America	NEW
STONE FURY LIFE IS TOO LONELY MCA	BREAKOUT
TWISTED SISTER THE PRICE Atlantic	MEDIUM
THE VELVETS LOOK MY WAY Mercury	NEW
POWER ROTATION <small>Sneak Preview Videos</small>	
BRYAN ADAMS SOMEBODY A&M	5
THE CARS WHY CAN'T I HAVE YOU Elektra	5
PHIL COLLINS ONE MORE NIGHT Atlantic	2
THE FIRM RADIOACTIVE Atlantic	4
MICK JAGGER JUST ANOTHER NIGHT Columbia	2
MADONNA THE GAMBLER Geffen	4
MADONNA MATERIAL GIRL Sire	3
ALAN PARSONS PROJECT LET'S TALK ABOUT ME MCA	2
SCANDAL FEATURING PATTY SMYTH BEAT OF A HEART Columbia	4
BARBRA STREISANO EMOTION Columbia	5
TALKING HEADS GIRLFRIEND IS BETTER Sire	5
JOHN WAITE RECKLESS HEART EMI America	5
HEAVY ROTATION	
*BRYAN ADAMS RUN TO YOU A&M	12
PHILIP BAILEY with PHIL COLLINS EASY LOVER Columbia	10
JOHN CAFFERTY & THE BEAVER BROWN BANO TENDER YEARS Scotti Bros./Epic	16
CHICAGO YOU'RE THE INSPIRATION Full Moon/Warner Bros.	10
*FOREIGNER I WANT TO KNOW WHAT LOVE IS Atlantic	8
*OON HENLEY BOYS OF SUMMER Geffen	10
*BILLY JOEL KEEPIN' THE FAITH Columbia	13
*CYNDI LAUPER MONEY CHANGES EVERYTHING Portrait	12
*STEVE PERRY FOOLISH HEART Columbia	6
POINTER SISTERS NEUTRON DANCE Planet	12
*REO SPEEDOWAGON CAN'T FIGHT THIS FEELING Epic	7
*DAVID LEE ROTH CALIFORNIA GIRLS Warner Bros.	6
*BRUCE SPRINGSTEEN BORN IN THE USA Columbia	12
SURVIVOR HIGH ON YOU Scotti Bros./Epic	6
WHAM! CARELESS WHISPER Columbia	10
ACTIVE ROTATION	
PAT BENATAR OOH OOH SONG Chrysalis	6
MORRIS DAY JUNGLE LOVE Warner Bros.	16
JOHN FOGERTY THE OLD MAN DOWN THE ROAD Warner Bros.	6
FRANKIE GOES TO HOLLYWOOD RELAX ZTT/Island	9
GLENN FREY THE HEAT IS ON MCA	3
DARYL HALL & JOHN OATES METHOD OF MODERN LOVE RCA	10
JERMAINE JACKSON DO WHAT YOU DO Arista	12
*JOAN JETT I LOVE YOU LOVE ME MCA	12
*JOAN JETT I NEED SOMEONE MCA	12
*JULIAN LENNON TOO LATE FOR GOODBYES Atlantic	7
*BILLY OCEAN LOVERBOY Jive/Arista	13
JOHN PARR NAUGHTY NAUGHTY Atlantic	12
PRINCE TAKE ME WITH U Warner Bros.	4
MEDIUM ROTATION	
AUTOGRAPH TURN UP THE RADIO RCA	12
SAMMY HAGAR V.O.A. Geffen	3
SIMPLE MINDS DON'T YOU A&M	4
TEENA MARIE LOVER GIRL Epic	12
STEVIE WONDER LOVE LIGHT IN FLIGHT Motown	6
BREAKOUT ROTATION	
MARTIN BRILEY DANGEROUS MOMENTS Mercury	5
BRONSKI BEAT SMALL TOWN BOY MCA	8
LLOYD COLE PERFECT SKIN Geffen	4
GO WEST WE CLOSE OUR EYES Chrysalis	2
JOHN HUNTER TRAGEDY Private I	7
B.B. KING INTO THE NIGHT MCA	2
LRB PLAYIN' TO WIN Capitol	3
LOS LOBOS DON'T WORRY BABY Slash/Warner Bros.	8
LIGHT ROTATION	
ANIMOTION OBSESSION Mercury	13
BIG COUNTRY JUST A SHADOW Mercury	2
EUROGLIERS ANOTHER DAY IN THE BIG WORLD Columbia	4
THE FIXX LESS CITIES MORE MOVING PEOPLE MCA	5
ROBIN GEORGE HEARTLINE Island	3
CHAKA KHAN THIS IS MY NIGHT Warner Bros.	3
KISS THRILLS IN THE NIGHT Mercury	3
KROKUS BALLROOM BLITZ Arista	3
STEVE MILLER BONGO BONGO Capitol	5
ROMAN HOLLIGAY ONE FOOT BACK IN YOUR DOOR Jive/Arista	6
SUICIDAL TENDENCIES INSTITUTIONALIZED Frontier	13
NEW ROTATION	
ANGEL CITY UNDERGROUND MCA	3
THE BLUEBELLS I'M FALLING Warner Bros.	4
SHEENA EASTON SUGAR WALLS EMI America	4
OANNY ELFMAN GRATITUDE MCA	3
EURHYTHMICS JULIA RCA	3
EVERYTHING BUT THE GIRL NATIVE LAND Warner Bros.	4
KLYMAXX THE MEN ALL PAUSE Constellation/MCA	3
MADAME X HIGH IN HIGH SCHOOL Epic	3
OMD TESLA GIRLS A&M	5
ROMEO VOID SAY NO Columbia	4
WIOOW BITCH Epic	2

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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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Audio Track

NEW YORK

AT POWER PLAY in Long Island City, **Spyder D** recently tracked and mixed **Sparky Dee's** Nia Records single, "Sparky's Turn, Roxanne Your Threw." **Spyder Dee** produced, with **Patrick Adams** engineering. Also, **Ron Miller** was in producing an album for **Nuance** featuring **Vikki Love**. **Julian Herzfeld** engineered, assisted by **Frank Blades**.

Grandslam Studios, West Orange, N.J., is working on an album project for **Sparrow Records' Steve Taylor**. Producing is **Ian McDonald** (ex-**Foreigner**), with engineer **Alan Douches**.

UTFO is back at **Brooklyn's Sound Heights Studios**, laying tracks for their first album, following the single "Roxanne, Roxanne." **Questar Welsh** is at the board, and **Full Force** are back in the producers' chairs. **Fred Munao** is executive producer for **Select records**. Album is expected to be completed in mid-March.

Thelonious Monk III and **Eric Mercury** have been in at **Planet Sound**, producing their own project for **Manhattan Records** with **Craig Bishop** engineering and **Andy Heermans** assisting. Also, **Bobby Chouinard** and **Alan St. John** of the **Billy Squier** band are producing **Scarlet Rivera**, with **Rick Kerr** at the board and **Randy Lowman** assisting.

Billy David of **McCann Erikson** has been spending time in **Mayfair's Studio A**, working with **Phoebe Snow**, **Maureen McGovern** and **Valerie Simpson**, doing **Coke**, **Nabisco** and **Kodak** radio and televi-

sion spots. **David** has also been mixing **Aretha Franklin** and **Laura Branigan** tracks for **Coke**, with **Lenny Manchess** at the board and **Rob Suracci** assisting.

Randy Klein and **Raul Rodriguez** have been in at **39th Street Studios** producing **IRT (Interboro Rhythm Team)** for **RCA**. **Richard Kaye** has been engineering.

At **Celestial Sounds**, **Lenny Kaye** and **Steve Addabbo** have been producing **Suzanne Vega's** A&M debut, with **Addabbo** at the console and **Kurt Upper** and **Larry DeCarmin** assisting. Also, the music for the film, "Whatever It Takes" is being produced by **Gary Sherman** and **Peter Udell**, with **Sam Ginsberg** at the board. And **Hubert Eaves** is producing two **Columbia** artists two sides with **Cheryl Lynn** and three sides with **Andre Cymone**. **Ron Banks** is at the board, with **Larry DeCarmin** assisting.

At **Sigma Sound**, the **Ramones** were in mixing their new single with producers **Tommy Erdelyi** and **Ed Stasium** and engineer **Glenn Rosenstein**. Also, **Frank Fuchs** has been producing **Jon Butcher** for **Hello Love Productions**. **John Convertino** engineered, with assistance from **Jimmy Santis**. And **Maria Vidal** has been overdubbing and mixing for her upcoming **EMI America** album. **Jellybean Benitez** produced, **Mike Hutchinson** engineered and **Melanie West** assisted.

LOS ANGELES

MOTOWN ARTIST Michael Lovesmith has been in at **The Village Recorder**, co-producing over-
(Continued on next page)

Sony's Plushner To Head AID Division

RECORD PLANT COMPLEX TAKES SHAPE

BY SAM SUTHERLAND

LOS ANGELES The Record Plant's projected move to new quarters here is tied to an ambitious expansion blueprint that finds its co-founder and chief executive **Chris Stone** simultaneously buttressing his separate professional audio systems firm, **Audio Intervisual Design (AID)**, via new appointments.

The veteran studio entrepreneur has now targeted **June** for the Plant's move from its original location on **3rd St.** in **West Hollywood** to the **Radio Recorders** annex on **Sycamore Ave.** With former **Sony Pro Audio** sales chief **Rick Plushner** now aboard as president of the **AID** division, **Stone** claims a commitment of **\$1.5 million** in construction and renovation costs aimed at turning the new **Plant/AID** complex into a state-of-the-art recording center that will showcase the hybrid audio/video technology offered in the various **AID** product lines.

"The plans have just been locked," **Stone** reports. "There'll be three main rooms, one about **3,500** square feet, one just under **2,000**, and a third, designed as a synthesizer and mix room, that's about **1,300** square feet." Additionally, the new **Plant** floorplan will include a transfer facility configured to handle all analog and digital audio formats, video formats up to one inch, and magnetic audio.

Both **Stone** and **Plushner** note that the **AID** operation will be designed to utilize the Plant's own facilities as showrooms for equipment offered through that division. Ac-

cordingly, five offices have been included in the blueprint, adjacent to the mixing rooms, to enable **AID** staff to provide prospective customers with hands-on demonstrations.

The complex will offer added visibility for the emerging audio/visual thrust through the presence of tenants including **Bruce Botnick's** **Digital Magnetics** and film music consultant **Becky Shargo Mancuso**.

Stone's emphasis on bridging both audio recording and film/tv work, apparent since the inception of the Plant's ongoing involvement with **Glen Glenn**, is buoyed by the current industry climate. "Not only is the new location right, the timing is right," he enthuses. "The visual arts are getting into audio in a big, big way. Especially with **Rick** coming aboard as president at **AID**, we'll be ready to meet that expansion."

Plushner obviously concurs. "I think the next frontier in digital is digital motion picture sound," he asserts, noting his own involvement with such benchmark demonstrations as the "Digital Dreams" film audio project. The former **Sony** executive notes that the present gulf between audio technicians from the motion picture community and their cousins in the recording industry will continue to place a premium on companies that can educate both sectors in the use of current and hybrid technologies.

"As far as **AID** goes, even though I'm leaving **Sony**, I don't really feel like I'm leaving the family," he adds. "I'll still be handling **Sony's** products, including digital audio, in the **11 Western** states. We plan to

build **AID** into quite a substantial company, too. We have four full-time people now involved in the marketing effort, and I expect to add at least two more shortly."

That division's original base in **Sony** pro audio and video gear, aimed at audio/visual usages, will also be augmented by other lines, according to **Stone** and **Plushner**. Negotiations are underway with several major pro audio vendors.

While **Stone** acknowledges that the motion picture and television industries have become a main source of income for the **Plant**, he bristles at the assumption that his operation's successful shift into a/v technology spells a de facto exit from conventional audio recording. "We're not going to forget our roots," he promises. "Records will continue to be important to us, but with some necessary changes in our policy."

In particular, **Stone** says that the demand for daytime access to the facility's studios for scoring sessions has led to elimination of studio lockouts for music clients. He notes that the facility's current complement of **Solid State Logic** consoles with total recall memory programming obviates the need to dedicate a room to a recording project. As a result, he expects daytime scheduling to tilt strongly toward film and tv clients, while audio clients will continue booking nighttime sessions.

As for the logistics of the move, **Stone** says he expects to move the Plant's current facilities gradually to **Sycamore** to avoid any outright closure.

Sound Investment

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

CELEBRATION RECORDING in New York City is celebrating the completion of important facility upgrading. Recent equipment acquisitions include **Westlake** studio monitors; a **Studer** half-inch two/four-track master recorder (making **Studio A** an all-**Studer** room); three **Lexicon** signal processors, including the **Model 200** digital reverb, **Prime Time II** digital delay and **Model 42** digital delay; and an **Ursa Major Stargate 323** digital reverb. **Celebration** has also completed outfitting its new audio dub/edit room with a **Soundcraft Model 200** board and four **Otari MX-5050** recorders. This new gear complements the **Harrison** consoles already on hand in both of **Celebration's** rooms.

According to **Celebration's** **Sal Ciampini**, the new equipment is not owned outright by the studio, but rather leased from **Page-Mason Audio Leasing** in **Pennsylvania**. **Ciampini** says that **Celebration** is primarily a jingle house, with 75% of its business coming from that end, mostly from its parent company, **MZH&F Music Productions**. The remainder is devoted to record work.

BEAR WEST STUDIOS has undergone major remodeling and renovation of its **San Francisco-based** 24- and 16-track recording facilities. Its 24-track **Studio A** has had the control room and monitor system redesigned and now features a 28-input **Sound Workshop Series 34** console, an **MCI 24-track** recorder and **MCI** and **Ampex** two-track mastering machines. Newly acquired outboard gear includes the **Lexicon 224XL** digital reverb, a **Lexicon PCM-41** digital delay and other units.

According to studio owner **Ross Winetsky**, the **Sound Workshop** board was purchased after "extensive market research" on both his part and the part of his in-house engineering staff. "Trident is thought of very highly in California," he says, "and I thought seriously about a **Trident Series 70** or **80**. I also looked at the **Harrison**, but I didn't like the **EQ**."

"With the **Sound Workshop**, though, we were really impressed with a number of its features, especially the fact that the line amps are very clean and it has very nice **EQ**," he adds. "The **34** has very new technology and is a real improvement over the **Series 30**." **Winetsky** says the new **Sound Workshop** board is not automated, but "when we do automate, we'll use the **ARMS** sys-

tem also manufactured by **Sound Workshop**."

Prior to purchasing the **Sound Workshop** console, **Bear West** owned an **API Demedio** console, a custom board designed by **Frank Demedio**. "That board was at **Wally Heider's** for years," recounts **Winetsky**. "It really was a wonderful vintage board, but its technology was just getting a bit behind for a major studio." The **Sound Workshop** console was purchased at "significantly less" than its list price of **\$27,400** from **Sound Genesis**, he says.

Bear West is involved primarily in record work in its 24-track room, with some commercial production as well. The studio originally had only 8-track facilities in its second room, but **Winetsky** has now installed a one-inch 16-track **Tascam** recorder and **Tascam M520** console in the second room to provide demo and pre-production facilities.

Bear West's rates prior to renovation were \$60 per hour, and have now been increased to \$85, with block and lock-up rates available as well. The increase reflects not only the improvement of the studio's equipment, but also physical changes to the building itself, including a lounge and remodeled studio interiors.

Edited by **STEVEN DUPLER**

Video Track

LOS ANGELES

PENDULUM PRODUCTIONS recently took charge of clip productions for **Jack Wagner**, **Ratt** and **Bonnie Pointer**. In the **Wagner** video, for **Qwest Records**, **Dominic Orlando** directed a suspense-thriller in which singer **Wagner** is haunted by a muse. It was lensed on location at the **California** ski resort **Big Bear**. **Alexis Omeltchenko** and **Simon Straker** produced the piece.

For **Ratt's** "You Think You're Tough," directors **Omeltchenko** and **Snade Krellman** interweave footage of a live performance with scenes of the rock band touring **Hollywood** in a **Rolls Royce**. The clip was produced by **Kris Mathur** and **Omeltchenko**.

Pointer's "The Beast In Me," from the soundtrack album for "Heavenly Bodies" on **Private I Records**, was directed by **Michael Heldman**. It was produced by **Joanna Bongiovanni** and **Omeltchenko**.

Fusion Films has been hard at work on a number of productions. **Stephen Buck** and **Beth Broday** teamed up to produce a **Santana** music clip for **Columbia Records**. It was directed by **David Hogan**, who also recently completed videos for **Alabama's** "Forty-Hour Week," **Michael Murphey's** "What She

Wants" and **Denroy Morgan's** "Make My Day."

Director **Mark Rezyka** partnered with **Hogan** to complete **Sawyer Brown's** performance video, lensed at the **Palace Theatre** in **Hollywood**. The **Capitol** group's clip was produced by **Broday** and **Steven Beswick** for **Fusion Films**. **Rezyka** also took charge of video projects for **Little River Band's** "Playing To Win," "Spellbound" by **Triumph** and **Survivor's** "High On You."

Greg Gold and **Dominic Sena** jointly directed **Stevie Wonder's** "Love Light In Flight" and **Vitamin Z's** "Burning Flame." **Lynn Rose** and **Broday** produced the **Wonder** video for **Motown**, while **Fay Cummins** was the producer for **Geffen's** **Vitamin Z**.

Edd Griles, best known for **Cyndi Lauper's** music videos and **Dan Hartman's** "Second Nature," took charge of **Narada Michael Walden's** clip for "Gimme, Gimme, Gimme." It was produced by **Cummins** and **Broday** for **OCC Enterprises** and **Warner Bros. Records**.

Ocean, Rose & Associates is a new **Los Angeles** company specializing in lighting design and directing videos. It's headed by **Richard Ocean** and **Lee Rose**, best known for their work on "This Is Spinal"
(Continued on next page)

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AUDIO TRACK

(Continued from previous page)

dubs for his upcoming album with Steve Barri. Roger Nichols is at the board, with second engineer Tom Nist. Other Motown projects at the studio include Maureen Steele's debut album, with Barri and Bobby Sandstrom co-producing and Nichols engineering, as well as the Waters' new album, with Barri and Brian Potter co-producing, and Nichols again at the controls.

Guitarist Tim Weston is in at Channel Recording, producing Japanese artist Etsuko Sai for Teichiku Records. Michael Verdick is at the board. Weston is also mixing final cuts for his new group, Wishful Thinking, whose debut album is due this spring.

At Oasis Studio, MCA artist Charlie Sexton is overdubbing with producer Keith Forsey and engineer Mick Guzauski.

At Lion Share, Quincy Jones has been producing the "USA For Africa" single, co-written by Lionel Richie, Michael Jackson and Stevie Wonder. Lion Share is tracking, overdubbing and mixing with two Mitsubishi X-800 32-track digital recorders. Engineering are Humberto Gatica and John Guess, with assistance from Larry Fergusson and Khaliq Glover.

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

VIDEO TRACK

(Continued from previous page)

Tap" and concert lighting for the Tubes, Eddie Money, Asia and Jethro Tull. Ocean and Rose also created the lighting for the 42nd annual Golden Globe Awards and Dick Clark's "New Year's Rockin' Eve" tv broadcast.

Thom Keith produced and directed the five-minute "Rock'N'Roll Workout." It stars the health-conscious DeMarche Sisters and is a T.K.O./Hollywood Pacific Studios production.

UNITED KINGDOM

FASHION PHOTOGRAPHER Andy Earl, who made his music video directing debut with Heaven 17, recently completed his second clip, for Bronze/Island act Robin George. It was shot at Dover Castle and featured the song "Hotline." Lee Lacy/Associates produced the piece for the hard rock group.

A sixth music video has been made for Frankie Goes To Hollywood's "Relax." This version, directed by David Mallet of MGMM Overview Inc., is a live performance piece lensed at the Brixton Academy. Trevor Horn remixed the video's soundtrack, obtaining what is described as one of the highest quality audio tracks for a video. Jacqui Byford produced the piece for ZTT/Island Records.

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



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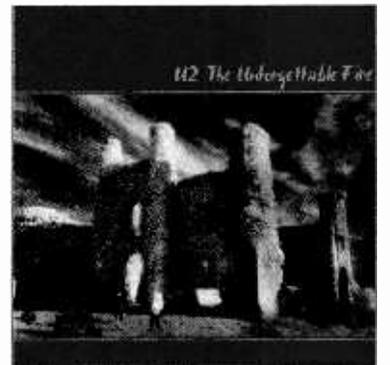
In plain English, P1² is the science of two platinum albums for U2. Within one week, both 'War' and 'The Unforgettable Fire' were certified million sellers.

The secret behind the band's success? Human chemistry. *Newsweek* calls their ability to speak the world's emotion "elemental power." The critics agree, but their fans have always known.

The band of emotion will be in motion as the North American tour begins February 25 in Dallas and will continue to Austin Houston Phoenix Los Angeles San Francisco Honolulu Minneapolis Chicago Detroit Cleveland Montreal Toronto Ottawa New York Providence Hartford Largo Rochester Virginia Worcester and Philadelphia.



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BASS/RECORD FACTORY LINK PAYS OFF

Northern California Chain Enjoying Ticket Bonanza

BY JOHN SIPPEL

LOS ANGELES After eight years, Sterling Lanier of the 32 Record Factory stores in Northern California and Dave Zimmerman of BASS Tickets agree that their mutual association continues to pay off big.

"The Record Factory has married the ticket business better than anybody in the U.S.," enthuses Zimmerman, BASS Tickets' vice president of marketing and promotion.

"The value of selling tickets is immeasurable," exclaims Lanier. "It's not the money. It's not that it's better than self-liquidating. It's having our name in front of our target audience thousands of times a year through radio and print advertising."

Zimmerman estimates that in any quarterly period BASS offers tickets to as many as 1,500 different events. BASS is now using 35 record stores, having added the two Leopold stores which Lanier recently acquired the Music Coop, and an independent store in Petaluma. BASS offers tickets to a wide range of live entertainment, from the monster concerts at the 13,000-seat Oakland Coliseum or the Cow Palace in San Francisco to comedy clubs like the 200-seat Punch Line or the 100-seat Other Cafe.

When BASS opened a decade ago,

its outlets were essentially in retail stores like Montgomery Ward and Pacific Stereo. "We found out that the clerks in such stores were more interested in selling high ticket items," notes Zimmerman. "Employees in record stores like to sell tickets."

Lanier points out that when tickets for such superstars as Prince, Bruce Springsteen and Neil Diamond become available, Record Factory stores lose normal customer business for up to four hours the first day of sale. "Our regular customers see those long lines of ticket buyers and bypass buying records. But we get good publicity from it. We had feature stories two consecutive days when Prince concert tickets sold out. You can't buy that kind of PR in the front section of a metropolitan daily."

Zimmerman stresses the instantaneous information he gets in his main office when the ancillary computers in the 35 record stores produce tickets. He is often able to contact promoters when a sellout occurs rapidly to encourage them to stage additional concerts. Alternately, he is able to counsel promoters to take more space in a venue as ticket sales mount.

BASS is also able to provide promoters with a readout of how many tickets have been sold and where they have been sold. "We have been able to construct statistical matter," notes Zimmerman, "showing the percentage of ticket sales we should be getting out of certain stores and vicinities. If a certain region needs work, we can advise the promoter and he'll buy the essential radio, print or tv advertising to boost ticket sales."

BASS prints 60,000 entertainment guides monthly, 8,000 of which are subscribed to at \$7 yearly by interested concert-goers. To stimulate readership, BASS offers special discounts to some events.

BASS outfits each ticket center store with a computer keyboard and screen. When a person wishes to purchase a ticket to a specific event, a code number is punched out, showing what price categories of tickets remain. The computer is programmed to print out the best ticket in the desired price classification. The master computer blocks out that seat and advises the BASS office where the ticket was sold and

the amount.

Lanier says Len Ofiana, Record Factory's director of operations, normally makes out a check for gross ticket sales every other day. BASS receives a service charge for each sale averaging \$1.50. The ticket center receives a set percentage of that charge, which Zimmerman declines to reveal.

Recently, Record Factory has adopted a policy of referring to its ticket selling in all advertising and promotion. The two most recently opened stores in Dublin and another in San Jose all carry ticket availability on their marquees. BASS supplies quantities of merchandising and concert signage, along with permanent neon signs and window decals.



Play Ball. Huey Lewis, center, leads the News through the National Anthem prior to a charity baseball game in Tempe, Ariz., at which they played against ex-pro stars. Phoenix radio station KZZP assisted in the benefit for the Arizona Special Olympics.

British Popsters Fire Up

Roman Holliday Gets Foot Back in Door

BY HARRY WEINGER

NEW YORK For young British popsters Roman Holliday, 1984 was the year to cut the jive.

After impressing critics with their brand of upbeat swing and rock'n'roll on the 1983 album "Cookin' On The Roof" and touring heavily in the U.S. as the support group for the Stray Cats, the group went back home to cut their latest release, "Fire Me Up."

According to guitarist and songwriter Brian Bonhomme, Roman Holliday felt their image as "cheery lads in sailor hats," garnered here via their spirited video for "Stand By," couldn't last. They were in a similar situation to that which bound Haircut 100, A Flock of Seagulls and other stylized English bands to the whims of fashion.

"We were in that flavor of the month sort of thing," Bonhomme explains. "We were 'in,' and then poof, you're out, and it's hard to get back in."

Roman Holliday's answer was to put together an album with co-producer Nigel Green that boasts a rock edge clearly in an American AOR style. In fact, the two horn players, who were essential to the group's swing mode, are no longer regular band members but instead are used only in session work.

The first U.S. single, "One Foot Back In Your Door," is reportedly receiving strong response at both AOR and top 40 radio. The song, featured on the "Teachers" soundtrack, was written by top producer Robert John "Mutt" Lange.

Lange offered the song to Roman Holliday, Bonhomme reports, "because he said he was getting tired of producing albums and wanted to get back into writing songs and singles."

For the videos (there are three accompanying the new album), Roman Holliday chose Michael Geoghagan of Eagle Eye Productions to direct performance clips rather than return to the free-wheeling image of their debut. MTV has added the "One Foot Back In Your Door" clip.

Response to the newest look and

sound has not been particularly favorable back home. The album's title track, "Fire Me Up," was the initial single offered to the British market, and in the words of bassist Jon Durno, "stuffed miserably."

Bonhomme says in response, "After playing with the Stray Cats and doing appearances across America, we became more aware of the American market, but we didn't consciously write for that market." He admits that the group attempted a followup in the vein of the first release, "but it just didn't work."

Lead vocalist Steve Lambert acknowledges that the group's latest

presentation may appear overtly calculated. But it's a charge he and the other members are quick to deny.

"Obviously, it's going to be very hard for people to accept us as we really are," he says. "They've listened to 'Stand By,' they saw the video, and now it looks like we said, 'Right, O.K., what's the best move?' But this is what we wanted to do."

Roman Holliday embarks on a major headlining tour of Japan, beginning in Tokyo March 13. Due to their large following there, "Fire Me Up" was released at the end of November.

Lester Bowie: Jazz Is Jazz

Trumpeter Won't Knock Fusion

BY THOMAS K. ARNOLD

SAN DIEGO Lester Bowie, co-founder of the Art Ensemble of Chicago and leader of the bands Brass Fantasy and Root To The Source, is a leading light of the jazz avant-garde, and as such might not be expected to look too favorably on the kind of jazz-pop that regularly tops the jazz charts. But he takes a rather benevolent view of the music of Lee Ritenour, David Sanborn and others.

"At least it's jazzish," says Bowie, whose trumpet playing has been admired by the Art Ensemble's fans since the band was formed in 1965 as an outgrowth of a Chicago jazz workshop (Billboard, Oct. 6). "I have nothing against that sort of music, even though it is a little lightweight." "I see it as a move forward. Once people begin to get into jazz, they get deeper and deeper into the music, and there is always hope that the people who start with the more commercial stuff eventually end up at our concerts."

"Our music is a combination of all the musics of the world," Bowie says of the Art Ensemble. "It's the first 'world music,' the first true blending I can think of. We're actu-

ally into the music itself, instead of trying to appeal to someone else's taste. And I think as time goes on, it's getting a lot more accessible to a wider audience, once people get into it and understand it."

The Art Ensemble, an outgrowth of Chicago's Assn. for the Advancement of Creative Musicians (AACM), quickly rose to the forefront of the avant-garde, establishing a reputation in France by the end of the '60s.

A major reason for the band's success—and its continued evolution in sound—is that its members work on other projects when not playing with the Art Ensemble. Bowie has maintained a solo recording career—primarily for ECM, the Art Ensemble's current label—and he also fronts Brass Fantasy, a nine-piece brass band, and Root To The Source, a group with strong gospel elements.

"These individual projects really help the Art Ensemble live," Bowie says. "We use them to make the group grow as a whole. What I learn in the Art Ensemble, I take to my other groups; and what I learn in my other projects, I take back to the Art Ensemble."

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
HUEY LEWIS & THE NEWS	Tacoma (Wash.) Dome	Feb. 8	\$367,422 \$14.50/\$13	24,610 (28,894)	Albatross Prods.
KENNY ROGERS DOLLY PARTON SAWYER BROWN	McNichols Sports Arena Denver	Feb. 3	\$329,778 \$18.50/\$16.00	18,294 sellout	North American Tours Inc.
KENNY ROGERS DOLLY PARTON SAWYER BROWN	Salt Palace Salt Lake City	Feb. 5	\$232,912 \$17.50/\$15.50	13,765 sellout	North American Tours Inc.
ALABAMA BILL MEDLEY	Greensboro (N.C.) Coliseum	Feb. 8	\$204,825 \$15	23,655 sellout	Keith Fowler Promotions
ALABAMA BILL MEDLEY	Richmond (Va.) Coliseum	Feb. 10	\$193,750 \$15.50	12,500 sellout	Keith Fowler Promotions
DEEP PURPLE GIUFFRIA	McNichols Arena Denver	Feb. 8	\$190,996 \$13.75/\$12.65/ \$11.55	14,452 sellout	Feyline Presents
REO SPEEDWAGON SURVIVOR	Hartford (Conn.) Civic Center	Feb. 8	\$173,525 \$13.50/\$11.50	13,116 (13,333)	Cross Country Concerts
RED SKELTON	Riverside Theater Milwaukee	Feb. 1-3	\$173,425 \$25.50/\$18.50	7,301 (7,500)	In-House
ALABAMA BILL MEDLEY	Roanoke (Va.) Civic Center	Feb. 9	\$159,330 \$15	10,622 sellout	Keith Fowler Promotions
HUEY LEWIS & THE NEWS	Portland (Ore.) Coliseum	Feb. 11	\$154,538 \$13.50/\$12.50	11,653 sellout	Double Tee Promotions
DEEP PURPLE GIUFFRIA	Arizona Veterans' Memorial Coliseum	Feb. 4	\$154,538 \$13/\$12.50	12,060 (20,000)	Evening Star Prods.
KISS QUEENSRYPHE	Arizona Veterans' Memorial Coliseum	Feb. 6	\$120,125 \$12.50/\$11	10,409 (16,300)	Evening Star Prods.
HUEY LEWIS & THE NEWS	Performing Arts Coliseum Pullman, Wash.	Feb. 10	\$118,800 \$13.50	8,880 sellout	Beaver Prods.
OAK RIDGE BOYS EXILE	Kansas Coliseum Wichita	Feb. 2	\$118,378 \$13.25	9,106 (11,665)	Little Wing Prods.
DARYL HALL & JOHN OATES	Tulsa Convention Center	Feb. 8	\$114,674 \$14	8,191 (8,992)	Little Wing Prods.
BRYAN ADAMS SMILE	The Hollywood Paladium	Jan. 31-Feb. 2	\$113,125 \$15/\$13.50	8,800 two sellouts	Avalon Attractions
SAMMY HAGAR ZEBRA	Spokane (Wash.) Coliseum	Jan. 30	\$106,156 \$13.50/\$12.50	8,489 sellout	Bill Graham Presents/ Bean & Father Communications
OAK RIDGE BOYS EXILE	Mabee Center Tulsa, Okla.	Feb. 1	\$105,495 \$13	8,573 (11,575)	Little Wing Prods.
DEEP PURPLE GIUFFRIA	Tingley Hall Albuquerque, N.M.	Feb. 7	\$103,197 \$13.50/\$12.50	8,107 (10,656)	Evening Star Prods.
HANK WILLIAMS JR. DAVID ALLAN COE	Reynolds Center Raleigh, N.C.	Feb. 1	\$98,600 \$13.50	7,500 sellout	Maxima Prods.
KISS QUEENSRYPHE	Henry J. Kaiser Convention Center Oakland, Calif.	Feb. 9	\$98,176 \$15/\$13.50	7,182 sellout	Bill Graham Presents
WHAM!	Henry J. Kaiser Convention Center Oakland, Calif.	Feb. 5	\$97,032 \$13.50	7,182 sellout	Bill Graham Presents
HANK WILLIAMS JR. DAVID ALLAN COE	Richmond (Va.) Coliseum	Feb. 2	\$85,545 \$12.50/\$11.50	10,000 sellout	Kaleidoscope Prods.
TEMPTATIONS FOUR TOPS	Riverside Theater Milwaukee	Jan. 31	\$77,820 \$22.50/\$12.50	4,700 (5,000) two shows	In-House
KISS QUEENSRYPHE	The Aladdin Las Vegas	Feb. 7	\$65,235 \$15	4,704 (7,066)	Evening Star Prods.
OAK RIDGE BOYS EXILE	Barnhill Arena Fayetteville, Ark.	Feb. 3	\$60,787 \$12.50	5,230 (8,000)	Little Wing Prods.
DAVID COPPERFIELD	Flint Center for the Performing Arts Cupertino, Calif.	Feb. 5	\$49,899 \$15	3,405 (4,200)	Bill Graham Presents
BRYAN ADAMS EDDIE & THE TIDE	Berkeley (Calif.) Community Theater	Jan. 29	\$49,314 \$14.50	3,401 sellout	Bill Graham Presents
GEORGE STRAIT RONNA REEVES CLAY BLAKER BAND	American Convention Center McAllen, Tex.	Feb. 1	\$46,115 \$12.50/\$11.50	4,214 (4,800)	C & M Prods.
GEORGE STRAIT RONNA REEVES CLAY BLAKER BAND	Steven F. Austin College Coliseum Nacogdoches, Tex.	Jan. 31	\$45,278 \$12/\$10	4,001 (8,900)	C & M Prods.
KROKUS DOKKEN	L.C. Walker Arena Muskegon, Mich.	Feb. 10	\$35,354 \$12/\$11	3,200 (4,500)	Blue Suede Shows
BONNIE RAITT JOHN PRINE	Celebrity Theater Phoenix	Feb. 9	\$34,932 \$15/\$12.50	2,685 sellout	Evening Star Prods.
GEORGE THOROGOOD & THE DELAWARE DESTROYERS	San Jose (Calif.) Convention Center	Feb. 10	\$34,260 \$15/\$13.50	2,484 (3,000)	Bill Graham Presents
GEORGE THOROGOOD & THE DELAWARE DESTROYERS	Pope Joy Hall Albuquerque, N.M.	Feb. 6	\$25,779 \$13	2,069 sellout	Evening Star Prods. Big River Corp.
KROKUS DOKKEN	Duluth (Minn.) Auditorium	Feb. 1	\$23,538 \$12/\$11	2,083 (2,400)	Blue Suede Shows
CHET ATKINS	Morrison Center Boise, Idaho	Feb. 2	\$23,802 \$12.50/\$10	1,940 (2,090)	Northwest Entertainment Consultants
GEORGE THOROGOOD & THE DELAWARE DESTROYERS	Santa Cruz (Calif.) Civic Auditorium	Feb. 11	\$23,295 \$15/\$13.50	1,705 (1,850)	Bill Graham Presents
SPYRO GYRA ISMAEL BARAJAS JORGE LOPEZ	Tucson (Ariz.) Community Center	Feb. 8	\$22,805 \$11.50/\$10.50 \$1.50	2,349 sellout	M.C. Prods.
GEORGE THOROGOOD & THE DELAWARE DESTROYERS	Palace West Phoenix	Feb. 8	\$21,037 \$12.75	1,650 sellout	Feyline Presents
JEAN-LUC PONTY	Mandeville Auditorium San Diego	Feb. 9	\$20,204 \$13.50/\$11.50	1,630 two sellouts	Fahn & Silva Presents

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

Talent in Action

WHAM!

*The Palladium, Los Angeles
Tickets: \$13.50*

CHARTS ON THE NEW

JERMAINE STEWART

After close to five months on the black singles chart, the title track to Jermaine Stewart's Arista album, "The Word Is Out," crosses over to the Hot 100, where it moves to 56 this week.

As a dancer on "Soul Train," Stewart travelled across the U.S. and occasionally helped out on backup vocals for such acts as the Temptations, Gladys Knight & the Pips and Tavares. After a brief gig as part of Shalamar's touring company, Stewart relocated to London to record his own material. There he hooked up with Culture Club's Mickey Craig, who assisted in producing his demos. Stewart returned the favor by teaming up with Boy George on "Miss Me Blind."

The demos led to a contract with London's newly formed 10 Records, for which Stewart recorded "The Word Is Out." The album was produced by Peter Collins, whose credits include Tracey Ullman, Nik Kershaw and Musical Youth. Released late last summer, the album came to the U.S. via Arista. A video of the single was shot on location in Paris last October.

Jermaine Stewart is managed by Champion Entertainment, 130 W. 57th St., New York, N.Y. 10019; (212) 765-8553.

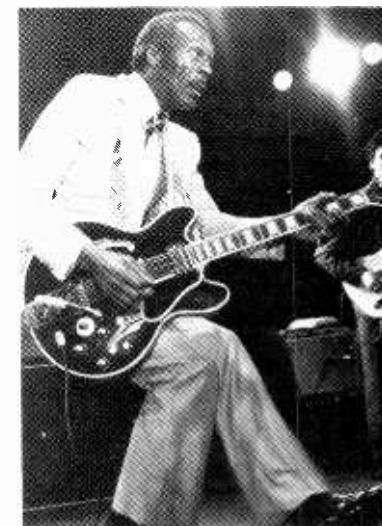
WHITE WOLF

Stalking down from the North to make their attack on the American pop market is the heavy metal quintet White Wolf. Their current RCA release, "Standing Alone," jumps to number 182 on the Top Pop Albums chart.

The group was formed in Toronto in 1975 by Les Schwartz, Loris Bolzon and Don Wilk. They played the local bar scene for a number of years under different names, until recruiting guitarists Cam MacLeod and Rick Nelson and re-establishing themselves as Warrior. Eventually the group's following was strong enough to attract interest from several European labels, but the members opted for RCA Canada last August. Shortly after signing, Warrior changed its name to White Wolf.

The album, released last November, was produced by Danny Lowe and Jack Richardson, whose credits include Alice Cooper and Bob Seger. The video of White Wolf's current single, "Shadows In The Night," can be seen on MTV, and the group plans to tour the Southeast soon.

White Wolf is managed by Ross Mackenzie, KDM Management, 10528 108 Street, Edmonton, Alberta, Canada T5H 2Z9; (403) 425-0321.



Still Going Strong. Chuck Berry does his patented duckwalk at a recent show at the Ritz in New York. (Photo: Chuck Pulin)

TALENT IN ACTION

(Continued from opposite page)

sound, excellent lighting and cute choreography.

George Michael, centerpiece of the act, prompted swoons with his full-throated reading of Wham!'s ballads, while Andrew Ridgeley pranced around the stage playing his guitar to the girls in the back rows. The effervescence of the evening made Wham! come across like the British Osmonds. All of which, delightful entertainment though it may be to fans of the genre, makes Wham! hard to class as anything more than a slickly lubricated hit-making machine. Maybe those T-shirts should read: "Choose Money." **ETHLIE ANN VARE**

EMMYLOU HARRIS

Tennessee Performing Arts Center, Nashville
Tickets: \$12, \$9

EMMYLOU HARRIS has never been a musical revolutionary, despite the fact that over the course of her career, she has unconsciously set the stage for several highly significant trends in country music. When Harris appeared in a two-and-a-half-hour concert Feb. 8 at the 1,000-seat Polk Theatre, once again her role was that of trailblazer: "The Ballad Of Sally Rose," her latest Warner Bros. album, is billed as the first concept album by a female country artist. It's also Harris' first attempt at writing and producing an entire album project (she did it in

collaboration with mentor Paul Kennerley).

As the show began, Harris seemed on pins and needles as she and the band raced through a string of her hits. Not until she reached "Mr. Sandman" and heard the perfect support harmonies of newly added vocalists Pam Rose and Mary Ann Kennedy did Harris visibly relax and the musicians find their groove.

Few singers possess a more natural sense of dynamics than Harris, nor a more controlled vibrato. Such is the purity of her voice that any added texture is immediately noticeable. Exhaustive rehearsals for the current tour seemed to have taken their toll on Harris' usually unruffled voice; this worked to her advantage on Bruce Springsteen's "Racing In The Streets," where the song's lyrical urgency benefits from a less-than-smooth delivery, not so well on the range-straining Simon & Garfunkel classic, "The Boxer."

After an hour's worth of familiar music, Harris left the stage for a brief intermission. When she returned, it was for an uninterrupted performance of her new album. The loosely constructed storyline was augmented by Harris' occasional spoken explanations. The Hot Band (bassist Michael Bowden, drummer Keith Knudsen, keyboardist Don Johnson, steel guitarist Steve Fishell, lead guitarist Frank Reckard, rhythm guitarist Barry Tashian,

fiddle/mandolin player Wayne Goodwin, Rose and Kennedy) handled each track with taste and energy, sometimes dropping back to illuminate the plaintive purity of the harmony vocals.

Three encores later, Harris had delivered a satisfying mix of old and new, fully living up to expectations. Harris is to be commended for her willingness to experiment, and to take a creative gamble in her career. This approach has never failed her yet.

KIP KIRBY

BOB JAMES

Blue Note, New York
Tickets: \$15

IT'S NOT NECESSARILY a sign that Bob James is running out of gas as a composer, but it's noteworthy that the highlights of one of his recent sets at the Blue Note were written by two of his sidemen.

At his early show Feb. 1, the fourth night of a sold-out seven-night stand, James and his seven-piece ensemble performed with all the slickness one would expect from one of the pioneers of well-oiled, easy-listening fusion. But they also, on occasion, displayed more fire than James and his associates usually do on record. And they were at their fieriest on two non-James compositions, both of which are featured on his current Columbia/Tappan Zee album "12": bassist Gary

King's rollicking shuffle "No Pay, No Play" and saxophonist Kirk Whalum's sweetly soulful "Ruby Ruby Ruby."

Whalum, a James discovery from Houston, dominated the proceedings for much of the evening. A gutsy, funky tenor player who isn't afraid to honk and screech, he effectively combined the suavity of Grover Washington Jr. with a more old-fashioned, stops-out r&b approach.

Whalum's style, and the rock-oriented guitar work of David Brown, fit in well with the set's harder-edged moments, although they sometimes seemed at odds with James' own musical personality. James' keyboard solos were, as usual, genial, laid-back, and just substantial enough to avoid qualifying as elevator music; his compositions were never less than pretty but often less than memorable.

The perfect marriage of James' playing and writing styles came on the inevitable encore, his well-known theme from "Taxi," on which James and flutist Alexander Zonjic, with expert help from King, drummer Yogi Horton and percussionist Mino Cineulu, worked up what might best be described as a very polite head of steam.

PETER KEEPNEWS

Reggae Festival Heading North For U.S. Tour

LOS ANGELES If you can't get to the Reggae Sunsplash Festival in Montego Bay this August, don't worry. It will come to you.

The organizers of the annual Jamaican festival are, for the first time, mounting an American tour, set to begin March 28 in Hartford, Conn. The package features Third World, Dennis Brown, Gregory Isaacs, Lloyd Parkes and We The People.

The U.S. tour is set to conclude in California in early June, after which it will move to England and then five other European countries. Reggae Sunsplash played the Crystal Palace football stadium in London last year.

The London shows will run for two full days, and will feature additional musical acts. The American shows will run for three and a half hours. Tickets will average \$15 on the tour, which is being booked by locally based EJH (Eddie J. Haddad) Inc. Tour coordinators are Richard Halem and Ben Morgan.

Johnson notes that some portion of the proceeds will be donated to the Ethiopian famine fund.

"We want to test the waters for reggae in this country," says festival founder Tony Johnson. "This will give people a taste of what the festival is like."

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VOLUNTEER JAM WIDENS ITS REACH

BY EDWARD MORRIS

NASHVILLE Although its triumph over traffic-stopping weather was the most dramatic aspect of the 11th annual Volunteer Jam, held here Feb. 2, the most commercially significant element of the event was its multimedia outreach to potential consumers.

Hosted by founder Charlie Daniels, the nine-hour concert played to a crowd of nearly 10,000 in Municipal Auditorium and was carried live in its entirety to an estimated pay-per-view television audience of 200,000. For the second straight year, the Jam was also broadcast on Voice Of America (where it was moderated in 12 languages) and over a four-station "Volunteer Jam Network" throughout Tennessee's largest cities.

In April, Showtime will air a 90-minute version of this year's Jam that will coincide with the release of

"Honky Tonk Avenue," the first new Charlie Daniels Band album since 1982. The band previewed four songs from the album during its Jam performances. The Epic album was produced by John Boylan.

The pay-per-view service was handled and marketed by ConcertView in Nashville. Noting that all the figures are not in yet, ConcertView president Pat Thompson says that he estimate each subscriber to the concert represents eight actual viewers. His 200,000-viewer estimate thus translates into 25,000 subscribers who paid \$15 each for the service.

Marketing the show presented some difficulties, a spokesman for ConcertView notes: "On the one hand—because it was the longest-running concert in pay-per-view history—we had a great marketing tool. But since the viewers out there didn't know in advance who they would be paying to see, we had a

drawback." The Jam roster is never announced until the start of the show. Appearance by the Charlie Daniels Band is the only constant.

In addition to the exposure the ConcertView broadcast offered the talent on the show, it also carried commercials for Volunteer Jam merchandise, as well as for Skoal smokeless tobacco, the principal sponsor of the Jam, for which Daniels serves as spokesman. Pitches were also made on the broadcast for the Charlie Daniels Fan Club.

Showtime will have the rights to its Jam footage for a year, dating from the initial presentation. The program will probably air again during Showtime's "Music Month" in May, a representative says.

Ron Huntsman, vice president of

(Continued on page 49)



Sally Rose. Warner Bros.' Emmylou Harris celebrates the concert debut of her new concept album, "The Ballad Of Sally Rose," after her sold-out performance at the Tennessee Performing Arts Center. Pictured from left are ASCAP associate director Merlin Littlefield, Harris, Rodney Crowell and Rosanne Cash.

Larry Butler Comes Back Producer Says He's Kicked Drugs

BY KIP KIRBY

NASHVILLE In 1980, Larry Butler made Grammy history as the first Nashville producer to win the album of the year award. Butler won for "The Gambler," an album which hoisted Kenny Rogers to platinum heights and enabled Butler to defeat such competitors as Phil Ramone, Ted Templeman and Giorgio Moroder.

'84 Exhibitor Total Will Be Doubled At Radio Seminar

NASHVILLE Exhibitor attendance at the upcoming Country Radio seminar, March 7-9 at the Opryland Hotel, will double last year's registration. At broadcasters' request, the Seminar's exhibition area is being expanded to include more products and services.

Dave Donahue, exhibit director for the 16th annual Country Radio Seminar, estimates that the event will see at least an 80% return of exhibitors and product suppliers. Among those who will have displays are manufacturers of audio consoles, AM and FM stereo equipment, radio syndication programming, jingle packages, promotional/commercial films, computers, transmitters, and related merchandising.

Seminar attendees will be eligible to register for more than \$2,000 worth of cash and prizes to be given away in the Seminar exhibition area. In addition, many companies will host exhibit suites throughout the hotel. A complete listing of exhibit suites and exhibit area hours will be found in the program book.

There are still a limited number of booth spaces available. For additional information, contact Dave Donahue at (615) 329-4487.

The Grammy victory was exhilarating for Butler, not to mention Nashville. Yet less than two years later, Butler's career sat in shambles, jeopardized by his ongoing bout with drugs.

That's behind him now, says Butler, who has returned to Nashville after a lengthy absence to form the Larry Butler Music Group, a publishing and production venture. His candor in discussing a difficult subject stems from a desire to set facts straight and clear the record.

Butler emphasizes that winning the Grammy didn't cause his cocaine problem. However, because the win brought him more industry recognition, it brought him more acts, indirectly contributing to the crisis.

"I've seen other people make this same mistake, and I swore I'd never make it, but I did," he says. "I tried to take on too much. At one time, I had 26 artists. I was doing an album just about every week. Word began going around that I could be bought by the highest bidder."

Butler laughs dryly. "I admit there were some pretty nice fees being paid. I thought I was handling things fine, but I was burning out inside. I began getting repetitious. I wasn't putting enough time into my projects. I started putting songs that were good but not great. I got to the point where I hated the studio, didn't want to go near it. And when I started disliking the studio, artists started disliking me."

The tailspin accelerated with drugs. "It's very easy to reach out and grab something to help you stay awake," Butler says. "You don't realize what you're getting into until you're already into it."

Butler finally left Nashville, spent a short period of time in Dallas, then retreated to his hometown of Pensacola, Fla., where he made the decision to quit cocaine. He claims he did it alone, motivated by

(Continued on next page)

NASHVILLE SCENE

by Kip Kirby



IT HAD TO HAPPEN sometime. It took 10 years before it did. And when it did, it was none other than country music's most famous no-show, **George Jones**, who stood up television's most celebrated country show, "Austin City Limits."

According to **Terry Lickona**, the soft-spoken producer of "Austin City Limits," no performer in the show's 10-year history has ever failed to make a taping, or failed to make good on a delayed taping date. Until George Jones, that is.

The original date of Jones' appearance was Jan. 9. Since "Limits" had first announced that Jones would headline that night's show, the program had been deluged with ticket requests. Lickona recalls that people kept wondering if Jones would actually show up as scheduled.

"I told them what I'd been told—that he was a 'new man,' that he'd quit drinking, and that he'd made nearly all his dates for months," Lickona says. "We had no reason to believe George wouldn't show."

On the day of the taping, Jones' band arrived in the afternoon for sound check, minus George. The musicians assured the "Austin City Limits" crew that it wasn't unusual for their boss to miss sound check, especially when the program was as professionally run

him up, and he would still have made the show."

However, Jones vowed on the phone to make good his promise to "Austin City Limits," and asked Lickona to work through his Nashville booking agent to re-schedule. After this, Lickona says, things got worse.

The show offered Jones a variety of possible taping dates, the producer says, none of which he accepted. At one point, Lickona heard a report that Nancy had told a label representative Jones preferred to do Ralph Emery's "Nashville Now" cable show on The Nashville Network because "they will let us advertise our Texas amusement park on the tv screen, and 'Austin City Limits' won't."

By mid-February, Lickona says, he had heard enough excuses to be convinced that Jones has no intention of doing "Limits." He points out that Austin is located only 200 miles or so from the small Texas town where George and Nancy live. "I don't think it's unreasonable for us to expect him to make the trip when he lives so close," he says.

"We went out of our way to arrange a great show for him," Lickona says resignedly, "and we feel it's up to George to make it up to us. We lost \$20,000 to \$30,000 in overhead, equipment rental and tech crew expenses on the night he didn't appear. We even paid his band for their sound check time. We feel he's left 'Austin City Limits' holding the bag."

George Jones stands up 'Austin City Limits'

as "Limits." But two hours shy of air time, there was still no Jones.

"Austin City Limits" is taped before a live studio audience on KLRN/KLRU-TV, beginning promptly at 8 p.m. Except for the presence of a few more people than usual squeezed into the studio to watch, the night of Jones' performance was no different—until Lickona received a phone call at 7:30 p.m. from George himself.

According to Jones, he and his wife Nancy had missed their private plane connection at the airport near their hometown of Jasper, Tex., and had returned home to call in their regrets. They claimed to have waited two hours for their pilot at the landing field; since it was now so late, there was no time to come up with alternative transportation.

"It really upset us that he would have waited so late in the day to fly to Austin when he had a live taping to do," reports Lickona, who recorded this phone conversation with Jones to play back for the studio audience, which was getting increasingly restless in the entertainer's absence. "If he had scheduled his arrival earlier, we could have arranged for another plane to pick

MAYBE THE Nashville Music Assn. ought to extend an invitation for Lickona and his staff to attend its upcoming forum on stress management. It's being held Feb. 28 under the title, "Is Staying Up Getting You Down?" And, as the NMA says in its press release, if your idea of stress management is a double martini at noon, this seminar could indeed be for you. It starts at 5:30 at the Sheraton Nashville Hotel on Broadway. The non-stressful ticket price is \$2 for non-NMA members; members get in for free.

Eagle-eyed viewers who catch **Sawyer Brown's** first video, "Step That Step," might notice another first-time video presence, comedian **Gallagher**. Converse, the sportswear manufacturer, got into the act as well by outfitting the five Sawyer Brown members and crew with Converse tennis shoes so they could step lively in the action sequences.

Ricky Skaggs has donated his mandolin to Manhattan's trendy Hard Rock Cafe, where it will join such permanent display artifacts as George Harrison's guitar and a Rolling Stones gold record. Skaggs' instrument becomes the first country item to be displayed in the rock-oriented club.

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PRODUCER LARRY BUTLER COMES BACK

(Continued from opposite page)

his ambition to function again in the record industry.

"It wasn't easy, but being in this business was more important to me than anything else," says Butler. "I wanted to produce records and write songs again—and I wanted to do it without chemicals."

During his hiatus from Nashville, Butler says, he wrote more than 200 songs. Though he's written in the past for such publishing giants as Tree and United Artists Music, Butler never pushed his composing talents to the forefront. In fact, he claims, his own songs have been the last ones he considered for cuts:

"My job as a producer is to make hit records. When I put on my producer's hat, the writer in me has to sit back and see if the producer will cut the song."

Butler's biggest success as a writer came in 1975 when "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song," co-authored with producer Chips Moman, became a No. 1 pop and country hit for B.J. Thomas. Another of Butler's originals, "Only The Strong Survive," was recorded by Tammy Wynette.

In addition to Butler, the new firm's staff writers include Mickey

Newbury and Dean Dillon, both also signed as artists, and Julie Didier. Butler has acquired the Roger Bowling catalog, which contains Kenny Rogers' hit, "Coward Of The County." CBS Songs will administer all Butler Music Group copyrights.

As far as production goes, Butler has finished an album with the Marshall Tucker Band and sides with Mickey Newbury, and will be cutting Tammy Wynette and Floyd Cramer. Along with other business interests, Butler owns his own studio, 1111 Sound, a Music Row recording facility on the former site of American Studios.

Butler doesn't rule out the possibility that he and his most famous act might yet reunite one day in the studio.

"Kenny and I had a magic when we recorded," says the Grammy winner, "and I believe that the magic is still there. Kenny stopped working with me at the height of our success together. He wanted to try new directions, and maybe my personal problems played a part in it, too. But we stay in touch."

FOR WEEK ENDING FEBRUARY 23, 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)*	
1	2	2	17	RICKY SKAGGS	EPIC FE 39410 (CD) 1 week at No. One COUNTRY BOY
2	1	1	14	THE JUDDS	RCA/CURB AHL1-5319/RCA (8.98) WHY NOT ME
3	3	3	17	GEORGE STRAIT	MCA FE-5518 (8.98) DOES FORT WORTH EVER CROSS YOUR MIND
4	4	4	17	EARL THOMAS CONLEY	RCA AHL1-5175 (8.98) TREADIN' WATER
5	6	7	25	JOHN SCHNEIDER	MCA 5495 (8.98) TOO GOOD TO STOP NOW
6	5	5	22	EXILE	EPIC FE-39424 KENTUCKY HEARTS
7	9	9	37	LEE GREENWOOD	MCA 5488 (8.98) (CD) YOU'VE GOT A GOOD LOVE COMIN'
8	7	6	26	THE OAK RIDGE BOYS	MCA 5496 (8.98) GREATEST HITS 2
9	11	12	27	RAY CHARLES	COLUMBIA FC-39415 FRIENDSHIP
10	10	11	18	KENNY ROGERS	RCA AJL-5335 (8.98) (CD) WHAT ABOUT ME
11	12	14	10	RAY STEVENS	MCA 5517 (8.98) HE THINKS HE'S RAY STEVENS
12	8	10	32	NITTY GRITTY DIRT BAND	WARNER BROS. 25113 (8.98) PLAIN DIRT FASHION
13	13	13	18	ANNE MURRAY	CAPITOL SJ-12363 (8.98) HEART OVER MIND
14	14	15	15	JOHN CONLEE	MCA 5521 (8.98) BLUE HIGHWAY
15	16	18	37	HANK WILLIAMS, JR.	WARNER/CURB 25088/WARNER BROS. (8.98) MAJOR MOVES
16	15	8	30	WILLIE NELSON	COLUMBIA FC 39145 (CD) CITY OF NEW ORLEANS
17	17	16	45	ALABAMA	RCA AHL1-4939 (8.98) (CD) ROLL ON
18	18	17	41	THE STATLER BROTHERS	MERCURY 818-652-1 (8.98) (CD) ATLANTA BLUE
19	19	19	15	REBA MCENTIRE	MCA 5516 (8.98) MY KIND OF COUNTRY
20	20	22	24	JANIE FRICKE	COLUMBIA FC-39338 THE FIRST WORD IN MEMORY
21	21	23	26	BARBARA MANDRELL & LEE GREENWOOD	MCA 5477 (8.98) MEANT FOR EACH OTHER
22	23	26	8	MICHAEL MARTIN MURPHEY	EMI-AMERICA ST-17143 (8.98) THE BEST OF MICHAEL MARTIN MURPHEY
23	25	21	13	GENE WATSON	MCA/CURB 5520/MCA (8.98) HEARTACHES, LOVE & STUFF
24	22	20	65	JIM GLASER	NOBLE VISION NV-2001 (8.98) THE MAN IN THE MIRROR
25	24	24	68	CRYSTAL GAYLE	WARNER BROS. 23958 (8.98) CAGE THE SONGBIRD
26	29	30	15	DAN SEALS	EMI-AMERICA ST-17131 (8.98) SAN ANTOINE
27	32	39	19	JOHNNY LEE	WARNER BROS. 25125 (8.98) WORKIN' FOR A LIVIN'
28	45	65	3	EMMYLOU HARRIS	WARNER BROS. 25205 (8.98) THE BALLAD OF SALLY ROSE
29	28	28	14	WAYLON JENNINGS	RCA AHL1-5325 (8.98) (CD) WAYLON'S GREATEST HITS - VOL. 2
30	36	34	44	GARY MORRIS	WARNER BROS. 25069 (8.98) FADED BLUE
31	31	33	52	THE JUDDS	RCA/CURB MHL1 8515 RCA (8.98) THE JUDDS - WYNONNA & NAOMI
32	34	35	36	THE BELLAMY BROTHERS	MCA CURB 5489 MCA (8.98) RESTLESS
33	33	38	68	GEORGE STRAIT	MCA 5450 (8.98) RIGHT OR WRONG
34	30	29	36	MERLE HAGGARD	EPIC FE 39364 IT'S ALL IN THE GAME
35	NEW			ALABAMA	RCA AHL1-5339 (8.98) 40 HOUR WEEK
36	27	25	15	GEORGE JONES	EPIC FE-39272 LADIES CHOICE
37	38	42	32	JOHN ANDERSON	WARNER BROS. 25099 (8.98) EYE OF THE HURRICANE
38	26	27	13	T.G. SHEPPARD	WARNER/CURB 25149/WARNER BROS. (8.98) ONE OWNER HEART

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
39	39	43	37	DON WILLIAMS	MCA 5493 (8.98) CAFE CAROLINA
40	40	41	30	GLEN CAMPBELL	ATLANTIC/AMERICA 90164/ATLANTIC (8.98) LETTER TO HOME
41	37	31	19	EDDIE RABBITT	WARNER BROS. WB 25151 (8.98) THE BEST YEAR OF MY LIFE
42	35	36	16	THE EVERLY BROTHERS	MERCURY 822-431/POLYGRAM (8.98) (CD) EB84
43	60	—	2	STEVE WARINER	MCA-5545 (8.98) ONE GOOD NIGHT DESERVES ANOTHER
44	43	44	20	JIMMY BUFFETT	MCA 5512 (8.98) RIDDLES IN THE SAND
45	41	37	13	MERLE HAGGARD	EPIC FE 39545 (CD) MERLE HAGGARD'S EPIC HITS
46	46	50	10	DAVID ALLAN COE	COLUMBIA KC2-39585 FOR THE RECORD - THE FIRST 10 YEARS
47	44	32	15	CONWAY TWITTY	WARNER BROS. 25170 (8.98) CONWAY'S LATEST GREATEST HITS-VOL. 1
48	49	45	16	DAVID FRIZZELL & SHELLY WEST	GOLDEN DUETS-THE BEST OF FRIZZELL & WEST VIVA 25148/WARNER BROS. (8.98)
49	54	56	179	WILLIE NELSON	COLUMBIA KC 237542 (CD) GREATEST HITS
50	53	48	18	JOHN ANDERSON	WARNER BROS. 25169 (8.98) JOHN ANDERSON'S GREATEST HITS
51	42	40	17	GEORGE JONES	EPIC FE-39546 BY REQUEST
52	52	58	4	DEBORAH ALLEN	RCA AHL1-5318 (8.98) LET ME BE THE FIRST
53	51	53	75	THE KENDALLS	MERCURY 812-7791-1/POLYGRAM (8.98) MOVIN' TRAIN
54	47	49	13	MARK GRAY	COLUMBIA FC-39518 THIS OL' PIANO
55	59	60	20	EDDY RAVEN	RCA AHL1-5040 (8.98) I COULD USE ANOTHER YOU
56	50	51	7	ED BRUCE	RCA AHL1-5324 (8.98) HOME COMING
57	58	54	84	EARL THOMAS CONLEY	RCA AHL1-4713 (8.98) DON'T MAKE IT EASY FOR ME
58	48	47	18	TOM JONES	MERCURY 422-822-701/POLYGRAM (8.98) (CD) LOVE IS ON THE RADIO
59	NEW			SHELLY WEST	VIVA 25189/WARNER BROS. (8.98) DON'T MAKE ME WAIT ON THE MOON
60	62	62	95	JOHN CONLEE	MCA 5406 (8.98) JOHN CONLEE'S GREATEST HITS
61	NEW			RAZZY BAILEY	MCA 5544 (8.98) CUT FROM A DIFFERENT STONE
62	61	61	153	WILLIE NELSON	COLUMBIA FC 37951 (CD) ALWAYS ON MY MIND
63	67	64	101	ALABAMA	RCA AHL1-4229 (8.98) (CD) THE CLOSER YOU GET
64	NEW			RICKY SKAGGS	EPIC FE-39409 (8.98) FAVORITE COUNTRY HITS
65	55	55	6	ELVIS PRESLEY	RCA CPM-655172 (49.95) A GOLDEN CELEBRATION
66	65	66	355	WILLIE NELSON	COLUMBIA JC 35305 (CD) STARDUST
67	68	67	108	WILLIE NELSON & MERLE HAGGARD	EPIC FE 37958 (CD) PANCHO & LEFTY
68	57	59	12	GAIL DAVIES	RCA AHL1-5187 (8.98) WHERE IS A WOMAN TO GO
69	56	57	10	MICKEY GILLEY	EPIC E2X-39867 TEN YEARS OF HITS
70	66	63	154	ALABAMA	RCA AHL1-4229 MCA (8.98) (CD) MOUNTAIN MUSIC
71	69	72	66	WILLIE NELSON	COLUMBIA FC-39110 (CD) WITHOUT A SONG
72	63	46	18	EMMYLOU HARRIS	WARNER BROS. 21561 (8.98) (CD) PROFILES II - THE BEST OF EMMYLOU HARRIS
73	64	52	70	RICKY SKAGGS	SUGAR HILL EPIC FE 38954 EPIC DON'T CHEAT IN OUR HOMETOWN
74	75	74	38	RONNIE MILSAP	RCA AHL1-5016 (8.98) (CD) ONE MORE TRY FOR LOVE
75	70	73	28	MICKEY GILLEY	EPIC FE-39324 TOO GOOD TO STOP NOW

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.

HOT COUNTRY SINGLES

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER (SONGWRITER)	
1	2	5	16	BABY'S GOT HER BLUE JEANS ON J KENNEDY (B MCDILL)	MEL MCDANIEL CAPITOL 5418
2	4	7	14	BABY BYE BYE J E NORMAN, G MORRIS (G MORRIS, J BRANTLEY)	GARY MORRIS WARNER BROS 7-29131
3	3	6	17	YOU TURN ME ON (LIKE A RADIO) B MEVIS (B MCDILL, J WEATHERLY)	ED BRUCE RCA 13937
4	5	8	14	MY BABY'S GOT GOOD TIMING K LEHNING (D SEALS, B MCDILL)	DAN SEALS EMI-AMERICA 8245
5	6	11	12	MY ONLY LOVE J KENNEDY (J FORTUNE)	◆ THE STATLER BROTHERS MERCURY 880-411-7/POLYGRAM
6	9	12	13	A LADY LIKE YOU H SHEDD (J WEATHERLY, K STEGALL)	GLEN CAMPBELL ATLANTIC AMERICA 7-99691 ATLANTIC
7	10	13	12	CRAZY FOR YOUR LOVE B KILLEN (J P PENNINGTON, S LEMAIRE)	EXILE EPIC 34 04722
8	8	10	16	ALL TANGLED UP IN LOVE M WRIGHT (B MCDILL, J WEATHERLY)	GUS HARDIN RCA 13938
9	1	3	16	MAKE MY LIFE WITH YOU R CHANCEY (G BURR)	THE OAK RIDGE BOYS MCA 52488
10	12	15	13	SLOW BURNING MEMORY B MEVIS (V GOSDIN, M D BARNES)	VERN GOSDIN COMPLEAT 135/POLYGRAM
11	13	17	13	WHAT SHE WANTS J E NORMAN (K CHATER, R RARMAND)	◆ MICHAEL MARTIN MURPHY EMI-AMERICA 8243
12	14	18	11	WHAT I DIDN'T DO T BROWN, J BOWEN (W NEWTON, M NOBLE)	STEVE WARINER MCA 52506
13	18	22	11	SEVEN SPANISH ANGELS B SHERRILL (T SEALS, E SETSER)	◆ RAY CHARLES WITH WILLIE NELSON COLUMBIA 38-04715
14	17	21	10	YOU'VE GOT A GOOD LOVE COMIN' J CRUTCHFIELD (D MORRISON, J SILBAR, V STEPHENSON)	LEE GREENWOOD MCA 52509
15	16	19	14	IF THAT AIN'T LOVE M MORGAN, P WORLEY (J HARRINGTON, J PENNING)	LACY J DALTON COLUMBIA 38-04696
16	19	24	10	CRAZY D FOSTER (K ROGERS, R MARX)	◆ KENNY ROGERS RCA 13975
17	21	25	12	SHE USED TO LOVE ME A LOT B SHERRILL (K FLEMING, D MORGAN, C QUILLEN)	DAVID ALLAN COE COLUMBIA 38-04688
18	23	27	8	WALKING A BROKEN HEART D WILLIAMS, G FUNDIS (A RUSH, D LINDE)	DON WILLIAMS MCA 52514
19	24	29	8	COUNTRY GIRLS J BOWEN (T SEALS, E SETSER)	JOHN SCHNEIDER MCA 52510
20	20	23	12	EYE OF A HURRICANE J ANDERSON, L BRADLEY (J FULLER)	JOHN ANDERSON WARNER BROS 7-29127
21	25	28	10	HALLELUJAH, I LOVE YOU SO B SHERRILL (R CHARLES)	GEORGE JONES WITH BRENDA LEE EPIC 34-04723
22	26	32	8	HONOR BOUND N LARKIN, E T CONLEY (C BLACK, T ROCCO, A ROBERTS)	EARL THOMAS CONLEY RCA 13960
23	28	35	7	HIGH HORSE M MORGAN, P WORLEY (J BUBSON)	NITTY GRITTY DIRT BAND WARNER BROS 7-29099
24	27	33	8	THE FIRST WORD IN MEMORY IS ME B MONTGOMERY (P ROSE, M A KENNEDY, P BUNCH)	◆ JANIE FRICKE COLUMBIA 38-04731
25	29	34	8	ROLLIN' LONELY J BOWEN (J D MARTIN, G HARRISON)	JOHNNY LEE FULL MOON 7-29110/WARNER BROS
26	30	36	6	I NEED MORE OF YOU D & H BELLAMY, S KLEIN (D BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52518 MCA
27	32	39	6	TIME DON'T RUN OUT ON ME J E NORMAN (C KING, G GOFFIN)	ANNE MURRAY CAPITOL 5436
28	7	4	16	ONE OWNER HEART J E NORMAN (W ALDRIDGE, T BRASFIELD, M MCANALLY)	T G SHEPPARD WARNER CURB 7-29167/WARNER BROS
29	35	41	6	WALTZ ME TO HEAVEN J BRIDGES, G SCRUGGS (D PARTON)	WAYLON JENNINGS RCA 13984
30	34	42	6	MAJOR MOVES J BOWEN, H WILLIAMS JR (H WILLIAMS JR)	HANK WILLIAMS, JR. WARNER CURB 7-29095/WARNER BROS
31	38	44	4	GIRLS NIGHT OUT B MAHER (J H BULLOCK, B MAHER)	THE JUDDS RCA CURB 13991 RCA
32	15	2	17	SOMETHING IN MY HEART R SKAGGS (W PATTON)	RICKY SKAGGS EPIC 34 04668
33	37	43	5	DON'T CALL IT LOVE D MALLEY (D PITCHFORD, T SNOW)	DOLLY PARTON RCA 13987
34	22	9	16	SHE'S GONNA WIN YOUR HEART E RAVEN, P WORLEY (M WILLIAMS, B BURNETT)	◆ EDDY RAVEN RCA 13939
35	11	1	16	AIN'T SHE SOMETHING ELSE C TWITTY, D HENRY (J FOSTER, B RICE)	CONWAY TWITTY WARNER BROS 7-29137
36	42	51	3	THERE'S NO WAY H SHEDD (ALABAMA) (L PALAS, W ROBINSON, J JARRARD)	ALABAMA RCA 13992
37	40	45	4	I'M THE ONE MAMA WARNED YOU ABOUT J BOYLAN (M JAMES, G ZELER)	MICKEY GILLEY EPIC 34-04746
38	41	48	4	THE COWBOY RIDES AWAY J BOWEN, G STRAIT (S THROCKMORTON, C KELLY)	GEORGE STRAIT MCA 52526
39	43	47	6	NOW THERE'S YOU B BECKETT, J E NORMAN (L CHERA, R PEOPLES, B MORRISON)	SHELLY WEST VIVA 7-29106/WARNER BROS
40	45	50	4	IT SHOULD HAVE BEEN LOVE BY NOW T COLLINS, J CRUTCHFIELD (J CRUTCHFIELD, P HARRISON)	BARBARA MANDRELL & LEE GREENWOOD MCA 52525
41	33	20	12	THE MISSISSIPPI SQUIREL REVIVAL R STEVENS (C W KALB JR, T KALB)	RAY STEVENS MCA 52492
42	47	53	5	LET THE HEARTACHE RIDE T DUBOIS, S HENDRICKS (T DUBOIS, D ROBBINS, V STEPHENSON)	RESTLESS HEART RCA 13969
43	31	16	15	LET ME DOWN EASY D TOLLE (J MICHAEL, L LAFFERTY)	JIM GLASER NOBLE 1017
44	49	57	5	(THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE J L WALLACE, T SKINNER (T SKINNER, K BELL, J L WALLACE)	THE FORESTER SISTERS WARNER BROS 7-29114
45	57	64	3	STEP THAT STEP R SCRUGGS (M MILLER)	◆ SAWYER BROWN CAPITOL CURB 5446 CAPITOL
46	36	14	18	A PLACE TO FALL APART M HAGGARD, R BAKER (M HAGGARD, W NELSON, F POWERS)	MERLE HAGGARD EPIC 34 04663
47	58	—	2	SOMEBODY SHOULD LEAVE H SHEDD (H HOWARD, C RAINS)	REBA MCENTIRE MCA 52527
48	52	59	5	DADDY'S HONKY TONK B MEVIS (B KEEL, B MOORE)	MOE BANDY & JOE STAMPLEY COLUMBIA 38 04756
49	54	61	4	BIG TRAIN FROM MEMPHIS J FOGERTY (J FOGERTY)	JOHN FOGERTY WARNER BROS 7-29100
50	44	46	8	THE FIRST IN LINE D EDMUNDS (P KENNEDY)	THE EVERLY BROTHERS MERCURY 880-4237 POLYGRAM

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER (SONGWRITER)	
51	NEW			WARNING SIGN E STEVENS, E RABBITT, J BOWEN (E RABBITT, E STEVENS)	EDDIE RABBITT WARNER BROS 7-28089
52	65	—	2	FALLIN' IN LOVE B MAHER (R GOODRUM, B MAHER)	SYLVIA RCA 13997
53	46	26	16	(THERE'S A) FIRE IN THE NIGHT H SHEDD, ALABAMA (B CORBIN)	◆ ALABAMA RCA 13926
54	59	63	4	ACRES OF DIAMONDS R HALL (B HENDERSON, W CAYLOR)	BENNY WILSON COLUMBIA 38 04724
55	75	—	2	RADIO HEART N WILSON (S DAVIS, D MORGAN)	CHARLY MCCLAIN EPIC 34 04777
56	61	68	3	EVERYBODY NEEDS LOVE ON A SATURDAY NIGHT J KENNEDY (J L WALLACE, T SKINNER, K BELL)	THE MAINES BROTHERS BAND MERCURY 880 536 7 POLYGRAM
57	62	—	2	CALIFORNIA K LEHNING (C CRAIG, K STEGALL, J MCBRIDE)	KEITH STEGALL EPIC 34-04771
58	63	75	3	ONLY LOVE WILL MAKE IT RIGHT E GORDY, JR., T BROWN (B MCDILL)	NICOLETTE LARSON MCA 52528
59	39	30	13	I NEVER GOT OVER YOU T JENNINGS, M SILLIS (T JENNINGS)	JOHNNY PAYCHECK AMI 1322/NSD
60	64	71	3	ANYWAY THAT YOU WANT ME R RUFF (C TAYLOR)	CARLETTE OAK 1079
61	48	31	18	ME AGAINST THE NIGHT J BOWEN (P ROSE, M KENNEDY, P BUNCH)	CRYSTAL GAYLE WARNER BROS 7-29151
62	68	74	3	UNTIL I FALL IN LOVE AGAIN P WORLEY (D GIBSON, L BOONE)	MARIE OSMOND CAPITOL CURB 5445 CAPITOL
63	69	76	3	I'M THE ONE WHO'S BREAKING UP L ROGERS (G DOBBINS, P MCMANUS, B BURCH)	TARI HENSLEY MERCURY 880-424-7/POLYGRAM
64	51	54	8	HEY LADY J MORRIS (T SHARP, E BURTON, J SHARP)	NARVEL FELTS EVERGREEN 1027
65	76	85	3	WING THE CLOWN W HAYNES (C PUTMAN, R HELLARD, B JONES)	BILL ANDERSON SWANEE 4013
66	71	79	3	SURE THING D TOLLE (T ARATA)	TONY ARATA NOBLE VISION 108
67	50	37	19	YEARS AFTER YOU B LOGAN (T SCHUYLER)	JOHN CONLEE MCA 52470
68	72	78	3	THE ALMIGHTY LOVER N LARKIN (A ALDRIDGE, R ALDRIDGE)	SIERRA AWESOME 110
69	74	82	3	YOU BRING OUT THE LOVER IN ME T ROCCO, C BLACK (C BLACK, L MARTINE, JR)	ZELLA LEHR COMPLEAT 136/POLYGRAM
70	60	49	20	GOT NO REASON NOW FOR GOIN' HOME R REEDER, G WATSON (J RUSSELL)	GENE WATSON MCA CURB 52457 MCA
71	56	58	6	I FORGOT I DON'T LIVE HERE ANYMORE C HOWARD (C WATERS, M GARVIN, T SAPIRO)	DARRELL CLANTON WARNER BROS 7-29185
72	NEW			IN A NEW YORK MINUTE B KILLEN (M GARVIN, C WATERS, T SAPIRO)	RONNIE MCDOWELL EPIC 34-04816
73	NEW			NOTHING CAN HURT ME NOW G DAVIES, L SKLAR (P KENNERLY, B MCDILL)	GAIL DAVIES RCA 14017
74	55	40	14	SOMEONE LIKE YOU B AHERN (B MCDILL, D LEE)	EMMYLOU HARRIS WARNER BROS 7-29138
75	53	38	16	RUNNING DOWN MEMORY LANE A DIMARTINO (E RAVEN)	REX ALLEN JR. MOON SHINE 3034
76	NEW			SOMETIMES WHEN WE TOUCH S BUCKINGHAM (D HILL, B MANN)	MARK GRAY & TAMMY WYNETTE COLUMBIA 38 04782
77	67	52	20	HOW BLUE H SHEDD (J MOFFAT)	REBA MCENTIRE MCA 52468
78	82	—	2	WE'VE STILL GOT LOVE T CHOATE, D WILSON (J P PENNINGTON, S LEMAIRE)	SIMON AND VERITY EMI-AMERICA 8257
79	81	—	2	HURTS ALL OVER C STEWART (C STEWART, R WEISS)	THE SHOPPE AMERICAN COUNTRY 45 3 AMERICAN COUNTRY
80	NEW			A HARD ACT TO FOLLOW N WILSON (G NICHOLSON, D CHAMBERLAIN)	KEITH WHITLEY RCA 13996
81	66	67	4	PARDON ME BUT THIS HEART'S TAKEN B MONTGOMERY (K VASSY, J WILDE)	TERRY GREGORY SCOTTI BROS 4 04735 EPIC
82	70	55	21	LEONA R SCRUGGS (B SHORE, D WILLIS)	SAWYER BROWN CAPITOL CURB 5403 CAPITOL
83	77	56	21	WHY NOT ME B MAHER (H HOWARD, B MAHER, S THROCKMORTON)	THE JUDDS RCA CURB 13923 RCA
84	NEW			ONLY A DREAM AWE R DIXON, D SCHAFER (P DE TNER)	MASON DIXON TEXAS 5558
85	80	69	12	TOUCHY SITUATION T BROWN, J BOWEN (C LESTER)	RAZZY BAILEY MCA 52500
86	85	73	13	HEY E STEVENS (J GIESIAS, C BOI FIORI, M BALDUCCI, R ARCUSA)	HILLARY KANTER RCA 13935
87	73	60	21	THE BEST YEAR OF MY LIFE E RABBITT, E STEVENS, J BOWEN (E RABBITT, E STEVENS)	EDDIE RABBITT WARNER BROS 7-29186
88	78	65	22	DOES FORT WORTH EVER CROSS YOUR MIND J BOWEN, G STRAIT (S D SHAFER, D SHAFER)	GEORGE STRAIT MCA 52458
89	88	84	21	JAGGED EDGE OF A BROKEN HEART G DAVIES, L SKLAR (W IGLEHEART, M JOYCE)	GAIL DAVIES RCA 13912
90	89	88	14	I'M GONNA LOVE YOU RIGHT OUT OF THE BLUES B MONTGOMERY (W ALDRIDGE, T BRASFIELD)	LLOYD DAVID FOSTER COLUMBIA 38 04670
91	86	62	12	THIS BED'S NOT BIG ENOUGH E KILROY (C MONK, J MCBRIDE)	LOUISE MANDRELL RCA 13954
92	84	70	19	THE GIRL MOST LIKELY TO B MONTGOMERY (S PIPPIN, W NEWTON)	B J THOMAS CLEVELAND INT'L 38-04608 EPIC
93	87	77	23	I LOVE ONLY YOU M MORGAN, P WORLEY (D LOGGINS, D SCHLITZ)	NITTY GRITTY DIRT BAND WARNER BROS 7-29203
94	93	—	2	YO YO (THE RIGHT STRING, BUT THE WRONG YO YO) S MACIELAN, S LIMBO (W PERRYMAN)	D SHIRLEY & "PIANO RED" AMOR 1006
95	90	87	8	A SIMPLE I LOVE YOU B AHERN (R SHARP, K BROOKS)	KAREN BROOKS WARNER BROS 7-29154
96	83	72	13	NO WAY JOSE S DORFF (J C CUNNINGHAM, S STONE)	DAVID FRIZZELL VIVA 7-29158/WARNER BROS
97	94	91	12	BIGGER THAN BOTH OF US J BOWEN, M UTLEY, T BROWN (R COULLET)	JIMMY BUFFETT MCA 52499
98	97	96	3	THERE'S A LOT OF GOOD ABOUT GOODBYE R BAKER (R BOURKE, D MITCHELL)	JUDY BAILEY WHITE GOLD 22249
99	79	66	10	ALL AMERICAN COUNTRY BOY K LEHNING (K STEGALL, C CRAIG)	CON HUNLEY CAPITOL 5428
100	91	81	22	SHE'S MY ROCK B SHERRILL (S K DOBBINS)	GEORGE JONES EPIC 04 04609

◆ 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	2	BABY'S GOT HER BLUE JEANS ON	MEL MCDANIEL	1
2	4	BABY BYE BYE	GARY MORRIS	2
3	3	YOU TURN ME ON (LIKE A RADIO)	ED BRUCE	3
4	6	MY BABY'S GOT GOOD TIMING	DAN SEALS	4
5	5	ALL TANGLED UP IN LOVE	GUS HARDIN	8
6	7	MY ONLY LOVE	THE STATLER BROTHERS	5
7	10	CRAZY FOR YOUR LOVE	EXILE	7
8	9	A LADY LIKE YOU	GLEN CAMPBELL	6
9	1	MAKE MY LIFE WITH YOU	THE OAK RIDGE BOYS	9
10	15	SLOW BURNING MEMORY	VERN GOSDIN	10
11	13	WHAT SHE WANTS	MICHAEL MARTIN MURPHEY	11
12	16	WHAT I DIDN'T DO	STEVE WARINER	12
13	19	SEVEN SPANISH ANGELS	RAY CHARLES WITH WILLIE NELSON	13
14	12	IF THAT AIN'T LOVE	LACY J. DALTON	15
15	20	YOU'VE GOT A GOOD LOVE COMIN'	LEE GREENWOOD	14
16	17	SHE USED TO LOVE ME A LOT	DAVID ALLAN COE	17
17	21	CRAZY	KENNY ROGERS	16
18	24	WALKING A BROKEN HEART	DON WILLIAMS	18
19	18	EYE OF A HURRICANE	JOHN ANDERSON	20
20	25	COUNTRY GIRLS	JOHN SCHNEIDER	19
21	27	HIGH HORSE	NITTY GRITTY DIRT BAND	23
22	28	HALLELUJAH, I LOVE YOU SO	GEORGE JONES WITH BRENDA LEE	21
23	26	HONOR BOUND	EARL THOMAS CONLEY	22
24	22	THE MISSISSIPPI SQUIRREL REVIVAL	RAY STEVENS	41
25	14	SOMETHING IN MY HEART	RICKY SKAGGS	32
26	11	AIN'T SHE SOMETHING ELSE	CONWAY TWITTY	35
27	8	ONE OWNER HEART	T.G. SHEPPARD	28
28	—	ROLLIN' LONELY	JOHNNY LEE	25
29	—	THE FIRST WORD IN MEMORY IS ME	JANIE FRICKE	24
30	23	SHE'S GONNA WIN YOUR HEART	EDDY RAVEN	34

THIS WEEK	LAST WEEK	AIRPLAY		HOT COUNTRY POSITION
		TITLE	ARTIST	
1	2	BABY'S GOT HER BLUE JEANS ON	MEL MCDANIEL	1
2	4	BABY BYE BYE	GARY MORRIS	2
3	3	YOU TURN ME ON (LIKE A RADIO)	ED BRUCE	3
4	5	MY BABY'S GOT GOOD TIMING	DAN SEALS	4
5	6	MY ONLY LOVE	THE STATLER BROTHERS	5
6	8	A LADY LIKE YOU	GLEN CAMPBELL	6
7	9	CRAZY FOR YOUR LOVE	EXILE	7
8	10	ALL TANGLED UP IN LOVE	GUS HARDIN	8
9	11	SLOW BURNING MEMORY	VERN GOSDIN	10
10	12	WHAT SHE WANTS	MICHAEL MARTIN MURPHEY	11
11	14	WHAT I DIDN'T DO	STEVE WARINER	12
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13	17	SEVEN SPANISH ANGELS	RAY CHARLES WITH WILLIE NELSON	13
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15	19	CRAZY	KENNY ROGERS	16
16	18	IF THAT AIN'T LOVE	LACY J. DALTON	15
17	22	WALKING A BROKEN HEART	DON WILLIAMS	18
18	24	HALLELUJAH, I LOVE YOU SO	GEORGE JONES WITH BRENDA LEE	21
19	23	COUNTRY GIRLS	JOHN SCHNEIDER	19
20	25	HONOR BOUND	EARL THOMAS CONLEY	22
21	26	SHE USED TO LOVE ME A LOT	DAVID ALLAN COE	17
22	27	THE FIRST WORD IN MEMORY IS ME	JANIE FRICKE	24
23	28	HIGH HORSE	NITTY GRITTY DIRT BAND	23
24	29	ROLLIN' LONELY	JOHNNY LEE	25
25	30	I NEED MORE OF YOU	THE BELLAMY BROTHERS	26
26	21	EYE OF A HURRICANE	JOHN ANDERSON	20
27	—	TIME DON'T RUN OUT ON ME	ANNE MURRAY	27
28	7	ONE OWNER HEART	T.G. SHEPPARD	28
29	—	WALTZ ME TO HEAVEN	WAYLON JENNINGS	29
30	—	MAJOR MOVES	HANK WILLIAMS, JR.	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
RCA (16)	18
RCA/Curb (2)	
WARNER BROS. (13)	18
Viva (2)	
Warner/Curb (2)	
Full Moon (1)	
MCA (15)	17
MCA/Curb (2)	
EPIC (9)	11
Cleveland Int'l (1)	
Scotti Bros. (1)	
COLUMBIA	8
CAPITOL (3)	6
Capitol/Curb (3)	
POLYGRAM	6
Mercury (4)	
Compleat (2)	
EMI-AMERICA	3
NOBLE VISION	2
AMERICAN COUNTRY	1
American Country (1)	
AMOR	1
ATLANTIC	1
Atlantic/America (1)	
AWESOME	1
EVERGREEN	1
MOON SHINE	1
NSD	1
AMI (1)	
OAK	1
SWANEE	1
TEXAS	1
WHITE GOLD	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
42	LET THE HEARTACHE RIDE (WB, ASCAP/Bob Montgomery, ASCAP/Warner-Tamerlane, BMI/Writers House, BMI)	WBM
30	MAJOR MOVES (Bocephus, BMI) CPP	
9	MAKE MY LIFE WITH YOU (Garwin, ASCAP/Sweet Karol, ASCAP)	
61	ME AGAINST THE NIGHT (Irving, BMI/Love Wheel, BMI) CPP/ALM	
41	THE MISSISSIPPI SQUIRREL REVIVAL (Ray Stevens, BMI)	
4	MY BABY'S GOT GOOD TIMING (Pink Pig, BMI/Hall-Clement, BMI/Bob McDill, BMI)	
5	MY ONLY LOVE (Statler Brothers, BMI)	
96	NO WAY JOSE (Welbeck, ASCAP/Lockhill-Selma, ASCAP)	
73	NOTHING CAN HURT ME NOW (Rondor, BMI/Irving, BMI/Hall-Clement, BMI)	
39	NOW THERE'S YOU (Southern Nights, ASCAP/Music City, ASCAP)	
28	ONE OWNER HEART (R.Hall, ASCAP/Almost, ASCAP/Tom Brasfield, ASCAP) CPP	
84	ONLY A DREAM AWAY (MDS, ASCAP)	
58	ONLY LOVE WILL MAKE IT RIGHT (Hall-Clement, BMI)	
81	PARDON ME BUT THIS HEART'S TAKEN (Lionsmate, ASCAP/Songcastle, ASCAP)	
46	A PLACE TO FALL APART (Mount Shasta, BMI)	
55	RADIO HEART (Tapadero, BMI/Tom Collins, BMI)	
25	ROLLIN' LONELY (MCA/Dick James/BMI)	
75	RUNNING DOWN MEMORY LANE (Ravensong, ASCAP/Michael H. Goldsen, ASCAP)	
13	SEVEN SPANISH ANGELS (Warner-Tamerlane, BMI/WB, ASCAP/Two Sons, ASCAP)	
17	SHE USED TO LOVE ME A LOT (Hall-Clement, BMI/Jack & Bill, ASCAP)	
34	SHE'S GONNA WIN YOUR HEART (Welbeck, ASCAP/Dorsey, ASCAP/Cavesson, ASCAP)	
100	SHE'S MY ROCK (Famous, ASCAP/Chappell, ASCAP) HL/CHA/PPP	
95	A SIMPLE I LOVE YOU (Warner-Tamerlane, BMI/Rumble Seat, BMI/Babbling Brooks, BMI)	
10	SLOW BURNING MEMORY (Hookit, BMI/Blue Lake, BMI) CPP	
47	SOMEBODY SHOULD LEAVE (Tree, ASCAP/Choakee Bottom, ASCAP/Cross Keys, ASCAP)	
74	SOMEONE LIKE YOU (Jack, BMI)	
32	SOMETHING IN MY HEART (Jack & Bill, ASCAP/Amanda-Lin, ASCAP)	
76	SOMETIMES WHEN WE TOUCH (Welbeck, ASCAP/ATV, BMI/Mann & Weil, BMI)	
45	STEP THAT STEP (Gid, ASCAP)	
66	SURE THING (Grandison, ASCAP)	
44	(THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE (Hall-Clement, BMI)	
53	(THERE'S A) FIRE IN THE NIGHT (Sabal, ASCAP) CPP	
98	THERE'S A LOT OF GOOD ABOUT GOODBYE (Baray, BMI/Chappell, ASCAP/Robin Hill, ASCAP)	
36	THERE'S NO WAY (Alabama Band, ASCAP)	
91	THIS BED'S NOT BIG ENOUGH (Charlie Monk, ASCAP/April, ASCAP) CPP/ABP	
27	TIME DON'T RUN OUT ON ME (Screen Gems-EMI, BMI/Elorac, ASCAP)	
85	TOUCHY SITUATION (Warner-Tamerlane, BMI/Writers House, BMI)	
62	UNTIL I FALL IN LOVE AGAIN (Silverline, BMI/Sunprint, ASCAP)	
18	WALKING A BROKEN HEART (Combine, BMI)	
29	WALTZ ME TO HEAVEN (Velvet Apple, BMI) CPP	
51	WARNING SIGN (Deb Dave, BMI/Briarpatch, BMI)	
78	WE'VE STILL GOT LOVE (Pacific Island, BMI/Tree, BMI)	
12	WHAT I DIDN'T DO (Warner House of Music, BMI/WB Gold, ASCAP)	
11	WHAT SHE WANTS (Vogue, BMI/Padre, BMI)	
83	WHY NOT ME (Cross Keys, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Tree, BMI) HL	
65	WINO THE CLOWN (Tree, BMI/Cross Keys, ASCAP)	
67	YEARS AFTER YOU (Debdave, BMI/Briarpatch, BMI) CPP	
94	YO YO (THE RIGHT STRING, BUT THE WRONG YO YO) (Rightsong, BMI)	
69	YOU BRING OUT THE LOVER IN ME (Chappell, ASCAP/Unichappell, BMI/Watch Hill, BMI)	
3	YOU TURN ME ON (LIKE A RADIO) (Hall-Clement, BMI/Bright Sky, ASCAP)	
14	YOU'VE GOT A GOOD LOVE COMIN' (Warner House of Music, BMI/WB Gold, ASCAP)	

SHEET MUSIC AGENTS

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

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	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.

Nashville Reel For Vid Jukebox

BY ANDREW ROBLIN

NASHVILLE the first predominantly country reel for Rowe International's video jukebox shipped to approximately 20% of Rowe's video operators earlier this month according to Michael L. Reinert, director of video operations for the company.

More than 250 of Rowe's jukeboxes already offer an average of 10 country video selections (Billboard, Nov. 27). But the new reel allows customers to choose from among 20 country clips.

"We've received orders from 55 locations for this tape," says Reinert, "and we expect this number to grow as more people become aware of the choice." Reinert adds that Rowe plans to continue its development of specialized video reels with a tape featuring black music.

The 20 country videos on Rowe's new reel are: "She's Gonna Win Your Heart," Eddy Raven, RCA; "The Lady Takes The Cowboy Every Time," Larry Gatlin & the Gatlin Brothers Band, Columbia; "3/4 Time," Ray Charles, Columbia; "God Bless The U.S.A.," Lee Greenwood, MCA; "My Only Love," the Statler Brothers, Mercury; "Everyday," the Oak Ridge Boys, MCA; "Where Would I Be Without You," Waylon Jennings, RCA; "Give Me One More Chance," Exile, Epic; "Long Cool Woman," Atlanta, MCA; "Angel In Disguise," Earl Thomas Conley, RCA; "Dixieland Delight," Alabama, RCA; "I Don't Have To Crawl," Emmylou Harris, Warner Bros.; "On The Wings Of A Nightingale," the Everly Brothers, Mercury; "Pancho And Lefty," Merle Haggard & Willie Nelson, Epic; "Potential New Boyfriend," Dolly Parton, RCA; "Second Hand Heart," Gary Morris, Warner Bros.; "The Conversation," Waylon Jennings & Hank Williams Jr., RCA; "Two Car Garage," B.J. Thomas, Cleveland International/Columbia; "Where's The Dress," Moe Bandy & Joe Stampley, Columbia; and "All My Rowdy Friends Are Coming Over Tonight," Hank Williams Jr., Warner/Curb.

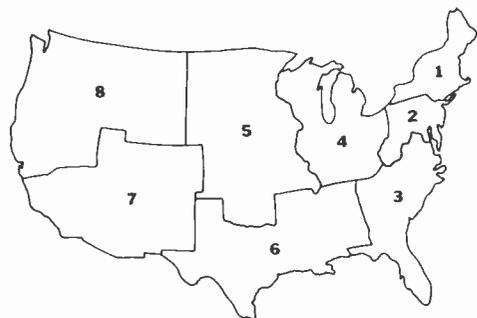
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A weekly national and regional compilation of the most added records on the radio stations currently reporting to the Hot Black Singles chart.

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REGION 1

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

REGION 2

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

SYLVIA
FALLIN' IN LOVE

EDDIE RABBITT
WARNING SIGN

REBA MCENTIRE
SOMEBODY SHOULD LEAVE

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
WPXK Washington, DC
WWVA Wheeling, WV

REGION 3

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

EDDIE RABBITT
WARNING SIGN

SYLVIA
FALLIN' IN LOVE

CHARLY MCCLAIN
RADIO HEART

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
EDDIE RABBITT WARNING SIGN WARNER BROS.	60	67
SYLVIA FALLIN' IN LOVE RCA	36	79
CHARLY MCCLAIN RADIO HEART EPIC	35	67
GAIL DAVIES NOTHING CAN HURT ME NOW RCA	34	34
REBA MCENTIRE SOMEBODY SHOULD LEAVE MCA	33	90

REGION 4

IL,IN,KY,MI,OH,WI

REBA MCENTIRE
SOMEBODY SHOULD LEAVE

SAWYER BROWN
STEP THAT STEP

RESTLESS HEART
LET THE HEARTACHE RIDE

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
WXXX Detroit, MI
WAXX-FM Eau Claire, WI
WROZ Evansville, IN
WGEE Green Bay, WI
WFMS Indianapolis, IN
WIRE Indianapolis, IN
WITL Lansing, MI
WAMZ Louisville, KY
WTSO Madison, WI
WMIL Milwaukee, WI
WXCL Peoria, IL
WKKN Rockford, IL
WKLK Toledo, OH
WTOG Toledo, OH

REGION 5

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

EDDIE RABBITT
WARNING SIGN

REBA MCENTIRE
SOMEBODY SHOULD LEAVE

CHARLY MCCLAIN
RADIO HEART

KHAK Cedar Rapids, IA
KSO Des Moines, IA
KFGO Fargo, ND
KWMT Fort Dodge, IA
KFKF Kansas City, MO
WDAF Kansas City, MO
KEBC Oklahoma City, OK
WOW Omaha, NE
KTTS Springfield, MO
KUSA St. Louis, MO
WIL-FM St. Louis, MO
KTPK Topeka, KS
KVOO Tulsa, OK
KFDI Wichita, KS

REGION 6

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

EDDIE RABBITT
WARNING SIGN

MARK GRAY & TAMMY WYNETTE
SOMETIMES WHEN WE TOUCH

GAIL DAVIES
NOTHING CAN HURT ME NOW

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,Scutthern NV,NM,UT

REGION 8

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

EDDIE RABBITT
WARNING SIGN

RONNIE MCDOWELL
IN A NEW YORK MINUTE

GAIL DAVIES
NOTHING CAN HURT ME NOW

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

SHELLY WEST
NOW THERE'S YOU

THE BELLAMY BROTHERS
I NEED MORE OF YOU

GEORGE STRAIT
THE COWBOY RIDES AWAY

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

NETTY GRITTY DIRT BAND
HIGH HORSE

SHELLY WEST
NOW THERE'S YOU

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
THE BELLAMY BROTHERS I NEED MORE OF YOU MCA/CURB	16
SHELLY WEST NOW THERE'S YOU VIVA	15
GEORGE STRAIT THE COWBOY RIDES AWAY MCA	13
JANIE FRICKE THE FIRST WORD IN MEMORY IS ME COLUMBIA	12
EARL THOMAS CONLEY HONOR BOUND RCA	12

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

JOHNNY LEE
ROLLIN' LONELY

THE BELLAMY BROTHERS
I NEED MORE OF YOU

GEORGE STRAIT
THE COWBOY RIDES AWAY

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

GEORGE STRAIT
THE COWBOY RIDES AWAY

DAVID ALLAN COE
SHE USED TO LOVE ME A LOT

THE JUDDS
GIRLS NIGHT OUT

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

THE BELLAMY BROTHERS
I NEED MORE OF YOU

JOHN SCHNEIDER
COUNTRY GIRLS

SHELLY WEST
NOW THERE'S YOU

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

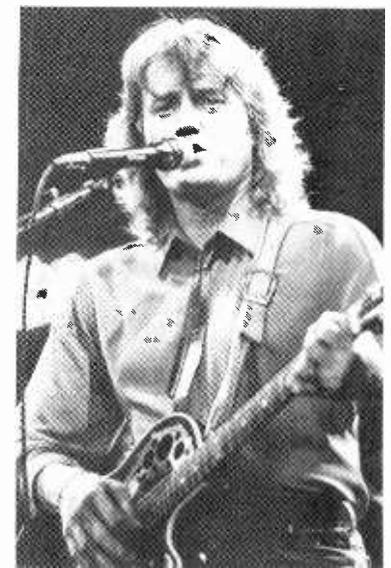
JANIE FRICKE
THE FIRST WORD IN MEMORY IS ME

SHELLY WEST
NOW THERE'S YOU

THE BELLAMY BROTHERS
I NEED MORE OF YOU

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



Jamming. RCA artist Eddy Raven performs at Charlie Daniels' Volunteer Jam XI at Nashville's Municipal Auditorium.

VOLUNTEER JAM
(Continued from page 44)

promotion and publicity for Sound Seventy, which produces the Jam, says there are no plans to offer an abridged version of the show on videocassette. He does expect, though, that "Honky Tonk Avenue" will spawn a music video, and he acknowledges that it may be made with corporate sponsorship.

This year's Jam offered the traditionally mixed bag of surprise artists. In terms of crowd enthusiasm, Alabama and a hymn-shouting Little Richard commanded the evening. But strong sets or cameo appearances could also be credited to Eddy Raven, Tom Wopat, Gail Davies, Bill Medley, Kris Kristofferson, Amy Grant, Ted Nugent, Lacy J. Dalton, Nicolette Larson, Dobie Gray, Emmylou Harris, Dickey Betts, Tommy Shaw and Papa John Creach. The Charlie Daniels Band—both as center-stager and as backup group for others—stitched the affair together.

While surplus income from the Jam is given to charity after production and related expenses are covered, Daniels told a press conference that he preferred the Jam not be billed as a charity event.

"When you say something is for charity, people expect most of their ticket money to go to charity," he explained. "And that's not the case here."

ACTIONMART

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BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES
THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Country Singles, 1948-1983
- Top Ten Country Singles, 1948-1983
- Top Country Singles Of The Year, 1946-1983
- Number One Country Albums, 1964-1983
- Top Ten Country Albums, 1964-1983
- Top Country Albums Of The Year, 1965-1983

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Eckstine, Griffith, Folks

A&R CHIEFS TAKE IT TO THE STREETS

BY NELSON GEORGE

NEW YORK Three new black a&r directors have started work here within the last month, each with the goal of tapping into the vital street music sounds of the city while also expanding his label's artist roster with young singers. Ed Eckstine at Arista, Gerry Griffith at Manhattan and Scott Folks at Elektra are moving in similar directions, but have very different backgrounds.

Eckstine joins Arista as a&r vice president after almost 11 years in the employ of Quincy Jones, where he served in a number of capacities, including head of Jones' Warner Bros.-distributed Qwest label. The departure from Jones' operation meant not simply a change of jobs but of lifestyle, as Eckstine, a native Californian, moved from Los Angeles to Arista's New York office.

"It's going to be interesting to see if we [Arista] can take the unique electronic sound of New York radio and weld it with more melodic music," Eckstine observes. "The East Coast is rhythm. West Coast music seems more melodic. I see a great marriage possible between them. The grooves on a Whodini record could suit a singer as well as a rapper, and I'd love to see

more top songwriters working with the musicians back here with that street feel."

Eckstine says he took the Arista job for three reasons. "It was a great opportunity to work with Clive Davis. Quincy is the ultimate record man who understands the business, while Clive is unquestionably the most creative executive in the business." In addition, he says, working in a new situation will give him "a chance to fulfill some personal goals" and work in "a song-oriented environment similar to what I was used to at Qwest.

"My predominant focus here will be black music," he continues, "but I'll have input in rock and pop signings here as well." Eckstine sees some spots on Arista's black roster that need to be filled. For example, he cites the lack of a self-contained band on the label.

Looking back at his years with Jones, Eckstine says that the highlights were breaking the Brothers Johnson in the late '70s and the record-setting sales of Michael Jackson's "Off The Wall." "Off The Wall" was pleasing because at the time Michael wasn't established as a solo star, and there was a violent reaction against black music in some quarters. Some radio programmers were saying all black

music was disco. But 'Off The Wall,' a great pop record and a great dance record, broke through."

Breaking through in a different way is Gerry Griffith's goal in his new role as a&r vice president at Manhattan. The former Arista black music director says he is excited by the challenge of building a label from scratch. So far Manhattan has signed many industry veterans, but plans to exploit their talents in fresh ways.

For example, Pieces Of A Dream, who join Manhattan from Elektra, "will be taken away from their jazz base and committed to a funkier, more modern sound similar to where George Benson is," says

(Continued on page 55)



Platinum King. Arista artist Billy Ocean celebrates the platinum sales of his "Suddenly" album, sparked by the gold single "Caribbean Queen," backstage at Radio City Music Hall. Joining in the precious metals party are, from left, Ocean band member Jeff Smith, Arista's executive vice president Sal Licata, Arista's nation singles director Rick Bisceglia, Ocean's producer Keith Diamond, Ocean, Ocean's manager Laurie Jay, and Arista's sales and distribution vice president Lou Mann.

Big Push for Jesse Johnson A&M Boosting Ex-Time Guitarist

BY STEVEN IVORY

LOS ANGELES "I'm going to give A&M more than their money's worth. I've only just begun; they haven't seen nothing yet," says guitarist/songwriter/producer Jesse Johnson, the latest member of Prince's disbanded protege band the Time to embark on a solo career.

Johnson's debut A&M album, "Jesse Johnson's Revue," is receiving one of the biggest promotional pushes the label has ever given a black act. Plans include a cross-country promotional tour, kicked off in Los Angeles with a trinket-laden listening party on A&M's lot. "Be Your Man," the album's first single, received almost immediate acceptance from black radio and is already moving up Billboard's Black Singles chart. Plans are being made by the Triad Agency for John-

son to tour as an opening act on a yet-to-be-announced r&b package, sometime in April.

An integral member of the Time, Johnson, 24, co-wrote "Jungle Love" and "The Bird." Those hit singles were both featured in the movie "Purple Rain" and the platinum "Ice Cream Castle," the band's third and final album. Johnson also wrote and produced two tracks for "Dream Street," Janet Jackson's current A&M album, and contributed a song to Sheila E.'s platinum "Glamorous Life." More recently, Johnson co-wrote the song "Heart Too Hot To Hold" for the soundtrack to the movie "The Breakfast Club." He shares the track's lead vocal with Stephanie Sprull.

General comparisons to Prince are inevitable—Owen Husney of Johnson's management team, Husney, Sauskin & Greer, managed Prince in his formative years—and it is apparent that Johnson did learn something about the art of self-containment from the superstar.

Johnson has contractually retained full creative control of his career. Technically, he's not signed to A&M directly but records for the label through his JWW Productions company, which has a deal allowing Johnson to produce other JWW acts for the label. Johnson self-produced and played most of the instruments on "Revue" at his Minnesota home studio on a vintage Soundcraft 3-B console board he purchased from Prince.

"It may sound funny," he says, "but there's a real vibe on that

(Continued on page 54)

THE RHYTHM & THE BLUES

by Nelson George



IT SHOULDN'T BE considered that big a deal in 1985 when a woman is named vice president at a major label, even if that position is in the area of promotion, perhaps the most important division of any record company. But few women have risen that far in the industry, and the elevation of Rowena Harris to the vice presidency of urban contemporary/black music promotion at PolyGram is a significant event. Replacing Harold Childs at the helm of a major force in black music is a real challenge, but this 14-year industry veteran is prepared for it.

"I'm not scared," she says, "but I'd be crazy to say I wasn't cautious. I just hope that men in the business will realize that there are women in the business who can run companies as well as homes. It's new, and I

This woman's place is with the big boys

think it will get better. Men should look at women in business not as enemies, but as allies."

Harris says she "aggressively went after the job of heading up the urban department. I know they still interviewed a lot of people when Harold said he was leaving [for Qwest Records], but I wanted it known that I wished to be considered. I knew it would be a big step, that I would be visible, but there is nothing wrong with being visible if you're doing a good job."

The new vice president's career began 14 years ago at Joe and Sylvia Robinson's Platinum Records operation in New Jersey. "I started as a receptionist, but Joe saw something in me and let me grow into doing first local and then regional promotion," she recalls. In total, Harris worked with the Robinsons for seven years, picking up numerous tricks of the trade.

"The company was originally called Platinum Records," she says. "They changed the name because they realized that distributors paid their bills in alphabetical order, so 'All' was placed in front of Platinum."

Most of Harris' next seven years were spent doing independent promotion on the East Coast through her own company, Independent Marketing Promotion Services (IMPS) Inc. During this period she worked with PolyGram, Arista and Boardwalk (where she was involved with breaking Richard "Dimples" Fields' surprise hit, "She's Got Papers On Me").

Harold Childs hired Harris as PolyGram's national urban/black promotion director last spring. She now supervises a team of 18 promotion people, both staff

and independent. In this key position she'll have wins and losses, but whatever happens, it's nice to see a woman given her chance to push papers with the big boys.

SHORT STUFF: A new album from Maze featuring Frankie Beverly, "Can't Stop The Love," is coming at the end of this month. The first single is "Back In Stride." Perhaps symbolic of a new direction for the consistent-selling band is the fact that the picture sleeve of the single has only Beverly's picture, while in the past the entire band has been featured in publicity shots... The "Flamingo Kid" soundtrack album on Motown contains two of the label's '60s classics, Barrett Strong's "Money (That's What I Want)" and Martha & the Vandellas' "(Love Is Like A) Heat Wave," as well as non-Motown hits by the Chiffons ("He's So Fine" and "One Fine Day"), Little Richard ("Good Golly Miss Molly"), the Impressions ("It's All Right"), Dion ("Runaround Sue") and the Silhouettes ("Get A Job")... Rick James' favorite girl group, the Mary Jane Girls, is back with "In My House" on Gordy. While not as good as their debut single "All Night Long," this new single has picked up immediate airplay around the country, laying the groundwork for the forthcoming "Four You" album... Within the last month, three rap albums have gone gold: Run-DMC's self-titled debut, the Fat Boys' self-titled debut, and Whodini's second album, "Escape." It just goes to prove that talk isn't always cheap.

The fine New York-based reggae band Monyaka has an album on Easy Street Records called "Reggaenomics"... Joe Simon has signed with Compleat Records. His first single for the label is "It Turns Me Inside Out," a song composed by country star Lee Greenwood and produced by Skip Scarborough. Simon was a longtime signee to Spring/Posse Records... "Reggae: The Beat Of The Heart," a four-part series produced by Jonathan Blunk and written by Malika Lee Whitney, author of "Bob Marley: Reggae King Of The World," airs this month on National Public Radio. Among the reggae musician interviewed are Peter Tosh, Jimmy Cliff, Linton Kwesi Johnson, Sly Dunbar and Robbie Shakespeare... B.B. King has made the adjustment to the age of video quite smoothly. His "Into The Night" clip, directed by filmmaker John Landis, is slated for MTV, as is a documentary on the making of the video—which, by the way, is the theme song of a film opening this spring. A Willie Nelson HBO special featuring King is running all this month, while "Let The Good Times Roll," a special starring the blues guitarist/vocalist, airs Feb. 26.

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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	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	4	MISSING YOU	DIANA ROSS	1
2	2	MR. TELEPHONE MAN	NEW EDITION	2
3	1	BEEP A FREAK	THE GAP BAND	3
4	3	MISLED	KOOL & THE GANG	4
5	5	THE MEN ALL PAUSE	KLYMAXX	6
6	6	EASY LOVER	PHILIP BAILEY WITH PHIL COLLINS	5
7	7	TREAT HER LIKE A LADY	THE TEMPTATIONS	24
8	8	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	16
9	12	TONIGHT	READY FOR THE WORLD	9
10	9	SUGAR WALLS	SHEENA EASTON	8
11	11	ROXANNE, ROXANNE	UTFO	11
12	10	LOVE LIGHT IN FLIGHT	STEVIE WONDER	19
13	15	HANG ON TO YOUR LOVE	SADE	18
14	13	RAIN FOREST	PAUL HARDCASTLE	17
15	18	THE BORDERLINES	JEFFREY OSBORNE	7
16	26	NIGHTSHIFT	COMMODORES	10
17	24	PRIVATE DANCER	TINA TURNER	12
18	14	LOVER BOY	BILLY OCEAN	28
19	22	NEUTRON DANCE	THE POINTER SISTERS	14
20	27	OUTTA THE WORLD	ASHFORD & SIMPSON	13
21	28	BASKETBALL	KURTIS BLOW	36
22	19	CHANGE YOUR WICKED WAYS	PENNYE FORD	25
23	25	LOVER GIRL	TEENA MARIE	46
24	16	LIKE A VIRGIN	MADONNA	29
25	17	SOLID	ASHFORD & SIMPSON	35
26	21	REQUEST LINE	ROCK MASTER SCOTT AND THE DYNAMIC THREE	27
27	30	20/20	GEORGE BENSON	15
28	—	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	21
29	20	OPERATOR	MIDNIGHT STAR	32
30	23	I WOULD DIE 4 U	PRINCE & THE REVOLUTION	31

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	MISSING YOU	DIANA ROSS	1
2	1	MR. TELEPHONE MAN	NEW EDITION	2
3	4	BEEP A FREAK	THE GAP BAND	3
4	3	THE BORDERLINES	JEFFREY OSBORNE	7
5	7	EASY LOVER	PHILIP BAILEY WITH PHIL COLLINS	5
6	11	SUGAR WALLS	SHEENA EASTON	8
7	5	20/20	GEORGE BENSON	15
8	14	NIGHTSHIFT	COMMODORES	10
9	12	THIS IS MY NIGHT	CHAKA KHAN	20
10	6	THE MEN ALL PAUSE	KLYMAXX	6
11	18	OUTTA THE WORLD	ASHFORD & SIMPSON	13
12	20	PRIVATE DANCER	TINA TURNER	12
13	17	TONIGHT	READY FOR THE WORLD	9
14	15	NEUTRON DANCE	THE POINTER SISTERS	14
15	16	ROXANNE, ROXANNE	UTFO	11
16	23	I'LL STILL BE LOOKIN' UP TO YOU	FELDER/WOMACK	23
17	25	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	21
18	8	MISLED	KOOL & THE GANG	4
19	10	LOVE IN MODERATION	GWEN GUTHRIE	22
20	21	YO LITTLE BROTHER	NOLAN THOMAS	26
21	9	RAIN FOREST	PAUL HARDCASTLE	17
22	29	THE BIRD	THE TIME	33
23	—	NEW ATTITUDE	PATTI LABELLE	34
24	—	METHOD OF MODERN LOVE	DARYL HALL & JOHN OATES	30
25	—	TILL MY BABY COMES HOME	LUTHER VANDROSS	49
26	—	AT LAST YOU'RE MINE	CHERYL LYNN	37
27	—	MY TIME	GLADYS KNIGHT & THE PIPS	39
28	19	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	16
29	—	HEARTBEAT	THE DAZZ BAND	38
30	—	HALF CRAZY	JOHNNY GILL	45

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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
ATLANTIC (2)	9
Philly World (3)	
4th & Broadway (1)	
Cotillion (1)	
Island (1)	
Mirage (1)	
MCA (8)	9
Constellation/MCA (1)	
EPIC (2)	8
Tabu (2)	
CBS Associated (1)	
Portrait (1)	
Private I (1)	
Virgin/Epic (1)	
MOTOWN (5)	8
Gordy (3)	
RCA (4)	8
Total Experience (2)	
Planet (1)	
Salsoul (1)	
WARNER BROS. (6)	8
Qwest (1)	
Sire (1)	
ARISTA (5)	7
Jive/Arista (2)	
COLUMBIA	7
CAPITOL	6
ELEKTRA (2)	5
Solar (3)	
A&M	3
POLYGRAM	3
Casablanca (1)	
De-Lite (1)	
Mercury (1)	
PROFILE	2
SELECT	2
TOMMY BOY	2
CREATIVE FUNK	1
EMI-AMERICA	1
FANTASY	1
Reality (1)	
PANORAMIC	1
PAULA	1
POP ART	1
PRELUDE	1
Savoy (1)	
SOUNDTOWN	1
STREETWISE	1
SUGAR SCOOP	1
SUTRA	1
TIMETRAX/HEAT	1
URBAN SOUND	1

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

TITLE
(Publisher - Licensing Org.)
Sheet Music Dist.

15	20/20	(April, ASCAP/Random Notes, ASCAP/Stephen A. Kipner, ASCAP) CPP/ABP	100	EDGE OF THE RAZOR	(Screen Gems-EMI, BMI/Snow, BMI)	84	LET ME BE THE ONE	(Purple Bull, ASCAP/Alpal, ASCAP/Suchow, ASCAP)	17	RAIN FOREST	(Oval, PRS)
37	AT LAST YOU'RE MINE	(April, ASCAP/Is Hot, ASCAP/Wilbert, ASCAP) CPP/ABP	98	FAST GIRLS	(Almo, ASCAP/Crazy People, ASCAP) CPP/ALM	29	LIKE A VIRGIN	(Billy Steinberg, ASCAP/Denise Barry, ASCAP)	80	RAINBOW	(Philly World, BMI)
61	BACK IN STRIDE	(Amazement, BMI)	60	FINDER OF LOST LOVES	(Spelling Ventures, ASCAP/New Hidden Valley, ASCAP/Carole Bayer, BMI)	22	LOVE IN MODERATION	(Kenya, ASCAP/Tricky Track, BMI)	75	THE REAL ROXANNE	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)
63	BAD HABITS	(Puff, BMI/Captain Keyboard, BMI)	57	FORGIVE ME GIRL	(T-Boy, ASCAP)	19	LOVE LIGHT IN FLIGHT	(Jobete, ASCAP/Black Bull, ASCAP) CPP	27	REQUEST LINE	(Anjue, ASCAP/Stacy & Bros., ASCAP)
36	BASKETBALL	(Neutral Gray, BMI/MoFunk, BMI/Original J.B., BMI/Mokojumbi, ASCAP)	51	A FORK IN THE ROAD	(Jobete, ASCAP) CPP	28	LOVER BOY	(Zomba, ASCAP/Willesden, BMI) CPP	69	RHYTHM OF THE NIGHT	(Edition Sunset, ASCAP/Arista, ASCAP)
67	BE READY FOR LOVE	(Temp. Co., BMI)	43	FREAKS COME OUT AT NIGHT	(Zomba (U.K.), ASCAP/Zomba (N.Y.), ASCAP)	46	LOVER GIRL	(Midnight Magnet, ASCAP) CPP/ABP	11	ROXANNE, ROXANNE	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)
44	BE YOUR MAN	(Crazy People, ASCAP/Almo, ASCAP)	83	GENTLE	(New Trend, BMI)	62	LOVERIDE	(Fresh Ideas, ASCAP)	40	ROXANNE'S REVENGE	(Pop Art, ASCAP)
3	BEEP A FREAK	(Temp.Co., BMI)	74	GIMME, GIMME, GIMME	(Gratitude Sky, ASCAP/Belboy, BMI/Polo Grounds, BMI)	92	LOVIN'	(Boston International, ASCAP/T-Boy, ASCAP)	79	SCIENTIFIC LOVE	(Hip Trip, BMI/Midstar, BMI)
33	THE BIRD	(Tionna, ASCAP)	16	GOTTA GET YOU HOME TONIGHT	(Philly World, BMI/Great Alps, BMI)	91	MECHANICAL EMOTION	(Jobete, ASCAP/Wolfstones, ASCAP) CPP	88	SENSE OF PURPOSE	(Worlers, ASCAP)
76	BOOGIE DOWN BRONX	(Sugar Scoop, ASCAP)	45	HALF CRAZY	(DeCreed, ASCAP/Large Jar, ASCAP)	6	THE MEN ALL PAUSE	(Spectrum VII, ASCAP)	73	SETTLE DOWN	(Bush Burnin', ASCAP/Johnnie Mae, BMI)
7	THE BORDERLINES	(WB, ASCAP/Zubaidah, ASCAP)	18	HANG ON TO YOUR LOVE	(Adu-Matthewman, MCPS)	30	METHOD OF MODERN LOVE	(Hot-cha, BMI/Unichappell, BMI)	95	SHOW ME	(New Music Group, BMI/MCA, BMI)
94	CAN I	(Philly World, BMI/Persebre, ASCAP)	53	HARD TIMES	(Hills Hideaway, BMI/Variena, BMI) CPP	4	MISLED	(Delightful, BMI) CPP	58	SIGN OF THE TIMES	(Flash-O-Matic, ASCAP)
42	CAN YOU FEEL IT	(Amber Pass, ASCAP/Kuwa, ASCAP/Green Ogre, ASCAP/Fools Prayer, BMI)	38	HEARTBEAT	(Jobete, ASCAP/DazzberryJam, ASCAP/J.regg, ASCAP)	1	MISSING YOU	(Brockman, ASCAP)	35	SOLID	(Nick-O-Val, ASCAP) CPP
21	CARELESS WHISPER	(Chappell, ASCAP)	65	HE'S A COBRA	(Jobete, ASCAP)	96	MISTAKE NO. 3	(Virgin, ASCAP)	50	SOME KIND OF LOVER	(Hip Trip, BMI/Midstar, BMI)
25	CHANGE YOUR WICKED WAYS	(TX, ASCAP/Temp, BMI)	70	I WANT TO KNOW WHAT LOVE IS	(Somerset, ASCAP/Evansongs, ASCAP)	2	MR. TELEPHONE MAN	(Raydiola, ASCAP)	86	SOME THINGS NEVER CHANGE	(Street Sounds, ASCAP/Maurice Starr, ASCAP)
48	CITY GIRL	(Colgems-EMI, ASCAP/Sweetbeat, ASCAP)	97	I WANT TO KNOW WHAT LOVE IS	(Somerset, ASCAP/Evansongs, ASCAP)	71	MY GIRL LOVES ME	(Overdue, ASCAP/WB, ASCAP/Hip Trip, BMI/Lakiva, BMI/Irving, BMI/Dark Idol, BMI)	82	STEP BY STEP	(Kuzu, BMI/Anita Pointer, BMI/Just A Lawyer, BMI)
72	COOL OUT	(Su-ma, BMI/Two Starr, BMI)	31	I WOULD DIE 4 U	(Controversy, ASCAP)	39	MY TIME	(Bubs, ASCAP/Shakeji, ASCAP/Irving, BMI/Lijesrika, BMI)	8	SUGAR WALLS	
99	DANCIN' TO BE DANCIN'	(One To One, ASCAP)	23	I'LL STILL BE LOOKIN' UP TO YOU	(Abkco, BMI/Ashtay, BMI)	14	NEUTRON DANCE	(Off Backstreet, ASCAP/Streamline Moderne, ASCAP)			
41	DO WHAT YOU DO	(Unicity, ASCAP/RaRa, ASCAP/Aidente, ASCAP)	68	IN MY HOUSE	(Stone City, ASCAP/Jay Warner, ASCAP)	34	NEW ATTITUDE	(Unicity/Music of Backstreet, ASCAP/Brass Heart, BMI/Rockomatic, BMI)			
78	DO YOU WANT IT RIGHT NOW	(Virgin, ASCAP)	77	INNOCENT	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	10	NIGHTSHIFT	(Walter Orange, ASCAP/Tuneworks, ASCAP/Rightsong, BMI/Franne Golde, BMI) CPP			
90	DON'T YOU FEEL IT	(Backlog, BMI/Garrison Gallery, BMI/Jambah, BMI)	89	INTO THE NIGHT	(MCA, ASCAP)	32	OPERATOR	(Hip Trip, BMI/Midstar, BMI) CPP			
5	EASY LOVER	(Sir & Trini, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP)	93	JAMIE	(Raydiola, ASCAP)	54	OUT OF CONTROL	(MCA, ASCAP)			
			85	JUST FOR YOU	(Nick Johnson, BMI/Tower High, BMI)	13	OUTTA THE WORLD	(Nick-O-Val, ASCAP)			
			55	KING OF ROCK	(Protoons, ASCAP/Rush Groove, ASCAP)	12	PRIVATE DANCER	(Straitjacket, ASCAP/Almo, ASCAP) CPP/ALM			
			52	KISS AND TELL	(April, ASCAP/IJI, 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 Moguil
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

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

JESSE JOHNSON

(Continued from page 50)

board. Prince recorded '1999,' 'Purple Rain,' Vanity, Time and Apollo-nia albums on it. It was important that I do my own album, because I felt that no one—like an outside producer—could produce Jesse like Jesse. A&M has been great about the whole thing."

Johnson seems to have a firm idea of how he wants to be perceived vi-sually as well as musically. In over-seeing the production of his "Be Your Man" video, which features Johnson and his band performing in a nightclub, Johnson says he "de-signed it to make you want to see me live. I wasn't interested in a lot of video effects or dressing up like a secret agent or something. If you want more, come see the show."

Likewise, Johnson says he held his lead guitar work on the album to a minimum. He cuts loose on sever-al cuts, but the album is not the solo-saturated work one might ex-pect from a rock guitarist.

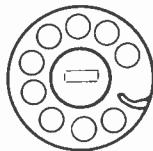
"That's something else I wanted to save for the live show," he says. "It's strange, but guitar is boring for me unless I'm onstage. In con-cert, you've got the people to feed off of. That's my high. If I've got the people there, some bad threads on my back and good sounds com-ing out of my amp, the headliner can forget it."

Johnson says that, though he and ex-Time members turned producers Jimmy "Jam" Harris and Terry Lewis have discussed the idea of a joint production project, he doesn't miss the days of the Time. "It was fun while it lasted, but things change. I enjoyed the last album, but my favorite record is 'What Time Is It?' '777-9311' [one of the singles] still sounds new. A lot of acts are reaching for the stuff we did, but if you don't know the for-mula, you should leave it alone."

And did Prince offer any advice regarding Johnson's solo career? "Just before he left for his 'Purple Rain' tour," says Johnson, "he said: 'Whatever you do, make sure it's new, fresh and different, because coming from this organization, they're gonna expect that.' That's what I tried to do."

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REGION 1

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

REGION 2

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

MAZE

BACK IN STRIDE

DEBARGE

RHYTHM OF THE NIGHT

THE MANHATTANS

YOU SEND ME

WILD Boston, MA

WKND Hartford, CT

WNHC New Haven, CT

WDX-FM Rochester, NY

WWIN-FM Baltimore, MD

WXVY Baltimore, MD

WRKS New York, NY

WNJR Newark, NJ

WDAS-FM Philadelphia, PA

WUSL Philadelphia, PA

WAMO Pittsburgh, PA

WDJY Washington, DC

WHUR Washington, DC

REGION 3

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

MAZE

BACK IN STRIDE

THE MANHATTANS

YOU SEND ME

DEBARGE

RHYTHM OF THE NIGHT

WAOK Atlanta, GA

WIGO Atlanta, GA

WVEE Atlanta, GA

WPAL Charleston, SC

WWWZ Charleston, SC

WGIV Charlotte, NC

WPEG Charlotte, NC

WRBD Ft. Lauderdale, FL

WJAX-AM Jacksonville, FL

WJAX-FM Jacksonville, FL

WPDQ Jacksonville, FL

WEDR Miami, FL

WOWI Norfolk, VA

WRAP Norfolk, VA

WORL Orlando, FL

WPLZ Petersburg, VA

WANT Richmond, VA

WEAS Savannah, GA

WRXB St. Petersburg, FL

WWDW Sumter, SC

WANM Tallahassee, FL

WQKS Williamsburgh, VA

WWIL-FM Wilmington, NC

WAAA Winston-Salem, NC

NATIONAL

89 REPORTERS

	NEW ADDS	TOTAL ON
MAZE BACK IN STRIDE CAPITOL	60	60
DEBARGE RHYTHM OF THE NIGHT GORDY	42	42
THE MANHATTANS YOU SEND ME COLUMBIA	31	31
B.B.KING INTO THE NIGHT MCA	26	26
JENNY BURTON BAD HABITS ATLANTIC	23	50



REGION 4

IL,IN,KY,MI,OH,WI

MAZE

BACK IN STRIDE

DEBARGE

RHYTHM OF THE NIGHT

MIDNIGHT STAR

SCIENTIFIC LOVE

WBMX Chicago, IL

WGCI-FM Chicago, IL

WJPC Chicago, IL

WBLZ Cincinnati, OH

WCIN Cincinnati, OH

WDMT Cleveland, OH

WJMO Cleveland, OH

WZAK Cleveland, OH

WDAO Dayton, OH

WDRQ Detroit, MI

WGPR Detroit, MI

WJLB Detroit, MI

WKWM Grand Rapids, MI

WTLC Indianapolis, IN

WLou Louisville, KY

WLUM Milwaukee, WI

WNOV Milwaukee, WI

REGION 5

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

DEBARGE

RHYTHM OF THE NIGHT

MAZE

BACK IN STRIDE

B.B.KING

INTO THE NIGHT

KPRS Kansas City, MO

KAEZ Oklahoma City, OK

KMJM St. Louis, MO

WESL St. Louis, MO

WZEN St. Louis, MO

REGION 6

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

MAZE

BACK IN STRIDE

THE MANHATTANS

YOU SEND ME

JERMAINE JACKSON & PIA ZADORA

WHEN THE RAIN BEGINS TO FALL

WXOK Baton Rouge, LA

WATV Birmingham, AL

WENN-FM Birmingham, AL

KNOK Ft. Worth, TX

KCOH Houston, TX

KMJQ Houston, TX

WJMI Jackson, MS

WKXI Jackson, MS

KLAZ Little Rock, AR

KRNB Memphis, TN

WDIA Memphis, TN

WHRK Memphis, TN

WLOK Memphis, TN

WBLX Mobile, AL

WQQK Nashville, TN

WVOL Nashville, TN

WYLD-AM New Orleans, LA

WYLD-FM New Orleans, LA

KHYS Port Arthur, TX

KAPE San Antonio, TX

KOKA Shreveport, LA

KZEY Tyler, TX

REGION 7

AZ,Southern CA,CO,H',Southern NV,NM,UT

REGION 8

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

MAZE

BACK IN STRIDE

DEBARGE

RHYTHM OF THE NIGHT

EUGENE WILDE

RAINBOW

KDKO Denver, CO

KACE Los Angeles CA

KDAY Los Angeles CA

KGFJ Los Angeles CA

KJLH Los Angeles CA

KUKQ Phoenix, AZ

XHRM San Diego, CA

KSOL San Francisco, CA

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1983
- Top Ten Black Singles, 1948-1983
- Top Black Singles Of The Year, 1946-1983
- Number One Black Albums, 1965-1983
- Top Ten Black Albums, 1965-1983
- Top Black Albums Of The Year, 1966-1983

FOR INFORMATION, WRITE: Billboard Chart Research Attn: Debra Todd 1515 Broadway New York, NY 10036



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
18

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

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

JESSE JOHNSON'S REVUE
BE YOUR MAN

WILTON FELDER FEATURING BOBBY WOMACK
I'LL STILL BE LOOKIN' UP TO YOU

LUTHER VANDROSS
TILL MY BABY COMES HOME

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

LUTHER VANDROSS
TILL MY BABY COMES HOME

JESSE JOHNSON'S REVUE
BE YOUR MAN

JOHNNY GILL
HALF CRAZY

Album Den Richmond, VA
Bibb Distributors Charlotte, NC
Cals Records Jacksonville, FL
Camelot Music Atlanta, GA
D.J. Records Jacksonville, FL
Frankie's Got It Norfolk, VA
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 Miami, FL
Tara Records Atlanta, GA
Tidewater One Stop Norfolk, VA
Tropical Records Miami, FL
Tucker's Record Shop Knoxville, TN

JESSE JOHNSON'S REVUE
BE YOUR MAN A&M

LUTHER VANDROSS
TILL MY BABY COMES HOME EPIC

PATTI LABELLE
NEW ATTITUDE MCA

WILTON FELDER FEATURING BOBBY WOMACK
I'LL STILL BE LOOKIN' UP TO YOU MCA

ROCKWELL
HE'S A COBRA MOTOWN

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

LUTHER VANDROSS
TILL MY BABY COMES HOME

NEW JERSEY MASS CHOIR
I WANT TO KNOW WHAT LOVE IS

PATTI LABELLE
NEW ATTITUDE

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 Detroit, 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

THE WHISPERS
SOME KINDA LOVER

MAZE
BACK IN STRIDE

LUTHER VANDROSS
TILL MY BABY COMES HOME

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

PATTI LABELLE
NEW ATTITUDE

ROCKWELL
HE'S A COBRA

ROCKIE ROBBINS
WE BELONG TOGETHER

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

JESSE JOHNSON'S REVUE
BE YOUR MAN

GRANDMASTER FLASH
SIGN OF THE TIMES

Circles Phoenix, AZ
City One Stop Los Angeles, CA
Flipside Records Los Angeles, CA
Integrity Gardena, CA
Jazz City Los Angeles, CA
Malt Shop Denver, CO
Music Brokers Los Angeles, CA
On Target San Diego, CA
Riverwood Music Inglewood, CA
Sun State Los Angeles, CA
Tower San Diego, CA
Uncle Jam's Los Angeles, CA
World Of Records Los Angeles, CA

Evans House Of Music San Francisco, CA
Leopold Berkley, CA
Leopold Records San Jose, CA
Music Menu Seattle, WA
Music People Oakland, CA
Record Factory Oakland, CA
Tower San Francisco, CA
Wauzi Records San Francisco, CA

A&R CHIEFS

(Continued from page 50)

Griffith, who had worked at Motown before joining Arista. "Records like 'Fo-Fi-Fo' and the instrumental 'Mount Airy Groove' gave them a sales base with non-jazz buyers."

Thelonious Monk III, son of the late jazz great and former leader of T.S. Monk, a band once signed to Mirage, has joined forces with long-time Roberta Flack collaborator Eric Mercury, who contributed to the last T.S. Monk album. Following the breakup of that band, says Griffith, "they decided to become a team, with Eric singing and writing, and Thelonious producing." Their album will be released in April.

Michael Masser, in the style of Quincy Jones' "The Dude," will write and produce an album featuring a yet-to-be-selected black male and female vocalist. Patrice Rushen and producing/writing partner Charles Mimms have signed a deal as associate producers with Manhattan, "giving the company right of first refusal on acts that they decide to produce," Griffith says. Keyboardist/vocalist Bernard Wright, formerly with Arista/GRP, has joined Manhattan as well.

Griffith says Manhattan will be amenable to making 12-inch deals and is looking "to tap into the music of New York. That is an important part of why the label was started. We're part of the distribution machine with Capitol and EMI, but smaller, which will make us a comfortable home for those kinds of records."

Scott Folks at Elektra has similar plans. "We're going to continue in the progressive direction the label has been going in the last two years," says Folks, the label's new director of black music a&r. He points to Elektra's signing of Grandmaster Flash & the Furious Five as an example.

Folks sees Elektra well established with record buyers in their late 20s and early 30s with Teddy Pendergrass, Peabo Bryson and the Whispers via the Solar deal. "I'd like to see us find a strong young male singer," he says. "I think there is a gap there in the market. There is also a need for a female vocalist, but I think our signing of Anita Baker, who had a solid album on Beverly Glen, fills that."

Folks has high hopes that the next Womack & Womack album will break them domestically. The duo's "Baby, I'm Scared" reached No. 1 in the U.K. last year. George Duke, whom Scott handled as a product manager at Epic, makes his Elektra debut shortly. The first single, "Thief In The Night," is being remixed by Reggie Thompson, who did a number of remixes with Folks at Epic. While at Epic, Folks played a part, as product manager, in the careers of Luther Vandross, Mtume, the Clash and Eddy Grant.

ACTIONMART

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TOP SPIRITUAL ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		TITLE
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	13	VANESSA BELL ARMSTRONG ONYX RO 3825	5 weeks at No. One	CHOSEN
2	2	33	ANDRAE CROUCH LIGHT 5863		NO TIME TO LOSE
3	10	5	THE WINANS LIGHT LS5853		TOMORROW
4	15	5	WALTER HAWKINS LIGHT LS5857		LOVE ALIVE III
5	3	13	KEITH PRINGLE HEARTWARMING 3784/ONYX		PERFECT PEACE
6	6	33	JACKSON SOUTHERNAIRES MALACO 4392		MADE IN MISSISSIPPI
7	5	45	LITTLE CEDRIC & THE HAILEY SINGERS GOSPEARL 16019		JESUS SAVES
8	11	89	REV. F.C. BARNES AND SISTER BROWN ATLANTA INT'L AIR 10059		ROUGH SIDE OF THE MOUNTAIN
9	7	33	SHIRLEY CAESAR MYRRH 6732		SAILIN'
10	9	17	REV. M.BRUNSON/THOMPSON COMMUNITY CHOIR MYRRH 6763		MIRACLE "LIVE"
11	22	5	L.BARNES/RED BUDD GOSPEL CHOIR ATLANTIC 10075/ATLANTIC INT'L		HE CARES
12	8	73	SANDRA CROUCH LIGHT LS-5825		WE SING PRAISES
13	12	25	REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY 14762		WHAT HE'S DONE FOR ME
14	NEW		MATTIE MOSS CLARK DME 7772		HUMBLE THYSELF
15	4	33	THE RICHARD SMALLWOOD SINGERS ONYX 3833		PSALMS
16	16	17	EDWINHAWKIN'S MUSIC AND ART SEMINAR MASS CHOIR BIRTHRIGHT 4045		ANGELS WILL BE SINGING
17	17	17	THE GEORGIA MASS CHOIR SAVOY 7088		I'M GONNA HOLD OUT
18	13	33	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L 10077		NO TEARS IN GLORY
19	14	13	AL GREEN MYRRH 7-01-678306-5		TRUST IN GOD
20	18	45	THOMAS WHITFIELD & CO SOUND OF GOSPEL 140		HALLELUJAH ANYHOW
21	21	9	JAMES CLEVELAND AND THE NEW JERSEY MASS CHOIR SAVOY 14761		LIVE AT SYMPHONY HALL IN NEWARK NJ
22	NEW		PHILIP BAILEY MYRRH 701679606-X		THE WONDERS OF HIS LOVE
23	20	5	BEBE & CECE WINANS PTL 1843		LORD LIFT US UP
24	25	85	VANESSA BELL ARMSTRONG ONYX R-3831		PEACE BE STILL
25	19	65	JAMES CLEVELAND AND THE CHARLES FOLD CHOIR SAVOY 7072		THIS TOO WILL PASS
26	24	69	NICHOLAS MESSAGE 1002		WORDS CAN'T EXPRESS
27	40	41	DOUGLAS MILLER GOSPEARL PL-16022		I STILL LOVE THE NAME JESUS
28	23	17	BILL SAWYER TYSCOT 01030		SOMETHING OLD, SOMETHING NEW
29	26	53	THE TRUTHETTES MALACO 4386		TAKE IT TO THE LORD IN PRAYER
30	38	17	PAUL BEASLEY MYRRH 6749		MY SOUL IS FREE
31	27	45	THE PILGRIM WONDERS CHURCHDOOR 22021		THE TIME IS NOW
32	28	45	SISTER LUCILLE POPE ATLANTA INT'L 1		GREAT REUNION
33	30	131	FLORIDA MASS CHOIR SAVOY SGL-7078		LORD, YOU KEEP ON PROVING YOURSELF TO ME
34	33	25	THE SENSATIONAL NIGHTINGALES MALACO 4391		I SURRENDER ALL
35	32	77	TRAMAIN HAWKINS LIGHT LS521		DETERMINED
36	34	41	BISHOP JEFF BANKS SAVOY 14749		LORD LIFT ME UP
37	31	21	ALBERTINA WALKER SAVOY 12		THE IMPOSSIBLE DREAM
38	29	57	THE MIGHTY CLOUDS OF JOY MYRRH 001		SING AND SHOUT
39	37	57	TIMOTHY WRIGHT GOSPEARL 16017		TESTIFY
40	35	9	CONNIE JOHNSON GTS 1078		VICTORY

(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.

L ECTERN

by Bob Darden



LAURA LEE? Wasn't she a member of the famed **Meditation Singers**, along with Della Reese? Yep. And didn't she have a number of secular r&b hits like "I Need It?" That's right. And didn't she do a couple of albums with the Rev. Al Green? Right again. And is this the same Laura Lee who just released "All Power" with **Eternal Light** on Tyscot/Circle City Records? The very same.

It's just another step for the little lady who began singing at the age of seven in her father's church in Detroit. Her father, the Rev. E.A. Rundless, is still

The latest from Laura: 'God Bless America'

leading the new Liberty Baptist Church, and she is still singing.

"After leaving **Word Records** a year or so ago, I went to producer/songwriter **Al Hobbs** and told him I wanted to record gospel again," she says from Detroit. "He's an old friend of mine, and I knew we'd work together well.

"So before we went into the studio we put our heads together and prayed a lot, asking the Almighty for direction and just what He wanted us to do. More than anything else, I wanted to make music that would minister to people. Well, Al and I put our ideas together and came up with 'All Power.'"

"Every song on the album is special; they're about something or someone. 'All Power,' for instance, was written on Al's birthday. We wanted to give him a

birthday party, but he didn't want one. Instead he went to a restaurant, and while he was sitting there, he wrote this song. And **Rance Allen** wrote 'How I Love You' about some things from my particular Christian experience. He just put them together with some music and I love how it came out."

The cut on "All Power" that's getting the most attention, however, is Lee's soulful, bluesy version of "God Bless America." She's performed it in concert, at political rallies, on Christian tv, for prayer break-fasts—just about anywhere.

"I needed one more song for the album and I prayed that God would give me one," she says, "and that was the one He gave me. I just started singing it all by myself one day and I ran to the phone and called Al. I said, 'You're going to think this is crazy, but . . . ' and I sang him the song. He said, 'You're not crazy, but don't forget how you're singing it right now!' We recorded it a few days later."

Despite the success of "God Bless America" and the album track "Brand New Me," Lee says she won't begin touring in support of "All Power" for another month or two. "I've done a few benefits, a few telethons to feed the hungry—a lot of missionary work. You see, I have to know that the ministry is going to be there," she says seriously. "Just before I recorded the Word album, I was very sick and had a serious operation. While I was lying on my back, I made the commitment to sing only gospel in the future, to give my voice to the Lord."

With the **Meditation Singers**, Lee took some heat for performing in Las Vegas in the early '60s. She enjoyed some success in the pop and r&b markets, but she says she never left gospel music.

JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



IT'S BEEN SEVEN YEARS since **Thad Jones** broke up his long-standing partnership with **Mel Lewis**, with whom he had co-lead one of the outstanding big bands in jazz, and moved to Denmark. Now the trumpeter/flugelhornist/composer/arranger is back in the States to take over what may be the outstanding big band in jazz: the **Count Basie Orchestra**.

As reported last week in the *Inside Track* column, Jones, who was a mainstay of the Basie organization from 1954-63, has assumed the leadership of the band. Saxophonist/flutist **Eric Dixon**, who had been leading the orchestra, remains as musical director.

Jones, who will be actively involved in writing and commissioning new arrangements for the Basie ensemble, assumed his new post on Feb. 10 in Springfield, Va.

He says he was initially approached about taking over the band last summer, not long after Basie died, by **Willard Alexander**, the band's longtime booker. "I was stunned," he recalls. "Naturally, I said yes."

But about a month after that initial conversation, Alexander died, and Jones "sort of put it on the back burner" until he was contact-

ed earlier this year by **Aaron Woodward**, the head of **Count Basie Enterprises**. After that, things went quickly; the first chance Jones had to hear the current edition of the Basie band was during that first gig in Springfield.

Jones says that he sees his primary responsibility as keeping the band—only two of whose members

things can go bad," he says. But he stresses that the old familiar Basie warhorses—not least among them "April In Paris," the original recording of which features a classic trumpet solo by Jones himself—will remain in the repertoire.

How much playing will Jones be doing with the band? "As much as I can," he says. "I'm going to give

Thad Jones returns to the U.S. to take on a bandleading challenge

didn't play with Basie himself—"looking forward" without letting go of the Basie spirit and tradition.

"The personality of the band has already been established," he notes. "I want to make sure it's not tampered with so much that it becomes unrecognizable. Some change is desirable, but not so much that things get bent out of shape."

Toward that end, Jones, who arranged for Basie during his tenure with the band, plans to do a lot of writing. He also hopes to get other writers to contribute to the band's book.

"Without adding fresh material,

the young spirits in the band as much room as I can, but I plan on finding a place to fit in—maybe a bar or two where I can play a long tone with a little honey on it."

With drummer **Mel Lewis**, Jones led one of the most distinctive big bands on the scene from 1965 until his departure in 1978 for Denmark, where his activities have included leadership of the **Danish Radio Orchestra**. With **Lewis** at the helm, the band Jones co-founded has remained active, creative and successful, continuing to hold down the fort Monday nights at New York's **Village Vanguard** and touring frequently.

LATIN NOTAS

by Enrique Fernandez



"NEXT TIME YOU play Miami, let me know," said Willy Chirino to Paquito D'Rivera last week, after the latter played a jazz set for the Miami Film Festival that was plagued with feedback problems. "I have the best sound man in town"

Willy Chirino is the Miami sound

Chirino, who joined his fellow Cuban artist on stage for some vocal improvisation, should know Miami's best. The singer/keyboardist/bandleader has long been one of the city's leading Latin artists. Chirino is the Miami sound.

A fusion of Cuban dance rhythms, rock, Latin pop and South American beats, the Miami sound is the music of Cuban-Americans who grew up with one ear tuned to the party music of their parents and another to their new home. The first thing they heard in Miami was rock'n'roll.

"I started out as a rocker," recalls Chirino, "playing drums and Latin percussion." But like the rest of the Miami sound musicians, Chirino never forgot his roots. No matter how far into American rock, Brazilian samba or smooth Latin pop the Miami sound strays, the music always comes back to the Cuban jam, the *descarga*.

Though the Miami sound is a lot slicker and more commercial than New York salsa, an artist like Chirino can swing between smooth balladeering and a hard salsa beat. In this, Chirino resembles his label-

mates on TH Records, Hansel y Raul.

While Chirino's sound often comes close to big band salsa, Hansel y Raul play a modern version of charanga, a genre similar to salsa that utilizes flute and violin where salsa emphasizes brass. Both acts incorporate modern pop sounds into Afro-Cuban dance beats.

Chirino's records are hot in Florida, and he's a sought-after performer, not only in Miami but also in the Caribbean circuit, particularly in Panama. New York, however, knows his face better than his music. A Miller beer campaign two years ago put Chirino's bearded visage all over the New York subways.

THE MIAMI SOUND band the has had the most success is **Miami Sound Machine**. Only two or three years ago, leader **Emilio Estefan** held a day job as a liquor company executive. Today, music is a full-time, worldwide occupation.

The international success of their dance single "Dr. Beat" has led Miami Sound Machine to think this is it. And if they make it big, they'll expose the Miami sound to the rest of the country and the world.

"In the album we're mixing now we're letting our Latin roots show more," explains Estefan. "We want the whole world to know how great those Cuban dance beats are." The cut "La Conga," which will be released as a single by Discos CBS, is a pop adaptation

Miami Sound Machine is faithful to those who believed in them early on. **Ada Larrea**, a Miami resident who organizes parties for charitable causes, recognized their talent long ago and has been hiring them for charity balls since the band started out.

CLASSICAL KEEPING SCORE

by Is Horowitz



NEW ATTENTION will be focused on digital recording come April, when National Public Radio launches its first syndicated series of concert broadcasts using the technology. The project, which is expected to improve the quality of listener reception markedly, is being made possible, in part, by the Sony Corp., which has furnished the necessary digital recording equipment.

The featured orchestra is the St. Louis Symphony, taped live during the 1984-85 concert season. In all, there will be 26 weekly broadcasts before the series comes to an end next fall.

While there have been occasional digitally recorded NPR transmissions, as well as some on commercial radio, this series is thought to be the first to make use of the technology during its entire run. Both Sony and "digital" will come in for mention during the broadcasts.

Taped transmissions will be bounced off satellite to recipient stations, who will thus have on hand broadcast material one or two generations closer to the original, even though they will actually be received in analog form.

Under the process, the concert tapes are recorded digitally, with

the first transfer—the "air master"—also duplicated in digital form, essentially retaining all the qualities of the original pickup. Transmission, however, is in analog.

In rare cases, notes NPR engineer Skip Pizi, there may be an intermediate analog stage to accom-

The first concert, with St. Louis musical director Leonard Slatkin on the podium, will present works by Bach-Respighi, Handel, Mussorgsky and the contemporary composer Joan Tower. While Slatkin will conduct most often, guests slated to appear include Raymond Leppard, Max Rudolf and Jerzy

The St. Louis Symphony will star in NPR's first digital concert series

modate critical editing. Still, that would be done at 15 i.p.s., making use of Dolby noise suppression, unlike the case in usual pre-transmission preparation, where 7½ i.p.s., sans Dolby, is the rule.

Robert Wilkens, manager of the St. Louis Symphony, says that consideration is also being given to furnishing digital tapes direct to NPR stations equipped to play them, for a further improvement of transmission quality equivalent to "real time" live broadcast standard.

No decision has yet been made, adds Wilkens, although queries are now being directed at stations to learn how many would opt for such service, if offered.

Semkow.

There are more than 300 stations in the NPR network, and concert broadcast tapes are normally re-broadcast by about half the number in the web, says NPR's Sarah Carlston.

A PROBABLE FIRST for classical video was due to take place at Tower Video's Lincoln Center store in New York last Saturday (16) when soprano Elizabeth Schwarzkopf was to sign cassette copies of "Der Rosenkavalier," in the film version captured at the Salzburg Festival. Herbert von Karajan conducts in the package released by Video Arts International.

TOP LATIN ALBUMS

		THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
NEW YORK	1	1	7		WILFRIDO VARGAS	EL JARDINERO	KAREN 87
	2	2	9		JOSE JOSE	REFLEXIONES	ARIOLA 6051
	3	—	5		ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	4	8	3		CONJUNTO CLASICO	EL PANADERO	LO MEJOR 813
	5	3	7		RAY BARRETTO	TODO SE VA A PODER	FANIA 633
	6	10	3		ALEX BUENO Y SU ORQUESTA LIBERACION	ALEX	KAREN 89
	7	15	11		MILLIE Y LOS VECINOS	ESTA NOCHE	ALGAR 45
	8	12	9		RUBEN BLADES	MUCHO MEJOR	FANIA 630
	9	—	5		EMMANUEL	EMMANUEL	RCA 7337
	10	5	15		FERNANDITO VILLALONA	FERNANDITO	KUBANEY 9000
	11	13	24		JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035
	12	4	11		DANNY RIVERA	ASI CANTABA CHEITO GONZALEZ	ARTT 314
	13	—	1		FAUSTO REY	MI LINDA MUSICA	DORADO 601
	14	—	1		DIONI FERNANDEZ Y EL EQUIPO	LOS DISENADORES	ALGAR 48
	15	7	5		GUILLERMO DAVILA	DEFINITIVAMENTE	SONO-RODVEN 033
CALIFORNIA	1	1	13		ROCIO DURCAL	LE CANTA A JUAN GABRIEL VOL. 6	ARIOLA 6043 (CD)
	2	3	7		JOSE JOSE	REFLEXIONES	ARIOLA 6051
	3	12	24		JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035
	4	2	9		EMMANUEL	EMMANUEL	RCA 7337
	5	7	5		ANTONIO DE JESUS	SIGUEME	A&M 37010
	6	—	5		JOSE LUIS RODRIGUEZ	VOY A CONQUISTARTE	CBS 30307
	7	—	1		LOS YONICS	YA NO ME DEJES	PROFONO 90351
	8	6	7		JOSE LUIS PERALES	AMANECIENDO EN TI	CBS 80382
	9	—	3		LOS CAMINANTES	15 EXITOS	MUSART 70854
	10	—	19		LOS BUKIS	MI FANTASIA	PROFONO 3122
	11	—	19		JOSE JOSE	SECRETOS	RCA 6000
	12	—	1		NAPOLEON	CONTRA VIENTO Y MAREA	ARIOLA 7045
	13	9	22		WILFRIDO VARGAS	EL FUNCIONARIO	KAREN 75
	14	—	10		DANIELA ROMO	AMOR PROHIBIDO	GAMMA 433
	15	—	1		SHEENA EASTON/LUIS MIGUEL	TODO ME RECUERDA A TI	
FLORIDA	1	8	11		EMMANUEL	EMMANUEL	RCA 7337
	2	1	7		JOSE JOSE	REFLEXIONES	ARIOLA 6051
	3	—	19		JOSE JOSE	SECRETOS	ARIOLA 6000
	4	—	11		RUDY RUDY	RCA 7333	
	5	—	1		MASSIEL	SOLA EN LIBERTAD	CBS 80387
	6	3	9		HANSEL Y RAUL	HANSEL Y RAUL	TH 2317
	7	—	1		CONJUNTO IMPACTO	CONJUNTO IMPACTO	SOLS 1183
	8	5	7		RAY BARRETTO	TODO SE VA A PODER	FANIA 633
	9	6	3		ROBERTO TORRES	CORAZON DE PUEBLO	SAR 1038
	10	4	5		WILFRIDO VARGAS	EL JARDINERO	KAREN 87
	11	—	11		JOSE FELICIANO	COMO TU QUIERES	RCA 7338
	12	—	1		VARIOS ARTISTAS	BAILABLES DEL AÑO	TH 2313
	13	13	27		HANSEL Y RAUL	HANSEL Y RAUL	TH 2271
	14	7	15		GUALBERTO IBARRETO	LEONELA	ALHAMBRA 188
	15	9	20		PLACIDO DOMINGO	SIEMPRE EN MI CORAZON	CBS 10355
TEXAS	1	2	5		ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	2	1	25		JUAN GABRIEL	RECUERDOS NO 2	ARIOLA 6035
	3	—	3		JOSE LUIS RODRIGUEZ	VOY A CONQUISTARTE	CBS 30307
	4	13	3		LOS TIGRES DEL NORTE	LA JAULA DE ORO	PROFONO 90408
	5	8	7		VICENTE FERNANDEZ	UN MEXICANO EN LA MEXICO	CBS 20716
	6	7	7		GRUPO RENACIMIENTO 74	DECIMO ANIVERSARIO	RAMEX 1111
	7	—	1		ANTONIO DE JESUS	SIGUEME	A&M 37010
	8	9	18		JULIO IGLESIAS	1100 BELAIR PLACE	CBS 50335
	9	—	1		LOS CAJETES DE LINARES	DESPEDIDA CON MARIACHI	RAMEX 1113
	10	5	7		EMMANUEL	EMMANUEL	RCA 7337
	11	3	27		LOS BUKIS	MI FANTASIA	PROFONO 3122
	12	11	11		MIGUEL GALLARDO	TU AMANTE O TU ENEMIGO	RCA 7308
	13	12	9		RAMON AYALA	EL CORRIDO DEL TUERTO	FREDDIE 1300
	14	4	5		JOSE JOSE	REFLEXIONES	ARIOLA 6051
	15	—	1		LOS INVASORES DE NUEVO LEON	YA PA' QUE	TH 2315
PUERTO RICO	1	1	13		LISSETTE	CARICATURA	CBS 10358
	2	2	7		JOSE JOSE	REFLEXIONES	ARIOLA 6051
	3	3	7		WILFRIDO VARGAS	EL JARDINERO	KAREN 87
	4	4	3		EMMANUEL	EMMANUEL	RCA 7337
	5	5	17		JOSE FELICIANO	COMO TU QUIERES	RCA 7338
	6	15	5		JOSE FELICIANO	LOS EXITOS	CBS 10361
	7	12	19		GUILLERMO DAVILA	DEFINITIVAMENTE	SONO-RODVEN 033
	8	9	11		VARIOS ARTISTAS	AQUI ESTA EL MERENGUE	KAREN 83
	9	11	19		DANNY RIVERA	ASI CANTABA CHEITO GONZALEZ	ARTT 314
	10	—	13		SOPHY	MAS SOPHY QUE NUNCA	VELVET 6038
	11	8	18		WILKINS	LA HISTORIA SE REPITE	MASA 012
	12	—	3		CHEO FELICIANO	25 ANOS DE SENTIMIENTO	COCHE 350
	13	—	1		FREDDIE KENTON	HELLO	TH 2314
	14	7	26		EL GRAN COMBO	EN ALASKA	COMBO 2039
	15	10	5		JOSIE ESTEBAN Y LA PATRULLA 15	EL MUCHACHITO	RINGO 002

(CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

Dance TRAX

by Brian Chin



SINGLES: Left-field fusions dominate in this week's releases. The first release in the distribution link-up between Washington, D.C.-based T.T.E.D. and Island's independent network is "Movin' And Groovin'" by Redds & the Boys, a deep, churning funk groove with a fine D.C.-meets-New York dub; the

latter, done by ex-SugarHill engineer E.T. Thorngren, is a really different treatment for this type of music... Another fusion: **The Beastie Boys**, who had a major underground hit last year, have changed direction radically, turning in "Rock Hard" (Def Jam 12-inch) as serious rappers. With a

stiff, reverberating martial-rock rhythm, it's probably the best, most unassailable rap from a white act since "Salsa Rhapsody," and deserves to be a model for heavy metal raps to come. The flip, "Party's Gettin' Rough," is self-explanatory, with a scripted in studio dialog... **Book Of Love's** "Boy" (Sire) is a spooky wave-rock combination of allusions from Dominatrix and the Waitresses, and borrowing the "uh-huh" hook from Trio. The flip, "Book Of Love," sounded even better to us, a sprightly yet sullen variant on Bananarama teen fantasy.

Siedah Garrett, the vocalist who impressed so many of us on last year's Dennis Edwards album, has her first single on the "Fast Forward"

soundtrack. "Do You Want It Right Now" (Geffen 12-inch), a **John Benitez** production, co-written by **Nick Straker** (of 1981's "A Little Bit Of Jazz"), breaks out of the Shannon-clone mode exclusively by virtue of Garrett's vocal, which is wild and exciting... The first record by ex-Time **Jesse Johnson's Revue**, "Be Your Man" (A&M 12-inch promo), yields absolutely no surprises, considering that it's right in the catchy, slightly silly mode of all the Time black/dance hits... The "Vision Quest" soundtrack on Geffen contains two good new **Madonna** cuts, produced by John Benitez. "Gambler" has a stiff rock beat and a tough delivery from Madonna; the ballad, "Crazy For You," sounds like a great sing-

le... **Third World's** "Sense Of Purpose" (Columbia 12-inch) is more of their pan-world Caribbean funk, here in a rather progressive form that's more jazz than dance at moments. **Shep Pettibone** mixed... **Simple Minds'** "Don't You Forget About Me" (A&M 12-inch) isn't particularly dance at all, but it's great, characteristic Simple Minds: **Keith Forsey's** production lends a sparkle that leads them out of their usual though very seductive murk, and we hope they're scheduled to do a whole album together.

ASSORTED CUTS: **Greg Kihn's** rock ballad "Lucky" (EMI America 12-inch) gets a good, pulsing remix from **Rusty Garner** and **Paul** (Continued on opposite page)

FOR WEEK ENDING FEBRUARY 23, 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	6	7	SUGAR WALLS (12 INCH) EMI AMERICA V-7852 1 week at No. One	◆ SHEENA EASTON
2	3	4	8	COME INSIDE/CHINESE EYES (12 INCH) PERSONAL P49812	◆ FANCY
3	5	12	5	THIS IS MY NIGHT (12 INCH) WARNER BROS. 0-20296	◆ CHAKA KHAN
4	4	5	11	NEUTRON DANCE (12 INCH) PLANET YD-13952/RCA	◆ THE POINTER SISTERS
5	11	25	4	NEW ATTITUDE/AXEL F (12 INCH) MCA 23534	PATTI LABELLE/HAROLD FALTERMEYER
6	6	10	8	LOVE LIGHT IN FLIGHT (12 INCH) MOTOWN (PROMO)	◆ STEVIE WONDER
7	8	9	8	THE BORDERLINES (12 INCH) A&M SP-12116	JEFFREY OSBORNE
8	1	2	11	SMALLTOWN BOY (12 INCH) MCA 23521	◆ BRONSKI BEAT
9	13	13	8	ONE NIGHT IN BANGKOK (12 INCH) RCA PW13959	◆ MURRAY HEAD
10	9	11	10	THE MEN ALL PAUSE (12 INCH) CONSTELLATION 23526/MCA	◆ KLYMAXX
11	12	21	5	BAD TIMES, GOOD TIMES (12 INCH) MCA (PROMO)	THELMA HOUSTON
12	22	32	7	MISLED (REMIX) (12 INCH) DE-LITE 880 581-1 POLYGRAM	◆ KOOL & THE GANG
13	21	26	6	TREAT HER LIKE A LADY (12 INCH) MOTOWN (PROMO)	◆ THE TEMPTATIONS
14	14	14	7	OUT OF CONTROL (12 INCH) RCA PW13981	EVELYN "CHAMPAGNE" KING
15	25	38	5	OUTTA THE WORLD (12 INCH) CAPITOL V 8623	ASHFORD & SIMPSON
16	16	18	10	ONE NIGHT IN BANGKOK (12 INCH) SILVER BLUE 429-05145/CBS ASSOCIATED	◆ ROBEY
17	40	61	3	EASY LOVER (12 INCH) COLUMBIA 44-05160	◆ PHILIP BAILEY
18	30	57	3	BAD HABITS (12 INCH) ATLANTIC 0-86909	◆ JENNY BURTON
19	26	30	5	GRATITUDE (12 INCH) MCA 23532	◆ DANNY ELFMAN
20	15	15	8	METHOD OF MODERN LOVE (12 INCH) RCA PW13971	◆ DARYL HALL & JOHN OATES
21	27	31	7	BORN TO LOVE/YOUR SWEET TOUCH (12 INCH) PERSONAL P49815	CLAUDJA BARRY
22	32	46	4	CAN'T AFFORD (12 INCH) PROFILE PRO-7062	◆ 52ND STREET
23	7	1	13	LOVERBOY (12 INCH) JIVE JD1-9280/ARISTA	◆ BILLY OCEAN
24	19	19	8	I CAN FEEL YOUR LOVE SLIPPIN' AWAY (12 INCH) SATURN SRA903-498	SAMSON & DELILAH
25	31	34	5	OPEN MIND (12 INCH) ATLANTIC 0-86912	JEAN-LUC PONTY
26	36	36	6	LET THE NIGHT TAKE THE BLAME (12 INCH) PROFILE PRO 7061	LORRAINE MCKANE
27	39	64	3	INVITATION TO DANCE (12 INCH) EMI AMERICA V-7851	◆ KIM CARNES
28	33	37	6	THIS IS MINE (12 INCH) VIRGIN (PROMO)/ARISTA	◆ HEAVEN 17
29	34	41	4	ROCKIN' AT MIDNIGHT (12 INCH) ES PARANZA (PROMO)/ATLANTIC	◆ THE HONEYDRIPPERS
30	42	42	5	ARE YOU FOR REAL/MOTION (LP CUTS) WARNER BROS. 25175-1	DEODATO
31	20	8	13	HANG ON TO YOUR LOVE (12 INCH) PORTRAIT 4R9-05122/EPIC	◆ SADE
32	49	70	3	PLEASE DON'T GO (12 INCH) FEVER SF-802/SUTRA	NAYOBE
33	35	44	5	FREAKS COME OUT AT NIGHT (12 INCH) JIVE JD1-9303/ARISTA	◆ WHODINI
34	44	53	3	MIDNIGHT MAN (12 INCH) EPIC 49-05188	FLASH & THE PAN
35	46	48	4	TAKE ME TO HEAVEN/SEX (12 INCH) MEGATONE MT-133	SYLVESTER
36	29	29	8	PUTTIN' THE NIGHT ON HOLD (12 INCH) DICE TGR1003	LAUREN GREY
37	37	51	4	DON'T HANG UP (12 INCH) MIRAGE 0-96909/ATLANTIC	ELLY BROWN
38	57	59	3	THE BIRD (12 INCH) WARNER BROS. (PROMO)	THE TIME
39	53	63	3	BELIEVE IN THE BEAT (12 INCH) POLYDOR 881 414-1/POLYGRAM	◆ CAROL LYNN TOWNES
40	56	71	3	GO FOR IT (12 INCH) MCA 23533	◆ KIM WILDE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE (CONFIG.) LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
41	18	7	14	LOVERIDE (12 INCH) 4TH & BROADWAY BWAY409/ISLAND	NUANCE FEATURING VIKKI LOVE
42	10	3	10	SIDEWALK TALK (12 INCH) EMI AMERICA (PROMO)	JELLYBEAN
43	61	—	2	SO TRANQUILIZIN' (12 INCH) GRAMAVISION 181 210-1/POLYGRAM	◆ COSMETIC WITH JAMAALADEEN TACUMA
44	45	55	4	TOO MUCH BLOOD ROLLING STONES 0-96902/ATLANTIC	◆ THE ROLLING STONES
45	17	16	11	THAT'S LOVE THAT IT IS/GAME ABOVE MY HEAD (12 INCH) SIRE 0-20282/WARNER BROS.	◆ BLANCMANGE
46	23	23	7	HEARTS ON FIRE (12 INCH) MOTOWN (PROMO)	SAM HARRIS
47	NEW	▶	—	TURN YOUR BACK ON ME (12 INCH) EMI AMERICA (PROMO)	KAJA
48	48	68	4	COOL OUT (12 INCH) PAULA 1244	MAGNUM FORCE
49	60	66	4	DANCE LOVER (12 INCH) RENAISSANCE 12-1125	MIKKI
50	63	72	3	SET IT OFF (12 INCH) JUS BORN JB-001	STRAFE
51	24	20	8	THE AGE OF CONSENT (LP CUTS) MCA MCA5538	BRONSKI BEAT
52	28	22	17	TENDERNESS (12 INCH) I.R.S. SP-70980/A&M	◆ GENERAL PUBLIC
53	NEW	▶	—	SCIENTIFIC LOVE (12 INCH) SOLAR (PROMO)/ELEKTRA	MIDNIGHT STAR
54	52	40	7	ROXANNE, ROXANNE (12 INCH) SELECT FMS62254	UTFO
55	NEW	▶	—	JUST ANOTHER NIGHT (12 INCH) COLUMBIA (PROMO)	◆ MICK JAGGER
56	64	65	3	DON'T QUIT (12 INCH) MCA 23536	◆ BOBBY CALDWELL
57	59	—	2	CHANGE YOUR WICKED WAYS (REMIX) (12 INCH) TOTAL EXPERIENCE TED1-2605/RCA	PENNYE FORD
58	43	39	15	YOU DON'T KNOW (12 INCH) EASY STREET EZS-7512	SERIOUS INTENTION
59	54	54	6	WORLD DESTRUCTION (12 INCH) CELLULOID CEL-176	TIME ZONE
60	NEW	▶	—	STEP BY STEP (12 INCH) ARISTA AD1-9311	JEFF LORBER FEATURING AUDREY WHEELER
61	38	24	11	PUSH (IN THE BUSH) (12 INCH) KN/PERSONAL KN-1002	CLAIR HICKS AND LOVE EXCHANGE
62	NEW	▶	—	CHERRY BOMB (12 INCH) MCA (PROMO)	JOAN JETT AND THE BLACKHEARTS
63	NEW	▶	—	ANIMAL (12 INCH) RECOVERY R 2003	4-3-1
64	55	49	7	MASTER & SERVANT/ (SET ME FREE) REMOTIVATE ME (12 INCH) SIRE 0-20283/WARNER BROS.	DEPECHE MODE
65	NEW	▶	—	ELECTRIC AUTOMAN (12 INCH) VANGUARD SPV-81	TONY PARIS
66	67	—	2	BEEP A FREAK (REMIX) (12 INCH) TOTAL EXPERIENCE TED1-2606/RCA	THE GAP BAND
67	70	—	2	FOUR YEAR BATTLE (12 INCH) ATLANTIC 0-86906	PAULA ANDERSON
68	71	—	2	SETTLE DOWN (12 INCH) CAPITOL V-8625	LILLO THOMAS
69	NEW	▶	—	SKIN DEEP (12 INCH) EPIC 49-05144	◆ THE STRANGLERS
70	72	—	2	TOTAL ECLIPSE OF THE HEART (12 INCH) PANDISC PD-010	KOFFIE
71	51	27	12	SAY YEAH (12 INCH) PORTRAIT 4R9-05106/EPIC	THE LIMIT
72	50	35	14	COME ON, COME ON (12 INCH) GARAGE ITG-202-ISLAND	NEW YORK CITY PEECH BOYS
73	58	33	14	SEXCRIME (NINETEEN EIGHTY-FOUR)/I DID IT JUST THE SAME (12 INCH) RCA PW13957	◆ EURHYTHMICS
74	69	58	6	HOW TO BE A MILLIONAIRE (12 INCH) IMPORT	ABC
75	47	28	7	TONIGHT/TUMBLE AND TWIRL (12 INCH) EMI AMERICA V-7846	DAVID BOWIE
76	65	50	6	I WOULD DIE 4 U (12 INCH) WARNER BROS. 0-20291	◆ PRINCE & THE REVOLUTION
77	68	60	14	S.O.S., FIRE IN THE SKY (12 INCH) WARNER BROS. 0-20287	DEODATO
78	41	17	10	EDGE OF THE RAZOR (12 INCH) CASABLANCA 880 445-1/POLYGRAM	STEPHANIE MILLS
79	78	73	8	KALIMBA DE LUNA (12 INCH) CARRERE 429-05134/CBS ASSOCIATED	BONEY M
80	80	76	17	RAIN FOREST/SOUND CHASER (12 INCH) PROFILE PRO-7059	PAUL HARDCASTLE

○ 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)

Sabu, throwing in a phased break... Glenn Frey's "The Heat Is On" (MCA 12-inch) is somehow even more unlikely a disco record among those never expected to join the fold. Its release makes five "Beverly Hills Cop" songs now separately available in remix form; the other four—the Pointer Sisters' "Neutron Dance," Patti LaBelle's "New Attitude," Harold Faltermeyer's "Axel F" and Danny Elfman's "Gratitude"—are already charting... Charting in the lower reaches is the second disco remake by Koffie, of Jim Steinman's epic-rock "Total Eclipse Of The Heart" (Pandisc 12-inch), proving again that there is real market demand for a dance version of every hit song... Yello's "Vicious Games" (Elektra 12-inch promo) has the most words and music ever on a single Yello song; it sports another skeletal rhythm mesh with a strange, dreamlike vocal. There's no radio out there to make it into a cult hit of "Bostich" proportions, but the clubs should be pleased... Vanessa Holmes & Chicago Nightlife's "Take My Love" (Nuance 12-inch) is a downtempo funk production with a lot happening in

the rhythm track and the unaffected, youthful vocal... Already a pop hit, DeBarge's "Rhythm Of The Night" (Gordy seven-inch) should have no trouble getting club play as soon as its 12-inch version arrives; its sing-along pop-calypto makes for easy dance material... Madleen Kane's first new record in a good three years, "I'm No Angel" (TSR 12-inch), teams her with British disco specialist Ian Anthony Stevens, in a hard-edged production that even makes her sound atypically tough.

IMPORTS: The West India Company's "Ave Maria" (London/U.K. 12-inch) is one of the most interesting records in some weeks. A far outgrowth of Indipop, a form never destined to break overground here, "Ave Maria" transforms the scriptural "Hail Mary" into a flowing disco-hip-hop, without a trace of the withering camp Malcolm McLaren gives a project like this. Instead, the sharp synthesizers of Blancmange's Stephen Luscombe (with involvement from Blancmange's other half, Neil Arthur, as well as ex-Yazoo keyboardist Vince Clarke) and the chants of a British vocal trio

provide a strong Western hook... Phil Collins' current U.K. single should logically streak up the dance chart as quickly as his duet/production with Philip Bailey; "Sussudio" (Virgin/U.K. 12-inch), especially in its 12-inch remix by New York's John Potoker, suggests the high-tech flash that Arif Mardin achieved so seamlessly with Scritti Politti.

NOTES: In the current issue of Rock And Roll Confidential, the news-and-philosophy monthly published by veteran writer Dave Marsh, Arthur Baker is named "critic of the year" for his active, sometimes transforming input into his numerous mix projects over the past year... Sleeping Bag is releasing a double-album compilation of almost all of its catalog, dating from 1982's "Go Bang!"... We hear of a Giorgio Moroder compilation album in the works which will include such hard-to-find cuts as "Evolution" and "I Wanna Rock You," plus others from the Oasis and Casablanca "solo" albums he released during the '70s.

NEW RELEASES

(Continued from page 25)

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 BLACK ROOM

♠ Vestron VB4092/\$69.95
♥ VA4092/\$69.95

THE CAINE MUTINY

Humphrey Bogart, Jose Ferrer, Van Johnson
♥ RCA/Columbia 20425/\$59.95
♥ 60425/\$59.95

THE CRACKLER

♠♥ Pacific Arts Video PAVR 565/MCA/\$24.95

DANNY BOY

Stephen Rea, Honor Heffernan
♠ RCA/Columbia 20388/\$59.95
♥ 60388/\$59.95

THE DEAD DON'T DIE

George Hamilton, Ray Milland, Ralph Meeker
♠♥ Worldvision Home Video 4017/\$49.95

EAST END HUSTLE

♠ Vestron VB4157/\$69.95
♥ VA4157/\$69.95

FER DE LANCE

David Janssen, Hope Lange, Ivan Dixon
♠♥ Worldvision Home Video 4019/\$49.95

FINAL ASSIGNMENT

Michael York, Genevieve Bujold, Colleen Dewhurst
♠ Vestron VB4150/\$69.95
♥ VA4150/\$69.95

FRANCIS GARY POWERS: THE TRUE STORY OF THE U-2 SPY INCIDENT

Lee Majors, Nehemiah Persoff, Noah Beery, Jr.
♠♥ Worldvision Home Video 4018/\$49.95

GOLDY: THE LAST OF THE GOLDEN BEARS

♠ Vestron VB4151/\$69.95
♥ VA4151/\$69.95

GOOD NEIGHBOR SAM

Jack Lemmon, Romy Schneider
♥ RCA/Columbia 20426/\$59.95
♥ 60526/\$59.95

THE HATFIELDS & THE McCOYS

Jack Palance, Steve Forrest
♠♥ Worldvision Home Video 4016/\$49.95

HE-MAN AND THE MASTERS OF THE UNIVERSE, VOLUME X

♥ RCA/Columbia 20424/\$24.95
♥ 60424/\$25.95

HIGH ROLLING IN A HOT CORVETTE

Joseph Bottoms, Greg Taylor
♠ Vestron VB4156/\$69.95
♥ VA4156/\$69.95

IMPULSE

Meg Tilly, Tim Matheson, Hume Cronyn
♠ Vestron VB5066/\$79.95
♥ VA5066/\$79.95

THE JOY OF NATURAL CHILDBIRTH

Lorenzo Lamas, Michele Lamas
♠♥ MCA Home Video 80140/\$39.95

LA PASSANTE

Romy Schneider
♠♥ Pacific Arts Video PAVR 564/MCA/\$59.95

THE NEXT ONE

Adrienne Barbeau, Keir Dullea
♠ Vestron VB4166/\$69.95
♥ VA4166/\$69.95

ONCE UPON A TIME IN AMERICA

Robert DeNiro, James Woods
Theatrical Version
♠♥ Warner Home Video 20017/WCA/\$79.95

PENDULUM

George Peppard, Jean Seberg, Richard Kiley
♥ RCA/Columbia 20423/\$59.95
♥ 60423/\$59.95

RUBIK, THE AMAZING CUBE, VOLUME II

♥ RCA/Columbia 20403/\$24.95
♥ 60403/\$24.95

SAKHAROV

Jason Robards, Glenda Jackson
♠♥ Prism Enter. 7001/\$69.95

SHEENA

Tanya Roberts, Ted Wass, Donovan Scott
♥ RCA/Columbia 20404/\$79.95
♥ 60404/\$79.95

TAKING MY TURN

Margaret Whiting, Cissy Houston
♠♥ Pacific Arts Video PAVR 566/MCA/\$39.95

THE THREE STOOGES, VOLUME XI

♥ RCA/Columbia 20427/\$29.95
♥ 60427/\$29.95

THE WILD LIFE

Features Songs by Edward Van Halen, Madonna, Huey Lewis
♠♥ MCA Home Video 80145/\$79.95

YESSONGS

Yes
♠♥ VCA 7033/Vestron/\$29.95

YESTERDAY ONCE MORE

The Carpenters
♠♥ A&M Video 20115/RCA/Columbia/n/a
♥ 60115/n/a

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The definitive lists of the top singles and albums, year by year, covering the entire history of the Black (R&B) charts.

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'Tears Are Not Enough' Stars Join Forces for New Ethiopia-Aid Single

BY KIRK LaPOINTE

TORONTO Dozens of the country's major musicians gathered here on Feb. 10 to record "Tears Are Not Enough," a single in support of Ethiopian famine relief.

CBS Records Canada says the single, composed by producer David Foster and written by Bryan Adams and Jim Vallance, should ship by the end of February. An accompanying video will be completed by mid-March, and a CBC-TV film on the making of the project will be broadcast nationally in the spring.

At a news conference Monday (11), organizers said a charitable foundation had been established, with a board of directors, to oversee the disbursement of the proceeds from the project, which follows similar all-star efforts in the U.K. and U.S. It has the blessing of the federal government's top official in the area, former Communications Minister David MacDonald, who is the country's special relief coordinator for Ethiopia.

Dozens of fans learned that the session was taking place at the Manta Sound studio and greeted arriving stars enthusiastically. But security for the gathering was extremely tight, and all but a handful of fans were turned back without autographs.

The unprecedented gathering brought back to Canada for the recording some of its most celebrated natives, including Neil Young, Joni

Mitchell and Paul Anka. Anka, however, had to back out at the last moment because of a sore throat.

Details were still being worked out, but it is expected that "Tears Are Not Enough" will be issued as a single in Canada and as part of an American album scheduled for imminent release. Both projects share Quincy Jones as executive producer.

The list of performers at Sunday's session read like a who's who of Canadian music. In addition to Adams, Young, Mitchell and Anka, participants included Carroll Baker, classical guitarist Liona Boyd, Burton Cummings, Gordon Lightfoot, Anne Murray, and members of Rush, Loverboy and the Payola\$. Sean Ryerson directed the video for Concert Productions International, while Oscar-winning producer John Zaritsky was at the helm for the CBC film.

CBS Records Canada president Bernie Di Matteo told the news conference that the seven-inch single of "Tears Are Not Enough" will sell for \$2.49 suggested list and the 12-inch will retail at \$5.98.

Di Matteo and Canadian Academy of Recording Arts & Sciences president Peter Steinmetz have agreed to serve on an eight-member board of trustees to oversee disbursement of the funds raised. Foster says he hopes to raise \$10 million through the record, video, T-shirts and other merchandising.

Triple Platinum for Adams Big Month for 'Reckless,' 'Knife'

TORONTO The hottest record in the country belongs to one of its natives. Bryan Adams' "Reckless" broke the double and triple platinum barriers in the usually sluggish month of January, according to the Canadian Recording Industry Assn.

But Billy Idol is no slouch, either. His "Rebel Yell" has gone quadruple platinum for Chrysalis-MCA in Canada, and "Flesh For Fantasy" is a gold single.

The blistering sales pace of "Reckless" also turned more customers on to "Cuts Like A Knife," the 25-year-old Vancouver resident's previous A&M album. "Knife" also went triple platinum in January.

Culture Club's "Waking Up With The House On Fire" and Duran Duran's "Arena" were the other two multi-platinums among the 27 records certified by CRIA in January. Both surpassed the double platinum mark.

Included in the CRIA list were some highly unusual certifications, given the traditional sales records for classical music. Charles Dutoit and the Montreal Symphony Orchestra earned platinum for "Ravel: Bolero, La Valse," while Neville Mariner's soundtrack for "Ama-

deus" went gold, as did pianist Zamfir's "A Christmas Portrait."

Jean-Michel Jarre's music also earned certification after long effort. The French composer's "Oxygen" went platinum, while his "Equinox" was certified gold. Two other left-field gold certifications were Phil Coulter's "Classic Tranquility" and "A Cabbage Patch Christmas."

Frankie Goes To Hollywood earned its first North American platinum album for "Welcome To The Pleasuredome." Pat Benatar's "Tropico" and Ronnie Milsap's "Greatest Hits" album also received platinum.

The Parachute Club's "At The Feet Of The Moon," which went gold, was the other Canadian content certification in the month. Dolly Parton's "Greatest Hits," Bronski Beat's "The Age Of Consent" and Deep Purple's "Perfect Strangers" were also certified gold.

Seven singles went gold in January: Idol's "Flesh For Fantasy," Culture Club's "The War Song," Benatar's "We Belong," Sheena Easton's "Strut," Tina Turner's "Better Be Good To Me," Duran Duran's "The Wild Boys" and Daryl Hall & John Oates' "Out Of Touch."

AGREEMENT ON GERMAN TAPE LEVY

(Continued from page 9)

there was no further room for compromise."

Zombik notes that Bonn reasserted its intention to begin treating music piracy as a criminal offense, at least in the copyright area. It is now handled through civil action. And, he adds, he hopes neighboring rights violation will also fall under the criminal code, although this point has not been clarified.

German hardware distributors meanwhile find the new rates a possible improvement over the uncertainty of the current levy, which hovered around 3% of the wholesale price. Some firms continue to withhold payments to the collection agency ZPU, which, in 1983, took in DM 62 million (then worth \$25 million), and wait until a court determines exactly how much should be paid.

Says Sony's Elmo de Alvis: "In principle, we don't like the whole idea of a levy, especially if much of it goes to the industry and not to the creators. But if the law is passed,

we must live with it and pass the levies directly on to the consumer."

Both de Alvis and a tape industry spokesman suggest that such levies violate the German constitution, and that a legal challenge is being considered.

Under the proposed new tariff structure, both sides estimate that the total 1984 collection would have been around DM 75 million. Whether the levy can take effect on July 1 as hoped by the politicians was made questionable by a new section of the revision governing photocopyers.

The unauthorized duplication of sheet music will, with few exceptions, become illegal. But rather than compensate literary authors for duplication of books and publications through lump-sum contracts between principal users and the literary collection society VG Wort, the politicians have opted for a copier hardware levy of between DM 50 (\$15) and DM 150 (\$45).

Dr. Friedrich Lohmann of Agfa

says that this proposal was originally made in 1978 and withdrawn in 1980 "because it was unjust. In many offices, there is virtually no copying of copyrighted material." He calls the sudden resurrection of the copier levy "unfair at this late stage," adding that there is uncertainty over the legal definition of a copier and how to administer the royalty.

The state governments, which run Germany's universities and libraries, are also very concerned about this development. Although they cannot stop passage of the copyright revision, the states could pressure Bonn to delay action on the photocopier levy, thus holding up passage of the entire bill unless that section is separated and handled individually.

As of last week, most sources here were predicting the copyright revision would thus be delayed further, not taking effect until 1986.

BPI AWARDS

(Continued from page 9)

Horn's competitors in the final round of BPI voting were Peter Collins (Nik Kershaw, Tracey Ullman), Laurie Latham (Paul Young), Steve Lillywhite (Big Country) and the team of Tony Swain and Steve Jolley (Alison Moyet, Spandau Ballet, Bananarama).

Neil's "Hole In My Shoe" was named best comedy record, holding off nominated records by "Weird Al" Yankovic, Roland Rat, Mel Brooks and Alexei Sayle. Best classical record was Vivaldi's "Four Seasons," by the Academy of Ancient Music, directed by Christopher Hogwood. That title was originally released in 1983 as part of a boxed set, but was only out as a single album last year, selling more on Compact Disc than LP and cassette formats put together.

Prince's "Purple Rain" soundtrack won over the nominated scores for "Footloose," "Give My Regards To Broad Street," "Electric Dreams" and "The Woman In Red." A special BPI award for contributions to British music went to the Police.

The following morning the mass-circulation Daily Mirror announced its reader-voted pop poll. Alison Moyet was named top female singer, with the highest individual score in the results list (32% of the poll); George Michael was top male singer, Duran Duran best group and King (with front man Paul King) the main "tip for success."

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AUSSIE BENEFIT

(Continued from page 9)

rock, Sharon O'Neill, Renee Geyer, Jon English, Venetta Fields, Broderick Smith and Stephen Cummings, along with a number of new wave comics, such as Austen Tayshus, George Smilovici and Los Trios Rinbarkus.

The event was staged by Bill Gordon, a Melbourne businessman with no music industry connections, who says he was profoundly affected by television news reports of the Ethiopian tragedy. With the help of the Wheatley Organization and independent publicist/entrepreneur Brian DeCoursey, Gordon's concert idea became reality.

"I must admit I was surprised at just how far the rock community

was prepared to go," Gordon says. "The response was incredible."

With a soundtrack album and video in the works, and healthy T-shirt and program sales on the day of the concert, Gordon predicts the event will raise more than \$2 million Australian dollars.

Unlike Britain's government, the Labor Party governments of Australia and New Zealand agreed to waive sales tax on the Band Aid record. Prime Minister Hawke found the taxation rules so hard to bend on the matter that he computed the amount taken in tax and returned it to the fund in the form of a donation.

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Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	1	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	1
2	2	LOVER BOY	BILLY OCEAN	2
3	4	EASY LOVER	PHILIP BAILEY	3
4	6	THE HEAT IS ON	GLENN FREY	7
5	14	CAN'T FIGHT THIS FEELING	REO SPEEDWAGON	4
6	3	I WANT TO KNOW WHAT LOVE IS	FOREIGNER	5
7	12	CALIFORNIA GIRLS	DAVID LEE ROTH	8
8	5	NEUTRON DANCE	POINTER SISTERS	6
9	9	SUGAR WALLS	SHEENA EASTON	10
10	11	MR. TELEPHONE MAN	NEW EDITION	12
11	7	METHOD OF MODERN LOVE	DARYL HALL & JOHN OATES	9
12	8	SOLID	ASHFORD & SIMPSON	14
13	16	THE OLD MAN DOWN THE ROAD	JOHN FOGERTY	11
14	10	THE BOYS OF SUMMER	DON HENLEY	15
15	17	MISLED	KOOL & THE GANG	13
16	19	FOOLISH HEART	STEVE PERRY	22
17	25	LOVER GIRL	TEENA MARIE	16
18	13	CALL TO THE HEART	GIUFFRIA	41
19	26	PRIVATE DANCER	TINA TURNER	18
20	21	TENDERNESS	GENERAL PUBLIC	38
21	18	YOU'RE THE INSPIRATION	CHICAGO	19
22	29	TOO LATE FOR GOODBYES	JULIAN LENNON	17
23	15	LIKE A VIRGIN	MADONNA	28
24	20	OPERATOR	MIDNIGHT STAR	26
25	23	JUNGLE LOVE	THE TIME	20
26	—	RELAX	FRANKIE GOES TO HOLLYWOOD	21
27	—	ROCKIN' AT MIDNIGHT	THE HONEYDRIPPERS	25
28	—	NAUGHTY NAUGHTY	JOHN PARR	27
29	22	LOVE LIGHT IN FLIGHT	STEVIE WONDER	52
30	—	ONLY THE YOUNG	JOURNEY	23

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	1	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	1
2	2	I WANT TO KNOW WHAT LOVE IS	FOREIGNER	5
3	7	CAN'T FIGHT THIS FEELING	REO SPEEDWAGON	4
4	4	LOVER BOY	BILLY OCEAN	2
5	6	NEUTRON DANCE	POINTER SISTERS	6
6	8	CALIFORNIA GIRLS	DAVID LEE ROTH	8
7	3	EASY LOVER	PHILIP BAILEY	3
8	5	METHOD OF MODERN LOVE	DARYL HALL & JOHN OATES	9
9	10	THE HEAT IS ON	GLENN FREY	7
10	12	THE OLD MAN DOWN THE ROAD	JOHN FOGERTY	11
11	14	MISLED	KOOL & THE GANG	13
12	16	SUGAR WALLS	SHEENA EASTON	10
13	17	MR. TELEPHONE MAN	NEW EDITION	12
14	18	JUNGLE LOVE	THE TIME	20
15	20	SOLID	ASHFORD & SIMPSON	14
16	22	TOO LATE FOR GOODBYES	JULIAN LENNON	17
17	9	THE BOYS OF SUMMER	DON HENLEY	15
18	23	LOVER GIRL	TEENA MARIE	16
19	—	MATERIAL GIRL	MADONNA	24
20	11	YOU'RE THE INSPIRATION	CHICAGO	19
21	27	RELAX	FRANKIE GOES TO HOLLYWOOD	21
22	25	PRIVATE DANCER	TINA TURNER	18
23	24	ONLY THE YOUNG	JOURNEY	23
24	—	SAVE A PRAYER	DURAN DURAN	29
25	26	ROCKIN' AT MIDNIGHT	THE HONEYDRIPPERS	25
26	30	NAUGHTY NAUGHTY	JOHN PARR	27
27	15	FOOLISH HEART	STEVE PERRY	22
28	—	HIGH ON YOU	SURVIVOR	30
29	13	I WOULD DIE 4 U	PRINCE & THE REVOLUTION	32
30	—	ONE MORE NIGHT	PHIL COLLINS	34

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (9)	19
Geffen (5)	
Full Moon/Warner Bros. (2)	
Sire (2)	
Qwest (1)	
ATLANTIC (6)	11
Es Paranza (2)	
Mirage (1)	
Philly World (1)	
ZTT/Island (1)	
COLUMBIA	10
MCA (7)	9
Camel/MCA (1)	
MCA/Curb (1)	
ARISTA (5)	7
Jive/Arista (2)	
EPIC (2)	7
CBS Associated (1)	
Portrait (1)	
Private I (1)	
Scotti Bros. (1)	
Virgin/Epic (1)	
RCA (5)	7
Chess (1)	
Planet (1)	
A&M (4)	6
Gold Mountain (1)	
I.R.S. (1)	
CAPITOL	6
EMI-AMERICA	5
MOTOWN (2)	4
Gordy (2)	
CHRYSALIS	3
POLYGRAM	3
Mercury (2)	
De-Lite (1)	
ELEKTRA (1)	2
Solar (1)	
PROFILE	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	94 GOTTA GET YOU HOME TONIGHT (Philly World, BMI/Great Alps, BMI)	13 MISLED (Delightful, BMI) CPP	50 RHYTHM OF THE NIGHT (Edition Sunset, ASCAP/Arista, ASCAP)	56 THE WORD IS OUT (10/Nymph, BMI/Warner Bros., ASCAP) CPP
20/20 (April, ASCAP/Random Notes, ASCAP/Stephen A. Kipner, ASCAP) CPP/ABP	7 THE HEAT IS ON (Samous, ASCAP) CPP	54 MISSING YOU (Brockman, ASCAP)	25 ROCKIN' AT MIDNIGHT (Fort Knox, BMI) HL	57 YO LITTLE BROTHER (Jobete, ASCAP/Not Fragile, BMI) CPP
55 ALL I NEED (Yellow Brick, ASCAP/MCA, ASCAP/Art Street, BMI) CPP	30 HIGH ON YOU (Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM	69 MISTAKE NO. 3 (Virgin, ASCAP) CPP	66 RUN TO YOU (Adams, BMI/Calypto Toonz, BMI/Irving, BMI) CPP/ALM	19 YOU'RE THE INSPIRATION (Double Virgo, ASCAP/Foster Frees, BMI) CPP
65 ALL SHE WANTS TO DO IS DANCE (Kortchmar, ASCAP)	75 HOLYANNA (Hudmar, ASCAP/Cowbella, ASCAP) WBM	53 MONEY CHANGES EVERYTHING (ATV, BMI)	29 SAVE A PRAYER (Tritec) HL	
60 ALONG COMES A WOMAN (Double Virgo, ASCAP/Music Corporation Of America, BMI/Fleedlead, BMI)	96 I FEEL FOR YOU (Controversy, ASCAP) WBM	12 MR. TELEPHONE MAN (Raydiola, ASCAP)	70 SAY IT AGAIN (Black Mountain Road, ASCAP)	
49 BEAT OF A HEART (Blackwood, BMI/Just Friends, BMI/Pink Smoke, BMI/Keishmach, BMI) CPP/ABP	37 I WANNA HEAR IT FROM YOUR LIPS (E.C.B., BMI/Salespace, BMI/Warner-Tamerlane, BMI/Pitchford, BMI) WBM	27 NAUGHTY NAUGHTY (Carbert, BMI) HL	89 SEA OF LOVE (Fort Knox, BMI) CHL	
85 THE BIRD (Tionna, ASCAP)	5 I WANT TO KNOW WHAT LOVE IS (Somerset, ASCAP/Evansongs, ASCAP)	6 NEUTRON DANCE (Off Backstreet, ASCAP/Streamline Moderne, ASCAP/Unicity, ASCAP)	58 SECOND NATURE (Blackwood, BMI/Multi-Level, BMI/Janiceps, BMI) CPP/ABP	
84 BONGO BONGO (Sailor, ASCAP)	32 I WOULD DIE 4 U (Controversy, ASCAP) WBM	82 NEW ATTITUDE (Unicity, ASCAP/Music Of Backstreet, ASCAP/Brass Heart, BMI/Rockomatic, BMI)	51 SMALL TOWN BOY (Bronski/William A. Bong)	
43 THE BORDERLINES (WB, ASCAP/Zubaidah, ASCAP) WBM	98 IF I HAD A ROCKET LAUNCHER (Golden Mountain, BMI)	44 NIGHTSHIFT (Rightsong, BMI/Franne Golde, BMI/Tuneworks, BMI/Walter Orange, ASCAP) CPP	14 SOLID (Nick-O-Val, ASCAP) CPP	
73 BORN IN THE USA (Bruce Springsteen, ASCAP) CPP	48 I'M ON FIRE (Bruce Springsteen, ASCAP) CPP	47 OBSESSION (Pacific Island, BMI/Careers, BMI/Careers, BMI/Makiki, ASCAP/Arista, ASCAP) CPP	35 SOMEBODY (Adams Communications, BMI/Calypto Toonz, PROC/Irving, BMI) CPP/ALM	
15 THE BOYS OF SUMMER (Cass County, ASCAP/Wild Gator, ASCAP) WBM	93 IN NEON (Intersong, ASCAP)	11 THE OLD MAN DOWN THE ROAD (Wenaha, ASCAP) CPP	10 SUGAR WALLS (Tionna, ASCAP)	
8 CALIFORNIA GIRLS (Irving, BMI) CPP/ALM	99 INVITATION TO DANCE (Moonwindow, ASCAP/Zomba, BMI/April, ASCAP) CPP	83 ONE FOOT BACK IN YOUR DOOR (Zomba, ASCAP)	42 TAKE ME WITH U (Controversy, ASCAP) WBM	
41 CALL TO THE HEART (Herds of Birds, ASCAP/Gregg Guiffria, ASCAP/Kid Bird, BMI/Frozen Flame, BMI) HL	72 JAMIE (Raydiola, ASCAP)	34 ONE MORE NIGHT (Pun, ASCAP) WBM	38 TENDERNESS (In General, BMI/I.R.S., BMI) HL	
4 CAN'T FIGHT THIS FEELING (Fate, ASCAP) WBM	20 JUNGLE LOVE (Tionna, ASCAP)	81 ONE NIGHT IN BANGKOK (MCA, ASCAP)	79 THIS IS MY NIGHT (CBS, ASCAP/Science Lab, ASCAP) CPP/ABP	
1 CARELESS WHISPER (Chappell, ASCAP) CHA/HL	33 JUST ANOTHER NIGHT (Promopub B.V., PRS) CPP	23 ONLY THE YOUNG (Twist and Shout, ASCAP/Weedhigh Nightmare, ASCAP/Calgems-EMI, ASCAP) WBM	46 THIS IS NOT AMERICA (Donna-Dijon, ASCAP/Jones, ASCAP/Pat-Meth, ASCAP/OPC, BMI/Buttermilk, BMI) CPP	
76 COOL IT NOW (New Generation, ASCAP) CPP	31 KEEPING THE FAITH (Joel Songs, BMI) CPP/ABP	36 OOH OOH SONG (Big Tooth, ASCAP/Neil Geraldo, ASCAP/Rare Blues, ASCAP) CLM	17 TOO LATE FOR GOODBYES (Charisma, ASCAP/Chappell, ASCAP) CHA/HL	
91 CRAZY (Lionsmate, ASCAP/Security Hogg, ASCAP) CLM	71 KISS AND TELL (April, ASCAP/IJI, ASCAP)	26 OPERATOR (Hip Trip, BMI/Midstar, BMI) CPP	39 TRAGEDY (Poetic License, BMI/American League, BMI) HL	
88 DO IT AGAIN (Davray, BMI)	74 LET'S TALK ABOUT ME (Woolfsongs/BMI/Careers, BMI) CPP	97 OUT OF TOUCH (Hot-cha, BMI/Unichappell, BMI) CHA/HL	63 TREAT HER LIKE A LADY (Jobete, ASCAP/Tall Temptations, ASCAP) CPP	
77 DO WHAT YOU DO (Unicity, ASCAP/Ra Ra, ASCAP/Aldente, ASCAP)	28 LIKE A VIRGIN (Billy Steinberg, ASCAP/Denise Barry, ASCAP)	62 PLAYING TO WIN (Australian Tumbleweed, BMI) HL	40 TURN UP THE RADIO (Hatabr, BMI)	
90 DON'T YOU (FORGET ABOUT ME) (MCA, ASCAP/Music Corporation Of America, BMI)	92 LOOK MY WAY (April, ASCAP/Velsongs, ASCAP)	18 PRIVATE DANCER (Straitjacket, ASCAP/Almo, ASCAP) CPP/ALM	100 VALOTTE (Charisma, ASCAP/Chappell, ASCAP) CHP/HL	
3 EASY LOVER (Sir&Trini, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP) WBM	52 LOVE LIGHT IN FLIGHT (Jobete, ASCAP/Black Bull, ASCAP) CPP	67 RADIOACTIVE (ASCAP)	78 WE BELONG (Screen Gems-EMI, BMI) WBM	
22 FOOLISH HEART (Street Talk, ASCAP/April, ASCAP/Random Notes, ASCAP) CPP/ABP	2 LOVER BOY (Zomba, ASCAP/Willesden, BMI) CPP	68 RAIN FOREST (Oval, PRS)	95 WE CLOSE OUR EYES (ATV, BMI)	
80 GO FOR IT (Rickim, BMI/Unicity, ASCAP)	16 LOVER GIRL (Midnight Magnet, ASCAP) CPP/ABP	21 RELAX (Perfect Songs, BMI/Island, BMI) WBM	64 WHEN THE RAIN BEGINS TO FALL (Edition Sunrise/BMI/Edition Sunset, ASCAP) CPP	
	61 LUCKY (Lexy Girl, ASCAP/Well Received, ASCAP)	59 RESTLESS HEART (Hudson Bay, BMI/Paperwaite, BMI) HL	45 WHY CAN'T I HAVE YOU (Rick Ocasek/ASCAP/Lido, ASCAP) WBM	
	24 MATERIAL GIRL (Minong, BMI)		86 THE WILD BOYS (Tritec, ASCAP)	
	9 METHOD OF MODERN LOVE (Hot-cha, BMI/Unichappell, BMI) CHA/HL			

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 Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

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

JOHN WAITE

Ignition
PRODUCER: Neil Geraldo
Chrysalis FV 41376

The one that got away. A re-release of the now-hot Waite's '82 album for Chrysalis offers a hard, driving edge from guitarist Ivan Kral, the Uptown Horns and production by Benatar backbone Geraldo. Includes "Change" from "Vision Quest."

MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK

Into The Night
PRODUCERS: John Landis, Ira Newborn
MCA MCA-5561

Another strong soundtrack, this one with a heavy r&b inflection. B.B. King gets the lion's share of vinyl here with four tracks, including "In The Midnight Hour" and the jumpin' title track, B.B.'s best recording in some time. Also includes new tracks by Patti LaBelle and Thelma Houston, plus Marvin Gaye's "Let's Get It On" and the Four Tops' "I Can't Help Myself."

ORIGINAL MOTION PICTURE SOUNDTRACK

The Falcon and The Snowman
PRODUCER: Pat Metheny
EMI America SV-17150

Guitarist/composer Pat Metheny and his stalwart Metheny Group partner, Lyle Mays, draw on their already richly cinematic writing style for this project, which ironically lapses only when conventional orchestral scoring is added. If breaking no new ground for Metheny, it could broaden his audience further; title song, co-written and performed by David Bowie, is clearly a major hook.

ORIGINAL MOTION PICTURE SOUNDTRACK

The Breakfast Club
PRODUCER: Keith Forsey
A&M SP 5045

Second big screen offering from A&M Films is an ensemble drama about teenagers already dubbed "The Little Chill" by some wags. Keith Forsey's well crafted pop/rock/dance soundtrack offers Karla DeVito, Joyce Kennedy, Wang Chung and Simple Minds, whose "Don't You (Forget About Me)" is the first single, along with newcomers Elizabeth Daily and Jesse Johnson.

RECOMMENDED

ELLIOT EASTON

Change No Change
PRODUCERS: Stephen Hague, Jon Mathias
Elektra 60393

Cars' guitarist fleshes out his own pop/rock fantasies with an inventive collaboration, teaming with Jules Shear and former Polar Bear Stephen Hague. Avant-pop, but no clear single candidate.

ROUGH CUTT

PRODUCER: Tom Allom
Warner Bros. 25268

Melodic metal with just enough of a pop bloom to beat the backlash. Quintet's twin guitar drive will appease AOR, but it's singer Paul Shortino's gruff but convincing vocals that could spur crossover options.

RAVEN

Stay Hard
PRODUCERS: Raven, Michael Wagener
Atlantic 81241

Southern California metal trio graduates to the majors with a still raucous set of headbanging anthems, pitched to sloganeering (witness the title song and "When The Going Gets Tough"). For AOR loyalists.

SHIRE

PRODUCERS: Don Dokken, Michael Wagener
Enigma E-1119 (EP)

Five-song mini-album introduces L.A. quartet with melodic hard rock originals in an orthodox guitar driven style.

ORIGINAL MOTION PICTURE SOUNDTRACK

A Passage To India
PRODUCER: Maurice Jarre
Capitol SV-12389

Composer Jarre's partnership with director David Lean resumes with this orchestral synthesis of Indian and Western idioms; score, nominated for an Oscar, is digitally recorded.

JOHNNY RIVERS

Greatest Hits
PRODUCER: Johnny Rivers
MCA MCA-917

Re-recordings of Rivers' hits "Memphis," "Maybelline," "Midnight Special," "Secret Agent Man" and others, excluding his cover of "Rockin' Pneumonia."

THE CHIEFTAINS

The Chieftains In China
PRODUCER: Paddy Moloney
Shanachie 79050

Never let it be said that traditional music from Ireland and China don't mix. This set, recorded during parts of a tour behind the Great Wall, points up unexpected similarities in the genres, with irresistible jigs broadened in scope by the eerie contributions of Chinese ensembles.

WARRIOR

Fighting For The Earth
PRODUCERS: Warrior, Doug Rider
MCA MCA-5549

West Coast metal quintet pegs its high-tech headbanging fare to sci-fi, not satanism; lyric bombast is par for the genre, but sleek production and substantial chops bode well for AOR acceptance.

THE NINJA

Warriors Of Rock
PRODUCER: Bob Wylid
Rage Records RMI 002

Standard issue heavy metal, dressed in the Oriental image of the band's moniker; incongruity of that pairing makes for some rather silly lyric conceits, but martial arts hook could yield quite a stage show.

VARIOUS ARTISTS

Cruisin' Ann Arbor II: Live At The U-Club
PRODUCERS: Various
Schoolkids 984-C2

Fans of regional and garage band compilations will find a gold mine in this compendium. Favorites include Steve Nardella's Rock 'n' Roll Trio and the Watusies, but there's

SPOTLIGHT

ALABAMA

40 Hour Week
PRODUCERS: Harold Shedd, Alabama
RCA AHL1-5339

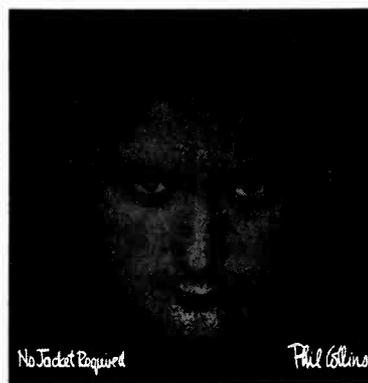
Following the multi-platinum success of "Roll On" last year, Alabama again pitches itself to the blue collar audience, with both its title song and cover graphics. As the group's tradition dictates, this album features several mellow love songs aimed at shoring up the feelings of underappreciated women, along with an obligatory paean to the South. That Alabama's vocal harmonies are better than ever is particularly evident in the wistful seaside narrative, "Down On Longboat Key."



PHIL COLLINS

No Jacket Required
PRODUCERS: Phil Collins, Hugh Padgham
Atlantic 81240

Ubiquity has its rewards for Phil Collins: His vocal style, drummer's stroke and producer's touch have become so completely enmeshed in all phases of popular music that "No Jacket Required" should filter onto radio and into our ears with the artistic and commercial equivalent of subconscious thought. Collins' hot streak via Genesis, Philip Bailey, soundtrack work, production and his own solo projects is awesome. No other pop act, with the exception of Hall & Oates, is delivering the same consistent success at pop radio, and the best of a bright lot here are "Who Said I Would," "I Don't Wanna Know," "Take Me Home," "Sussudio" and the first single, "One More Night."



unusually good work throughout. Contact: (313) 663-3441.

BLACK

PICKS

NARADA MICHAEL WALDEN

The Nature Of Things
PRODUCER: Narada Michael Walden
Warner Bros. 25176

Walden's first for the label brings out the artist in this performer/producer/musician, sparked by his rising duet with Patti Austin on "Gimme Gimme Gimme," a punchy, commercial contender from the ethereal soul rocker. Strong rhythms, elevated lyrics continue to sway his work.

GRANDMASTER FLASH

They Said It Couldn't Be Done
PRODUCERS: Grandmaster Flash, Gavin Christopher
Elektra 60389

Rap master Flash adds a dash of sophistication to his snappy blend of fun and news, luring pop audiences into a compelling groove via danceable tunes, ticklish rhythms and seductive lyrics. "Sign Of The Times" is already tasting the singles charts, while "Girls Love The Way He Spins" and "Rock The House" are musically charged rap at its best. Strong production, too.

JESSE JOHNSON'S REVUE

PRODUCER: Jesse Johnson
A&M SP-6-5024

Pop's current purple reign prompts another episode of Twin Cities mitosis, with the former Time guitarist and "Jungle Love" composer stepping out to front his own band. If Johnson doesn't carve out a distinct new identity, preferring a Prince-ly stance and a similar pop/rock/r&b base, trim, danceable arrangements are already racking up points, led by "Be Your Man," the first single.

JOHNNY GILL

Chemistry
PRODUCERS: Linda Creed, Dennis Matkosky, Bill Neale
Cotillion 90250

D.C. *wunderkind* Gill throws down the gauntlet to James Ingram and Jeffrey Osborne with this L.A.-sound recording. Very strong supporting musicians and Gill's first-class vocal chops combine for a memorable collection.

RECOMMENDED

ROCKIE ROBBINS

PRODUCERS: Various
MCA MCA-5526

Soul vocalist fronts a strong groove with superior results. Best tracks: "I've Got Your Number," "Caught In The Act." Could cross to top 40.

THE TWO TON MACHINE

Chinatown
PRODUCER: Nelson Miller
Dublab 103

Jamaican sessionmen led by drummer Nelson Miller, best known for his work with Burning Spear. Result approximates the Jamaican equivalent of a Stone City Band or Mar-Keys album.

COUNTRY

PICKS

SYLVIA

One Step Closer
PRODUCER: Brent Maher
RCA AHL1-5413

Teamed with a new producer, Sylvia has brisker and more imaginative arrangements to work with than on previous albums. But she still shows a dismaying preference in lyrics for the spongy over the substantial. The title cut and "Read All About It" are the best offerings.

NICOLETTE LARSON

Say When
PRODUCERS: Emory Gordy Jr., Tony Brown
MCA MCA-5556

Larson is a high-energy addition to the new breed of today's country artists, bringing with her a variety of influences to enhance her sound. Bob McDill's "Only Love Will Make It Right" is a natural first single; after

that, the album spins through a kaleidoscope of material. One strong contender: "When You Get A Little Lonely," which Larson herself co-wrote.

RECOMMENDED

CIMMARON

Losin' Streak
PRODUCER: Aubrey Hylton
Beat Tree 00584

This unknown group turns in a very appealing performance on its first album. Curtis Wright shows the most promise as the band's vocalist, also contributing two of its best original songs: "Just Tell Me So" and "I Don't Wanna Fall In Love No More."

JAZZ-FUSION

PICKS

ANDREAS VOLLENWEIDER

White Winds
PRODUCER: Andreas Vollenweider
CBS/FM DBL 39963

An artistic anachronism, harpist Vollenweider is achieving success in the pop, classical and jazz markets with his dewy, eclectic pop-fusion style, and his growing legion of fans will find themselves on familiar ground here. Yet the arrangements give added room to other soloists in these small group settings.

BOBBY HUTCHERSON

Good Bait
PRODUCER: Orrin Keepnews
Landmark LLP-501

A new label bows with an auspicious project linking two veterans, vibraphonist Hutcherson and producer/label chief Keepnews. As might be expected, that pairing sidesteps fusion strategies for straight-ahead jazz, distinguished by confident support from George Cables (piano), Branford Marsalis (saxophones), Ray Drummond (bass) and Philly Joe Jones. Bracing, mature jazz.

RECOMMENDED

ART ENSEMBLE OF CHICAGO

The Third Decade
PRODUCER: Manfred Eicher
ECM 25014 (ECM 1273)

The quintet's mercurial, exploratory approach to world music again yields rich new originals from Joseph Jarman, Roscoe Mitchell, Lester Bowie et al. Gorgeous digital sonics portend a breathtaking CD version.

YUSEF LATEEF

Yusef Lateef In Nigeria
PRODUCER: Yusef Lateef
Landmark LLP-502

Veteran saxophonist/flutist, now teaching in Nigeria, reports from that front with a vivid melding of African and American idioms; Lateef's various reeds and African flutes are framed by Nigerian percussionists, singers. Timely yet authentic.

TANIA MARIA

The Real Tania Maria: Wild!
PRODUCER: Carl E. Jefferson
Concord Picante CJP-264

Fiery Brazilian singer/pianist emotes in this San Francisco club performance, recorded last September. Taut sextet arrangements spark a set dominated by her spicy originals.

JOE PASS/J.J. JOHNSON

We'll Be Together Again
PRODUCER: Norman Granz
Pablo 2310-911

Offbeat, otherwise unaccompanied pairing on which Pass' guitar and Johnson's trombone find their own logic; often striking duet effects on a program of mostly standards, pop and jazz alike.

IN SYNC
Sync Or Swim
 PRODUCER: Demetri Pagalidis
 Silver Seven Productions SSR 700

Led by Tom Kubis on soprano, alto and tenor saxes, expanded fusion ensemble featuring a number of L.A. veterans sketches a breezy, commercial crossover style. Contact: (213) 669-5234.

M'BOOM
Collage
 PRODUCER: Max Roach
 Soul Not SN 1059 (PSI)

Max Roach's innovative percussion ensemble returns with a new set of truly singing summits featuring 10 crack percussionists. With steel drums, vibes, xylophone and other tuned instruments, surprisingly melodic, too.

MILT JACKSON/RAY BROWN
It Don't Mean A Thing If You Can't Tap Your Foot To It
 PRODUCER: Norman Granz
 Pablo 2310 909

Set's title is the only ungainly element in this studio date teaming the vibist and bass virtuoso with Cedar Walton's piano and Mickey Roker's drums. Top-notch straight-ahead jazz.

THE DAVE BRUBECK QUARTET
For Lola
 PRODUCER: Russell Gloyd
 Concord Jazz CJ-259

August '84 live set from the pianist's Concord Pavilion appearance finds this current edition of the quartet in limber form.

MIKE MARSHALL
Gator Strut
 PRODUCER: Mike Marshall
 Rounder 0208

Longtime David Grisman foil steps out on his own, with a mandolin-driven ensemble style in much the same vein. Supporting cast is studded with such "new acoustic" fusioners as Darol Anger, Bela Fleck, Tony Rice, Rob Wasserman et al.

EGBERTO GISMONTI/NANA VASCONCELOS
Duas Vozes
 PRODUCER: Manfred Eicher
 ECM 25015 (ECM 1279)

Two richly individualized Brazilian stylists at their peak. Gismonti's guitars, piano, flutes and voice engage in vivid dialogues with Vasconcelo's magical battery of vocal and percussive colors.

CLASSICAL

RECOMMENDED

CANTALOUBE: SONGS OF THE AUVERGNE, VOL. 2
 Kiri Te Kanawa, English Chamber Orchestra, Tate
 London 411 730

A natural followup to her prior charter, bringing the same charm to these cultivated settings of folk material. More than a mere filler, the Villa-Lobos "Bachianas Brasileiras No. 5" adds commercial points.

SYRINX PLAYS BACH, MOZART & QUANTZ
 Simion Stanciu, Lausanne Chamber Orch., Jordan
 Erato NUM 75187 (RCA)

As astounding as his easy virtuosity on Pan-pipe are the sophisticated musical values Stanciu draws from his ancient instrument. Flute concertos by Mozart and Quantz, and the short "Badinerie" from Bach's Suite in B Minor, make up the program. A sleeper that can awake strong buyer response.

DVORAK: SYMPHONY NO. 9
 Berlin Philharmonic, Tennstedt
 Angel DS-38140

Wide range sound with detailed aural attention to inner voices provide a realistic setting for this committed reading. Should enjoy long catalog life.

BRAHMS: VIOLIN CONCERTO
 David Oistrakh, Cleveland Orchestra, Szell
 Angel Eminence AE 34412

This noble performance is a prime example of quality past product given new commercial life in this midline series via digital reprocessing, DMM mastering and imported pressing.

SINGLES

PICKS *new releases with the greatest chart potential*

RECOMMENDED *records with potential for significant chart action*

NEW & NOTEWORTHY *highlights new and developing acts worthy of attention*

Records equally appropriate for more than one format are reviewed in the category with the broadest audience.

All singles commercially available in the U.S. are eligible for review

Send singles for review to: Nancy Erlich, Billboard 1515 Broadway New York, N.Y. 10036

Country singles should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203

POP

PICKS

MIDNIGHT STAR
Scientific Love (3:58)
 PRODUCER: Reggie Calloway
 WRITERS: Belinda Lipscomb, Bo Watson, Melvin Gentry, Kenneth Gant, Vincent Calloway
 PUBLISHERS: Hip Trip/Midstar, BMI
 Solar 7-69659 (c/o Elektra)

Technology meets chemistry on the dancefloor once again, though with a lot fewer special effects than in their top 40 breakthrough "Operator."

JOHN WAITE
Change (3:14)
 PRODUCER: Neil Geraldo
 WRITER: H. Knight
 PUBLISHERS: Land Of Dreams/Arista, ASCAP
 Chrysalis VS4-42606 (c/o CBS)

From his 1982 LP "Ignition" (currently being reservised) and, also on the "Vision Quest" soundtrack; passion and craft for rock'n'roll believers.

RECOMMENDED

SHEILA E.
Noon Rendezvous (3:32)
 PRODUCERS: Sheila E., Starr Company
 WRITER: Sheila E.
 PUBLISHER: Girlsongs, ASCAP
 Warner Bros. 7-29068

TALKING HEADS
Stop Making Sense (Girlfriend Is Better) (3:32)
 PRODUCER: Talking Heads
 WRITERS: David Byrne, Chris Frantz, Jerry Harrison, Tina Weymouth
 PUBLISHERS: Bleu Disque/Index, ASCAP
 Sire 7-29080

Retitled live version from the movie.

FIXX
Less Cities, More Moving People (3:53)
 PRODUCER: Rupert Hine
 WRITERS: Curnin/West-Oram/Woods/Greenall/Brown
 PUBLISHERS: Coigems-EMI/Copyright Control, ASCAP
 MCA 52529

PSEUDD ECHO
A Beat For You (3:41)
 PRODUCER: John Punter
 WRITER: Brian Canham
 PUBLISHER: Boulevard, ASCAP
 EMI America B-8256

Gruff techno-dance record was a top 10 hit Down Under.

NEW AND NOTEWORTHY

GO WEST
We Close Our Eyes (3:48)
 PRODUCER: Gary Stevenson
 WRITERS: P. Cox, R. Drummie
 PUBLISHER: ATV, BMI
 Chrysalis VS4-42850 (c/o CBS)

One more notable British techno-duo; imagine the Top 40 finesse of Naked Eyes coupled with the dancefloor clout of China Crisis/Blancmange.

REDDIS & THE BOYS
Movin' & Groovin' (7:14)
 PRODUCERS: E.T. Thorngren, A. Williams, M. Kidd
 WRITERS: A. Williams, C. Jones, D. Pearson
 PUBLISHER: V-KIDD, BMI
 T.T.E.D. ITT 205 (c/o Island) (12-inch single)

First Island-distributed release from D.C.'s Go-Go scene is a prime example of the genre's unique rock-funk fusion. Watch out for that new Happy Feet craze.

Q.T. HUSH
It Ain't You Babe (3:46)
 PRODUCERS: Teena Marie, Allen McGrier
 WRITER: L. Carmichael
 PUBLISHER: A-String, ASCAP
 Epic 34-04815

Sophisticated soul production may not come from Minneapolis but has that Starr quality nonetheless; multiple layers of sound building to aural overload.

LOS LOBOS
Will The Wolf Survive? (3:18)
 PRODUCERS: T. Bone Burnett, Steve Berlin
 WRITERS: David Hidalgo, Louie Perez
 PUBLISHERS: Davince/No K.O., BMI
 Slash 7-29093 (c/o Warner Bros.)

L.A. band's much-discussed Hispanic roots are only an oblique influence in this release from their critically-acclaimed LP; song falls within the jangly-guitar school of thoughtful Americana.

DIGNEY FIGNUS
The Girl With The Curious Hand (2:53)
 PRODUCER: Leroy Radcliffe
 WRITER: D. Fignus
 PUBLISHER: Fignone, BMI
 Columbia 38-04759

Idiosyncratic dance-rock; band was an MTV "Basement Tapes" winner.

MODERN ROMANCE
Burn It (3:42)
 PRODUCER: Tony Visconti
 WRITERS: D. Jaymes/Mullins/Jardim/Kyriacou
 PUBLISHERS: April, ASCAP/Zomba, BMI/Copyright Control
 RCA PB-13990

Eclectic British band tries out disco-r&b for its label debut.

BLACK

PICKS

ALEXANDER O'NEAL
Innocent (4:43)
 PRODUCERS: Jimmy Jam, Terry Lewis
 WRITERS: J. Harris III, T. Lewis
 PUBLISHERS: Flyte Tyme/Avant Garde, ASCAP
 Tabu ZS4 04718 (c/o CBS)

From the Flyte Tyme team, a hard-driving production number with lots of fancy synthwork and a steamy tenor lead; hits the chart at 77 this week.

GAP BAND
I Found My Baby (3:50)
 PRODUCER: Lonnie Simmons
 WRITER: R. Calhoun
 PUBLISHER: TEMP, BMI
 Total Experience TES1-2412 (c/o RCA)

A raw, spontaneous, live-in-the-studio funk sound; few lyrics, one of them naughty.

MELBA MOORE
Read My Lips (3:58)
 PRODUCER: Keith Diamond
 WRITERS: S. Lorber, M. Stone
 PUBLISHERS: WB/Bob Montgomery/Cross Keys, ASCAP
 Capitol B-5437

Title track from her new LP; hard, percussive DOR song gets some

tough manhandling from the versatile singer.

RECOMMENDED

CAROL LYNN TOWNES
Believe In The Beat (3:38)
 PRODUCER: Ollie E. Brown
 WRITER: L. Martine
 PUBLISHERS: Watch Hill/Unichappell, BMI
 Polydor 881 413-7 (12-inch version reviewed Feb. 16)

MTUME
Tie Me Up (3:54)
 PRODUCER: James Mtume
 WRITERS: J. Mtume, A. Heath
 PUBLISHER: Mtume, BMI
 Epic 34-04822

FREDERICK
Gentle (Calling Your Name) (3:45)
 PRODUCER: Le Ray Ruffin Jr.
 WRITER: G.L.C. Mims
 PUBLISHER: New Trend, BMI
 Heat HS 2022

Intimate duet is one of this week's chart entries. Label based in Akron, Oh.

SAM BOSTIC
Cold Tears (3:46)
 PRODUCER: Harold Beatty
 WRITER: Sam Bostic
 PUBLISHER: Pierpont, BMI
 Atlantic 7-89581

The sound of doves crying in red Corvettes.

EDDIE - "D"
Backstabbin' (5:15)
 PRODUCER: Lawrence Goodman
 WRITERS: D. Robinson, E. Drummond, L. Goodman
 PUBLISHERS: Philly World, BMI/Persempre, ASCAP
 Philly World 0-96895 (c/o Atlantic) (12-inch single)
 Rap-scratch.

COUNTRY

PICKS

T.G. SHEPPARD
You're Going Out Of My Mind (3:19)
 PRODUCER: Jim Ed Norman
 WRITERS: Jerry McBee, Wayland Holyfield
 PUBLISHERS: CBS-U/Ides of March, ASCAP
 Warner Bros. 7-29071

The combination of Norman and Sheppard gives a solid base for the artist; arrangement and irresistible chorus here should make this a big record.

KENDALLS
Four Wheel Drive (2:42)
 PRODUCER: Brien Fisher
 WRITER: W. Watkins
 PUBLISHER: Anbern, ASCAP
 Mercury 880 588-7

Another hymn to the life mechanical relayed via the earnest vocal harmonies that make the Kendalls sound like no one else.

WHITES
If It Ain't Love (Let's Leave It Alone) (2:48)
 PRODUCERS: Ricky Skaggs, Marshall Morgan
 WRITER: D. Frazier
 PUBLISHER: Acuff-Rose, BMI
 MCA/Curb 52535

A light, jazzy update of the old Connie Smith hit; as ever, Jerry Douglas' dobro adds earth to the Whites' airy harmonies.

RECOMMENDED

JIMMY BUFFETT
Who's The Blonde Stranger? (3:44)
 PRODUCERS: Jimmy Bowen, Michael Utley, Tony Brown
 WRITERS: J. Buffett, J. Utley, W. Jennings, J. Leo
 PUBLISHERS: Coral Reefer/Coconutley/Warner-Tamerlane/Blue Sky Rider, ASCAP/BMI
 MCA 52550

Sprightly, semi-tropical appraisal of temptation.

STEVE EARLE
A Little Bit In Love (2:23)
 PRODUCER: Emory Gordy, Jr.
 WRITER: S. Earle
 PUBLISHER: Goldline, ASCAP
 Epic 34-04784

Laid-back attitude with urgent beat.

KATHY RITCHIE
What's Left Of My Heart (2:48)
 PRODUCER: Bernie Faulkner
 WRITER: Bernie Faulkner
 PUBLISHER: Fancy Pants, BMI
 BFI FRI 45001

Fine lyrics interpreted with a wounded sultriness. Contact: (606) 436-3151.

CARLTON MOODY & THE MOODY BROTHERS
It's My Turn To Sing With Willie (3:20)
 PRODUCER: Moody Brothers
 WRITER: Bobby Bush
 PUBLISHER: Laymond, BMI
 Lamor LR 100117-45

Title tells all. Contact: P.O. Box 25371, Charlotte, N.C. 28212

BO GARZA
Ask Me No Questions (3:05)
 PRODUCER: Bill Green
 WRITER: Bo Garza
 PUBLISHER: Bill Green, BMI
 BGM 012085

Contact: (512) 654-8773.

AC

PICKS

BARBRA STREISAND
Emotion (4:07)
 PRODUCER: Richard Perry
 WRITER: P.S. Bliss
 PUBLISHER: Almo, ASCAP
 Columbia 38-04707

Upscale disco music for black-tie niteries; third single from the album of the same name.

DENNIS DeYOUNG
Dear Darling (I'll Be There) (4:06)
 PRODUCER: Dennis DeYoung
 WRITER: Dennis DeYoung
 PUBLISHER: Grand Illusion, ASCAP
 A&M AM-2709

Midtempo pop, in the direct, uncluttered manner of his hit Styx ballads.

DANCE/DISCO

PICKS

GLENN FREY
The Heat Is On (6:04)
 PRODUCER: Keith Forsey, Harold Faltermeyer
 WRITERS: K. Forsey, H. Faltermeyer
 PUBLISHERS: Famous, ASCAP
 MCA 23540 (12-inch single; 7-inch reviewed Dec. 8)

MARY JANE GIRLS
In My House (5:00)
 PRODUCER: Rick James
 WRITER: Rick James
 PUBLISHER: Stone City, ASCAP
 Motown 4529MG (12-inch single; 7-inch reviewed Feb. 16)

SIEDAH GARRETT
Do You Want It Right Now (6:40)
 PRODUCER: John "Jellybean" Benitez
 WRITERS: C. Burton, N. Straker
 PUBLISHER: Virgin, ASCAP
 Qwest 0-20302 (c/o Warner Bros.) (12-inch single; 7-inch reviewed Feb. 2)

JESSE JOHNSON'S REVUE
Be Your Man (7:05)
 PRODUCER: J. Johnson
 WRITER: Jesse Johnson
 PUBLISHERS: Crazy People/Almo, ASCAP
 A&M SP-12122 (12-inch single; 7-inch reviewed Feb. 2)

MADLEEN KANE
I'm No Angel (6:35)
 PRODUCER: Ian Anthony Stephens
 WRITERS: Ian A. Stephens, Paul Parker
 PUBLISHER: FPSA
 TSR TSR835 (12-inch single)

Low-key seduction set to the label's familiar marching-band beat. Contact: (213) 656-0970.

RECOMMENDED

BETTY WRIGHT
Sinderella (6:30)
 PRODUCERS: Joe Venneri, Gary Rottger
 WRITERS: Betty Wright, Scott Zito
 PUBLISHERS: Planetary/Dan-Bet, ASCAP/Big Seven/Spider Zee, BMI
 Jamaica JR9004 (12-inch single)

Powerful singer just manages to slice through a crowded hi-NRG mix. Label based in New York.

KYM YANCEY
Determination (5:40)
 PRODUCER: Kym Yancey
 WRITERS: Kym Yancey, Keith Cheatham
 PUBLISHERS: Solid Smash/Leland Int., ASCAP
 Critique CR 8509 (12-inch single; 7-inch reviewed Dec. 8)

Label based in Reading, Mass.

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	1	1	13	MADONNA ▲ ³ SIRE 25157 1 WARNER BROS (8 98) (CD) 3 weeks at No. One	LIKE A VIRGIN
2	3	3	16	WHAM ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
3	2	2	36	BRUCE SPRINGSTEEN ▲ ³ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
4	5	10	5	JOHN FOGERTY WARNER BROS 1 25203 (8 98) (CD)	CENTERFIELD
5	4	4	8	FOREIGNER ▲ ATLANTIC 81999 (9 98) (CD)	AGENT PROVOCATEUR
6	9	7	20	NEW EDITION ▲ MCA MCA5515 (8 98)	NEW EDITION
7	7	5	33	PRINCE & THE REVOLUTION ▲ ⁹ WARNER BROS 25110 1 (8 98) (CD)	PURPLE RAIN
8	8	8	14	BRYAN ADAMS ● A&M SP5013 (8 98) (CD)	RECKLESS
9	6	6	39	CHICAGO ▲ ² FULL MOON WARNER BROS 1 25060 WARNER BROS (8 98) (CD)	17
10	11	9	37	TINA TURNER ▲ ³ CAPITOL ST 12330 (8 98) (CD)	PRIVATE DANCER
11	10	11	18	DARYL HALL & JOHN OATES ▲ RCA AFL 1 5309 (9 98)	BIG BAM BOOM
12	15	20	7	SOUNDTRACK MCA 5547 (8 98)	BEVERLY HILLS COP
13	12	12	27	BILLY OCEAN ▲ JIVE ARISTA JL 8 8213 ARISTA (8 98)	SUDDENLY
14	14	14	11	DON HENLEY ● GEFEN GHS 24026 WARNER BROS (8 98) (CD)	BUILDING THE PERFECT BEAST
15	22	26	14	REO SPEEDWAGON EPIC QF 39593 (CD)	WHEELS ARE TURNING
16	13	13	62	CYNDI LAUPER ▲ ² PORTRAIT BFR 38930 EPIC (CD)	SHE'S SO UNUSUAL
17	21	23	16	JULIAN LENNON ● ATLANTIC 80184 1 (8 98) (CD)	VALOTTE
18	20	21	66	THE POINTER SISTERS ▲ PLANET BXL 1 4705 RCA (8 98) (CD)	BREAK OUT
19	19	19	68	LIONEL RICHIE ▲ ⁸ MOTOWN 6059 ML (8 98) (CD)	CAN'T SLOW DOWN
20	17	17	13	DEEP PURPLE ● MERCURY 824003 1 POLYGRAM (8 98) (CD)	PERFECT STRANGER
21	18	15	19	SHEENA EASTON ● EMI AMERICA ST 17132 (8 98) (CD)	A PRIVATE HEAVEN
22	24	24	16	PHILIP BAILEY COLUMBIA BFC 39542	CHINESE WALL
23	16	16	13	DURAN DURAN ▲ ² CAPITOL SWAV12374 (9 98) (CD)	ARENA
24	NEW			DAVID LEE ROTH WARNER BROS 1 25222 (5 99)	CRAZY FROM THE HEAT
25	25	29	31	THE TIME ▲ WARNER BROS 25109-1 (8 98)	ICE CREAM CASTLE
26	26	30	18	GENERAL PUBLIC I R S SP 70046 A&M (8 98) (CD)	ALL THE RAGE
27	27	22	73	HUEY LEWIS AND THE NEWS ▲ ⁵ CHRYSALIS FV 41412 (CD)	SPORTS
28	31	35	12	GIUFFRIA CAMEL MCA 5524-MCA (8 98)	GIUFFRIA
29	23	18	19	THE HONEYDRIPPERS ▲ ES PARANZA 90220 ATLANTIC (5 98)	VOLUME ONE
30	28	25	14	PAT BENATAR ▲ CHRYSALIS FV41471 (CD)	TROPICO
31	33	40	16	ASHFORD & SIMPSON CAPITOL ST 12366 (8 98)	SOLID
32	32	34	12	MIDNIGHT STAR ● SOLAR 60384 ELEKTRA (8 98) (CD)	PLANETARY INVASION
33	29	27	12	LINDA RONSTADT ▲ ASYLUM 60387 ELEKTRA (8 98)	LUSH LIFE
34	34	32	47	THE CARS ▲ ² ELEKTRA 60296 (8 98) (CD)	HEARTBEAT CITY
35	37	42	11	KOOL & THE GANG DE LITE 822943-1 POLYGRAM (8 98) (CD)	EMERGENCY
36	36	36	12	TRIUMPH MCA 5537 (8 98) (CD)	THUNDER SEVEN
37	41	64	8	AUTOGRAPH RCA NFL 1 8040 (6 98)	SIGN IN PLEASE
38	38	31	19	U2 ● ISLAND 90231 ATLANTIC (8 98)	THE UNFORGETTABLE FIRE
39	39	41	14	FRANKIE GOES TO HOLLYWOOD ISLAND 90232-1 (2-LPS) ATLANTIC (12 98)	WELCOME TO THE PLEASURE DOME
40	35	37	14	WHODINI ● JIVE JL-8251 ARISTA (8 98)	ESCAPE
41	30	28	23	STEVIE WONDER ▲ MOTOWN 6108ML (8 98) (CD)	THE WOMAN IN RED-SOUNDTRACK
42	43	51	11	TEENA MARIE EPIC FE 39528	STARCHILD
43	54	55	44	STEVE PERRY ▲ COLUMBIA FC 39334 (CD)	STREET TALK
44	53	56	6	BRONSKI BEAT MCA 5538 (8 98)	THE AGE OF CONSENT
45	45	50	5	GEORGE BENSON WARNER BROS 1-25178 (8 98)	20/20
46	40	33	19	CHAKA KHAN ▲ WARNER BROS 25162-1 (8 98) (CD)	I FEEL FOR YOU
47	47	49	22	SURVIVOR SCOTTI BROS FZ 39578 EPIC (CD)	VITAL SIGNS
48	42	38	21	KISS ▲ MERCURY 822495 1 POLYGRAM (8 98) (CD)	ANIMALIZE
49	56	66	22	DIANA ROSS ● RCA AFL 1-5009 (8 98) (CD)	SWEPT AWAY
50	44	44	23	JACK WAGNER QWEST 1 25214 WARNER BROS (8 98)	ALL I NEED
51	48	48	8	FAT BOYS ● SUTRA SUS1015 (8 98)	FAT BOYS
52	52	53	7	SOUNDTRACK POLYDOR 823696 1 POLYGRAM (9 98) (CD)	BREAKIN' 2 ELECTRIC BOOGALOO
53	51	47	78	MADONNA ▲ ² SIRE 1-23867 WARNER BROS (8 98) (CD)	MADONNA
54	46	46	34	TWISTED SISTER ▲ ATLANTIC 80156 (8 98) (CD)	STAY HUNGRY
55	59	67	11	LOS LOBOS WARNER BROS 25177 1 (8 98)	HOW WILL THE WOLF SURVIVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	60	65	19	JEFFREY OSBORNE ● A&M SP 5017 (8 98) (CD)	DON'T STOP
57	57	57	11	THE KINKS ARISTA AL 8 8264 (8 98) (CD)	WORD OF MOUTH
58	65	68	11	JOHN PARR ATLANTIC 80180 (8 98)	JOHN PARR
59	50	39	11	BARRY MANILOW ● ARISTA AL 8-8254 (8 98) (CD)	2:00 A.M. PARADISE CAFE
60	49	45	57	VAN HALEN ▲ ³ WARNER BROS 1 23985 (8 98) (CD)	1984
61	55	43	42	JOHN CAFFERTY/BEAVER BROWN BAND ▲ SCOTTI BROS BFZ 38929 EPIC (CD)	EDDIE & THE CRUISERS-SOUNDTRACK
62	66	69	80	BILLY JOEL ▲ ⁴ COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
63	94	—	2	COMMODORES MOTOWN 6124ML (8 98)	NIGHTSHIFT
64	70	73	15	THE TEMPTATIONS GORDY 6119 GL MOTOWN (8 98)	TRULY FOR YOU
65	58	58	6	THE GAP BAND TOTAL EXPERIENCE TEL 8-5705 RCA (8 98)	GAP BAND VI
66	72	93	3	DAVID SANBORN WARNER BROS 25150 1 (8 98)	STRAIGHT TO THE HEART
67	68	52	41	JERMAINE JACKSON ● ARISTA AL88203 A (8 98) (CD)	JERMAINE JACKSON
68	73	71	14	SOUNDTRACK FANTASY WAM-1791 (2LPS) RCA (19 98) (CD)	AMADEUS
69	NEW			RUN-D.M.C. PROFILE PRO 1205 (8 98)	KING OF ROCK
70	64	70	71	SOUNDTRACK ▲ MOTOWN 6062ML (8 98) (CD)	THE BIG CHILL
71	71	83	34	SHEILA E. ● WARNER BROS 1 25107 (8 98)	THE GLAMOUROUS LIFE
72	74	76	13	THE JUDDS RCA CURB AHL 1 5319 RCA (8 98) (CD)	WHY NOT ME
73	75	80	19	TOMMY SHAW A&M SP 5020 (8 98) (CD)	GIRLS WITH GUNS
74	76	82	22	BRUCE COCKBURN GOLD MOUNTAIN GM 80012 A&M (8 98)	STEALING FIRE
75	63	63	23	TALKING HEADS SIRE 1-25186 WARNER BROS (8 98) (CD)	STOP MAKING SENSE
76	61	61	14	AL JARREAU WARNER BROS 1 25106 (8 98) (CD)	HIGH CRIME
77	77	81	20	DOKKEN ELEKTRA 60376 (8 98)	TOOTH & NAIL
78	62	62	97	Z Z TOP ▲ ⁴ WARNER BROS 1-23774 (8 98) (CD)	ELIMINATOR
79	67	54	14	CULTURE CLUB ▲ VIRGIN EPIC QE39881 EPIC	WAKING UP WITH THE HOUSE ON FIRE
80	80	74	119	PRINCE ▲ ² WARNER BROS 1 23720 (2LPS) (10 98) (CD)	1999
81	69	59	26	JULIO IGLESIAS ▲ ² COLUMBIA QC 39157 (CD)	1100 BEL AIR PLACE
82	82	72	18	BARBRA STREISAND ▲ COLUMBIA QC 39480 (CD)	EMOTION
83	84	84	81	GEORGE WINSTON ● WINDHAM HILL C 1025 A&M (9 98) (CD)	DECEMBER
84	88	88	14	TOTO COLUMBIA QC38962 (CD)	ISOLATION
85	106	178	3	LRB CAPITOL ST 12365 (8 98)	PLAYING TO WIN
86	89	89	33	JOHN WAITE ● EMI AMERICA ST-17124 (8 98)	NO BRAKES
87	90	95	30	SCANDAL FEATURING PATTY SMYTH ● COLUMBIA FC 39173 (CD)	WARRIOR
88	87	90	23	KENNY ROGERS ▲ RCA AFL 1-5043 (8 98) (CD)	WHAT ABOUT ME
89	NEW			SADE PORTRAIT BFR 39581 EPIC	DIAMOND LIFE
90	81	77	22	IRON MAIDEN ● CAPITOL SJ-12321 (8 98) (CD)	POWER SLAVE
91	83	79	29	SAMMY HAGAR ● GEFEN GHS24043 WARNER BROS (8 98) (CD)	VOA
92	85	85	18	ROGER HODGSON A&M SP-5004 (8 98) (CD)	IN THE EYE OF THE STORM
93	98	98	8	SOUNDTRACK RCA ABL 1 5349 (8 98) (CD)	EURYTHMICS (1984)
94	97	100	13	THE WHISPERS SOLAR 60356-1 ELEKTRA (8 98) (CD)	SO GOOD
95	99	107	6	SOUNDTRACK GEFEN GHS24062 WARNER BROS (9 98)	COTTON CLUB
96	119	159	20	KURTIS BLOW MERCURY 822420-1 POLYGRAM (8 98)	EGO TRIP
97	78	75	65	BILLY IDOL ▲ ² CHRYSALIS FV 41450 (CD)	REBEL YELL
98	95	97	20	WYNTON MARSALIS COLUMBIA FC39530 (CD)	HOT HOUSE FLOWERS
99	79	60	11	RAY PARKER JR. ARISTA AL 8 8266 (8 98)	CHARTBUSTERS
100	NEW			ALABAMA RCA AHL 1-5339 (8 98) (CD)	40 HOUR WEEK
101	118	129	3	KIM WILDE MCA 5550 (8 98)	TEASES AND DARES
102	105	108	36	RUN-D.M.C. ● PROFILE PRO 1201 (8 98)	RUN D.M.C.
103	116	143	3	MARTIN BRILEY MERCURY 822423-1 POLYGRAM (8 98) (CD)	DANGEROUS MOMENTS
104	101	101	74	LINDA RONSTADT ▲ ² ASYLUM 60260 ELEKTRA (8 98) (CD)	WHAT'S NEW
105	86	78	19	DAVID BOWIE ▲ EMI-AMERICA SJ-17138 CAPITOL (8 98) (CD)	TONIGHT
106	100	103	17	DAN HARTMAN MCA MCA5525 (8 98) (CD)	I CAN DREAM ABOUT YOU
107	149	169	4	KLYMAXX CONSTELLATION MCA 5529 MCA (8 98)	MEETING IN THE LADIES ROOM
108	93	87	15	ELVIS PRESLEY RCA CPM6 5172 (49 95)	A GOLDEN CELEBRATION
109	121	126	5	EUGENE WILDE PHILLY WORLD 90239 ATLANTIC (8 98)	EUGENE WILDE
110	91	86	49	RATT ▲ ² ATLANTIC 80143-1 (8 98) (CD)	OUT OF THE CELLAR

○ 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.

(Continued on page 71)

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. 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 15-17, **Intercollegiate Broadcasting System National Convention**, Washington Hilton, Washington, D.C. (914) 565-6710.

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 23, **Eighth Annual Bay Area Music Awards**, Civic Auditorium, San Francisco. (415) 652-3810.

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 9-10, **Yankee Group PC Seminar**, Plaza Hotel, New York. (617) 542-0100.

April 14-17, **63rd Annual National Assn. of Broadcasters Convention**, Las Vegas Convention Center. (202) 429-5300.

April 14-18, **Computer Graphics '85**, Dallas Convention Center. (703) 698-9600.

April 16-17, **Yankee Group PC Seminar**, Claremont Resort Hotel, Berkeley, Calif. (617) 542-0100.

April 22-25, **Audio-Visual Exhibition**, Wembley Conference Centre, London. (212) 593-2258 or (212) 752-8400.

MAY

May 4-6, **Audio Engineering Society Convention**, Disneyland Hotel, Anaheim, Calif. (212) 661-2355.

Lifelines

BIRTHS

Girl, **Amanda Nicole**, to **Roger L. and Janine Prillaman**, Jan. 28 in Champaign, Ill. He is an entertainment lawyer, vice president of Pogo Records, and also known as Todd Modern of Captain Rat & the Blind Rivets. She is a dancer/songwriter.

Boy, **Randal Scott**, to **Tom and Helene Griffin**, Jan. 31 in New York. He is chairman of Sunbow Productions.

Girl, **Katherine Taylor**, to **Tom and Christy Wright**, Feb. 7 in Indianapolis. He is a member of the Wright Brothers Band.

MARRIAGES

Jay Bell to **Lisa Wheeler**, Feb. 2 in Nashville. He is director of the Nashville division of American Talent International Ltd. She is marketing specialist for F&L Companies.

DEATHS

Matt Monro, 54, of cancer Feb. 7 in London. A one-time London bus driver, Monro rose to international fame as a balladeer with such hits

as "Portrait Of My Love," "Born Free," "Softly As I Leave You" and "From Russia With Love." He was also the first artist to release a version of the Beatles' "Yesterday" as a single. His biggest U.S. hits were 1961's "My Kind Of Girl" and 1964's "Walk Away." In recent years, Monro had been out of the international limelight but remained active in Britain. He is survived by his wife, Mickie, and two children.

Barbara Cowsill, 56, after a lengthy illness Jan. 31 in Tempe, Ariz. With her daughter and five of her sons, she founded and led the singing group the Cowsills, which had a succession of hit singles on the MGM label between 1967 and 1970, notably "Hair," "Indian Lake" and "The Rain, The Park And Other Things," and won three gold records. She is survived by her husband, a daughter, six sons, her mother, three brothers and 12 grandchildren.

New Companies

Face The Music Inc., an international management and touring company, formed by Joanna FitzPatrick. Company currently represents Laurel Masse and Slickaphonics. 41 N. Moore St., New York, N.Y. 10013; (212) 226-7889.

Media Man Productions, an independent record, jingle and soundtrack production firm, formed by Tim Lowery. First projects include "Too Much Is Never Enough," a dance master featuring Flo Green. P.O. Box 228, Guilford, Conn. 06437; (203) 453-1022.

Lippe-Jack-Medina Media Asso-

ciates, specializing in music video promotion. P.O. Box 268, Sunset Beach, Calif. 90742; (714) 840-3747.

PP Music, a brass music publishing company, formed by William F. Picher. 10110 Angora Drive, Cheltenham, Md. 20623; (301) 372-6670.

Ocean, Rose & Associates, a lighting design and direction partnership, formed by Richard Ocean and Lee Rose. Company emphasizes application of new technology designed for concert lighting and film and video production. 1128 Larrabee St., Suite 3, Los Angeles, Calif. 90069; (213) 855-0700.

Bubbling Under

THE TOP POP ALBUMS

- 201 **VARIOUS ARTISTS** CHESS RCA CPL-2-5340
- 202 **JANE FONDA** NEW AND IMPROVED WORKOUT COLUMBIA XC 2-39287
- 203 **LINDA THOMPSON** ONE CLEAR MOMENT WARNER BROS. 1-25164
- 204 **SHEENA EASTON** BEST KEPT SECRET EMI-AMERICA ST-17101
- 205 **ANGEL CITY** TWO MINUTE WARNING MCA 5509
- 206 **ROY AYERS** IN THE DARK COLUMBIA FC 39522
- 207 **DEL-LORDS** FRONTIER DAYS EMI-AMERICA 17133
- 208 **SHAKATAK** DOWN ON THE STREET POLYDOR 823304-1 (POLYGRAM)
- 209 **FOREIGNER** 4 ATLANTIC 16999
- 210 **THE NAILS** MOOD SWING RCA NFL 1-8037

THE HOT 100 SINGLES

- 101 **I WANT TO KNOW WHAT LOVE IS** NEW JERSEY MASS CHOIR SAVOY 0004 (PRELUDE)
- 102 **MY TIME** GLADYS KNIGHT & THE PIPS COLUMBIA 38-04761
- 103 **FOLLOW YOUR HEART** TRIUMPH MCA 52540
- 104 **ROXANNE, ROXANNE** UTFO FULL FORCE/SELECT 62254
- 105 **JUST GOT LUCKY** DOKKEN ELEKTRA 7-69664
- 106 **FREAKS COME OUT AT NIGHT** WHODINI JIVE/ARISTA 1 9302 (ARISTA)
- 107 **YOU SEND ME** THE MANHATTANS COLUMBIA 38-04754
- 108 **HE'S A COBRA** ROCKWELL MOTOWN 1772
- 109 **GIMME, GIMME, GIMME** NARADA MICHAEL WALDEN WITH PATTI AUSTIN WARNER BROS. 7-29077
- 110 **TONIGHT** READY FOR THE WORLD MCA 52507

...newsline...

ALMOST 28 YEARS AFTER BUDDY HOLLY hit it big with "That'll Be The Day," three brothers from Kansas City charge the song is an infringement of a song of the same title they copyrighted in March, 1957, about a month before the Holly hit. Paul McCartney's MPL Communications, which acquired the Holly catalog several years ago, is the defendant in the U.S. District Court (Kansas City) action. In denying the suit's claims, a lawyer for MPL states, "Where have they [Arthur, Al and Allaire Homburg] been all these years?," adding that the U.S. Copyright Office has on file hundreds of songs titled "That'll Be The Day." In addition to Holly, who was killed in a plane crash in 1959, the MPL song is also credited to Norman Petty and Jerry Allison.

PREDICTING A SELLER'S MARKET for blank videotape this fall is Gary Schwartz, national marketing and sales manager of the magnetic tape division of JVC Co. of America. Noting "cutthroat" competition in 1984, Schwartz reasons that by fall demand is going to outstrip capacity, thus leading to firmer pricing. He predicts a doubling of blank tape sales this year over last and, as VCR sales continue to zoom upwards, another doubling in 1986.

STARTING THIS SPRING, music from Jim Henson's Saturday morning CBS-TV show, "Muppet Babies," is to be marketed on the Muppet Music label, distributed through Parker Brothers, which is also arranging manufacture. According to Bob Lilienfeld, director of electronic products for Henson Associates, Henson decided to work with a toy company rather than another label because toy outlets were deemed the prime retail level for the disk line. Three albums and two book/cassette releases launch the series.

THE THIRD ANNUAL "ROCK 'N' BOWL" TOURNAMENT to benefit the T.J. Martell Foundation for Leukemia & Cancer Research will be held Sunday, March 10 at the South Bay Bowl, Redondo Beach, Calif., from 6 to 10 p.m. Chairman of the event, which raised \$62,000 last year, is Jon Scott, album promotion director of Music Vision. For information, Scott or Anita Webb can be reached at (818) 906-1995.

EXECUTIVE TURNTABLE

Continued from page 4

DISTRIBUTION/RETAILING. Record Bar, Durham, N.C., makes the following appointments: **Carla Lockhart** to executive assistant to chairman Barrie Bergman and president/CEO Ron Cruickshank; **Dennis Stacey** to training specialist, human resources department; **Nancy Culberson** to microcomputer technical liaison; **Annette Grandy** to senior employment specialist; and **Patti Murray** to manager of employee relations. Lockhart joins from Horsehairs and Tribunal Music, Stacey from the Orange County school system. Culberson was manager of Record Bar #94. Grandy, who replaces Murray, joins from Duke Univ.

In addition, **Mary Porter-Jeffries** resigns as publicity specialist for Record Bar to pursue freelance publicity. Replacing her is **Pamela Meek**, who is promoted from publicity assistant.

HOME VIDEO. **David Bean** resigns as president of Pacific Arts Video Records, Carmel, Calif. He will pursue independent development of feature films, home video and television. Bean will remain a consultant to Pacific Arts on an ongoing basis.

Media Home Entertainment, a subsidiary of Heron International, appoints **Philip Callaghan** vice president of finance and administration in Los Angeles. He was group financial controller for Heron in London. Also, **William Simon** joins Heron Communications as assistant to the president. He was president of Triskelion Entertainment.

Kathy Callahan is upped to the newly created position of national marketing manager at Vestron Video in Stamford, Conn. She was based in Atlanta and served as a regional sales director for the South-Central region.

PUBLISHING. **Robert L. Gordy Sr.** is promoted to vice chairman of Jobete Music. Gordy, who has been associated with the company for 18 years, previously held the title of executive vice president.

MCA Music elevates **Scott James** from manager of motion picture and television music to director of that area in Los Angeles **Shawn Alexander** from tape engineer/tape library to professional manager in New York.

MCA also makes the following promotions in its Nashville office: **Jerry Crutchfield** from vice president to senior vice president and general manager; **Pat Higdon** from director of creative services to vice president; **Eugene Epperson** from manager of creative services to director of that area; **Marty Griffin** from coordinator of creative services to manager of creative and information services; and **Steve Day** from engineer to engineer and professional manager.

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BRUCE SPRINGSTEEN

(Continued from page 6)

"Also, some right decisions have been made. One of the 'right decisions' was realizing that in order for the record to be all it could be, we needed to get some help with the mixes. So we brought in Bob Clearmountain. That was a pivotal decision."

Plotkin notes that "Dancing In The Dark" was the last song that Springsteen came up with for the album. "It was like the missing piece in a jigsaw puzzle," he says.

"I can't deny that when I heard the song it occurred to me that it sounded like an opening single. But the thing that was really exciting about it was that it finished the picture he was painting. There was something about the tone of the piece and the fact that it was first person, present tense that made it perfect."

"Bruce writes through the voices of many characters, but here he's not singing through the character of someone else. It goes right to the present place and present time; right here, right now, me."

Plotkin says that Springsteen felt his work was finished when he turned over the album, but that officials at CBS "had this idea [for a dance remix] and were intent on giving it a shot."

So CBS gathered the representative work of several top mixers and submitted it to Springsteen, who selected Arthur Baker. "We liked what Arthur had done with Cyndi Lauper's thing ["Girls Just Want To Have Fun"]," Plotkin says. "It was adventuresome enough to constitute something new, but also kept in mind the meaning of the original."

Plotkin is encouraged by the fact that what he considers to be today's most significant records are also the most popular, a situation he says hasn't existed to this degree for at least 15 years.

"There was a period of time like that in the '60s, with the Beatles and Bob Dylan," he says. "That's why I got into this. Then there was a long period of time during which music was incredibly mannered. But now with Bruce and Prince and Tina Turner and Cyndi Lauper, it's coming around again."

"Great popular music is about something. It's the truth about things that matter."

JAPANESE CD OUTPUT

(Continued from page 3)

pressing facilities via the MPO plant, says delivery times quoted have gone up from four weeks to between two and three months, simply as a result of the demand generated by the company's presence at Midem in January.

He notes: "We've got two presses up and running, and we're increasing capacity as fast as we can. Nine further presses are in place and waiting to be initiated, and there will ultimately be 12, hopefully by the middle of this year."

"We have had some inquiries from U.S. majors, but mostly it has been European independents, who are suddenly finding there's a big public demand for CD releases and are now rushing around to get product out."

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	108	109	16	UB40 A&M SP-5033 (8.98)	GEFFREY MORGAN
112	96	96	72	MOTLEY CRUE ▲ ² ELEKTRA 60289 (8.98) (CD)	SHOUT AT THE DEVIL
113	92	91	33	COREY HART EMI-AMERICA ST-17117 (8.98)	FIRST OFFENSE
114	117	121	123	LIONEL RICHIE ▲ ⁴ MOTOWN 6007 ML (8.98) (CD)	LIONEL RICHIE
(115)	120	130	22	METALLICA ELEKTRA 60396 (8.98)	RIDE THE LIGHTNING
116	104	102	21	DENNIS DEYOUNG A&M SP-5006 (8.98) (CD)	DESERT MOON
117	107	110	14	BIG COUNTRY MERCURY 822831-1 POLYGRAM (8.98) (CD)	STEELTOWN
118	123	128	70	PHIL COLLINS ● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
119	109	105	12	SHALAMAR SOLAR 60385 ELEKTRA (8.98) (CD)	HEARTBREAK
120	103	94	22	SAM HARRIS ● MOTOWN 6103ML (8.98) (CD)	SAM HARRIS
121	124	127	37	VARIOUS ARTISTS MOTOWN 6094 ML (9.98)	MORE SONGS FROM THE BIG CHILL
122	122	124	560	PINK FLOYD ● HARVEST SMAS11163 CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
(123)	139	151	6	RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
124	111	115	83	MIDNIGHT STAR ▲ ² SOLAR 60241 ELEKTRA (8.98)	NO PARKING ON THE DANCE FLOOR
125	112	111	114	MICHAEL JACKSON ▲ ¹ EPIC QE 38112 (CD)	THRILLER
126	130	135	16	GROVER WASHINGTON JR. ELEKTRA 60318 (8.98) (CD)	INSIDE MOVES
(127)	132	138	8	THE MANHATTAN TRANSFER ATLANTIC 81233 (8.98) (CD)	BOP DOO-WOP
128	110	104	54	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
129	135	140	21	W.A.S.P. CAPITOL ST 12343 (8.98)	W.A.S.P.
130	133	133	20	PAT METHENY GROUP ECM 25008 1 WARNER BROS. (9.98)	FIRST CIRCLE
131	126	131	55	ALABAMA ▲ ² RCA AHL 1-4939 (8.98) (CD)	ROLL ON
132	128	132	13	ANDREAS VOLLENWEIDER COLUMBIA FM-37793 (CD)	BEHIND THE GARDENS. BEHIND THE WALL. . . .
(133)	143	166	3	ERIC CARMEN GEFEN GHS 24055/WARNER BROS (8.98)	ERIC CARMEN
134	102	92	16	PAUL MCCARTNEY ● COLUMBIA SC 39613 (CD)	GIVE MY REGARDS TO BROAD STREET
135	115	106	32	DIO ● WARNER BROS 25100 1 (8.98) (CD)	THE LAST IN LINE
136	127	116	50	SCORPIONS ▲ ² MERCURY 814981-1 POLYGRAM (8.98) (CD)	LOVE AT FIRST STING
137	142	147	64	U2 ● ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
138	125	113	28	BOB MARLEY AND THE WAILERS ISLAND 90169/ATLANTIC (8.98)	LEGEND
139	138	123	36	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC FE 39304 (CD)	COULDN'T STAND THE WEATHER
140	140	142	10	EUROGLIDERS COLUMBIA 39588	THIS ISLAND
141	147	120	20	QUEENSRYCHE EMI AMERICA ST-17134 (8.98)	THE WARNING
142	141	134	32	ELTON JOHN ● GEFEN GHS 24031/WARNER BROS (8.98) (CD)	BREAKING HEARTS
143	114	112	13	THE WHO MCA 2-8018 (2 LPS) (10.98) (CD)	WHO'S LAST
144	113	99	12	RICK SPRINGFIELD MERCURY 824107-1 POLYGRAM (8.98) (CD)	BEAUTIFUL FEELINGS
(145)	150	160	35	ORIGINAL BROADWAY CAST GEFEN GHS 2031/WARNER BROS (16.95)	CATS
(146)	152	156	10	ARMORED SAINT CHRYSALIS FV 41476	MARCH OF THE SAINT
147	146	141	19	THE DAZZ BAND MOTOWN 6117ML (8.98)	JUKEBOX
148	136	125	8	BOB DYLAN COLUMBIA 39944	REAL LIVE
149	134	114	25	KROKUS ● ARISTA ALB 8243 (8.98) (CD)	THE BLITZ
150	137	137	25	NEWCLEUS SUNNYVIEW SUN 4901 (8.98)	JAM ON REVENGE
(151)	158	165	3	EGYPTIAN LOVER EGYPTIAN EMPIRE PMSR 0663 (8.98)	ON THE NILE
(152)	184	—	2	SOUNDTRACK MOTOWN 6131ML (8.98)	THE FLAMINGO KID
153	157	161	11	ANDREAS VOLLENWEIDER CBS FM 37827 (CD)	CAVERNA MAGICA
154	154	144	13	PLANET P PROJECT MCA MCA-2 8019 2LPS (10.98)	PINK WORLD
(155)	166	149	19	VARIOUS ARTISTS WINDHAM HILL WH6 1035 A&M (9.98) (CD)	SAMPLER '84

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	159	162	43	R.E.M. I.R.S. SP-70044 A&M (8.98) (CD)	RECKONING
(157)	NEW			ROCKWELL MOTOWN 6122 ML (8.98)	CAPTURED
158	156	153	12	THE JUDDS RCA CURB MHL1 8515 RCA (8.98)	THE JUDDS
159	155	157	59	PRINCE ▲ WARNER BROS BSK 3601 (6.98) (CD)	CONTROVERSY
160	144	146	13	SOUNDTRACK WINDHAM HILL WH1039 A&M (9.98)	COUNTRY
161	160	136	44	LAURA BRANIGAN ● ATLANTIC 80147 (8.98) (CD)	SELF CONTROL
162	170	175	82	JEFFREY OSBORNE ● A&M SP-4940 (8.98) (CD)	STAY WITH ME TONIGHT
163	151	154	18	ANNE MURRAY CAPITOL ST 12363 (8.98) (CD)	HEART OVER MIND
(164)	NEW			ANIMATION MERCURY 822580-1 POLYGRAM (8.98)	ANIMATION
165	164	170	15	SHADOWFAX WINDHAM HILL WH-1038 A&M (9.98) (CD)	THE DREAMS OF CHILDREN
166	169	172	54	SOUNDTRACK ▲ ⁵ COLUMBIA JS 39242 (CD)	FOOTLOOSE
(167)	186	194	3	JOHN HUNTER PRIVATE 1 BFZ 39626 EPIC	FAMOUS AT NIGHT
168	131	122	25	THE FIXX ● MCA MCA5507 (8.98) (CD)	PHANTOMS
169	171	173	79	BRUCE SPRINGSTEEN ▲ COLUMBIA JC 35311 (CD)	DARKNESS AT THE EDGE OF TOWN
170	162	155	26	THE S.O.S. BAND TABU FZ 39332 EPIC	JUST THE WAY YOU LIKE IT
171	129	118	67	NIGHT RANGER ▲ CAMEL MCA 5456/MCA (8.98) (CD)	MIDNIGHT MADNESS
172	172	163	12	ELVIS PRESLEY RCA AFM1 5182 (8.98)	ROCKER
(173)	183	185	4	SOUNDTRACK A&M SP-5038 (8.98)	2010
174	153	150	41	WHITESNAKE GEFEN GHS-4018 WARNER BROS (8.98)	SLIDE IT IN
(175)	NEW			RAY CHARLES COLUMBIA 39415	FRIENDSHIP
(176)	181	186	3	ISLEY/JASPER/ISLEY CBS ASSOCIATED FZ 39873 EPIC	BROADWAY'S CLOSER TO SUNSET BLVD.
177	163	139	18	JOAN JETT & BLACKHEARTS MCA MCA5476 (8.98)	GLORIOUS RESULTS OF A MISSEPT YOUTH
178	168	171	4	JULIE BROWN RHINO 610 (5.98)	GODDESS IN PROGRESS
179	145	117	20	RICKIE LEE JONES WARNER BROS 25117 1 (8.98) (CD)	THE MAGAZINE
(180)	NEW			SAWYER BROWN CAPITOL CURB ST-12391 CAPITOL (8.98)	SAWYER BROWN
181	177	180	16	GEORGE STRAIT MCA MCA5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
(182)	187	—	2	WHITE WOLF RCA NFL-8042 (8.98)	STANDING ALONE
183	175	177	86	U2 ● ISLAND 90067 ATLANTIC (8.98) (CD)	WAR
184	161	119	35	ROD STEWART ● WARNER BROS 25095 1 (8.98) (CD)	CAMOUFLAGE
185	185	189	10	ALPHAVILLE ATLANTIC 80166 (8.98)	FOREVER YOUNG
186	148	152	70	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD)	THE RIVER
187	189	—	32	PAT BENATAR ▲ CHRYSALIS FV41444 (CD)	LIVE FROM EARTH
188	179	168	34	SOUNDTRACK ▲ ARISTA ALB 8246 (8.98) (CD)	GHOSTBUSTERS
189	193	195	27	GRIM REAPER RCA NFL1-8038 (6.98)	SEE YOU IN HELL
190	190	191	4	MALCOLM MCLAREN ISLAND 90242 ATLANTIC (8.98)	FANS
191	195	—	59	HUEY LEWIS AND THE NEWS ● CHRYSALIS FV 41340	PICTURE THIS
192	191	197	16	LET'S ACTIVE I.R.S. SP-70648/A&M (8.98)	CYPRESS
193	194	196	51	PRINCE ● WARNER BROS BSK 3366 (6.98) (CD)	DIRTY MIND
194	178	181	6	DEPECHE MODE SIRE 25194 1 WARNER BROS (8.98)	SOME GREAT REWARD
195	173	148	23	VANITY MOTOWN 6102 ML (8.98)	WILD ANIMAL
196	200	199	5	LAURIE ANDERSON WARNER BROS. 1 25192 (29.98)	UNITED STATES LIVE
197	176	174	50	THE THOMPSON TWINS ▲ ARISTA AL 8-8200 (8.98) (CD)	INTO THE GAP
198	196	167	64	DURAN DURAN ▲ CAPITOL ST 12310 (8.98) (CD)	SEVEN AND THE RAGGED TIGER
199	167	145	18	REBBIE JACKSON COLUMBIA BFC-39238	CENTPEDE
200	165	158	30	BANGLES COLUMBIA BFC 39220	ALL OVER THE PLACE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|------------------------------------|------------------------------|----------------------------|---------------------------|----------------------------------|--------------------|------------------------------------|---------------------------|
| Bryan Adams 8 | Phil Collins 118 | Grim Reaper 189 | Kinks 57 | Newcleus 150 | Run-D.M.C. 69, 102 | Rick Springfield 144 | W.A.S.P. 129 |
| Alabama 100, 131 | Commodores 63 | Kiss 48 | Kiss 48 | Night Ranger 171 | Sade 89 | Bruce Springsteen 3, 128, 169, 186 | Jack Wagner 50 |
| Alphaville 185 | Culture Club 79 | Klymaxx 107 | Kool & the Gang 35 | Billy Ocean 13 | Sawyer Brown 180 | Ray Stevens 123 | John Waite 86 |
| Laure Anderson 196 | Dazz Band 147 | Daryl Hall & John Oates 11 | Krokus 149 | Original Cast Cats 145 | S.O.S. Band 170 | Rod Stewart 184 | Grover Washington Jr. 126 |
| Animotion 164 | Deep Purple 20 | Corey Hart 113 | Krokus 149 | Jeffrey Osborne 56, 162 | David Sanborn 66 | George Strait 181 | Wham 2 |
| Armored Saint 146 | Dennis DeYoung 116 | Dan Hartman 106 | LRB 85 | Scandal Featuring Patty Smyth 87 | Scorpions 136 | Barbra Streisand 82 | The Whispers 94 |
| Ashford & Simpson 31 | Depeche Mode 194 | Don Henley 14 | Cyndi Lauper 16 | Survivor 47 | Shadowfax 165 | Shalamar 119 | Whitesnake 174 |
| Autograph 37 | Dio 135 | Roger Hodgson 92 | Let's Active 192 | Tommy Shaw 73 | Shalamar 119 | White Wolf 182 | The Who 43 |
| Philip Bailey 22 | Dokken 77 | Honeydrippers 29 | Julian Lennon 17 | White Wolf 182 | Tommy Shaw 73 | Beverly Hills Cop 12 | Eugene Wilde 109 |
| Bangles 200 | Duran Duran 23, 198 | John Hunter 167 | Huey Lewis & News 27, 191 | White Wolf 182 | White Wolf 182 | Big Chill 70 | Kim Wilde 101 |
| Pat Benatar 30, 187 | Bob Dylan 148 | Billy Idol 97 | Los Lobos 55 | White Wolf 182 | White Wolf 182 | Breakin' 2 Electric Boogaloo 52 | George Winston 83 |
| George Benson 45 | Sheila E 71 | Julio Iglesias 81 | Madonna 1, 53 | White Wolf 182 | White Wolf 182 | Amadeus 68 | Stevie Wonder 41 |
| Big Country 117 | Sheena Easton 21 | Iron Maiden 90 | Manhattan Transfer 127 | White Wolf 182 | White Wolf 182 | Beverly Hills Cop 12 | ZZ Top 78 |
| Kurtis Blow 96 | Egyptian Lover 151 | Isley, Jasper, Isley 176 | Barry Manilow 59 | White Wolf 182 | White Wolf 182 | Big Chill 70 | |
| David Bowie 105 | Eurythmics 93 | Jermaine Jackson 67 | Teena Marie 42 | White Wolf 182 | White Wolf 182 | Breakin' 2 Electric Boogaloo 52 | |
| Laura Branigan 161 | Fat Boys 51 | Michael Jackson 125 | Bob Marley & Wailers 138 | White Wolf 182 | White Wolf 182 | Cotton Club 95 | |
| Martin Briley 103 | Fixx 168 | Rebbie Jackson 199 | Wynton Marsalis 98 | White Wolf 182 | White Wolf 182 | Country 160 | |
| Bronski Beat 44 | John Fogerty 4 | Al Jarreau 76 | Paul McCartney 134 | White Wolf 182 | White Wolf 182 | The Flamingo Kid 152 | |
| Julie Brown 178 | Foreigner 5 | Joan Jett 177 | Malcolm McLaren 190 | White Wolf 182 | White Wolf 182 | Footloose 166 | |
| John Cafferty/Beaver Brown Band 61 | Frankie Goes To Hollywood 39 | Elton John 142 | Metallica 115 | White Wolf 182 | White Wolf 182 | Ghostbusters 188 | |
| Eric Carmen 133 | Gap Band 65 | Rickie Lee Jones 179 | Pat Metheny Group 130 | White Wolf 182 | White Wolf 182 | 1984 93 | |
| Cars 34 | General Public 26 | The Judds 72, 158 | Motley Crue 112 | White Wolf 182 | White Wolf 182 | Purple Rain 7 | |
| Ray Charles 175 | Giuffria 28 | Chaka Khan 46 | Motley Crue 112 | White Wolf 182 | White Wolf 182 | Stop Making Sense 75 | |
| Chicago 9 | | | Anne Murray 163 | White Wolf 182 | White Wolf 182 | 2010 173 | |
| Bruce Cockburn 74 | | | New Edition 6 | White Wolf 182 | White Wolf 182 | Woman In Red 41 | |

'GONE WITH THE WIND' VIDEO

(Continued from page 1)

four dollars on a title that retails for \$89.95.

MGM/UA's response has been that price-cutting represents uncreative marketing. And although the firm says no official quotas have been set, vice president of sales and marketing Saul Melnick comments that firms not achieving the numbers MGM/UA thinks that they should may find themselves removed from the company's list of authorized distributors.

At the same time, "Gone With The Wind," which is due out March 15, has reaped an unexpected public relations bonanza from an insignificant production error involving the soundtrack, garnering the title appearances on national network television and in newspapers across the country.

Although MGM/UA has refused to release projections on the total pre-order numbers it expects "GWTW" to achieve, distributors say that figure is probably in the 300,000 to 400,000-unit range. The 46-year-old film will sell that many units, they project, but not on pre-order.

Initial sales for "GWTW" should come to between 200,000 and 250,000 units, distributors say, with the total rising to the numbers MGM/UA seeks over the next six weeks.

"After pre-orders, this product will be a monster," says Ingram Video's Megan Burrows. Retailers were very concerned when "GWTW's" \$89.95 price was first announced, she says, but now appear to be getting behind the title in strength.

Ingram is one of the few firms

holding solid on the title's price, selling it to dealers at \$67.95. According to Burrows, the company has been able to price the product that high because of the promotional and display support it is providing. She says she has heard of companies selling "GWTW" for as little as \$60, and says the low levels are "because of the quotas."

MGM/UA Home Video is selling "Gone With The Wind" to distributors at \$55. The lowest price so far reported has been from VTR of Philadelphia, which has promotionally priced the program at around \$59.

Even the larger distributors have been affected by the competition. At Sound Video Unlimited, vice president Stan Meyer says, "We've been forced to meet our competition, and we're not making our normal margin on this."

Meyer comments, "Some distributors, I'm told, are not going to be carrying this item" for fear of getting burned with excess inventory. "Certainly the quota seemed very high," he says.

Melnick emphatically states that MGM/UA does not have official quotas. But he does expect his distributors to achieve certain sales levels, he adds, and he will take steps in response if those levels are not reached.

In markets where there are several distributors and one does not achieve the projected number, Melnick says he "expects" his company may re-think its relationship with that distributor. Wholesalers must learn to market using tools other than price, the MGM/UA executive comments.

At least one distributor, it's understood, has had his wrist slapped because MGM/UA felt the company was selling "GWTW" too cheaply.

Vital in spurring retailers out of the doldrums was a production mistake that proved a public relations bonanza for MGM/UA. The company accidentally put the wrong music over the titles of the film, a mistake which was discovered by Washington Post critic Tom Shales.

Duplication of the title had only begun, and 30,000 units were immediately pulled off the line and production halted until a correct soundtrack could be created. MGM/UA executives say that despite the de-

lays incurred by the fix, chances are good most "GWTW" units will go out on time.

On the retail level, store owners who have just started taking consumer pre-orders for "GWTW" claim the title is priced too high—but admit this hasn't stopped the orders from coming in.

"I think MGM/UA is beginning to realize they can make money by offering lower prices," says Yehuda Hed, co-owner of the three-store Videotheque chain in Los Angeles. But, despite his qualms about the price, Hed says his store has already racked up 150 titles for "GWTW."

At Audio/Video Plus, president Lou Berg says his company took six orders for "GWTW" in the first day it promoted the title. But, he says, he doesn't expect the 46-year-old film to be "the blockbuster everyone says it will be. The price is too high, and I think there might be some resistance to it."

Dissenting from this view is Metro Video/Video Shack vice president Marcia Kesselman. "This is a sale title," Kesselman says, predicting that rental stores will be caught by surprise by the consumer demand for "GWTW" and may be forced to order new copies of the film.

CD PACKAGING TESTS

(Continued from page 1)

Meanwhile, Ivy Hill's Arthur Kern says the company's modified paperboard container is now in production and will shortly replace the current design that uses a light plastic inner tray to hold the jewel box in place. The new unit is a one-piece box with two inner struts for stability and to support the jewel box. Its lateral dimension is just under 5.75 inches.

Kern claims the new outer container will save "more than five cents" in manufacturing costs, and perhaps as much or more in assembly and handling at the label end.

All new WEA CD product will be packaged in the box, Kern says. He names as other clients MCA, A&M and RCA. At the latter label, Robbin Ahrold says the new box will be used for hit product where title-spe-

cific packaging is most useful, with the blisterpack retained for the time being for other product.

At Shorewood Packaging, Floyd Glinert has been showing industry executives a 5-by-12 cardboard outer container which achieves its narrow dimension by turning the jewel box vertical rather than horizontal. It, too, is constructed of one piece with inner cardboard bracing.

All packaging studied by the United States Testing Co. survived vibration tests without abrasion damage that would cause playback mistracking.

Inner plastic carrier trays distorted in temperature tests that ranged from 20° below zero to 200° Fahrenheit. There was varying deformation or buckling of jewel box components during the temperature tests,

although in most cases playability of the CD itself was not affected. Plastic clamshells also "curled and shriveled" as the temperature rose.

No damage was noted in the all-board packages following heat tests, the study asserted. These packages were also said to survive drop tests more readily than those with jewel box, and to provide equal protection against dust contamination.

The JVC report also found no difficulties following vibration tests. The all-board packages were also said to come through temperature and humidity tests without affecting disk appearance or playability. In these tests, packages stood for 150 hours at minus 22° Fahrenheit, and for a similar time at 131° Fahrenheit.

U.S. DEBUT IN '86 FOR DIGITAL TAPE?

(Continued from page 1)

Electronics Industries Assn. of Japan (EIAJ) has just approved a standard established by Matsushita Electric Co. for a stationary head digital audio cassette recorder/player, and that a 1986 introduction to the market is planned by some Japanese companies.

As to whether JVC will come to market with DCAC prior to 1986, Boden declines to comment, saying only: "The DCAC is a sleeping giant, and will revolutionize the marketplace. It's my belief that, rather than curtail CD sales, the DCAC will spur them, as the units will in many ways be complementary. You'll be able to dub CDs for use in car or portable DCAC units with re-

sults far superior to what can be achieved with standard audio cassette dubbing."

Boden says that the DCAC will be superior to the CD in certain ways, particularly in terms of applications to the auto sound and portable player/recorder markets, as the DCAC will be "not at all susceptible to heat, cold, vibration and other hazards," and will also boast a music capacity of approximately two hours.

Matsushita's Almon Clegg will not confirm that the EIAJ had accepted a Matsushita-proposed stationary head format for production of the DCAC. "We are at present unaware that the DATC has agreed

upon any format, but it is possible that it may have happened within the past few days," he says. "Once a standard is agreed upon, of course, we will go ahead with prototypes."

"It is possible that, by the Summer CES, we may see some units displayed, and by January, 1986, we will certainly see lots and lots of models exhibited at shows. We're not expecting any product on the market until early 1986," Clegg adds. He says he foresees an entry price in the \$1,000 range.

Will the DCAC be in direct competition with the Compact Disc? Clegg says he doesn't think so. "I don't see any real problems that way. They are different formats for different peoples' needs. The DCAC will appeal mostly to the person who does a lot of his own recording—the hobbyist and audiophile."

Denon's Robert Heiblim suggests that the introduction of the digital cassette is inevitable, but that bringing the unit to market too soon would be a grave error. "It would be a destructive and unnecessary act at this time," he contends. "If you look at it realistically, the digital audio cassette would only disrupt the momentum of Compact Disc, as well as steal sales from standard cassettes. Let's wait until CD is fully on board. It's a natural progression, but not now."

One reason the Japanese have been slow to introduce DCAC units

to the market, suggests Heiblim, is that the Japanese Ministry of International Trade & Industry (MITI) has encouraged them not to potentially compete with their own CD technology by doing so. Heiblim says that, to his knowledge, the MITI has not changed its position.

"They're aware that such a move would be short-term and non-productive," he says. "It would just put a hurt on all those CD players we're all trying to market. It's a stupid idea to come to market with a digital audio cassette unit so soon."

"Unfortunately," Heiblim continues, "there are a lot of stupid people out there looking for a short-term gain, and it may well happen sooner than it ought to."

A representative of the Japanese Consulate here claims that, while they are unfamiliar with the specifics of the digital audio cassette, the MITI "never, under any circumstances, attempts to inhibit any product from being brought to market by any company." This statement, however, is disputed by several Japanese manufacturers, who claim that the MITI does exert influence upon individual firms' decisions to market new products.

Is there a real danger to the health of the still-immature Compact Disc technology posed by the shadow of digital cassettes on the horizon? Although Heiblim and Boden maintain that there is, there are many dissenting opinions.

Says Clegg: "As far as the danger posed to record labels who fear home digital taping of CD software, you cannot currently get digital output from any CD player that I am aware of. Dubbing a CD to a DCAC would result in a dual conversion—digital to analog and then analog to digital." Clegg concedes, however, that nothing would prevent "the informed hobbyist or audiophile from opening the cover of his CD player and doing a bit of quick internal rewiring to enable direct digital-to-digital recording."

The official position of the Compact Disc Group is that the CD has little to fear from the DCAC. "We know it's coming, and we welcome it, because all forms of digital storage are viable," says the CDG's Leslie Rosen. "We don't think digital cassettes offer the consumer any real advantages or versatility over CD, though."

Lee Isgur, first vice president at Paine Webber and a specialist in the consumer electronics industry, predicts that digital cassettes will come to complement CDs, much the same way vinyl disks and standard cassettes have co-existed. "With digital cassettes, you are constrained to linear programming, while the CD allows more flexibility through random access of programming," he says, pointing out an advantage the laser-read disk holds over digital cassette systems.

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On the Beam

BY SAM SUTHERLAND

A weekly column focusing on developments in Compact Disc hardware and software.

KAMIKAZE MARKETING: A quick sampling of reactions from label marketers to the prospect of an early launch for digital tape cassette formats (separate story, page 1) confirms that few Compact Disc software vendors are keeping tabs on this latest wrinkle in digital audio.

If some executives are only vaguely familiar with proposed digital audio tape prospects, none fail to see the potential threat of a rollout in hardware during the next year. Should digital tape recorders reach the market as early as 1986, the nascent Compact Disc market is deemed vulnerable to erosion, especially with respect to portable and automotive player sales. CD marketers also fret that the worsening software manufacturing crunch will place the laser audio disk at an additional disadvantage.

The apparent lack of awareness regarding digital audio tape (DAT) underlines a central irony: At a time when hardware and software interests are finally learning to work together in the service of CD market expansion, a platform for coordinating longterm home entertainment prospects finally seems feasible. Yet, based on the divergent views of audio industry sources contacted about DAT, a lack of communication within the hardware camp

threatens to impede careful market planning.

MILLER & KREISEL Sound Corp., which touted professional digital techniques via the late '70s launch for its **M&K Real Time** audiophile label, has launched a second label, **Perpetua**, this time expressly devoted to digital masters (RealTime began as a direct-to-disk line before adding digitally recorded titles).

The Culver City, Calif. company which also manufactures audio hardware and operates the Jonas Miller audio/video sales operation, plans eight releases during the first half of '85, all engineered by M&K president **Ken Kreisel**, who's handled those chores for the RealTime catalog. Out now is the first Perpetua release, "Jazzical Class," by pianist **Wayne Bedrosian** and the **Los Angeles Concert Trio**. That mixture of light classical favorites and pop material will be followed by classical releases from the **Philharmonia Hungarica** conducted by **Zoltan Rozsnyai** and **Paul Anthony McRae**, organ recordings by **Samuel John Swartz**, and at least one more Bedrosian project.

CATALOG HINDSIGHT: Recent and current CD releases continue to dramatize the configuration's potential for reviving older recordings, not just new hits. Verve's long-promised **Silver Collection** anthologies noted here in recent months, have finally arrived and our initial plays of seven of the ini-

tial eight titles confirm that prudent programming and careful transfers can breathe new life into even pre-stereo tapes.

Indeed, while the bulk of the series focuses on stereo masters, it's worth noting that mono tracks by **Billie Holiday** stand up handsomely when compared to early stereo material from **Ella Fitzgerald** and **Wes Montgomery**.

There's also evidence that Compact Discs could enable label marketers to give a second chance to overlooked recordings. **Mobile Fidelity** has already issued several albums either unreleased in the U.S. or issued on smaller, more specialized labels. The label's most recent foray into such neglected works is its CD version of "Standing On The Outside," originally released by the **Kazu Matsui Project** on Mirus Music's **Lakeside** label. Essentially a pop/fusion effort built around guest artist **Robben Ford**, the set opens no sweeping new vistas in musical content, but the production values are indeed superb, and beautifully served by this premium CD.

Whether such exercises in musical hindsight will be commonplace in the months ahead hinges, unfortunately, on the unresolved software production crunch. With label marketers forecasting continued market growth, it's generally held that deep catalog titles may remain beyond the reach of CD release programs until production capacity can start catching up with demand.



Compact Europa. Europa Records president Jean-Pierre Weiller, left, and Rykodisc marketing vice president Don Rose mark the Compact Disc release of Europa artist Jim Pepper's "Comin' And Goin'."

GRAMMY PROMOTIONS

(Continued from page 1)

committee. Adds Bob Tolifson, marketing vice president for San Francisco's Record Factory chain: "Valentine's Day takes away co-op money that could go into Grammy promotion."

While noting that the Feb. 14 gift date "could be ripe for plucking away from the candy and flower people," Tolifson's remarks reflect a growing belief among record retailers that the Grammys present a uniquely powerful and comparatively longterm marketing opportunity that has been under-utilized.

Noting consumer response to performers on the 1984 Grammy Awards telecast, especially Wynton Marsalis and Herbie Hancock, retailers urged labels at last fall's gathering of NARM retail and merchandising advisory committee members to concentrate on the Grammys. As a result, CBS-designed Grammy artwork was selected by NARM for this year's merchandising aids. But some retailers suggested that the only way to fully exploit the event is for labels to suspend all other sales programs around the telecast.

Ken Wolfe, advertising director for the 16 Minneapolis-based Great American Music and Wax Museum stores, notes that his outlets are large enough to accommodate both NARM's Valentine's Day promotion and the Grammy push. But even under a best-of-both-worlds

scenario, Wolfe says Valentine's Day can hardly compare to the Grammys.

"The awards show brings a lot of people into the stores," says Wolfe. "Last year the mainstream buyer wasn't that familiar with Marsalis or Hancock, and their product really shot up after their performances."

Predicting which artists will benefit the most from Grammy exposure is difficult at best. But Wolfe, who is also a member of NARM's merchandising committee, says there are generalized sale effects. "Prime artists, Prince and so on, will not do an extra million as a result of the show," he says. "But people see these acts and come in and then buy other product. Valentine's is a one-day thing."

Similarly, the national Camelot Music chain is placing most of its advertising eggs in the Grammy basket. "Since we had initially planned a heavy Grammy promotion on the basis of last year's success, we took a low-key approach towards Presidents' Day and Valentine's Day because the malls we're in do a lot towards those days," says marketing supervisor Paul Burnett. "Wherever the malls were doing a supplement, we relied on that, feeling it would carry us and allow us to pump our ad dollars into the Grammys. We view the Grammys as a high point in our industry, our World Series."

Scheduled performers for this year's Grammy Awards program announced to date include Chaka Khan, Howard Jones, Cyndi Lauper, Huey Lewis & the News, the Staples, Tina Turner, Stevie Wonder, Hank Williams Jr., the Clarke Sisters, Kenny Loggins, Thomas Dolby, Rev. James Cleveland & the Southern California Community Choir, Debbie Allen and Herbie Hancock.

Promotions emphasizing consumer involvement are particularly popular. NARM ballot slips invite customers to predict winners, and individual chains around the country have also keyed on predicting winners as a basis for promotion.

In Buffalo, the 16 Cavages outlets have distributed 10,000 ballots in a contest awarding a \$500 record spree to the first correct ballot chosen at random. In Florida, Peaches has combined with Warner Bros. to offer a free trip to the awards telecast in a ballot drawing.

Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

VARIETY IS INDEED the spice of life, but it's also a tricky commodity to market. Such is the case at New York's **Celluloid Records**, home to **Bill Laswell's** production conglomerate **Material**, the current **Afrika Bambaataa/Johnny Lydon** 12-inch "World Destruction," Indian slide guitarist **Brig Kabra**, street/rap pioneers the **Last Poets** and many more.

As one of the country's most eclectic indies, Celluloid is currently taking steps to consolidate its identity and expand the borders of pop music, says the label's **Patricia Kiel**. The crux of this crusade rests on sets of plastic divider cards grouping all Celluloid output under the "C" heading, with separate cards for the label's various performers and genres.

The aim is to get product out of the obscure international bins and into the higher-traffic pop bins. "We want consumers and retailers to think of Celluloid as a group of musicians that work together—ideally, as a single entity," says Kiel.

Provided free to retailers, the cards simplify the reorder and inventory tracking process and are of special interest to mom-and-pop stores, says Kiel. Several large chains, however, are now nibbling at the concept, while New England's **Strawberries**, Minneapolis'

Northern Lights and Atlanta's **Turtles** have already installed the divider system into some of their outlets.

Also on the boards at Celluloid is a large scale promotion with the Tower chain and California Record Distributors. Plugging the label's developing "New Africa" series, Celluloid has taken out three full-page ads in the March issue of Tower's in-store magazine **Pulse**. During the promotion, albums by **Mandingo**, **Toure Kunda** and imprisoned Nigerian performer **Fela Anikulapo Kuti** will be featured in Tower's highly visible "red racks."

As Celluloid's progressive output has been largely ignored by all college programmers, the label's four-person marketing staff devotes approximately 90% of its efforts to retail, notes Kiel. Typical of the label's specialized promotions is a full window display at the Harvard Coop that touts the **Golden Palaminos'** catalog and the Laswell-led group's forthcoming appearance in Boston.

The label is hoping for a better attitude on the part of video broadcasters as it embarks on its first commercial video project. Due out in the next month is the "World Destruction" clip.

SEEDS & SPROUTS: While awaiting the verdict on its first mainstream rock release, the **Beat Farmers'** rousing "Tales Of The New West," **Rhino** reaffirms its commitment to the offbeat with the signing of radio comic **Dr. Demento** for a six-record series. Entitled "Dr.

Demento Presents The Greatest Novelty Records Of All Time," the project kicks off late this spring with "The Greatest Christmas Novelty Hits." The five subsequent volumes will document the ditties of each decade, going back to the '40s. For genre fanatics, the Santa Monica-based indie will issue the complete collection in a signed, limited-edition boxed set, including Demento's description of each tune and the artist behind them. For the past 12 years, Dr. Demento's two-hour radio show, heard on Westwood One, has served as a crucial breaking ground for novelty artists.

There hasn't been much time for weight watching for **Sutra Records'** **Fat Boys**, who left New York for Miami last week to begin a tour with MCA's New Edition. After just three months on the street, the **Fat Boys'** self-titled debut album is certified gold, and the chubby cohorts are inked to portray themselves in the forthcoming film "Kings Of Rap," where they'll share the bill with Run D.M.C., Whodini and others. With that trio off to a great start, Sutra turns to its partner label fever, where 16-year-old **Nayo** climbs the dance charts with the catchy "Please Don't Go," and "Games People Play" rapper **Sweet G** returns to vinyl with "Waiting For Your Love" . . . Look for **Palo Alto Records** to enter the Compact Disc ballpark soon with titles by **Maynard Ferguson**, the **Generation Band**, **Lalo Schiffrin**, **Victor Feldman** and **Rare Silk**.

ICM Acquires ATI Assets Merger Unites Major Talent Firms

NEW YORK International Creative Management Inc. (ICM) has acquired ATI, the New York-based talent agency, with ATI's contemporary music activities to be merged with the New York concert department of ICM.

ICM's purchase of the ATI assets was confirmed with a joint announcement from Marvin Josephson, chairman of Josephson International, ICM's corporate parent, and Jeff Franklin, chairman of ATI Equities. Purchase price and other terms of the acquisition were not disclosed.

Through the arrangement, ICM's own extensive roster of contemporary musical acts will be augmented by ATI's roster of 88 artists including Kiss, the Cars, John Cougar Mellencamp, Neil Young, Joni Mitchell and Rush. William Elson, who was president of ATI's agency division, has been appointed senior vice president of ICM and head of the New York concert department,

while Sheldon Schultz remains overall head of the New York and Nashville music departments.

In Los Angeles, Alex Hodges is head of the concert department and Jim Murray heads the locations department.

Franklin, who continues as chairman of ATI Equities and ATI Video, the independent music television production operation, now becomes executive consultant to the Josephson Talent Agency Group. According to Josephson, Franklin will now work closely with ICM chairman Ralph Mann in New York and ICM president Jeff Berg in Los Angeles.

The acquisition further buttresses the Josephson company's diverse agency and management services in entertainment and the literary field. That parent firm also operates divisions governing radio stations, television programming, design and furnishings, and brokerage and investment banking and management.

Motown Awarded \$250,000 in Pickwick Suit

LOS ANGELES A Federal District jury has awarded Motown Records \$250,000 in compensatory damages in a suit the label filed here in 1983 against Pickwick International Inc.

The Motown-amended complaint, filed last September, alleged that Motown's national distribution pattern through independent distributors had been disrupted when Pickwick International Inc. terminated its distributorships without notice in March, 1983. Motown was distributed by Pickwick's distribution points in Atlanta, Miami and here.

The Pickwick/Motown distribution pact of 1979, the plaintiff alleged, required that Pickwick provide sufficient advance notice if it wished to cancel the binder. Motown, now distributed through MCA, sought one million dollars in compensatory damages and five million in punitive damages.

WCI Holding LP Quality Meet

LOS ANGELES Executives from the three Warner Communications record labels and a representative group of disk mastering engineers, matrix producers, lacquer suppliers and other key disk production services are slated to hold a day-long conference on LP quality this week.

The Feb. 21 meeting will be held in New York and coordinated by Ed Outwater, director of quality assurance for Warner Bros. Records and chairman of the quality assurance committee at the WCI Records Group. Prompting the huddle is rising concern over disappointing yield of metal mother masters from finished lacquer disks.

However, Outwater acknowledges that the broader topic of LP quality control remains timely despite the configuration's declining share of overall prerecorded product sales. He also sees analog disks as vulnerable to oversights in quality control as manufacturers shift emphasis to cassettes and Compact Discs.



Millionaire Club. Former disk jockey Jack Gale, left, who now operates Music Unlimited Inc. in North Miami Beach, signs singer Don Cornell to a deal whereby the veteran performer will record product to be sold over cable tv and, eventually, to independent distributors. Gale, a one-time Billboard air personality award winner, also has similar deals with other million-selling artists, including the Platters, Kay Starr, Eddie Fisher and Ronnie Dove.

WITH PRINCE'S "PURPLE RAIN" establishing a single year's high for domestic album sales—10 million—at the company last year, Warner Communications Inc.'s recorded and music publishing division registered strong increases in profits for the fourth quarter ending Dec. 31 and for the entire year, the company reported late last week. For the quarter, profits rose 30% to \$32.2 million compared to \$24,748,000 the year before. For all of 1984, income registered in at \$89,604,000, compared to \$60,724,000 in 1983. In revenues, the fourth quarter reached \$251,289,000, compared to \$220,229,000 a year before. In all of 1984, revenues hit \$817,575,000 compared to \$765,933,000 a year before. In addition to "Purple Rain," also credited with providing the Warner home video division with its biggest seller, the company lists such other multi-platinum WEA sellers during the year as the Cars, Chicago, Madonna, Ratt, Twisted Sister, Van Halen and ZZ Top.

THE U.S. SUPREME COURT will hear oral arguments Wednesday (20) in a state obscenity definition case involving the state of Washington and a video distributor there, JR Distributing Co. The case hinges on the meaning of the words "lust" and "prurient" in determining obscenity. The Ninth Circuit Court of Appeals case was accepted last term for hearing by the High Court . . . What's going on? Marvin Gaye's "Transit Ostende," a home video title combining music and interview footage, has been "postponed indefinitely" by Sony Video Software. The 30-minute, \$29.95 package was to have been released this month; the company declines to indicate the reason for the no-show.

WASHINGTON IS LIKELY to stay as site of the Video Software Dealers Assn. convention in August, but expect the confab to play Las Vegas from 1986 and beyond. VSDA's board meeting late last week at the Radisson Phoenix palavered long over whether the annual convention should harbor permanently in Vegas. Concern was also expressed over whether local chapters should exact their own dues stipend to support regional activities. Chapters are mushrooming. Take California, where there are three, with L.A. looming as the fourth . . . More Video: Rodger Wadley and his Video Retailers Assn. warning members about California Senate Bill 133, introduced recently, which would make it a misdemeanor to sell a home videocassette deemed "violent."

FALTERING LP SALES is one of the big reasons L.A. pressing plant pioneer Horace Waddell sold his longtime Burbank plant and real estate for a reported \$3.5 million last week. Waddell, who has more than 30 years on the manufacturing side, will retire . . . Rumor has Artie Mogull, now in London, partnering with video and film mogul John Coletta of Silver Screen Film Development there in acquiring the PRT enterprise, the Louis Benjamin entity now powered by Walter Woyda . . . Mercury artist Deborah Galli vocalizes "Girls Just Want To Have Fun," title song from the New World rock music release, which will be a PolyGram al-

bum . . . Personal manager Janet Oseroff shopping a disk deal for former Ronette Ronnie Spector, in the midst of a comeback . . . Rory Barry has ankle Rego Records and his executive vice president slot to form his own company . . . Bose has a working deal with Delco Electronics, wherein it direct mails buyers of GM cars, offering its "Private Performances" 13-cassette collection, at \$13 each plus mailing and handling charges . . . RIAA postponing its normal March Cultural Award dinner in Washington until fall this year.

THOUGH CONFIRMATION is lacking, latest rumor revolving around the 180-store Payless Drug Northwest buyout by K-mart (Billboard, Feb. 16) has Al Zangarillo, former Pickwick distribution branch manager in the Northwest, coming in as general manager of the reported in-house rack operation under Bill Hall . . . No word on whether MGM/UA relocates to the West Coast after the parent company buys back 4.5 million of its common at a cost of \$100 million . . . The National Academy of Video Arts & Sciences hopes to encourage inclusion of missing children's photos in 30-second rock video public service spots . . . Sick Call: MTV vice president of programming Les Garland is going to be out of the office for the next few weeks, recuperating from elective surgery he had to undergo after the flareup of an injury he suffered in an auto accident as a teenager. He asks that calls and letters go through his office while he's recuperating. Veteran L.A. indie distrib salesman Stan Hickman convalescing from a lengthy bout with ill health. Carol Davis of American Gramophone, the Fresh Aire label, working from her Omaha home after suffering multiple fractures in an auto collision.

TRACK ERRED. Robin Sloane is video chief for Elektra. Sherry Goldsher, who joined A&M in the same slot, worked at Elektra more than a year ago (Billboard, Feb. 16) . . . Bill Randle, the DJ legend, commuting in his own plane between Oklahoma City, where he is studying for a law degree, and teaching at Phillips Univ., Enid, Okla. Look for Dr. Randle to do a new syndicated series . . . Carl Maduri of First String Artists & Management, Cleveland, inked B.E. Taylor to Epic, with a booking agency to be set soon . . . Li'l Wally Jagiello, the polka potentate, now doing a daily radio show on WVCB Miami . . . The Record Bar chain has changed its fiscal year end from Oct. 31 to Jan. 31. Accounting boss Allen Lyles explains that starting the fiscal year in a slow period eases many problems and closes the year with a bang. By the way, The Bar's budget goal of \$100 million in 1984, which was topped, moves to around \$120 million this year, Track hears . . . Dan Petrie Jr., who scripted the hot "Beverly Hills Cop," once was a staffer in the Billboard London office under Andre DeVeque . . . The Assn. of Independent Music Publishers' luncheon Wednesday (20) at Gio's, Hollywood, will hear Irwin Coster, Averill Pasarow and Al Schlesinger discuss infringement.

Edited by JOHN SIPPEL

Stewart Replaces Elton at Super Concert

BY PAUL GREIN

LOS ANGELES Amid controversy, Rod Stewart has replaced Elton John as the headliner for Super Concert I, set for July 11 at Exhibition Stadium in Toronto. The concert is slated to be beamed live via satellite to 200 closed-circuit locations and 150 pay-per-view outlets throughout the world. Also on the bill, as previously announced, will be Culture Club.

John Reid, Elton John's manager, announced his client's withdrawal from the show last week. In a sharply worded statement, Reid questioned the ability of event producers Trans World Concerts to pull off a show of this magnitude. In response, Brad Borison, president of Trans World Concerts, charged that John's management was asking for changes in their agreement.

"Hey, it's business," says Arnold Stiefel, Stewart's manager for the past year and a half. "So far the guy has done everything he said he would do. The contract protects us in every way, and so far they've lived up to the letter of it."

"Borison came over and told me what the problems with Elton were. I said, 'Here's what we would need,' improving the Elton deal rather dramatically, and 24 hours later the deed of deposit was in. We checked out their financial backers, which seem solid."

Stiefel notes that Stewart was originally asked to play Super Concert I, but couldn't because of a recording commitment. He was then set as the headliner for Super Concert II, slated for December, which would also feature Daryl Hall & John Oates. But a change in Stewart's recording schedule allowed

him to make the earlier date when Elton John dropped out.

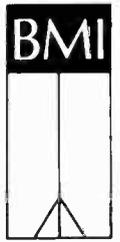
Stiefel adds that Stewart and Boy George plan to collaborate on a song which they'll perform together to close the show. Whether that song is released as a single will depend in part on the timing of Stewart's own album, a concept work which he'll begin recording in April with producer Richard Perry.

In addition to the closed-circuit and pay-per-view exposure, Stiefel says the concert will be simulcast in stereo on FM radio and made available to cable subscribers for an extra charge.

Trans World Concerts also announced that it has retained Concert Productions International (CPI) of Canada to produce at the originating Toronto venue.

BMI'S HOT 100

Congratulations to all our Grammy nominees.



Not pictured: August Darnell

Wherever
there's music,
there's BMI.

Phil Collins "No Jacket Required"

81240



No Jacket Required

Phil Collins

Get ready to get casual with Phil Collins' new album, "No Jacket Required." Featuring the first single, "One More Night." (7-89588) Produced by Phil Collins and Hugh Padgham

WATCH FOR PHIL COLLINS' SPRING TOUR!



On Atlantic Records and Cassettes

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