Duran Duran, Madonna albums rocket into top 10 See page 68

Foreigner cracks Hot 100 at No. 45 See page 64

Hall & Oates: chart-topping champs

VOLUME 96 NO. 50

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

DECEMBER 15, 1984/\$3.50 (U.S.)

# **Mixed Start for Yule Sales**

#### Retailers Not Ready To Celebrate

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

NEW YORK Initial results for the holiday shopping season are in, and the music retail community is still holding its breath.

"We're not opening any champagne yet," says Terry Cooper, vice president and general manager of the 37-store Recordland chain, based in Cleveland. "We're feeling okay, but we didn't feel the impact we should have for the three biggest shopping days so far this year. We were looking for more.

Cooper sees atypically mild weather as a factor in his regions, especially on Sunday. He gets some agreement from Brian McElvoy, buyer for the 50 Listening Booth

## **Music Acts Come To Aid** Of Ethiopia

BY PAUL GREIN

LOS ANGELES The music industry is rallying to aid the Ethiopian famine fund with a variety of record, concert and television projects. These include a single, "Do They Know It's Christmas," performed by 40 top British pop stars under the collective name Band Aid, and an album being assembled by Tony Adams, president of Blake Edwards Entertainment.

Elton John and Irene Cara are the first artists to commit to the latter project. Appeals have gone out to 30 top artists, including Michael Jackson, Bruce Springsteen and Kenny Rogers. In addition to the album, Adams is planning a two-hour tv special for early spring. Adams co-produced a 1979 CBS-TV special, "Because We Care," which he says (Continued on page 73) stores based in Philadelphia. "Weekend business was good but not great," he says. "We need a few snowflakes.'

The Spec's chain in Florida also would have preferred a few snowflakes to what they got, which was tropical storms. Spec's Ann Lieff reports flat sales, with the storms tak-ing a heavy toll on the chain's four Palm Beach County outlets.

In Nashville, the weather was less dramatic but sales no more (Continued on page 73)

#### **Chain Ad Buyers Seek TV Time**

BY JOHN SIPPEL

LOS ANGELES U.S. record/tape chain stores spent 52% of their 1984 advertising allowances on radio, with print getting 44% of the dol-(Continued on page 73) MTV Acquires Assets

# TURNER CLIP NET CALLS IT QUITS

BY TONY SEIDEMAN

NEW YORK Ted Turner's Cable Music Channel is dead. Surviving only 34 days, the music video network's scheduled termination date was Friday (30) at 11:59 p.m. EST.

Turner Broadcast Systems Inc. announced the shutdown shortly after reaching an agreement with MTV Networks Inc. that had MTV purchasing "certain assets" of the cable music channel for \$1 million in cash and a promise for the purchase of \$500,000 in advertising on the company's surviving channels.

Although the Cable Music Channel had been struggling to survive since its inception, its demise came as a complete surprise to both the network's staffers and the record industry.

"We continue to believe that Cable Music Channel is a top quality music service, but we have not had enough support from the cable industry for it to become a viable service," said R.E. "Ted" Turner in his official statement. He placed the blame for the demise on the cable operators who limited the service's potential audience to only 400,000 subscribers, 4% of what TBS had said was necessary to keep the network operating when it was creat-

"We just didn't get the response we needed to make it a business," says Arthur Sandow, TBS vice president of corporate communications. He adds that he does not feel the elimination of Cable Music Channel precludes the creation of a second national 24-hour music video network

"I think there's room for more than one," he says. "I think the second one is going to be theirs [MTV's], just like we have the second news rhannel."

As for the "certain assets" pur-chased by MTV, word from both companies was that these amounted to Cable Music Channel's name and

(Continued on page 72)

# **Vid Stores in Obscenity Rap**

#### Ohio Case Raises Privacy Issue

BY EARL PAIGE

CINCINNATI A major constitutional issue may develop in a court case under way here involving violation of local obscenity laws and a

subpoena of a video store's records of all of its sales and rental transactions on the entire span of its prod-

Trial for the case is set for Jan. 28 at Fairfield Municipal Court. The subpoenas, which have been temporarily quashed, sought customer names, addresses, and all sales and rental invoices from the Video Store, which is owned by Video Software Dealers Assn. secretary Jack Messer.

Messer and others face two charges: sale of obscene products and possession of obscene products for sale. The charges stem from Fairfield County statutes identical to two Ohio state laws, officially listed as 2907.32 (A) (2) for the sale issue and 2907.32 (A) (5) for pos-

Messer's handling of the case has apparently sparked some dissension among VSDA members worried about the public airing of an issue they would rather be kept quiet.

The Video Store cases constitutional significance involves the privacy and First Amendment rights of video store customers, says Benson Wolman, head of the American Civil Liberties Union's Ohio divi-

(Continued on page 73)



"WELCOME TO THE PLEASURE DOME" It's what your journey



BILLY SQUIER'S "EYE ON YOU" (B-5416) is the hot new single from his platinum plus album, SIGNS OF LIFE (SJ-12361). There is still time to see Squier's explosive performance as part of his nationwide sold-out concert tour. Available on Records and High Quality XDR Cassettes from Capitol.



Last Sunday night, 30 million people saw Kenny & Dolly's "A Christmas To Remember" TV Special. All 30 million saw every song from their Christmas album "Once Upon A Christmas" come to life.

> Produced by David Foster & **Kenny Rogers**



**ASL1 ASK15307** 

And we all know what "Islands In The Stream sold without a special...don't get left behind...there's still plenty of selling time left. "Christmas Without You" video excerpt from the TV Special on cable now!

Five new original songs written by Dolly Parton



ADVERTISEMENT The Year Is 1929.
The Place Is Harlem.
The Music Is Now.
Welcome To

# THE COTTON CLUB

Where deals were made, lives were traded and the legends of jazz lit up the night.

Full Digital Recording Available
December 10 On Geffen Records And Cassettes
Coming Soon On Compact Disc
The Film Opens In Over 1200 Theatres
Nationwide December 14.

Album Produced By John Barry Original Music Composed and Conducted By John Barry Music Re-creations By Bob Wilber



GEFFEN





#### Resolution Calls for Royalty Push

# **CISAC ACTS ON HOME TAPING ISSUE**

BY SHIG FUJITA

TOKYO A call for all concerned with copyright to press governments to introduce legislation providing for a royalty to cover home taping was among 13 resolutions adopted by the 34th convention of the International Confederation of Societies of Authors & Composers (CISAC), which closed here Nov 17.

This was the first CISAC convention to be held in Asia, an area of the world rife with copyright infringement problems, and the Japanese government attached enough importance to have Prime Minister Yasuhiro Nakasone making the first main address. Nakasone stressed that his government would pay more attention to copyright problems and said there was need to solve the problems one by one.

Some 350 delegates from 48 countries and 83 international organizations were at the event, co-sponsored by CISAC and the Japanese Society of Rights of Authors, Composers & Publishers (JASRAC).

The latter's president, Yasushi Akutagawa, called for protection of copyright owners threatened by the rapid development of science and technology.

An Asian debate on copyright drew 18 delegates from nine territories: China, Taiwan, the Philippines, Malaysia, Singapore, Indonesia, Sri Lanka, Thailand and South Korea. The six-man South Korean team paid their own way.

Each delegate at this, the first Asian meeting on copyright problems, reported on his respective territory's biggest piracy hazards. The Asian nations now plan to hold at least one meeting a year.

The resolution on home taping approved on the final day of the CI-SAC meet expressed concern at the way the proliferation of home taping "unreasonably prejudices" the legitimate interests of authors, calling on all concerned to urge governmental amendment of laws to gain a royalty compensation.

The meeting accepted a nine-point document outlining means of "coping with world upheaval in copyright." These were:

• The exclusive right to authorize the dissemination of his works is a fundamental right of the author; the right to fair compensation for use of his work is a component of this whole right, but not co-extensive with it; voluntary contractual arrangements are the norm and should be compromised only "in the face of the most compelling need.

• If non-compulsory licenses are adopted, the author must be fairly compensated; when conditions of technology and markets permit, non-voluntary licenses should be discontinued; authors' compensation shouldn't be less than they'd be likely to get under free contractual arrangements, were they possible, and authors shouldn't be required to subsidize uses of works.

· Governments should pay market rates for their uses of copyrighted works; comprehensive licensing schemes and deals should be managed privately rather than by governments; development of blanket licensing organizations should be a principal goal of international organizations concerned with copyright.

Concern over home taping was at the root of much of the debate. CI-SAC delegates agreed: "When a new means of reproducing works results from technical innovation. authors should have the exclusive right to authorize those means, but...it is impossible in practice for them to license or otherwise enforce their rights individually or even collectively because that use is made in the realm of family privacy.'

Statutory means, it was agreed, must be found to enable authors to receive fair deals for home taping, via manufacturers and importers of the products necessary for private copying, "who profit only because of the works which the public wishes to record.'

Speakers and subjects were: David Ladd (U.S.) on "How to cope with the world upheaval in copyright"; Michael J.Freegard (PRS,

(Continued on page 73)

#### Media Exposure Deal **CD Oughta Be in Pictures**

NEW YORK Compact Disc players and software are expected to gain new consumer exposure as props on television and movie sets beginning early next year.

The Compact Disc Group late last week was said to be in the final stages of negotiation with Youngblood, Levine & Bladd, a firm with offices here and in Los Angeles that specializes in such media placements. Generic exposure of the system, without mention of brand name, could benefit the entire industry, comments Leslie Rosen, executive director of the Group.

The majority of placements will be on tv, says Rosen, and efforts will be made to show the units in use rather than merely as props. Car players and portables will also figure in the drive.

Meanwhile, the CD Group is putting new efforts behind trade distribution of its software catalogs and a promotional video explaining CD prepared by the Bose Corp. More retailers are being sought to make use of the video to spur in-store interest in the technology, says Rosen. The video runs nine minutes and is available in either VHS or Beta for \$40.

CD catalogs are offered to retailers at 25 cents each in minimum orders of 500. The 44-page brochures list all CD titles scheduled for release through the end of 1984. About 2,000 titles in all are carried. Both videos and catalogs may be secured through the Group offices in IS HOROWITZ

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**CLASSIFIED ACTIONMART** 

CANADA Music channel exceeds subscription and ad projec-

UPDATE Newsline. Calendar. Lifelines. New Companies.

CHARTS ▶6/Chartbeat: Hall & Oates pass Michael Jackson and Lionel Richie as the act with most No. 1 pop hits in the '80s. Cyndi Lauper scores fourth top five single.

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Dance/Disco

Hits of the World

**Bubbling Under** 

Hot 100

# Hobbs, Holdsworth, Boston Ventures To Buy Company NEW YORK Agreement was

reached last week for the sale of Billboard Publications Inc. (BPI), publishers of Billboard and other trade and consumer magazines in the art, design and photography fields. The buyer is a corporation owned jointly by Boston Ventures Ltd. and an internal management group headed by Jerry Hobbs and Sam Holdsworth. The purchase price was not disclosed.

Expressing satisfaction with "the final outcome of our decision" to sell Billboard Publications, chairman Bill Littleford notes that the company's organization "stays intact" under Hobbs and Holdsworth. "They, in turn, have been given the strongest vote of confidence possible by Boston Ventures, our board of directors, and Morgan Stanley, who managed the deal," he says.

Hobbs is executive vice president

of BPI and publisher of Billboard magazine; Holdsworth is co-founder of Musician magazine, also a BPI ti-

tle. Hobbs, who has been with the company for more than 15 years. will become president and chief executive officer of the new enterprise. Holdsworth will become publisher of Billboard, as well as executive vice president of the new firm.

Boston Ventures is an investment partnership specializing in management buyouts, acquistion financings and later-stage growth financings, primarily in the entertainment, communications and leisure industries. It operates with approximately \$114 million of committed capital provided by various individual, corporate and institutional investors from both the U.S. and the U.K. Earlier this year, it organized the leveraged acquisition of Metro-

The Littleford family has owned Billboard since its foundation in 1894 (that 90th birthday is celebrated in a special issue next week). The company's revenues today are approximately \$45 million, generated

by such publications as Billboard, American Artist, Amusement Business, Interiors, Musician and Photo Weekly, and programming services for both radio and video. In addition, BPI publishes books through its Watson-Guptill division, predominantly art, photography and design

Littleford, who officially advised all BPI employees of the sale Monday (26) and thanked them for their "patience and cooperation" during the past several months of negotiations, will retire from his operating position Dec. 31. He will, however, serve on the new company's board of directors.

The Boston Ventures investment partnership was formed in October, 1983, and is managed by five former officers of the Bank of Boston and its subsidiaries. These are William Thompson, James Wilson, Roy Coppedge, Richard Wallace and Anthonv Bolland.

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# **JUKEBOX AGREEMENT NEAR?**

#### Licensing Compromise Might End Need for Legislation

BY BILL HOLLAND

WASHINGTON There are some indications that if the ongoing negotiations between the performing rights organizations and the jukebox industry are successful in hammering out a compromise licensing and royalty arrangement within the next few months, there might be no need for Congress to step in and reintroduce legislation to modify or change the Copyright Royalty Tribunal (CRT) annual fee that has rankled the jukebox industry for

There are also hints-although both sides refuse to comment—that ASCAP, BMI and SESAC have been successful in convincing some of the jukebox people, and even Capitol Hill officials, that the one-time fee proposed last session in legislation by Sen. Edward Zorinsky (D-Neb.) and Rep. John B. Breaux (D-La.) might be unfair to copyright owners and counter to the traditional principles of copyright law.

have said that they plan to re-introduce legislation, although a Zorinsky spokesman says that such legislation might not be necessary if the parties are able to negotiate a settlement that is satisfactory to both

Another source says that if the negotiations fail, the Senate version would have "different language entirely" that would "look another way" than the one-time fee, perhaps a more traditional ongoing fee, one that would "decrease over the time" of the arrangement.

Neither ASCAP, BMI nor Amusement & Music Operators Assn. (AMOA) officials would comment on the possible changes in legislative approach nor the success of the ongoing negotiations, except to say that they have been surprisingly open, frank and friendly.

"We made an agreement not to talk about the negotiations at all," one official explains. "We want to keep it out of the trades while it's going on. As a result, we've built up some trust."

"We've been very pleased," another official says. "I think any discussion [on our part] of a bill would only hurt negotiations.

Last session's one-time-fee bill would have set aside the present annual \$50 license fee for a one-timeonly fee of \$50 on new jukeboxes, less for boxes already in service. The operators said the high annual fees will drive them out of business. The copyright community called the bill an example of copyright erosion, and reminded legislators that writers and publishers received no royalties from jukebox owners at all until 1978, when the CRT set an interim rate of \$8. AMOA countered that the recent \$50 per box rate was 525% above that initial interim rate.

The rate will jump to \$50 plus a cost of living boost in 1987, unless a compromise is reached.



Mr. Rogers' Global Neighborhood. Kenny Rogers, right, and his wife Marianne present one of seven World Hunger Media Awards to photographer Anthony Suau for his work in Ethiopia. The third annual event was part of the Rogers' efforts to reward media contributions toward stopping starvation around

# Executive Turntable

RECORD COMPANIES. A&M Records' London operation appoints Brian Shepard as managing director of A&M/England and Chris Briggs as director of a&r. Both join from Phonogram Records, where Shepard was managing director and Briggs was head of a&r.

Arista Records makes the following appointments: Jeff Laufer as director of West Coast album rock promotion; Melani Rogers as director of national publicity; and Bruce Schoen as national adult contemporary promotion manager. Laufer joins from PolyGram, where he was West Coast director of AOR promotion. Rogers and Schoen are promoted from associate director of national publicity and associate manager of adult contemporary promotion, respectively.









decided to ask the estate executors if I could come to Graceland and check through Elvis' own lacquers, reference pressings and tapes to see

if there weren't still more unknown

So, one evening "in anniversary week in Memphis, 1983," Deary went to Presley's mansion when its tour business was shut down. Accompanied by various associates and relatives, the RCA executive began searching for new discoveries. Lacquers were found, then sorted for cataloging, with Deary giving instructions to ship the disks to Los Angeles. Presley's music room was systematically combed, with 29 reels of tape also found.

"I took the tapes back to the hotel, went to the nearest department store, and bought a suitcase, Deary remembers. "I wouldn't let those tapes out of my sight, so I wrapped them all in plastic laundry bags I got from the hotel, and then placed them in the case." In that form, she took them with her onto the plane back to Los Angeles.

"At this point, we could have had nothing," Deary admits. "But [the estate] agreed they would do what I'd asked, and ship all those lacquers back to us. There were boxes and boxes, all shipped one at a time."

Screening the various Presley recordings induced as much tension as the search itself. During her review of the tapes, Deary found six new Presley performances, covers of older pop, rock and gospel favorites. Then, when the lacquers arrived, Deary had to take care to compensate for the deteriorating disks.

Tape was rolling each time a lacquer was tracked, so that a perfor mance could be edited from tape if need be, given any breakage or major tracking problems. Such caution proved justified, since Deary soon found an unmarked 12-inch lacquer with three unknown performances.

'That one reference lacquer was worth more than all the time we'd spent," she says. "Those were three

Larry Macrae is promoted from Motown label manager to national promotion and a&r manager for Quality Records in Canada. He is replaced by Cameron Carpenter, who is upped from artist development and the U.S. division of Quality.

Capitol Records promotes Gene Rumsey to special accounts manager for the Chicago sales office. He was territory manager in New York.

Reader's Digest Recorded Music Division, New York, makes the following promotions: Jenny Hudson from a&r producer to senior a&r producer; Joseph Habig from senior music producer to executive producer; and Ira Howard from music editor to senior music editor.

DISTRIBUTION & MERCHANDISING. Bob Schneiders is elevated to vice president of branch distribution for MCA Distributing, Los Angeles. He was vice president of national accounts.

WEA, Burbank, makes several changes: Rick Cohen is promoted from Chicago branch manager to Philadelphia regional branch manager; Dennis Schone is upped from Kansas City district sales manager to Chicago branch regional sales manager; and Nick Massi leaves his position as branch marketing coordinator to become branch regional field sales manager, Chicago. In addition, Harold Hampshire joins as assistant director of national credit in Burbank. He was national credit manager at Sweetheart

HOME VIDEO. Embassy Home Entertainment elevates Alan Kaupe from president of the European division to the newly created position of president of Embassy's international division. He will be based in London.





HART





DELANEY

MORIARTY

Diana Kreitling becomes director of human resources for CBS/Fox Video at its Farmington Hills, Mich. operation. She was employee relations manager for the Chicago Tribune.

Vestron Video, Stamford, Conn., promotes Sheldon Rabinowitz from controller to the newly created position of treasurer. He is replaced by Joseph Brady, who was assistant controller.

PUBLISHING. John S. Pope becomes vice president of marketing and Ann (Continued on page 61)

#### How Deary Assembled 'Golden Celebration'

# **Presley Box the Result of Detective Work**

BY SAM SUTHERLAND

LOS ANGELES How do you find 'new" material to release from one of the most extensively memorialized of all singers? In the case of RCA's successful new commemorative package for Elvis Presley, "A Golden Celebration," the answer, for veteran a&r executive Joan Deary, entailed a virtual detective

Deary, RCA's director of West Coast a&r administration, has long acted as the label's chief discographer for its biggest selling act, and her ties to Presley stretch far indeed. She joined the label staff the same year RCA purchased Presley's contract, working for the a&r executive who was to handle Presley throughout his career, Steve Sholes. From the '60s onward, as creative services manager, Deary oversaw administration of Presley's album product, most of it from soundtracks.

For RCA's current, six-disk boxed set-hitting a bulleted 123 on this week's chart-Deary focused on a cache of personal tapes acquired by RCA as part of a settlement agreement with the Presley estate and Col. Tom Parker, the late singer's manager. With her own comprehensive knowledge of Presley's entire recording output already tapped for earlier anthologies, Deary was asked to catalog the estate tapes.

When she found apparent inconsistencies in the list, yet found no versions of certain rare Presley takes she was aware of, she pursued Parker and the estate for more material. They, in turn, located additional tapes in a Memphis bank

Deary arranged to have the tapes shipped, one at a time, to Los Angeles for screening. "When they arrived, they were all copies, clearly marked as such, of dates in Los Angeles at Filmways/Heider, which totally floored me," says Deary. "I

**Extensive Cross-Promotion** 

# McDonald's, Kool Team Up

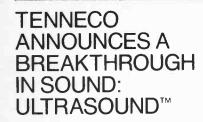
NEW YORK Kool & the Gang's just-released "Emergency" album will benefit from an extensive crosspromotion campaign with McDonald's in the New York metropolitan area. As part of the effort, McDonald's is sponsoring two concerts by the band at New York's Avery Fisher Hall, Jan. 7 and 9, with all proceeds going to the United Negro College Fund.

McDonald's will promote the conert via radio and throughout December, and commemorative posters to be displayed in McDonald's 315 outlets in New York, New Jersey and Connecticut. Also, miniature copies of the poster will be on tray liners distributed to McDonald's customers in January. The fast food chain and Kool & the Gang will participate in the United Negro College Fund Telethon on

New York's WPIX-TV, Dec. 29.

PolyGram Records, distributor of the De-Lite act's product, will provide major retail accounts such as Sam Goody, Tower Records, Record World/TSS, Disc-O-Mat, Record Explosion, Record Hunter, Crazy Eddie, J&R and The Wiz with the Mc-Donald's/Kool posters. In exchange, these retailers will donate 50 cents from the sale of every "Emergency" album, cassette and fund. PolyGram will also run a "Have a breakfast with Kool & the Gang at McDonald's" promotion during the month.

During December, Kool & the Gang's videocassette, "Kool & the Gang—Tonight," marketed by RCA/Columbia Pictures, will be on sale for \$29.95. NELSON GEORGE



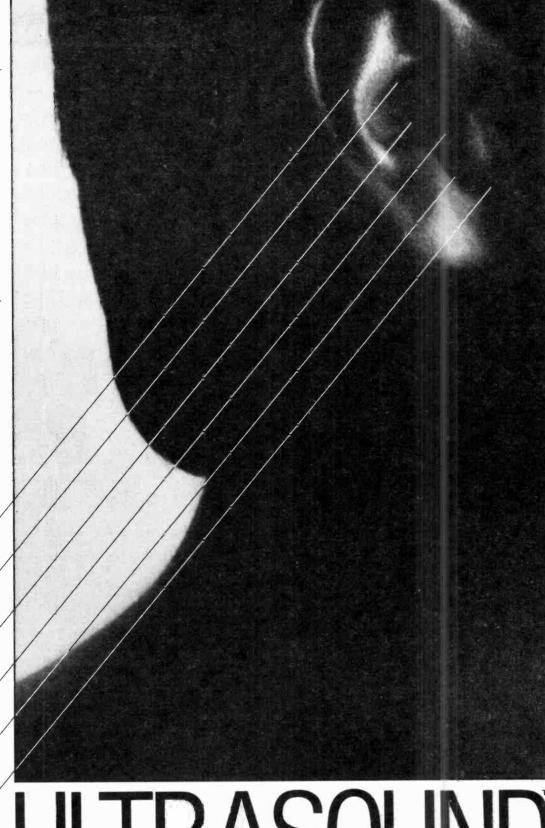
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# **ULTRASOUND**

A CUT ABOVE THE REST





#### TV Push for European Superstar

# **Columbia Channels Clayderman's Success**

BY FRED GOODMAN

NEW YORK How does an American label go about breaking a foreign superstar whose instrumental MOR recordings mean a targeted audience of older, non-traditional music buyers? For Columbia Records, which has been tackling just this issue with pianist Richard Clayderman, the answer has been television.

Although the label has held Clayderman's U.S. contract for the last three and a half years, Columbia only released his label debut in September, despite the fact that the pianist has racked up more than 150 gold and platinum albums outside the U.S.

"We were attracted to him because of the enormous sales he has around the world," says Arma An-

#### Handleman Posts Strong Quarter: Earnings Up 59%

NEW YORK The Handleman Co.'s earnings for the fiscal second quarter of 1984, ending Oct. 27, show an increase of 59% over the same period in 1983, with earnings up to \$5.5 million from \$3.5 million last year. Sales for the quarter increased by 42% over last year's second quarter, to \$97.7 million from \$69 million.

Earnings for the first six months of 1984 were \$9.6 million, as opposed to \$5.8 million for the first two quarters of 1983. Sales for the first two quarters of this year were \$108.1 million, compared to \$126.6 million for the first two quarters last year.

According to the rackers, sales generated by retail outlets that were previously serviced by Pickwick International but picked up by Handleman last spring amounted to around \$13 million in the second quarter, while the overall increase in sales was attributed mainly to retail music accounts racked by Handleman in the U.S. and Canada.

don, vice president of artist development for Columbia. "But we didn't know how we were going to build him here."

After learning that the blond, blue-eyed French pianist has used television as a primary marketing tool in the rest of the world, the label hoped to repeat the formula here. "But the cost of taking an artist to television is not the same here as it is in the rest of the world," notes Andon. "We just didn't have the dollars necessary to establish him on television here."

The solution was to lease an album's worth of the pianist's recordings to Suffolk Marketing, a direct mail tv outfit. Beginning in January, that compilation, "Music Of Love," was aired on close to 200 stations, eventually selling close to gold status at a \$9.98 price tag, according to Columbia.

With recognition established, Columbia released its own album, "Amour," in September. Although Clayderman's recordings receive airplay on MOR and beautiful music stations, the effect of that airplay on sales is limited, since those outlets identify artists infrequently.

"We had to look at alternative forms of publicity," says product manager Amy Strauss. A video for the pianist's international signature piece, "Ballad Pour Adeline," was shot. A 60-second television spot was gleaned from the video, and the complete clip was shown on television talk shows around the country as part of a two-week promotional tour by Clayderman.

"The thrust of that tour was to gain more visibility for Richard," says Strauss. "The video was very helpful with the talk shows and magazine-format programs."

On the sales front, rack accounts were encouraged to buy into the album early. "Our sales people worked at getting the record positioned before the television campaign began," notes Andon, who adds that if there is any other Columbia project that the Clayderman marketing program mimics, it's the one used for Jane Fonda's exercise album.

"First of all, our primary target is female adults," he says. "And second, there's no airplay you can rely on. The ad buys are the same, and we're looking for our bulk sale through racks. This is the kind of artist, like Jane Fonda, where the branches will design their own marketing campaign to suit their needs."

Claiming sales of close to 300,000 for "Amour," the label will be looking to expand on that significantly in the coming months. "Once we complete the first phase of marketing him and have a run on the record, we'd like Richard to come here again in September with another tour and record," says Andon. "Maybe a duet with a vocalist."



Stray Stone. CBS executives are excited after hearing a preview of Mick Jagger's first solo album, which ships on Columbia early next year. Pictured from left are CBS International president Allen Davis, CBS Records Group president Walter Yetnikoff, Jagger, Columbia senior vice president and general manager Al Teller and Jagger's assistant Tony King.

# CHART REAT

by Paul Grein

DARYL HALL & JOHN OATES this week push past Michael Jackson and Lionel Richie as the act with the most No. 1 pop hits so far in the '80s. "Out Of Touch" is Hall & Oates' fifth No. 1 in this decade, following "Kiss On My List," "Private Eyes," "I Can't Go For That (No Can Do)" and "Maneater."

Jackson and Richie have each had four No. 1 hits since 1980—and that's giving them each full credit for a duet. Jackson has scored with "Rock With You," "Billie Jean," "Beat It" and "Say Say Say" (the latter featuring Paul McCartney); Richie with "Endless Love" (with Diana Ross), "Truly," "All Night Long (All Night)" and "Hello."

Sharing third place with three No. 1 pop hits in the '80s are Blondie ("Call Me," "The Tide Is High," "Rapture") and Paul McCartney ("Coming Up," "Ebony And Ivory" and "Say Say

Say").

A total of 10 acts have each had two No. 1 hits since 1980: Christopher Cross ("Sailing," "Arthur's Theme"), Billy Joel ("It's Still Rock'n'Roll To Me," "Tell Her About It"), Men At Work ("Who Can It Be Now," "Down Under"), Olivia Newton-John ("Magic," "Physical"), Dolly Parton ("9 To 5," "Islands In The Stream"), Prince ("When Doves Cry," "Let's Go Crazy"), Queen ("Crazy Little Thing Called Love," "Another One Bites The Dust"), Kenny Rogers ("Lady," "Islands In The Stream"), Diana Ross ("Upside Down," "Endless Love") and Stevie Wonder ("Ebony And Ivory," "I Just Called To Say I Love You").

Hall & Oates' sustained popularity is no doubt linked to their broad appeal. Their 1982 smash "I Can't Go For That" best exemplified their multi-format appeal: It reached No. 1 on the pop, black and dance charts. "Out Of Touch" isn't as big a black hit: It seems to be

peaking this week at number 24 on the black chart. But it has reached No. 1 dance and pop.

The duo's longevity and consistency is borne out by the fact that their current album, "Big Bam Boom," is their fourth consecutive studio set to yield a No. 1 single. And it's their third consecutive studio album to crack the top five.

MADONNA'S SECOND AL-BUM, "Like A Virgin," leaps from number nine, becoming their fourth consecutive top 10 album.

CYNDI LAUPER's "All Through The Night" moves up to number five on this week's Hot 100, becoming the fourth consecutive top five single from her album "She's So Unusual." That's only the fourth album in pop history to yield four top five hits, following Michael Jackson's "Thriller" (which produced five), and the soundtracks to "Saturday Night Fever" and "Grease" (both of which entailed multiple artists).

"She's So Unusual" is the first debut album to produce four top five hits, and the first album by a female artist to do so. But then that would follow: It was the first debut album, and the first album by a female artist, to generate four top 10 hits.

WE GET LETTERS: Richard

# Hall & Oates set a new standard as 'Out Of Touch' becomes their fifth No. 1 single of the '80s

number 70 to number 10 this week. It has made the top 10 in its second chart week, quite an improvement over the singer's first album, which took 58 weeks to finally crack the top 10 two months ago.

Madonna's album thus suddenly becomes a serious contender for No. 1, a position which the title track is almost certain to achieve on the singles chart. This week, "Like A Virgin" leaps 10 points to number 11 on the Hot 100, and also jumps seven points to number two on the dance chart. It's even shaping up as a smash on the black chart, where it leaps 17 points to number 61.

The multi-format success of Madonna's single and album are helping to make Nile Rodgers the hottest producer on the current pop scene. He also co-produced Duran Duran's single "The Wild Boys," which jumps three points this week to number four. It thus seems likely that Rodgers will have the top two singles in the Hot 100 within a few weeks—and may very well have back-to-back No. 1s.

Duran Duran's current album is doing every bit as well as its single. "Arena" leaps 40 notches to Cline of Pittsburgh points out that the Bee Gees aren't the only act to pull three No. 1 singles from an album. We had noted that they achieved this feat with two successive album releases, "Saturday Night Fever" and "Spirits Having Flown."

Cline notes that the Supremes did the same thing 15 years sooner with their album "Where Did Our Love Go," which yielded No. 1 hits in the title track, "Baby Love" and "Come See About Me." Cline adds that the album also included three other songs that had previously cracked the Hot 100: "When The Lovelight Starts Shining Through His Eyes," "Run, Run, Run" and "A Breath Taking Guy."

The Supremes also have a loyal fan in Athens who made a similar point. Thank you, Costas Zougris, for your telex.

And next week we'll get to all those letters about groups who have reached the top 10 with successive singles featuring different lead singers. Let's just say the Pointer Sisters are in good company.

# **Publisher Rings Jingle Bells**

## Video Pushes Copyrights for Ads

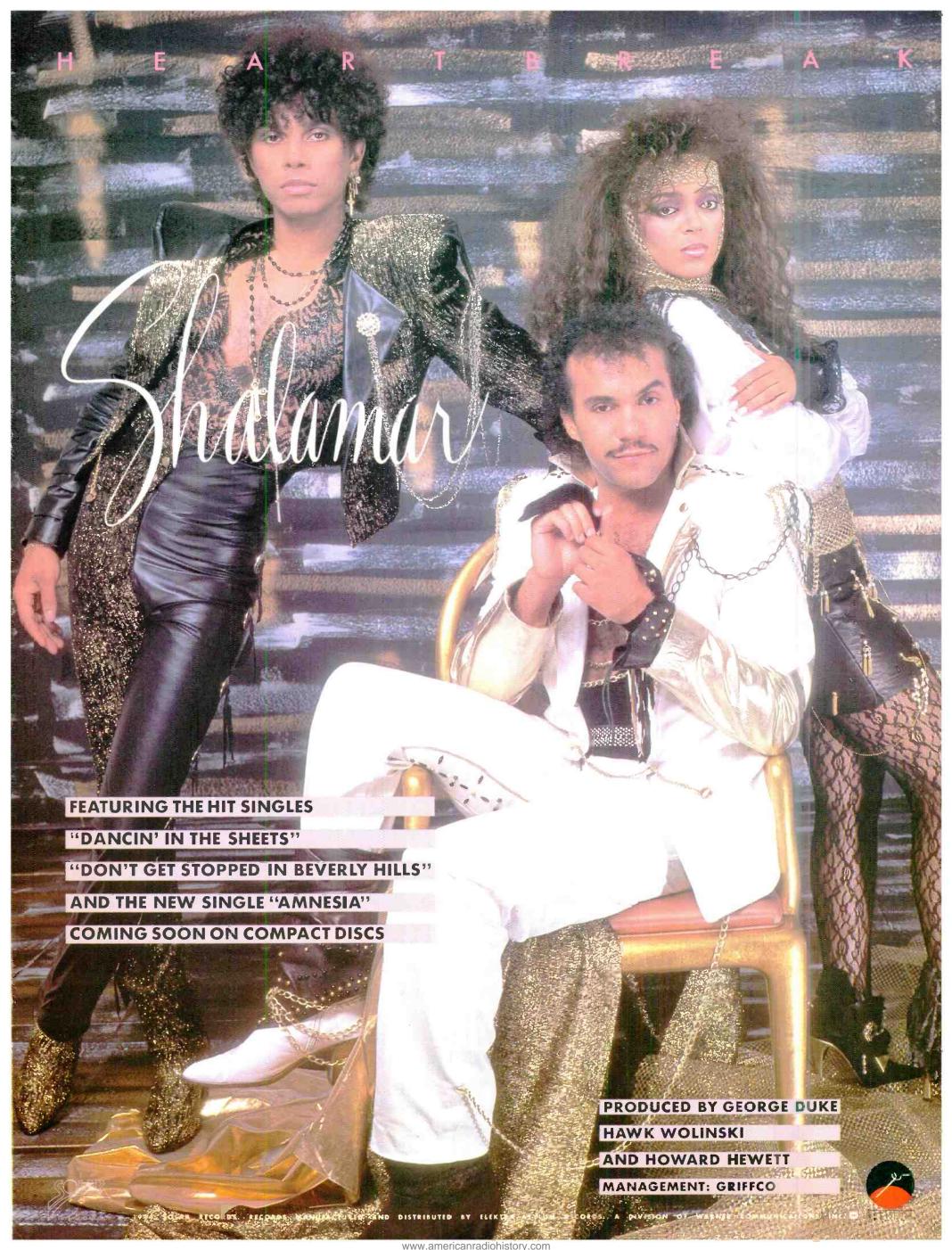
NEW YORK Through a 22-minute video, owners of the evergreen-laden Robbins, Feist, Miller, Unart and United Artists publishing catalogs hope they've uncovered an entertaining way to encourage greater use of their copyrights for jingles.

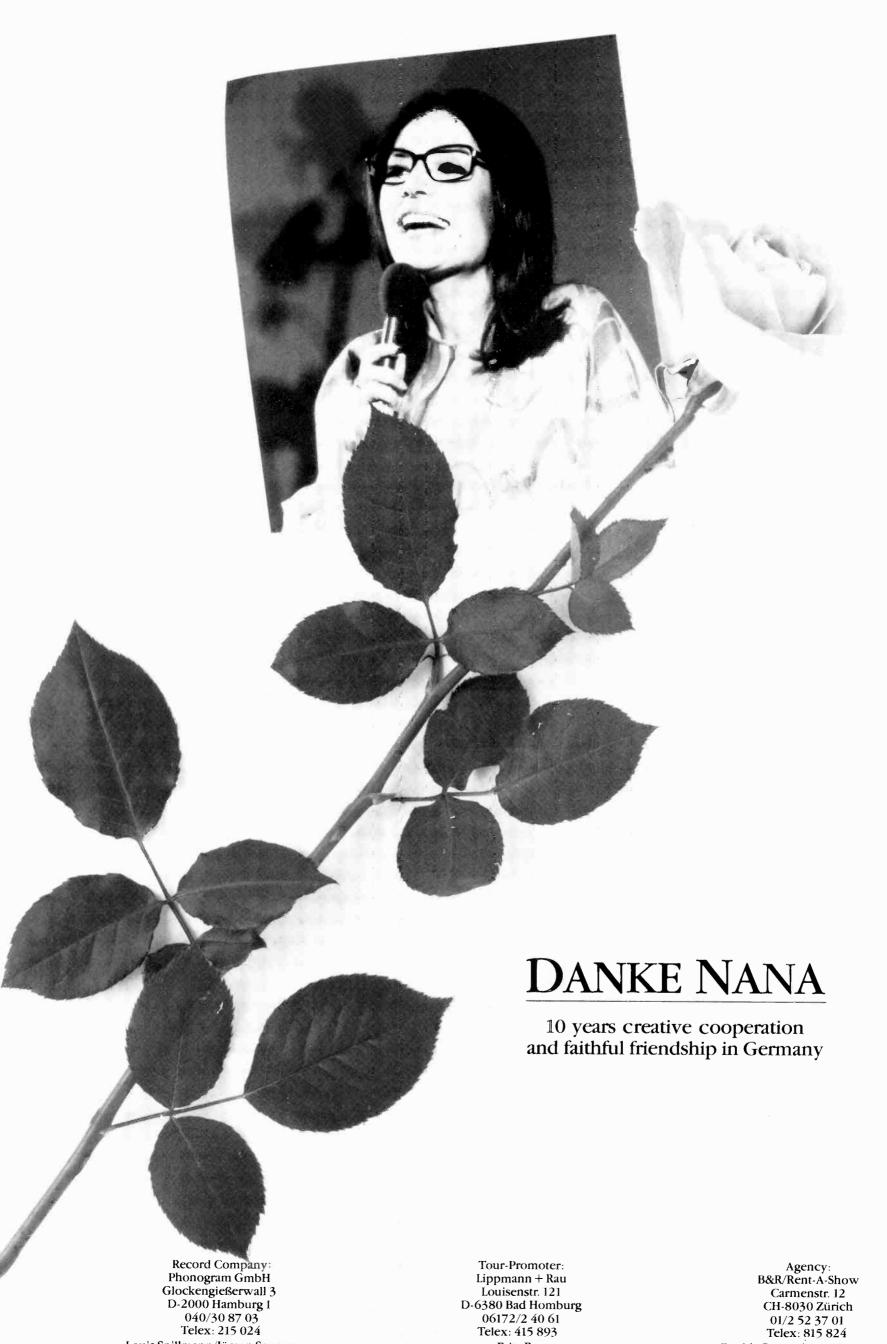
The video is a collection of MGM film clips culled from "That's Entertainment," parts one and two, plus six tv commercials that have used the companies' songs in the recent past. It is the first step in a new drive to "re-acquaint" all commercial music users, music packagers, ty and radio programmers and syndicators with the strength of the catalogs, according to Mike Stewart, president of CBS Catalogue Partnership, the entity formed in September, 1983 among CBS Inc., the Prudential Insurance Co., Northwestern Mutual Life and The Minnesota Mutual Life Insurance

Accompanying the video, which carries the theme of "Songs That Make Commercials Sing," is a support brochure. It informs ad agency creative directors and producers that the music publisher will provide free backup service that covers technical assistance for music in animatics, actual studio tracks for the agency's new business presentations, free use of selected copyrights for public service campaigns and a supporting flow of reference catalogs and complimentary music demo cassettes.

Written and produced by special consultant Jay Leipzig, the video will be made available, starting this month, in either three-quarter-inch or VHS versions. Inquiries should be directed to CBS Catalogue Partnership headquarters at 49 E. 52nd St., New York 10022.

IRV LICHTMAN





Fritz Rau www.americanradiohistory.com

Louis Spillmann/Jürgen Sauermann

01/2 52 37 01 Telex: 815 824 Freddy Burger/Horst Stammler

# ... PECIAL REPORT: SWEDEN ....

STOCKHOLM-BASED heavy metal band Europe has signed a 10-record deal with Epic Records, following success in a rock contest arranged by Hot Records and the newspaper Aftonbladet. The band has had two singles out in Sweden, each of which sold around 100,000 copies, with similar sales in Japan. First U.S. single release, says Hot Records president Thomas Erdtman, formerly with CBS Sweden, is "Open Your Heart," with the album "Wings Of Tomorrow" following in the spring. Other Swedish artists negotiating with U.S. record companies are concert pianist Staffan Scheja and Bjorn Jason Lindh.

**SCANDINAVIA'S FIRST** major music trade fair, "Intermusic '85," is set for Stockholm, next Aug. 22-25, with Bengt Assarsson as coordinator. Musicians, dealers, music teachers, producers, composers, media people and managers are all invited, and exhibitors will cover most aspects of the music business. Scandinavia is believed to have lagged behind other areas in the music trade fair sector.

**SWEDISH TELEVISION (SVT),** with two state-controlled non-commercial channels, is proposing a third, pay channel for late next year and seeks government approval. The decoder fee will be roughly \$170 and monthly rental some \$10. The channel would transmit mostly entertainment and sports, won't depend on commercial revenue, and will be owned by STV, the Swedish Film Institute and video companies. Meanwhile, experiments in some Swedish townships have started with the British Sky Channel cable network.

**SONET PUBLISHING** has signed a deal to represent the RCA Music catalog through Scandinavia. The pact, which includes Eurythmics, renews an old relationship: Sonet represented RCA's Sunbury Music in Sweden for several years. Sonet's growing publishing interest in Scandinavia includes Bruce Springsteen, Paul Simon and Elvis Costello.

**MUSIC CHARTS** of most kinds have been banned from STV in Sweden during the past couple of years, but now Channel I is running a viewer-voted video chart, "Bagen." The November popularity chart is topped by Paul McCartney's "No More Lonely Nights," followed by Twisted Sister's "I Wanna Rock," Ray Parker Jr's "Ghostbusters," Huey Lewis & the News' "If This Is It" and Stevie Wonder's "I Just Called To Say I Love You."

MAGNUS JANSON

# **Counter-Action Filed Over Double-Headed Tape Player**

BY PETER JONES

LONDON A group of organizations and companies representing the British record industry has served counter-action writs on hi fi manufacturer Amstrad over the firm's high-speed, double-headed cassette recorder.

Named in the action are the British Phonographic Industry, the Mechanical Rights Society, CBS Songs, CBS Records and Chrysalis Records. The writs link Amstrad with the nationwide retail chain Dixons.

A few weeks ago, Amstrad started a High Court action against BPI, following the industry watchdog organization's objections to the advertising campaign for the tape record-



er (Billboard, Nov. 17). BPI said it was "incensed" by Amstrad's costly television, radio and press campaign for its new SM 104 hardware range.

BPI claimed the campaign incited infringement of copyright. Chairman Maurice Oberstein said: "We're just not prepared to stand by and see the growing market for prerecorded cassettes undermined in this way."

BPI sought Amstrad's undertaking that it wouldn't market the machine without "taking precautions against copyright being infringed by its high-speed copying facisities." But Amstrad started legal action to seek a declaration that the machine is not unlawful. Now BPI seeks an action to declare that it is.

However, the record industry has hit an early snag. Its application to the court for its action to be heard parallel with the Amstrad move has failed and is now ruled to follow the Amstrad action.

BPI wanted a same-time hearing so that if it won it would be entitled to "legal relief." But winning in Amstrad's first-in-line action would "be a Pyrrhic victory," says BPI legal adviser Patrick Isherwood, "because BPI itself does not own any copyrights."

By involving CBS and Chrysalis in the BPI and MRS action, damages could be claimed because of specifically infringed copyrights. But this will be delayed by the court decision, likely to be appealed by BPI, not to allow parallel hearings.

# **GERMAN SALES CONTINUE TO DROP**

## LPs, Cassettes Slump in Third Quarter; CDs Boom

BY JIM SAMPSON

MUNICH West Germany's first-half record industry sales slump continued into the third quarter, with an 11% drop in units shipped. However, the bleak LP/tape figures were nearly offset by a Compact Disc boom which saw more than 300,000 laser-read disks delivered in September alone.

"Thanks to CD and maxi-singles, the market's sales value dropped only 3% over the first nine months," says Peter Zombik, managing director of the record industry association Phonoverband. "And October looks even better for Compact Discs, so that some people believe we'll see three million CDs

sold at wholesale this year."

Equally impressive were maxisingle sales of 7.1 million through September, up 87% over the same month last year. Clearly, many younger buyers with tight budgets are opting for maxis instead of either seven-inchers or albums. Since seven-inch sales slipped 27% in the third quarter, Zombik calls the singles situation "a tradeoff."

The only other positive figure from the Phonoverband third quarter was a rebound in budget LPs, up 16% in the three-month period to bring the year so far up to 1983 levels.

Full-price LPs, however, took a beating between July and September, off 15% from last year. And prerecorded cassette turnover was 12.2% below the same quarter of 1983. That appears to be the worst quarterly report on cassettes since the market launch of the medium in January, 1965. Full-price tapes were hit especially hard, retreating by one quarter in the July-September period.

The music industry blames home taping for most of the red ink on its balance sheet. Says Zombik: "If you compare units of singles with full-price pop LPs, you'll see that for many years more LPs were sold. Since last year, the roles have switched.

"For me, that says a lot about consumer buying habits. They are moving towards maxis, CDs and budget, the formats apparently least affected by home taping."

The Phonoverband figures claim to cover 90% of deliveries to German retailers. Of remaining sales, Zombik puts the piracy share at just above 2% ('a drastic decline from five years ago'') and parallel imports around 3%. Most of the rest is claimed by small non-member domestic distributors such as Mikulski and Plaene.

A further bright spot for German record companies was club business, which Zombik says is "good, with improvement in both units and revenues." Export figures showed "substantial growth rates in all categories." Thanks to PolyGram's Hanover plant, CD export has been especially good, he notes.

At its recent meeting, the Phonoverband board of directors decided not to send out quarterly market figures any more, beginning with this quarter. Explains Zombik: "There's so little change that we'll now issue reports on a semi-annual basis in April and August. However, we'll be glad to release additional figures upon request."

# **Metronome's Wirth Sees Hope for German Upturn**

BY WOLFGANG SPAHR

HAMBURG The West German music business has a "very good" chance of improving its trade figures in 1985, despite the aura of despondency thrown up by recent poor results, says Heino Wirth, managing director of Metronome here.

Wirth claims that fundamental "changes of leisure behavior" can already be noted. The video market, he suggests, is nearing a crisis point in its development, while computer games "are practically dead."

He goes on: "Music is clearly on the way back as the top form of relaxation for German youngsters. The personal computer provided an active leisure experience for them, but music is fighting back against such distractions.

"My point is underlined by the upturn of 100%-plus in sales of 12-inch singles in Germany over the past year. And the recovery of the topprice album in recent months is added confirmation."

The Metronome chief predicts that the final music business figures for 1984 won't be as bad as originally projected. "We'll probably neither win nor lose, with singles up by around 15% on the previous year and LPs just about matching the 1983 returns," he says.

Lower retail prices for original new albums once sales started falling away, linked with campaigns tagged "Nice Price" or "Action Price," have rekindled interest. Average retail price for them was set at 12.80 marks (roughly \$4.30), with dealers giving them prominent store space. The marketing ploy worked well, says Wirth.

But he's not so happy with the "super-budget" album product retailing for just \$6.96 marks (around \$2.35), seeing this as "virtually a nonexistent market" these days. He also projects an 8% downturn in cassette sales here for this year, but adds, "This sector could be revitalized with the injection of good ideas and product."

The Compact Disc will end 1984 with "a boom period," says Wirth, with around two million software units sold in the full year. "These new sound carriers will help our entire industry regain its health," he

predicts.

But he admits that sales of German domestic pop are constantly dipping. Its share of chart action has gone down from 50% in the heyday of the so-called German "new wave" to slightly less than 20% now. Even in the rich 12-incher vein, German pop has lost popularity, down from 12% of the action to just 4% now. However, national repertoire still holds roughly a third of the album market.

"All the same, the decline of German-language pop is depressing, and it's hard to see a way of countering it," Wirth says. "Record buyers are no longer enticed by the singer but by the quality of the song."

"Our rock groups stand a better chance than the pop singers. Acts like Herbert Groenemyer, Klaus Lage and Achim Reichel are distinctively creative."



**Editorial** 

# **PLATINUM ALONE IS NOT ENOUGH**

This week, at ceremonies in Manhattan, the Recording Industry Assn. of America introduces its new, multi-platinum award. Albums and singles can in future be RIAAcertified at successive million-unit levels.

The program is a new benchmark to measure the industry's economic health, as was the introduction of the platinum award in 1976, and gold certification 18 years before that.

That this is possible relatively

soon after the 1979-82 doldrums, when mega-hits were hard to come by, makes it all the more welcome.

Not that this year's crop of blockbusters has been easy to come by. The sales of such albums as "Purple Rain," "Can't Slow Down," "Footloose," "Sports" and "1984" obviously reflect the quality and creativity of the artists involved, but they also speak well of the efforts of the industry's marketing and merchandising communities.

These folk have demonstrated

new skills—indeed, a new flair—in maximizing the sales of highly commercial releases, often through the use of fresh promotional ploys and cross-merchandising opportunities. The entire business benefits from the results.

Multi-platinum certification has other assets. It provides a more specific statistical measure of megahits (perhaps the trades won't have to field so many "how many copies did 'Saturday Night Fever' really sell?" questions). And it recognizes

the role of tape, with a platinum cassette incorporated into the award's design. Let's hope it won't be too long before a Compact Disc becomes part of the plaque, too!

All these elements of the RIAA program should spur even greater efforts to market and merchandise the hits to their fullest potential—and spur a little extra competitive spirit among record companies as well. Platinum alone may not be enough.

Debunking the Myths

# **TELLING THE STORY OF COPYRIGHT**

BY WALTER WAGER

Three true stories.

First, I was eating lunch with an editorial writer in the cafeteria of one of America's most respected newspapers. I carefully explained exactly why the royalty rates then being paid by U.S. record companies to music publishers should be raised to the levels that were standard abroad. He agreed that it would be just, but confided that he wouldn't write about it because he didn't care to increase the incomes of "rich rock"n'roll guitar players.

He preferred the melodies of such earlier talents as Arlen, Rodgers, Porter, Gershwin and Styne. I told him of my own admiration for those marvelous composers before pointing out that the increase would benefit all music writers, including his favorites. Admitting that I was morally right, he still refused to

help.
FYI, this basically kind and welleducated man was not unique. I later ran into other intelligent bigots
at various papers who cheerily
wrote off contemporary music as
unworthy of editorial support. Not
one of these editorial writers knew
more than a smattering about copyright and why our nation needs it. It

was appalling.

Second, a journalist who writes excellent articles on the symphonic scene for a major daily expressed approval for the recent agreement in which the Univ. of Texas—under pressure from the National Music Publisher's Assn.—pledged to stop illegal photocopying. Then he wondered aloud whether this strict enforcement might not hurt some gifted violin student who needed access to a single symphonic part. The sophisticated critic was surprised to learn that the real issue was mass photocopying at well-funded public and private institutions, running off 80 or 100 copies in flagrant violation of the law.

The critic knew almost nothing about the law or the economic facts of life of America's composers, the creators whom he admired. He'd never heard about either in music

school or concert hall.

Third, the briskly with-it program manager of a network-owned rock radio station smugly told me that he intended to go right on home taping for his personal collection because that saved him money. To this megeneration moron, his pocketbook was much more important than the rights and incomes of composers, lyricists, musicians, publishers, rec-

ord company people or those who worked in the stores. Though their toil and ability made his very job possible, he felt that he owed them and their families nothing.

Such experiences are more than annoying incidents. They're evidence of the utterly inadequate job that the music community has done in explaining its workings, rights and needs to those outside. As a result, distorted and dangerous images of the music industry and its people prevail.

The most common image of music people is the notion of a wildly rich, eccentric and lustful rock star who is seething with raw talent and an number of lightweight journalists, many of whom never bothered to learn these facts themselves.

The truth is that anyone with a 10th grade education can understand the basics of what we do and why we have/need those rights as income sources. Anybody can spell out the fundamentals of royalties and rights in two pages of typing or two minutes of careful talk. It'll be simplified, but it will do the job. It's time for the demystification of copyright and the basic education of the public.

We find ways to sell them new talents, new kinds of music, new records, new fantasies. There's no they're smart enough to learn about the business side and how to explain it simply. We'll also have to educate some industry executive on how to communicate with the media. There are some who are good at this or could be if they had more practice. Chatting with pop music journalists may not fully prepare them for interviews with reporters from the business side of the New York Times, Washington Post, Associated Press or Los Angeles Times.

We'll have to deal more with the business press and editorial writers, which will probably require a slightly weightier and more sophisticated public relations team or approach. None of the hype or sizzle, none of the fanfares used to arouse excitement for artists or albums will help much. The facts, told in simple terms and told accurately in human rather than pompous legal terms, will be adequate.

We're not starting from ground zero. While our educational and informational efforts in Washington are not adequate, the Recording Industry Assn. of America does have an annual event there. BMI is running workshops around the country, and ASCAP reaches out with its Deems Taylor Awards for journalists and authors. A bigger, all-industry effort is needed. The wide coalition on home taping is a significant step in the right direction.

Huge sums won't be necessary. Thought and imagination will do more than big budgets. There are many possible approaches ranging from a single information number—an 800 industry "hot line" to answer questions or direct the caller to someone who can—to sending basic and absolutely accurate press kits about the music community and its components.

Today we have the best trained, best educated and brightest collection of media people in U.S. history. They are also the most pressured, so it is up to us to get the facts to them, to make the information readily available. Individually and collectively, each group and company in the music community can help. Beefing up the under-funded National Music Council is one step worth immediate consideration.

You may have better ideas. Whatever they are, why not share them with your associates now? The music world is losing hundreds of millions of dollars annually to those who are uninformed or indifferent to its rights and needs. Every day that you delay is costing you and your family dearly.



# 'Distorted & dangerous images of the music business & its people prevail'

Walter Wager has done public relations work for ASCAP, NMPA and BMI, plus editorial consulting for the American Federation of Musicians.

entertaining indifference to law and conventional adult lifestyles. The other preposterous stereotype is a gross and grossly overpaid, cynical and corrupt record executive devoted to money, not music.

The fact that the great majority of people working in music are just as honest as four-fifths of the population is generally ignored. So are the realities of how music industry people support their families, where the money comes from, how and why the copyright law works.

Nobody has made a serious effort to explain any of this to the media which informs both the general public and our legislators.

A serious effort is going to be necessary. We're now seeing how vulnerable the music world is, and how ignorance and misinformation in public, press and government circles can cost this community many hundreds of millions of dollars a year.

Until now, music people, especially the business leaders and lawyers, have taken the easy route. They've decided that anything about business or that mysterious copyright law would be too complex for the public. That view is also shared by a

reason that we can't do just as creative and effective a sales job on the facts about our business.

We start out with a great advantage, after all. People in great numbers are very interested in music and today's music world.

A few weeks ago, Pat Collins touched briefly and adroitly on Paul McCartney's music publishing business/income on the CBS-TV Morning News. It wasn't boring at all. Of course, she's bright and wed to a songwriter. There are other bright print and broadcast journalists—lots of them. They can be informed too, and the information can help them in their very competitive world.

Right now, only a few media people know what ASCAP or BMI does, what a music publisher or record producer is, how a musician or songwriter earns a living, what a copyright is, etc. It is our job to reach out and to tell them so that they can (a) spread the word and (b) avoid writing or broadcasting errors that might embarrass their reputations or hurt our legitimate interests.

We'll have to educate many of our public relations people, too. They've learned new wave and lots more, so

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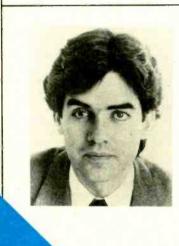
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# Join the celebration. You'll never look at fundraisers the same way again!

Be There! You can make a difference. By celebrating the recent achievements in our fight against cancer, we all can further the progress of the AMC Cancer Research Center. For the past 16 years, the entertainment industry has raised funds for AMC, helping to support state-of-the-art cancer advances. Without your help, cancer's mysteries will remain unsolved.



This year the AMC honoree is Bob Pittman, Executive Vice President and Chief Operating Officer of MTV Networks Inc.:

"The (AMC Cancer Research) Center has been instrumental in the development of early detection, diagnosis, and treatment techniques. This year, it is my good fortune to have been given the opportunity to help this funding/ awareness effort. Three-quarters of revenues raised through this campaign will be allocated by AMC to the most promising areas of its cancer research.

"The remaining one quarter raised will be earmarked to support the new, national effort of HIGH PRIORITY. HIGH PRIORITY specifically will focus on building women's awareness of breast cancer facts, research updates, and treatment options. Born in the entertainment industry, this new HIGH PRIORITY group will be reaching out beyond our industry to women in all interest groups on a national scope.

"AMC is working to control cancers of all kinds. Through your AMC contributions as well as those of your friends and associates, we too, will participate in bringing an end to this dreaded, deadly disease."

Robert W. Pittman

Psssst! This ain't no regular rubber-chicken-fund-raiser. It's an MTV event! A video music celebration! You'll have so much fun you forget it's for a good cause. Don't even think about not showing up!

**MUSIC TELEVIS** 

Saturday, December 8, 1984, 7PM New York Hilton, Grand Ballroom Creative Black Tie \$300 per person

This event is sure to sell out. For reservations, call (212) 757-6460 AMC Cancer Research Center, Northeast Development Office, 250 West 57th Street, Suite 1901 New York, NY 10107.



#### Veteran St. Louis Personality

# **JACK CARNEY DEAD AT AGE 52**

NEW YORK Well-known air personality Jack Carney died in St.. Louis Tuesday (27) of an apparent heart attack at the age of 52. Carney, who had handled mid-mornings on CBS's highly rated news/talker KMOX there since 1971, came to prominence with his 1958-60 stint as PD and morning man on the legendary WIL, the city's leading rock station during the late '50s.

KMOX program director Bob Osbourne-who, along with noted radio veteran Gary Owens and such luminaries as Dan Ingram, shared WIL air duties with Carney—says Carney's claim to fame was "unpredictability-sometimes funny, sometimes serious," and a fondness for "zany things."

Recalling his days with Carney at WIL, Osbourne cites the late air talent's phone-in audition show "Stairway To The Stars," his satirical soap opera "As Your Stomach

Turns" and his Pookie Schnakenberg character, a favorite among local teens. "In those days," says Osbourne, "we got many calls from adult listeners saying 'We hate your music, but we love your personalities.'

Reminiscing on his WIL days with Carney, Gary Owens, now morning man on KPRZ Los Angeles and host of various radio and tv specials, says, "I was in my early 20s at the time and Carney was my mentor." Of Carney's qualities as a broadcaster, Owens says he had "an incredible sense of timing, satire and humor, and most of all warmth.'

Until the time of his death, Carney chaired KMOX's 9 a.m. to noon weekday program, where he interviewed entertainment celebrities, including several sessions with Owens. He also hosted "Jack Carney's Saturday Morning Comedy Show,"

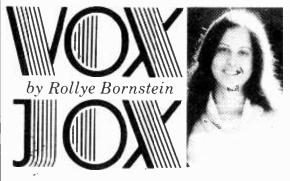
which later spawned "The Comedy Store," now airing on more than 200 stations via Clayton Webster of St.

In between his posts with WIL and KMOX, Carney did a brief stint with WABC New York before moving out to San Francisco's KSFO, where he stayed until joining KMOX.

KMOX's Osbourne says he doesn't know who will replace Carney. The station is currently airing a series of "best of Carney bits" and preparing a tribute. KIM FREEMAN



Welcome Wagon "WKRP In Cincinnati" morning man Howard "Johnny Fever" Hesseman, left, drops in on WFOX's new Atlanta studio to chat with 'FOX program director Dennis Winslow about the station's relocation.



WITH THE FCC approval of the transfer of KKBQ-AM-FM Houston's license from Harte Hanks to Gannett, it turns out that PD and morning man John Lander will be staying after all. The highly sought programmer has inked a very lucrative deal with Gannett to keep on keeping on. Watch this space for GM Pete Schulte's future plans, which should be announced next week. We'll give you a hint: He won't be staying with Gannett. No surprises there, huh?

We won't give you any hints at all about which Windy City outlet is about to bring in a new cast of characters, changing formats dramatically, but we

will keep you informed.

Speaking of Chicago, former WLS-FMer Amy Scott now hangs her hat at WJMK there, doing late nights on oldies-formatted Magic 104 . . . And over at WJPC, Sonny Taylor is ensconced as PD as of Monday (3) morning. Meanwhile, back at his former haunt, New York's WRKS, music director Tony Quartarone is still acting PD, and it looks like he's the front-running candidate for the gig.

WZAK Cleveland principal Lee Zapis is excited about his family's newest acquisition, Akron's WHLO. The nostalgia outlet is slated to adopt a contemporary Christian format on Christmas day, once the takeover from Susquehanna is complete. Currently featuring a nostalgia approach, 'HLO, a Class 2-B AM outlet at 640, is soon to be programmed by Frank Wagel, a veteran Christian PD coming from Parma's WSUM. Sales manager Barbara McCaffrey will be upped to GM, with current GM Julia Dorf remaining with Susquehanna in another location.

APPY ANNIVERSARY to the District's DC-101, as WWDC-FM celebrates nine years in its present AOR approach (to our recollection, the only major outlets in a specific format longer in the nation's capital are WMAL and WGAY). And if you didn't think DC-101's Greaseman had any clout, evidence the recent event he hosted at a local club, RJ's, where the bartender was none other than FCC head Mark Fowler.

Back at WGAY, GM Ted Dorf has organized the "35+ Group," a national committee aimed at convincing advertising agencies of the advantages inherent in older demos. You may want to check with him about the persuasive evidence his group is using.

Over at WASH, the Satellite Music Network press release says that SMN "has added Metromedia's WNEW-AM in New York City and WASH-FM in Washington, D.C. to their rapidly increasing list of affiliates." As to how much or how little or any of their programming will be carried, we still don't know, but we promise to motivate ourselves to find out by next week.

Speaking of WASH, word is that GSM Renie Freedman and national sales manager Paul Wilensky resigned last week, with no replacements named as yet ... Up in Philly, Nelson Cohen's unpacking his bags. The former KYW-AM GM and longtime Philadelphia resident was set to leave for a corporate Group W capacity in New York, only to find he'd rather stay in the City of Brotherly Love. He's been named assistant

Kim Amidon moves to a better part of town, leaving Los Angeles' KHJ to fill the evening slot at coowned KRTH . . . Across town at Gene Autry's place, the word is that KMPC has signed Al Ham's "Music Of Your Life." As you may know, the outlet is programmed in-house by former Drake Chenault exec Bill Watson (KMPC originally made the switch to nostalgia with D-C's "Hitparade," later picking up and dropping "Primetime"), which it will continue to be. The move, however, nicely eliminates the thought of another local outlet picking up "MOYL" now that KPRZ is becoming KIIS-AM.

TV HASN'T confirmed it as yet, but it looks like the latest vidiot on the VH-1 lineup will be none other

than the eighth wonder of the world himself, former WBLS New York PD (and WWRL night personality when he was at his best-editorial comment there)

Over in Columbus, WTVN's Drew Hayes drew quite a bit of attention recently on his 8 to midnight talk show when he admitted he viewed the late Elvis Presley as a "fat, drug-addicted slob." That comment, picked up and reprinted in the Columbus Dispatch, caused a slight furor among Presley's fans, which gave crosstown WCOL just the impetus it needed to host last week's "No Matter What You Heard, Elvis Is Still The King" weekend. According to consultant Ed Shane (whose book "Programming Dynamics" is already sold out in its first printing, with a second underway), it was done as a positive, with no mentions

As United Broadcasting Co. continues to further co's urban powerhouse KSOL, and John Columbus of Baltimore's WYST-AM-FM. Columbus also fills the vacant seat on United's board of directors. Additionally, vice president of operations Bill Parris is upped to

ORMER WOR New York GM Bob Biernacki is back in action as a vice president of The Mahlman Co., Robert O. Mahlman's Bronxville-based radio brokerage firm. Also joining in that capacity is former Meredith Broadcasting exec Robert M. Steinberg.

Upped to executive VP of Adams Communications is WRTH/KEZK St. Louis president/GM Matt Mills, who continues in that capacity while overseeing Adams' newly acquired WKDJ/WHRK Memphis and Grand Rapids' WLAV-AM-FM. As you'll recall, Adams purchased Wood River's WRTH from King (who picked it up from Avco in their 1976 Summer Clearance Sale, and if you're really into trivia we'd take you all the way back to Woody Sudbrink, but we're starting to run out of room) and KEZK from Metroplex (therein lies the Mills connection, as Mills formerly managed Metroplex's WHYI Ft. Lauderdale) in 1982.

#### KKBQ Houston's Lander decides not to move on

Frankie Crocker.

about Hayes' viewpoint. evolve, four GMs get new business cards with "VP" in front of their names. Upped to vice president/general manager are Joe Schweighardt of Spanish-formatted WKDM New York, Raul Ortal of Spanish contemporary KALI Los Angeles, Ken Shubat of San Francis-

executive VP of the Bethesda-based group.

(Continued on page 14)

# **Yonkers Native Weiner Comes Home on AM Band**

NEW YORK When Allan H. Weiner left his hometown of Yonkers, N.Y. to pursue a radio engineering career which took him to Presque Isle, Me., where he purchased WOZI-FM four years ago, he vowed he'd find a way to put a station on the air serving Yonkers. Last month

Weiner, who also owns Monticello, Me.'s WOZW-AM, had exhausted every means of finding an open frequency for Yonkers, since its location, just north of the Bronx, was already cluttered with New York City signals, when he happened upon an FCC regulation which in essence said that a licensee could apply for an auxiliary station. Weiner, obviously a licensee with two properties

#### **Highsmith Close To Acquisition** Of Rocker KQAK

SEATTLE Ivan Braiker's yearling firm Highsmith Broadcasting here is currently negotiating the purchase of its fifth station, the progressive rock-formatted KQAK San Francisco. At presstime, Braiker said he hoped the deal would be finalized by Dec. 15, but noted that the process could take longer due to the "complicated ownership structure" of U.S. Broadcasting, KQAK's parent.

Braiker said the purchase price "appears to be in the range" of the \$7 million U.S. Broadcasting was asking. As for format or personnel changes with the pending acquisition, Braiker said there were no plans yet, but noted that, if the deal goes through, a complete station analysis and market research evaluation would be incorporated to decide the station's future direction.

Braiker is a former Satellite Music Network and Transtar executive. In the last three months, Highsmith has closed purchase deals on KLHT/KZZU Spokane. KRPM Seattle and KMZQ Las Vegas.

under his belt, did just that. Asking for 100 watts full-time at 1622 AM, he promptly received the go-ahead.

What Weiner had found was a loophole. The regulations didn't specify where the auxiliary station had to be located in relation to the main facility, nor what the licensee could do with it. Theoretically, Weiner could take to the air selling time and running commercial programming, but that was never the intent.

"There is enough commercialism there already," notes Weiner, sounding much different from the entrepreneur operating in Maine. "We honestly wanted to give something to the community, the area we grew up in. We signed on Nov. 7 with an all-volunteer staff, financed totally out of pocket."

The studios are located on the land of a longtime friend and associate of Weiner's, John Paul Ferraro. And the 100 watts, while producing a city grade signal over Yonkers by day, reaches as far as Canada at night. Calls have been received from Detroit to Baltimore as the outlet's clear channel status (by default, since no one else is operating at 1622) can be heard for hundreds of miles after sunset.

Most auxiliary stations are used to relay programming back to the station from a remote location. Some are used as dispatches for mobile units, but, notes Weiner, they can be used for anything. Not that the FCC hasn't noticed.

"After our third day of operation a field officier called us up saying he'd had a report from Belfast, Me. that we were operating out of Yonkers [the phone number and location are stressed on the air]. He was curious as to what we were about. We told him we were a licensed auxiliary station, gave him all the information he asked for, and that was it. We haven't heard anything since."

Describing KPF 941 as "freeform with a rock'n'roll base," Weiner says, "Listeners have been calling saying it reminds them of what they were hearing on FM in the mid '60s"-a far cry from Weiner's conservative country simulcast on WOZW/WOZI. ROLLYE BORNSTEIN

BILLBOARD DECEMBER 8, 1984



# Billboard RADIO AWARDS

RULES

- 1. All entries must have aired within the eligibility period of Jan. 1, 1984 through Dec. 31, 1984 and must be submitted prior to Jan. 1, 1985.
- All entries must be accompanied by the official entry blank printed below which may be duplicated. A separate entry blank is required for each category entered.
- A telescoped aircheck of the work under consideration is mandatory for all categories and must be on cassette (no reel to reel). Total running time must not exceed 20 minutes.
- 4. RADIO STATION OF THE YEAR, PROGRAM DIRECTOR OF THE YEAR AND PER-SONALITY OF THE YEAR categories are open to all U.S. and Canadian broadcasters. Awards will be presented for small, medium and major markets. (Arbitron market size will apply in the U.S.; population figures will determine Canadian classification. Awards will further be divided into six format categories: contemporary (contemporary hits, AC, top 40), urban (including black), country, AOR (including new wave), MOR (including nostalgia), and miscellaneous, which includes any format not mentioned above, i.e. news/talk, oldies, Spanish. In addition to the entry blank and cassette, applicants as follows must also provide:
- a) Radio Station Of The Year: In addition to the entry blank and cassette described in item 3, a written presentation describing station's programming, on-air promotions, off-air advertising, community involvement, target audience, goals and positioning statement in addition to a brief history of station's performance over the last five years. Support materials, i.e. promotional items, sales pieces, may also be included. If also entering the program director of the year category, a separate entry, including tape and written materials is required.
- b) Program Director Of The Year. In addition to the entry blank and cassette described in item 3, a written presentation describing entrant's programming philosophy, station's ratings history (documentation must be included), target audience, objectives and positioning as well as entrant's background, motivational skills and personal goals.
- c) Air Personality Of The Year. In addition to the entry blank, the cassette must contain a telescoped aircheck of one complete hour of actual air time.
- 5. INTERNATIONAL PERSONALITY OF THE YEAR: Entrant must be a local broadcaster (military, commercial and state-owned stations) outside the U.S. and Canada. Cassette must contain a telescoped aircheck of one complete hour of actual air time, and it is suggested a one-page outline of station, format and market be included.
- 6. FEATURED PROGRAMMING: Two awards will be given, one to a locally produced program by an individual station and one to a syndicated program including network, syndicator and AFRTS productions. Program may be a regularly scheduled feature or a one-time special aired within the eligibility period. In addition to the entry blank and telescoped cassette aircheck of the program, a written description including dates aired, personnel involved and target audience must also be included. Syndicated applicants must also provide station line-up.
- 7. Judging will be supervised by Billboard's Radio Advisory Board. A list of members is available upon request.
- Finalists will be announced no later than June 1985. Awards will be presented at the Billboard Radio Conference, date and location to be announced.

#### BILLBOARD RADIO AWARDS 1984 ENTRY FORM

NAME (of entrant):
STATION:
ADDRESS:
PHONE:
CATEGORY ENTERING: (check one only)
STATION OF THE YEAR
in present format since: mo:yr:
PROGRAM DIRECTOR OF THE YEAR
in present position since: mo:yr:
PERSONALITY OF THE YEAR
daypartsince; mo:yr:
INTERNATIONAL PERSONALITY OF THE YEAR
militarycommercial
market:daypart
FEATURED PROGRAMMING
station producedsyndicator/network produced
MARKET INFORMATION:
(American entrants state Arbitron market served and size)
MAJOR 1-30 # market
MEDIUM 31-100 # market
SMALL 101-over # market
(Canadian applicants state market and metro population:
contemporary hit/ AOR
adult contemporary MOR/nostalgia
urban/black miscellaneous (please describe):
country
All entries must be submitted no later than Jan. 1, 1985 to:
Rollye Bornstein Radio Editor

Billboard Magazine 9107 Wilshire Blvd. Beverly Hills, CA 90210

#### Star Broadcasting Plans Purchase of Alpha's WCRV

ATLANTIC CITY Star Broadcasting Inc., set up here last year with Sandra Manne Shenfeld, former vice president of Resorts International Hotel Casino here, as president, has announced plans to take control early next year of WCRV, an AM station near Washington Township, N.J. Purchase arrangements have been completed with Alpha Broadcasting Corp. of Hackensack, N.J., but the price was not revealed.

In 1981, Alpha bought WCRC form Warren Broadcasting for \$340,000. Mrs. Shenfeld says Star Broadcasting has no plans to change staff or programming. She adds that her company will follow through on an application by WCRC with the FCC to increase its power from 1,000 to 2,000 watts.

MAURIE ORODENKER

# **Rengers Wants Job Back** *Fired WCLR Jock Seeks Return*

BY MOIRA McCORMICK

CHICAGO Former WCLR overnight jock Leo "Lee" Rengers, who recently won an age discrimination suit against WCLR regarding his April, 1980 firing and was awarded \$97,000 in back pay, wants his old job back.

Rengers' attorney, Peter Meyers, has filed a mandatory injunction for reinstatement of employment at WCLR for Rengers. WCLR, meanwhile, is appealing the court's decision.

Rengers, 56, who since his firing nearly five years ago has been working as a furniture repairman and is currently also holding down a weekend shift at WAIT, says reinstatement would be "awkward" for both parties, but that "we'd have to adapt...I'm in desperate financial straits, and I have to get my job back."

Rengers says he had worked evenings at WCLR from 1970-75, when the station format changed from beautiful music to AC. He was then switched to the overnight shift, until he was fired in 1980 by former WCLR program director Jack Kelly for alleged poor performance, tardiness and bad attitude.

Rengers, who charged that his termination was due to age discrimination, first filed a claim with the Equal Employment Opportunity Commission, which was reportedly dismissed. He then filed suit against WCLR in the U.S. District Court. The case came to trial Oct. 30 and lasted until Nov. 6, when a circuit court jury found WCLR station management guilty of firing Rengers because of his age.

"We're disappointed in the jury's decision," says WCLR general manager Chet Redpath. "We acted in good faith. We are proceeding with the appellate process."



Twas the night before Christmas and all through the stations the Program Directors were faced with frustrations the music bins appeared to be bare except for those that knew "GOSPEL AMERICA" soon would be aired!

#### GOSPEL AMERICA'S CHRISTMAS CELEBRATION

Hosted by Jon Rivers
(The voice of Powerline—over 1700 stations worldwide)

- \* 3 hour radio classic
- \* special Christmas jingles
- \* 13 minutes per hour for local sales

Here's wishing you all a Happy Holiday— For more information call G-H BROADCASTING today (212) 288-5632

Christmas radio will never be better.





#### **Clark Will Brighten** NYMRAD's Yule

NEW YORK Dick Clark will don the traditional red cap and white beard to host the first annual New York Market Radio Broadcasters Assn. (NYMRAD) Christmas Rock 'N' Roll Spectacular. Slated for Dec. 7 at the Sheraton Centre hotel here, the event will feature performances by such living legends as the Drifters, the Marvellettes, Lou Christie and Little Anthony.

United Stations president Nick Verbitsky, who is chairing the Spectacular, plans to award a number of prizes, including an automobile. Invitations are being sent to metropolitan and tri-state radio and network personnel, and their rep agencies.

#### **VOX JOX**

(Continued from page 12)

WE SPENT the weekend leafing through the financial section of the local paper seeking greater riches, only to find an ad for Satellite Music Network. The two-inch-square box in the L.A. Times read (in very large type): "What you paid for one spot on KIIS can buy you a whole network (over 400 radio stations), followed by the SMN Logo and the toll-free 800 number.

Across town at KMGG, Rich Hogan has put together an interesting tape: Jocks That Nobody Wants To Be Like, available to you (on the cheapest K-Mart cassette possible) from Hogan at 3943 Veselich #364, Los Angeles 90036. Hogan includes

airchecks of the major market jocks he judges as worst in the business. If nothing else, you may want to order a copy to see if you're on it.

KXXY-AM-FM Oklahoma City assistant sales manager Joe Woods joins Bob Price's WTIX New Orleans as GSM . . . Upped to that post at Bonneville's KSEA Seattle is Greg Winston . . . Sliding into the LSM post at RKO's WFYR Chicago is Dirk Claussen . . . Becoming national sales manager at Viacom's WRVR Memphis is Debby Nichols, while Ron Lefkowitz becomes marketing consultant.

From selling 'em to really selling em: Bud Crowl's WAVI Broadcasting has sold Dayton's WAVI/ WDAO to Stoner Broadcasting, which picks up the talk/urban combo for \$4 million . . . From Madison Park Broadcasting to Behan goes Pat O'Day's former KKMI for \$5.5 million. Madison Park keeps KXA-AM. Tucson-based Behan owns KCEE/KWFM there, as well as KLMR/KSEC in Lamar, Colo.

F YOU'VE BEEN keeping up with Britian's pirate radio scene, you're more than aware of Laser 558, the offshore outlet that's created big waves recently. Well, not only are mere mortals listening, so is one BBC biggle: air personality Tony Blackburn. Blackburn, most impressed with Laser's night lady, 5 to 9 p.m. personality Jessie Brandon (heard in the States on Hartford's WHCN, New Haven's WPLR, San Jose's KSJO and Seattle's KISW, among others), asked her to fill in for him during his vacation.

When the BBC got wind of the offer, they went into slight apoplexy, since offshore radio has been a nono ever since Radio Carolinewhich is located near Laser 558's ship—first set to float (and maybe before, for that matter). Before Jessie could worry about the politics of the situation, Capitol Radio offered her the 5 to 7 p.m. slot. She starts Jan. 7.

The station, needless to say, became an instant hit, not only in the U.K. but throughout Northern Europe as well. One ad in a local newspaper placed by a clothing store looking for an in-house jock said, "If you sound like Jessie from Laser 558—we want to hear from you.' They claim "the American style is vital" (and maybe it is, since the name of the place is Team Detroit) and describe Jessie as "laid back and smooth."

GOOD NEWS a bit closer to home: Jan Marie (KOST Los Angeles' night lady) is making a full recovery from the auto accident that put her in a coma for several months earlier this year. It will be a while before she's back in action on the air, but that now is a reality. If you'd like to keep in touch, in lieu of flowers, Jan's mom says a donation to MADD (Mothers Against Drunk Drivers) would be appreciated. They'll send Jan and her family a card letting them know you did so. The address is P.O. Box 975, Oralif. 92666, and yes, Jan rie does have a last name: Tambur-

Looking for work in a resort town? Actually, Payson, Ariz. has more often been described as a "last resort" town, but nonetheless Bill Taylor's got a news and production opening at KKJJ, and he'll entertain thoughts of a novice-which of course translates to he doesn't have

much money to pay you, but if you're looking for that first break, give him a holler at (602) 474-3318. If you take the job, we guarantee you'll learn plenty.

From weekends to evenings on easy listening KDUO Riverside goes Academy of Radio Broadcasting grad Cynthia Kaye ... Speaking of broadcasting schools, Detroit's Specs Howard School of Broadcast Arts joins with Central Michigan Univ. in a credit transfer program. The school maintains similar arrangements with Madonna College, Schoolcraft College and Oakland Community College.

HE LAST AM rocker in the Atlanta area, WGAA (licensed to Cedartown, it's about 60 miles north of the city, but it does cover Rome well enough to be number two there) has a new lineup. Frank Burgess is in mornings, music director Scott Richards middays, Steve Middleton afternoons, Ellis McClure nights and Danny McGhee nights (Ellis works Monday through Wednesday, with Danny on Thursday through Sunday). Lori Jarrell handles weekends, with Diane Hall as news director and GM Bob Bond handling programming.

KFRC San Francisco reporter Joel Kamisher picks up the weekend news anchor post at L.A.'s KRLA ... Across town at KHJ, Diane Thompson is upped to news director ... Over at KIIS, Raechel Donahue takes up that role, and the morning drive slot with Rick Dees.

Terry Sullivan wasn't out of work long. The former WIOT Toledo PD segues acorss town in that post at WOHO, an opening created by Scott McCleod's exit to Portland's KCNR . . . Back to Florida goes former WQAM Miami PD Ron Eric Taylor. Moving into the WFLA-FM PD seat, he comes by way of KEYN Wichita, which newly appointed WFLA-AM-FM VP/GM Ken Clifford also managed. His arrival moves Bill Garcia into the music director's chair. Phil Hall, meanwhile, exits with no forwarding address as yet.

Get out those January calendars. Circle the 26th through the 29th. Those are the dates of the fifth annual RAB managing sales conference in Dallas, and if you want to know why you should be one of the 1,000 registrants, phone Danny Flamberg at (212) 599-6666.

Rolodex time: Buckley Broadcasting has moved its corporate headquarters from New York's Madison Ave. to 166 West Putnam Ave., Greenwich, Conn. 06830. That's (203) 661-4307 if you're wanting to reach president Richard D. Buckley or executive VP Joseph M. Billotta.

Want to talk to the folks at Birmingham's WMJJ (Magic 96 FM) about music? The guy to contact these days is assistant PD John P. Jenkins, who'll be handling those chores TFN.



#### **YesterHits**

Hits From Billboard 10 and 20 Years Ago This Week

#### POP SINGLES-10 Years Ago

- 1. Kung Fu Fighting, Carl Douglas,
- 2. I Can Help, Billy Swan, MONUMENT
- 3. When Will I See You Again, Three Degrees, COLUMBIA
- 4. Do It ('Til You're Satisfied),
- 5. Cat's In The Cradle, Harry Chapin,
- 6. Angie Baby, Helen Reddy, CAPITOL 7. My Melody Of Love, Bobby Vinton,
- 8. You Ain't Seen Nothing Yet, Bachman-Turner Overdrive, MERCURY
- 9. Sha-La-La (Makes Me Happy),
- Al Green, HI

  10. You're The First, The Last, My Everything, Barry White, 20th CENTURY

#### POP SINGLES—20 Years Ago

- 1. Ringo, Lorne Greene, RCA VICTOR
- Mr. Lonely, Bobby Vinton, EPIC
- 3. Leader of The Pack, Shangri-Las, RED BIRD
- 4. She's Not There, Zombies, PARROT
- Baby Love, Supremes, MOTOWN
- 6. Time Is On My Side, Rolling Stones, LONDON
- You Really Got Me, Kinks, REPRISE 8. Come See About Me, Supremes,
- 9. Mountain of Love, Johnny Rivers,
- 10. I'm Gonna Be Strong, Gene Pitney,

#### TOP ALBUMS-10 Years Age

- 1. Elton John—Greatest Hits, Elton John, MCA
- 2. It's Only Rock 'N Roll, Rolling Stones, ROLLING STONES
- 3. Not Fragile,
- Bachman-Turner Overdrive, 4. Walls And Bridges, John Lennon,
- 5. War Child, Jethro Tull, WARNER BROS.
- Serenade, Neil Diamond, COLUMBIA
- 7. Photographs & Memories—His Greatest Hits, Jim Croce, ABC 8. Verities & Balderdash,
- Harry Chapin, ELEKTRA

  9. Live At The Tower Philadelphia,
- 10. Mother Lode, Loggins & Messina,

#### TOP ALBUMS—20 Years Ago

- 1. The Beach Boys Concert,
- Beach Boys, CAPITOL
  People, Barbra Streisand, COLUMBIA
- Everybody Loves Somebody, Dean Martin, REPRISE
   A Hard Day's Night, Beatles, UNITED ARTISTS
- 5. Roustabout, Elvis Presley,
- 6. Great Songs From My Fair Lady And Other Broadway Hits,
- Andy Williams, COLUMBIA 7. Something New, Beatles, CAPITOL
  8. Where Did Our Love Go,

- Supremes, motown
  9. My Fair Lady, Soundtrack, columbia
  10. How Glad I Am, Nancy Wilson,
  CAPITOL

#### COUNTRY SINGLES—10 Years Age

- 1. She Called Me Baby, Charlie Rich,
- I Can Help, Bill Swan, MONUMENT
- Memory Maker, Mel Tillis & the Statesiders, мом
- 4. Get On My Love Train, LaCosta,
- 5. We're Over, Johnny Rodriguez,
- 6. Back Home Again, John Denver,
- 7. Every Time I Turn The Radio On,
- Bill Anderson, MCA Son Of A Rotten Gambler,
- Anne Murray, CAPITOL
- Trouble In Paradise, Loretta Lynn,
- 10. He Can't Fill My Shoes,
- Jerry Lee Lewis, MERCURY

#### SOUL SINGLES-10 Years Ago

- 1. I Feel A Song (In My Heart), Gladys Knight & the Pips, BUDDAH 2. You Got The Love, Rufus featuring Chaka Khan, ABC
- She's Gone, Tavares, CAPTIOL
- Sha-La-la (Makes Me Happy) Al Green, ні
- 5. Three Ring Circus, Blue Magic,
- 6. Whatever You Got, I Want, Jackson 5, MOTOWN 7. Rockin' Soul, Hues Corporation,
- 8. Woman To Woman, Shirley Brown,
- 9. When Will I See You Again,
- Three Degrees, COLUMBIA

  10. Heavy Fallin' Out, Stylistics, AVCO EMBASSY

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BEAUTIFUL AND TALENTED YOUNG WOMEN LIKE THIS ONE ARE LOOKING FOR YOU!



There are thousands of talented and beautiful young women who will be entering the ALL-AMERICAN MUSIC PAGEANT,™ seeking their chance to be discovered and launch an entertainment career. Radio stations all over America will have the opportunity to help some local girl enter this nationwide beauty and talent competition. National sponsors will have co-op advertising dollars to spend in conjunction with this pageant. Call today to find out how your station can participate. Toll free information line: 1-800-523-1954.

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AMERICAN BEAUTY SEARCH™ IN COOPERATION WITH **OPRYLAND U.S.A.®** 

THE NATION'S ONLY MUSICAL THEME PARK



# Billboard HOT 100 SINGLES RADIO ACTION

A weekly national and regional compilation of the most added records on the radio stations currently reporting to the Hot  $100~{\rm Singles}$  chart.

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

FOREIGNER
I WANT TO KNOW WHAT LOVE IS

STEVE PERRY FOOLISH HEART

DAVID BOWIE TONIGHT

WGUY Bangor, ME
WIGY Bath , ME
WHTT Boston, MA
WXKS-FM (KISS) \* Boston, MA
WBEN-FM Buffalo, NY
WKBW Buffalo, NY
WNYS Buffalo, NY
WERZ Exeter, NH
WTIC-FM Hartford, CT

WFEA Manchester, NH
WKCI (KC-101) New Haven, CT
WJBQ Portland, ME
WSPK Poughkeepsie, NY
WPRO-FM Providence, RI

WMJQ Rochester, NY
WPXY Rochester, NY
WGFM Schenectady, NY
WFLY Troy/Albany, NY
WRCK Utica/Rome, NY

NATIONAL 178 REPORTERS

ADDS ON 121 121 **FOREIGNER** I WANT TO KNOW WHAT LOVE IS ATLANTIC BILLY OCEAN 40 120 LOVER BOY JIVE/ARISTA 30 76 **STEVIE WONDER** LOVE LIGHT IN FLIGHT MOTOWN **ELTON JOHN** 28 68 IN NEON GEFFEN **STEVE PERRY** 25 91 FOOLISH HEART COLUMBIA



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

NEW TOTAL

FOREIGNER
† WANT TO KNOW WHAT LOVE IS

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BILLY OCEAN

GLENN FREY THE HEAT IS ON

KHFI Austin, TX
WFMF Baton Rouge, LA
WQID Biloxi, MS
WKXX (KXX-106) Birmingham,
AL
KITE Corpus Christi, TX
KAFM Dallas, TX
KAMZ El Paso, TX

KSET El Paso, TX
KISR Fort Smith, AR
WQEN (Q-104) Gadsden, AL
KILE Galveston, TX
KKBQ (93-FM) Houston, TX

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

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

FOREIGNER
I WANT TO KNOW WHAT LOVE IS

BILLY OCEAN LOVER BOY

ELTON JOHN

WFBG Altoona, PA
WJLK-FM Asbury Park, NJ
WBSB (B-104) Baltimore, MD
WMAR-FM Baltimore, MD
WVSR Charleston, WV
WZYQ (Z-104) Frederick, MD
WKEE Huntington, WV
WBLI Long Island, NY
WHTZ (Z-100) New York, NY
WKTU New York, NY
WKTU New York, NY
WKHI Ocean City, MD
WCAU-FM Philadelphia, PA
WUSL Philadelphia, PA

WBZZ (B-94) Pittsburgh, PA
WHTX Pittsburgh, PA
WPST Trenton, NJ
WASH Washington, DC
WAVA Washington, DC
WRQX (Q-107) Washington, DC
WOMP-FM Wheeling, WV
WILK Wilkes-Barre, PA
WKRZ Wilkes-Barre, PA
WQXA (Q-106) York, PA
WYCR York, PA

REGION 4

FOREIGNER
I WANT TO KNOW WHAT LOVE IS

BILLY OCEAN LOVER BOY

ELTON JOHN IN NEON

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

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

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

FOREIGNER

BILLY OCEAN LOVER BOY

STEVIE WONDER LOVE LIGHT IN FLIGHT

I WANT TO KNOW WHAT LOVE IS

KKXX Bakersfield, CA
KIMN Denver, CO
KOAQ (Q-103) Denver, CO
KPKE Denver, CO
KLUC Las Vegas, NV
KIIS Los Angeles, CA

KIIS Los Angeles, CA
KKHR Los Angeles, CA
KOPA Phoenix, AZ
KZZP Phoenix, AZ
KFMY Provo, UT
KDZA Pueblo, CO

KRSP Salt Lake City, UT
KSDO-FM(KS 103) San Diego,
CA

XTRA San Diego, CA
KIST Santa Barbara, CA
KHYT Tucson, AZ
KRQQ Tucson, AZ
KTKT Tucson, AZ

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

FOREIGNER
I WANT TO KNOW WHAT LOVE IS

DIANA ROSS MISSING YOU

STEVIE WONDER LOVE LIGHT IN FLIGHT

WISE Asheville, NC
WQXI-FM (94-Q) Atlanta, GA
WVEE (V-103) Atlanta, GA
WZGC (Z-93) Atlanta, GA
WBBQ-FM Augusta, GA
WSSX Charleston, SC
WBCY Charlotte, NC
WCKS (CK-101) Cocoa Beach,
FL

WNOK-FM Columbia, SC WZAT (Z-102) Savannah, WNFI (I-100) Daytona Beach, FL WRBQ (Q-105) Tampa, FL WBCG (G-105) Durham/Raleigh, NC WFLB Fayetteville, NC WSEZ Winston-Salem, NC

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

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

WHYT Detroit, MI

FOREIGNER
I WANT TO KNOW WHAT LOVE IS

BILLY OCEAN

ELTON JOHN

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

KQKQ Omaha, NE
KKLS-FM Rapid City, SD
KKRC Sioux Falls, SD
KHTR St.Louis, MO
KDVV Topeka, KS
KAYI Tulsa, OK
KRAV Tulsa, OK
KFMW Waterloo, IA
KEYN-FM Witchita, KS

REGION 8 AK,Northern CA,ID,MT,Northern NV,OR,WA,WY

FOREIGNER I WANT TO KNOW WHAT LOVE IS

STEVIE WONDER LOVE LIGHT IN FLIGHT

STEVE PERRY FOOLISH HEART

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

KHOP Modesto, CA
KOSO Modesto, CA
KIDD Monterey, CA
KMJK Portland, OR
KSFM Sacramento, CA

KWOD Sacramento, CA KSKD Salem, OR KITS San Francisco, CA
KWSS San Jose, CA
KSLY San Luis Obispo, CA
KPLZ Seattle , WA
KUBE Seattle, WA
KNBQ Tacoma, WA;;

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# **HOT 100 SINGLES RETAIL ACTION**

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

#### **REGION 1**

**GUIFFRIA** CALL TO THE HEART

PHILIP BAILEY **EASY LOVER** 

**CHICAGO** YOU'RE THE INSPIRATION

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 Canton, MA House of Guitars Rochester, NY Music Suppliers One-Stop Needham, MA Northeast 1-Stop Troy, NY Peters 1-Stop Norwood, MA Record Giant Utica, NY Record Theater Buffalo, NY Rhody's Warwick, RI Trans-World 1-Stop Latham, NY

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

JOHN CAFFERTY AND THE BEAVER BROWN BAND

RAY PARKER JR.

**ALPHAVILLE** 

16

A-1 One Stop New York, NY All-Service One-Stop Union, NJ Alpha Rack New York, NY Alwic Records Elizabeth, NJ 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 Pittsburgh, PA Oasis Rethel Park PA Peaches Rockville, MD Record & Tape Ltd. Washington, DC Record Bar Morgantown, WV Richmond Bros. 1-Stop Pennsauken, NJ Sam Goody Baltimore, MD Sam Goody Philadelphia, PA Sam Goody Masapequa Masapequa, NY Seasons Four Records Hyattsville, MD Shulman Rec. Co. Cinnaminson, NJ Tape King One Stop Hillside, NJ The Wiz Brooklyn, NY Tower New York, NY Universal One-Stop Philadelphia, PA Waxie Maxie Washington, DC Wee Three Philadelphia, PA Win 1-Stop Long Island City, NY

#### NATIONAL

REPORTING 29 GUIFFRIA CALL TO THE HEART CAMEL/MCA RICK SPRINGFIELD BRUCE MERCURY CHICAGO YOU'RE THE INSPIRATION FULL MOON/WARNER BROS. 21 20 RAY PARKER JR. JAMIE ARISTA 15 PHILIP BAILEY EASY LOVER COLUMBIA

#### **REGION 3**

RAY PARKER JR.

RICK SPRINGFIELD

PHILIP BAILEY **EASY LOVER** 

Album Den Richmond, VA Bibb One Stop Charlotte, NC Camelot Atlanta, GA Camelot Daytona Beach, FL Camelot Winston-Salem, NC Coconuts Atlanta, GA Coconuts Jacksonville Fl Grapevine Records Charlotte, NC Jerry Bassin's 1-Stop N.Miami Beach, FL Nova Records 1-Stop Norcross, GA One Stop Atlanta, GA

Oz Records Stone Mountain, GA Peaches Clearwater, FL Peaches Greensboro, NC Peaches Richmond, VA Peaches Ft. Lauderdale, FL Q Records Miami, FL RPM Associates Fairfax, VA Record Bar Durham, NC Record Bar Savannah, GA Sounds Familiar Columbia, SC Specs Miami, FL

Starship Records Savannah, GA Tara Records 1-Stop Atlanta, GA Tidewater One-Stop Norfolk, VA Tracks Records Norfolk, VA

## REGION 5

**GUIFFRIA** CALL TO THE HEART

RAY PARKER JR.

**RICK SPRINGFIELD** 

Brown Bros. One-Stop Minneapolis, MN CML-One Stop St. Louis, MO Camelot Wichita, KS Dart One-Stop Minneapolis, MN Great American Music Golden Valley, MN Hastings Lawton, OK Music Vision St. Ann, MO Musicland Minneapolis, MN Musicland Minneapolis, MN Musicland St. Louis, MO Record Bar Norman, OK Record Bar Cedar Rapids, IA Streetside Records St. Louis, MO

The Record Shop Edina, MN

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NUMBER

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

**GUIFFRIA** CALL TO THE HEART

RICK SPRINGFIELD

**CHICAGO** YOU'RE THE INSPIRATION

Abbey Road One Stop Santa Ana, CA Alta One-Stop Salt Lake City, UT Associated One-Stop Phoenix, AZ Canterbury's Pasadena, CA Circles Records Phoenix, AZ Dan-Jay Denver, CO Independent Records Englewood CO Licorice Pizza Glendale, CA Licorice Pizza San Diego, CA Lovell's Whittier, CA Middle Earth Downey, CA Music Box Fullerton, CA Musicland Murray, UT Odyssey Records Las Vegas, NV Peer Records Irvine, 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 El Cajon, CA Tower Las Vegas, NV Panorama City, CA San Diego, CA San Diego, CA

Tower Sherman Oaks, CA Tower Los Angeles, CA Tower Tempe, AZ Tower West Covina, CA Wherehouse Mission Valley, CA

Wherehouse Entertainment Gardena, CA

#### **REGION 4**

Turtles Atlanta, GA

RAY PARKER JR.

**BOB SEGER & THE SILVER BULLET BAND** UNDERSTANDING

**CHICAGO** 

YOU'RE THE INSPIRATION

Ambat One-Stop/Record Theater Cincinnati, OH Angot 1-Stop Detroit, MI Buzzard's Nest Columbus, OH Camelot Mt. Prospect, IL Camelot N. Canton, OH Centra Columbus, OH Flipside Records Arlington Heights, IL Gemini One Stop Cleveland, OH Laury's Records Des Plains, IL Mainstream Records Milwaukee, WI Martin & Snyder Dearborn, Mi Music Peddlers One Stop Troy, MI Musicland Norridge, IL Northern Record 1-Stop Cleveland, OH Oranges Chicago, IL Peaches Cincinnati, OH Radio Doctors Milwaukee, WI Rapid Sales Madison, WI Record City Skokie, IL Record Works Belivue Park, IL Rose Records Chicago, IL Scott's 1-Stop Indianapolis, IN Sound Video One Stop Niles, IL The Record Store Chicago, IL Vinyl Vendors Kalamazoo, MI Wax Works Owensboro, KY

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

**GUIFFRIA** CALL TO THE HEART

SUNSHINE IN THE SHADE

**RICK SPRINGFIELD** 

Budget Corpus Christi, TX 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 Metaire,, LA

#### REGION 8 AK, Northern CA, ID, MT, Northern NV, OR, WA, WY

CALL TO THE HEART

**RICK SPRINGFIELD** 

YOU'RE THE INSPIRATION

Budget Boise, ID Budget Cheyenne, WY Dan Jay Tuilwila, WA Eli's Record & Tape Spokane, WA Eucalyptus Records Napa, CA Leopold's Berkeley, CA

Music People's 1-Stop Oakland, CA Musicland Billings, MT Musicland San Jose, CA Peaches Seattle, WA

Rainbow One-Stop S.San Francisco,, CA Sea-Port 1-Stop Portland, OR Tower Portland, OR

Tower San Francisco, CA Tower Campbell, CA Tower Concord, CA Tower Sacramento, CA Tower Seattle, WA

Westgate Records Boise, ID;;



FOR WEEK ENDING DECEMBER 8, 1984

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# OP ROCK TRA

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				/ de / C	ompiled from national album-oriented
/		WEE.	~ § /	( & / &	radio airplay reports.
	LAG WER	2 W.	My 460	ARTIST LABEL ROYAN ADAMS	TITLE
1	1	1	6	BRYAN ADAMS	RUN TO YOU
2	2	4	5	DON HENLEY GEFFEN	THE BOYS OF SUMMER
3	3	2	8	JULIAN LENNON ATLANTIC	VALOTTE
4	4	3	7	PAT BENATAR CHRYSALIS	. WE BELONG
5	6	10	4	THE KINKS ARISTA	DO IT AGAIN
6	5	6	9	RODGER HODGSON	HAD A DREAM
7	15	17	6	TOTO COLUMBIA	STRANGER IN TOWN
8	7	7	9′	BOB SEGER & THE SILVER	BULLET BAND UNDERSTANDING
9	9	5	7	REO SPEEDWAGON	I DO'WANNA KNOW
10	11	15	6	JOHN CAFFERTY & BEAVE SCOTTI BROS.	ER BROWN BAND TENDER YEARS
11	10	14	10	BRUCE SPRINGSTEEN COLUMBIA	BORN IN THE U.S.A.
12	20	25	4	GIUFFRIA CAMEL/MCA	CALL TO THE HEART
13	12	19	4	DEEP PURPLE MERCURY	PERFECT STRANGERS
14	ľ	NEW)	•	FOREIGNER ATLANTIC	I WANT TO KNOW WHAT LOVE IS
15	18	16	5	JOHN PARR ATLANTIC	NAUGHTY,NAUGHTY
16	14	12	9	HONEYDRIPPERS ES PARANZA	ROCKIN' AT MIDNIGHT
17	41		2	PHILIP BAILEY COLUMBIA	EASY LOVER
18	28	40	3	BRYAN ADAMS	IT'S ONLY LOVE
19	13	11	7	HONEYDRIPPERS ES PARANZA	SEA OF LOVE
20	8	8	13	SURVIVOR SCOTTI BROS	I CAN'T HOLD BACK
21	23	30	6	EUROGLIDERS COLUMBIA	HEAVEN (MUST BE THERE)
22	16	9	13	U2 ISLAND	PRIDE (IN THE NAME OF LOVE)
23	29	28	8	PETER WOLF EMI-AMERICA	I NEED YOU TONIGHT
24	25	41	3	BILLY IDOL CHRYSALIS	CATCH MY FALL
25	50		2	TRIUMPH MCA	SPELLBOUND
26	21	22	6	SCANDAL FEATURING PA	TTY SMYTH HANDS TIED
27	22	24	8	THE CARS	HELLO AGAIN
28	27	32	6	FRANKIE GOES TO HOLLY	WOOD TWO TRIBES
29	35	29	4	KROKUS ARISTA	OUR LOVE
30	26	18	8	PAUL MCCARTNEY	NO MORE LONELY NIGHTS
31	34	39	4	DEEP PURPLE MERCURY	KNOCKING AT YOUR BACK DOOR
32	ī	NEW)	<b>&gt;</b>	JULIAN LENNON ATLANTIC	TOO LATE FOR GOODBYES
33	31	37	4	AUTOGRAPH RCA	TURN UP THE RADIO
34	37	33	6	AC/DC ATLANTIC	JAIL BREAK
35	49		2	PLANET.P.PROJECT	WHATISEE
36		NEW)	<b>&gt;</b>	PAT BENATAR CHRYSALIS	DIAMOND FIELD
37	39	35	5	VAN HALEN WARNER BROS	HOT FOR TEACHER
38	17	20	9	MOLLY HATCHET	SATISFIED MAN
39	30	26	6	THE J.GEILS BAND	CONCEALED WEAPONS
40		NEW	>	REO SPEEDWAGON	CAN'T FIGHT THIS FEELING
41	32	27	7	HUEY LEWIS AND THE NE	WS WALKING ON A THIN LINE
42	42	44	4	DURAN DURAN CAPITOL	THE WILD BOYS
43		NEW	>	LOS LOBOS SLASH/WARNER BROS.	DON'T WORRY BABY
44	36	42	7	COREY HART EMI-AMERICA	IT AIN'T ENOUGH
45		NEW		U2 ISLAND	WIRE
46		NEW)	<b>\</b>	DAVID BOWIE EMI-AMERICA	TONIGHT
47		NEW)	<b></b>	BRYAN ADAMS	SUMMER OF 69'
48	33	34	10	DARYL HALL & JOHN OAT	OUT OF TOUCH
49	40	43	6	TWISTED SISTER	I WANNA ROCK
50	43	47	7	THE FIXX	SUNSHINE IN THE SHADE
◆ Vide	clip av	ailability	/.		

# **Promotions**

**BANNED IN BOSTON** 

WROR Boston (AC) Listeners to WROR's Martelle & Moes (Joe Martelle and Andy Moes) are often treated to interesting bits of information. Last month, for instance, Martelle announced that Nov. 13 marked the 70th anniversary of the brassiere. He explained that exercise enthusiast Mary Phelps Jacob had on that day in 1914 patented the garment, originally comprised of two handkerchiefs.

Moes, a bachelor, was particularly delighted by the information, as he claimed never to have seen one "up close." That prompted Martelle to offer a coffee mug and portable radio (whatever happened to be in the prize closet, we suspect) to the first person to show up at the station wearing a bra.

"Person" is the operative word in that sentence, as no other qualifications were specified. Consequently when Mike Rosati, an Amber Delivery Co. driver, showed up sporting a cute D cup, he trotted off with the aforementioned prizes. He offered no explanation for his quick arrival in such attire.

#### **KNOWING YOUR MARKET**

WABC New York (talk) Contact: Sharon Rosenbush Promoting the arrival of morning man Alan B. Colmes, television spots touting Colmes' interest in

and knowledge of New York are running on all three network O & O's and three independent stations in the city. Discovering the answers to such poignant questions as "Are there ants on top of the Empire State Building?" and "Are there alligators in the New York sewer system?," Colmes interviewed such luminaries as New York sewer worker Dan Coppola and Empire State Building maintenance man Augie Teresi. The scripts, written by Colmes, reflect the humor inherent in the morning show and coincide with the running of subway, magazine and newspaper advertising reflecting the same theme.

#### STEVE & GARRY IN PARADISE

WLS-AM Chicago (contemporary) Contact: Barbara Anderson

The on-again, off-again relationship between WLS-AM and the afternoon duo of Steve Dahl and Garry Meier is not only on, but the duo have been sent to paradise in the station's latest promotion-"paradise" being Paradise Island, Bahamas, where the team recently conducted a week-long remote.

Five "Steve & Garry" trivia questions were posed during their show prior to a giveaway of five trips for two accompanying the boys. Listeners correctly answering all five questions became eligible to win. The five names were drawn among the correct respondents, with Steve

& Garry placing calls to the winners informing them of their good fortune on the air.

Included in the trips were air fare and hotel accommodations for five days and four nights in order to "capture the native atmosphere."

#### **FUNDRAISING**

WCVR-AM Randolph, Vt. (country)

Contact: Greg Price, general man-

With the widespread reports of the problems in Ethiopia dominating WCVR's international news coverage, GM Greg Price decided to hold a six-hour radiothon to raise money aiding the cause. The goal was \$6,000. Interrupting all programming on the AM daytimer (which normally simulcasts the FM's coun-

donations. Vermont, an overwhelmingly Republican state, is considered well off, with unemployment at the 4% level. Further, most of the listeners in the coverage area of both facilities are white Anglo-Saxon Protestants with little in common with an Ethiopian. Nonetheless, Price

pulled off the six-hour non-stop ac-

tion, relating to listeners to the tune

of \$21,000-well over the number of

try programming), Price and his

staff took to the airwaves soliciting

people in the AM's coverage area. The feat (which he challenges other stations to duplicate), while humanitarian in nature, brought an added bonus to the combo: frontpage publicity in the largest newspaper in the state, as well as nation-



The Oldies Gang. WMJI Cleveland air talent Mike Ivers relaxes with listeners after his station sponsored the "Happy Together Tour" stop in Cleveland, during which the Turtles, Gary Puckett, the Association and Spanky and Our Gang performed. Pictured from left are Ivers, listener Shirley Ferguson and Eddie and Flo of the Turtles.

#### **Appliance Stores Called Big Buvers**

NEW YORK The nation's appliance stores are not to be ignored as muscular radio time buyers, according to a recent Radio Advertising Bureau report. Since 1980, the report finds, the country's appliance and electronic stores have increased their radio usage by 91%, amounting to a \$101.6 million collective outlay.

Other hot revenue sources, according to the study, are the furniture and floor covering industries. The former is credited with a 44.7% jump in advertising dollars since 1980, while the latter has increased its usage by 42% since 1981.





## Featured Programming

FORMER NBC SOURCE vice president/general manager Meredith "Meddy" Woodyard resurfaces at RKO Radio Networks as vice president and director of affiliate services. Woodyard left her Source post last June and fills the RKO spot vacated by Ken Harris, who stepped down last August. The network's new programming director is Gary Landis, a three-year RKO staffer recently upped from manager of programming.

THE RADIO INTERNATIONAL folks are polishing up their party shoes and preparing to go dancing on the air with the January debut of "Dance Music International," a program hosted and produced by radio veteran, rap master and song scribe Gary Byrd. The hour-long weekly program, a product of Byrd's newly formed WGBE Productions, will be syndicated by New York-based Radio International, home of "Rock Over London" and "PFM's Guest DJ."

The program is designed to keep listeners up to date on the dance music scene on a global scale and features artist interviews, remastered classics and special club mixes from DJs around the world.

Other news from Radio International includes a promotional arrangement with Sony Video 45s whereby 100 copies of David Bowie's "Jazzin' For Blue Jean" minimovie/clip will be given away to winners of the ongoing "Rock Over London" Bowie trivia quiz, which ends next week.

The Associated Press Network rings in the new year with a series of four-and-a-half-minute programs devoted to middle-aged and elderly women. Entitled "To Life," the Monday through Friday show debuts Jan. 7 and will cover such topics as careers, parent care, age and sex discrimination, as well as a spotlight on contemporary role model women.

In addition, AP reports reaching the 400 figure on the number of subscribers for its AP Newspower 1200 service with the signing up of KBYR Anchorage, Alaska.

ABC Contemporary Network is now in the midst of an elaborate, three-part special on the currently touring Daryl Hall & John Oates. Part one is an hour-long music and interview special available for airing prior to concerts in each tour city. Part two passed Sunday (2) with a 45-minute phone-in program during which the RCA act fielded listener questions and announced new tour dates. Part three airs Dec. 18 with a satellite-delivered live broadcast of Hall & Oates' Forum show in Los Angeles.

UHRISTMAS SHOPPING giving you the budgetary blues? Try spelling relief London Wavelength this season and tune into the syndicator's December series of concert broadcasts. The series started Sunday (2) with a Kinks show recorded in 1978 and will be followed with a Dec. 9 Jethro Tull concert. The next week, London Wavelength presents "Beatles' Christmas Special," a twohour special featuring music, fan club messages and BBC interviews with the Fab Four. The series culminates with "Salute To The 80's," an hour's look at the best of the "BBC Rock Hour" during the first half of KIM FREEMAN this decade.

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.

Dec. 3, **Jermaine Jackson**, The Hot Ones, RKO Radioshows, one hour.

Dec. 3, Roger Hodgson, Innnerview, Inner-View Network, one hour.

Dec. 3, Hank Williams Jr., Part 11, Country Music Radio Magazine, Creative Radio Shows, one hour.

Dec. 3-9, Carl Perkins, Anne Murray, Gary Owens Supertracks, Creative Radio Shows, one hour.

Dec. 3-9, **REO Speedwagon**, Off The Record with Mary Turner, Westwood One, one hour.

Dec. 3-9, Molly Hatchet, In Concert, Westwood One, 90 minutes.

Dec. 3-9, Paul McCartney, Part I, Star Trak Profiles, Westwood One, one hour.

Dec. 3-9, **Judds**, Live From Gilley's, Westwood One, one hour.

Dec. 3-9, Kool & the Gang, Budweiser Concert Hour, Westwood One, one hour.

Dec. 3-9, Bar-Kays, Part I, Special Edition, Westwood One, one

Dec. 3-9, Nat King Cole Tribute, Part II, The Music Makers, Narwood Productions, one hour.

Dec. 3-9, Alabama, Part II, Country Closeup, Narwood Productions, one hour.

Dec. 7-9, Crosby, Stills & Nash, Top 30 USA hosted by M.G. Kelly, CBS Radioradio, three hours.

Dec. 7-9, Top 40 Satellite Survey hosted by Dan Ingram, CBS RadioRadio, three hours.

Dec. 7-9, **Donovan**, Don & Deanna On Bleecker Street/The Sixties, Continuum Broadcasting, one hour.

Dec. 7-9, **Bread**, Rare & Scratchy Rock'n'Roll, Program Services Group, three hours.

Dec. 7-9, Classic Rockers, Rock Chronicles, Westwood One, one hour.

Dec. 7-9, Wham!, Rick Dees' Weekly Top 40, United Stations,

Dec. 7-9, Osmonds, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Dec. 7-9, Gail Davies, Weekly Country Music Countdown, United Stations, three hours.

Dec. 7-9, **Benny Goodman**, The Great Sounds, United Stations, four hours.

Dec. 7-9, Kris Kristofferson, Solid Gold Country, United Stations, three hours.

Dec. 7-14, W.A.S.P., Metalshop, MJI Broadcasting, one hour.

Dec. 8, Jerry Lee Lewis, Silver Eagle, ABC Entertainment Network, 90 minutes.

Dec. 8-9, Marvellettes, Frank Bonner, Music & Memories, Strand Broadcasting, one hour.

Dec. 8-9, **Thomas Dolby**, Hot Rocks, United Stations, one hour.

Dec. 9, American Country Countdown with Bob Kingsley, ABC Entertainment Network, three hours.

Dec. 9, American Top 40 with Casey Kasem, ABC Contemporary Network, four hours.

Dec. 9, Rolling Stone's Continuous History of Rock & Roll, ABC Rock Radio Network, one hour.

FOR WEEK ENDING DECEMBER 8, 1984

Billboard

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# ADULT CONTEMPORARY

/	/_	13	-/5	Compiled from national radio airplay reports.
7,418	S. KE	- SWEET	1 4 4 6 A 6 6 A 6 6 A 6 6 A 6 6 A 6 6 A 6 6 A	Compiled from national radio airplay reports.  TITLE  LABEL & NUMBER/DISTRIBUTING LABEL  PENNY LOVER MOTOWN 1762 Weeks at No. One: 4
	1	$\frac{\sqrt{2}}{1}$	10	LABEL & NUMBER/DISTRIBUTING LABEL  PENNY LOVER MOTOWN 1762 Weeks at No. One: 4  ◆ LIONEL RICHIE
2	2	2	9	NO MORE LONELY NIGHTS COLUMBIA 38-04581  ◆ PAUL MCCARTNEY
3	3	3	8	SEA OF LOVE ES PARANZA 7-99701/ATCO  HONEYDRIPPERS
4	4	6	9	ALL THROUGH THE NIGHT PORTRAIT 37-04639/EPIC  ◆ CYNDI LAUPER
5	6	11	7	DO WHAT YOU DO ARISTA 1-9279  ◆ JERMAINE JACKSON
6	9	10	8	AFTER ALL WARNER BROS. 7-29262  ◆ AL JARREAU
7	10	15	5	ALL I NEED QWEST 7-29238/WARNER BROS.  JACK WAGNER
8	5	4	10	WAKE ME UP BEFORE YOU GO-GO COLUMBIA 38-04552  ◆ WHAM
9	8	8	10	OUT OF TOUCH RCA 13916  DARYL HALL & JOHN OATES
10	11	13	6	VALOTTE ATLANTIC 7-89609  ♦ JULIAN LENNON
11)	14	19	4	WHEN OCTOBER GOES ARISTA 1-9295  BARRY MANILOW
12	13	16	5	UNDERSTANDING CAPITOL 5413 BOB SEGER & THE SILVER BULLET BAND WHAT ABOUT ME? RCA 13899
13	7	5	13	KENNY ROGERS WITH KIM CARNES AND JAMES INGRAM YOU'RE THE INSPIRATION FULL MOON/WARNER BROS. 7-29126
14)	17	30	3	CHICAGO  DESERT MOON A&M 2666
15 (16)	12	7	13	♦ DENNIS DEYOUNG  JAMIE ARISTA ASI-9293
17	23	34	17	RAY PARKER JR.  I JUST CALLED TO SAY I LOVE YOU MOTOWN 1745
18	18	20	7	♦ STEVIE WONDER  CAN'T LET GO ATLANTIC 7-89611
19	19	21	8	◆ STEPHEN STILLS  IT AIN'T ENOUGH EMHAMERICA 8236
(20)	22	28	5	♦ COREY HART  THIEF OF HEARTS CASABLANCA 880308-7/POLYGRAM
21	16	12	14	◆ MELISSA MANCHESTER  CARIBBEAN QUEEN JIVE/ARISTA 1-9199
22	20	14	14	NOBODY LOVES ME LIKE YOU DO CAPITOL 540
23	25	27	5	ANNE MURRAY & DAVE LOGGINS  TI AMO ATLANTIC 7-89608  LAURA BRANIGAN
24	24	25	7	SLEEP WITH ME TONIGHT COLUMBIA 38-04646 NEIL DIAMOND
25	38	-	2	LOVE LIGHT IN FLIGHT MOTOWN 1769 STEVIE WONDER
26	37	-	2	SKYLARK ASYLUM 7-69671 LINDA RONSTADT
27)	36	-	2	MISSING YOU RCA 13966 DIANA ROSS
28	35	-	2	FOOLISH HEART COLUMBIA 38-04693 STEVE PERRY
29	33		2	TAXI DANCING RCA 13861 RICK SPRINGFIELD
30	30	32	5	JOHN DENVER & SYLVIE VARTAN
31	26	17	18	HARD HABIT TO BREAK FULL MOON/WARNER BROS, 7-29214  ◆ CHICAGO
32	21	18	10	MOONLIGHT LADY COLUMBIA 38-04645  ◆ JULIO IGLESIAS
33	29	29	19	DRIVE ELEKTRA 7-69706  ♦ THE CARS  WE BELONG CHRYSALIS 4-42826
34	34	36	4	WHO WEARS THESE SHOES? GEFFEN 7-29189/WARNER BROS.
35 (36)	27	23	12	◆ ELTON JOHN  TENDER YEARS SCOTTI BROS. 4-04682/EPIC
37)	40 39	-	2	◆ JOHN CAFFERTY  ALL BEHIND US NOW QWEST 7-29136/WARNER BROS.
38)		EW		PATTI AUSTIN  IN NEON GEFFEN 7-2911/WARNER BROS.
39	32	33	8	ELTON JOHN SOME GUYS HAVE ALL THE LUCK WARNER BROS. 7-29215
(40)		EW)	L_	♦ ROD STEWART  LIKE A VIRGIN SIRE 7-29210/WARNER BROS.
				◆ MADONNA

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

# Billboard® ADULT CONTEMPORARY MOST ADDED

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

76 REPORTERS	NEW ADDS	TOTAL ON
LINDA RONSTADT SKYLARK	17	36
STEVIE WONDER LOVE LIGHT IN FLIGHT	16	37
DIANA ROSS MISSING YOU	14	33
STEVE PERRY FOOLISH HEART	14	33
BARBRA STREISAND MAKE NO MISTAKE, HE'S MINE	10	10

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 WEEN-AM Buffalo, NY WGR Buttalo, NY KTWO Casper, WY WVAF Charleston, WV WBT Charlotte, NC Chicago, IL Chicago, IL WYEN Cincinnati, OH Cincinnati, OH WMJI Cleveland, OH WZZP Cleveland, OH WTVN Columbus, OH KMGC Dallas, TX WLAD Danbury, CT WHIO-AM Dayton, OH
KHOW Denver, CO
KRNT Des Moines, IA
WCMC Detroit, MI
WRIE Erie, PA WEIM Frichburg, MA WTIC-AM Hartford, CT WENS Indianapolis, IN WSLI Jackson, MS Jacksonville, FL KMJJ Las Vegas, NV KOST Los Angeles, CA WHAS Louisville, KY WRKA Louisville, KY WMAZ Macon, GA WIBA Madison, WI WRVR Memphis, TN Miami, FL Milwaukee , WI WISN WTMJ Milwaukee, WI WCCO Minneapolis, MN WLTE Minneapolis, MN KWAV Monterey, CA WHHY Montgomery, AL WLAC-FM Nashville, TN WCTC New Brunswick, NJ WPIX New York, NY WWDE Norfolk, VA KLTE Oklahoma City, OK KOIL Omaha, NE KKLT Phoenix, AZ KOY Phoenix, AZ WWSW Pittsburgh, PA KEX Portland, OR Portland, OR WPTF Raleigh, NC WRVA Richmond, VA KQSW Rock Springs, WY WSGW Saginaw, MI KSL Salt Lake City, UT KFMB-AM San Diego, CA KFMB-FM San Diego, CA WGY Schenectady, NY KIXI Seattle, WA KKPL Spokone, WA KSD St. Louis, MO KKJO St. Joseph, MO WIQI Tampa, FL WWWM Tules OK KRAV Tulsa, OK WLTT Washington, DC;;



# **MUSIC PLUS TABLOID SPARKS SALES**

#### Several Firsts Claimed for Chain's 16-Page Insert

BY EARL PAIGE

LOS ANGELES With business again healthy and increased vendor advertising support available, the newspaper tabloid insert is emerging as an effective tool for record/tape chains, according to Alan Schwartz at Music Plus here.

Schwartz counts a number of firsts in a recent 16-page insert the chain published, which he says helped spark the biggest weekend in the firm's 10 years other than Christmas weekend itself.

High among the several breakthroughs is the early publishing date, Nov. 15-18. Schwartz says that retailers traditionally hold off too long during November: "We wanted to set up Thanksgiving. A tabloid, we've found, has a two- to three-week duration—people keep it around."

Music Plus' most recent tabloid went into the L.A. Weekly on Thursday (15), then appeared the next day in the Register, Daily Report, Thousand Oaks News Chronicle, San Gabriel Valley Tribune and Whittier News. The insertion then hit the Los Angeles Times' Sunday (18) edition. A double-edged theme was tagged "10th Anniversary, Once In A Decade/Holiday Sale" with a Dec. 2 end date.

Helping grab readers was the vivid color scheme of the tabloid, prompted by a timely purple from the Prince "Purple Rain" campaign on the cover, then alternating pages of green and purple. "It was a risk going against the traditional," says Schwartz. "It was not fall, not Thanksgiving; it was more springlike. But we stood out from all the other advertising that weekend."

The chain further underlined its video identity by using the cover's bottom half and the full back page to plug "The Empire Strikes Back" at \$69.98. Other video ads include Vestron's Rolling Stones "Video

Rewind'' at \$26.95, Paramount Home Video's "Strong Kids, Safe Kids," Disney children's titles and Karl Home Video's Jane Fonda exercise packages.

That level of video ad participation is yet another first for a Music Plus tabloid effort, notes Schwartz. "The [record/tape] labels know by now what tabloids do, and the video suppliers are realizing it, too."

In fact, vendors of all sorts are so enthused by imaginative tabloids, Schwartz indicates, that planning becomes critical. "We had a 20-pager in June and July," he says, "and I've learned that that size is not cost effective. You have to go 16 or 24, and we're concerned that 24 may become a little tiring for readers." One answer: more tabloids.

Among other firsts in the tabloid is the inclusion of Compact Disc. CDs are highlighted with a burst on the cover and the same two-inchwide burst on six other pages.

Pricewise, CDs are \$12.99. Regular shelf \$7.99 albums are \$5.99, with that price point also graphically highlighted throughout. Other specials include Prince's "Controversy" at \$4.99 and assorted MCA and WEA product at \$4.99 or three for \$13 (featured on page 2).

CBS Odyssey, Seraphim and Allegro cassettes are featured \$2.99 or four for \$10. A page and a half overall is devoted to classical.

Sprinkled here and there are higher list titles, including Prince's double "1999" at \$7.99, and current albums from Daryl Hall & John Oates, Kenny Rogers, Paul McCartney, Culture Club, Barbra Streisand and Duran Duran at \$6.99. RCA Red Seal and CBS Masterworks titles are also \$6.99.

Blank tape receives major exposure, with Maxell, Fuji, TDK, Scotch and Sony all represented. One page combines Savoy, BMI, Recoton and Rack Factory accessories, while the Memorex page also fea-

tures tape care items.

Videocassette Top 40 Sales & Rentals Charts Every Week In Billboard



Big In Hollywood. Tenor Luciano Pavarotti and composer/conductor Henry Mancini recently signed copies of their "Mamma" album for customers at Tower Records in Hollywood. Pictured at the store are, from left, John Harper, vice president of sales and marketing for PolyGram Classics; Pavarotti, Carl Princi of radio station KFAC, Mancini, and Richard Rollefson, vice president of London Records.

# TV Ad: It's Audio, Video and Memorex

LOS ANGELES Memorex's current tv campaign for its blank tape, now airing via network prime time and MTV buys, is such a departure for the brand that a four-minute documentary video was made explaining how and why the commercial was conceived. The short video is being used by Memtek reps as a dealer sales training aid.

According to Alan Davis, audio marketing manager for Memtek Products including Memorex blank tape, the commercial is more than just a break from Memorex's standard advertising image: It's the first combined audio and video blank tape commercial, and the first produced in stereo.

The short video allows retail product buyers and floor staff an inside look at the Leo Burnett/Chicago agency's creative thinking and director Rod McCall's execution, claims Davis. "Our commercial is targeted to the evolving American tape consumer, who now not only wants to hear music, but also to see and live it," he states.

Filmed on a stretch of Pismo

Beach, Calif. beachfront set afire with 20 jets of propane gas illuminating nightmarish elements, the commercial's drama begins as young actor Dwier Brown inserts his cassette in a portable player over a throbbing rock music bed.

The initial voiceover, "Is this real?," harks back to the traditional "Is it live, or is it Memorex?" copy line. The nightmare, which producer Joe Mangan defines as actually enjoyable, is suspended when the tape is stopped. Then the rollback from the scene reveals that the whole sequence is on videotape—Memorex, of course.

The in-store sales training video documenting how the commercial was made is intended to facilitate retail staff understanding of the younger blank tape consumer demographic. Various executives in the Memtek marketing chain are seen in interviews between segments of the commercial's filming.

According to Davis, the enormous success record/tape stores are enjoying in blank tape sales led to the commercial's creative direction. "These stores in California like Wherehouse and others are very savvy. This is where the consumer is going for blank tape," he adds, alluding to more diversified entertainment software stores bridging audio, video and computer product.

Aware that stores often stock brands in video blank tape not carried in audio, Davis says the commercial could have some beneficial effects. But he adds that blank tape marketing is a "chicken-and-egg" situation where the brand has to appeal to the consumer so the retailer will give it display space.

"We have done tags before, fivesecond things to plug audiotape in a videotape commercial," Davis says as a way of indicating how different the current campaign is, with audio

As for stereo, Davis continues, "We're advertising on MTV, USA and other tv that is in stereo, and there is a lot of simulcasting. It didn't cost us any more to produce the commercial in stereo, and consumers are now buying stereo components for their home tvs."

Davis will not disclose what the budget is for the campaign, but he lists many of the prime time and late night programs targeted: "Saturday Night Live," "Night Flight," "Radio 1990," "Night Tracks," "ABC Rocks," NFL Football and other sports events.

# Counter Intelligence

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

RIDING THE BREAKERS: Saugus, Mass. and Nashua, N.H. retailer Fred Jeffery, who operates his Rockit Records in those towns, wants to see labels tailoring a greater share of promotions towards developing artists and the trendsetting stores that give them their initial push.

"The most telling thing I can say about my stores," notes Jeffery, "is that I sell the most copies of a record the week it is released." Terming his customers "the groundbreakers," Jeffery says they "don't need to hear a new record on the radio before they buy it."

Crediting A&M and IRS with "tracking the harder-to-break records that are of interest to stores like us," Jeffery says other labels need to keep an eye on stores like Rockit. "We're telling them what the more hardcore consumer is buying," he says. Noting that independent, trend-conscious stores like Rockit aren't limited to a specific type of record, he adds that Chrysalis recently tracked the shops for reaction to Armored Saint.

Hand-in-hand with tracking, Jeffery also sees a need for more closely tailored promotions. "The records that are marked for regional or national promotions aren't always appropriate for us," he says. "The labels need to work out a more specialized system of promotions. There must be a way to make advertising work on a more grassroots level rather than strictly towards the mall chains."

Jeffery suggests a co-op deal that would see his retailer put up 50% of the ad money and then get his choice of acts to promote with the budget. "It's the same with music video," he adds. "We have 200 music video titles in stock, and until we got the Led Zeppelin and Prince videos in, 'Ready Steady Go' was our second biggest seller." Another unlikely video hit for Rockit was the Style Council.

**ANOTHER DEALER STRIKES BACK:** "I wish CBS/Fox wouldn't jerk the price around with 'buy this to get that' deals and be more like Paramount and just bring out movies at \$39.95." So says Martha Ross on the current distribution deal whereby dealers can get copies of "Star Wars" at \$39.95 list for every copy of \$79.95 "The Empire Strikes Back."

Ross says customers at Tampa Video Station are "disgruntled. Many paid \$80 for 'Star Wars' three years ago when it came out. Sure they've had all the viewing time on it, but its the idea of the reduction that they object to."

**ZEROING IN ON ZIP CODES:** Like chains everywhere, Peaches Entertainment Corp. in Hialeah Gardens, Fla. is taking no chances on Christmas 1984. According to David Jackowitz, the store's 1.8 million print run mailer that will hit this week is a proven winner for creating traffic in the 14 far-flung units of the chain. More Compact Disc and more music video characterize improvements this year.

Wary of explaining the total strategy, Jackowitz nevertheless discloses that an in-store survey is taken and then mailings are targeted by zip code.

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# MOW PLAYING

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

CONTROL VIDEO CORP. has launched a 24-hour computer software service that is being described as the "MTV for the computer industry."

into the service. "For a subscriber. Masterline provides any needed additional equipment, which includes a modem," she adds.

Apple Computer's authorized Apple IIc or IIe computers. A

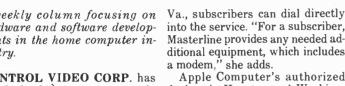


consumer computer software units Eduware, Designware and Peachtree. The asking price is \$20 mil-

It is believed that several book publishing companies, including Prentice Hall, have been eyeing MSA's software divisions. AT&T and Wang are two other possibili-

In the early '80s, Peachtree saw what has been termed "hypergrowth." It went from being a \$1 million company to a reported value of \$18 million. This year, its losses are said to be close to \$10 million, and it has completely closed down its once-lucrative international operation.

BITS AND BYTES: Home management computer software maker Futurehouse is sponsoring an Okimate-10 color printer giveaway at Software City stores. Some 100 franchises nationwide are participating ... Monogram's tax planning "Forecast" package is available for the Apple II family of computers. The program tracks tax information for Form 1040, Schedules A, B, C, D, E, G, W, Alt-Min and information from other forms . . . Practicorp has introduced "PractiCalc II" for the Apple IIc computer.



dealers in Houston and Washington are offering trial subscriptions for Masterline to purchasers of the

#### The new Masterline software service is called the computer industry's MTV spokesman for the Cupertino, Essentially, the service, Masterline, gives subscribers access to Calif. computer firm says that the

some 20 different computer programs monthly. It allows Apple and Commodore computer owners to test out software. Manufacturers supply portions of a package to be used to promote their product.

The service, which costs about \$20, is available in Los Angeles, Houston, Atlanta and Washington, D.C. "Success With Math" from CBS Software, Electronics Arts' "Hard Hat Mack," "Silicon War-rior" from Epyx and Eduware's "Tranquility Base" are among the programs offered in October, the first month the service was on-line.

According to a spokeswoman for

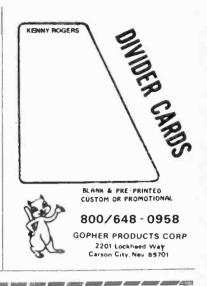
company is hoping to generate sales for Apple computers by featuring the software promotion in stores. "If you like several albums or songs, you might want to buy a stereo system to play them on at home," he offers as an analogy. Software maker Michael Katz.

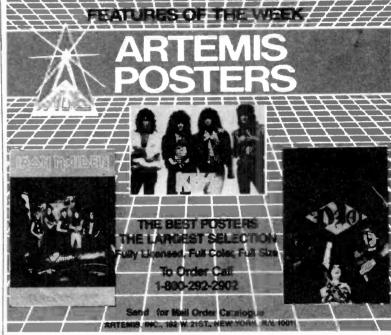
commenting on Masterline, says that the industry "desperately" needs a way to expose prospective buyers to programs. He says he is hopeful that schemes like Masterline will help improve computer software sales.

FOR SALE: The massive MSA is Control Video, based in Vienna, still looking fort a buyer for its

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#### **Maxell Launches Tape Promotions**

NEW YORK Promotions aimed at building repeat traffic for both audio and videotape are being run by Maxell.

program are being used to boost sales of T-120 and L-750 standard and high grade videocassettes. Sixpacks shaped like portable television sets include a coupon, redeemable from the manufacturer for a free HGX Gold videocassette. The twofold program is aimed at providing a merchandisable package and introducing the consumer to the higher grade HGX.

For audiotape, the company has combined a recent scratch-and-win game and rebate program into a single new promotion. Consumers can receive a rebate of up to \$5 on the purchase of any 10 audiocassettes. Game cards awarding up to an additional \$10 prize are also given with the same purchase.



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# **Chicago's Downtown Adding More Video**

BY MOIRA McCORMICK

CHICAGO Having experienced a 30%-50% volume increase due to video sales and rentals in three of its six units, Downtown Records here will add video in the rest of the chain, according to director of store operations Ron Kehr.

Kehr says he expects that a "com-plete video department" will be added to Downtown Records on State Parkway. The Randolph St. store, currently closed for remodeling, is likely either to open as an all-video store or to add video to its record/ tape inventory, he notes. Downtown's 800 square foot North State location is deemed too small to contain a video section, but will carry selected hit product such as Prince's "Purple Rain" on a sale-only basis.

Downtown's Rush St., Jackson Blvd. and Lincoln Ave. outlets (the latter a 5,000 square foot unit called Record & Video Warehouse) continue to maintain parity in sales-torental ratios, says Kehr. He attributes the 50-50 figure to aggressive promotion by Downtown, as well as to Paramount's recently instated \$24.95 price point.

"People walk in here to rent a movie, but when they see the \$24.95 tag, it turns their head," Kehr says.

He also sees that price point as a deterrent to home taping: "When you take into account the price of blank tape, time involved, editing and other considerations [pertaining to home taping], the \$24.95 price tag [gives potential home tapers an economic alternative].'

Downtown's video sales club, modified since its inception last year, also provides incentive to buy, says Kehr. With a minimun initial purchase of a \$59.95-list video, the customer becomes a member of the sales club, which entitles him/her to 10% off that purchase as well as future buys. That customer also automatically becomes a member of the rental club, with the \$60 fee covering 24 yearly rentals as well as \$1 off the regular \$5 rental fee. (Rental club members also automatically qualify for the sales club.)

Kehr says advertising and instore promotion have been instru-mental in keeping Downtown's video sales at their present level. "We let customers know what new releases are coming out and when, which is something most people are unaware of," he notes, adding, "We took over 350 advance orders three weeks before the \$24.95 Paramount product came in."

According to Kehr, Downtown's varied locations in demographically disparate parts of Chicago have proven advantageous in testing and shifting stock. "Record and Video Warehouse outsells Downtown on Rush five to one in westerns." he notes. "If I get in a western title that doesn't sell on Rush, I can transfer to the Warehouse.

"Musicals, on the other hand, are big on Rush. We may rent something like 'Friday the 13th: The Final Chapter' a total of eight times there, but we'll sell through 10 copies of the same on Jackson, where there's an emphasis on action and horror video.

# **Concern Over Sales Tax Motivates New VSDA Wing**

sales tax audits being conducted throughout California is credited with the large turnout of 230 for the recent first meeting of the Northern California chapter of the Video Software Dealers Assn. (VSDA).

The gathering, one in a blitz of organizing sessions by VSDA between Nov. 7-15, was the most eagerly anticipated. Home video dealers in Northern California had been organized previously by the new Video Retailers Assn. (VRA).

Jim George, VSDA national treasurer and organizer of the chapter kickoff along with Alameda shop-keeper Ken Dorrance, indicates the large turnout Nov. 7 was also due to dealers accustomed to discussing local issues. VRA, originally the Video Retailers Assn. of California. was organized initially to represent dealers in the sales tax issue

According to George, proprietor of 11-unit San Francisco Home Video, there is no collision course be-tween VSDA's new chapter here and VRA. "We had a good talk after the meeting," George says, referring to VRA founder Rodger Wadley. "We will cooperate and not schedule conflicting meetings. Rodger indicates VRA has a different focus, is organizing to stimulate a sales market and is appealing to small video producers.

George says the tax issue was addressed at the meeting by William Hitchcock of the California Board of Equalization. The issue is not, he says, seeking a choice between stores paying a use tax on their own and stores passing the tax on to the rental customers as sales tax.
"It must be a sales tax," says

George. "What really concerns us now are the audits. In some cases, the Board goes back on rulings as long ago as 1980 and makes retroactive judgments. Auditing is the is-

Earlier, VRA had fought for a choice and had pushed for Assembly Bill 2220. However, at a July 10 meeting of VSDA's Southern California chapter, Paul Jungkeit of the Board was confronted by angry dealers unable to arrive at a consensus (Billboard, July 28).

FOR WEEK ENDING DECEMBER 8, 1984

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# IDEO GAMES









New Music Masters Store

# **Colorado Dealer 'Steals' Creatively**

BY JOHN SIPPEL

LOS ANGELES When you enter the new Music Masters Records & Tapes in Aurora, Colo., you can expect to find the ultimate in merchandising. Owner Mike Ketchum, a former RCA Denver branch manager, admits he "stole" ideas from accounts he visited over the almost 10 years he worked in the Rocky Mountain area.

If you've ever visited Bob Stewart's Raspberry Records in Salt Lake City, you might find more than a little similarity. "That store does more than \$1.5 million annually," Ketchum says, "so it's a good one to copy."

Ketchum says he had some misgivings about traditional concepts in industry retailing. To avoid turning anyone off, Ketchum junked plans to describe sections with monikers like "rock" or "r&b." Instead he uses giant "Popular Music" divider cards at the back of browsers with these two types of music, which he sees as now being unified.

He puts Windham Hill, Paul Horn and similar instrumental music in the "New Age" sector, while nostalgia and big bands aren't labelled as "Easy Listening" but "Good Music" in the 3,000 square foot, freestanding store.

Ketchum reasons that signage overhead is a barrier to the new patron coming in and either being approached by the diligent employee or asking at the counter for what he wants. He prefers his clerks to open with a line like "Is there any particular artist you want today?" rather than "Can I help you?"

Ketchum believes in full service, not self-service, at Music Masters. "We want to get to know the customer," he says. He bucks the trend toward open cassette display, suggesting that a tape department running the full length of the store behind a counter fully manned at all times establishes a stronger, quicker bond between store and patron.

Hot LPs are displayed on a 25-foot section of step-down, priced from \$5.99 to \$6.99. Deep catalog frontline goods are priced at \$7.99. Music Masters stocks the Billboard Hot 100 singles and the top 50 in country and black music, but frowns on oldies singles. "We want to stress our excellent inventory of oldies albums," Ketchum says.

When the store is fully stocked in about two weeks, Ketchum estimates that his browsers will hold between 15,000 and 20,000 individual titles, most in both cassette and LP. It took five months to physically

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We Buy Used and Obsolete Cards create a 3,000 square foot area to display so many titles. And, Ketchum adds, it took almost as long to induce local investors, outside the industry, to back such a venture, Ketchum.

Ketchum, who entered the industry at age 20 in 1963 as a clerk in Denno's Records, an independent retailer in Garden Grove, Calif., describes his return to retail as a personal renaissance.

"It's like being back in the real record business," he says. "It was a job trying to get a full catalog store in workable space. Without the expertise of Sam Ginsberg and Pat Moreland at City 1-Stop in Los Angeles, and Evan Lasky at Danjay Music in Denver, it probably would not have happened." Ketchum buys from both places, as well as buying new releases direct from the majors and independent distributors.

He's used spots on local radio, choosing stations which feature such programming to highlight dif-

ferent areas of his inventory. He's used the two metro dailies, community weeklies and even the Lowry Air Force Base weekly to let the populace know of his new store.

Compact Disc has been a grabber for Ketchum. John Bosco, a Denver area fixture designer, who built most of the natural hickory store furniture, conceived a special slanted rack for the laser-read disks. "We'll handle all the CD titles we can get," Ketchum says.

Accessories are either on pegboard or in glass showcases, on top of which Ketchum has his top 50 best-selling cassettes, again in a special slanted rack arrangement that shows a good part of the front of each cassette.

Ketchum says he would eventually like to open four more stores in the area. He has no time frame or schedule, but he says that opening more than one a year wouldn't provode him with enough time to really put the new store across.

## **New Products**



Memorex is the latest blank tape marketer to add batteries and related accessories as high profit items for retailers.

Nippon Columbia Co., Ltd., 14-14, 4-Chome, Akasaka, Minato-ku, Tokyo. 107 Japan

## New Releases

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

#### ALBUMS POPULAR ARTISTS

ANDREWS SISTERS Andrews Sisters Rarities LP MCA MCA-908/\$3.98 CA MCAC-908/\$3.98

BONDS, GARY "U.S." The Best Of Gary "U.S." Bonds LP MCA MCA-905/\$3.98 CA MCAC-905/\$3.98 DYLAN, BOB Real Live

LP Columbia FC 39944/CBS/no list CA FCT 39944 no list

ELFMAN, DANNY So-Lo

LP MCA MCA-5535/\$8.98 CA MCAC-5535 '\$8.98

ELMO 'N' PATSY Grandma Got Run Over By A Reindeer LP Epic 5E 39931/CBS/no list CA 5ET 39931/no ist

THE FLIRTS Heartbreak U.S.A. LP Preppy PP 1217/\$6.98

GARLAND, JUDY From The Decca Vaults LP MCA MCA-907/\$3.98 CA MCAC-907/\$3.98





Denon America Inc., 27 Law Drive, Fairfield, N.J., 07006 Audio Market Sales, 633 Main St., Milton, Ont. L9T 3J2 Canada

# COPIES **WEEKLY CHARTS**

are available from Billboard's Chart Research Department. Pop Singles 1941 through 1983. Top LPs 1949 through 1983. \$3.50 per chart. Call or write:

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

#### **NEW RELEASES**

(Continued from page 23)

HOPE, BOB Bob Hope In Hollywood LP MCA MCA-906/\$3.98 CA MCAC-906/\$3.98

LYNYRD SKYNYRD Pronounced Leh-Nerd Skin-Nerd/ Second Helping CA MCA MCAC2-6937 (2)/\$9.98

LYNYRD SKYNYRD Skynyrd's First And ... Last/ Street Survivors CA MCA MCAC2-6938 (2)/\$9.98

PILE DRIVER Metal Inquisition LP CBS FW 39904/no list CA FWT 39904/no list

ROSSINGTON COLLINS BAND Anytime, Anyplace, Anywhere/ This Is The Way CA MCA MCAC2-6944 (2) /\$9.98

STEELY DAN CA MCA MCAC2-6943 (2) /\$9.98 THE THREE STOOGES
The Nonsense Song Book LP MCA MCA-909/\$3.98 CA MCAC-909/\$3.98

**VARIOUS ARTISTS Best Of The Big Bands** LP MCA MCA-27094/\$3.98 CA MCAC-27094/\$3.98

WHO CAN MAKE A MORE DIGITAL READY TAPE THAN THE COMPANY THAT INVENTED PCM RECORDING IN THE FIRST PLACE?

**VARIOUS ARTISTS** Breakdancing
LP Columbia BFC 39903/CBS/no list
CA BCT 39903/no list

WHITE WOLF Standing Alone

LP RCA NFL1-8042/\$6.98 CA NFK1-8042/\$6.98 THE WHO

Who's Last LP MCA MCA-8018/\$10.98 CA MCAC-8018/\$10.98

THE WHO Who's Next/Odds And Sods CA MCA MCAC2-6939 (2)/\$9.98

BLACK

McCLARY, THOMAS LP Motown 6121ML/MCA/\$8.98 CA 6121MC/\$8.98

**TAYLOR, JOHNNIE** This Is Your Night
LP Maiaco MAL 7421/\$8.98
CA MAL 7421/\$8.98

COUNTRY

**NEW GRASS REVIVAL** On The Boulevard LP Sugar Hill SH-3745/\$8.98 CA SH-C-3745/\$8.98

RAVEN, EDDY Thank God For Kids LP MCA MCA-910/\$3.98 CA MCAC-910/\$3.98

digital material than any Company in the world. It is, only natural that Denon simultaneously developed the cassette formulation most suitable for making

digital-to-analog recordings. The formulation is Denon DX-8. The ultimate non-metal cassette tape.

TWITTY, CONWAY Heart And Soul/Rest Your Love On Me CA MCA MCAC2-6940 (2)/\$9.98 VARIOUS ARTISTS Old And In The Way LP Sugar Hill SH-3746/\$8.98 CA SH-C-3746/\$8.98

WILLIAMS, DON Especially For You/I Believe In You CA MCA MCAC2-6941 (2)/\$9.98

JAZZ

KLEMMER, JOHN Arabesque/Brazilia CA MCA MCAC2-6942 (2)/\$9.98

SAMPLE, JOE Voices In The Rain/Carmel CA MCA MCAC2-6945 (2)/\$9.98

CLASSICAL

GROFE, FERDE Aviation Suite, Hudson River Suite, Mississippi Suite Promenade Orchestra Jan Stulen, con. LP CBS Masterworks M 39293/no list CA MT 39293/no list

SOUNDTRACK

**VARIOUS ARTISTS** City Heat Original Motion Picture Sound Track LP Warner Bros. 1-25219/WEA/\$9.98 CA 4-25219/\$9.98

**VARIOUS ARTISTS** Cotton Club Original Motion Picture Sound Track LP Geffen GHS 24062/WEA/\$9.98 CA M5G 24062/\$9.98

COMPACT DISC

**BOWIE, DAVID** Pin Ups

CD RCA PCD1-0291/no list

Changestwobowie CD RCA PCD1-4202/no list

Aladdin Sane

CD RCA PCD1-4852/no list

**BRAHMS** Songs And Romances For Chorus Musica Sacra Richard Westenburg, con.

CD RCA RCD1-4916/no lis

**CHOPIN** 

Concerto No. 1 In E Minor
Concerto No. 2 In F Minor
Emanuel Ax, The Philadelphia Orchestra
Eugene Ormandy, con. CD RCA RCD1-5317/no list

DENVER, JOHN John Denver's Greatest Hits, Vol. 3 CD RCA PCD1-5313/no list

**GALWAY, JAMES** Nocturne National Philharmonic David Measham, con.

CD RCA RCD1-4810/no lis **GALWAY, JAMES, & HENRY MANCINI** 

In The Pink

CD RCA RCD1-5315/no list

**HALL & OATES** Bigbamboom CD RCA PCD1-5336/no list

HANDEL Operatic Arias
Marilyn Horne
Claudio Scimone, con.
I Solisti Veneti

CD RCA ECD-88034/no list KING, EVELYN "CHAMPAGNE"

So Romantic CD RCA PCD1-5308/no list LISZT Concerto No. 1 In E-Flat Concerto No. 2 In A Francois-Rene Duchable James Conlon, con. London Philharmonic CD RCA ECD-88035/no list

MANCINI, HENRY see James Galway

MILSAP, RONNIE One More Try For Love CD RCA PCD1-5016/no list

MOZART Symphony No. 41 "Jupiter" Symphony No. 31 "Parisienne" James Conlon, con.
The Scottish Chamber Orchestra CD RCA ECD-88029/no list

MUSSORGSKY Pictures At An Exhibition Isao Tomita CD RCA RCD1-0838/no list

**ORIGINAL BROADWAY CAST** 

**Pacific Overtures** CD RCA RCD1-4407/no list

PARTON, DOLLY See Kenny Rogers

PARTON, DOLLY, & SYLVESTER STALLONE Rhinestone (Soundtrack) CD RCA PCD1-5183/no list

POST. MIKE CD RCA PCD1-5183/no list

PRESLEY, ELVIS CD RCA PCD1-5182/no list

Elvis' Golden Records

CD RCA PCD1-5196/no tist

50,000,000 Elvis Fans Can't Be Wrong-Elvis' Gold Records, Vol. 2

CD RCA PCD1-5197/no list

Elvis Presley CD RCA PCD1-5198/no list

Elvis

CD RCA PCD1-5199/no list

PUCCINI Mass Jose Carreras, Hermann Prey Claudio Scimone, con. Philharmonia Orchestra

CD RCA ECD-88022/no list **RACHMANINOV** Isle Of The Dead Concertgebouw Orchestra Vladimir Ashkenazy, con.

CD London 410 124-2 LH/PolyGram/no list ROGERS, KENNY

What About Me? CD RCA PCD1-5335/no list

ROGERS, KENNY, & DOLLY PARTON Once Upon A Christmas CD RCA PCD1-5307/no list

ROSS, DIANA Swept Away

CD RCA PCD1-5009/no list **SCHUBERT** 

"Arpeggione" Sonata, Theme From "Die Schone Mullerin" Phillip Moll, Pianist CD RCA RCD1-5303/no list

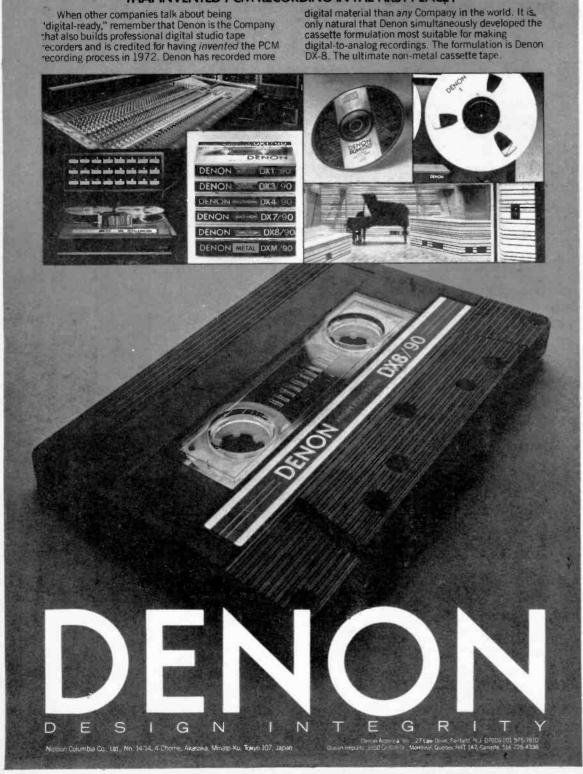
**SCHUBERT** Die Winterreise Hkan Hagegård/Thomas Schuback, pianc CD RCA RCD1-4861/no lis

STALLONE, SYLVESTER

(Continued on opposite page)

satin and more. Embroidery and Silk screen available on jackets.

BILLBOARD DECEMBER 8, 1984





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FOR WEEK ENDING DECEMBER 8, 1984

# Billooard TOP COMPUTER SOFTWARE

		_		7 ~ 7										
		LAST MEEK	WKS NEEK	Compiled from national r	etail store sales reports  Publisher	SETERWS	Apple II	Atari	Commodore	IBM.	Macintosh	TRS	CP/M	Other
			47	/ TITLE  FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•	_	_			
	1	1								•				
	2	2	55	FLIGHT SIMULATOR	Microsoft	Simulation Package		_	•					
	3	4	27	SUMMER GAMES	Ерух	Arcade Style Sports Game	•	•	_	•				
	4	7_	17	SARGON III	Hayden	Chess Program	•			•				_
	5	6	9	ZORKI	Infocom	Fantasy Adventure Strategy Game	•	•	•	•	•		•	•
	6	5	7	SARGONII	Hayden	Chess Program	•	•*	•*			•*		
_	7	3	11	RAID OVER MOSCOW	Access	Strategy Game			•					-
	8	9	10	ARCHON II: ADEPT	Electronic Arts	Strategy Arcade Game		•	•					
¥ E	9	10	5	SEVEN CITIES OF GOLD	Electronic Arts	Adventure Strategy Game	•	•	•	•				
ENTERTAINMEN	10	8	4	KING'S QUEST	SOL	Adventure Game	•			•				
Z	11	18	6	CUT THROATS	Infocom	Action Role Playing Game	•	•		•	•			•
品	12	13	3	RENDEZVOUS	Eduware	Created to test the limits of technical understanding, mathematical judgement, and perceptual skill.	•							
	13	16	7	MISSILE COMMAND	Atari	Recommended for ages 1.3 and over.  Arcade Game		•						
ш	14	12	6	ULTIMA III	Origin Systems	Fantasy Role-Playing Game								
	15	17	7	SPACE INVADERS	Atari	Arcade Game		•						
	16	20	3	TRIVIA	Mirage Concepts	Trivia Game			•					
	17	11	61	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•					-		
	18	NE		GHOSTBUSTERS	Activision	Player is a would-be Ghostbuster challenged to start and build a franchise and avert a ghostly disaster of biblical			•		<u> </u>	-		
	19	19	5	ASTROIDS	Atari	proportions brewing in New York City.  Arcade Action Game		•						
		14	61	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•			•				
	20	14	91	EXODOS:OCTIMA III	Origins systems inc.	rantasy Note-Flaying Game						İ		L
	1	1	62	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	3	45 .	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtrac-tion, multiplication, division, fractions and decimals for students age 6-12, with game at the end.	•		•	•				
	3	5	43	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•					
NO O	4	4	10	TYPING TUTOR III	Kriya	Program That Develops Speed, and shows progress inTyping Speed and Accuracy.	•		•	•				
ATI	5	6	3	SAMPLE SAT	Hayden	Sample Test Module	•	•	•	•				
EDUCATION	6	2	9	MASTERING THE SAT	CBS	Educational Program designed to help prepare for the SAT exam.	•		•	•				•
ini	7	7	17	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	8	10	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	10	3	MUSIC COMPOSER	Commodore	tunes. Simulates 9 instruments, notes appear on screen. Child plays keyboard like a piano.			•				
	1	1	20	PRINT SHOP	Broderbund	At Home Print Shop	•						
5	2	2	62	PFS: FILE	Software Publishing	Information Management System	•			•	•		
AGEMEN	3	6	54	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•	•		
H	4	3	62	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•			
A	5	NE	WÞ	1-2-3 LOTU\$	Lotus Inc.	Programming Language				•			
MAN	6	5	3	NET WORTH	Scarborough System	Designed to manage personal finances.	•	•	•	•			
	7	7	22	PAPER CLIP	Batteries Included	Word Processing Package			••				
HOM	8	9	3	ATARI BASIC	Atari	Programming Language		٠					
¥	9	8	20	EASY SCRIPT	Commodore	Word Processing Package			• .				
	10	10	4	THINK TANK	Living Video Texts	Designed as an idea processor. Used in creating and storing report outlines.	•			•			

adult about fractions.

An educational game designed to teach people aged 7 to

Program that allows children to create, play and save

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Spinaker

●—DISK ◆—CARTRIDGE ★—CASSETTE

#### **NEW RELEASES**

(Continued from opposite page)

STRAUSS Zarathustra, Juan, Eulenspiegel Chicago Symphony Orchestra Sir Georg Solti, con.

CD London 414 043-2 LH/PolyGram/no list SYLVIA

SYLVIA Surprise CD RCA PCD1-4960/no list TCHAIKOVSKY

Nutcracker Suite
Serenade For Strings
Marriner, Academy of St. Martinin-the-Fields

CD Philips 411 471-2 PH/PolyGram/no list
TCHAIKOVSKY

1812 Overture
Davis, Boston Symphony Orchestra
CD Philips 411 448-2 PH/PolyGram/no list

VARIOUS ARTISTS
The Big Chill (Plus Other Classic Cuts)
CD Motown 6120MD/MCA/no list

VERDI Falstaff Von Karajan, Vienna Philharmonic CD Philips 412 263-2 PH (2)/PolyGram/no list

VIVALDI 5 Cello Concertos Schiff, Brown, Academy of St. Martinin-the-Fields

CD Philips 411 126-2 PH/PolyGram/no list

WAGNER
Arias
Estes, Fricke
Berlin State Orchestra
CD Philips 412 271-2 PH/PolyGram/no list

Die Walküre Bohm, Bayreuth Festival Orchestra CD Philips 412 478-2 PH (4)/PolyGram/no list

WAGNER
Selections From Die Meistersinger
And Götterdämmerung
The Chicago Symphony
Fritz Reiner, con.
CD RCA RCD1-4738/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.

## **HOME VIDEO**

Symbols for formats are  $\spadesuit$ =Beta,  $\blacktriangledown$ =VHS,  $\spadesuit$ =CED and  $\clubsuit$ =LV. Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated.

FILMS

FREEBIE AND THE BEAN
James Caan, Alan Arkin
♠♥ warner Home Video 11237/\$59.95

JOY OF SEX
Colleen Camp, Ernie Hudson,
Christopher Lloyd

♠♥ Paramount Home Video 8939/\$79.95

THE NEVERENDING STORY
Barret Oliver, Noah Hathaway
Warner Home Video 11399/\$79.95
\$11399/\$34.98

POLICE ACADEMY
Steve Guttenberg, Kim Cattrall, G.W. Bailey

W Warer Home Video 20016/\$79.95
20016/\$34.98

POLICE SQUAD! HELP WANTED Lestie Nielsen

♠♥ Paramount Home Video 60630/\$39.95

SPECIAL FROM THE SPECTRUM

Dio

Warner Bros. 5-38100/WEA/\$29.98

₩arner Bros. 5-38100/WEA/\$29.98 \$3-38100/\$29.98

START THE REVOLUTION WITHOUT ME Gene Wilder, Donald Sutherland ♠♥ Warner Home Video 11296/\$59.95

TOP SECRET
Val Kilmer

Paramount Home Video 1567/\$79.95

A♥ Paramount Home Video 1567/\$79.95
WILLY WONKA AND THE
CHOCOLATE FACTORY

CHOCOLATE FACTORY

Gene Wilder, Jack Albertson, Peter Ostrum

♠♥ Warner Home Video 11206/\$59.95

To get your company's new video releases listed, send the following information—Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental")—to Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036.

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**FRACTION FEVER** 

## **UPBEAT VCR FORECAST AT ITA MEET**

#### VHS Hi Fi Seen Brightening '85 Sales Figures

BY TONY SEIDEMAN

NEW YORK The VCR boom should roar along to even greater heights next year, with a possible 10 million units sold, and potentially as many as 15% of these machines could be hi fi units, said participants at the International Tape/Disc Assn.'s annual Update Seminar here.

The VCR industry "could definitely run at 10 million units or beyond," said RCA Consumer Electronics vice president Stephen Stepnes, who claimed that VHS Hi Fi units "could exceed sales of one million units in 1985. "According to Stepnes, "More than 40% of VCRs sold in Japan are hi fi compatible," and he said he sees no reason the U.S. couldn't eventually achieve these numbers.

Not all of the Seminar's speakers

Not all of the Seminar's speakers were as optimistic about hi fi. According to Matsushita's Thomas Hitzges, VHS Hi Fi's startup "has been less than awe inspiring. We, the VHS people, have not done the

#### Sony, Ingram in 'Curious George' Push

NEW YORK Sony Video Software Operations has teamed with Ingram Video in constructing a novel video and book display stand. The free-standing display was designed to hold nine "Curious George" Sony videocassettes and 48 Houghton-Mifflin "Curious George" books.

The video/book display will stand in Waldenbook and B. Dalton bookstores as well as various independent video and bookstores. This cross-merchandising effort will be continued in a national advertising campaign in both video and book trade and consumer publications, and via direct mail and telemarketing.

best job of launching VHS Hi Fi," he said, but he claimed this situation will soon change dramatically. "From this day forward, our approach will be positive and aggressive," he said.

A key problem for VHS Hi Fi has been that "this is the first VCR product that is a software-driven machine," said the Matsushita executive, who admitted that problems with duplication equipment put a strong drag on the initial release of VHS Hi Fi titles. Those and other snafus have been solved, he claimed.

U.S. duplicators now have 12,000 VHS Hi Fi machines on line with a production capacity of more than 20 million units, said Hitzges. And because of this, he said, the hardware and software industries now face "the emergence of a whole new market."

On the state of the software industry, MGM/UA Home Video senior vice president Bill Gallagher said he expects 1984 manufacturer revenues to come to between \$700 and \$800 million, figures he said were difficult to translate into total retail revenues due to rental income.

Home video software should maintain a 40%-50% growth rate through 1985, said Gallagher, meaning that by the end of next year, prerecorded video should be "close to a billion-dollar industry" at the manufacturer level.

Retail store population in home video is now between 14,000 and 15,000, said the MGM/UA executive, with the business "changing quite dramatically now into a mass market because the mass market people are going to get into the video marketplace." Still, he said, "the mom-and-pop stores continue to be the front line of home video."

Giving music video a potential boost are age trends among VCR

purchasers, Gallagher contended. "VCR ownership is growing younger," he said.

Prerecorded video's biggest problem, Gallagher asserted, is that the marketplace is still overwhelmingly rental oriented. The MGM/UA executive estimated that as much as 98% of video specialty business could be rental. Most manufacturers claim the number is probably closer to 90%.

A key factor in the 1985 VCR market will be the entry of Korean VHS Hi Fi manufacturers into the U.S. market. Stepnes said that, initially, the impact will not be great, adding that pricing would trend "moderately downwards," with the Korean manufacturers having the greatest influence on the prices of lead, or lower-priced machines.



And This Is How They Look After They Won? Walt Disney Home Video recently won the Point-Of-Purchase Advertising Institute "Outstanding Merchandising Award" for its 1983 "Wrapped And Ready To Give" and 1984 "Limited Gold Edition" floor displays. Standing with expressions of restrained joy are, from left, Contenental Grapics' Art Hecker and Walt Disney Home Video director of marketing Richard Fried and art supervisor Bob Schmolze.

'Giving Power Back to Parents'

# **Shari Lewis Isn't Kidding Around**

NEW YORK Espousing the value of children's video to both consumers and dealers, Shari Lewis is eagerly anticipating the Dec. 12 release of "You Can Do It," for MGM/UA Home Video.

The hour-long tape—which musically and humorously teaches viewers simple card and magic tricks, ventriloquism, paper-folding and puppetry—follows September's "Have I Got A Story For You," which similarly presented Lewis, along with her famed puppets Lamb Chop, Hush Puppy and Charley Horse, in recounting a dozen popular children's stories. Both are priced at \$29.95.

"What we're finding from the response of the home video marketplace to my first cassette is that we're now giving back to parents the power which television has taken away," says Lewis. "So many parents find it impossible to say 'No, you can't watch this or that' to their kids, but with home video, it's possible to create an alternative to so much of the dreadful programming that is currently available to them."

Lewis says that her home video programming not only presents a positive, interactive viewing experience for children, but also appeals to the now 25- to 35-year-old audience that grew up viewing her highly rated Saturday morning kiddie shows. "One of the reasons that the first release seems to be moving so well is that my kids from the '60s are so anxious to share their childhood with their own children," she says. "And if families can share entertainment, they share a great deal, because not only do they have something to talk about afterward, but they also have the opportunity to expand on something from a common frame of reference, like other kinds of music or stories."

Another claimed attribute of her cassette series is its repeatability, which Lewis credits for early sell-through of the first title as opposed

to rental. "This is one of the few properties made especially for the home video marketplace with home repeatability in mind," she says. "In 'Have I Got A Story For You,' the 12 different stories are like kids eating peanuts—they want to go back and back and back to hear them over again. And with 'You Can Do It,' they can't learn a dozen magic tricks and fun activities at one time."

Lewis's videocassette series came about when an agent, Elliot Stahler, approached her with the idea two years ago. "He'd seen some of the children's books I'd written and felt that they'd do well in home video form," she recalls. "I didn't think that there was enough money in the marketplace to warrant the effort, but he took me to MGM, which was big in children's programming, and they immediately went for it. Now I feel that the marketplace is perfect for me because I don't have to speak to the lowest common denominator in order to have huge sales, but can let the marketplace rise to where I want to be, which seems to be what's happening."

(Continued on page 29)

#### FOR WEEK ENDING DECEMBER 8, 1984

## Billboard.

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# **TOP VIDEODISKS**

		/.	144	Compiled from national retail store	sales reports.				
ZHC.	LAST REET	MAS MEET	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Yearof Release	Rating	Format	Price
1	NE		THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	Laser	34.98
2	1	13	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98
3	4	3	SIXTEEN CANDLES A	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	Laser CED	29.98 29.98
4	2	4	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	Laser CED	39.98 29.98
5	3	11	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	CED Laser	29.98 34.98
6	5	12	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	Laser CED	29.95 29.95
7	NE	NÞ	NEVER CRY WOLF	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	CED Laser	24.95 34.95
8	6	15	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	CED Laser	29.95 29.95
9	8	5	ICEMAN ▲ ◆	Universal City Studios MCA Dist, Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	Laser CED	29.98 29.98
10	10	2	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonso	1984	R	Laser CED	29.95 29.95

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

# **Pope a Smash in Canada** *Tour Tape Sets New Sales Record*

TORONTO Pope John Paul is an out-of-the-box smash with video retailers here. CBC Enterprises, the merchandising arm of the radio and television network, reports advance sales of 15,000 units for a tape chronicling the Pope's recent Cana-

sales of 15,000 units for a tape chronicling the Pope's recent Canadian tour and a further 10,000 orders, making it the largest-selling video title in Canadian history.

The 85-minute tape, "John Paul II: A Pilgrimage Of Faith, Hope And Love," shipped Friday (30) through Video Trans Kebec rackers at \$39.95 suggested list. A million dollars in revenue has already been achieved, with at least another million anticipated. Other videos have achieved more in rentals, but none has sold the way the Pope tape is

CBC has packaged a generic 55-

minute tape of the 12-day tour as well as 10 different 30-minute segments, which are edited into the production. That will allow Toronto buyers to see the 55-minute tour footage and a sandwich of 30 minutes of his stay in Toronto.

In all, says Paul Cadieux, CBC Enterprises general manager, 40 videos are being marketed: 10 tapes, each available in English and French and in both Beta and VHS formats.

Cadieux says theme tapes, ceremonies tapes and Polish and Italian tapes will be released, as will an international version. A total of 58 spinoffs from the \$11 million CBC host broadcast production of the tour will be issued.

KIRK LaPOINTE



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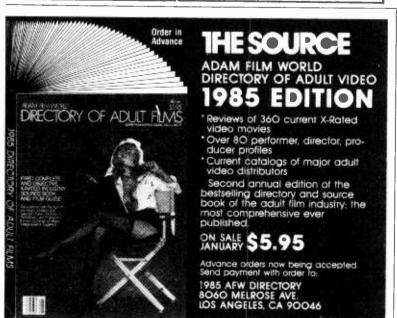
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FOR WEEK ENDING DECEMBER 8, 1984

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# VIDEOCASSETTES SALES

	\z	( J. )	Compil	ed from national retail store sales rep	orts.	4			
/	MIS WEEK	We ST WEEK	S TITLE	Copyright Owner, Distributor, Catalog Number	Principal Perform <del>ers</del>	Yearof	Rating	Format	Price
1	3	2	THE EMPIRE STRIKES BACK	CBS-Fox Home Video 1425	Mark Hamill Harnson Ford	1980	PC	VHS Beta	79.98 79.98
2	4	51	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	24.95 24.95
3	. 1	134	JANE FONDA'S WORKOUT ▲ ◆	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NF	VHS Beta	59.95 59.95
4	2	13	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98 79.98
5	NE	w.	PURPLE RAIN	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta	29.98 29.98
6	23	2	STAR WARS	CBS-Fox Home Video 1130	Mark Hamill Harrison Ford	1977	PG	VHS Beta	39.98 39.98
7	12	9	YENTL ▲	CBS-Fox Video 4724	Bartra Streisand	1983	PG	VHS Beta	79.98 79.98
8	6	7	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta	79.95 79.95
9	10	92	STAR TREK II-THE WRATH OF KHAN ▲ ♦	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	24.95 24.95
10	14	4	NEVER CRY WOLF	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	VHS Beta	79.95 79.95
11	13	9	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta	79.95 79.95
12	18	5	FIRESTARTER ●	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta	79.95 79.95
13	8	3	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonso	1984	R	VHS Beta	79.95 79.95
14	5	13	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	39.95 39.95
15	9	9	1984 SUMMER OLYMPICS HIGHLIGHTS ●	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR	VHS Beta	29.95
16	22	38	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Edd:e Murphy	1983	R	VHS Beta	24.95 24.95
17	27	2	MICKEY'S CHRISTMAS CAROL	Walt Disney Home Video 225	Mickey Mouse	1983	G	VHS Beta	29.95 29.95
18	11	24	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY ◆	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95 29.95
19	7	1)	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	79.95 79.95
20	NE	wÞ	CONAN THE DESTROYER	Universal City Studios MCA Dist. Corp. 80079	A.Schwarzenegger Grace Jones	1984	PG	VHS Beta	79.95 79.95
21	16	25	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MaClaine Debra Winger	1983	PG	VHS Beta	39.95 39.95
22	NE	w	PRIME TIME	Karl Video Corporation KVC-RCA 058	Jane Fonda	1984	NR	VHS Beta	39.95 39.95
23	20	18	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video	William Hurt Glenn Close	1983	R	VHS Beta	79.95 79.95
24	32	8	SIXTEEN CANDLES A	Universal City Studios MCA Dist, Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta	79.95 79.95
25	15	63	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	24.95 24.95
26	28	38	THE JANE FONDA'S WORKOUT CHALLENGE ●	Karl Video Corporation KVC-RCA 051	Jane Fonda	1984	N∗R	VHS	59.95
27	25	3	RAQUEL, TOTAL BEAUTY AND FITNESS	Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	VHS Beta	59.95 39.95 39.95
28	NE	W >	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Edde Murphy	1983	R	VHS Beta	24.95 24.95
29	24	5	THE BOUNTY	Orion Pictures Vestron 5044	Mel Gibson Anthony Hopkins	1984	PG	VHS Beta	No listing
30	34	3	THE PHILADELPHIA EXPERIMENT	Thorn/EMI Home Video 2547	Nancy Allen Michael Pare	1984	PG	VHS Beta	79.95 79.95
31	30	11	HEARTBEAT CITY	Elektra Entertainment Warner Home Video 34024	The Cars	1984	NR	VHS Beta	29.98 29.98
32	26	2	VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS	Vestron 1016	The Rolling Stones	1984	NR	VHS Beta	29.95 29.95
33	21	49	MAKING MICHAEL JACKSON'S THRILLER ▲ ◆	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95 29.95 29.95
34	29	72	DURAN DURAN ●	Thorn/EMI Tvd 1646	Duran Duran	1983	NR	VHS Beta	29.95 29.95
35	17	24	LIMITED GOLD EDITION CARTOON CLASSICS DONALD ◆	Walt Disney Home Video 200	Donald Duck	1984	NR	VHS Beta	29.95 29.95 29.95
36	19	5	BREAKIN' ▲	Cannon Films Inc. MGM/UA Home Video 800447	Adolfo Quinones Michael Chambers	1984	PG	VHS Beta	79.95 79.95
37	35	18	LASSITER A	Warner Home Video Warner Brothers Pictures 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta	79.95 79.95 79.95
38	36	27	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	79.95 79.95 79.95
39	31	44	DO IT DEBBIE'S WAY A	Raymax Prod. P. Brownstein Prod. Video Association 1008	Debbie Reynolds	1983	NR	VHS	39.95
40	33	3	THE POLICE-THE SYNCHRONICITY CONCERT	A&M Video/I.R.S. Video RCA Columbia Pictures Home Video	The Police		NR	VHS Peta	39.95 39.95
■ Reco	reli- e l		Assn. Of America (RIAA) seal for sales/license					Beta	39.95

Recording Industry Assn. Of America (RIAA) seal for sales/licensed rentals of 37,500 units or sales/licensed rentals income of \$1.5 million. ▲ RIAA seal for sales/licensed rentals of 75,000 units or sales/licensed rental income of \$3 million. (Titles issued prior to Jan. 1, 1984 are certified under lower criteria.)
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BILLBOARD DECEMBER 8, 1984

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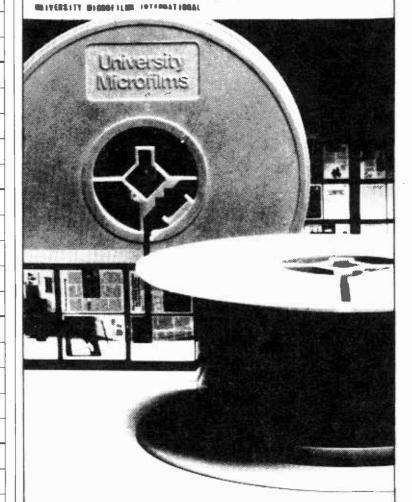
# TOP VIDEOCASSETTES RENTALS

		/*	Compiled	from national retail store rental reports.				
14%	LAST WEEK	WKS WEEK	Compiled	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Format	Rating
1	1	12	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta
2	3	11	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta
3	2	8	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta
4	5	4	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin William Maria Conchita Alonso	1984	R	VHS Beta
5	16	2	THE EMPIRE STRIKES BACK	CBS-Fox Home Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta
6	4	6	FIRESTARTER ●	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta
7	6	9	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta
8	7	8	SIXTEEN CANDLES A	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta
9	8	5	NEVER CRY WOLF	Walt Disney Home Video 182	Charles Martin Smith Brlan Dennehy	1984	PG	VHS Beta
10	9	4	THE PHILADELPHIA EXPERIMENT	Thorn/EMI Home Video 2547	Nancy Allen Michael Pare	1984	PG	VHS Beta
11	10	12	FOOTLOOSE	Paramount Home Video Paramount Pictures 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta.
12	11	8	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta
13	12	6	THE BOUNTY	Orion Pictures Vestron 5044	Mel Gibson Anthony Hopkins	1984	PG	VHS Beta
14	NE	N Þ	PURPLE RAIN	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta
15	15	11	ICEMAN ▲ ◆	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta
16	22	2	CONAN THE DESTROYER	Universal City Studios MCA Dist. Corp. 80079	Arnold Schwarzenegger Grace Jones	1984	PG	VHS Beta
17	13	5	CANNONBALL RUN II	Warner Bros. Pictures Warner Home Video 11377	Burt Reynolds Dean Martin	1984	PG	VHS Beta
18	21	5	BREAKIN' ▲	Cannon Films Inc. MGM/UA Home Video 800447	Adolfo Quinones Michael Chambers	1984	PG	VHS Beta
19	25	5	FRIDAY THE 13TH-THE FINAL CHAPTER	Paramount Pictures Paramount Home Video 1539	Dana Kimball Paul Krata	1984	R	VHS Beta
20	20	19	TANK ▲ ◆	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1983	PG	VHS Beta
21	19	7	RACING WITH THE MOON	Paramount Pictures Paramount Home Video 1668	Elizabeth McGovern Sean Penn	1984	PG	VHS Beta
22	NE	w Þ	DEATHSTALKER	Vestron 5048	Barbi Benton	1984	R	VHS Beta
23	24	9	ICE PIRATES ●	MGM/UA Home Video 800427	Robert Urich Mary Crosby	1984	PG	VHS Beta
24	27	5	THIS IS SPINAL TAP	Embassy Pictures Embassy Home Entertainment 2081	Christopher Guest Michael McKean	1984	R	VHS Beta
25	23	6	BEAT STREET ●	Orion Pictures Vestron 5047	Gina Belafonte Rae Dawn Chong	1984	PG	VHS Beta
26	14	18	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
27	28	8	UP THE CREEK ●	Orion Pictures Vestron 5043	Tim Matheson Stephan Furst	1984	R	VHS Beta
28	38	18	LASSITER A	Warner Home Video Warner Brothers Pictures 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta
29	33	20	BLAME IT ON RIO ▲ ◆	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta
30	17	27	SCARFACE A	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
31	29	23	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
32	36	8	HOT DOGTHE MOVIE	MGM/UA Key Video 4723	David Naughton Shannon Tweed	1984	R	VHS Beta
33	40	15	SWING SHIFT ▲	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta
34	18	25	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MaClaine Debra Winger	1983	PG	VHS Beta
35	31	14	PURPLE HEARTS ▲	Warner Brothers Pictures Warner Home Video 20018	Cheryl Ladd Ken Wahl	1984	R	VHS Beta
36	35	12	THE DRESSER ▲ ◆	RCA/Columbia Pictures Home Video 10184	Albert Finney Tom Courtney	1983	PG	VHS Beta
37	26	7	HARDBODIES	RCA/Columbia Pictures Home Video 60366	Grant Cramer Teal Roberts	1984	R	VHS Beta
38	37	52	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	Beta VHS
39	30	21	EDUCATING RITA ▲ ◆	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta
40	32	31	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
• Rec	ording	Industr	ry Assn. Of America (RIAA) seal for sales/licens	ed rentals of 37,500 units or sales/licensed r	entals income of \$1.5 million.	▲ RIAA	seal	for

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.)
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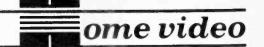
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#### SHARI LEWIS

(Continued from page 26)

Helping the market rise to Lewis' level is MGM/UA's packaging and mutual commitment to promotion on the distributor and retail fronts. Lewis lauds Saul Melnick, MGM/UA Home Video vice president of sales, for the "Have I Got A Story For You" manufacturer/consumer premium promotion whereby buyers of the cassette were able to purchase plush Lamb Chop puppets from Trudy Toys at nearly half price when remittance was supplied with the proof-of-purchase certificate from the cassette box and a coupon from retailer counter displays.

The Lamb Chop premium idea has been extended with the "You Can Do It" release, so that initial orders will be specially packaged with a bonus Lamb Chop hand puppet. Additionally, six-foot Lamb Chop body suits have been designed for professional dancers to wear at sales con-

#### ITA Elects Six New Directors at Membership Meet

NEW YORK The International Tape/Disc Assn. (ITA) elected six new directors to its board during its Nov. 20 general membership meeting at the Sheraton Centre Hotel here. They will serve one-year terms, through the organization's general membership meeting in 1985.

The new directors are: Alex Akakura, director of special products, TDK Electronics Corp.; F.E. (Gene) Hull, national sales manager, Data Packaging Corp.; George Ricci, president and chief executive officer, Amaray International Corp.; Dan Roberts, vice president, JVC Co. of America; Michael Upton, market manager, film division, ICI Americas Inc.; and Don Winquist, national sales manager, recording products, Hercules Inc.

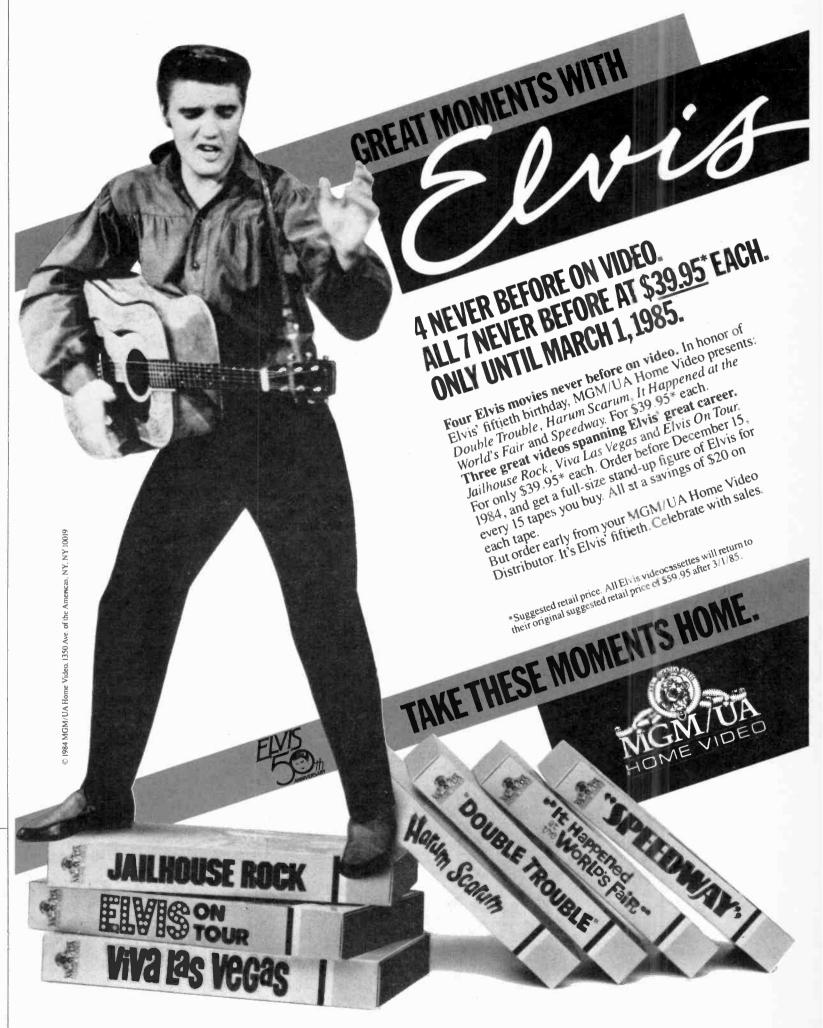
In addition to the election of the new directors, ITA voted to extend by one year the terms of two directors who were named to the board in March. These directors are William Gallagher, executive vice president and general manager of MGM/UA Home Video, and E. Richard Buckley, national sales manager for PDMagnetics.

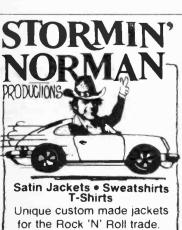
ferences, video software shows and distributor parties.

Lewis and MGM/UA have also teamed in personal promotion to distributors, with MGM/UA setting up Lewis' visits with distributors located in cities where she appears to conduct symphony orchestras, which she does regularly in the U.S. and Canada on weekends. She is

also eager to promote her titles at retail.

The third release in Lewis's videocassette series is set for April. Entitled "Kookie Classics," the program will feature comedy relating to classical music, with Lewis conducting a symphony orchestra whose violinist is a kangaroo puppet named Captain Person.





126 West 22 St. New York, N.Y.10011

'Free Ride Ending Soon'

## **CLIP PRODUCER SMALL THINKS BIG**

BY TONY SEIDEMAN

NEW YORK Video music's "free ride is going to have to end soon," says producer Jon Small. The business, he maintains; "has to grow up and understand what costs are."

Small has done some of the most expensive video clips created, most of them for Billy Joel. He claims that until recently the video music industry has been working like a cottage business, depending more on cashed in favors and overworked secretaries than on proper business management organization.

This is the second part of a twopart article, the first installment of which appeared in Billboard's Nov. 24 issue and spotlighted Joel manager Rick London's feelings about video.

The two men were interviewed during the shooting of Joel's "Keep The Faith" at Long Island City's Silvercup Studios. "Keep The Faith" was one of the video music industry's first all-union clips, and probably its highest-budgeted. At the time, Small said the video music "industry is growing too big now to try and avoid that kind of cost." Small says his feeling about the Screen Actors Guild (SAG) is that "they really have no jurisdiction" over the video music industry; but if "Keep" hadn't gone union, he says, "A SAG guy would have stayed at the door,' which "would have ruined the morale of the dancers."

Going union "about doubled the talent budget," says Small, but the higher costs were something he had to live with. "Top choreographers want to work with top people," he says, and the best dancers are almost inevitably union.

The arrival of unions is just one sign of the increasing maturity of the video clip business, Small says. Video clip business "started out as an overnight sensation," he says. "Now its an industry"—and, he adds, it will have to start behaving as one.

Organization is key, Small says. Last year he sent 393 10-W-40 forms, meaning he paid almost 400 people more than \$600 each to work on the clips he produced. "Keep" alone employed 120 people. This year he may be sending out 600 or more forms, and although he's prepared for the paper blizzard, he knows many producers who aren't.

"The business is growing to the point where a lot of people in the Music Video Producers Assn. need help," he says. But producers aren't the only ones in the video music industry with frequently disorganized and incoherent business practices.

Record labels often refuse to take responsibility for the videos they order created, and then refuse to shoulder legitimate unexpected costs, Small says.

He remembers when favors were almost an essential budget item; Joel's "Tell Her About It" was brought in for \$70,000 "because I pulled every favor I could pull for the first time," Small says. Today the same clip would "cost easily three times the amount," he says.

"Uptown Girl's" budget was \$80,000, Small says—plus \$20,000 worth of favors. The numbers are increasing, he continues, but the organizational efforts aren't keeping up with the higher risks.

He notes that "when you make a commercial there's an agency person sitting right there," which means "you have a person there to sign off on you," approving and taking responsibility for extra costs if they occur.

In video music, he says, "Every video I've ever shot, nobody shows up," which often leaves producers with no choice but to pick up costs for "acts of God" types of events which either aren't paid off or are a long time in coming back.

A key aspect of the handling of Joel's video relationship with his label, Columbia Records, is keeping a distance, says Small: "I have to protect Billy all the time."

He notes that Joel is big enough so that "They [Columbia] don't have any control over Billy." But he asserts that one organization that has tried to pressure the artist is MTV.

"MTV is like muscle tv," says Small, describing the love-hate relationship with the network. "We all love them," he says, and "recognize that" the network helped start the video music industry but the strains are real.

The most direct conflict so far with MTV came when Joel premiered his clip "The Longest Time" on the "Today" show. According to manager Rick London, the premiere was in conjunction with a five-part interview. "We did it for exposure, not to have any kind of problems with MTV. MTV's gotten all of our videos first," London says.

But MTV's response to the "Today" premiere was very negative, and although neither London nor Small will detail exactly what happened, Small says of the incident, "That's MTV slapping Billy in the face, saying 'You can't do that.' That's not fair."

The battle was waged before MTV signed its exclusivity deals. Of "Keep The Faith," Small said during the shoot, "We don't think they [MTV] would have an exclusive on it," not because of past disputes, but because "by the time the month's up, it's already Christmastime," and too late to push the title via other outlets. MTV currently has an exclusive on "Keep," which is in "power" rotation.

Long-form videos may be one way of easing the financial pressures on video clips, Small suggests. "We're all waiting to do longform videos; that's the coming thing," he says. But the format has to be carefully and creatively handled, he stresses, starting from the creation of the clips themselves.

Speaking of the videos done from the tunes on Joel's "An Innocent Man" album, Small says, "All the clips first of all were shot with period in mind," most centering on the early '60s. Because of this and because of the unified themes of the clips, Small says they could easily be tied together to create a "35- or 40-minute program based on the 'An Innocent Man' album." The clips "could all be tied together by shooting some inserts" and giving the program an effective story line, he says. Jeff Shock wrote the concept for "Keep The Faith."

No long-form is currently planned based on the "Innocent" clips, but that doesn't mean one won't be put together, Small says.

#### Drug Abuse Spot Makes MTV Playlist

NEW YORK MTV has begun programming a drug abuse public service announcement twice a day featuring characters from the movie "Gremlins." The one-minute spot was produced and directed by Seth Pinsker of N. Lee Lacy Associates for ACTION, a government agency, in conjunction with the National Institute on Drug Abuse.

The spots premiered Nov. 14 and ran through Thanksgiving. They will start up again on Dec. 17.

#### **New Office for Jeffrey Abelson**

NEW YORK Parallax Productions' Jeffrey Abelson has moved to a new office in Los Angeles. Abelson, whose music video productions include "Ghostbusters," Billy Idol's "Dancin' With Myself" and Frankie Goes To Hollywood's "Relax" clip from the movie "Body Double," can now be reached at 8255 Sunset Blvd., Suite 101, Los Angeles 90046. The phone number is (213) 656-



Yo, Find The Star. No, these aren't mutants. They're the Vid Kids, a troupe created to perform with Nolan Thomas in his "Yo, Little Brother." Thomas is the weird one crouched in the middle. The clip was done by Teeman/Sleppin/Lyons Productions, with Stu Sleppin and Bob Teeman producing and Steve Lyons directing. Standing from left are Galt Neiderhofer, Dan Wooten, Nolan Thomas, Joel Calandrello and Luke Reiter. Only Thomas is older than 10 years old.

# 'Showplace' Expo Planned

#### Live Shoots on '85 Chicago Agenda

BY MOIRA McCORMICK

CHICAGO Music video is to be a primary focus of the International Music & Video Exposition (IMVE), scheduled to be held here next Sept. 27-29 at McCormick Place. The expo will be open to the public for an \$8 entrance fee, and will encompass exhibits, performances and live video shoots, according to Larry Lacey, president of the International Music & Video Expositions Corp. (IMVEC), who says organizers are expecting 100,000 to attend the event.

IMVE 1985 is described by Lacey as "a showplace for record and video companies to promote and expose their products and services through a controlled showcase of promotional activities, presented directly to the consumer." Consumer electronics hardware and software manufacturers, local radio and retail operations and music publications are also expected to participate, he adds.

Lacey says new and unreleased videos, as well as live performances and personal appearances by artists, are expected to be among the expo's main attractions. "We're planning to have a video shot live at the expo, to show attendees how it's done," he says. "We're also hoping to exhibit props and sets from well-known videos."

A center stage is to provide continuous live entertainment from lo-

cal and national talent, Lacey says. Gallery exhibits paying tribute to a variety of musical genres, as well as "music in fashion" presentations, a Compact Disc display and a mocked-up recording studio are also to be included in IMVE's package, he adds. Total cost of the expo is estimated at \$100,000.

According to Lacey, the concept of a full-scale video and music expo grew out of a proposed music-oriented exhibit at Lacey's downtown art gallery. "We'd originally thought of collecting things like superstars' costumes and video selections," he says, "which evolved into the proposal of an entire festival-styled promotion with record company involvement." Lacey says he's currently negotiating with several record companies over their proposed participation in IMVE.

IMVE will not be publicized outside the Chicago metropolitan area, according to Lacey, "because the expo is set up to benefit local retailers. We consider IMVE to be consumer education, and we expect its impact will be reflected in area retail sales."

Lacey says he plans to take IMVE into other markets, with expos scheduled for Atlanta's Georgia World Congress Center and the Los Angeles Convention Center in 1986.



One-Time Affair? Holding half-empty champagne glasses and brandy goblets, the unofficial symbol of the St. Tropez Music Video Festival, some attendees celebrate their journey to the South of France. From left are John Nathan, president of Overseas Music Services; Debbie Samuelson, associate director of video promotion for Columbia Records; Robin Sloane, director of video for Elektra; and Mitch Rowen of CVC Report.

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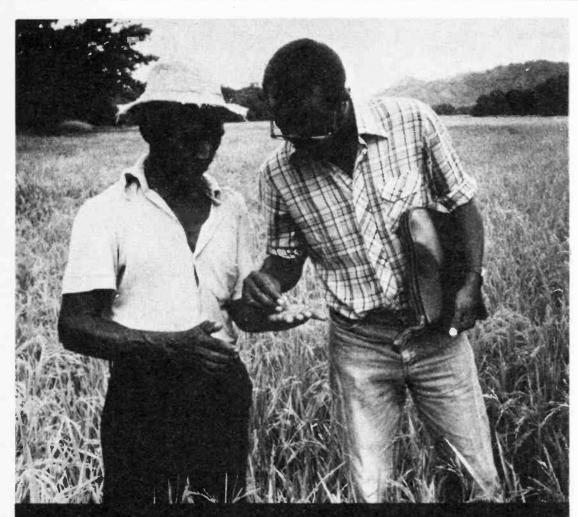
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PROGRAMMING

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

PHILIP BAILEY/PHIL COLLINS EASY LOVER Columbia Light
DAZZ BAND LET IT ALL BLOW Motown New
EURYTHMICS SEX CRIMES RCA
GOLDEN EARRING SOMETHING HEAVY GOING DOWN 21/PolyGram
DARYL HALL & JOHN OATES METHOD OF MODERN LOVE RCA
POWER
DON HENLEY BOYS OF SUMMER GEffen Power
JERMAINE JACKSON DO WHAT YOU DO Arista Light
JACKSONS BODY Epic Light
PLANET P PROJECT (PINK WORLD) MCA
TOMMY SHAW LONELY SCHOOL A&M
Active
DONNA SUMMER SUPERNATURAL LOVE GEFFEN Light
WHAM! CARELESS WHISPERS Columbia Active

WHAM! CARELESS WHISPERS Columbia Active

LINDSEY BUCKINGHAM SLOW DANCING Elektra
DEEP PURPLE PERFECT STRANGERS 21/PolyGram
5
EURYTHMICS SEX CRIMES RCA
7
THE FIXX SUNSHINE IN THE SHADE MCA
DARYL HALL & JOHN OATES METHOD OF MODERN LOVE RCA
1
JIMI HENDRIX ARE YOU EXPERIENCED Warner Bras.
5
DON HENLEY BOYS OF SUMMER Geffen
HONEYDRIPPERS GOOD ROCKIN' AT MIDDNIGHT Esperanza/Atlantic
1
JOAN JETT I LOVE YOU LOVE MCA
1
JOAN JETT I INEED SOMEONE MCA
1
BILLY JOEL KEEP THE FAITH Columbia
KINKS DO IT AGAIN Arista
CYNDI LAUPER MONEY CHANGES EVERYTHING Fortralt
1
SIEVE PERRY FOOLISH HEART Columbia
2
STEVE PERRY FOOLISH HEART Columbia
2
PLANET P PROJECT (PINK WORLD) MCA
1
BRUCE SPRINGSTEEN BORN IN THE U.S.A. Columbia
2
ROD STEWART ALL RIGHT NOW Warner Bros.
7
TOTO STRANGER IN TOWN Columbia
2
BRYAN ADAMS RUN TO YOU A&M

BRYAN ADAMS RUN TO YOU A&M
PAT BENATAR WE BELONG Chrysalis
DAVID BOWIE BLUE JEAN EMI
11
DENNIS DE YOUNG DESERT MOON A&M
DURAN DURAN DURAN DURAN DURAN DURAN DURAN HULB BOYS CAPITO!
4
DARYL HALL & JOHN OATES OUT OF TOUCH RCA
9
BILLY IDOL CATCH MY FALL Chrysalis
11
JULIAN LENNON VALOTTE Atlantic
5
MADONNA LIKE A VIRGIN Sire/Warner Bros.
5
PAUL MCCARTNEY NO MORE LONELY NIGHTS Columbia
9
SURVIVOR I CAN'T HOLD BACK Scotti Bros./CBS
8
TALKING HEADS ONCE IN A LIFETIME Sire/Warner Bros.
9
38 SPECIAL TEACHER TEACHER Capitol
9
TINA TURNER BETTER BE GOOD TO ME Capitol
12
PRIDE Island
VAN HALLEN NOT FOR TEACHER Warner Bros.
10
PETER WOLF I NEED YOU TONIGHT EMI America
5
JOHN CAFFERTY & THE BEAVER BROWN BANO TENDER VEARS Scotti Bros./CBS
6

JOHN CAFFERTY & THE BEAVER BROWN BANO TENDER YEARS Scotti Bros./CBS
CARS HELLO AGAIN Elektra
CULTURE CLUB THE WAR SONG Virgin/Epic
FRANKIE GOES TO HOLLYWOOD TWO TRIBES ZTT/Island
12
J. GEILS BAND CONCEALED WEAPONS EMI America
5
COREY HART IT AIN'T ENOUGH EMI America
10
ROGER HODGSON HAD A DREAM A&M
66
CHAKA KHAN I FEEL FOR YOU Warner Bros.
9
MOLLY HATCHET SATISFIED MAN Epic
QUIET RIOT PARTY ALL NIGHT Pasha/CBS
LIONEL RICHIE PENNY LOVER MOTOWN
10
SCANDAL HANDS TIED Columbia
TIMOTHY B. SCHMIT PLAYIN' IT COOL Elektra
67
TOMMY SHAW GIRLS WITH GUNS A&M
58
BILLY SQUIER ALL NIGHT LONG Capitol
TWISTED SISTER I WANNA ROCK Atlantic
JOHN WAITE TEARS EMI America
WHAM! WAKE ME UP BEFORE YOU GO-GO Columbia
10
BELFEGORE ALL THAT I WANTED Elektra

BELFEGORE ALL THAT I WANTED Elektra
BIG COUNTRY WHERE THE ROSE IS SOWN Mercury
DOKKEN INTO THE FIRE Elektra
EUROGLIDERS HEAVEN MUST BE THERE Columbia
GENERAL PUBLIC TENDERNESS IRS
DAN WARTMAN WE ARE THE YOUNG MCA
KROKUS OUR LOVE Arista
STONE FURY BREAK DOWN THE WALLS MCA
XAVION EAT YOUR HEART OUT ASylum/Mirage

AC/DC JAILBREAK Atlantic 3
AUTOGRAPH TURN UP THE RADIO RCA
CHICAGO YOU'RE THE INSPIRATION Full Moon/Warner Bros. 1
BRUCE COCKBURN IF I HAD A ROCKET LAUNCHER Goke Mountain/A&M 4
DEVO ARE YOU EXPERIENCED Warner Bros. 3
GARY O. GET IT WHILE YOU CAN RCA 1
JOHN PARE NAUGHTY NAUGHTY Atlantic 2
RAMONES HOWLING AT THE MOON Sire/Warner Bros. 3
TOMMY SHAW LONELY SCHOOL A&M 1
ANDY SUMMERS THEME FROM "2010" A&M 1
UB40 IF IT HAPPENS AGAIN A&M 5
ZEBRA BEARS Atlantic 2

ALPHAVILLE BIG IN JAPAN Atlantic

ANIMOTION OBSESSION Mercury

ARMORED SAINT CAN U DELIVER Chrysalis

PHILIP BAILEY/PHIL COLLINS EASY LOVER Columbia

BANANARAMA THE WILD LIFE MCA

MORRIS DAY JUNGLE LOVE Warner Bros.

6 RONNIE JAMES DIO WE ROCK Warner Bros.

SHEEMA EASTON STRUT EMI America

IRON MAIDEN ACES HIGH Capitol

JERMAINE JACKSON DO WHAT YOU DO Arista

JACKSONS BODY Epic

QUEENSRYCHE TAKE HOLD OF THE FLAME EMI America

6 RUSH RED SECTOR A Mercury

DONNA SUMMER SUPERNATURAL LOVE Geffen

1 W.A.S.P. I WANNA BE SOMEBODY Capitol

RUSH RED SECTOR A Mercury
DONNA SUMMER SUPERNATURAL LOVE Geffen
W.A.S.P. I WANNA BE SOMEBODY Capitol

JOE "KING" CARRASCO CURRENT EVENTS Jemz/Important
THE CHURCH CONSTANT IN OPAL Warner Bros.
JOE COCKER EDGE OF A DREAM Capitol
DAZZ BAND LETIT ALL BLOW Motown
DEPECHE MODE MASTER & SERVANT Sire/Warner Bros.
66
ROD FALCONER ONLY SO MUCH RCA
FIONA LOVE MAKES YOU BLIND Atlantic
4-3-1 ANIMAL Recovery
GOLDEN EARRING SOMETHING HEAVY GOING DOWN 21/PolyGram
INDUSTRY STILL OF THE NIGHT Capitol
REBBIE JACKSON CENTIPEDE Columbia
DAVID JOHANSEN HAVE YOU HEARD THE NEWS Passport
LET'S ACTIVE WATERS APART IRS
LOS LOBOS WILL THE WOLF SURVIVE Warner Bros.
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STEVE MORSE BAND GENERAL LEE Elektra
POINTER SISTERS NEUTRON DANCE Planet
ELVIS PRESLEY BLUE SUEDE SHOES RCA
SHERYL LEE RALPH IN THE EVENING New York Music CD.
RED HOT CHILL'PEPPERS TRUE MEN DON'T KILL COYOTES EMI America
TOM ROBINSON WAR BABY Geffen
SILENT TREATMENT LIFE ON EARTH Red Label
S.P.K. MACHINE AGE VOODOO Elektra
SUICIDAL TENDENCIES INSTITUTIONALIZED Frontier
TERM MARIE LOVER GIRL EDIC
MARC A. THOMPSON SO FINE Warner Bros.
TRIPLETS BOYS UNISIGNED

JURDAN SO FINE WARNER BROS.

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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.

A Broadway First

# 'CATS' VIDCLIP GETS DIGITAL SOUND

BY STEVE DUPLER

NEW YORK The idea of producing the first music video to promote a Broadway show first came while Jeff Lee, production stage manager for "Cats," Terrence V. Mann, one of the show's original cast members, and Jack McGrady, an understudy for Mann's role of Rum Tum Tugger, were watching a performance of the show. During the "rock'n'roll cat" Rum Tum Tugger number, Lee recalls thinking, "This would make a great music video."

In just a short while, the viewing audiences of MTV, "Friday Night Videos," USA Cable Network and

other music video outlets will have the opportunity to judge the veracity of that statement for themselves. The video, now budgeted at more than \$250,000, is currently in post-production at Today Video here, and will be finished in "just a few days," according to Lou Vetter, co-producer of the project.

The "Cats" video, which will fea-

The "Cats" video, which will feature an all-digital soundtrack, newly recorded on Blank Tapes' Studios recently-acquired Sony PCM-3324 digital multitrack recorder, is being put together by Creative Concepts, a new video production company consisting of Lee (director of the clip), Lou Vetter and his brother

Richard, and T. Michael Reed (dance director of "Cats" and choreographer of the video).

"This is the first project we've done on the 3324," says Richard Vetter, who with his brother owns and operates Blank Tapes. "We hope this will be just the first of other videos for Broadway shows we work on."

After deciding to go with the Rum Tum Tugger number from the show, the group's first task was to rearrange the music for the cut in order to give it a more appropriate feel for rock video music channels, while still maintaining the flavor of the original score.

"The orchestra used for the show's cast album has something like 22 musicians," says Richard Vetter. "We decided to pare that (Continued on opposite page)



**Digital Cats.** Working on the new video for the Broadway show "Cats" are, from left, audio enginer Joe Arlotta, producer Richard Vetter and singer/video performer Terrence V. Mann, with the Sony PCM-3324 digital multitrack upon which the audio portion of the clip was recorded.

# Video Track

**NEW YORK** 

NOV. 14 saw MTV begin telecasting drug abuse prevention public service announcements. The spots were directed and produced by Seth Pinsker for ACTION, a division of the federal government. Pinsker works for N. Lee Lacy Associates.

New York's husband and wife tv commercial producing team Linda and Steve Horn took charge of Julio Iglesias' ballad "Moonlight Lady." It was the first music video directed and produced by the two, who boast of completing more than 2,000 commercials. Iglesias' video for Columbia Records was lensed in Otto Kahn's Fifth Ave. mansion.

The shoot employed a cast of about

National Video Center/Recording Studios has completed a video "rockumentary" for Cedric Whitehouse and the British rock group Chaser. The video, themed around the group's attempt to "make it" in the U.S., was directed and written by Cedric Whitehouse. Glen Lazzaro edited it on one-inch tape at the New York facility.

# Sound Investment

BY STEVEN DUPLER

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

SOMETIMES THE BEST way for a studio to get hold of a hot new piece of equipment without a major cash outlay is to be fortunate enough to act as a Beta test site for that product. This is a symbiotic relationship all the way around. The client saves because there is no cash outlay to be passed along to him in the form of increased charges, the manufacturer benefits from the on-

site testing to work out potential problems with the new product, and the studio has the chance to go hands-on with the latest technology before it's even on the market.

Unique Recording, a 24/48-track facility in New York, recently acquired Roger Linn's newest brainchild, the LinnDrum 9000, in this way. List priced at around \$5,000, this advanced drum machine/sequencer will not be commercially available until sometime in mid-December. Right now, the engineers at Unique are learning all they can about the unit, both for their own future benefit and to assist Linn Electronics in pinpointing any potential difficulties in the design and

function of the 9000.

"It's an outstanding unit," says Unique co-owner Bob Nathan. "It's not just a drum machine, it's a drum machine and a sequencer, and it's keyed to operate with any synthesizer you choose." Nathan notes that the DX-7 from Yamaha is "ideal" for use with the new LinnDrum.

How did the association with Linn come about? "We're one of the few recording studios to become heavily synthesizer-involved," says Nathan. "As a result, we're way beyond what any music store could do to showcase a product like the 9000." Unique will make provision for prospective customers for the Linn-Drum to see the unit in actual studio operation, he adds.

According to Nathan, the 9000 will be the first totally velocity-sensitive drum machine on the market, able to record not just "loud" or "soft" drum sounds, but all the nuances of increments in dynamics in between the extremes. the device can be triggered from a variety of sources, he adds, including live drums or Simmons pads, and the 9000 can also sample its own drum sounds. Another desirable feature is that all the 9000's software is updateable from either disk drive or cassette, eliminating the need to change EPROMS, as is necessary, for instance, with Oberheim's DX drum machine.

Unique previously employed two standard LinnDrums, but Nathan says the 9000 is "far more versatile." He notes that the unit's sequencer has 99 sequences with 32 tracks each sequence and is totally MIDI-compatible, an important factor for a studio like Unique, whose control room is completely MIDI-interfaceable.

Other features of the 9000 include 18 drum sounds, including kick, snare, four tom toms, two congas, rim shot, claps, cabasa, tambourine and cowbell. Each sound is individually tuneable and individually variable for velocity as well as volume.

"Each pattern will remember the level, the tuning and the velocity for each instrument," says Nathan. "So, as you change from pattern to pattern, you can program volume levels, panning, velocity and tuning to change for each different instrument sound."

Audio Track

**NEW YORK** 

AT EVERGREEN RECORDING, Sly Dunbar and Robbie Shakespeare were in laying down vocal tracks, with Rob Stevens and Hahn Rowe at the board. Bob Kirshner and Matt Cummings assisted. Evergreen has also upgraded its control room with the addition of a Lexicon 224X and PCM-42, as well as some new synths: a Yamaha DX-7, Oberheim OB-8, and Roland's MSQ 700 and MSQ 100 MIDI sequencers.

At The Ranch, David Kirkpatrick is finishing mixing an album project with Jeff Southworth producing. Dave Ruffo is engineering, with Ken Cedar assisting.

Bruce Roberts and Andy Goldmark are in at Planet Sound producing overdubs for Jennifer Holliday for Geffen Records. Jay Rifkin is at the console, with Tom Durack assisting. Also, the Stan Rubin Orchestra is working on its next project with Craig Bishop engineering and Randy Lowman assisting.

At 39th Street Music Productions, recent releases engineered at the studio include Ashford & Simpson's "Solid" and Laurie Anderson's "United States Live." Currently, Jack White is in producing vocals for former "Dallas" star Audrey Landers, with Richard Kaye at the board. The Joe Carter Quartet featuring Art Farmer is in with Kaye also engineering.

At Long Island City's Power Play, producer George Kerr has been in finishing upcoming releases for Tra-San Records. Rick Gratz engineered. Klinte Jones was in doing his Christmas release for Personal Records, with Gratz again at the console and Patrick Adams producing. Tuff City Records has also been in with all its upcoming releases, including Davy DMX (self-produced), Spoonie Gee (Davy DMX producing), The Mighty Mike C (Master O.C. producing), and Grand Master Caz & the Cold Crush Brothers (Aaron Fuchs producing).

Andy Marvel is in at Spectrum Recording Studios laying tracks for his upcoming album with producer George Petersen. Marvel is co-producing.

co-producing.

At Celestial Sounds, producers Paul Lawrence Jones III, Keith Diamond and Richard Burgess are cutting tracks for Melba Moore's upcoming Capitol album. Ron Banks and Steve Goldman are at the board. Also there, producer Barry Eastmond is cutting tracks for Capitol artist Freddie Jackson's debut album. Banks is engineering, with Larry DeCarmine and Dean Cochren assisting. Celestial has made some additions to the facility: the PPG Wave 2.2 digital synthesizer, an Oberheim DX drum machine, and Neve three and four-band

(Continued on opposite page)





#### 'CATS' VIDCLIP

(Continued from opposite page)

down for a sparser sound, so we sat down with synthesizers and a drum machine to re-record the song on the 3324, with Terrence doing the vocals. Next, we added guitar and brought in the Uptown Horns for the horn parts."

Vetter says that it was also important to "change around the story line" so that a four-and-a-half-minute clip of the song would still make sense outside the context of a twoand-a-half-hour production, and at the same time would work on the

The body of the clip was lensed at Broadway's Longacre Theatre. While not the hall used for the show itself, the Longacre was used so that "we could build an entirely new set for the video," says Vetter. Editing for the clip is being han-

dled more like a film project than a typical music video project, Vetter notes. "David Seeger is our editor at Today Video," he says. "Usually, he's just handed the track and told to make the edits up from the music. Here, he's being given the chance to work the other way around. We're scoring it like a

One problem Lou Vetter says he encountered was the "push and shove" to get technical information support from Sony when problems arose with syncing the 3324 up to SMPTE code. "Sony builds a beautiful and reliable machine," he says, "and as a result of its extreme reli-

#### **AUDIO TRACKS**

(Continued from opposite page)

At Unique Recording, The Hood a/k/a Johnny 23 is at work on their debut seven- and 12-inch "Cooler Than Thou" for I<sup>2</sup>/Sire Records. Ivan Ivan is producing, with Steve Peck at the board and Roli Mosimann programming. A late January release is expected.

#### OTHER CITIES

AN ABANDONED apartment building in Rotterdam took center stage in Golden Earring's "Something Heavy Going Down" for 21/PolyGram Records. The clip was produced by Paul DeNooijer for Red Bullet International.

Production companies and post-production facilities are wel-come to submit information on current projects to Faye Zuckerman, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

An advantage Unique has to offer clients who work extensively with drum machines and synthesizers, says Nathan, is that "all our staff are experienced computer and drum programmers. That knowledge can save a client time and mon-ey in the recording process."

"The drum machine has changed

the way we make records," he continues. "Even rock groups we never thought would use drum machines have gotten into them in a number of ways, from cutting original tracks to fixing the drums in the

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

ability, there is a weakness on the support side, as they don't have much call for servicing.

"When I had questions as to whether I could do this or that with

the 3324, I ended up relying more upon people in the business who had had a great deal of experience with it, such as Glen Glenn Sound and David Smith at Editel.'

With the clip almost ready to air, Richard Vetter has his sights set on future Broadway promotional work. "As a promo tool, a video clip is ideal for a Broadway show," he

says. "Producers of a show will pay for a commercial and spend more thar, we've spent on this clip. They then have to go out and buy network time.

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What's New? More Old Standards

## **ASHER: LINDA AT HOME WITH 'LUSH LIFE'**

BY PAUL GREIN

LOS ANGELES Peter Asher remembers conversations he had with Linda Ronstadt in which the two discussed the pros and cons of recording a second album of standards with the Nelson Riddle Orchestra, following last year's sleep-er smash "What's New."

The cons were clearly that the first one will always get a reaction that only a first one can get, in terms of the surprise," says Asher. "People were saying, 'Oh, what a brave move.' No one's going to say that this time. But the pros in our view were that we thought we could make one that would be even bet-

Asher says he and Ronstadt considered the possibility that people might think that they're milking last year's triumph. "No one's said that yet," he notes. "Almost every review has said it's better than the other one, and that's what we wanted, for people to say, 'Yes, they've actually gone away and practiced and done some more homework, and this one's better.'

Apparently not only critics feel that way. "Lush Life" is the top new entry on this week's Top 200 at number 48.

"It went more smoothly because we all knew what we were doing better," Asher says. "I'd certainly learned a great deal: I knew nothing about recording that sort of orchestra. In terms of the recording. George Massenberg did a better job too. And I think Nelson [Riddle] had greater trust in myself and George.

"I also think Linda was more confident and willing to experiment with phrasing. We had the advan-tage of taking some of the tunes on the road first, so she learned a lot about different approaches to phrasing and tempo by doing them every night. I think she felt more at home with the material and with

working with an orchestra.

Ronstadt's sustained foray into standards begs the question of whether she can go back to singing contemporary pop and rock materi-

al. "'Can she?" Asher repeats. "Yeah. Will she? I don't know. It's just a question of whether she wants to. At the moment, rock'n'roll isn't high on her list of singing preferences. I don't think that means she would never make a pop record, but actual, straight-ahead 'Tumbling Dice' rock'n'roll isn't her cup of tea at the moment. She's really enjoying the luxury of singing melodic songs at a modest level.

Asher says he and Ronstadt haven't decided what her next album will be. "We've talked about doing some country stuff: we've talked about doing a Spanish album. Linda's in New York now doing 'La Boheme.' When she finishes that, she'll take several months off, and we'll decide what to do next.'

Asher acknowledges the possibility that the young pop audience might be put off by Ronstadt's experimentation with Nelson Riddle, "La Boheme" and "Pirates Of Pen-

"It's possible, of course, but once you start to think in those terms, the young pop audience is notoriously fickle anyway," he says. "If you stay just doing the same thing, you can lose them anyway. Some artists have just staved making rock'n'roll records, and people just gradually stopped buying them

"It's much better to ignore that," says Asher. "You can't really start to think, 'Will I lose my audience if I do this?' You should also be asking yourself, 'Will you find a *new* audience if you do this?

"Whatever she does, she's only doing it because she genuinely loves the music. I think if she tried to make a rock'n'roll record to recapture the youth audience, that would be an insincere motive and it

wouldn't work. Her motive for mak ing a record is always the same: It's a song she wants to sing. The other considerations should be secondary, and they are.

With the Riddle albums, "Pirates" and "La Boheme," Ronstadt has been much more adventurous in her recording and performing activities than she was throughout the '70s, when all of her albums followed a similar format. "I think Linda's always been fairly adventur-Asher says, though he adds: "Over the years, as you are in the business longer, you get more confident about saying what you want to do. That's certainly true of Linda."

Asher says the recording of "Lush Life" was enhanced by several changes in recording method. "I

(Continued on page 37)



Two Tribesmen. Holly Johnson, left, and Paul Rutherford of Frankie Goes To Hollywood open a three-night stint at the Ritz in New York. The Liverpool band is in the midst of its first U.S. tour. (Photo: Chuck Pulin)

# **Anne Murray Stands Her AC Ground**

#### Strong Country Appeal Helps Buoy Singer's Career

BY ROB HOERBURGER

NEW YORK It's been nearly five years since Anne Murray's last top 20 pop hit. But unlike many other MOR veterans in a similar situation. she hasn't opted for a trendy new sound or a major business shakeup.

Instead, Murray continues her association with Capitol Records, the only label of her 15-year career. She has just completed her eighth album with producer Jim Ed Norman, has been managed by Leonard Rambeau of Balmur Ltd. since 1977, and retains the same mix of pop and country that launched her in 1970 with "Šnowbird.

Murray says she simply has to wait out the current move away from adult contemporary acts. "I'd love to be selling more records," she acknowledges. "Obviously everybody is wondering when that's going to happen again. But I'm still getting No. 1 country records and most of them are doing well in the AC market, and I'm getting to a hell of a lot of people with just those two. They may not be the people buying the records, but at least they know I'm still around.

'The kind of music that's happening on the charts now is here today and gone tomorrow," she continues, "and the kind of people buying that stuff is kids, the impulse buyers. They're not going to buy my records, so I just have to be patient. You could ask Dionne Warwick she's been doing it for 20 years, been through more phases, in and out of hits, and she's still going strong.

In spite of the teen-oriented pop market. Murray remains one of the more visible of the '70s MOR powerhouses, in part because of her strong country appeal. This year she won her fourth Grammy and her first two Country Music Assn. awards, for "A Little Good News." Her latest single, "Nobody Loves Me Like You Do," a duet with Dave Loggins, is one notch away from becoming her ninth No. 1 on the country charts.

A couple of CMA awards would seem to indicate an acceptance of Murray by Nashville purists, who sometimes frown on crossover acts. "I've always felt welcome in Nash-ville, by performers and everyone

alike," she says. "The fact that I didn't win an award until now is a mystery. I guess it's because I've never been part of the community

they have down there."
"Heart Over Mind" marks the final collaboration between Murray and producer Norman, who was largely responsible for her resurgence in the late '70s. The split wasn't caused by creative differences, though: Norman was recently appointed a vice president at Warner Bros. and reportedly can't produce anyone outside the label.

"Jim Ed wanted to get into the other side of the record business, Murray says, "and we felt it coming for a long time. I've known about it for the last two albums, so it's no

big surprise." No decision has been made about Norman's replacement, but Murray mentions Michael Omartian and David Foster as producers she likes.

Aside from selecting a new producer, Murray doesn't anticipate any major change in 1985. Her fourth CBS-TV special, "The Sounds Of London," featuring Dusty Springfield and Bananarama. will air in January or February. Other than that, Murray will continue to strive for a workable balance between her career and her family in Toronto.

She suggests that one of the reasons for her endurance is that she's avoided the trappings of celebrity

(Continued on page 37)

# **Al Stewart's Reemergence Has an Independent Swing**

BY HARRY WEINGER

NEW YORK It may not be the 'year of the cat," but 1984 marks the quiet return of Al Stewart.

"Russians And Americans," Stewart's first studio album since 1980's "24 Karats," is in current re-lease, and the British singer/songwriter is on tour through Dec. 19. He and his four-piece band, sans drummer and bassist (a drum machine and synthesizer handle those chores), are playing mainly large clubs and small halls. The tour is handled through the FBI agency.

Stewart's reappearance into the marketplace carries with it an independent swing. The album is on indie Passport/Jem, and the band represents Stewart's total entourage. In addition, he's taken on his own

management.

"I've tightened everything up and reduced it all to a cottage industry,' he says. "I've gotten rid of managers and lawyers, and I'm a lot better off. I take care of the checking in and out of the hotel, our percussionist Steve Chapman is the road manager, [keyboardist/guitarist] Peter White drives the van, and so on. Finally, my tours make money.

Noting his success on the Janus

label prior to signing with Arista in 1978, Stewart claims he's just fine where he stands. "I've had my biggest success with a small label," he comments, "which makes sense because of what the music is. Right now we are in the midst of a dance and heavy metal-dominated scene. so it's completely logical to me that Russians And Americans' is on Passport.

Still, Stewart has observed a loss of substantial lyric writing at the contemporary level. He cites Richard Thompson and Elvis Costello as examples of artists who are making some headway. But, he says, "The commercial arena has forced some of them to cover oldies, or they've drifted into jazz. It's the undermining of the '60s folk-poet ethic.' "

At the height of his commercial popularity, Stewart utilized slides as illuminating backdrops to his historically-oriented material. There is little room for that kind of multi-media display this time, and Stewart even rejects the notion of producing

music videos.
"Everything I'm committed to in terms of lyrical expression negates doing a video," he says. "A video, to me, would be redundant. The images are covered in the song itself."

Building A Vision Drug Free Concert Kingdome, Seattle, WA. June 1985

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Big Push for 'Stealing Fire'

# **Canada's Cockburn Looks Southward**

BY ETHLIE ANN VARE

LOS ANGELES Bruce Cockburn may be one of Canada's most respected homegrown artists, but he's been a tough sell south of the border. He's won 10 Juno awards and made 12 albums, but the 1980 single "Wondering Where The Lions Are" has been his biggest claim to fame in the U.S.

Now Cockburn is being backed by an aggressive campaign from Gold Mountain/A&M after a decade of U.S. distribution by Millenium, and is seeing radio and television play for "Lovers In A Dangerous Time" and "If I Had A Rocket Launcher" from his "Stealing Fire" album. But the sell might still be tough, because the gentle, Christian folkrocker has turned his attention to a subject considered taboo in modern commercial pop: political commentants.

tary.
"Stealing Fire" was released in Canada last August on the independent True North label, owned by Cockburn's longtime manager Ber-

nie Finkelstein. What the 39-yearold songwriter is saying on the album stems, in part, from his experiences in Nicaragua and the Guatemalan refugee camps of Mexico last year. Sent as a fact-finder by the relief agency Oxfam, Cockburn found himself in a quasi-official position as a spokesperson.

"I think you have to make a distinction, not between art and politics," says Cockburn, "but between art and propaganda. Politics is a part of life, and you would be ignoring a whole aspect of life by leaving it out of songs."

While the still photographs of life in a refugee camp that illustrate the "Rocket Launcher" video may be considered non-commercial and even controversial, Cockburn has no regrets about using the images. His appeal, he says, has always been to a loyal, steady crowd of concertgoers and album-buyers. At the same time, he maintains that Frankie Goes To Hollywood's "Two Tribes" and Culture Club's "War Song" prove there is a place in the

top 40 for subjects other than fast cars and loose women.

"There's nothing on the books that says a song has to mean something," he says. "You can write any kind of song you want, and people can listen to any kind of song they want. But when one or the other becomes institutionalized, people are going to become bored with it and look for something else."

Cockburn donated the proceeds from a number of Canadian concerts to Central American hunger relief. He met with the then-minister of External Affairs of Canada upon his return and with the Canadian International Development Agency. And he continues to put his point of view across in his music. "The artist's prime obligation is

"The artist's prime obligation is to make the best art they can," says Cockburn, "but, personally, I think the best art has to reflect some kind of reality. There's a tremendous capacity for influencing your audience, and you have to accept some sort of responsibility for that."

# **Punk Lives for San Diego Promoters**

BY THOMAS K. ARNOLD

SAN DIEGO Since Tim Mays and partner Harlan Schiffman first teamed up in March, 1982 to promote concerts here as Tim Maze Presents, the firm has produced more than 100 shows, mostly by such touring hardcore punk groups as the Circle Jerks, Discharge, Suicidal Tendencies and the Dead Kennedys. The fact that they are still in business today, long after the punk movement supposedly peaked and died, should be enough evidence to convince anyone that the San Diego market for hardcore punk is alive and kicking.

"Even though we do shows by other more sophisticated new wave acts, the hardcore punk bands are still the bread and butter of our business," says Mays, "For one thing, there is a consistent audience out there of around 400 or 500 kids who you can count on to attend practically all our shows.

"For another, we don't have to

"For another, we don't have to bid or compete against the other two promoters in town who work with national acts because, for the most part, they don't want to do them. It's a lot harder to control the elements [at a punk show], plus there's a reputation for violence."

Indeed, while the other two promoters mentioned by Mays, South-

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1867 E. Florida, Dept. BB Springfield, MO 65803 (417) 869-9433 or 869-3456 land (formerly Marc Berman) Concerts and Fahn & Silva Presents, are busy booking mainstream rock superstars into arenas and stadiums, Mays, 30, and Schiffman, 28, prefer working with punk bands, primarily from England and the U.S., in smaller, less conventional establishments.

Although they have done a fair amount of big shows themselves—with such acts as Missing Persons, Marianne Faithful and Iggy Pop—Mays says the future of his company lies in continued presentations of hardcore punk groups with cult followings.

"Instead of the multi-thousand-dollar profits the other promoters stand to make from the larger shows, our profits range from a few hundred to a few thousand dollars, at the most," he says. "But we also don't have to risk as much money, so it's all relative."

On the side, Schiffman has just opened a management/music publishing firm of his own, Fine Line

Entertainment, which he plans to operate in tandem with his promoting duties.

Mays says he would like to expand his punk-promoting business even further, but what he terms "the realities of the music business" have caused him to tone down his previously lofty goals. "The loyalty thing you aways hear about, where an act gets broken by a certain promoter and then stays with that promoter when it gets big, is a thing of the past," he says.

the past," he says.

"A lot of the acts that we introduced to San Diego have either broken up or gone on to work with other promoters. Sometimes the situation just can't be helped, and sometimes other promoters will simply offer the bands more money.

"But as long as we can maintain some of our acts as they get bigger," Mays continues, "we won't have any problems. Plus we have the reputation of always bringing new acts to San Diego, and that's something we never want to lose."

# San Diego's Rodeo Closes

Top Local Showcase Nightclub

SAN DIEGO After a three-year reign as the top showcase nightclub here—and the only one to feature national talent regularly—the Rodeo shut down for good Nov. 17.

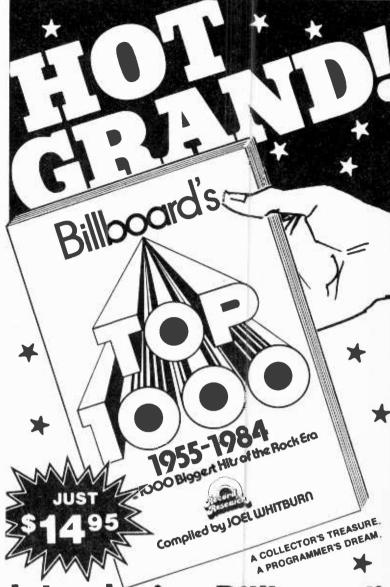
Bruce Warren, owner of the Rodeo until its takeover, has declined to comment on the reasons for the club's closure. But local music scene observers maintain that while the three to five national concerts held there every month have continued to do well, attendance on offnights—when the entertainment shifted to local rock bands—has been declining for about a year.

The club, located in the affluent north San Diego suburb of La Jolla, opened in the spring of 1981 and, after a foray into country music (hence its name), switched to rock'n'roll and new wave.

Veteran local promoter Ron Sobel notes: "The closing of the Rodeo will definitely hurt the local music scene—both the local bands who are having an increasingly difficult time finding a place to play, and the national club acts, to whom the Rodeo was very often the only feasible venue"

Bill Silva, partner with Mike Fahn in the top local promotion firm Fahn & Silva Presents, says the Rodeo will be missed as much for its location as for its size. "One of the most attractive features of the room was the fact that it was across the street from a major university, which gave us a built-in audience for a lot of the new music shows we promoted there," he says.

THOMAS K. ARNOLD



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## Talent in Action

CULTURE CLUB
Madison Square Garden,
New York
Tickets: \$20, \$17.50

\*\*Some People think I look ridiculous," Boy George told an adoring Madison Square Garden throng shortly after the start of Culture Club's Nov. 22 concert. "Do you think I care?"

Actually, it's a good bet that he does care, quite a bit. Regardless of how much of his look is calculation and how much is simple, unfettered self-expression, it seems unlikely that Culture Club's rise from obscurity to superstardom would have been quite so meteoric if Boy George didn't look like—well, like Boy George.

But contrary to what some cynics might say, simply looking ridiculous isn't enough to guarantee stardom. No group lands six singles from its first two albums in the top 10 just because the lead singer wears a lot of makeup and funny clothes. Once you grab people's attention, you have to have a way to hold onto it; in the case of Culture Club, that way is some of the sweetest blue-eyed soul since the Righteous Brothers.

The Club's show in front of a slightly less than full Garden (the concert was sold out, but the scalpers were having a surprisingly hard time unloading tickets) offered an excellent illustration of the paradox that has powered the group to prominence: Its music, built on '60s r&b underpinnings and liberally spiced with a gentle Combean lilt, is as easy on the George's garish ou harsh on the eyes. (He can be four in the course of the twoshow, the most noteworthy of was the red-and-silver archbi fromanother-planet number h nned for "The War Song.")

All those punchy, infectious hit songs sounded just as lively in concert as they do on the radio, and Boy George—while his voice is hardly the most powerful or versatile in pop music—cooed seductively and even took some chances, slightly altering the melodies of "I'll Tumble 4 Ya" and "Time (Clock Of The Heart)." Guitarist Roy Hay, bassist Mikey Craig and drummer Jon Moss played with admirable tightness throughout, and the additional musicians—a keyboardist, a threeman horn section and two backup vocalists—did what was called for in the way of fleshing things out.



Ray Rocks. Ray Davies leads the Kinks through a recent appearance on NBC-TV's "Saturday Night Live." The group is on a short U.S. tour, commemorating its 20th anniversary. (Photo: Chuck Pulin)

It doesn't appear, however, that Culture Club has quite mastered the art of pacing a concert so that audience interest never flags. And as good as some of the material from the group's new Virgin/Epic album "Waking Up With The House On Fire" sounded, the emphasis placed on "The War Song"—which was done as the first encore and received a very elaborate staging—seemed way out of proportion to the song itself, which still sounded like an insipid musical commentary on a serious issue.

Opening act Ice Nine, a local quintet of modern rockers, managed to hold the attention of at least part of the audience, but can hardly be said to have delivered a Madison Square Garden-caliber performance.

PETER KEEPNEWS
SHIRLEY MACLAINE

Wilshire Theatre, Beverly Hills Tickets: \$38.50, \$32.50, \$17.50

THE MOST AMAZING thing about Shirley MacLaine's one-woman show, which opened here Nov. 15, is that it taps all of MacLaine's many disparate talents without seeming unwieldy or self-conscious. This isn't so much a feat of packaging as a function of MacLaine's warm and self-effacing personality.

In the course of the two-hour show, MacLaine sang and danced and offered comic patter and dramatic monologs. It would have been easy for the show to have a strained, forced quality—the "and then I wrote" effect to the 10th power. But MacLaine's understated manner held that in check. Following a strenuous dance routine, she cracked: "It was easier playing hookers in the movies. At least I got the chance to lie down."

MacLaine didn't lie down on this night; there was no intermission, and she didn't even leave the stage for costume changes. Pop stars like Diana Ross and Dionne Warwick, who tend to walk through their shows, would do well to see MacLaine work

The show was similar in format to Lena Horne's acclaimed one-woman show of a couple of years back, in that it mixed song and dance in the framework of a career retrospective. But while there was a trace of bitterness—perhaps justified—in Horne's reminiscences, there was a postive line running through MacLaine's act. Indeed, her humor and all-embracing humanity are at the heart of the show's appeal.

Music—new and old, original and

Music—new and old, original and borrowed—contributed greatly to the success of the show. MacLaine performed songs long associated with her career ("If They Could See Me Now," "Big Spender"), as well as outside songs, such as John Lennon's "Imagine," that lent themselves to her half-spoken, half-sung style. The show also featured original music and lyrics by Marvin Hamlisch and Christopher Adler. The best new song was "In The Movies," a stark look at the dark underside of show business from a performer's point of view.

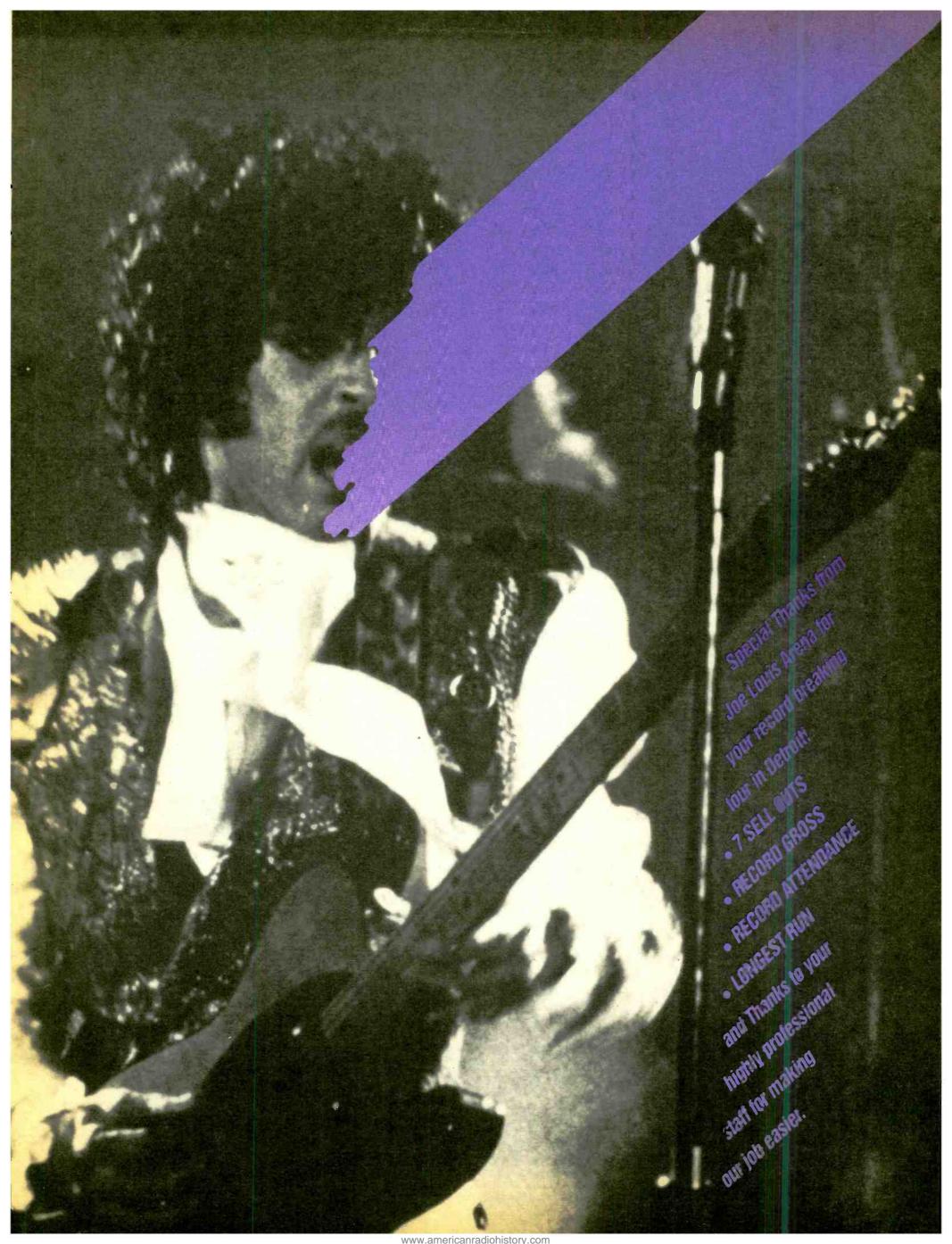
MacLaine said she still thinks of herself as a dancer, and the centerpiece of the show was an extended sequence in which she demonstrated how four different choreographers would interpret the same piece of music, "Sweet Georgia

(Continued on opposite page)

# AMUSEMENT BOXSCORE TOP CONCERT GROSSES

RTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ACKSONS	Orange Bowl Miami	Nov. 2-3	\$3,382,064 \$28	1 <b>20,788</b> two sellouts	Stadium Management Corp.
ACKSONS	Fulton County Stadium Atlanta	Oct. 26-27	\$1,960,000 \$28	70,000 two sellouts	Stadium Management Corp.
LTON JOHN	The Centrum Worcester, Mass.	Nov. 3-5	\$526,900 \$15/\$12.50	36,660 three sellouts	Don Law Co.
LABAMA ILL MEDLEY	Alameda County Coliseum Oakland	Nov. 11	<b>\$440,022</b> <b>\$16.50</b>	26,668 two shows, one sellout	Keith Fowler Productions/ Salem Spirit Concerts
RUCE SPRINGSTEEN & HE E STREET BAND	Kemper Arena Kansas City, Mo.	Nov. 19	\$280,160 \$16	17,672 sellout	Contemporary Prods./ New West Presentations
ULTURE CLUB CHEMERS	The Centrum Worcester, Mass.	Nov. 20-21	\$270,017 \$16/\$13.50	18,351 two shows, one sellout	Frank J. Russo
ULTURE CLUB ORU REVUE	The Spectrum Philadelphia	Nov. 19	<b>\$250,350</b> <b>\$17.50/\$15.50</b>	14,349 18,000	Stephen Starr & The Concert Co.
LABAMA UICE NEWTON	Gammage Hall Tempe, Ariz.	Nov. 16	\$221,908 \$16.50	13,449 sellout	Keith Fowler Promotions/ Salem Spirit Concerts
RUCE SPRINGSTEEN & HE E STREET BAND	Devaney Sports Center Lincoln, Neb.	Nov. 18	\$219,744 \$16	13,910 sellout	Contemporary Prods.
ICK SPRINGFIELD OREY HART	Reunion Arena Dallas	Nov. 15	\$212,820 \$14.50	14,635 sellout	Beaver Prods.
IO OUGH CUTT	The Forum Los Angeles	Nov. 23	<b>\$204,265</b> <b>\$15/\$13.50</b>	14,186 sellout	Avalon Attractions
LABAMA UICE NEWTON	State Fairgrounds Tampa, Fla.	Nov. 24	\$200,600 \$17	11,800 sellout	Keith Fowler Promotions/ Spirit Concerts
LABAMA UICE NEWTON	Orange County Civic Center Orlando, Fla.	Nov. 23	\$186,184 \$17	10,952 sellout	Keith Fowler Promotions/ Salem Spirit Concerts
IANA ROSS	Orange County Civic Center Orlando, Fla.	Nov. 21	\$179,190 \$20/\$17.50	<b>9,172</b> 10,073	Marjorie Sexton/Silver Star Prods./American Concerts
IANA ROSS	Bayfront Center St. Petersburg, Fla.	Nov. 19	\$1 <b>73,467</b> \$20/\$17.50	8,863 9,105	Marjorie Sexton/Silver Star Prods./American Concerts
LABAMA UICE NEWTON ILL MEDLEY	Special Events Center Univ. of Texas El Paso	Nov. 18	\$151,998 \$16.50	9,212 10,562	Keith Fowler Promotions/ Salem Spirit Concerts
ILLY SQUIER OMMY SHAW	Cow Palace San Francisco	Nov. 13	\$149,285 \$15.50/\$14.50	1 <b>0,235</b> 1 <b>4</b> ,500	Bill Graham Presents
LABAMA UICE NEWTON	Broward County Fairgrounds Miami	Nov. 25	\$1 <b>46,952</b> \$12	12,246 sellout	Keith Fowler Promotions/ Salem Spirit Concerts
LABAMA UICE NEWTON ILL MEDLEY	Community Center Tucson, Ariz.	Nov. 17	\$126,736 \$16.50	<b>7,68</b> 1 8,033	Keith Fowler Promotions/ Salem Spirit Concerts
EO SPEEDWAGON EBRA URVIVOR	Fort Wayne (Ind.) Coliseum	Nov. 23	\$1 <b>22,587</b> \$12.50	1 <b>0,000</b> sellout	Sunshine Promotions
LABAMA ILL MEDLEY	Universal Amphitheatre Los Angeles	Nov. 13	\$1 <b>20,930</b> \$20/\$17	6,251 sellout	Keith Fowler Promotions/ Salem Spirit Concerts
UIET RIOT HITESNAKE RMORED FAITH	Market Square Arena Indianapolis	Nov. 17	\$120,622 \$11.50/\$10.50	11,233 14,500	Sunshine Promotions
ISS UEENSRYCHE	The Centrum Worcester, Mass.	Nov. 23	\$120,569 \$12.50/\$11.50	9,756 sellout	Frank J. Russo
IANA ROSS	Jacksonville (Fla.) Coliseum	Nov. 20	\$11 <b>9,600</b> \$20/\$17.50	6,1 <b>99</b> 9,838	Marjorie Sexton/Silver Star Prods./American Concerts
ETHRO TULL IONEYMOON SUITE	The Centrum Worcester, Mass.	Oct. 29	\$117,414 \$12.50/\$11.50	<b>9,664</b> 12,486	Don Law Co.
LABAMA ILL MEDLEY	Lawlor Events Center Reno, Nev.	Nov. 8	\$115,317 \$13.50	8,542 sellout	Keith Fowler Promotions/ Salem Spirit Concerts
AN FOGELBERG	Special Events Center Salt Lake City	Nov. 15	\$115,097 \$13/\$10	<b>9,236</b> 15,800	ASUU/Consolidated Entertainment Group
ICK SPRINGFIELD	Ector County Coliseum Odessa, Tex.	Nov. 14	\$112,711 \$13.50	8,349 sellout	Beaver Prods.
EFFERSON STARSHIP	Sullivan Arena Anchorage, Alaska	Nov. 4	\$111,162 \$18.50/\$17.50	<b>6,204</b> 8,751	Northern Stage Co.
IO OKKEN	Tingley Coliseum Albuquerque	Nov. 21	\$11 <b>0,255</b> \$11.50/\$10.50	1 <b>0,280</b> 10,656	Evening Star Prods./ Big River Prods.
LABAMA ILL MEDLEY	The Rec Hall Univ. of Calif. at Davis	Nov. 10	\$106,489 \$14/\$13	7,653 sellout	Keith Fowler Promotions/ Salem Spirit Concerts
HICAGO	Lakeland (Fla.) Civic Center	Nov. 17	\$105,187 \$14	7,891 8,450	Magic Productions
SYCHEDELIC FURS	Radio City Music Hall New York	Nov. 19	\$95,721 \$16.50	5,327 5,874	In-House
CICK SPRINGFIELD	The Civic Center Amarillo, Tex.	Nov. 13	\$93,312 \$13.50	6,912 sellout	Beaver Prods.
ISS UEENSRYCHE	The Spectrum Philadelphia	Nov. 25	\$93,261 \$12.50/\$11.50	7,188 10,000	Stephen Starr/The Concert Co.
LABAMA ILL MEDLEY	Spanos Center Stockton, Calif.	Nov. 9	\$91,680 \$15	6,112 sellout	Keith Fowler Promotions/ Salem Spirit Concerts
CHICAGO LLAN KAYE	The Spectrum Utah State Univ. Logan	Oct. 30	\$89,102 \$13.50/\$12.50	6,799 10,300	In-House/Consolidated Entertainment Group
ETHRO TULL IONEYMOON SUITE	Cow Palace San Francisco	Nov. 21	\$88,545 \$15/\$12.50	<b>5,903</b> 10,000	Bill Graham Presents
CULTURE CLUB	Onondaga War Memorial Syracuse, N.Y.	Nov. 18	\$87,858 \$13,50	6,508 9,600	John Scher Presents
OAN FOGELBERG	Sun Dome Tampa, Fla.	Nov. 2	\$84,345 \$13/\$11.50	6,816 11,063	Magic Prods./A.C.I.

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#### TALENT IN ACTION

(Continued from opposite page)

Brown." The sequence was supervised by the show's director/choreographer Alan Johnson, and saluted the styles of Bob Fosse, Michael Kidd and Michael Peters.

MacLaine's boldest decision was to feature monologs from three of her movies. She was tender as the good-hearted victim in "Some Came Running" and tough indeed in scenes from "The Turning Point" and "Terms Of Endearment," the film that brought her the Oscar earlier this year.

The show's one failing was its layer of show-biz gloss. There was too much name-dropping; too many references to Burt and Dolly and "Johnny Travolta" and other members of the Hollywood clubhouse. There were also some bits of business that rang false, as when Mac-Laine feigned pique at her orchestra leader. MacLaine is too much of a free spirit to be believable going through such routines. They're better suited to such old-school troupers as Liza Minnelli and Mitzi

The show, which played the Gershwin Theatre in New York in May and June, continues through Dec. 9. It's being presented by Guber/Gross Productions and the Nederlander Organization.

PAUL GREIN

#### **TEXTONES**

 $The\ Palace,\ Los\ Angeles$ Tickets: \$8.50

THIS TUESDAY night gig at the Palace probably had more attendees on the guest list than paying customers. But the audience responded warmly to the Textones, who are basking in their first major label release after five years of journeyman rock'n'roll dues-paying.

For more than an hour on Nov. 20, Carla Olson led her group through songs ranging from political to pop, country to crunch, folksy to fast-forward. While it was obvious that the "Tex" in Textones comes from the heart of Texas, there were moments when the identity of the five-piece band was difficult to place. It sounded at times like a jam session featuring Emmylou Harris sitting in with Humble

Audio problems plagued the evening, mainly an amplifier hum technically described by Olson as "this new gizmo that isn't working right." When they overcame the When they overcame the buzz with upbeat numbers like "Upset Me" (highlighted by a super sax solo from Tom "Junior" Morgan), the band was excellent. But the slower-paced songs, like "See The Light," suffered.

Drummer Phil Seymour, who has had his own solo success in the past, took over lead vocals on "Running,"
"Back In Time" and "Looking For The Magic," his voice blending so well with Olson's it was tough to tell when one stopped and the other began. Olson makes an effective frontwoman—although she has a ways to go before Chrissie Hynde has to watch her flank.

The Gold Mountain/A&M act stirred the audience with a rendition of "Clean Cut Kid," a Dylan song Dylan never recorded—for good reason. Why this overlong, repetitious number was so well-received is a mystery. Also mysterious is why the Textones had more faith in "Standing In The Line," their single, than in straight-ahead rockers like "No Love In You" or "Luck Don't Last Forever."

If the Textones made one serious mistake in what was generally a de-cent show, it was to take the stage an hour late. They're not big enough to grandstand, and too experienced to excuse.

ETHLIE ANN VARE

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#### **San Francisco Having Another Ball**

SAN FRANCISCO The Black & White Ball, one of this city's most famous musical and social events, will have its second '80s reincarnation next May 31.

Slated thus far to play at the Ball are the Count Basie, Harry James, Tommy Dorsey, Peter Duchin and Tito Puente orchestras and San Francisco's own Cesar's Latin American All-Stars. Event chairman Mrs. John Maillard says that there will be additional talent, including rock and pop acts.

As was the case during the 1982 version of the event, the bands will play in every major building in the San Francisco Civic Center area: the Davies Symphony Hall, the Opera House, Veteran's Memorial, City Hall and the Civic Auditorium.

The Black & White Ball began in 1956. The tradition carried through the late '60s, then was discontinued for 13 years until its successful revival in 1982.

This year's ball, sponsored by the Shaklee Corp. on behalf of the San Francisco Symphony, will cost \$150 per person, with pre-ball dinner tickets available at \$350, and \$75 tickets being offered to those between the ages of 21 and 30.

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#### PETER ASHER

(Continued from page 34)

used videotape a lot in the making of the album," he notes. "When we were cutting, I would either be videotaping Nelson conducting or Linda singing, so if we wanted to go back and overdub or edit or fix something, it was running in sync with the tape. Otherwise when you have long out-of-tempo sections, you haven't got a clue when to come

Asher says that if "Lush Life" does well, Ronstadt may undertake a second summer tour with Riddle.

#### **ANNE MURRAY**

(Continued from page 34)

while building her career gradually. "I don't think the public has been inundated with me," she says. "I don't get the covers of big magazines, so it doesn't turn people off. I've also stayed away from show business communities. I record in Toronto, so that I can drive home after work." She's also planning to make videos to go with the album.

"And I don't preclude the possi-bility of doing another album like this if Linda finds more songs that she wants to sing," Asher says. "I don't think this is going to be the only kind of album she makes, but I wouldn't be surprised if we made another one some day." "What's New" has sold more

than two million copies, and even after 63 weeks on the chart is still selling. "It's selling more steadily than a rock'n'roll album has a history of doing," says Asher, who admits that he's surprised by its success. "I thought it would get an affectionate and warm response," he says, "but I didn't think it would do very well."

Asher has managed Ronstadt for more than 11 years, and has managed James Taylor for about 15. He sees himself managing them both indefinitely. "We're all getting too old and set in our ways," he jokes. "None of us would want to change."

# 25 YEARS. ATRIBUTE.

Congratulations
Record Bar
on your 25<sup>th</sup> Anniversary.
May your next 25 years reflect
even greater success.



#### Record Bar: The 25 Year 'American Dream'

he 25 year "American Dream" that is Record Bar is a story full of boundless creativity, keen foresight, bold decision-making, and, at its heart, family and friendship.

Harry Bergman, Record Bar's chairman emeritus and father of Record Bar's Chairman of the Board Barrie Bergman, "backed into the record business" back in the mid 40s when he discovered the potential of record retail through his sales of used jukebox 78s.

"I originally came to North Carolina in 1933, at the height of the great depression, to go to school," recalls Harry Bergman, who was born in Jacksonville, Fla. in 1914, the son of Russian immigrants. "My parents were fruit merchants, first from a horse and wagon, then a little truck, a big truck, carloads. But the depression wiped them out and I came back to find my mother pumping gas. I didn't think that was the way to go, so I and my mother, sister and brother moved to Durham and opened a grocery store. We made a living from Day One."

The Durham grocery operation eventually expanded to three stores and a wholesale warehouse, but even then, the entrepreneurial spirit which would become the hallmark of the Record Bar was already present. "I was never satisfied in those days," says Harry Bergman, whose initial involvement in record retail nevertheless arose out of his family's traditional business. "I had some cigarette vending machines as part of the grocery business, and we had some cigarette machines in jukebox locations. So I was a natural contact for someone who wanted to sell jukeboxes, which is what happened. I ended up investing in 88 jukeboxes in Alamance County, some 35 minutes from Durham, and started selling the slow-playing used records from the back of a jewelry store in Burlington, which we rented as the warehouse of our new company Carolina Music Service. I employed someone else to operate it, but I used to go along to our jukebox locations with him. What I learned was that people started requesting that we sell new records as well as the used ones, that there was a big clamor for hits. So we'd start buying 100 new ones instead of just 88 for the boxes, and sell the extra 12 for 75 cents apiece instead of the quarter apiece for the used records. And the new ones went out three times as fast! So then we started buying an extra box of 25 78s, and real-

"From the beginning,"
Record Bar has been helpful with crossover product—they helped break the Commodores. Congratulations to the whole Bergman family for enduring and staying in there, Here's to another 125 years!"

MILLER LONDON vice president/marketing, Motown Records

ized the potential for selling new records."

In 1950, Harry Bergman rented a Main St. location in Burlington, which he turned into a record store called Musicland ("I'd seen the name in a publication and it looked like a good one.") It had an attention getting eight-foot high blinking neon sign and a more aggressive stance than the competition, both of which immediately paid off in sales. Enter Barrie Bergman

Born in 1942, Barrie Bergman began working weekends at age 12 for his uncle Al Keyser, who at that time owned a Record Bar store in downtown Durham and now owns four in Jacksonville. Fla. (the only Record Bars not owned by the Durham chain). He then moved over to his father's store in Burlington, but returned to the Durham store when his father bought it from Keyser (the brother of Harry Bergman's wife Bertha) on Sept. 24, 1960.

Barrie Bergman's introduction to record retail grew out of his record collecting days as a kid, mostly of the black, so-called "race" music; he was also intrigued by the record business, and recalls reading the industry trades "cover to cover" from an early age. In 1959, the then 17 year old met his perfect match Arlene Macklin, at a bar mitzvah. "He used to give me records," remembers Arlene Bergman. "I was a big Elvis fan, and when he gave me a copy of 'G.I. Blues' he

his coming year Record Bar will celebrate its 25th Anniversary. Twenty-five years of retail service, 25 years of opening stores, 25 years in the record business and 25 years of working with people to create a stimulating and rewarding place for customers and employees.

Already an established leader in the record industry, Record Bar is in the midst of an ambitious five-year plan that is completely unlike any ever before undertaken in the record industry, perhaps even the entire retail business. That commitment to growth makes it clear that Record Bar's 25th Anniversary is a pinnacle only so far as it provides a look-out from which the next set of peaks can be viewed.

And while those peaks include fiscal goals—270 Record Bars, 70 Napoleon's Grocery Stores, a distribution business that generates \$10 million in sales and an overall company sales total of \$200 million, all by 1988—in the final analysis the goal of Record Bar is not making money. The goal is excellence, and the method is a human system.

Barrie and Arlene at the Chapel Hill Record Bar, which they had opened together that year (1963). They were married that August.

Record Bar's management team, from left: Ron Cruickshank, President and CEO; Sandra Rutledge, Senior Vice President of Administrative Services and Distribution; Bill Golden, Vice Chairman of the Board; Barrie Bergman, Chairman of the Board; Rich Gonzalez, Vice President of Leasing; Jackie Brown, Executive Administrative Director; Ralph King, Senior Vice President of Marketing; and Dan Surles, Senior Vice President of Finance. (Photo: Mary Porter-

won my heart forever!"

In June, 1963, the Bergmans seized an opportunity to relocate the Burlington Musicland in Chapel Hill, home of the Univ. of North Carolina. "We took it immediately," says Harry Bergman. "It was a college town and we knew the potential. We were already dealing with nine distributors in Charlotte and had the contacts in place. The Chapel Hill store became Record Bar #2, since the name was established in the marketplace. We knew we were on our way."

ketplace. We knew we were on our way."

Barrie and Arlene, who had been clerking at the Durham store, opened the Chapel Hill store together. In August they were married. But Barrie Bergman wasn't satisfied in retail, having originally planned to move to New York and work in the record business for a manufacturer. "I wanted some action, and gave Dad five years. 'Either something happens, or I'm gone!" Meanwhile, Barrie's sister Lane, who had also grown up working in their father's stores, had married Bill Golden, whom she had met at the Univ. of Florida in Gainesville, and moved back to Durham with him in 1967. They both began working for the family business on a trial basis; today she is corporate secretary while he is vice chairman

and executive vice president.

In 1967, a strip center in Raleigh was enclosed to create the North Hills Mall. The third Record Bar opened there in September—it was to be the prototype of one of the biggest record store chain operations in the country. "We signed a five-year lease, renting 2,740 square feet at \$3.50 per square foot, which was a ton of money at that time," says Harry Bergman. "It was a big gamble! There was a lot of fear of the unknown, of the negativeness of costs, but it sounded like the answer to the retailer's dream to me, and it was. We could see the crowds the next night, and they were buying! That's when it started to happen. We were now a three-store chain and could afford radio, tv, and print advertising. We

(Continued on page RB32)



The family gathers around Record Bar's founder and Chairman

Emeritus Harry Bergman, seated. From left are Barrie, his wife Arlene, Bill Golden, and

seated next to her father, Lane Golden. (Photo: Mary Porter-Jeffries).

> A second gourmet foods store recently opened in Durham, N.C., located next door to the Northgate Mall Record Bar.

"Thanks for recognizing 'Thriller's" potential success and appeal early in the life of the album."

FRANK DILEO manager, Michael Jackson

#### Barrie Bergman: Positioning Record Bar As Innovative Leader

In recounting the growth of Record Bar and his own role in the record industry at large, Barrie Bergman likes to say that he grew up in the record industry. What he fails to mention is that many of his efforts and beliefs are aimed at forcing the record industry to grow up along with him.

A familiar voice on the national industry level, Record Bar's chairman of the board has been known to speak on everything from pricing moves to corporate structure. And his tone can convey sympathy, outrage or the kind of irreverence evident in his attempt to have the record business course he teaches at the Univ. of North Carolina offered under the title of either "The Blind Leading The Blind" or "Sex and Drugs and Rock'n'Roll."

As a teenager behind the counter of his father's record store in Durham, Bergman was mesmerized by the music business. "I've been infatuated with the record business since I was a teen," he notes, adding that he would read the trades "cover to cover" each week. "My heros were marketing vice presidents," he recalls. "I know that's kind of bizarre, but that's the way I was."

As Record Bar began its rapid expansion in the late '60s and early '70s, Bergman himself also began to achieve status in the industry that he had always loved. "When we started to grow and I got positioned within the industry, it was like

being in never, never land," he says. "Now what's important to me is that nobody messes up this business. I don't want to be the conscience of the industry or anything like that, but I'm not running for office, either, and I'll be outspoken."

Although he feels his outspoken style has sometimes penalized the company, he has continued to be in the forefront on hot topics. He came down heavily against Atlantic's Christmas price hike last year, and has been a vocal opponent of Warner Bros./PolyGram merger.

The key, to Bergman, is seeing Record Bar as a leader. "Being outspoken is part of positioning us there," he says. "I

"Record Bar was one of the first supporters of Savoy Manufacturing and continues to be a major part of the Savoy Team. Congratulations Barrie and all friends and Record Bar on an outstanding \$100 million year and your 25th anniversary. Looking forward to many many more years of mutual success."

ED DOUGHERTY national sales manager, Savoy Manufacturing

Sandy Chapin, left, accepting the 1982 Humanitarian Award from the National Assn. of Recording Merchandisers (NARM) for her husband, the late Harry Chapin, at the organization's 1982 convention in Los Angeles. The annual award has been named in honor of Chapin, who was killed in an auto accident in 1981. Making the presentation was Barrie Bergman.



At Convention '84 in Hilton Head Island, Chairman Barrie Bergman accepts an award in recognition of his contribution "toward reaching the sales mile-

stone of \$100 million.



In his office at Record Bar headquarters in Durham, N.C.—Chairman Barrie Bergman. (Photo: T.E. Austin)

feel we're an innovator. We're one of the largest retailers and I want us to be the best. Not necessarily the biggest, but the best. Although there's no reason we can't be the biggest and the best," he adds.

The continued expansion of Record Bar is one of the priorities for the company and its chairman. With 157 Record Bars, two Napoleon's Grocerys, three video stores and Mid-America Distributors, Inc., producing \$100 million in sales this year, the firm is working towards sales of \$200 million by 1988 culled from 270 Record Bars and 70 Napoleon's Grocery outlets.

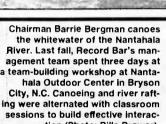
Although avowing that he's "not interested in building a cash cow," Bergman sees aggressive expansion as essential.

"I like action," he says. "I would never be associated with any organization that stands still. I always want us to grow." Aside from the challenge that it affords the organization, expansion also promises continued opportunity for Record Bar employees. "It's one of the only ways to keep good people," reflects Bergman.

The other way is to make people feel the company has an investment in them and they in the company. Record Bar's human systems approach strives to do that and more. And although the program is a comparatively recent development in the history of the firm, its roots reach all the way back to the company's inception.

"It's about treating people-well," observes Bergman. "That evolved from my parents, that was their philosophy of living. I think where it started with this company was realizing long ago that if I was going to work—and others were going to work for me—why set up a nasty environment? Why set up a sweat shop?

"Now, because of the way society programs us, we buy into the belief that work isn't fun. That's just crap. Especially



tion (Photo: Billa Brewer).



in our business where you're dealing with a product that is fun. Plus, labor and management have set up a we/them situation in this country. It's so stupid. That's why a company needs a purpose."

Getting around the notion that work can't be fun, and management is out to take advantage of employees, is the challenge for Bergman.

"This is the single most important thing in my career," he says. "Ron Cruickshank and I want to find out how good we can get a company to be from the human systems side. And that's the hardest thing to do. It's the one thing that American business doesn't know how to manage."

Promoting the human systems commitment is paramount to its acceptance.

"For years I couldn't understand why if I was trying to run the company to the good of the people who worked for me, why didn't they believe me? It was that 'work can't be-fun' mindset, and it takes professional guidance to break it.

"Plus," Bergman adds, "perception is reality in organizations. I can say 'we love you, we think you are the best,' but if the people who work for this company perceive me as a robber baron, then that's the reality."

Part of the human systems commitment aimed at breaking the organization perception is opening communications systems that work up and down, equating the requirements of field level employees with those of the home office.

"Everything you do has to be based on what you say," notes Bergman. "And that's goddam hard. People in this organization have got to treat each other with respect—that's an authority demand. Otherwise, your ass is gone. Likewise, the demand says you have got to perform. For the integrity of the company, you can't allow people who don't perform to stay."

With Record Bar's aggressive expansion plans—which Bergman says could be into the retailing of completely different product lines—the pressure is on to make the human systems program a natural part of the company's identity, regardless of size.

"I've spent a lot of time wondering how big we could grow and keep our family feeling," he says. "I think we can get as big as we want. But we've got to get our message down through the entire organization and have people buy in. It's that perception. If everybody believes it, then it's true."

Although the time required has forced him to back away from the leadership role he took as president of NARM and board member of organizations like BMA and CMA, he is pleased that Record Bar remains very active in NARM activi-

(Continued on page RB24)

# OUR FAVORITE BAR



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## RECORD BAR CBS RECORDS

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Management Philosophy: 'Creating A Mindset To Achieve Long-Term Goals'

his fiscal year Record Bar will reach its targeted goal of \$100 million in sales. But making money is just one of the things Record Bar does.

Priding itself on its commitment to its employees since its inception, Record Bar has in the last few years made being a maximized human systems company one of its stated goals. The management philosophy of Record Bar is threefold, interfacing technological operating systems, administrative systems and human systems.

Presently in the second year of a Five-Year Plan, Record Bar's human system goals are as ambitious as its fiscal goals, which posit that the company rack up \$200 million in sales in 1988

"The standard, all-American corporation tends to just generate numbers and extrapolate forward based on those numbers," says chain president Ron Cruickshank. "Our Five-Year Plan is not a process of extrapolating numbers.

At the core of the Record Bar Philosophy is the belief that people must enjoy what they do in order to do it well; that there must be a personal and professional balance in an employee's life; that out of self-responsibility and goal aware-

ness comes purpose.

"The Five-Year Plan is just something to establish parameters," Cruickshank says in delineating it from Record Bar's identity as a human systems company. "In the past this company wasn't as focused as we should have been. There wasn't a sense of purposeful and personal effort. We've also had a lot of new, young people come into the company and we wanted to establish a vision and allow people to recognize that there are opportunities here for them. We are creating a

mindset to achieve long term-goals.

An integral part of this mindset is Cruickshank's concept of being "on purpose," in which an organization maintains its integrity through the total commitment of its members in support of its goals. But for those members to operate on purpose with such total commitment, the organization's goals must in turn jibe with the members' purposes as individuals, thus supporting a sense of personal integrity. Record Bar's human system, then, is a motivational system designed to put energy into the rest of the system by satisfying what Cruickshank terms the individual's self-state needs: the experience of being heard, of being listened to, of being in control of their own destiny, and feeling a sense of belonging

and loyalty.
"That's easy to do in a small organization," says Cruickshank. "But in an organization of this size we need to provide an organized structure to meet those self-state needs.

The frame of that structure is provided by Record Bar's human resources department, which offers both standard personnel services as well as specialized human services

"The whole human systems approach of helping employees do the best they can involves every part of personnel," says John Vacek, director of personnel. "That includes fair and equitable pay, a package of benefits, a good work environment, and the belief that we should do anything we can to help develop the employee. We believe if an individual is happy, he will do the best job he can."

To help achieve that, Record Bar has instituted a system of communication and feedback that allows every employee the opportunity to speak his mind. There is also a regularly scheduled job evaluation that allows for appraisal of an employee's professional performance. Those performance reviews also allow for acknowledgement when goals are reached as well as a structure for establishing new ones

According to Bill Joyner, director of operations, evaluations also work up as well as down at Record Bar. Supervisor support evaluations are surveys conducted at every level of the company, allowing direct feedback on what is working well and where supervisors can make improvements. But direct communication is even more key to the success of Rec-

Record Bar President and CEO Ron Cruickshank, who holds an upper level black belt in aikido, teaches a course for Record Bar employees in the Japanese martlal art at the Durham YMCA. Above he demonstrates a simple defense technique with Balph King, Senior Vice. with Ralph King, Senior Vice President of Marketing.

**Essential to Record Bar's** human systems program is attention to the well-being to employees, including their physical fitness. In support of that, Record Bar's Human Resources Department enlisted the help of the Durham YMCA, which offered fitness evaluations to office employees, and, at Convention '84, to Record Bar managers. Above, Nan-cy Mathews of Human Resources spots for Manager Steve Hancock from #58. acola, during his evalu-

"The interesting part about dealing with Record Bar is they're genuinely interested in music. They've always been extremely supportive of U2, for example; and they stepped out in favor of Frankie Goes To Hollywood early on."

> JIM SWINDEL vice president, sales. **Island Records**

ord Bar's human system.

Weekly phone meetings take place between Record Bar's four national supervisors and the 20 district supervisors. In turn, the district supervisors have weekly phone meetings with their store managers. There are also regular conference calls between the supervisors and the various departments at the company's headquarters in Durham. There are monthly employee meetings at the store level, and all of these various sessions are used for training as well as business

"It's like a trickling down," says Arlene Bergman, director of human systems. "We train each other to train each other. We've made a commitment to support our people in their

The Directors' Group, an 11-member middle management team, in-

Steve Bennett; Director of Inventory & Marketing Systems Jackle Stillman; Director of Human Resources John Vacek; Director of Human Systems Arlene Bergman; Director of Accounting Allen Lyles; and Director of Management Information Systems Jean Hester.

Front row, from left: Director of Narketing Michael Vassen; Director of Distribution Ric Hoerner, Director of Internal Audit Steve Hamlin and Director of Store Planning Craig Beckwiith: Not pictured in Distribution Ric Hoerner, Director of Beckwiith: Not pictured in Director of Store Planning Craig Beckwiith: Not pictured in Director of Store Planning Craig Beckwiith: Not pictured in Director of Store Planning Craig Beckwiith: Not pictured in Director of Store Planning Craig Beckwiith: Not pictured in Director of Store Planning Craig Beckwiith: Not pictured in Director of Store Planning Craig Beckwiith: Not pictured in Director of Store Planning Craig Beckwiith: Not pictured in Director of Store Planning Craig Beckwiith: Not pictured in Director of Di and Director of Store Planning Craig Beckwith; Not pictured is Director of Operations Bill Joyner. (Photo: Mary Porter-Jeffries)

VIDEO SALES & RENTALS

(Continued on page RB18) Record Bar Sys-tems Analyst Kim Duncan enters in-ventory into an IBM personal computer at the Napoleon's Gro-Oct. 17 in Durham. The com-puter will also be tested for use

ture with the July 3 opening of its first video store, Tracks Video, in Virginia Beach, Va. The 1,000-square-foot store stands at one of the busiest intersections in one of the largest strip centers in the Tidewater area. (Photo: Mary Hasenstab).

#### Aggressive **Expansion Plans** On Target

part of the five year program running through 1988, Record Bar has set some very aggressive expansion goals. Among them is having between 250 and 300 Record Bar outlets, 70 to 90 Napoleon's Grocery gourmet food stores, and to turn its distribution facility into a profit center that generates \$10 million in sales

"Our expansion plans are absolutely, unbelievably right on target," says Bill Golden, vice chairman and executive vice president. "We're going to come in under the 15 Record Bars we wanted to open this year, but with the opening of the three video stores which weren't in our original program, we have made the same dollar commitment.

At Record Bar, the orientation is still towards malls. And although space in the most desirable large, regional enclosed malls is tougher to come by these days, vice president of leasing, store planning and maintenance Richie Gonzalez pledges the company is willing to be more aggressive in order to acquire the spaces it wants. And he sees other benefits from the comparative lack of space in Record Bar's traditional large malls

"We now look on a broader national scale," he says. "Geographically, we're still concentrating on Florida and Texas.

(Continued on page RB26)

Micros Key To Profitability and Growth

s part of Record Bar's aggressive expansion and profitability plans, in-store micro computer systems are expected to help the company achieve several Among them are streamlining operating procedures, therefore freeing up store personnel from time spent counting and ordering, and helping to provide a maximum return on inventory investment.

Although many chains have opted for hand-held units as in-store systems, Record Bar has decided it wants something more versatile and expandable and is willing to invest more up front with the expectation of a better long-term return. A prototype being tested in the new Napoleon's Grocery in Durham includes an IBM PC and a printer with plans to interface the PC with the cash register.

So far this prototype is being used for Napoleon's perpetual in-store inventory. Similar micros will soon be introduced to perform the same function for a handful of Record Bar outlets. These computers will also have the capability of handling all store operational procedures, such as accumulating detailed sales information, transmission of store orders and payroll and employee data, tracking the effects of advertising and promotions, identifying shrinkage areas, and communicating with the home office via electronic mail.

(Continued on page RB26)



IT WOULDN'T BE NEARLY AS MUCH FUN MAKING RECORDS IF THE RECORD BAR WASN'T THERE TO SELL THEM.

CONGRATULATIONS ON 25 YEARS OF DOING A WHOLE LOT MORE!

LINDSEY BUCKINGHAM

Sionel Richie

Kim Carnes

KENNY ROGERS

AND EVERYONE AT



MICHAEL NESMITH DOTTIE WEST

#### Field Management Reflects **Human Systems Style**

n a large company, ideals, programs and directives can easily dissipate once they get beyond the walls of the home office. At Record Bar, where there is an avowed commitment to an ambitious human systems style of business that runs counter to the conventional, it would be even easier to dismiss such a program as a pipe dream of management.

But at the store level of Record Bar, people point to exactly those programs that give the company its human systems

"At Record Bar the main emphasis is on people," says Dixon Singleton, manager of Record Bar #42, Savannah, Ga., echoing an almost universal employee comment. "I think that's what makes us stand out from other companies.

Recently named district supervisor Paul Jones-who up until four months ago managed Record Bar #70 in Myrtle Beach, S.C.—notes that during his 11 years with the company, Record Bar has only had one basic requirement for em-

"We want people who can enjoy the job and the music," he says. "If a person enjoys his job, then it trickles down and rubs off on the customer. The main priority is that the store people have fun. In this respect, it falls on the managers to make their stores a harmonious place to work for their employees, so that when a customer walks into the store, he or

At Convention '84 Beverly Gwinn, Manager, # 19 Knox-ville, was named New Manager of the Year.



At Convention '84 Dixon Singleton, Manager, #42 Sa-vannah, Ga., re-

ceived Store of the

Paul Jones, Manager #70 Myrtle Beach, S.C. shared Manager of the Year kudos at Conven-

At Convention '84, Hilton Head Island, Terry Randolph, Manager, #69 Eris-tol, Va., received Merchandiser of the Year Award for his store.

Edward Spalding, Manag er, #67 Fayetteville, N.C., shared Manager of the Year honors with Paul Jones at Convention '84.

District Supervisor Robb Houser is Record Bar 1984 Supervisor of the



"Record Bar's internal systems for instore play have been greatly instrumental in breaking new acts. With new artists such as Howard Jones, Midnight Star, and Peter Schilling, we were apprised of their market ability even before they had airplay.

LOU MAGLIA executive vice president, Elektra Records.



tions play a major role in developing Record Bar's image in the community. Above, a bed race to benefit a fund drive for research into muscular dystrophy attracted Record Bar #76 in Durham Manager Marion Smith, left, rode the bed while Publicity Assistant Pam Meek from the home office pushed. (Photo: Mary Porter-Jeffries).

#### MILLION DOLLAR STORES

Following is a list of Record Bar stores that achieved \$1,000.000 in sales in 1984.

#### STORE

#121—Jacksonvillle, N.C. 10—Durham, N.C. 67—Fayetteville, N.C. 65-Charlone, N.C.

71-Winston-Salem, N.C. 26-Mobile, Ala. 58—Pensacola, Fla. 87—Baton Rouge, La.

#25—Orem, Utah #20—Chattanooga, Tenn. #117—Arlington, Tex. 42-Savannah, Ga.

#96—Gainesville, Fla. 62—Lynchburg, Va. 93-Norfolk, va.

#130—Ft. Myers. Fla. #75-Macon, Ga.

MANAGER

Jerry Young Ric Culross Edward Spalding Michelle Cacho Tommy Neblett Eddie Mims Steve Hancock Randy Morris Lisa Brown Suzan Pauls Eric Boyer Dixon Singleton Tommy Flisek Bruce Eskow Matthew Fussell Kevin Hawkins Ernest Rogers

she feels at ease no matter whether it's a 65-year-old lady or a teenage headbanger.

Jerry Young, an eight-year manager stationed at store #121 in Jacksonville, N.C., agrees that making the store into a fun environment is of primary importance and a part of the key managerial function of customer service. "Customer service is an integral part of my job and the goals that I as a manager try to instill into my employees," says Young. "You see, I truly believe that my customers are allowing me to do what I want to with my life, that is, be involved in music. So it's up to me and my assistants to make them feel special. because they are. And teaching customer service to new store employees is easy because it's so much fun. I mean, when you're nice to someone, they're nice back and you get instant feedback. It doesn't matter if they buy anything or not, because if we make their in-store experience fun they'll come back.

That customers do in fact return is most evident at Christmastime, Young finds. "Moms and dads come back every year at Christmas and tell us that coming to our store is a good time and what shopping is supposed to be like, without the kind of harried and hurried atmosphere that they find ev-

Besides its emphasis on people, both Young and Jones also point to a second aspect of Record Bar company policy as it pertains to the field: an unusually high degree of managerial independence. "Everyone at Record Bar has the freedom to run their store," says Jones, "and that gives you the feeling that it is *your* store. So when a manager sees Barrie Bergman, he doesn't say to Barrie 'Your store is going well.' It's always 'My store.' That's because managers are allowed to really get involved in their stores. The company takes pride in having us give their stores a high priority in our

To foster what is regarded by so many Record Bar employees as this true "family" nature at the company, managers have been given a personal stake in decision making as it affects their individual stores. "We're given guidelines from

above, rather than rules," continues Jones, "so we have a lot of freedom and flexibility to make our own contribution to the company. This is why I and so many other managers have been around so long.

"Managers can definitely make a lot of impact," agrees oung. "No store is alike, and Record Bar has wisely resisted the kind of 'cookie cuttering' that can happen in such a large chain. The executives are aware that some markets are stronger in imports, say, or boom boxes, or cassettes, or other product lines. So they don't treat us like we're all the same but give us the freedom to be aggressive based on our

As Record Bar's expansion plans for the next few years place extra emphasis on the need for good new team members, recruiting and hiring new store personnel has become another major responsibility of the managers. Developing that team involves Record Bar's manager training program, a six-month, in-store program that effectively standardizes training across the chain.

Under the program, a trainee moves from basic clerk functions and training in company policy on service and security, on up to actually managing a store. In between, the trainee must also act as a sales assistant and assistant manager. Learning covers such areas of standard operations as receiving, shipping, inventory, returns, and merchandising, as well as administrative jobs like hiring, delegation of authority, daily operations and administration. At the end, the trainee who passes—and so far there is a 90% success rate—receives

Terry Randolph, manager of Record Bar #69 in Bristol, Va., is one of the managers who acts as a trainer for the company. "With Record Bar's projected growth, it becomes absolutely vital to turn out competent trainees. As a trainer, I have to provide them with a complete background and knowledge of the basics, so that they're prepared for any unusual circumstances that arise and have a basis for making judgments on how to react to any situation.

(Continued on page RB10)





Almost as popular as in-store artist appearances are customer contests. Above, Ogden, Utah employees Clayton Jones, far left, and Liz Jones, far right, pose with the win-ners: Three Blind Mice, a can of Raid and a bug, an Ewok, Strawberry Shortcake, a witch and Mary Poppins. Winners were awarded kiddie albums and 45s. The lop three winners also received a sixfoot Big Bird Standup.

# Congratulations Record Bar

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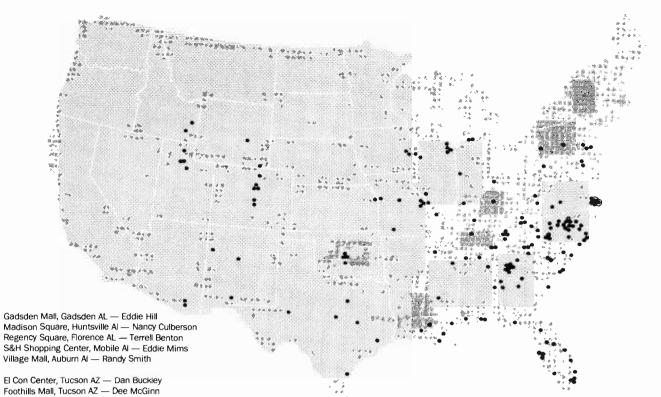


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Northglenn Mall, Denver CO — Lisa Lambert
Southglenn Mall, Littleton CO — Ted Ward
Southwest Plaza, Littleton CO — Tim Luckey

Bay Area Outlet, Clearwater FL - Sarah Greene water Mall Clearwater FI - leff Geer Coral Square, Coral Springs FL — David Chester Dadeland Mall, Miami Fl. — Jenny Cowell Edison Mall, Fort Myers Fl. — Kevin Hawkins Lake Square Mall, Leesburg Fl. — Kelly Davis Colonial Square, Orlando Fl. — Vicki Coudriet Melbourne Square, Melbourne FL — Shannon Geis Miami International, Miami FL — Peter Davis Marketplace-Santa Rosa, Ft. Walton FL — Tor Orange Blossom Mall, Ft. Pierce FL - Scott Lade The Oaks Mall, Gainesville FL — Tommy Flisek University Mall, Pensacola FL — Steve Hancock West Shore Plaza, Tampa FL — Randy Harrison West Tennessee St., Tallahassee FI - Gary Flisek

Cumberland Mall, Atlanta GA — Suzanne Platt Georgia Square, Athens GA — Cindy Baughman Georgia Square, Athens GA — Cindy Baughman
Gwinnett Place, Duluth GA — Joel Stephens
Hatcher Square Mall, Milledgeville GA — Lisa Wolfe
Lenox Square, Atlanta GA — Marion Jamison
Macon Mall, Macon GA — Ernest Rogers
Northlake Mall, Atlanta GA — Keven Young
Oglethorpe Mall, Savannah GA — Dixon Singleton
Pacehtree Mall, Columbus GA — Vicki Dame Peachtree Mall, Columbus GA — Vicki Dame Shannon Mall, Union City GA — Julie Ladell Southlake Mall, Morrow GA — Gary Rose Walnut Square, Dalton GA — Rhonda Flemming West Georgia Commons, LaGrange GA — Ray King Grand Teton Mall, Idaho Falls ID — Ian Kaminski Pine Ridge Mall, Chubbuck ID — Kelly Parkinson

Lindale Mall, Cedar Rapids IA — Nancy Burkhart lall, Davenport IA Old Capitol Center, Iowa City IA - Tony Dennison

Lincoln Mall, Matteson IL — Doug Fath
Northbrook Court, Northbrook IL — Lenny Borowski
Orland Square, Orland Park IL — Gary Gall
St. Clair Square, Fairview Heights IL — Thelma Stoops
Stratford Square, Bloomingdale IL — Kathy Healy
University Mall, Carbondale IL — Dan Johnson
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Eastland Mall, Evansville IN — Jeff Dooley Honey Creek Square, Terre Haute IN — Julia Hoove

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Greenwood Mall, Bowling Green KY — Gregory Knight Turfland Mall, Lexington KY — Danny Walke

Acadiana Mall, Lafayette LA — Billy Merikle Cortana Mall, Baton Rouge LA - Randy Morris Plaza in Lake Forest, New Orleans LA — Billy Francis Southland Mall, Houma LA — John Hancock

Eastpoint Mall, Baltimore MD — Sandra Donohue Glen Burnie Mall, Glen Burnie MD --- David Payne

Mapel Hill Mall, Kalamazoo MI — Michael Wilson The Crossroads, Portage MI — Joe Barboline

Chesterfield Mall, Chesterfield MO - Ann Preskar East Broadway, Columbia MO — Ann Morgan

Independence Center, Independence MO — Darrell Housh North Town Mall, Springfield MO — Dennis Glenn South County Center, St. Louis MO — Steven Dencker West County Center, Des Peres MO — Mary Baue

Northpark Mall, Jackson MS — Scott Davis Singing River Mall, Gautier MS — Scott West Tupelo Mall, Tupelo MS — Camilla Evans

Boone Mall, Boone NC — John Kirby
Cameron Village, Raleigh NC — Stella Morgan
Carolina East Mall, Greenville NC — Jo Ann Thompson
Crabtree Valley Mall, Raleigh NC — Judith Finkner
Cross Creek Mall, Fayetteville NC — Edward Spalding
East Franklin St., Chapel Hill NC — Dickie Layne
Fastland Mall, Chapter NC — Michaelle Crabe Eastland Mall, Charlotte NC — Michelle Cacho Eastridge Mall, Gastonia NC — Elizabeth Poarch Four Seasons Mall, Greensboro NC — Bob Prout Friendly Center, Greensboro NC — Bonita Fleming Hanes Mall, Winston Salem NC — Tommy Neblett Jacksonville Mall, Jacksonville NC — Jerry Youn LeJeune Blvd., Jacksonville NC — Jeffrey Ardito North Hills Mall, Raleigh NC — Larry Dowty
Northgate Mall, Durham NC — Rick Culross
Oleander Drive, Wilmington NC — Andy Woody
Pitt Plaza, Greenville NC — John Stout Signal Hill Mall, Statesville NC — Barry Eliott South Square Mall, Durham NC — Marion Sm Southpark Mall, Charlotte NC — Bill Clifton Tarrytown Mall, Rocky Mount NC — Gwen Pringle
Twin Rivers Mall, New Bern NC — Cecelia Retherford
University Mall, Chapel Hill NC — Tracy Nanney
Valley Hills Mall, Hickory NC — Christy Vaughn

Coronado Center, Albuquerque NM — Marc Mc Neely Mesilla Valley Mall, Las Cruces NM — Roberta Armijo Rio West Mall, Gallup NM — Jim Morgans

Record Bar, Inc. Home Office, Durham NC

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  (a) Ward's Corner, Norfolk VA Matthew Fussell Tracks Video
- 604 Hilltop West, Virginia Beach VA John Murray

- Napoleon's Grocery

  o Eastland Mall, Charlotte NC Becky Yale
- o Northgate Mall, Durham NC Karen Wertman

Tri County Mall, Cincinnati Ol. — Patti Miller

Crossroads Mall, Oklahoma City OK — Bob Leary Quail Springs Mall, Oklahoma City OK — Barbara Casto Shepherd Mall, Oklahoma City OK — Carol Warren Sooner Fashion Mall, Norman OK - Mark Poel

Berkshire Mall, Wyomissing PA — Jeff Yoder Clearview Mall, Butler PA — Ben Pitkin Coventry Square, Pottstown PA — Bob Mauger Granite Run, Media PA — Jim Dieffenbacher Nittany Mall, State College PA — John Markel

Anderson Mall, Anderson SC — Citadel Mall, Charleston SC — Arlene Ross Columbia Mall, Columbia SC — Rick Jenkins Dutch Square Mall, Columbia SC — Vicki McGregor Haywood Mall, Greenville SC — Jim Shifflett McAlister Square, Greenville SC — Cindy Chapman Magnolia Mall, Florence SC — Jim Muhlig Myrtle Square, Myrtle Beach SC — Mike Shane Northwoods Mall, Charleston SC — Eddie Hogan Westgate Mall, Spartanburg SC — Carla Atkison

Cumberland Ave., Knoxville TN — Charlie Morris Cumberland Ave., Knoxville TN — Charlie Morris Eastgate Mall, Chattanooga TN — Susan Pauls East Towne Mall, Knoxville TN — Darwin Bond Foothills Mall, Maryville TN — Lynn Shirley Fort Henry Mall, Kingsport TN — Doug Conner Hickory Hollow, Antioch TN — Jill Sheehan Mall Of Memphis, Memphis TN — Steven Walker Northgate Mall, Chattanooga TN — Lindy Printz The Mall, Johnson City TN — Ed Null West Town Center, Knoxville TN -- Beverly Gwinn

Killeen Mall, Killeen TX - Joe Laney Permian Mall, Odessa TX — Steve Smith
Post Oak Mall, College Station TX — Donna Armentero San Jacinto Mall, Baytown TX — Joe Vogel Six Flags Mall, Arlington TX — Eric Boye Sunrise Mall, Corpus Christi TX — John Foster

Cottonwood Mall, Salt Lake City UT - Bob Southwick Newgate Mall, Odgen UT — Kelly Smith University Mall, Orem UT — Lisa Brown ZCMI Center, Salt Lake City UT - Nathan Harris

Bristol Mall, Bristol VA — Terry Randolph Greenbrier Mall, Chesapeake VA — Wilbur Wilson Lynnhaven Mall, Virginia Beach VA — Cynthia Ginn River Ridge Mall, Lynchburg VA — Bruce Eskow Tanglewood Mall, Roanoke VA — Geoff Gardner Tower Mall, Portsmouth VA — Keith Driver

Crossroads Mall, Mount Hope WV — Robin Cambell Mercer Mall, Bluefield WV — Betty Payne Mountaineer Mall, Morgantown WV — Dan Kuller

Eastridge Mall, Casper WY — Jim Bigelow Frontier Mall, Cheyenne WY — Jeff Glandt

# ANNIVERSARY

Staining the Napa Valley display rack to draw attention to this accessory has increased its sales at No. 132 in Charleston, S.C. As one store employee notes, "It makes customers ton, S.C. As one store employee notes, a sware that they can paint or stain the boxes themselves."

#### Field Management Reflects **Human Systems Style**

Continued from page RB8)

Randolph additionally strives to impart upon his trainees a full grasp of the "multi-faceted" aspects of the managerial "First, there's the relationship between the manager and his employees, which is vital. Then there's the relationship in an in-store context between the manager and the community at large. Finally, there's the manager's role as liaison between the employees and the home office, which transmits company policy and procedures."

The second relationship noted by Randolph—that between manager and community—is one that must not be over-looked. "To the community and the general public, any Record Bar store and its crew is always a reflection of the manager, since he hires the personnel and dictates the look of the store itself. And the way a store looks and the attitude of its personnel is always the first thing that impresses the community for better or worse, so it's very important that the manager understands this from the outset.

'But there are other things we can do as managers to create the kind of enjoyable atmosphere for both the customers and employees that is conducive to good buying. This includes such things as the kind of music we play in-store, and especially the kind of special promotions we do. For instance, when an artist comes to town and we tie-in with a radio station that is eager to work with us, it promotes a general feeling to the public that we enjoy them. And even though local promotions don't necessarily bring us an immediate business gain, it's great from a public relations standpoint, which benefits us in the long run.'

In addition to the contributions made by the store managers, the district supervisors are also involved fully in maintaining Record Bar's smooth field operation according to the company's goals and philosophy. Robb Houser, this year's Supervisor of the Year, sees his role as both an information carrier between the home office and the field and a morale booster. "The district supervisor's primary function is to be an information conduit back and forth between the front office and the stores," says Houser. "I interpret the information I get from headquarters to the managers, then after they've acted with that information, I take it back to the office. Many people in the office have never worked in the stores, and the stores don't have the office perspective, so it falls on me to be the intermediary and ensure that the office understands what it's really like out in the field. The managers need to know that you're getting their concerns to the office and that they're being heard, that the office is acting

Houser adds that his job also calls on him to "act a bit like a cheerleader at times. Since they don't have contact through official channels on a daily basis, as I do, I'm the one

that has to always be there cheering them on."
In light of his recent Supervisor of the Year honor, Houser contends that the award really belongs to the entire district. "Leadership depends on the people who follow," he concludes. "Record Bar feels this very strongly. We in the field supervisory positions have a tremendous group behind us, and the company has been set up to create and support just such a field network."

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#### Adapting Strategies To Maximize Sales

Record retail has changed dramatically in the last few years, due to the many changes in the record and home entertainment business. While Record Bar's success in adapting to these changes is evidenced by its remarkably sustained growth, the chain's ambitious future growth plans necessitates an even greater ability to generate additional sales from traditional and new product lines.

To this end, Record Bar is going to the drawing boards to devise the right purchasing and marketing strategies needed to maximize sales on all marketing strategies needed to maximize sales on all product. These plans, to a greater degree than ever before, are resulting from increased communication not only between the field and home office but between the home office and the manufacturers.

the home office and the manufacturers.

"A lot of retailers have an adversary relationship with their suppliers," states Norman Hunter, Record Bar's manager of prerecorded product. "But at Record Bar, we feel that it doesn't have to be that way if both sides are upfront with each other. If the suppliers lay out what they need from me, I'll try to help out any way I can. I mean, the worst part of my job is having to beat up suppliers to take product back. No one likes doing that. So we want to do a better job of planning further ahead to lower the craziness level a little bit and make life easier for all of us."

Steve Bennett, the chain's director of purchasing, also notes the desire for a "supportive" relationship with suppliers, based on "common direction." "We're trying to do actual sales growth promotions with our vendors by being more creative with what they have to sell," says Bennett. "Last February and March we met with all our major label and special product vendors to examine each company's product and discover what they were strong on and weak on, and what they did a good job and a bad job with. We brought in our own product people because we need them to be more involved if we're going to exploit all that the manufacturers have to offer. We went in with the understanding that this year we would do more than the traditional product presentation to the consumer, because we were going to have to be more creative with what our suppliers give us to sell if we're going to meet our sales goals."

Placed strategically at the front counter, this cassette boot caters to the punk, electronic and new wave import clientele at # 149 in College Station, Tex.

According to senior vice president of marketing Ralph King, the new emphasis on goal planning is also a direct result of the chainwide attitude surveys undertaken two years ago, which revealed a concern in the field that the chain was straying from its original purpose: to sell music. "Our people reminded us that we were in the music business and told us to put the focus back on selling music," recalls King. "And they were right, because during the downturn in the industry we'd got ourselves into the habit of buying fewer new releases and therefore selling less product, which was a self-fulfilling prophecy. So now we're on a one-year program to accelerate new release buying and are doing the things needed to sell more. And from there we're branching out to \$5.98 programs and so on down the line to ensure a broad spectrum of product with a presentation designed to sell rather than just look good. We don't want to be just the 'House of Hits,' but want a full line representation of inventory in-

Hunter agrees that a promotional focus on hit product is needlessly limiting. "We've been too dependent on radio and MTV, and need to develop ways to sell our own product instead of letting others do it for us. And that calls for looking beyond the hits—which of course, remains important—to other genres that both ourselves and the labels have overlooked, like jazz, heavy metal, new age, and big bands."

Big band music provides a particularly good case in point. Last year the Record Bar went through its inventory and noticed that RCA had an impressive big band music catalog that was basically sitting unattended on the shelves. "We went through their catalog and picked out what they had to offer that they weren't exploiting," recalls Bennett. "They had never created a sales program for it, so we put together a promotion and they picked it up and created a natural sales program on their entire big band catalog, just from our idea.

(Continued on page RB34)

"It has been a pleasure working with Record Bar in developing a business environment that has allowed us (Maxell/Record Bar) to grow alongside one another. As in records they've applied their unique style of merchandising to develop their blank tape and accessory product categories."

MIKE GOLACINSKI national sales and marketing manager, Maxell Corp.



A six-panel section of oak slatwall is the focal point for this special products section at Record Bar #64 in Greensboro, N.C. Included are audio/video accessories, record and tape care products, and blank audio/video tape. In front are tape cases, while above are several models of the personal electronics lines Record Bar carries (Photo: Bob Prout).

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PolyGram Records

A Billboard Advertising Supplement

"Record Bar has taken an aggressive posture in the selling of accessories in the retail industry; what we manufacture for their sale is high profit. In spite of how up and down the record business is, they've managed to experience significant growth, which is a tribute to them."

BOB O'CONNOR director of sales, Allsop Inc.



The fixtures in store #165 Coral Springs, Fla., have been designed to show a greater percentage of album covers, to cross-merchandise product, and to use more of the vertical selling space along the wall. A soffit, protruding from the wall above the product, serves a double purpose—lighting from beneath it highlights the product and the soffit itself is an ideal surface for displays (Photo: David Chester).

Record Bar # 165
Coral Springs, Fla.,
features many of
the design elements to be used
in the newer
stores, such as a
black Plexiglas
sign with red lettering, a wider store
entrance, gray laminate paneling below the display
windows, and mahogany trim (Photo: David Chester).

forefront of modern record retail.

Record Bar

Chip Cappelletti, the chain's design and construction manager, stresses that all new Record Bars will not be exact copies of Citadel Mall; in fact, the prototype's floor plans and fixturing have been designed to allow each store enough leeway to fully adapt to the demands of its native clientele. But the look of the new Record Bars will have plenty in common, with all storefronts set up to draw customers inside where the products themselves will take over. "Record companies spend so much money designing attractive covers for their product," explains Cappelletti. "Therefore, our new store interiors have been designed to let the albums—and accessories—sell themselves through maximum product facings, so that the colors in the store come mostly from the product."

The new Record Bar draws attention first from its contemporary styled storefront. Gone are the wooden earthtones; now the Record Bar logo is in red on the black strip above the entrance. Outer paneling has changed from wood or beige colors to gray to be more in line with the nature of the new technology—personal stereos, video, CDs—which the new Record Bar is so much a part of. But some of the traditional feel of the store has been purposefully retained.

feel of the store has been purposefully retained.
"We use the black logo strip and black accents inside the store to symbolize vinyl and the Record Bar name," says Cappelletti. "We're also using mahogany trim outside and in to generate a certain warmth regarding the new software and technology."

The new store entrance has been widened to as much as 12 feet, with angled-in sides to make the store look less inhibiting. This also allows outer traffic a longer view of the first focal point: the row of front hot racks along the side wall (Continued on page RB33)

#### Highlighting Product Through Store Design

he traditional Record Bar store is a product of the '70s, the decade in which the chain mushroomed in growth from a dozen or so outlets in its Southeastern home territory to a 130-store plus national giant. Designed to fit the musical needs of the maturing "baby boom" generation, store materials were largely natural wood and stained glass, while color schemes were limited to strictly earth tones.

But then came the '80s, and with it the realization that while the grownup boomers still listened to music, buyers remained for the most part in the 18-25 year old range. Not suprisingly, these younger customers brought their own contemporary music tastes, and besides all the different product required to satisfy them, there were more configurations to contend with, as well as a slew of new "lifestyle" accessory product lines to be merchandised alongside prerecorded music. Obviously, it was time for change.

"Record Bar was one of the first retailers to use the wooden storefronts," states Richie Gonzalez, vice president of leasing/store planning and maintenance, whose department obtains and designs new store locations as well as renovates established outlets. "Now it's all you see. So now we want to

look different, and are looking ahead at tomorrow, at the '90s. Not yesterday."

According to Gonzalez, the main function of new planning is to highlight the product, as opposed to the store itself. "The store is there to sell inventory, not esthetics," he explains. "That's a sidelight."

"We need to allocate space so that our most profitable items, regardless of markup, sell even more units," adds Craig Beckwith, director of store planning. "Our new store layouts are designed to make those items more accessible to the consumer."

After opening 31 traditional Record Bar stores in 1981, the chain began experimenting with store layouts in 1982, when 15 new outlets opened. While only four new stores were opened in 1983, each featured its own individual modifications. Then in the fall of that year, store planning consultant Jack McGowan was enlisted to further assist the leasing team in its quest for a mall layout to reflect Record Bar's product mix for the '80s and beyond. Last April, the prototype for the Record Bar of the future opened in Colorado Springs' Citadel Mall, once again placing the company at the

#### CONGRATULATIONS, IT'S BEEN A GREAT 25 YEARS TOGETHER!

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Three Enterprises

# Dolphin, Mid-America And Napoleon's Grocery: Diverse Spokes In Record Bar Wheel

With its first shipments June 1, mid-AMERICA Distributors Inc. was off and running toward an estimated \$10 mli-lion in eventual annual sales. Record Bar's formation of midAMERICA as a sister corporation for regional distribution of prerecorded video has moved at fast-forward speed since management announced its plans in late March at the annual NARM convention in Miaml. Record President and CEO Ron Cruickshank is also president of midAMERICA.

**DOLPHIN RECORDS** 

ccording to Josh Grier, general manager of Record Bar's own independent label Dolphin Records, the small label carries a big responsibility. "In terms of the Five-Year Plan, we have to be profitable, with the same accounting conditions as the rest of the company," says Grier. "When Dolphin was created in 1981, it was set up as a profitable venture from the start, even though it was given a few years to get on its feet. Now it plays a big part in positioning Record Bar to meet one of the five-year goals: to be the best retail entertainment company chain in the world. Besides Record Bar, we have Mid America and our own good record label, which adds to the overall strength of the company in the record industry."

Grier notes that several Dolphin acts including X-Teens,

Grier notes that several Dolphin acts including X-Teens, the Accelerators, and particularly Tommy Keene, have earned critical success and recognition. He points to his own and his assistant Pat Day's prior experience as Record Bar store employees for their retail savvy, and credits Joe Regis of Side One Marketing for helping get label product heard on college and alternative radio stations.

Dolphin Records' artist Tommy
Keene will release a new LP,
"Songs From The Film," in early
1985. Recorded at Reflection
Sound in Charlotte, it was produced by T-Bone Burnett and Don
Dixon. Keene's 12-inch single featuring "Back Again (Try...)" from
the upcoming LP debuted recently.
The B-side features his performance live at The Rat in Boston
earlier this fall.



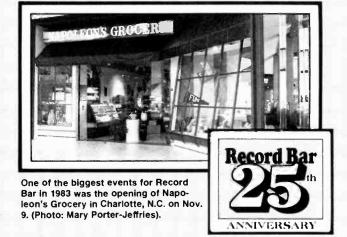
Of course, Grier recognizes that having the Record Bar as a backer carries enormous weight, but is quick to add that his records "have to prove themselves to our indie distributors. If they aren't good enough to sell, the distributors won't work them no matter who is behind them."

#### MID AMERICA DISTRIBUTORS, INC.

A major goal of Record Bar's Five-Year Plan is to utilize its warehouse distribution facility for purposes of distribution other than supplying the chain with its traditional retail product. To this end, the company established midAMERICA Distributors, Inc. as a separate entity last March to distribute prerecorded video products throughout the Carolinas.

"When we originally wrote the Five-Year Plan, we didn't identify the product for distribution," says Dan Surles, Senior vice president and general manager. "Since that time, video clearly became the avenue to follow, because of the growth opportunity in it and our understanding of the marketplace. We also had the financial and operational resources, as well as a distribution facility. Additionally, we could capitalize on AdVentures, our advertising agency. Most distributors don't have advertising and promotion people, while we have a large staff that can help out in servicing video retailers."

MidAMERICA began shipping June 1, only three months after its March start-up. After a modest beginning, business increased exponentially to where it is now a multi-million dollar operation, which Surles expects to crack eight digits in 1985. "We're trying to service North Carolina, South Carolina and the fringe areas," says Surles. "We identified these areas as our best opportunity, and since it's our home base, we knew the market and felt we could do a better job there than anybody else. We aim to have the highest fill percentage around, and the best service available from any distributor.



Surles stresses that midAMERICA's objective is primarily to service the "third party retailers," as opposed to the Record Bar stores. "Since Record Bars are mostly mall stores they stock only a few titles in a few stores. We're here to service everybody else, and while we expect video distribution to take many twists and turns in the next five years, we promise to be a survivor in that process."

While Surles notes that the entire Record Bar organization was involved in midAMERICA's inception, he singles out the particular contributions of its sales manager Otis Henry and controller Ron Slotter both of whom were brought in from outside the company.

(Continued on page RB22)



To
Barrie Bergman
and
Record Bar
an IMPORTANT
friend and customer.
Our Best Wishes on
your 25th Anniversary
and
continued success
in the years ahead.

Barry Kobrin, Howard Gabriel, Doug Wiley and the gang at



## HAPPY 25th, RECORD BAR. YOU'VE COME A LONG WAY BY GOING OUT OF YOUR WAY.





#### Long-Term Goals

(Continued from page RB6) personal and professional growth. We'd like to provide quality leadership for Record Bar, and we're doing that through management training. We plan to grow dramatically within the next five years and we want to fill new positions with our own people.

With such high expectations and aggressive goals set for itself, Record Bar has also needed the financial muscle to deliver on its promises to itself and its employees.

"We want to have a total package," says Dan Surles, senior vice president of finance. "That means people, financial strength and leverage, reliability, agressiveness, and creativity of programs. The opportunity to do most anything. That's where we're going.

Although Surles is pleased with the long-term financing

that Record Bar has been able to get, as well as what he terms the company's "unexcelled reputation for paying on time and earning our discounts," he is equally involved with preparing human system oriented packages for employees. "We need qualified people across the board in this compa-

he says. "To me, our job is to hire good people, train them to the max, provide good opportunities for advancement through performance measures, and to help cover their life's needs, everything up to and including retirement

Towards these ends, the company has established a pension plan that pays in 50-cents for every dollar put up by employees, and has also started an IRA program. "What we've had to adjust to," notes Surles, "is that as our people are getting older and turning magic age corners, they think longer term. And as they mature, we mature. That's why we've put these programs in the last few years."

The finance and accounting department has also created several new internal programs, including a cost accounting system that works closely with the inventory and marketing department. "We're trying to give back to the stores more detailed and timely information for them to compare to their budgets, make management decisions, and improve profitability," says Allen Lyles, director of accounting. "At one time we only sent out quarterly financial statements to stores when they took physical inventory. Our systems have progressed to the point where we can send them timely monthly financial statements, which helps them maintain operational cost control

"We've integrated accounting systems for our companies—Napoleon's Grocery, Mid America, Dolphin Records, and Beach Beat Records—which will consolidate them into one corporate entity. This integration supports the Five-Year Plan for standardization in procedures and documentation and in being able to look at individual components as well as

the whole picture."
"We also have a well-accepted budgeting process in adds Lyles, which calls for each of our 200 cost centers to budget in detail exactly what is expected in revenues and expenses by month for the next year. "That way we can compare the actual results to budgeted amounts for a given time period, look at the variance and determine the reason for differences at the store department or company level. This not only allows us to control costs but also take advantage of opportunities as they appear," he says.

New internal audit and loss prevention programs, headed by Steve Hamlin and Bill Shanley respectively, have also been added, and have helped cut shrinkage in half and identified ways for stores to be more cost effective.

A key support structure for the operational aspects of the Five-Year Plan is the Management Information Systems (MIS) Projects Committee, which makes recommendations on new systems for the chain. Headed by Jean Hester, director of MIS, the committee also includes representatives from internal audit, data processing, finance and accounting, and inventory management.

'We've found this committee to be key in the coordination of developing new systems," says Sandra Rutledge, senior vice president of administrative services and distribution. One of the committee's current projects is the development of in-store micro computer systems, which, in effect, is a move towards decentralization. "With centralized processing, it's hard to get information back out into the field on a timely basis, and if the system goes down, we are in trouble company wide. In-store micros minimize the impact of com-

(Continued on page RB28)

Since inception, Record Bar has been con-Since inception, Necota Bar has been consistently in the forefront, not only in retailing recorded music, but in breaking new artists and taking established artists to higher plaand taking established artists to nigher plateaus. Record Bar may have originated out of the Southeast, but its influence has spread over half the country. They will continue to be instrumental in MCA's plans to deliver the music of the '80s."

KENT CRAWFORD vice president/branch distribution, MCA Records



Record Bar's fourth annual Surf-About drew 48 of the world's 50 top-ranked professional surfers and more than 5,000 spectators during five days at Crystal Pier in Wrights-ville Beach, N.C. Sept. 19-23. The pro purse of \$22,000 attracted 65 professionals, while the amateur division had 285 entries. Surf-About was sanctioned this year by the Assn. of Surfing Professionals.



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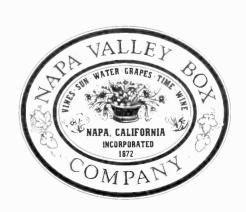
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<u>Record Bar</u> is a class operation unparalleled in the history of the prerecorded entertainment industry. We salute Barrie Bergman and his talented all-stars for their professionalism, integrity, vision and commitment to the health and welfare of our industry... and for so nobly servicing the home entertainment needs of discriminating customers.

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#### Three Enterprises

(Continued from page RB16)

#### **NAPOLEON'S GROCERY**

How does a retail company in the pre-recorded music busi-

ness wind up in gourmet foods?
"The idea came from Barrie," says executive administrative director Jackie Brown. "He likes music and he likes food. "We thought about it for several years," she adds. "He always felt that specialty food had been limited to free standing locations and could be geared to malls. Our experience is

in mall retailing, so why not put it to use?"

The notion that gourmet foods could make it with a clientele that hadn't been exposed to most specialized food lines was also an idea Bergman nurtured. "Barrie felt the average citizen was interested in alternative food products," says Brown. "Although I also feel the average mall customer needs an education because most aren't familiar with the product. But they do want to be shown."

Towards that end, Napoleon's Grocery has devised a three-tiered sell that begins with "entry level" gourmet items. These are products people may have heard about but never tried like Godiva chocolates, Poupon mustard or Bremen wafers. "We try to attract, educate and introduce them to these more familiar products so that the next time we can introduce them to the next level of product. We don't want people to be uncomfortable, even with no knowledge about gourmet food at all." The end result of the education process is to sell true gourmet products.

As a growth business, Brown is very optimistic about gourmet retailing. "There were 100 specialty food stores in the United States in 1970," she says. "By 1980 there were 6,000. That kind of growth is incredible.

However, she says the company will be selective in picking locations. "We're looking for the more high-end customer," Brown says. "The 25-55 year old who is looking for ways to

"We have opened two stores and hope to open three more in 1985," she adds. "We haven't looked for locations yet, but several developers have approached us. For the most part, I think we're looking for something close to the other stores because we're looking for something close to the other stores because we're still kind of in the testing stages. Charleston, (S.C), would be an excellent market."

Staffing requirements for Napoleon's Grocery differ little from a Record Bar. "We're still looking for the same type of people," says Brown. "Those that are enthusiastic and have some interest in the business. We've had several people who switched over from the record stores, and they were able to make the transition well.

'It was also part of Barrie's conception that Napoleon's should be able to mesh into the company rather than be segregated," she adds. "Anytime you introduce something new into the company there's a certain resistance and fear of the unknown. I think many people felt they couldn't speak the

Brown says the process of product streamlining will take some time and that the company is willing to make some mistakes. "But I do hope we're streamlined by the time we open our fourth or fifth store," she adds. Customer surveys will also be used to help evaluate the product mix on a marketby-market basis, and the stores will introduce prepared takeout foods within the next six months. "I feel that's the wave of the future with two people working in a family," she says. They want something fast and good and there isn't anything like that in this market."

But deciding on the final product mix will come down to a trial and error system. "It reminds me of what Mr. B. says when people ask him how he knew what records to carry when he first started his store," Brown recounts. "He says 'I bought one of every record there was, and then I knew what



One of Dolphin Record's largest promotional projects was the making of the X-Teens' video in early June. From left are Kitty Moses, Robert Bittle, Ned Robie and Todd Jones (Photo: Laura Levine).

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#### The 25 Year 'American Dream'

(Continued from page RB3)

had experience, saw the potential in music retail, and had found a new way of merchandising in malls. We'd run out of family, but were able to bring in good people from outside. We cooperated with our distributors and were sensitive to our customers. Before long our phones were ringing with people coming to us with new locations."

The chain began to roughly double in size each year until the early '70s, when new stores opened by the score peaking at 30 in 1981 before settling down to 10-15 annually in the last few years. As the Record Bar exhausted the existing malls in North Carolina, it branched first into South Carolina, then into the Southeastern states and finally, in 1974, westward

After presiding over his chain's dramatic expansion through the '70s and early '80s, Barrie stunned the record industry in 1983 by turning over its presidency to Ron Cruickshank, a PhD in psychology whose Greensboro, N.C. behavioral science consulting firm Farr-Cruickshank had been hired by Bergman in 1982 to engage Record Bar upper echelon staff in leadership training and organizational development. "Most people told me that I'd lost my mind," laughs Bergman. "We'd sent people to Ron's workshop, and brought him in to help in the human systems area, to help me get the message across that the company was really meant to be for the people in it. Ron and I hit it off so well that we tried to figure a way to get into business together. You see, he'd been consulting some of the biggest companies in the country and knew that he could manage better than anybody else. He just didn't have his own company. And I wanted to step back from day-to-day operations to be creative, to do more directions stuff. I'm real creative, and Ron's real operational. Making him president was absolutely the best decision I ever made in business

Besides being Record Bar's president, Cruickshank is the chain's chief executive officer. Harry Bergman, who long ago gave the company to his children, still comes in almost everyday as chairman emeritus.

Since becoming president and chief executive officer, Cruickshank has devoted himself to getting to know his stores and staff on a personal basis. He is also implementing an extraordinarily extensive employee training and development program, such that every member of the Record Bar family is given the opportunity for both personal and professional fulfillment.

Meanwhile Barrie Bergman has freed up his time to do what he does best: dream up the plans needed to take Record Bar through the '80s and beyond.

That video will play a strong part in Record Bar's future is already evident. Earlier this year the company launched Mid America Distributors, Inc., its video distribution arm. "We wanted to be in the video business bad," admits Bergman, "but we couldn't do much with it in the mall store situation. And since our biggest cost is our warehouse, video distribution is a way of trying to make the warehouse pay."

Record Bar also earlier this year opened its first video-only store, Tracks Video, in a Norfolk strip center. (Record Bar owns a big Tracks record store in Norfolk.) The video store followed by one month the opening of a refashioned free-standing Record Bar in Jacksonville, N.C. containing half records and half video. "We're interested in two-product stores along that line," says Bergman. "I'd particularly like to try books and records, which I've always felt to be a great concept that hasn't been done well. The only problem is that the malls won't allow it."

In November, 1983, Record Bar launched one of its most surprising ventures, the Napoleon's Grocery gourmet foodshops, of which there are now two. "During the nosedive of the record business a few years back, it occurred to me that maybe people really would stop buying records," says Barrie Bergman. "We've always looked at our stores as basically holes in malls that sell things. So we started looking for something else to put in those holes, something prone to the impulse buying of malls but with a good margin, directed at middle class people. What better than gourmet foods?"

Obviously, Barrie Bergman is as much a part of the Record Bar's present and future as he has been in its past. Having now found the right person to handle his company's management, he is well-positioned to continue the Record Bar's record industry leadership into its next quarter century.

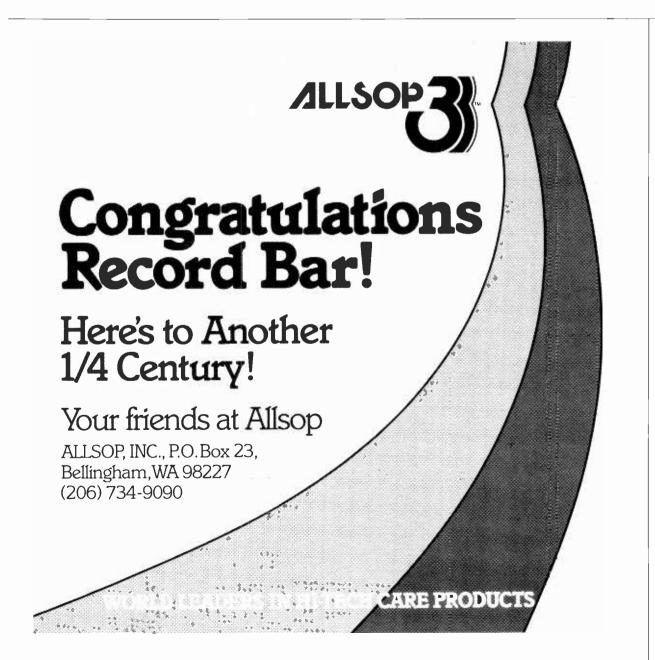


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#### **Expansion Plans**

(Continued from page RB6)

But we've also had good expansion in places like Utah and Idaho."

Additionally, Gonzalez says that Record Bar will not limit its growth to malls out of hand. "We will go after free-standing locations in markets where it feels good or if a mall is filled and we think there's still room in the market."

The chain has also gone on record saying it is interested in acquisitions to complement its expansion, and an acquisition team has laid plans for a 30-50 store takeover. "I know we could handle it and we've got the financing," says Golden, adding that the company would even acquire a different type of retail business if the product fit felt right.

Record Bar is already in a "different" business via the Napoleon's Grocery stores. With their second store now open a month, the company plans to open a few more in '85 and then escalate the following year.

"Developer reaction to Napoleon's Grocery has been superb," says Gonzalez. "We've been courted very well and can take our pick of any good mall with space available."

While allowing that the video business is compatible with Record Bar, the company is taking a wait-and-see attitude on expanding its video store operations too much, although Gonzalez says the company is looking for several more locations in its home region. "We feel it's a clustering business," he says.

To help facilitate growth and meet present needs, Record Bar will soon begin building a new 55,000 square-foot warehouse. Ric Hoerner, director of distribution, says the facility, which is scheduled to open in late summer of '85, will handle Napoleon's Grocery, Dolphin Records and Mid-America as well as the Record Bar outlets.

"We anticipate Mid-America will develop very rapidly as we develop a base in Virginia, North Carolina and South Carolina," says Hoerner. Additionally, Dan Surles, senior vice president of financing, says Record Bar will be distributing at least another product beside video before the end of 1985, placing even greater demands on Record Bar's warehouse and distribution system.

The new warehouse will also allow the store planning and construction department a place to pre-engineer store openings. Stores will be constructed in toto and shipped out complete. Craig Beckwith, director of store planning, sees the pre-fab program as a response to the company's expansion plans, which could mean opening as many as 50 stores in a year. Additionally, the plan would enable individual stores to be opened for business quicker.

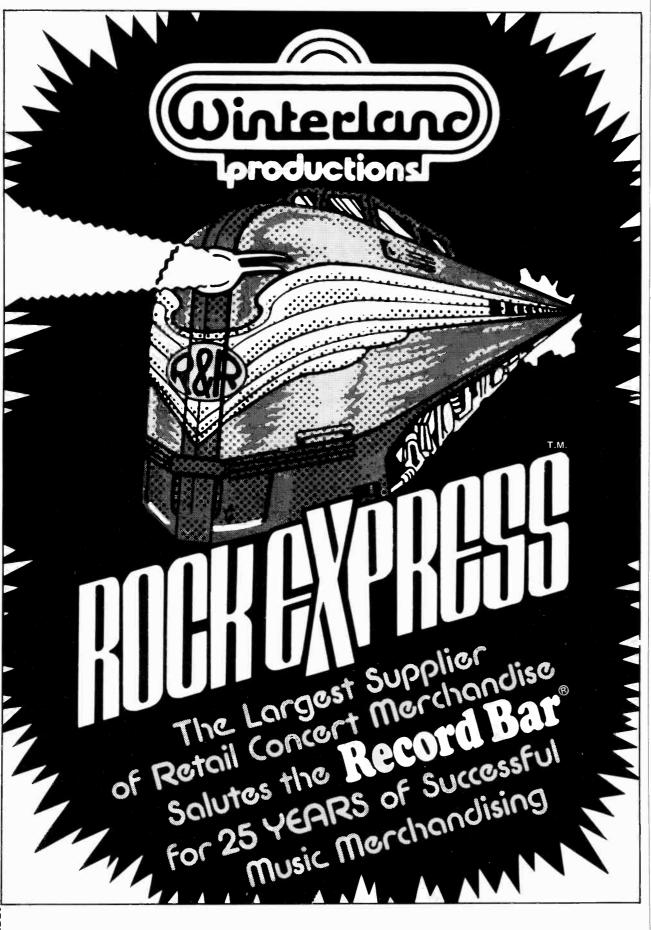
#### **Micros Key**

(Continued from page RB6)

"We felt that managers were spending too much time taking care of operational functions and not enough working on human systems and selling product," says Jean Hester, director of management information systems (MIS), whose MIS Projects Committee is overseeing the testing of the instore micro computer systems.

"The micros will give them an itemized sales picture by stock-keeping unit down to the lowest level, tracking perpetual inventory including the entire sales history of a particular product, thus enabling us to tailor our inventory and even be able to have the computer suggest reorder patterns. In other words, the managers and store employees will be able to manage operational procedures by exception, rather than by having to handle all of the details."

Hester says that the specific computer hardware selection awaits the creation of a custom software package to go with it. "We'll choose the operating system and the programming languages to develop our own software before we choose the hardware," she says, "since these days hardware has a maximum life of three years. So we need our software to be transportable to all hardware. And whatever hardware we choose, it will have to be supported on a national basis to cover all of our stores."





Employees at No. 16 in Chattanooga display their Compact Disc selection so it can't be missed. This display is behind the front counter.

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#### **Long-Term Goals**

(Continued from page RB18)

puter failure and put the information where the action is." Adds Jackie Stillman, director of inventory and marketing

Adds Jackie Stillman, director of inventory and marketing systems, "We feel the best job of managing inventory can be done by a store manager. Centralized systems cause a lot of office overhead. We still want the details to be maintained and we opt to do that at the store level."

Rutledge adds that when Record Bar's new warehouse facility, which was also developed through the MIS Projects Committee, is completed, it too will be fully automated, thus enabling computerized tracking of all product handled by the company at both points of distribution and sale.

As if the integration of technical, administration and human systems isn't obvious enough, Record Bar is discovering some surprising correlations between technical and human system performances. "More and more we seem to be tying operational numbers to the evaluation of human systems," says Surles. "For example, we have shown that there is a correlation at the store level between having paperwork errors and high level of shrinkage. We're beginning to see a combi-

nation of numbers and human system information that taken together presents a total portfolio of information. We're finding that it all ties together."

Tying together numbers and human systems also takes place out in the field, and Record Bar has instituted a number of incentive programs oriented towards the goals of greater sales, decreased shrinkage and an expanded people base.

According to Joyner, incentives are based on the company as a whole achieving its goals. District supervisors can earn sales bonuses for beating their regions' sales projections on a six-month basis, and Record Bar has also put in a bonus plan for all 157 stores that would see employees share a \$500/per store bonus for the company attaining its \$100 million goal. Stores can also earn up to \$1,000 if the company reaches its goal for controlling shrinkage. Managers can earn bonuses for training managers. In addition, there is the profit sharing program which rewards store managers based on each store's operating performance in several different categories. Profit sharing is also paid to supervisors and management level employees. And plans are on the drawing board for a profit sharing program that affects everyone in the company.

In the marketing and sales departments, where one would

expect that figures and sales projections would reign supreme, the tenor has everything to do with responsibility and bears little resemblance to the typical retail conglomerate's hard-numbers approach.

"We have made agreements among ourselves that there are things we want to achieve and accomplish," says Ralph King, senior vice president of marketing. "When we decided to do our Five-Year Plan we didn't want it to be the standard nuts-and-bolts program of numbers. Rather, we wanted it to be what we agree to achieve together as people in a company."

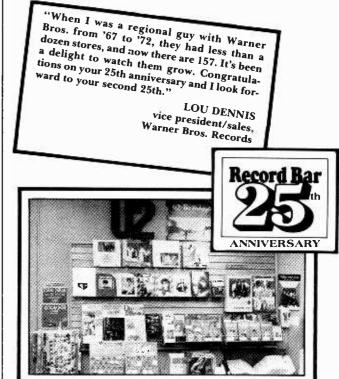
With the credo that the stores are where it happens and the home office's departments exist solely to service them, King notes that "We sit today with a product and sales orientation. We are here to sell." And what Record Bar sells has been dictated by its field level employees.

"From 1979 to '82 we went through what everybody went through," says King. "We tried selling a lot of non-rock'n'roll products like telephones and games. But when we did an attitude survey, the message from our people was clear. They said 'Give us the opportunity to get aggressive with music, and we'll make money.' And together we've created that focus."

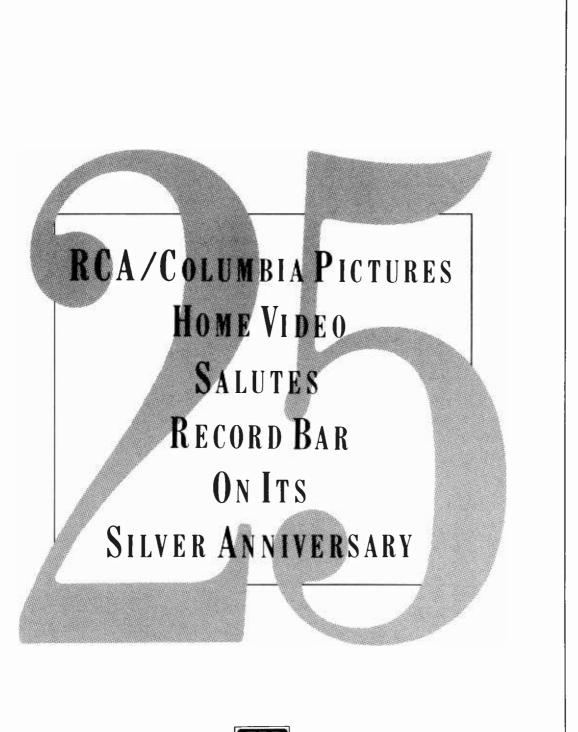
As part of that focus and opportunity, Record Bar challenged what King terms a self-fulfilling prophecy of buying less product and selling less product. "In January of '83 we changed that," says King. "We bought twice what we thought we should and tried to create the opportunity to sell it. That set the stage for our orientation as music sellers."

Hand-in-hand with that, the marketing department also set goals of streamlining operational procedures so that store personnel would have more time with customers. In turn, store employees were instructed in mutual interest selling, which says the customer and employee have the same interest in music and there should be no shyness in approaching customers.

Finding the proper product mix is also important, as is cre-(Continued on page RB32)



The freedom to develop products that make sense in their market is a hallmark of Record Bar's style of management. Above, the display behind the front counter at No. 64 in Greensboro, N.C. includes a wide selection of Duran Duran material, from photo books and buttons to calendars. Manager Bob Prout says the popularity of these items has made his store the "Duran Duran Headquarters" for his market (Photo: Bob Prout).



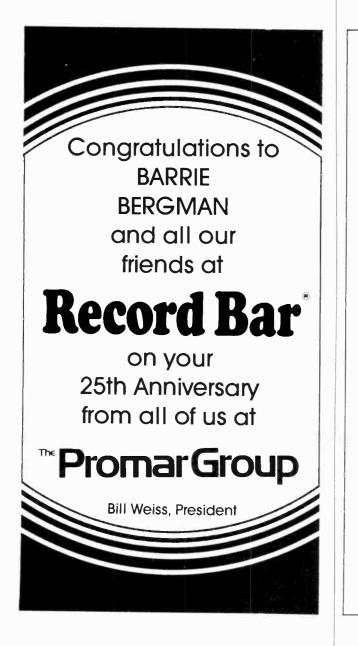


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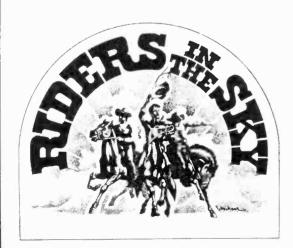
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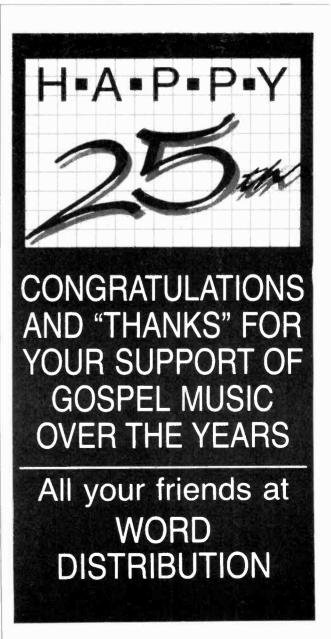


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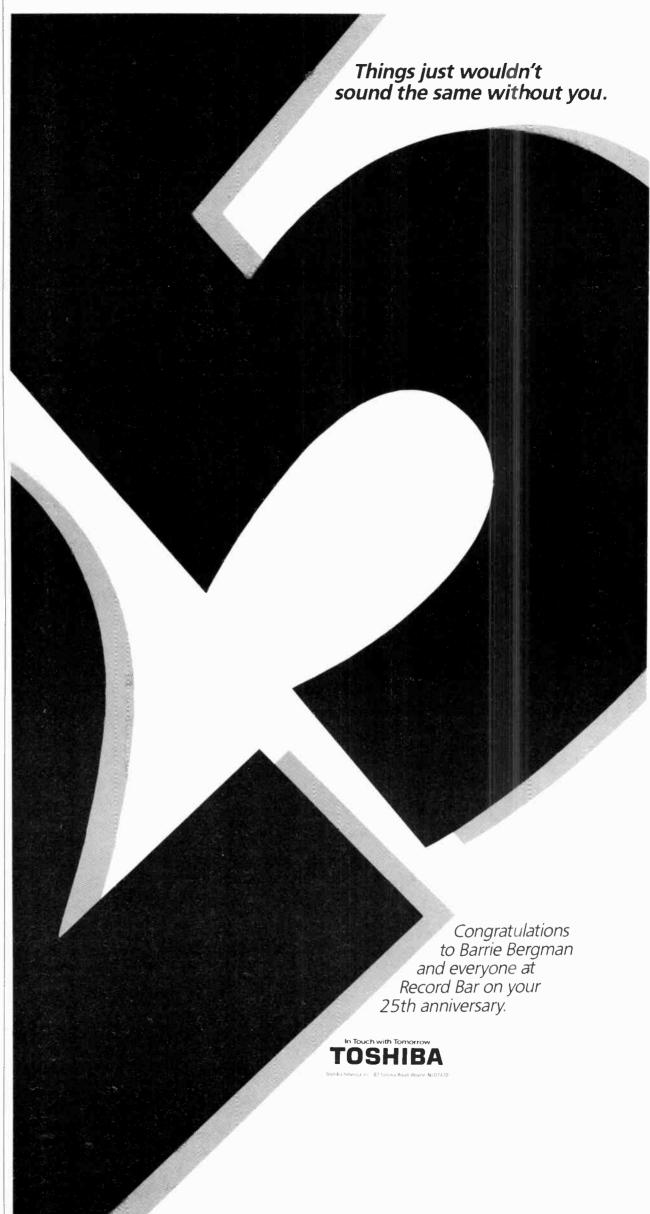


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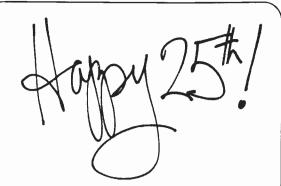




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Rutgers Packaging Salutes Record Bar on their 25th Anniversary

A QUEENS GROUP COMPANY

#### **Long-Term Goals**

(Continued from page RR98)

ating an awareness of that product at store level. Steve Bennett, director of purchasing, notes that more buyers from the home office are getting out into the field while more emphasis is being placed on using the expertise that exists in the stores.

"More than anything," he says, "We need good information. A responsibility of this area is to negate cost increases, and part of our Five-Year Plan in this department involves inventory parameters, getting our advertising allowance up and getting our cost of goods down. We seem to be turning inventory better now than ever before."

Training in purchasing includes getting store personnel into the habit of being well-rounded product people. "We want to show them that they can sell classical or children's records. Being able to handle that kind of broad product is a springboard for our next three years," says Bennett. "We're trying to get our people to look down the road to the future and it's made us aware of the need to focus on training. We're being forced to confront markets and products we never considered before. For example, our expansion in Florida puts us in the Hispanic market for the first time. And where our store people know the product, we have to give them autonomy. And with that comes responsibility."

them autonomy. And with that comes responsibility."

The move into new markets and products lines has an additional effect on Record Bar's advertising plans. "Just as we must ensure that our future product mix matches the future customer base, we will have to come up with new venues to make that customer base aware of that product mix," says Michael Vassen, director of marketing. "As the product mix changes, so does the appropriate media. And we can't keep selling to the same people over and over again if we need increased sales growth. So we'll have to approach new audiences for our product, as well as devise new applications for our product."

With Record Bar's aggressive goals, resonsibility at all levels is a necessity. But it's also a circular proposition, with responsibility engendering the need for opportunity and producing aggressive goals.

"Sure you have to feed the beast," says Ron Cruickshank. "But we've already done things that nobody would have thought we'd do two years ago—like have a \$100 million year in 1984. And it comes as a result of saying, "What do we want to do together?"

#### **Barrie Bergman**

(Continued from page RB4)

ties, with many of the company's management team involved in committee work. "I still think it can be a very important organization," he says, adding that he would like to see the organization be more aggressive.

"There's a certain tiredness at the top of a lot of labels," he says. "It's bizarre, especially on the year we're coming off. And I don't feel that tiredness at retail at all." Bergman sees that "tiredness" as particularly dangerous

Bergman sees that "tiredness" as particularly dangerous because of the changes that are the rule rather than the exception in the marketplace.

"American business always makes the assumption that as it is today, so it shall be tomorrow," he says. "But the truth is that things are just the opposite. Our business, like damn near every other business, is cyclical. We may lead a little bit along the lines of the economy, but we pretty much follow the general trends."

While predicting that the record industry will "continue to have its ups and downs," Bergman sees little chance of things being "as bad or as nuts as they were in '81 and '82." Yet he does feel that the willingness of labels to grant high-priced long-term contracts to hit artists will create problems.

priced long-term contracts to hit artists will create problems. "Like sports teams, labels could self-destruct on contracts," he says. "That is a major concern that I have. I understand the need for hit artists and that those artists and their managers have a general idea of what they're worth. But I also think it's out of control."

Bergman feels the large contracts could be justified if they were tied to variable pricing. Something he has pushed for many years, Bergman says the industry would be better served by a price structure more like the book industry's.

"Because of the way we as an industry price our product, \$9.98 is a psychological barrier," he says. "With variable pricing, it wouldn't be that way. I've got no problem with a Rolling Stones album selling for \$15 as long as an album by a new artist is \$5. We've always priced everything in the industry to the lowest common denominator, which is the rack jobber. But selling everything at the same price is just plain dumb."

#### Store Design

(Continued from page RB14)

made up of lucite bins allowing total faceout of cross-merchandised albums and cassettes. Diagonals formed by ceramic tiles on the floor near the entrance further draw customers inside, where aisles and displays are set up in a circular or figure-eight in-store traffic pattern, quickly exposing browsers to the well-organized inventory. Rear focus is provided by t-shirts and other boutique items, hung high on the back wall to act as magnets pulling customers all the way through the store.

Rock catalog step-ups pick up where the hot wall leaves off, also continuing the new display technique allowing nearly three full LP facings above the bins, or 20% more exposure than before. Just above the top LP level extends a soffit, or slightly protruding upper wall, which circles the store and allows for poster and other merchandising material display. Lighting at the bottom of the soffit lights solely the product below it, not the store itself.

"Lighting should create drama by making a contrast," states Cappelletti. "If you light the whole store, nothing pops out or demands attention. So the soffit lighting takes care of everything on the walls. As for product in the center of the store, a parabolic lense runs above the center aisle. As a whole, the lighting system provides a very subtle effect."

On the wall opposite the hot and catalog product wall, other new fixtures are in use to separate various product lines, again meeting the goal of total visibility. Foremost among these are the specially designed cassette pigeonholes, which use slanting shelves and baskets in a curve away from the wall to allow easy visibility of tapes not only at eye level but also at and below the customer's waist. These fixtures contain 1,000 cassettes in a five-foot area, increasing the former capacity by 20%.

The remainder of the wall is made up of four foot slat wall sections that can hold all kinds of special products, ranging from portable stereos to blank tapes and video software. (Compact discs can be merchandised in the record bins using adjustable dividers.) The slats are gray with thin black horizontal lines in between; each slat wall unit is then surrounded by mahogony. This entire design is carried over to the rolling dump bins variously placed throughout the store.

"Mall rents are increasing, so our store size is decreasing," notes Cappelletti. "But we're marketing more and more

"Over the years, ZZ Top has come to enjoy a very special relationship with Barrie Bergman and the Record Bar.

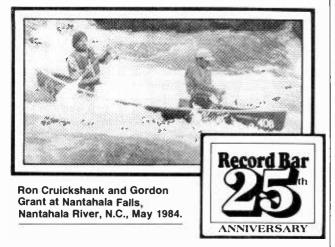
They have played a very important role in ZZ's quantum leap to our current world class status. We just love them for it and know the feeling is mutual."

BILL HAM, producer/manager, ZZ Top

kinds of product at greater volume, so increasing the capacity and flexibility of our fixtures has become vital."

Cappelletti adds the the chain's ongoing store renovation process calls for similar fixturization and decor. "We used to be just a construction department, but now, instead of trying to save money, our plans actively try to make money. We've become more like marketers and merchandisers."

According to Gonzalez energy management is an additional concern of all new store design renovation. New stores are programmed for energy conservation through such technical means as water heater controls and more efficient lighting systems. But even the older stores have been able to cut down on energy costs by applying the conservation advice procured from Sure Air, a New York consultant. In-house communication also is used to educate company personnel in such simple but often neglected conservation practices as shutting off lights when not in use.



Intercon Music Corporation salutes

#### Barrie Bergman

and the folks at

#### Record Bar

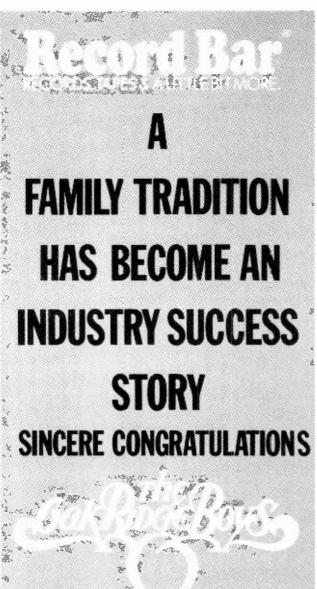
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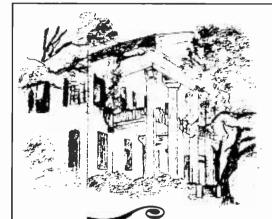
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#### **Adapting Strategies**

That was a way in which we were able to make an opportunity that wasn't there before, to help out both parties meet the same goal. Now we want to carry this idea to blank tape, hardware items, boutique goods, and so on. And next year we plan to hold similar goal setting sessions with smaller companies, since they also want to be included."

The new emphasis on goal planning sessions with all vendors grew out of similar meetings with small electronics suppliers in advance of Christmas, 1982. "We learned that they needed advance planning because their business was seven months ahead," explains Bennett. "They sent a rep over to help us plan sales, and our success in selling personal stereos that year was a real eye opener for a lot of people in the field and at home." Now, adds Bennett, the "rounded" planning approach covering all product gives the vendors the message that the company considers itself a full-line retailer, willing and able to promote all things to the consumer. 'Equally important, it shows our own store people that there's a large audience out there for all our offerings in music and music-related product."

At the same time that Record Bar's executive management is working more closely with its suppliers, it is seeking to strengthen the lines of communication between it and its store managers in order to best implement product develop-mental plans. "We need to establish permanent feedback loop for timely information from the stores so we can react fast," says Hunter. "For instance, for the first album release by a new heavy metal band, we'll call a heavy metal store to find out if there's any buzz out on it that might affect how much we buy. Same thing with hit product. Our stores must be aware of their individual contribution to the whole process, and that we buy for the chain based on their input."

Bennett adds that efforts are being made to make store personnel more comfortable in selling all product on hand. Spiff programs which had worked so well with special product have recently been expanded to prerecorded music as a means of focusing attention on developing artists. "This gives manufacturers the opportunity to get the people in the stores behind them," says Bennett, noting that Record Bar will often match the label in spiffing specified titles.

Chain headquarters is also making a concerted effort at

informing the field what the manufacturers are doing with their marketing plans and discount programs. That way they become aware of what's important to sell from the manufacturer's view. "This is attractive to the manufacturer because it shows them that we're not just making deals and putting the product in the back, but are trying to stimulate sales and interest in the artists," says Bennett. "We're also following through with the field such that they know what's important from our standpoint, in terms of our money spent in making buvs.

But, like Hunter, Bennett stresses that the stores themselves are encouraged to provide their own input in the product development process. "We allow our stores a great degree of flexibility in merchandising product—it's not just centrally directed. We provide different types of stores with different product lists to work with. This becomes more important the more geographically diverse we get. And since we're so spread out geographically and demographically, we're able to call on 20 or so key stores to get a good barometer of how certain product or plans will work, before we make the chainwide investment. And besides getting the bugs out beforehand, we get these stores to communicate

with the others and share each other's strengths."

Bennett specially credits the "natural" relationship of Record Bar's buying, merchandising, and advertising staff for maintaining the two-way communication lines with the field, and singles out AdVentures, the advertising agency, with devising the proper attention—getting buttons and posters needed to impact upon consumers. "We're bringing about a big change from the self-service type of record stores that people are used to shopping at, by giving our people the information they need to sell something and the materials they need to talk it up and make the sale."

need to talk it up and make the sale."

Adds Michael Vassen, director of marketing, "Our promotions used to tie all the stores up for a month with just one manufacturer. But now we have such a wide variety of merchandise that we have simultaneous promotions targetting different products and different audiences. We still must guarantee each supplier quality attention resulting in sellthrough. We must give fair attention to everything, and exploit all product lines with the same strong commitment.'

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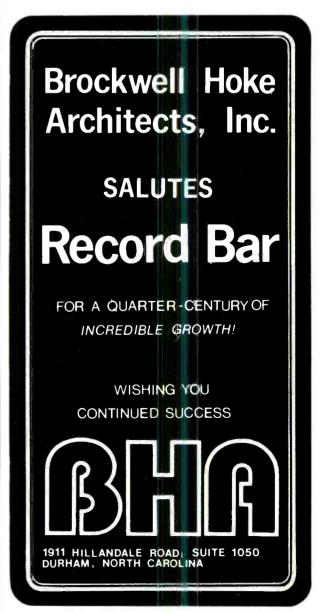
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**Getting Into Dirt.** Members of the Nitty Gritty Dirt Band seem to be wondering who the newest member of the group is following their performance on "Nashville Now." Regular viewers of the live nightly cablecast know him as host Ralph Emery.

#### CHRISTMAS PACKAGES DECK THE HALLS

#### Rogers/Parton, Other Superstars Pace Holiday Action

BY KIP KIRBY

NASHVILLE Compilation packages and superstar releases are defining the picture for this year's Nashville Christmas product. And, as expected, it's the superstars who are leading the sales, although holiday product continues to dwindle.

RCA has already met its original projection of one million copies on its new \$9.98 Kenny Rogers/Dolly Parton duet album, "Once Upon A Christmas." Reorders are flowing in, according to RCA's director of marketing Dave Wheeler, and the label anticipates another consumer rush following the Dec. 3 airing of the stars' first CBS-TV special, "A Christmas To Remember."

MCA has a runaway seller with

Barbara Mandrell's "Christmas At Our House." The \$8.98 album is reportedly up to the quarter-million mark after two months, and may rival the label's other holiday star package, "The Oak Ridge Boys' Christmas," now in its second season. Sparrow Records' distribution wing is handling the Mandrell album for the Christian bookstore market.

Also new this year is RCA's third package in its annual "A Country Christmas" compilation series, begun in 1982. Priced at \$5.98, the current volume features Alabama, Deborah Allen, Bill Medley, the Judds, Ronnie Milsap, Charley Pride, Earl Thomas Conley, and Waylon Jennings with Jessi Colter.

Aside from these, however, most

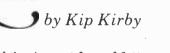
of the major label holiday product consists of reissues, priced at \$5.98.

CBS has Merle Haggard's "Goin' Home," Chet Atkins' "Christmas With Chet," Willie Nelson's "Pretty Paper" and Johnny Cash's "Classic Christmas"—all reissues—as weil as a compilation repackage titled "Christmas Greetings From Nashville." The later album contains such cuts as Gene Autry's "Rudolph The Red-Nosed Reindeer," Marty Robbins' "Hark The Herald Angels Sing," George Jones' "Jingle Bells" and Mickey Gilley's "White Christmas."

Conway Twitty's "Merry Twismas" remains the focal point in Warner Bros.' Christmas line. Released last year, the album has sold

(Continued on page 42)

# ASHVILLE SCENE



PARODY IS OFTEN the sincerest form of flattery—or at least a good indicator of fame. So the Oak Ridge Boys should be grinning ear to ear (let's see, that would be eight ears) at Hallmark Greeting Cards' new line of chocolate-influenced cards. The Oaks are referred to as "The Oak Fudge Boys."

Not to be outdone, master horror novelist Stephen King makes reference to the Oaks in his latest epic, "The Talisman." How come? Turns out that King "just likes their music" and was, in fact, listening to one of their albums at the moment he mentions them in the book. Maybe he knew that Joe Bonsall is an avid reader of his books. Or maybe someone told the author that Bonsall decorated the set for the Oaks' tour book spread on him with Stephen King book jackets.

Excuse the pun, but we can't resist noting that this means the Oaks are now turning up in *novel* places.

SO FAR, we understand Gary Morris' voice is holding up fine in his "La Boheme" role Off-Broadway. It was recently announced that Linda Ronstadt was cutting her original schedule of four performances per week back to three because of the demanding nature of the role. Morris appears with both Ronstadt and alternate female lead Patti Cohenour. There is an alternate male lead in Morris' role as well.

Manager Art Stone says that his artist is adjusting to life in the Big Apple. In fact, so well is Morris adjusting that he calmly apprehended the person who swiped Stone's briefcase from a David's Cookies shop where they'd stopped in Manhattan and returned it to Art within the space of about a minute and a half

Art within the space of about a minute and a half.

Dolly Parton has announced that she hopes to be playing the part of cosmetics mogul Mary Kaye in a new tv movie based on the flamboyant Kaye's life. If this becomes reality, it would curtail the length of Parton's 1985 tour with Kenny Rogers.

Parton also announced that she has finished her comedy script for another movie she's been wanting to make: "Brass Angels," reuniting her with "9 To 5" pals Jane Fonda and Lily Tomlin. According to Parton, the storyline will find all three playing middleaged friends who fly to Europe for adventure and are mistaken for spies. By film's end, says the irrespressible Dolly, the three end up "saving the world" in grand James Bond fashion. She plans to fine-tune the script while on tour with Rogers.

SUGAR HILL RECORDS continues to accrue critical raves for its country catalog, and its artists have been busier than usual as well. Chris Hillman (formerly with the Byrds, the Flying Burrito Brothers and the Souther-Hillman-Furay Band) flew to Nashville after Thanksgiving to appear on "Nashville Now" for the first time. He also found time to tape The Nashville Network's concert segment program, "New Country," with steel guitarist Herb Pedersen, high-

lighting cuts from his excellently-received Sugar Hill album, "Desert Rose."

Hillman says he plans to spend more time next year

in Nashville, adding that he is scheduled to be featured on the debut of a new syndicated radio show titled "Liberty Flyer" on Jan. 4. "Liberty Flyer" is a 60-minute weekly program created by the producers of TNN's "Fire On The Mountain" show. It will air on 75 country radio stations in 32 states.

Sugar Hill has also dusted off an old classic recording from the '70s that has been out of print for several

# Hallmark Cards makes jokes about the Oaks

years. The album, "Old And In The Way," features Jerry Garcia (from the Grateful Dead), David Grisman, Peter Rowan, Vassar Clements and John Kahn. Sugar Hill's president Barry Poss licensed the masters from the project's original engineer, Owsley Stanley, and is releasing the finished product this month. "Old And In The Way" might make an interesting gift suggestion for those hard-to-please music lovers on your list (especially if they happen to be holdovers from the '60s).

TELEN CORNELIUS, who has been on the road for the last three months with the Statlers, has been asked by the group to extend her tour with them into February. They recently appeared together at the MGM Grand Hotel in Las Vegas. David Allan Coe celebrated his 10th anniversary

David Allan Coe celebrated his 10th anniversary with Columbia Records by doing a special benefit concert in memory of the late Steve Goodman. The Nov. 13 concert at the Cannery in Nashville was co-sponsored by Columbia, radio station WJKZ and Cats Records. It was Goodman who penned Coe's first chart hit, "You Never Even Called Me By My Name." (Of course, Goodman was also the author of "City of New Cylenes")

In addition to dedicating the Nashville benefit, which lured more than 700 fans, to Goodman, Coe intends to dedicate his next Columbia album, "Darlin', Darlin'," to the singer/songwriter's memory. Meanwhile, Coe's performance raised more than \$3,500 for Dream Makers Inc., a non-profit organization that tries to fulfill the dreams of terminally ill children. Many of these children suffer from leukemia, the same disease that claimed Goodman's life.

The Judds were forced to cancel several dates when Wynonna Judd caught a viral laryngitis infection. She was flown to Nashville from Florida, where she and her mother Naomi were performing, and hospitalized locally for three days. All of the Judds' cancelled dates have been rescheduled, including a Wednesday (5) appearance on "Good Morning America."

New Novelty Hit

# Stevens Nuts Over 'Squirrel'

NASHVILLE Call Ray Stevens "squirrely" these days, and he's likely to laugh. It's a logical tie-in with the title of his newest record, "Mississippi Squirrel Revival," and Stevens is hoping that the furry rodent may precipitate his biggest novelty hit since 1980's "Shriner's Convention."

Novelty records have always played a major role in Stevens' career. Even today, you still hear spoofs like "Ahab The Arab," "Gitarzan" and "The Streak" turning up around the radio dial. He hasn't fared as well as a serious performer; so with the release of his first album on MCA, "He Thinks He's Ray Stevens," the singer is returning full-time to comedy.

"He Thinks He's Ray Stevens" is

"He Thinks He's Ray Stevens" is typical tongue-in-cheek Stevens. The front cover shows him posing as Napoleon in French military dress; the back cover has him sitting astride a cannon with a team of white-coated medical experts advancing on him. He wrote or cowrote four of the songs inside; he's also included a version of Paul Craft's undercover classic, "It's Me Again, Margaret."

However, it's "Mississippi Squirrel Revival" that is lighting up phones on radio request lines across the country. The song tells the story of what happens to the congregation inside the First Self-Righteous Church of Pascagoula, Miss. when a squirrel gets loose at a revival meeting.

The song wasn't scheduled as the album's second release. But when country radio discovered the cut and began playing it, MCA decided to rush-release it as a single.

The first three stations to get the ball rolling were WNGC in Athens, Ga., WSIX in Nashville, and US 99 in Chicago. Since then, "Mississippi Squirrel Revival" has become the top request song in numerous markets, according to MCA's senior vice president and general manager Bruce Hinton.

"I think we're seeing the tip of an iceberg," says Hinton. "In the first two weeks, we sold 80,000 copies through our Atlanta branch, including 20,000 to Handleman and 10,000 to Bib."

Stevens didn't write "Mississippi Squirrel Revival" himself (it was written by two staff writers for Ray Stevens Music), but he predicts the record will re-establish him as a country music humorist. He also

(Continued on page 42)



And Squirrel Makes Three. WSIX's Gerry House breaks up at the furry interruption climbing along Ray Stevens' shoulder, as they discuss the singer's return to comedy recording and his newest single, 'Mississippi Squirrel Revival.''

#### Billboard

# HOT COUNTRY SINGLES

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	Compiled from national retail store and one-stop sales reports, and radio airplay reports.  ARTIST					
/	LACY WEEK	2 WILEY	186	( 8 / 8 /	,	
THIS	18	S. W.	W. W.	TITLE  PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
	2	3	14	CHANCE OF LOVIN' YOU NLARKIN, ET CONLEY/RCA 13877  Weeks at No. One: 1	EARL THOMAS CONLEY	
2	3	4	14	NOBODY LOVES ME LIKE YOU DO JE.NORMAN/CAPITOL 5401	A.MURRAY & D.LOGGINS	
(3)	5	7	12	SHE'S MY ROCK B.HERRILL/EPIC 04-04609	GEORGE JONES	
4	6	10	10	WHY NOT ME B.MAHER/RCA/CURB 13923	THE JUDDS	
<u>(5)</u>	7	9	12	I LOVE ONLY YOU M.MORGAN, P. WORLEY/WARNER BROS. 7-29203	NITTY GRITTY DIRT BAND	
<u>(6)</u>	9	12	12	WORLD'S GREATEST LOVER DBELLAMY, HBELLAMY, SKLEIN/MCA/CURB 52446	THE BELLAMY BROTHERS	
7	11	13	11	DOES FORT WORTH EVER CROSS YOUR MIND	GEORGE STRAIT	
(8)	12	14	11	J.BOWEN, G.STRAIT/MCA 52458  AMERICA J.BRIDGES, G.SCRUGGS/RCA 13908	♦ WAYLON JENNINGS	
9	13	15	10	THE BEST YEAR OF MY LIFE	EDDIE RABBITT	
10	4	5	15	E.RABBITT, E.STEVENS, J.BOWEN/WARNER BROS. 7-29186 TOO GOOD TO STOP NOW	MICKEY GILLEY	
(11)	15	18	11	J.BOYLAN/EPIC 34-04563  DIAMOND IN THE DUST	MARK GRAY	
(12)		19		B.MONTGOMERY, S.BUCKINGHAM/COLUMBIA 38-04610  ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT	♦ HANK WILLIAMS, JR.	
	16		10	J.BOWEN, H.WILLIAMS.JR./WARNER/CURB 7-29184  IT'S A BE TOGETHER NIGHT	D.FRIZZEL & S.WEST	
13	14	16	13	J.E.NORMAN/VIVA 7-29187  CROSSWORD PUZZLE	BARBARA MANDRELL	
(14)	18	21	10	T.COLLINS/MCA 52465 HOW BLUE	REBA MCENTIRE	
(15)	19	23	9	H.SHEDD/MCA 52468  YOUR HEART'S NOT IN IT	JANIE FRICKE	
16	1	2	15	B.MONTGOMERY/COLUMBIA 38-04578	-	
(17)	21	25	8	BLOGAN/MCA 52470	JOHN CONLEE	
(18)	20	26	7	ME AGAINST THE NIGHT J.BOWEN/WARNER BROS. 7-29151	CRYSTAL GAYLE	
19	24	31	7	M.HAGGARD. R.BAKER/EPIC 34-04663	MERLE HAGGARD	
20	22	28	9	GOT NO REASON NOW FOR GOIN' HOME R.REEDER, G.WATSON/MCA/CURB 52457	GENE WATSON	
21	23	27	12	WHATEVER TURNS YOU ON KLEHNING/EPIC 34-04590	KEITH STEGALL	
(22)	25	30	10	JAGGED EDGE OF A BROKEN HEART G DAVIES, L. SKLAR/RCA 13912	GAIL DAVIES	
23	10	11	13	GOD WON'T GET YOU F.POST, D.PARTON/RCA 13883	DOLLY PARTON	
24	28	36	5	(THERE'S A) FIRE IN THE NIGHT H.SHEDD, ALABAMA/RCA 13926	◆ ALABAMA	
25)	27	34	8	HEARTACHE AND A HALF R.VAN HOY/RCA 13921	DEBORAH ALLEN	
26	29	38	6	SOMETHING IN MY HEART R.SKAGGS/EPIC 34-04668	RICKY SKAGGS	
<b>27</b> )	30	39	5	AIN'T SHE SOMETHING ELSE C.JWITTY, D.HENRY/WARNER BROS. 7-29137	CONWAY TWITTY	
28	8	8	14	P.S. I LOVE YOU J.KENNEDY/MERCURY 880-216-7	TOM T. HALL	
29	31	37	10	LEONA R.SCRUGGS/CAPITOL/CURB 5403	SAWYER BROWN	
30	17	1	16	YOU COULD'VE HEARD A HEART BREAK J.BOWEN, WARNER BROS. 7-29206	JOHNNY LEE	
31)	35	43	5	MAKE MY LIFE WITH YOU R.CHANCEY/MCA 52488	OAK RIDGE BOYS	
32	37	45	5	ONE OWNER HEART JE.NORMAN/WARNER/CURB 7-29167	T.G. SHEPPARD	
(33)	36	40	8	THE GIRL MOST LIKELY TO  B MONTGOMERY/CLEVELAND INT'L 38-04608 / COLUMBIA	B.J. THOMAS	
(34)	39	44	6	YOU TURN ME ON (LIKE A RADIO) B.MEVIS/RCA 13937	ED BRUCE	
(35)	38	42	7	I'D DANCE EVERY DANCE WITH YOU B.MEVIS/MERCURY 880-306	THE KENDALLS	
36	33	17	18	GIVE ME ONE MORE CHANCE B.KILLEN/FPIC 34-04567	◆ EXILE	
(37)	45	51	5	SHE'S GONNA WIN YOUR HEART ERAVEN, P. WORLEY/RCA 1 3939	◆ EDDY RAVEN	
38)	42	50	6	MISSIN' MISSISSIPPI	CHARLEY PRIDE	
(39)	48	54	5	N.WILSON/RCA 13936  BABY'S GOT HER BLUE JEANS ON	MEL MCDANIEL	
40	51		3	J.KENNEDY/CAPITOL 5418  BABY BYE BYE	GARY MORRIS	
41	34	63	20	JE.NORMAN, G.MORRIS/WARNER BROS. 7-29131  I'VE BEEN AROUND ENOUGH TO KNOW	JOHN SCHNEIDER	
	32	20	15	J.BOWEN/MCA 52407  PRISONER OF THE HIGHWAY	RONNIE MILSAP	
42		+	-	R.MILSAP, R.GALBRAITH/RCA PB-13847  FOOL'S GOLD	LEE GREENWOOD	
43	26	6	17	J.CRUTCHFIELD/MCA 52426  MAGGIE'S DREAM	DON WILLIAMS	
44	40	24	15	D.WILLIAMS, G.FUNDIS/MCA 52448 SHE'S GONE GONE GONE	CARL JACKSON	
45	49	53	6	S.CORNELIUS/COLUMBIA 38-04647  LET ME DOWN EASY	JIM GLASER	
(46)	54	58	4	D.TOLLE/NOBLE VISION 107 ALL TANGLED UP IN LOVE	GUS HARDIN	
(47)	53	60	5	M.WRIGHT/RCA 13938	ROY CLARK	
48	50	55	7	ANOTHER LONELY NIGHT WITH YOU  J.KENNEDY/MCA/CHURCHILL 52469  ANY DARVIS COLL COOD TIMING		
49	58	72	3	MY BABY'S GOT GOOD TIMING KLEHNING/EMI-AMERICA 8245	DAN SEALS	
50	55	61	5	RUNNING DOWN MEMORY LANE A D.MARTINO/MOON SHINE 3034	REX ALLEN JR.	

,	/.	1	10	NARY NARY	
1	WEEF.	2 M. WEEK	3/3/	TITLE	ARTIS
THIS	13	12	N. S. W.	PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	
51	46	49	6	HOW DO YOU FEEL ABOUT FOOLING AROUND? B.T. JONES COLUMBIA 38-04652	W. NELSON & K. KRISTOFFERSO
52	41	29	12	SOME HEARTS GET ALL THE BREAKS CHUCKO II/EPIC 34-04586	CHARLY MCCLA
53	66	•	2	A LADY LIKE YOU H.SNEDD/ATLANTIC AMERICA 7-99691	GLEN CAMPBEL
54	64		2	SLOW BURNING MEMORY B.MEVIS/COMPLEAT 135	VERN GOSDI
55	43	33	17	ONE TAKES THE BLAME J.KENNEDY/MERCURY 880-1 30-7	THE STATLER BROTHER
56	61	73	3	SOMEONE LIKE YOU B.AHERN/WARNER BROS, 7-29138	EMMYLOU HARR
<u>57</u> )	63	79	3	IF THAT AIN'T LOVE M.MORGAN, P.WORLEY/COLUMBIA 38-04696	LACY J. DALTO
58	47	48	7	SLOW NIGHTS H.SHEDD/MCA 52474	MEL TILLIS WITH GLEN CAMPBEL
59	71	140	2	WHAT SHE WANTS J.E.NORMAN/EMI-AMERICA 8243	MICHAEL MARTIN MURPH
60	44	35	17	SHE SURE GOT AWAY WITH MY HEART J.ANDERSON, L.BRADLEY/WARNER BROS. 7-29207	JOHN ANDERSO
<u>61</u> )	P	(EW	<b>•</b>	MY ONLY LOVE J.KENNEDY/MERCURY 880-411-7	THE STATLER BROTHER
<u>62</u> )	67		2	I NEVER GOT OVER YOU T.JENNINGS, M.SILLIS/AMI 1322	JOHNNY PAYCHEC
63	60	46	17	CITY OF NEW ORLEANS C.MOMAN/COLUMBIA-06371	WILLIE NELSO
64	68	76	3	I'M GONNA LOVE YOU RIGHT OUT OF THE BLUES B.MONTGOMERY/COLUMBIA 38-04670	LLOYD DAVID FOSTE
65	59	41	13	WISHFUL DRINKIN' M BOGDAN, L. MCBRIDE / MCA 52452	ATLANT
66)	76	040	2	NO WAY JOSE S.DORFF/VIVA 7-29158	DAVID FRIZZEL
<b>67</b> )		IEW)		TOUCHY SITUATION T.BROWN, J.BOWEN/MCA 52500	RAZZY BAILE
68)		(EW		CRAZY FOR YOUR LOVE B.KILLEN/EPIC 34-04722	EXIL
69	73	83	3	MACON LOVE	DAVID WILL
70)	75		2	B.MEVIS/RCA 13940  LET LOVE COME LOOKING FOR YOU	DOTTIE WES
71	52	32	16	J.CRUTCHFIELD/PERMIAN 82007/MCA PINS & NEEDLES	THE WHITE
72	70	70	5	R.SKAGGS/MCA/CURB 52432 WHAT ABOUT ME	KENNY ROGER
73)	78	70	2	K.ROGERS, D.FOSTER/RCA 13899  HEY	HILLARY KANTE
74	57	50	6	E.STEVENS/RCA 13935  EIGHT DAYS A WEEK	THE WRIGHT BROTHER
7 <del>5</del> )		59		M.DANIEL J.DOWELL/MERCURY 880-316-7  EYE OF A HURRICANE	JOHN ANDERSO
76)		VEW)		J.ANDERSON, L.BRADLEY/WARNER BROS. 7-29127 THE MISSISSIPPI SQUIRREL REVIVAL	RAY STEVEN
77)		IEW		R STEVENS/MCA 52492  BIGGER THAN BOTH OF US	JIMMY BUFFET
		IEW)		J.BOWEN. M.UTLEY. T.BROWN/MCA 52499  SHE USED TO LOVE ME A LOT	DAVID ALLAN CO
78)		MEW		B SHERRILL/COLUMBIA 38-04688  I HEARD IT ON THE RADIO	ROBIN LE
79	82		2	J.MORRIS/EVERGREEN 1026 THIS BED'S NOT BIG ENOUGH	LOUISE MANDREL
80		(EW		E.KILROY/RCA 13954  WHAT'LE YOU DO ABOUT ME	STEVE EARL
81)		IEW]		E GORDY, JR. / EPIC 34-04666  THE BOYS NIGHT OUT	◆ MOE BANDY & JOE STAMPLE
82	62	47	9	B.MEVIS/COLUMBIA 38-04601	
83	65	52	18	PLEDGING MY LOVE B.AHERNI WARNER BROS. 7-29218	EMMYLOU HARR
84)		NEW		WHEELS IN EMOTION B.MEVIS/EMI-AMERICA 8247	BECKY HOBE
85)		IEW		I'M AN OLD ROCK N ROLLER G.MILLS/MERCURY 880-402-7	TOM JONE
86	56	57	7	THINKING 'BOUT LEAVING D.KASTLE/MERCURY 880 256	BUTCH BAKE
87	79	69	21	THE LADY TAKES THE COWBOY EVERYTIME RHALL/COLUMBIA 38-04533	L.GATLIN & GATLIN BRO
88	80	75	11	ON THE WINGS OF A NIGHTINGALE D.EDMUNDS/MERCURY 880-213-7	◆ THE EVERLY BROTHER
89	74	71	5	GOODBYE HIGHWAY S.BUCKINGHAM/WARNER BROS. 7-29155	PAM TILL
90	72	62	19	WOMAN YOUR LOVE B.MEVIS/COLUMBIA 38-04466	MOE BAND
91	87	80	20	(YOU BRING OUT) THE WILD SIDE OF ME KLEHNING/EMI-AMERICA 8220	DAN SEAL
92	90	64	12	TURN ME LOOSE E.GORDY, JR. /RCA 13860	VINCE GII
93	81	84	3	BILOXI LADY S.DORFF, M.L.BROWN/ATLANTIC AMERICA 7-99700	LEON RAINE
94	69	65	12	GETTIN' OVER YOU D.SCHAFFER, R.DIXON/TEXAS 5557	MASON DIXO
95	77	56	16	RADIO LAND JE.NORMAN/LIBERTY 1523	MICHAEL MARTIN MURPH
96	86	74	4	IF YOU THINK I LOVE YOU NOW C.STEWART/AMERICAN COUNTRY 45-2	THE SHOPE
	83	67	19	IF YOU'RE GONNA PLAY IN TEXAS H.SHEDD, ALABAMA/RCA 13840	ALABAN
97	- 00				
97 98	84	81	4 .	IF IT'S LOVE (THEN BET IT ALL) PENRAE/EMH 0035	JACK GREEN

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.

FOR WEEK ENDING DECEMBER 8, 1984

# 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.

HOTCOUNTRY POSITION	ARTIST	SALI TITLE	LAC.	/ July
1	EARL THOMAS CONLEY	CHANCE OF LOVIN' YOU	3	1
2	.MURRAY & D.LOGGINS	NOBODY LOVES ME LIKE YOU DO	2	2
3	GEORGE JONES	SHE'S MY ROCK	5	3
5	TTY GRITTY DIRT BAND	I LOVE ONLY YOU	7	4
4	THE JUDDS	WHY NOT ME	6	5
6	HE BELLAMY BROTHERS	WORLD'S GREATEST LOVER	9	6
7	MIND GEORGE STRAIT	DOES FORT WORTH EVER CROSS YO	10	7
13	D.FRIZZEL & S.WEST	IT'S A BE TOGETHER NIGHT	12	8
8	WAYLON JENNINGS	AMERICA	13	9
12	OVER H.WILLIAMS,JR.	ALL MY ROWDY FRIENDS ARE COM	14	10
11	MARK GRAY	DIAMOND IN THE DUST	16	11
9	EDDIE RABBITT	THE BEST YEAR OF MY LIFE	15	12
10	MICKEY GILLEY	TOO GOOD TO STOP NOW	4	13
14	BARBARA MANDRELL	CROSSWORD PUZZLE	18	14
15	REBA MCENTIRE	HOW BLUE	23	15
16	JANIE FRICKE	YOUR HEART'S NOT IN IT	1	16
21	KEITH STEGALL	WHATEVER TURNS YOU ON	19	17
20	GENE WATSON	GOT NO REASON NOW FOR GOIN' H	22	18
17	JOHN CONLEE	YEARS AFTER YOU	-	19
28	TOM T. HALL	P.S. I LOVE YOU	8	20
19	MERLE HAGGARD	A PLACE TO FALL APART	24	21
22	GAIL DAVIES	JAGGED EDGE OF A BROKEN HEAR	27	22
23	DOLLY PARTON	GOD WON'T GET YOU	11	23
18	CRYSTAL GAYLE	ME AGAINST THE NIGHT		24
29	SAWYER BROWN	LEONA		25
26	RICKY SKAGGS	SOMETHING IN MY HEART	-	26
30	JOHNNY LEE	YOU COULD'VE HEARD A HEART BE	20	27
41	JOHN SCHNEIDER	I'VE BEEN AROUND ENOUGH TO KN	17	28
36	EXILE	GIVE ME ONE MORE CHANCE	21	29
24	ALABAMA	(THERE'S A) FIRE IN THE NIGHT	-	30

Ä	J. J. S. W.E.F.	AIRPI	LAY	HOTCOUNTRY POSITION
1	2	CHANCE OF LOVIN' YOU	EARL THOMAS CONLEY	1
2	3	NOBODY LOVES ME LIKE YOU DO	A.MURRAY & D.LOGGINS	2
3	5	SHE'S MY ROCK	GEORGE JONES	3
4	6	WHY NOT ME	THE JUDDS	4
5	7	I LOVE ONLY YOU	NITTY GRITTY DIRT BAND	5
6	4	TOO GOOD TO STOP NOW	MICKEY GILLEY	10
7	10	WORLD'S GREATEST LOVER	THE BELLAMY BROTHERS	6
8	9	AMERICA	WAYLON JENNINGS	8
9	11	THE BEST YEAR OF MY LIFE	EDDIE RABBITT	9
10	13	DOES FORT WORTH EVER CROSS YOU	JR MIND GEORGE STRAIT	7
11	15	DIAMOND IN THE DUST	MARK GRAY	11
12	16	HOW BLUE	REBA MCENTIRE	15
13	17	CROSSWORD PUZZLE	BARBARA MANDRELL	14
14	1	YOUR HEART'S NOT IN IT	JANIE FRICKE	16
15	19	ALL MY ROWDY FRIENDS ARE COMIN	G OVER H.WILLIAMS,JR.	12
16	18	IT'S A BE TOGETHER NIGHT	D.FRIZZEL & S.WEST	13
.17	21	YEARS AFTER YOU	JOHN CONLEE	17
18	20	ME AGAINST THE NIGHT	CRYSTAL GAYLE	18
19	22	A PLACE TO FALL APART	MERLE HAGGARD	19
20	24	GOT NO REASON NOW FOR GOIN' HO	ME GENE WATSON	20
21	23	JAGGED EDGE OF A BROKEN HEART	GAIL DAVIES	22
22	25	WHATEVER TURNS YOU ON	KEITH STEGALL	21
23	27	(THERE'S A) FIRE IN THE NIGHT	ALABAMA	24
24	26	HEARTACHE AND A HALF	DEBORAH ALLEN	25
25	28	AIN'T SHE SOMETHING ELSE	CONWAY TWITTY	27
26	12	GOD WON'T GET YOU	DOLLY PARTON	23
27	29	SOMETHING IN MY HEART	RICKY SKAGGS	26
28	8	P.S. I LOVE YOU	TOM T. HALL	28
29	30	MAKE MY LIFE WITH YOU	OAK RIDGE BOYS	31
30	-	ONE OWNER HEART	T.G. SHEPPARD	32
any ret	rieval	system, or transmitted, in any form or by any	means, electronic, mechanical,	

# **COUNTRY SINGLES**

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

LABEL	NO. OF TITLES
RCA	17
MCA	13
COLUMBIA	11
WARNER BROS.	11
EPIC	9
MERCURY	8
EMI-AMERICA	4
MCA/CURB	3
VIVA	3
ATANTIC AMERICA	2
CAPITOL	2
WARNER/CURB	2
AMERICAN COUNTRY	1
AMI	1
CAPITOL/CURB	1
CLEVELAND INT'L	1
COMPLEAT	1
EMH	1
EVERGREEN	1
Liberty	1
MCA/CHURCHILL	1
MOON SHINE	1
NOBLE VISION	1
PERMIAN	1
RCA/CURB	1
TAPESTRY	1
TEXAS	1

#### COUNTRY SINGLES A-Z—songwriters/publishers/performance rights affiliates A-Z (LISTED BY TITLE)

TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.

53 A LADY LIKE YOU -- J. Weatherly K. Stegall (Bright Sky, ASCAP/Charlie Monk, ASCAP/Stegall, BMI/Blackwood, BMI)

A PLACE TO FALL APART - M. Haggard W. Nelson

(Mount Shasta, BMI) AIN'T SHE SOMETHING FLSE - I Foster R Rice (Jack & Bill. ASCAP)

ALL MY ROWDY FRIENDS ARE COMING OVER (Bocephus, BMI) CPP

ALL TANGLED UP IN LOVE - B.McDill J. Weatherly (Hall-Clement, BMI/Bright Sky, ASCAP/Charlie Monk,

AMERICA - SJohns

(Lowery, BMI/Legibus, BMI/Captain Crystal, BMI) CPP ANOTHER LONELY NIGHT WITH YOU – R,Clark

C-Anderson
(Seductive Lady, BMI/Sweet Street, ASCAP)
BABY BYE BYE – G.Morris J.Brantley
(WB, ASCAP/Gary Morris, ASCAP)
BABY'S GOT HER BLUE JEANS ON – Bob McDill

36 GIVE ME ONE MORE CHANCE - J.P.Pennington S.LaMaire

(Pacific Island, BMI/Tree, BMI) HL/CPP GOD WON'T GET YOU - D.Parto (Velvet Apple, BMI) CPP

GOODBYE HIGHWAY — P. tillis M.A.Kennedy (Elektra, BMI/Asylum, BMI/Love Wheel, BMI/Pam

20 GOT NO REASON NOW FOR GOIN' HOME - J. Russell

25 HEARTACHE AND A HALF - D. Allen R. Van Hov (Posey, ASCAP/Van Hoy, ASCAP/Unichappell, BMI/Struzick Muzick, ASCAP/Jaseppy, ASCAP)

73 MEY – J.iglesias C.Bolfiorc M.Balducci R.Arcusa (April, ASCAP)

15

(April, ASCAP)
HOW BLUE – J.Moffat
(Sonmedia, BMI/Bugshoot, BMI)
HOW DO YOU FEEL ABOUT FOOLING AROUND?
– K. Kristofferson M. Utley S. Bruton
(Resaca, BMI/Music City, ASCAP)
I HEARD IT ON THE RADIO – D.Lee B.Cason
(D.Lee, ASCAP/B.Cason, ASCAP/Mablehill, BMI/Hall-Clement, BMI)
LOVE ONLY YOU – D.Loggins D.Schlitz
(MCA, ASCAP/Don Schlitz, ASCAP/Leeds,
ASCAP/Patchwork, ASCAP)
I NEVER GOT OVER YOU – T.Jennings
(Tomtran, BMI)

140 BABY BYE BILE - LINEAL STACE PY SET OF MER BLUE JEANS ON - Bob McDill (Hall-Clement, BMI)

150 BED OF ROSES - S.Gillette R.Benson (Ensign, BMI/Jesse Erin, ASCAP/Famous, ASCAP)

170 BIGGRT THAN BOTH OF US - R.Coullet (Coral Reefer, BMI/Myrtie, BMI)

181 CANACE OF LOVIN' YOU - E.T. Conley R.Scruggs (Blue Moon, ASCAP/April, ASCAP/Labor of Love, BMI/Blackwood, BMI)

192 CHANCE OF LOVIN' YOU - E.T. Conley R.Scruggs (Blue Moon, ASCAP/April, ASCAP/Labor of Love, BMI/Blackwood, BMI)

193 CITY OF NEW DRLEANS - S.Goodman (Buddah, ASCAP/Turnpike Tom, ASCAP) CPP

194 CROSSWORD PUZZLE - S.Dean F.J.Myers (Tom Collins, BMI/Collins Court, ASCAP)

195 DIAMOND IN THE DUST - M.Gray S.LeMare (Warner-Tamerlane, BMI/Doticabs, BMI) WBM

196 DOES FORT WORTH EVER CROSS YOUR MIND - S.D.Shafer (Sculf-Rose, BMI)

196 EIGHT DAYS A WEEK - J.Lennon P.McCartney (MacLen, BMI)

197 EYE OF A HURRICANE - J.Fuller (ATV, BMI/Wingtip, BMI)

198 GETTIN' OVER YOU - C.L.Rutledge (Phono, SESAC/Big Crush, SESAC)

22 JAGGED EDGE OF A BROKEN HEART - W.Igleheart

M.Joyce (Black Note, ASCAP/Greeser, BMI)

(Black Note, ASCAP/Greeser, BMI)
LEONA – B.Shore D.Wills
(Royal Haven, BMI/Gid, ASCAP) CPP
LET LOVE COME LOOKING FOR YOU – J.Buckingham
(Warner-Tamerlane, BMI)
LET ME DOWN EASY – J.Michael L.Lafferty
(Tolloven, BMI/Jidobi, BMI)
MACON LOVE – R.Albright J.elliott M.D.Sanders
(Milene, ASCAP)

(Milene, ASCAP)

MAGGIE'S DREAM — D.Loggins L.Silver
(Leeds, ASCAP/Patchwork, BMI)

MAKE MY LIFE WITH YOU — G.Burr
(Garwin, ASCAP/Sweet Karol, ASCAP)

ME AGAINST THE NIGHT — P.Rose M.Kennedy P.Bunch
(Irving, BMI/Love Wheel, BMI)

MISSIN' MISSISSIPPI — B.Gallimore B.Mevis B.Shore
(Royalhaven, BMI/Gid, ASCAP/Dejamus, ASCAP)

MY BABY'S GOT GOOD TIMING — D.Seals B.McDill
(Pink Pig, BMI/Hall-Clement, BMI/BobMcDill, BMI)

MY ONLY LOVE — J.Fortune
(Statler Brothers, BMI) 49

61

(Statler Brothers, BMI)

NO WAY JOSE – J.C.Cunningham S.Stone
(Welbeck, ASCAP/Lockhill-Selma, ASCAP) NOBODY LOVES ME LIKE YOU DO - J. Dunn P. Phillips

(Ensign, BMI) CPP ON THE WINGS OF A NIGHTINGALE - P.McCartney (MPL, ASCAP) HL

ONE OWNER HEART - W.Aldridge T.Brasfiewld M.McAnally
(R.Hall, ASCAP/Almost, ASCAP/Tom Brasfield, ASCAP)

ONE TAKES THE BLAME - D.Reid (Statler Brothers, BMI)
PINS & NEEDLES - R.Carnes J.Carnes C.Hardy

(Elektra, BMI/Asylum, BMI/Refuge, ASCAP )WBM PLEDGING MY LOVE – D.Robey F.Washington 83

PRISONER OF THE HIGHWAY - M.Reid 42 (Lodge Hall, ASCAP) CPP P.S. I LOVE YOU - G Jenkins J.Mercer 28 (MCA, ASCAP/WB, ASCAP) WBM

RADIO LAND - C, Rains J.E. Norman M. Murphey (Choskee Bottom, ASCAP/Kahala, ASCAP/Timberwolf,

BMI)
RUNNING OOWN MEMORY LANE – E.Raven

ASCAD/Michael H. Goldsen, ASCAP) (Ravensong, ASCAP/Michael H. Goldsen, ASCAP)
SHE SURE GOT AWAY WITH MY HEART – W.Aldridge

1.Brasheid (Rick Hall, ASCAP) CPP SHE USED TO LOVE ME A LOT ~ K.Fleming D.Morgan C.Quillen (Half-Clement, BMI/Jack&Bill, ASCAP)

45 SHE'S GONE GONE GONE - H.Howard

SHE'S GONNA WIN YOUR HEART - M. Williams

(Welbeck, ASCAP/Dorsey, ASCAP/Cavesson, ASCAP)

(Welbeck, ASCAP/Dorsey, ASCAP/Cavesson, ASCA SHE'S MY ROCK – S.K.Dobbins (Famous, ASCAP/Chappell, ASCAP) HL/CHA/CPP SLOW BURNING MEMORY – V.Gosdin M.D.Barnes (Hookit, BMI/Blue Lake, BMI) SLOW NIGHTS – BAlbright

(Sawgrass, BMI)
SOME HEARTS GET ALL THE BREAKS – J.Raymond

B.Moore (Tapadero, BMI) CPP SOMEONE LIKE YOU - B.McDill D.Lee

SOMETHING IN MY HEART - W.Pattor 26

(Jack & Bill, ASCAP/Amanda-Lin, ASCAP)
THE BEST YEAR OF MY LIFE – E.Rabbitt E.Stevens

(Deb Oave, BMI/Briarpatch, BMI) CPP
THE BOYS NIGHT OUT – J.Stampley T.Stampley

(Mullet, BMI/Banron, BMI) THE GIRL MOST LIKELY TO - S. Pippin W. Newton (Warner-Tamerlane, BMI/Writers House, BMI) WBM

THE LADY TAKES THE COWBOY EVERYTIME - L.Gatlin (Larry Gatlin, BMI) WBM
THE MISSISSIPPI SQUIRREL REVIVAL — C.W.Kalb,

Jr. C.Kalb (Ray Stevens, BMI)

(THERE'S A) FIRE IN THE NIGHT - B.Corbin (Sabal, ASCAP)
THINKING 'BOUT LEAVING - R.Albright M.D.Sanders

(Milene, ASCAP) THIS BED'S NOT BIG ENOUGH - C.Monk J.mcbride

(Charlie Monk, ASCAP/April, ASCAP) TOO GOOD TO STOP NOW — B.McDill R.Bourke (Hall-Clement, BMI/Chappell, ASCAP) HL/CHA TOUCHY SITUATION — C.Lester

67 (Warner-Tamerlane, BMI/Writers House, BMI) TURN ME LOOSE - V.Gill

(Yenerit, BMI)
WHAT ABOUT ME – K.Rogers D.Foster R.Marx
(Lionsmate, ASCAP/Security Hogg, ASCAP/Foster

Frees, BMI)
WHAT AM I GONNA DO WITHOUT YOU — L.Bastian

(Blue Lake, BMI/Peso, BMI/Wallet, BMI) WHAT SHE WANTS — K.Chater R.Armand

(Vogue, BMI/Padre, BMI) WHATEVER TURNS YOU ON – K.Stegall D.Lowery (Blackwood, ASCAP/Stegall, BMI/Sheddhouse, ASCAP) CPP

81 WHAT'LL YOU DO ABOUT ME - D.Linde

WHEELS IN EMOTION - R.Albright J.Greeneb

WR ASCAP/Make Relievus ASCAP/Reckaroo RMI) IWB\_ASCAP/Make Believus, ASCAP/Beckaroo, BI
WHY NOT ME — H.Howard B.Maher S.Throckmorte
FCross Keys, ASCAP/Welbeck, ASCAP/Blue Quill,
ASCAP/Tree, BMI) HL
WISHFUL DRINKINI\* — B.Mevis B.Shore
Gid, ASCAP/Royal Haven, BMI) CPP
WOMAN YOUR LOVE — B.Shore D.Willis
Royalharen, ASCAP/Gid, ASCAP) CPP
WORLD'S GREATEST LOVER — D.Bellamy
Bellamy Brothers, ASCAP, CPP
YEARS AFTER YOU — T. Schuyler
CDebdave, BMI/Briarpatch, BMI) CPP
YOUR BRIENG DUIT) THE WILD SIDE OF ME — D.Se

(YOU BRING OUT) THE WILD SIDE OF ME - D.Seals

tPink Pig. BMI) YOU COULD'VE HEARD A HEART BREAK -- M.Rossi YOU TURN ME ON (LIKE A RADIO) - B.McDill

J.Weatherly
(Hall-Clement, BMI/Bright Sky, ASCAP)
WOUR HEART'S NOT IN IT – M.Garvin B.Jones

(Tree, BMI/O'Lyric, BMI/Cross Keys, ASCAP )HL



#### CHRISTMAS ALBUMS

(Continued from page 39)

250,000 units, according to senior vice president Nick Hunter. Hunter says that there are plans in the works for a 1985 Christmas tv special that would star Twitty and his feathered friend to boost sales fur-

Similarly, PolyGram has no new holiday releases in its pipeline. Its 1978 best-seller, "The Statler Brothers Christmas Card," has been reduced from \$8.98 to \$5.98 this year to increase its consumer appeal, notes marketing director Joe Poli-

Spurred by the surprise success of the Yuletide novelty hit "Grandma Got Run Over By A Reindeer," Epic in New York has picked up both the single and the album for distribution for the first time. "Grandma" was originally released in 1978 on the Oink label; in 1980, Soundwaves Records picked it up for national distribution. Elmo & Patsy, the California-based artists behind the hit—which was recently named SESAC's country song of the year-have done a video to go along with the record.

This is the first year that video

has played a role in marketing Nashville Christmas product. In addition to Elmo & Patsy's video, RCA will be using footage from the Rogers/Parton tv special to promote their duet single, "The Greatest Gift Of All."

And Deborah Allen recently completed a Christmas video with producer Jon Small in New York for her holiday single, "Rockin' Little Christmas," which appears on RCA's "A Country Christmas, Vol. 2" Small is known for his work with 3." Small is known for his work with Billy Joel.

Labels allow retail outlets and racks between 50% and 100% exchange policies on their Yule catalog. Observes CBS' marketing vice president Roy Wunsch: "It seems every year that the Christmas mar-ket is getting smaller."

By some accounts, total Christmas product sales amount to considerably less than 1% of the total industry volume.

Other Christmas albums released by indie labels this year include "Ralph & Red Christmas Together," recorded by Ralph Emery and puppet Shotgun Red of The Nash-ville Network, released on the Blos-som Gap label; and "The Austin Christmas Collection, Third Edition," featuring a variety of Texas artists, on the Felicity label.

#### **RAY STEVENS**

(Continued from page 89)

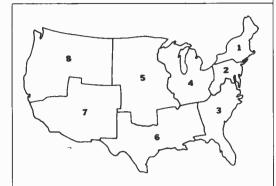
says the climate right now is favorable to a novelty record.

"The public's mood tends to run in cycles," says Stevens. "And I think the cycle for novelty hits is

coming back strong."

Bruce Hinton agrees. "The timing is perfect," he notes. "It's the holiday season, and people are thinking about having fun. We're promoting the single by saying that last year was the Cabbage Patch doll, and this year will be the Ray Stevens Squirrel."

#### Billboard HOT COUNTRY SINGLES RADIO ACTION



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

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

GLEN CAMPBELL A LADY LIKE YOU

EXILE CRAZY FOR YOUR LOVE

VERN GOSDIN SLOW BURNING MEMORY

WPTR Albany, NY WROS Boston, MA Buffalo, NY WOKQ Dover, NH WPOR-FM Portland, ME WSEN-FM Syracuse, NY

WCAO Baltimore, MD WRKZ Hershev, PA New York City, NY WXTU Philadelphia, PA WMZQ Washington, DC Washington, DC Wheeling, WV WWVA

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

JOHN ANDERSON EYE OF A HURRICANE

CRAZY FOR YOUR LOVE

THE STATLER BROTHERS

WJAZ Albany, GA Asheville, NC Atlanta, GA WWNC

Augusta. GA Bristol, VA WGUS **WXBQ** 

WEZL Charleston, SC WSOC-FM Charlotte, NC Chattanooga, TN

WUSY Chattanooga, TN Columbia, SC

Cypress Springs, FL Fayettville, NC WGTO WFNC WESC

Greenville, SC **WCRJ** Jacksonville, FL WIVK Knoxville, TN

Lynchburg, VA WWOD Miami, FL Norfold, VA

**WCMS WH00** Orlando, FL **WWKA** Orlando, FL

Panama City, FL WPAP WKIX Raleigh, NC Richmond, VA WRNL

Roanoke, VA WOYK St. Petersburg, FL -West Palm Beach, FL

WTQR Winston-Salem, NC

#### NATIONAL 130 REPORTERS

**NEW TOTAL** ADDS THE STATLER BROTHERS MY ONLY LOVE MERCURY EXILE CRAZY FOR YOUR LOVE EPIC 41 41 JOHN ANDERSON EYE OF A HURRICANE WARNER BROS. 36 36 GLEN CAMPBELL A LADY LIKE YOU ATLANTIC AMERICA 33 76 LOUISE MANDRELL
THIS BED'S NOT BIG ENOUGH RCA 28 28

**REGION 4** 

THE STATLER BROTHERS MY ONLY LOVE

EXILE CRAZY FOR YOUR LOVE

**GLEN CAMPBELL** 

WSLR Akron, OH WUSN Chicago, IL WUBE Cincinnati, OH WGAR-FM Cleveland, OH WMNI Columbus, OH WONE Dayton, OH WCXI-AM/FM Detroit, Mi WWWW Detroit, MI WAXX-FM Eau Claire, WI WROZ Evansville, IN WGEE Green Bay, WI WFMS Indianapolis, IN

WIRE Indianapolis, IN WITL Lansing, MI WAMZ Louisville, KY WTSO Madison, WI WMII Milwaukee, WI

Oskosh, WI WOSH WXCL Peoria, IL WKKN Rockford, IL

WTOD Toledo, OH

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

THE STATLER BROTHERS MY ONLY LOVE

JOHN ANDERSON EYE OF A HURRICANE

LOUISE MANDRELL THIS BED'S NOT BIG ENOUGH

KHAK Cedar Rapids, IA KSO Des Moines, IA KFGO Fargo, ND KWMT Fort Dodge, IA KFKF Kansas City, MO WDAF Kansas City, MO Minneapolis, MN KEBC Oklahoma City, OK WOW Omaha, NE Springfield, MO KUSA St. Louis, MO WIL-FM St. Louis, MO KTPK Topeka, KS Tulsa, OK

KFDI Witchita, KS

REGION 6

THE STATLER BROTHERS MY ONLY LOVE

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JOHN ANDERSON EYE OF A HURRICANE

EXILE CRAZY FOR YOUR LOVE

KEAN-AM/FM Abilene, TX KMML Amarillo, TX KASE Austin, TX WYNK Baton Rouge, LA WZZK Birmingham, AL Corpus Christi, TX KOUL El Paso, TX KPLX Fort Worth, TX KIKK-FM Houston, TX KILT Houston, TX KLRA 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

Shreveport, LA WACO Waco, TX KLUR-FM Wichita Falls, TX

#### **REGION 7**

REGION 8

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

THE STATLER BROTHERS

EXILE CRAZY FOR YOUR LOVE

LOUISE MANDRELL THIS BED'S NOT BIG ENOUGH

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-FM 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 Carson City, NV KKBC Chico, CA Eugene, OR KUGN KMAK Fresno, CA KMIX Modesto, CA Oakland, CA KNEW KWJJ Portland, OR Sacramento, CA **KRAK** KGAY Salem, OR Seattle, WA KMPS KGA Spokane, WA

KRPM Tacoma, WA::

BILLBOARD DECEMBER 8, 1984



#### Billboard HOT COUNTRY SINGLES RETAIL ACTION

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

#### REGION 1

#### REGION 2

THE KENDALLS I'D DANCE EVERY DANCE WITH YOU

ALABAMA (THERE'S A) FIRE IN THE NIGHT

SAWYER BROWN LEONA

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

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

#### REGION 3

ALABAMA (THERE'S A) FIRE IN THE NIGHT

**SAWYER BROWN** 

THE KENDALLS I'D DANCE EVERY DANCE WITH YOU

Bibb Distributors Charlotte, NC Dean's Record One Stop Richmond, VA Franklin Music Augusta, GA Lieberman Norcross, GA One Stop Records Atlanta, GA Peaches Records & Tapes Clearwater, FL Peaches Records & Tapes West Palm Beach, FL Record Bar Savannah, GA Record Bar Durham, NC Record Bar Atlanta, GA Record Bar Chattanooga, TN

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

#### NATIONAL

DEBORAH ALLEN HEARTACHE AND A HALF RCA	NUMBER REPORTING 19
ALABAMA (THERE'S A) FIRE IN THE NIGHT RCA	19
OAK RIDGE BOYS MAKE MY LIFE WITH YOU MCA	17
THE KENDALLS I'D DANCE EVERY DANCE WITH YOU MERCUR	17 Y
SAWYER BROWN LEONA CAPITOL/CURB	17

#### **REGION 4**

**DEBORAH ALLEN** HEARTACHE AND A HALF

OAK RIDGE BOYS MAKE MY LIFE WITH YOU

GAIL DAVIES
JAGGED EDGE OF A BROKEN HEART

Am-Bat Records Cincinnati, OH Arc Distributing Cincinnati, OH Arrow Dist Beachwood, OH Gemini Record Cleveland, OH Martin & Snyder Dearborn, MI Music Peddlers Troy, MI National Record Mart #74 St. Clairsville, OH National Records Akron, OH Northern Records Cleveland, OH Radio Doctors Milwaukee, WI Scott's 1-Stop Indianapolis, IN Singer One Stop Chicago, IL Sounds Unlimited Niles, IL Vine Records Louisville, KY Wax Works Owensboro, KY

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

RICKY SKAGGS SOMETHING IN MY HEART

ALABAMA

(THERE'S A) FIRE IN THE NIGHT

THE KENDALLS
I'D DANCE EVERY DANCE WITH YOU

Lee's Records & Tapes Tulsa, OK Lieberman Kansas City , MO Lieberman Minneapolis, MN Music City Bismarck, ND Musical Sales Minneapolis, MN Phil's One Stop Oklahoma City, OK Records & Tapes Omaha, NE Uptown Records St. Louis, MO

#### REGION 6

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**DEBORAH ALLEN** HEARTACHE AND A HALF

OAK RIDGE BOYS MAKE MY LIFE WITH YOU

**CRYSTAL GAYLE** ME AGAINST THE NIGHT

ABC One Stop San Antonio, TX Big State Dallas, TX
Camelot Music Amarillo, TX
Camelot Music Austin, TX Central South Dist. Nashville, TN E&R One Stop San Antonio, TX Floyd's Wholsler Dist. Ville Platte, LA H.W. Daily Houston, TX Handleman Co. Little Rock, AR Hastings Records Abilene, TX Lieberman Dallas, TX Music City Nashville, TN Poplar Tunes Memphis, TN Record Bar New Orleans, LA
Record Bar Baton Rouge, LA Record Bar Mobile, AL Record Bar #66 Odessa, TX Record Service Houston, TX Record Shop Montgomery, AL Sound Shop Natchez, MS Sound Shop Meridan, MO Sound Shop #940 Bossier City, LA Sound Warehouse Metarie, LA Southwest Wholesalers Houston, TX Target/Jet Co. Maumelle, AR The Record Shop Huntsville, AL Top Ten Records Dallas, TX Western Merch. Dallas, TX
Western Merchandisers Houston, TX

REGION 7

REGION 8

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

**DEBORAH ALLEN** HEARTACHE AND A HALF

OAK RIDGE BOYS

MAKE MY LIFE WITH YOU

ALABAMA (THERE'S A) FIRE IN THE NIGHT

Charts Records And Tapes Phoenix, AZ KSG Layton, UT Mountain Coin Denver, CO Music Operators Fullerton, CA Pro One Stop Tempe, AZ Smash Record Dist Phoenix, AZ Tower El Cajon, CA Tower El Toro, CA Tower Records Las Vegas, NV

American Stereo Springfield, OR Major Dist. Seattle, WA Sea Port Records Portland, OR Tower San Francisco, CA Tower Sacramento, CA Tower Stockton Fresno, CA;;

#### **Low-Cost Music** Institute Gets **Financial Boost**

NASHVILLE More than \$90,000 has been pledged to the W.O. Smith Nashville Community Music School, an institution established here to provide low-cost music lessons for children ages 3 to 18. Leaders of the Nashville music industry have started a fund-raising campaign to collect \$250,000 for the school dur-

ing the next three years.

Jim Ed Norman, executive vice president of Warner Bros. Records' Nashville division, is heading the

fund-raising activities.

Donna Hilley, vice president of Tree International and a member of the school's board of directors, says that her company has already do-nated money to buy the land on which a new school building will be built. Currently, the school is housed at 1416 Edgehill Ave.

Named in honor of Dr. W.O. Smith, a jazz musician and former professor of music at Tennessee State Univ., the school charges students 50 cents a lesson. Instructors, many of whom perform with the Nashville Symphony and all of whom donate their services, offer courses in guitar, violin, piano, clarinet, trumpet, flute, saxophone, cello, theory and composition and early childhood music.

Besides collecting money for expanding the school's services, the fund-raising committee is also asking for donation of instruments. Hilley says that most of the money collected so far has been from the school's board of directors. Other donors include Kenny Rogers, Ricky Skaggs, Wesley Rose, Sound-shop Recording Studios, Discount Records, Wayne Oldham, Sidney Herman and American Federation of Musicians Local 257.

Buddy Killen, owner of Tree International, is president of the school's board of directors.

#### **Carling Irish Festival** Names Trisha Walker

NASHVILLE Trisha Walker has been named the U.S. representative for the Carling Country Music Festival in Cork, Ireland, slated for April 6-8.

The three-day event is sponsored

by Beamish & Crawford Breweries. This year's festival will be headlined by Johnny Cash, with other performers yet to be announced.

#### ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad. call Jeff Serette at (800) 223-7524.

#### **BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES** THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Country Singles, 1948-1983
- Top Ten Country Singles, 1948-1983
- Top Country Singles Of The Year, 1946-1983
- Number One Country Albums, 1964-1983
- Top Ten Country Albums, 1964-1983
- Top Country Albums Of The Year, 1965-1983

FOR INFORMATION, WRITE: **Billboard Chart Research** Attn: Debra Todd 1515 Broadway New York NY 10036



# Congratulations! Earl Thomas Conley

Nelson Larkin and Warren Peterson

"Chance of Lovin' You"
Number

Thanks for making us a part of it.

# Digital Associates

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(615) 256-4487

#### 50 Bands Set To Compete at Bluegrass Meet

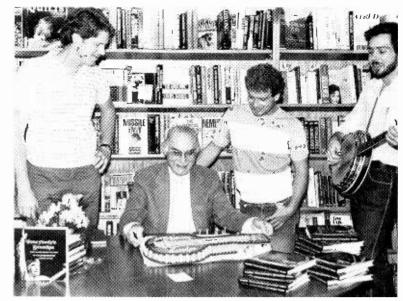
NASHVILLE The Country Gentlemen will perform at the 11th annual awards convention of the Society for the Preservation of Bluegrass Music of America (SPBGMA), to be held here Jan. 25-27.

More than 50 bluegrass bands

More than 50 bluegrass bands will compete during the convention for awards and more than \$17,000 in cash prizes. A meeting for bluegrass promoters will be held on the final day of the event.

Also scheduled to appear are the Lewis Family, the Easter Brothers, The Tennessee Gentlemen and John Cosby & the Bluegrass Drifters, the 1984 band champion.

The convention is under the direction of Chuck Stearman. Tickets will be sold on both an event-long and a daily basis.



Hey Grandpa? Grandpa Jones is all smiles at a recent party celebrating his 71st birthday and the publication of his autobiography "Everybody's Grandpa: Fifty Years Behind The Mike." Pictured are, from left, ICM's Rick Alter, Jones, ICM's Mike Marshall and Gordon Jenkins.

FOR WEEK ENDING DECEMBER 8, 1984

# TOP COUNTRY ALBUMS

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Compiled from national retail store and one-stop sales reports.  ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)  TITLE  LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)							
/.	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)  TITLE						
17 SIMIS	18		S XX	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)			
	1	1	19	WILLIE NELSON COLUMBIA FC:39145 Weeks at No. One: 11 CITY OF NEW ORLEANS			
2	2	2	15	THE OAK RIDGE BOYS MCA 5496 (8.98) GREATEST HITS 2			
3	4	4	11	EXILE EPIC FE-39424 KENTUCKY HEARTS			
4	3	3	34	ALABAMA RCA AHL1-4939 (8.98) ROLL ON			
5	5	6	6	RICKY SKAGGS EPIC FE-39410 COUNTRY BOY			
6	6	9	6	GEORGE STRAIT MCA FE-5518 DOES FORT WORTH EVER CROSS YOUR MIND			
7	7	7	26	LEE GREENWOOD MCA 5488 (8.98)  YOU'VE GOT A GOOD LOVE COMIN'			
8	9	5	15	BARBARA MANDRELL & LEE GREENWOOD MEANT FOR EACH OTHER MCA 5477 (8.98)			
9	10	11	6	EARL THOMAS CONLEY RCA AHL1-5175 TREADIN' WATER			
10	8	8	14	JOHN SCHNEIDER MCA 5495 (8,98)  TOO GOOD TO STOP NOW			
(11)	15	20	3	THE JUDDS RCA/CURB AHL1-5319 WHY NOT ME			
12	11	12	26	HANK WILLIAMS, JR. WARNER/CURB 25088 (8.98)  MAJOR MCVES			
(13)	14	14	21	NITTY GRITTY DIRT BAND WARNER BROS. 25113 (8.98) PLAIN DIRT FASHION			
14	13	13	16	RAY CHARLES COLUMBIA FC-39415 FRIENDSHIP			
15	12	10	25	MERLE HAGGARD EPIC FE-39364 IT'S ALL IN THE GAME			
16	16	16	7	KENNY ROGERS RCA AJL-5335 (8.98) WHAT ABOUT ME			
17	17	21	7	ANNE MURRAY CAPITOL S.J.—12363 (8.98)  HEART OVER MIND			
18	18	19	13	JANIE FRICKE COLUMBIA FC-39338 THE FIRST WORD IN MEMORY			
19	19	17	54	JIM GLASER NOBLE VISION NV-2001 THE MAN IN THE MIRROR			
20	21	23	30	THE STATLER BROTHERS MERCURY 818-652-1 (8.98)  ATLANTA BLUE			
21	22	22	5	WILLIE NELSON & KRIS KRISTOFFERSON COLUMBIA FC:39531  MUSIC FROM 'SONGWRITER'			
(22)	30	31	4	JOHN CONLEE MCA 5521 (8.98)  BLUE HIGHWAY			
<u>(23)</u>	26	27	57	GEORGE STRAIT ● MCA 5450 (8.98) RIGHT OR WRONG			
24	24	39	7	EMMYLOU HARRIS WARNER BROS. 21561 (8.98)  PROFILES II - THE BEST OF EMMYLOU HARRIS			
25	27	28	8	EDDIE RABBITT WARNER BROS. WB 25151 (8.98)  THE BEST YEAR OF MY LIFE			
26	25	25	5	THE EVERLY BROTHERS MERCURY 822-431 EB84			
27	28	29	4	GEORGE JONES EPIC FE-39272 LADIES CHOICE			
28	29	18	9	JIMMY BUFFETT MCA 5512 (8.98) RIDDLES IN THE SAND			
29	23	24	41	THE JUDDS RCA/CURB MHL1-8515 (8.98)  THE JUDDS - WYNONNA & NAOMI			
30	31	26	33	BARBARA MANDRELL MCA 5474 (8.98) CLEAN CUTS			
31	32	32	4	REBA MCENTIRE MCA 5516 (8.98) MY KIND OF COUNTRY			
32	20	15	21	JOHN ANDERSON WARNER BROS. 25099 (8.98)  EYE OF THE HURRICANE			
(33)	39	47	4	CONWAY TWITTY WARNER BROS. 251 70 (8.98) CONWAY'S LATEST GREATEST HITS-VOL. 1			
34	35	37	25	THE BELLAMY BROTHERS MCA/CURB 5489 (8.98) RESTLESS			
35	37	40	20	THE WHITES MCA/CURB 5490 (8.98) FOREVER YOU			
36	34	30	26	DON WILLIAMS MCA 5493 (8.98)  CAFE CAROLINA			
37	38	44	7	JOHN ANDERSON WARNER BROS. 25169 (8.98)  JOHN ANDERSON'S GREATEST HITS			
<u> </u>			<u> </u>	TUIC OL! DIANO			

MARK GRAY COLUMBIA EC-39518

				ARTIST	
	ž /		\$	\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\	
7HIS III	454	S Mys.	Mrs. 460	ARTIST  LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	33	35	6	GEORGE JONES EPIC FE-39546	BY REQUEST
40	41	42	7	TOM JONES MERCURY 422-822-701 (8.98)	LOVE IS ON THE RADIO
<u>(41)</u>	45	59	3	WAYLON JENNINGS RCA AHL1-5325 W	/AYLON'S GREATEST HITS - VOL. 2
(42)	47	43	8	TOM T. HALL MERCURY 822-425-1 (8.98)	NATURAL DREAMS
43	36	34	57	CRYSTAL GAYLE WARNER BROS. 23958 (8.98)	CAGE THE SONGBIRD
44	44	50	33	GARY MORRIS WARNER BROS. 25069 (8.98)	FADED BLUE
<b>(45)</b>	58	-	2	MERLE HAGGARD EPIC FE39545	MERLE HAGGARD'S EPIC HITS
46	46	49	5	DAVID FRIZZELL & SHELLY WEST GOLDEN DUE	TS-THE BEST OF FRIZZELL & WEST
47	42	45	27	VIVA 25148 (8.98)  RONNIE MILSAP RCA AHL-1-5016 (8.98)	ONE MORE TRY FOR LOVE
48	40	41	73	EARL THOMAS CONLEY RCA AHL1-4713 (8.98)	DON'T MAKE IT EASY FOR ME
49	51	57	4	DAN SEALS EMI-AMERICA ST-17131 (8.98)	SAN ANTONE
50	48	46	64	THE KENDALLS MERCURY 812-7791-1 (8.98)	MOVIN' TRAIN
(51)	63	-	2	T.G. SHEPPARD WARNER/CURB 25149 (8.98)	ONE OWNER HEART
52	43	36	33	ATLANTA MCA 5463 (8.98)	PICTURES
(53)	61	-	2	GENE WATSON MCA 5520 (8.98)	HEARTACHES, LOVE & STUFF
54	50	53	8	JOHNNY LEE WARNER BROS. 25125 (8.98)	WORKIN' FOR A LIVIN'
55	55	63	142	WILLIE NELSON ▲ COLUMBIA FC 37951	ALWAYS ON MY MIND
56	57	56	19	GLEN CAMPBELL ATLANTIC/AMERICA 90164 (8.98)	LETTER TO HOME
57	54	58	344	WILLIE NELSON ▲ COLUMBIA JC 35305	STARDUST
58	56	55	97	WILLIE NELSON & MERLE HAGGARD ▲ EPIC FE 379	PANCHO & LEFTY
59	59	60	55	WILLIE NELSON COLUMBIA FC-39110	WITHOUT A SONG
60		NEW)	>	CONWAY TWITTY & HIS LITTLE FRIENDS WARNER B	BROS. 23971 MERRY TWISMAS
61	62	64	3	VARIOUS ARTISTS WARNER BROS. 25171 YOU	AND I - CLASSIC COUNTRY DUETS
62	53	48	. 59	RICKY SKAGGS ● SUGAR HILL/EPIC FE-38954/EPIC	DON'T CHEAT IN OUR HOMETOWN
<b>63</b> )	ı	(Wak		BARBARA MANDRELL MCA 5519	CHRISTMAS AT OUR HOUSE
64)	ı	(Wak	<b>&gt;</b>	GAIL DAVIES RCA AHL1-5187	WHERE IS A WOMAN TO GO
65	49	33	30	LARRY GATLIN & THE GATLIN BROS. BAND COLUMBIA FC:39291	HOUSTON TO DENVER
66	67	70	84	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
67	65	67	20	KAREN BROOKS WARNER BRUS. 1-25051 (8.98)	HEARTS ON FIRE
68	52	38	34	MICKEY GILLEY & CHARLY MCCLAIN EPIC FE-39292	IT TAKES BELIEVERS
69	68	68	90	ALABAMA ▲ RCA AHL 1-4663 (8.98)	THE CLOSER YOU GET
70	72	72	64	JOHN CONLEE MCA 5434 (8.98)	IN MY EYES
71	64	52	17	MICKEY GILLEY EPIC FE-39324	TOO GOOD TO STOP NOW
72	71	66	112	HANK WILLIAMS, JR. ELEKTRA/CURB 60193 (8.98)	NK WILLIAMS, JR.'S GREATEST HITS
73	70	71	143	<b>ALABAMA</b> ▲ RCA AHL1-4229 (8.98)	MOUNTAIN MUSIC
74	73	69	61	ANNE MURRAY CAPITOL ST12301 (8.98)	A LITTLE GOOD NEWS
75	66	51	168	WILLIE NELSON ▲ COLUMBIA KC 237542	GREATEST HITS

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

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# **Black Singles SALES &**

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.

SALES  SALES  ARTIST				
1	3	SOLID	ASHFORD & SIMPSON	1
2	1	COOL IT NOW	NEW EDITION	2
3	2	I FEEL FOR YOU	CHAKA KHAN	3
4	6	FRIENDS/FIVE MINUTES OF FUNK	WHODINI	4
5	4	I JUST CALLED TO SAY I LOVE YOU	U STEVIE WONDER	17
6	8	CENTIPEDE	REBBIE JACKSON	12
7	7	BETTER BE GOOD TO ME	TINA TURNER	25
8	5	PURPLE RAIN	PRINCE & THE REVOLUTION	7
9	10	SHOW ME	GLENN JONES	5
10	12	SEX O MATIC	THE BAR-KAYS	15
11	9	PENNY LOVER	LIONEL RICHIE	11
12	15	TEARS	THE FORCE MD'S	8
13	11	DON'T STOP	JEFFREY OSBORNE	6
14	14	LET IT ALL BLOW	THE DAZZ BAND	9
15	18	OPERATOR	MIDNIGHT STAR	10
16	13	CARIBBEAN QUEEN	BILLY OCEAN	36
17	17	JAILHOUSE RAP	FAT BOYS	18
18	16	JUNGLE LOVE	THE TIME	35
19	26	TREAT HER LIKE A LADY	THE TEMPTATIONS	13
20	24	OUT OF TOUCH	DARYL HALL & JOHN OATES	24
21	19	JUST FOR THE NIGHT	EVELYN "CHAMPAGNE" KING	16
22	-	CONTAGIOUS	THE WHISPERS	20
23	22	LOOK THE OTHER WAY	E.ISLEY, C.JASPER, M.ISLEY	14
24	-	ALL OF YOU	LILLO THOMAS	30
25	-	BLACK BUTTERFLY	DENIECE WILLIAMS	29
26	-	LOVER GIRL	TEENA MARIE	23
27	20	OFF AND ON LOVE	CHAMPAIGN	33
28	21	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	22
29	29	THE WORD IS OUT	JERMAINE STEWART	28
30		NO ONE'S GONNA LOVE YOU	THE S.O.S. BAND	19

Ž	LAS MEET	AIRI	PLAY	HOT BLAC POSITION
1	1	SOLID	ASHFORD & SIMPSON	1
2	4	DON'T STOP	JEFFREY OSBORNE	6
3	3	LET IT ALL BLOW	THE DAZZ BAND	9
4	8	LOOK THE OTHER WAY	E.ISLEY, C.JASPER, M.ISLEY	14
5	7	SHOW ME	GLENN JONES	5
6	9	TEARS	THE FORCE MD'S	8
7	2	I FEEL FOR YOU	CHAKA KHAN	3
8	14	OPERATOR	MIDNIGHT STAR	10
9	17	TREAT HER LIKE A LADY	THE TEMPTATIONS	13
10	15	NO ONE'S GONNA LOVE YOU	THE S.O.S. BAND	19
11	6	PURPLE RAIN	PRINCE & THE REVOLUTION	7
12	12	C.O.D. (I'LL DELIVER)	MTUME	21
13	11	FRIENDS/FIVE MINUTES OF FUNK	WHODINI	4
14	20	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	22
15	21	CONTAGIOUS	THE WHISPERS	20
16	24	LOVER GIRL	TEENA MARIE	23
17	10	PENNY LOVER	LIONEL RICHIE	11
18	23	AFTER ALL	AL JARREAU	27
19	13	JUST FOR THE NIGHT	EVELYN "CHAMPAGNE" KING	16
20	5	COOL IT NOW	NEW EDITION	2
21	29	YOU USED TO HOLD ME SO TIGHT	THELMA HOUSTON	26
22	16	BLACK BUTTERFLY	DENIECE WILLIAMS	29
23	18	SEX O MATIC	THE BAR-KAYS	15
24	-	STRONGER THEN BEFORE	JOYCE KENNEDY	34
25	30	JAILHOUSE RAP	FAT BOYS	18
26	26	OUT OF TOUCH	DARYL HALL & JOHN OATES	24
27	28	THE WORD IS OUT	JERMAINE STEWART	28
28	-	SECRET FANTASY	TOM BROWNE	38
29	-	ALL OF YOU	LILLO THOMAS	30
30	-	MISLED	KOOL & THE GANG	39

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#### BLACK SINGLES A-Z—songwriters/publishers/performance rights affiliates

A-Z (LISTED BY TITLE)

TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.

- 90 A GENTLEMAN R.Hall G.Burr (Raha,BMI/Inspired Moment,BMI)
- AFTER ALL A.Jarreau J.Graydon D.Foster (Aljarreau,BMI/Garden Rake,BMI/Foster Frees,BMI) ALL OF YOU - L'Thomas L'Laurence
- (Bush Brunin',ASCAP/New Music,ASCAP/Music Corp. of America, BMI)

  AMNESIA – G. Duke H. Hewett
- (Hip Trip,BMI/Lakiva,BMI/Mycenae,ASCAP)
  APPRECIATION K.McCord R.Ernest
  (Perk's,BMI/Duchess,BMI/MCA,BMI)
- ARE YOU THE WOMAN Kashif (Kashif,BMI) BEEP A FREAK - R.Taylor L.simmons C.wilson
- 49
- (Temp.Co.,BMI)
  BETTER BE GOOD TO ME Knight Chinn Chapman
  (Chinnichap,ASCAP/Land Of Dreams, ASCAP/Arista ASCAP)CPP
- BLACK BUTTERFLY B.Mann C. Weil (Dyad,BMI)
- BODY M.Jackson
- (Vabritmar,BMI)
  CAN'T SLOW DOWN D.Frank M.Murphy (April ASCAP/Science Lab ASCAP)
- CARIBBEAN QUEEN K.Diamond B.Ocean (Willesden,BMI/Zomba)CPP CENTIPEDE - M.Jackson
- (Mijac,BMI/Warner-Tamerlane,BMI)WBM CHANGE YOUR WICKED WAYS 0.Scott P.Ford (TX,ASCAP/Temp,BMI)
- CHANGES/DO OR DIE BED STY M. Dowling,
- R. Dowling (Clarkjay, BMI/Specifically, BMI)
- CITY GIRL R.Laws (Colgems-EMI,ASCAP/Sweetbeat,ASCAP) C.O.D. (I'LL DELIVER) J. Mtume Tawatha
- (Mtume BMI/Do Drop BMI)
- CONTAGIOUS B.Watson R.Calloway M.Gentry
- (Hip Trip,BMI/Midstar,BMI)
- COOL IT NOW Brantley Timas
  (New Generation, ASCAP)
  DO WHAT YOU DO R.Dino L.D.Tomaso 37
- (Unicity, ASCAP/RaRa, ASCAP/Aldente, ASCAP) DON'T STOP D. Sembello D. Batteau (No Pain No Gain ASCAP/Unicity ASCAP/David
- Batteau ASCAP) DON'T STOP - A.Hudson (Perk's,BMI/Duchess,BMI/MCA,BMI)

- ELECTRIC BOOGALO O.Brown A.Giles R.Regan (Ollie Brown, ASCAP/Sugar, ASCAP/Go Glo, ASCAP)
- FAST GIRLS J.Johnson
- (Almo,ASCAP/Crazy People,ASCAP)
  FRIENDS/FIVE MINUTES OF FUNK J.Hutchins LSmith (Zomba,ASCAP)
- 88 GEORGY PORGY Paich
- (Street Sounds,ASCAP/Maurice Starr,ASCAP)
- GOTTA GET YOU HOME TONIGHT M.Horton
- (Philly World, BMI/Great Alps, BMI)
- GOTTA THANG K.Keys R.A.Brown (Life Long,ASCAP/Kwee,ASCAP) HANG ON TO YOUR LOVE Adu Matthewman
- (Adu-Matthewman, MCPS)
  HOLLIS CREW J.Mizel J.Simmons D.McDaniels
  (Protoons, ASCAP/Rush-Groove, ASCAP)
- I CAN'T KEEP MY HEAD J.Martin (Rosuki,BMI/Bonesville,BMI) I FEEL FOR YOU Prince
- (Controversy\_ASCAP)CPP
- JUST CALLEO TO SAY I LOVE YOU S.Wonder (Jobete,ASCAP/Black Bull,ASCAP) I OWE IT TO MYSELF J.Hamilton M.Haynes T.Rabb
- (Temp,BMI)

  I PROMISE (I DO LOVE YOU) J.Stanton
- (Rashida,BMI)

  I REALLY LOVE YOU H.Melvin M.Horton
  (Philly World,BMI/Hal Mel,BMI)

  I'M GIVIN' ALL MY LOVE T.Wells J.King J.Wißlams
- (Philly World, BMI/Heart to Heart, ASCAP)
  I'M IN LOVE WITH YOU C. Powell R. Philmore
  (Jobete, ASCAP/Koko-Pop, ASCAP/Stone
- Diamond BMI/Chris Powell BMI) IN ONE LOVE AND OUT THE OTHER - L.F. Sylvers, III P.P.Oland D.Mevers (Chappell, ASCAP/Richer, ASCAP/Unichappell, BMI/
- Mr.Dapper,BMI)
  IN THE DARK R.Ayers D.Spragley J.Bedford
  (Yeldarps,ASCAP/Currier,ASCAP/AFI,ASCAP)
- (Teledips, Ascar/Colling, Scar/Art, Ascar)
  INDECISIVE F. Johnson
  (Queen Check, ASCAP) Stell Chest, ASCAP)
  IT TAKES A LOT OF STRENGTH TO SAY GOODBYE –
- C.Brubeck (Abkco,BMI)
  JALIHOUSE RAP K.blow L. Smith D. Reeve
  M. Morales D. Robinson S. Abbatiello
  (Amber Pass,BMI/Too-Much, BMI/Kuwa, ASCAP/Fools Prayer, BMI)WBM
- (Raydiola, ASCAP)
- JUNGLE LOVE M.Day J.Johnson (Tionna, ASCAP)

- 16 JUST FOR THE NIGHT K.Carter P.Leonard B.Gaitsch
- (Unison,ASCAP/Edge of Fluke,ASCAP/Outer Snake,ASCAP/Johnny Yuma,BMI) LET IT ALL BLOW K. Harrison B. Harris (Jobete, ASCAP/Dazzie, ASCAP)
- LIKE A VIRGIN B.Steinberg T.Kelly
  (Billy Steinberg, ASCAP/Denise Barry, ASCAP)
- LOOK THE OTHER WAY E.Isley (April, ASCAP/IJI, ASCAP) LOVE AIN'T NO HOLIDAY - BJOBSON W.MENDES
- W.JOBSON (Native,BMI/Cissi,BMI/Choo Choo Train,BMI) LOVE AND MODERATION – K.Barnes J.Barnes
- (Kenya,BMI) LOVE LIGHT IN FLIGHT S.Wonde (Jobete,ASCAP/Black Bull,ASCAP)
- LOVE SONGS ARE BACK Various
- (Various)
  LOVER BOY K.Diamond B.Ocean R.J.Lange
  (Zomba,BMI/Willesden,BMI)
- LOVER GIRL T.Marie (Midnight Magnet,ASCAP)
- 72 LOVERIDE - R.D. Miller
- (Freash Ideas,ASCAP) LOVIN' M.Jozun
- (Boston International, ASCAP/T-Boy, ASCAP) **MECHANICAL EMOTION - Vanity**
- (Jobete,ASCAP)
  MISLED R.bell J.taylor Kool & The Gang
- (Delightful,BMI) MISSING YOU LRichie
- (Brockman,ASCAP)
  NEUTRON DANCE A.Willis D.Sembello
  (Off Backstreet,ASCAP/Streamline Moderne,ASCAP) NO ONE'S GONNA LOVE YOU - T.Lewis J.Harris,III
- (Flyte Tyme ASCAP/Avant Garde ASCAP) OFF AND ON LOVE - Champaign (Walkin, BMI)
- OOOHH M. Adams D. Webster C. Carter K. Nash 58
- (Slave Song, ASCAP/Major Toms, BMI) OPERATOR – B.Watson R.Calloway B.Lipscomb (Hip Trip,BMI/Midstar,BMI) OUT OF TOUCH – D. Hall J. Oates
- (Hot-cha.BM1/Unichappell.BM1)CHA/HL PENNY LOVER – LRichie B.Harvey-Ric (Brockman, ASCAP) CLM
- PRETTY MESS Vanity
  (Jobete,ASCAP/Wolftoons,ASCAP)CPP
  PURPLE RAIN Prince @ Revolution
  (Controversy,ASCAP)WBM
- RADIO MAN Lprice R.Larkins E.Thorngren B.Baker J.Gregory (April,ASCAP/Thornsong,BMI)

- 45 RAIN FOREST P.Hardcastle
- REQUEST LINE C.Pettiford G.Wigfall R.Fowler
- J.Bloodrock (Anjue,ASCAP/Stacy & Bros.,ASCAP)
- SAY YEAH B.Oates R.Von Schaik V.Gibbs (Company Of The Two P(i)eters B.V./Ladybird B.V.)
  SECRET FANTASY — M. Starr
- (Maurice Starr, ASCAP)
  SELF CONSCIOUS C. Favors P. Mozeby H. Mozeby W. Dozier
- (Not Listed) SEX O MATIC - Bar-kays A.A.Jones
- (Warner-Tamerlane, BMI/Bar-Kays, BMI) SEX SHOOTER Apollonia 6 (Girlsongs, ASCAP) SHE'S GOT THE BODY D. Sterling (Kiddo ASCAP/Southern ASCAP/Almo ASCAP)
- (Kiddo ASCAR/Southerinascar/Chillos SHOW ME LaLa GJones (New Music Group,BMI/MCA,BMI) SING'N HEY YEA T.Gatling C.Henderson T.Riley
- (Cal-Gene,BMI)
  SLIPPERY PEOPLE D.Byrne T.Weymouth C.Frantz
- (Index,ASCAP/Bleu Disque,ASCAP/WB,ASCAP)

  76 SNEAKING OUT G.L.Jones
- (Red Label\_BMI) SOLID - N.Ashford V.Simpson (Nick-O-Val,ASCAP)
- STRONGER THEN BEFORE C.B.Sager B.Bacharach (Fedora,BMI/Unichappell,BMI/Begonia Melodies,BMI/New Hidden Music,ASCAP) 53 SUPERNATURAL LOVE – D.Summer M.Omartian
- (Sweet Summer Night, ASCAP/See This House, ASCAP/Sudano, BMI/Soft Summer Songs, BMI)
- SWEPT AWAY D.Hall S.Allen (Hot Cha,BMI/Fust
- Buzza, BM1/Unichap 8 TEARS - Force MD's R. Halnin
- (T-Boy,ASCAP)
  TEASE ME W.Morrison
  (Island U.S.A.,BMI/Jun-Trac,BMI)
- THE BELLE OF ST. MARK Sheila E. (Girlsongs, ASCAP) THE MEDICINE SONG D.H. Wolinski
- (Overdue, ASCAP/WB, ASCAP)
  THE MEN ALL PAUSE B. Cooper J. Simo D.McDaniels (Spectrum VII ASCAP )
- (spectrum VII,ASCAP)
  THE WORD IS OUT J.Stewart J.Lindsay G.Craig
  (10,BMI/Nymph, BMI/Warner Bros.,BMI)
  THIS IS OUR NIGHT G.Goetzman M.Piccirillo
  (Tongue'N'Groove,BMI)

# **BLACK SINGLES**

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

LABEL	NO. OF TITLES
MOTOWN	7
ARISTA	6
MCA	6
RCA	6
WARNER BROS.	6
CAPITOL	5
COLUMBIA	5
A&M	4
EPIC	3
JIVE/ARISTA	3
PHILLY WORLD	3
SOLAR TOTAL EXPERIENCE	3
ATLANTIC	2
GEFFEN	2
GORDY	2
ISLAND	2
PORTRAIT	2
PRIVATE I	2
PROFILE	2
TOMMY BOY	2
4TH AND BROADWAY	<i>(</i> 1
ASYLUM	1
BEVERLY GLEN	1
CASABLANCA	1
CBS ASSOCIATED	1
CBS ASSOCIATED/S.	
CONSTELLATION	1
DE-LITE	1
ISLAND/ZE	1
JAMAICA	1
KEE WEE	1
MERCURY	1
MIRAGE	1
NEIGHBOR	1
PLANET POLYDOR	1
OWEST	1
REALITY	1
RED LABEL	1
SIRE	1
SPECIFIC/FANTASY	1
STREETWISE	1
SUTRA	1
TABU	1

- 13 TREAT HER LIKE A LADY R.Hall G.Burr
- (Jobets ASCAP/Tall Temptations ASCAP)
  WE ARE THE YOUNG D. Hartman C. Midnight
  (Blackwood, BMI/Multi-Level, BMI/Janiceps, BMI)
- YO LITTLE BROTHER C.Josephs A.godwin
- (Jobeta,BMI/Not Fragile,BMI)

  2 YOU TURN ME ON R. James
  (Stone City,ASCAP/Jay Warner, ASCAP)

  20 YOU USED TO HOLD ME SO TIGHT J.Harris III
- (Flute Turne ASCAP )
  - (Tyte Typin, ASCAP/Typun MY CHOICE TONIGHT L.Vandross M. Miller (April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller ASCAP/MCA, ASCAP)



#### **Chaka Khan Joins Reggae Stars**

NEW YORK The third annual 'Reggae Superjam' will be held Dec. 13-15 at the recently completed New Kingston Entertainment Centre in Kingston, Jamaica. The concert is being promoted by Pulse Limited, an entertainment consortium, in association with Red Stripe Beer and Air Jamaica. Tour packages for the three days of music are being prepared by the Jamaica Tourist Board.

Chaka Khan will be the major American attraction, performing on Dec. 15 along with vocalist Dennis Brown. Steel Pulse, Black Uhuru backed by Sly Dunbar and Robbie Shakespeare, and Native will be among the seven reggae acts on the

#### TEENA MARIE

(Continued from page 45)

simply makes an already good relationship with CBS even better. "I like CBS," she says. "They've never given me any problems. They don't argue with record sales, and unlike the last situation I was in, they don't get in my business.

Two of the highlights of "Star-child," which Marie wrote and produced, are "My Dear Mr. Gaye," a ballad tribute to Marvin Gaye employing musicians who played with the late crooner, and "We've Got To Stop Meeting Like This," a soulful duet with Ronnie McNeir.

"The song was originally to be sung by Rick James and myself, but Motown won't allow him to work with me," says Marie. "So I called up Ronnie, and it worked out real well.'

As for the creative process in the studio, Marie says it comes in many ways. "Sometimes we'll cut a track with all the pieces live, or I'll sing to an already finished instrumental track. There's no formula, as long as it's real."

In any case, Marie says she's proud of her music's distinctly urban character. "It's from the streets," she says, "and that may be unique in the fact that I'm white. I'm happy that I've been so accepted by blacks. I could have sung pop long ago and made a lot of money, but that's not me. My music reflects who and what I am.

At the moment, Marie, who hasn't gone on the road since 1981, is occupied with her tentative tour. The dates could extend to parts of Europe. Just as she interviewed managers, Marie is now negotiating with several agents.

"I'm not crazy about touring, but I love performing," she says. "It's interesting to be wooed by agents when you have something to offer. They come and take you to dinnerthe whole bit. It's kinda fun to have

#### Billboard HOT BLACK SINGLES RADIO ACTION

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

#### REGION 1

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

**NEW EDITION** MR. TELEPHONE MAN

STEVIE WONDER LOVE LIGHT IN FLIGHT

MADONNA

LIKE A VIRGIN

WILD Boston, MA WKND Hartford, CT WNHC New Haven, CT WDKX-FM Rochester, NY

WWIN-FM Baltimore, MD WXYV Baltimore, MD WRKS New York, NY WNJR Newark, NJ WDAS-FM Philadelphia, PA WUSL Philadelphia, PA

WAMO Pittsburgh, PA WDJY Washington, DC WHUR Washington, DC

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

**NEW EDITION** 

MR. TELEPHONE MAN

STEVIE WONDER LOVE LIGHT IN FLIGHT

DIANA ROSS MISSING YOU

WAOK Atlanta, GA WIGO Atlanta, GA WVEE Atlanta . GA WPAL Charleston, SC www.z. 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 Norfolk, VA wowi WRAP Norfolk VA

Orlando, FL WORL Petersburg, VA WPLZ Richmond, VA WANT

Savannah, GA WEAS WRXB St. Petersburg, FL WWDM

Sumter, SC WANM Tallahasse FI WQKS Williamsburgh, VA

WWIL-FM Wilmington, NC WAAA Winston-Salem, NC

#### REGION 4

CASHMERE CAN I

STEVIE WONDER LOVE LIGHT IN FLIGHT

DIANA ROSS MISSING YOU

WBMX Chicago, IL WGCI-FM Chicago, IL WJPC Chicago, IL

WRLZ Cincinnati OH WCIN Cincinnati, OH Cleveland, OH WDMT OMLW Cleveland, OH

WZAK Cleveland, OH WDAO Dayton, OH WDRQ Detroit, MI

WGPR Detroit, MI WJLB Detroit, MI Grand Rapids, MI WTLC Indianapolis, IN

WLOU Louisville, KY WLUM Milwaukee, WI Milwaukee, WI WNOV

#### REGION 5

RJ'S LATEST ARRIVAL CRY LIKE A WOLF

GAP BAND BEEP A FREAK

LONNIE HILL HARD TIMES

KPRS Kansas City, MO KAEZ Oklahoma City, OK KMJM St. Louis, MO St. Louis, MO

WZEN St. Louis, MO

#### NATIONAL

NEW EDITION MR. TELEPHONE MAN UNKNOWN	ADDS 27	0N 40
STEVIE WONDER LOVE LIGHT IN FLIGHT MOTOWN	26	53
DIANA ROSS MISSING YOU RCA	23	23
SADE HANG ON TO YOUR LOVE PORTRAIT	17	65
JANET JACKSON FAST GIRLS A&M	17	26

#### REGION 6 ALAR.LA.MS, West TN, TX

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NEW EDITION MR. TELEPHONE MAN

**DIANA ROSS** 

JANET JACKSON FAST GIRLS

WXOK Baton Rouge, LA WATV Birmingham, AL WENN-FM Birmingham, AL

KNOK Ft. Worth, TX ксон Houston, TX Houston, TX KMJO

IMLW Jackson, MS Jackson, MS KLAZ Little Rock, AR

Memphis, TN KRNB Memphis, TN WDIA 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

REGION 8
AK, Northern CA, ID, MT, Northern NV, OR, WA, WY

STEVIE WONDER LOVE LIGHT IN FLIGHT

HANG ON TO YOUR LOVE

**ROCK MASTER SCOTT AND THE DYNAMIC THREE** 

KDKO Denver, CO KACE Los Angeles, CA

KDAY Los Angeles, CA KGFJ Los Angeles, CA

Los Angeles, CA KJLH KUKO 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



#### Billboard HOT BLACK SINGLES RETAIL ACTION

weekly compilation of "breakout", i.e., singles with nitial movement indicative of significant future sales otential, but not yet on the top 30 lists of the retailers nd one-stops currently reporting to the Hot Black Singles chart.

REGION 2

SHALAMAR

**STEVIE WONDER** LOVE LIGHT IN FLIGHT

**KOOL & THE GANG** 

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 New York, 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 Philadelhia, PA Wins Records Long Island City, NY

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

Your Record Shop Baltimore, MD

STEVIE WONDER LOVE LIGHT IN FLIGHT

KOOL & THE GANG MISLED

MADONNA

Album Den Richmond, VA Bibb Distributors Charlotte, NC Cals Records Jacksonville, FL
D.J. Records Jacksonville, FL Frankie's Got It Norfolk, VA Franklin Atlanta, GA Goldmine Records Atlanta, GA Nova Dist. Inc. Norcross, GA One Stop Records Atlanta, GA

Peaches N. Miami, FL Peppermint Records Atlanta, GA Pritchetts St. Petersburg, FL Record Boutique Winston-Salem, NC Rudy's Records & Tapes Miami, FL Second Act Atlanta, GA Southern Music Orlando, FL

Specs Music Hialeah, FL Tara Records Atlanta, GA Tidewater One Stop Norfolk, VA Tropical Records Miami, FL

Tucker's Record Shop Knoxville, TN

#### NATIONAL

NUMBER **KOOL & THE GANG** MISLED DE-LITE 22 STEVIE WONDER LOVE LIGHT IN FLIGHT MOTOWN RAY PARKER JR. 20 JAMIE ARISTA MADONNA LIKE A VIRGIN SIRE GAP BAND
BEEP A FREAK TOTAL EXPERIENCE 18

#### **REGION 4**

KOKO-POP I'M IN LOVE WITH YOU

READY FOR THE WORLD TONIGHT

MADONNA LIKE A VIRGIN

Angott Detroit, MI Barneys Chicago, IL Central One Stop Columbus, OH Cleveland One-Stop Cleveland, OH
Color Rite Records Chicago, IL Damon's Detroit, MI Detroit Audio Oak Park, MI Eklund Enterprises Kansas City, MO Filmore Records Cleveland, OH
Fletchers One Stop Chicago, IL
Gemini One-Stop Cleveland, OH Grapevine Records Flint, MI 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 Aslyum Toledo, OH Sounds Good Chicago, IL

#### REGION 5

**GAP BAND** BEEP A FREAK

PAUL HARDCASTLE RAIN FOREST

VANITY MECHANICAL EMOTION

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

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**GAP BAND** BEEP A FREAK

KOOL & THE GANG MISLED

RAY PARKER JR.

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 Birmingham, AL Peaches Memphis, TN Peaches New Orleans, LA Pop Tunes Memphis, TN Poplar Tunes Memphis , TN Reses Records Dallas, TX Sam's Records Dallas, TX Select-O-Hits Memphis, TN Sound Warehouse Metarie, LA Southern Records New Orleans, LA Stans Record Service Shreveport, LA Sun Belt Music Dallas, TX Tape City U.S.A. Metaire, LA United Records Houston, TX Warehouse Metarie, LA

## REGION 7

REGION 8
AK. Northern CA,ID,MT,Northern NV,OR,WA,WY

RAY PARKER JR. JAMIE

JUNZUN CREW/MICHAEL JONZUN LOVIN'

**TEENA MARIE** 

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;;

# Billboard

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Company

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Visiting A Queen. The regal blues singer Koko Taylor was recently visited backstage at Rick's in Ann Arbor, Mich., by, from left, rock performer/song writer Iggy Pop and pop/jazz singer Al Jarreau. (Photo: Maureen O'Malley).

#### BILLBOARD'S BLACK CHART RESEARCH PACKAGES

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FOR WEEK ENDING DECEMBER 8, 1984

#### Billboard

# TOP BLACK ALBUMS

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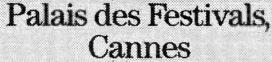
	/	/_	/	Compiled from national retail store and one  ARTIST  LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*  STEVIE WONDER A	e-stop sales reports.
/	TE /	MEE	8	3	
THIS	185	2 My	OS SWM	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG, LIST PRICE)*	TITLE
	2	2	11	STEVIE WONDER ▲ MOTOWN 6108ML (8.98)  Weeks at No. One: 1	UNDTRACK-WOMAN IN RED
2	1	1	22	PRINCE & THE REVOLUTION ▲ WARNER BROS. 25110-1 (8.98)	PURPLE RAIN
3	3	3	25	TINA TURNER ▲ CAPITOL ST-12330 (8.98)	PRIVATE DANCER
4	4	4	7	CHAKA KHAN WARNER BROS. 25162-1 (8.98)	I FEEL FOR YOU
(5)	5	5	7	NEW EDITION MCA 5515 (8.98)	NEW EDITION
6	9	14	4	ASHFORD & SIMPSON CAPITOL ST-12366 (8.98)	SOLID
7	7	11	7	JEFFREY OSBORNE A&M SP-5017 (8.98)	DON'T STOP
8	6	6	18	BILLY OCEAN ● JIVE/ARISTA JL8-8213 (8.98)	SUDDENLY
9	8	9	57	LIONEL RICHIE A MOTOWN 6059ML (8.98)	CAN'T SLOW DOWN
(10)	11	12	4	WHODINI JIVE/ARISTA JL8-8251 (8.98)	ESCAPE
11	10	8	20	THE TIME ● WARNER BROS, 25109-1 (8.98)	ICE CREAM CASTLE
12	12	7	10	DIANA ROSS RCA AFL1-5009 (8.98)	SWEPT AWAY
13	13	18	8	REBBIE JACKSON COLUMBIA 39238	CENTIPEDE
(14)	14	13	15	THE S.O.S. BAND TABU FZ-39332 /EPIC	JUST THE WAY YOU LIKE IT
15	15	10	7	STEPHANIE MILLS CASABLANCA 822421-1M-1/POLYGRAM (8.98)	I'VE GOT THE CURE
(16)	20	39	3	AL JARREAU WARNER BROS, 25706-1 (8.98)	HIGH CRIME
17	17	16	16	LILLO CAPITOL ST-12346 (8.98)	ALL OF YOU
18	18	20	6	THE DAZZ BAND MOTOWN 6117ML (8.98)	JUKEBOX
19	16	15	15	MTUME EPIC FE-39473	YOU, ME AND HE
(20)	26	33	8	GLENN JONES RCA NFL1-8036 (8.98)	FINESSE
21	21	17	25	TEDDY PENDERGRASS ● ASYLUM 60317-1 /ELEKTRA (8.98)	LOVE LANGUAGE
22	22	23	10	VANITY MOTOWN 6102ML (8.98)	WILD ANIMAL
23	23	25	7	GROVER WASHINGTON JR. ELEKTRA 60318 (8.98)	INSIDE MOVES
24	19	19	18	THE POINTER SISTERS ▲ PLANET BXL1-4706/RCA (8.98)	BREAK OUT
<b>25</b> )	32	34	4	THE TEMPTATIONS GORDY 611GL/MOTOWN (8.98)	TRULY FOR YOU
<b>25 26</b>	27	29	24	SHEILA E. WARNER BROS. 25107-1 (8.98)	THE GLAMOROUS LIFE
<b>27</b> )	28	28	34	THE BAR-KAYS MERCURY 818-478-1/POLYGRAM (8.98)	DANGEROUS
$\equiv$	30	41	4	DARYL HALL & JOHN OATES RCA AFLI-5309 (9.98)	BIG BAM BOOM
28	29	31	62		MADONNA
29		26	12	MADONNA ▲ SIRE 23867-1/WARNER BROS. (8.98)  KURTIS BLOW MERCURY 822420-1M-1 /POLYGRAM (8.98)	EGO TRIP
30	33	22	22		SEND ME YOUR LOVE
31	24	22	2	KASHIF ARISTA AL8-8205 (8.98)	FAT BOYS
32	45	20	-	FAT BOYS SUTRA SUS 1015 (8.98)	
<u>33</u>	35	32	30	JERMAINE JACKSON ● ARISTA AL8-8203 (8.98)	JERMAINE JACKSON
<u>34</u> )	38	46	4	THE FORCE MD'S TOMMY BOY TBLP 1003 (8.98)	LOVE LETTERS
(35)	37	37	5	Z.Z. HILL MALACO 7420 (8.98)	BLUESMASTER
36	25	21	15	ALICIA MYERS MCA 5485 (8.98)	I APPRECIATE
37	36	27	15	JOYCE KENNEDY A&M SP-4996 (8.98)	LOOKIN' FOR TROUBLE
(38)	39	44	5	EVELYN "CHAMPAGNE" KING RCA AFL1-5308 (8.98)	SO ROMANTIC

,		/ -	10	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*  ANGEL & ROFILL ARISTA ALR. 8258/RFA (8.98)	
7415 14	2/	2 Mys.	MWS AGO	3	
THE STATE	18	1 M	1 XX	ARTIST  LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	41	54	3	ANGELA BOFILL ARISTA AL8-8258/RCA (8.98)	LET ME BE THE ONE
40	44	38	31	RUN-D.M.C. PROFILE PRO 1201 (8.98)	RUN-D.M.C.
41	31	24	7	APOLLONIA 6 WARNER BROS. 25108-1 (8.98)	APOLLONIA 6
(42)	46	56	3	PHILIP BAILEY COLUMBIA FC 39542	CHINESE WALL
43	43	36	15	RICK JAMES GORDY 6095GL/MOTOWN (8.98)	REFLECTIONS
44	34	30	10	SAM HARRIS • MOTOWN 6103ML (8.98)	SAM HARRIS
<b>(45)</b>	50	53	3	DREAMBOY QWEST 25763-1/WARNER BROS. (8.98)	CONTACT
46	47	35	29	O'BRYAN CAPITOL ST-12332 (8.98)	BE MY LOVER
<b>(47)</b>	51	51	20	JACKSONS ▲ EPIC QE 38946	VICTORY
48)	57	60	3	JERMAINE STEWART ARISTA AL8-8261/RCA (8.98)	THE WORD IS OUT
49	42	42	6	EARL KLUGH CAPITOL ST-12372 (8.98)	NIGHTSONGS
50	40	40	12	JANET JACKSON A&M SP-4962 (8.98)	DREAM STREET
51	52	45	6	CHAMPAIGN COLUMBIA FC-39365	WOMAN IN FLAMES
52	53	48	23	NEWCLEUS SUNNYVIEW SUN 4901/BECKET (8.98)	JAM ON REVENGE
(53)	55	59	3	WYNTON MARSALIS COLUMBIA FC 39539	HOT HOUSE FLOWERS
54	48	50	12	RALPH MACDONALD POLYDOR 823323-1Y-1/POLYGRAM (8	.98) UNIVERSAL RYTHYM
(55)	59		2	TOM BROWNE ARISTA AL8-8249 (8.98)	TOMMY GUN
56	49	49	4	PRINCE WARNER BROS. 1-23720 (10.98)	1999
57	54	52	14	RANDY HALL MCA 5504 (8.98)	I BELONG TO YOU
58	58	58	10	DONNA SUMMER GEFFEN GHS 24040/WARNER BROS. (8.98)	CATS WITHOUT CLAWS
59	61	57	20	LAKESIDE SOLAR 60355/ELEKTRA (8.98)	OUTRAGEOUS
60	60	66	13	SADAO WATANABE ELEKTRA 60371 (8.98)	RENDEZVOUS
61	62	62	16	BOBBY BLAND MCA 5503 (8.98)	YOU'VE GOT ME LOVING YOU
62	68	43	8	THE STAPLE SINGERS PRIVATE I FZ 39460 /EPIC	TURNING POINT
63	64	67	25	PEABO BRYSON ELEKTRA 60392 (8.98)	STRAIGHT FROM THE HEART
64	63	64	25	PATRICE RUSHEN ELEKTRA 60360-1 (8.98)	NOW
65	65	47	8	THE CONTROLLERS MCA 5514 (8.98)	THE CONTROLLERS
66	70	61	70	JEFFREY OSBORNE ● A&M SP-4940 (8.98)	STAY WITH ME TONIGHT
67	67	1.1	2	BOB JAMES COLUMBIA FC 39580	12
68	74	68	27	DENIECE WILLIAMS COLUMBIA FC39366	LET'S HEAR IT FOR THE BOY
69	75	75	75	MIDNIGHT STAR ▲ SOLAR 60241-1/ELEKTRA (8.98) NC	PARKING ON THE DANCE FLOOR
70	56	55	33	ONE WAY MCA 5470 (8.98)	LADY
71	66	63	15	BOB MARLEY AND THE WAILERS ISLAND 90169/ATCO	(8.98) LEGEND
72	69	69	9	GRANDMASTER MELLE MEL & THE FURIOUS FIVI SUGARHILL SH-9205 (8.98) GRANDMASTER	E MELLE MEL & THE FURIOUS FIVE
73	72	71	14	BEAU WILLIAMS CAPITOL ST-12344 (8.98)	BODACIOUS
74	73	70	18	LITTLE MILTON MALACO 7419 (8.98)	PLAYING FOR KEEPS
75	71	65	20	BRASS CONSTRUCTION CAPITOL ST-12327 (8.98)	RENEGADES

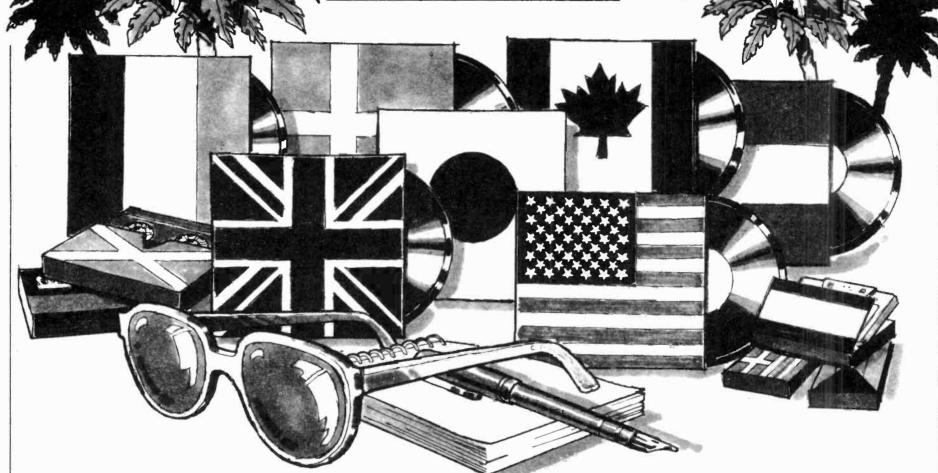
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by Brian Chin

ALBUMS: Three by some of the most reliable music makers we know. Kool & the Gang's second post-Deodato album, "Emergency" (De-Lite), is another careful step into some new sounds, made without any sudden surprises. "Misled," the hardest dance cut here, weaves in some lead guitar, as does the title cut; "Surrender" and



"Fresh" are creamy uptempo soul, perhaps a little laid-back for intense club play, but perfect top 40. Most interesting of all, "You Are the One" is an unforced mix of gospel message, rock beat and jazz atmosphere.

The regrouped Shalamar of "Heartbreak" (Solar)—vocalist/co-producer Howard Hewett, key-

boardist Delisa Davis and guitarist Micki Free—are now dominated vocally by Hewett, but the album, co-produced, variously, by George Duke, Hewett and "Hawk" Wolinski, is also the occasion for a decisive, altogether successful step away from the more traditional approach of the "original" grouping. The title cut and "Don't Get Stopped In Beverly Hills" have a rock-soul edge, while "My Girl Loves Me" has the motorized momentum of Wolinski's recent "Medicine Song." Also of interest: the non-dance but hypnotic "Melody."

dy."
Thelma Houston's "Qualifying Heat" (MCA) demonstrates quite some adaptability on Houston's part. For one side, she puts herself

in the hands of Minneapolis' Terry Lewis and Jimmy Jam, who along with co-producer Monte Moir go under the collective name "The Secret," and sings through what's now become a recognizable but still fresh, power-driven formula. She conforms to the rigid box-beat in the hit single and Moir's "Fantasy And Heartbreak," but emotes across the rhythm in "I Guess It Must Be Love" and the impressive, breakdance-style "I'd Rather Spend The Bad Times With You," the latter something of a Shannon clone, but a damn good one. Side two brings the modern-music approach back somewhat from the Secret's leftfielding and takes more of the center stage, clearly, this is the "listening side" . . . Incidental-

ly, the third long mix from the recent Cherrelle album, "When You Look In My Eyes" (Tabu 12-inch), is another production beauty, hard and delicate, from Jam and Lewis.

SINGLES: Two competing versions of "One Night In Bangkok," from the musical "Chess," have been released this week. (The show was written by Tim Rice and Abba's Benny Andersson and Bjorn Ulvaeus.) On RCA, Murray Head's original betrays its threatrical origins with highly eclectic textures, along the lines of a small-scale Frankie-type bizarro-production number. A neater, well-made cover by Robey (Silver Blue 12-inch) from the makers of Gloria Gayn-(Continued on opposite page)

FOR WEEK ENDING DECEMBER 8, 1984

# Billboard HOT DANCE/DISCO

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	/	1	1	Compiled from a nat	ional survey of dance club playlists.
/	#/	\$	3/	3	
THIS	180,4	2 Mr. MEER	054 SW	Compiled from a nat  TITLE  (CONFIG.) LABEL & NUMBER/DISTRIBUTING LABEL  RIG IN JAPAN	ARTIST
1	1	4	7	BIG IN JAPAN (12 INCH) ATLANTIC 0-86947 Weeks at No. On-	e: 2
2	9	26	3	LIKE A VIRGIN (12 INCH) SIRE 0-20239	◆ MADONNA
3	3	5	7	LET IT ALL BLOW (12 INCH) MOTOWN 4524MG	THE DAZZ BAND
4	6	15	6	RAIN FOREST (12 INCH) PROFILE PRO-7059	PAUL HARDCASTLE
5	2	3	8	(LOVE IS JUST) THE GAME (12 INCH) COLUMBIA 44-0510:	PETER BROWN
6	4	8	8	THE WORD IS OUT (12 INCH) ARISTA AD1-9257	◆ JERMAINE STEWART
7	7	7	8	THE WAR SONG (12 INCH) VIRGIN/EPIC 49-05107	◆ CULTURE CLUB
8	8	12	6	HELLO AGAIN (12 INCH) ELEKTRA 0-66929	◆ THE CARS
9	10	19	6	SUSPENSE (12 INCH) CHRYSALIS 4V9-42824	TONI BASIL
(10)	12	17	6	LOVER GIRL (12 INCH) EPIC 49-05100	◆ TEENA MARIE
11	11	18	8	BAJA (12 INCH) OH MYI/PERSONAL OM4005 /PERSONAL	MASCARA
12	14	14	7	HELPLESS (YOU TOOK MY LOVE) (12 INCH) TELEFON/PE	ERSONAL TE 3 FLIRTS
(13)	23	46	4	WE ARE THE YOUNG (12 INCH)-MCA 23517	DAN HARTMAN
(14)	18	31	4	YOU USED TO HOLD ME SO TIGHT (12 INCH) MCA 235:	20 THELMA HOUSTON
15	15	20	7	SOLID (12 INCH) CAPITOL V-8612	ASHFORD & SIMPSON
16	16	21	5	TEASE ME (12 INCH) ZE/ISLAND 0-96912 /ISLAND	JUNIE MORRISON
(17)	25	34	4	COLOR MY LOVE (12 INCH) TSR TSR836	FUN <b>F</b> UN
(18)	22	32	4	THIEF OF HEARTS (12 INCH) CASABLANCA (PROMO)	◆ MELISSA MANCHESTER
(19)	28	61	3	LOVERIDE (12 INCH) 4TH & B'WAY BWAY409 / ISLAND	NUANCE FEATURING VIKKI LOVE
20	26	58	4	SLEEPING DOGS LIE (12 INCH) COLUMBIA 44-05113	DOUBLE ENTENTE
(21)	21	28	5	MADAM BUTTERFLY (12 INCH) ISLAND 0.96915	◆ MALCOLM MCLAREN
22	5	1	9	OUT OF TOUCH (12 INCH) RCA PW13917	◆ DARYL HALL & JOHN OATES
(23)	43	63	3	S.O.S., FIRE IN THE SKY (12 INCH) WARNER BROS. 0-20287	DEODATO
24	24	25	7	SUGAR DON'T BITE (REMIX) (12 INCH) MOTOWN 4523MG	
(25)	49	69	3	SEXCRIME (NINETEEN EIGHTY-FOUR)/I DID IT JUS	
26	27	51	5	(12 INCH) RCA PW13957  CAN'T SLOW DOWN (12 INCH) ARISTA AD1-9277	ANGELA BOFILL
(27)	50	64	3	MONSTER/BOONGA ♦ FRED SC	HNEIDER & THE SHAKE SOCIETY
(28)	32	54	4	(12 INCH) WARNER BROS. (PROMO)  THE WILD BOYS (12 INCH) CAPITOL V-8617	◆ DURAN DURAN
29)	29	29	5	APPRECIATION (12 INCH) MCA (PROMO)	ALICIA MYERS
30	19	9	12	I FEEL FOR YOU (12 INCH) WARNER BROS 0-20249	◆ CHAKA KHAN
(31)	51	71	3	COME ON, COME ON (12 INCH) GARAGE ITG-202 /ISLAND	NYC PEECH BOYS
(32)	41	72	3	OPERATOR (12 INCH) SOLAR 0-66931 /ELEKTRA	MIDNIGHT STAR
33	33	37	5	BURN FOR YOU (12 INCH) ATCO (PROMO)	INXS
(34)	36	36	6	TENDERNESS (12 INCH) I.R.S. SP-70980 /A&M	◆ GENERAL PUBLIC
35	35	43	5	ROCK THE BOX (12 INCH) MEGATONÉ MT-130	SYLVESTER
36	37	38	5	COOLING THE MEDIUM (12 INCH) RCA PW13920	M+M
(37)	46	48	6	SEX SHOOTER (REMIX) (12 INCH) WARNER BROS. 0-20274	APOLLONIA 6
38)	48	59	4	YOU DON'T KNOW (12 INCH) EASY STREET EZS-7512	SERIOUS INTENTION
39	42	42	5	YO' LITTLE BROTHER (12 INCH) EMERGENCY EMDS 6546	NOLAN THOMAS
40	20	11	8	COVER ME (12 INCH) COLUMBIA 44:05087	BRUCE SPRINGSTEEN
				7 0000000	

/	3/	1	3/	18 m	
THIS ,,	LAST VE	2 MEER	WAS AGO	TITLE (CONFIG.) LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
41	30	30	6	HE LOVES ME, HE LOVES ME NOT (12 INCH) CRITIQUE CRI-1208	KIM FIELDS
42	17	10	11	JUNGLE LOVE (12 INCH) WARNER BROS. (PROMO)	◆ THE TIME
43	13	2	11	BLUE JEAN/DANCING WITH THE BIG BOYS (12 INCH) EMI-AMERICA V-	7838 ◆ DAVID BOWIE
44	44	55	5	LOVE KILLS/ROTWANG'S PARTY (12 INCH) COLUMBIA 44-05098	FREDDIE MERCURY
45)	53		2	NOTHIN'S GONNA COME EASY (12 INCH) ATLANTIC 0-86918	TINA B.
46)	66		2	HANG ON TO YOUR LOVE (12 INCH) PORTRAIT 4R9-05122 /EPIC	SADE
47	31	24	7	LOVIN' IS REALLY MY GAME (12 INCH) PACIFIC SA3-6A	ZINO
48)	64		2	SUPERNATURAL LOVE (12 INCH) GEFFEN 0-20273	DONNA SUMMER
49	47	16	9	BETTER BE GOOD TO ME (12 INCH) CAPITOL V-8609	◆ TINA TURNER
50	34	13	12	TUCH ME (ALL NIGHT LONG) WISH FE	ATURING FONDA RAE
(51)		NEW)	> 1	(12 INCH) KN/PERSONAL KN1001 /PERSONAL  CAN THE RHYTHM (12 INCH) GEFFEN 0-20272 /WARNER BROS.	GIRLTALK
52	52	67	4	MY RED JOYSTICK (12 INCH) RCA PW13928	LOU REED
(53)	54	1.5	2	DO WHATCHA WANNA DO (12 INCH) ATLANTIC 0-86921	GIANNI SIRENNE
(54)	71	-	2	WHY (12 INCH) IMPORT	BRONSKI BEAT
(55)	72	-	2	LOVERBOY (12 INCH) JIVE JD1-9280 /ARISTA	◆ BILLY OCEAN
56	45	45	7	JUST FOR TONIGHT (12 INCH) RCA PW13915 EVELYN	"CHAMPAGNE" KING
<b>57</b> )	67	-	2	PARDON ME MISTER (12 INCH) ENVELOPE NV12001	RITA HART
58)	58		2	LAST CALL (12 INCH) MEGATONE MT-131	JOLO
59	40	35	7	OBSESSION (12 INCH) MERCURY 822 580-1 /POLYGRAM	◆ ANIMOTION
60	60	65	4	KISS ME QUICK/PRETENDING TO BE DRUNK (12 INCH) ATLANTIC (	0-86917 SPARKS
<b>61</b> )		NEW)	-	5 MINUTES (12 INCH) SLEEPING BAG SLX-13 BONZO GO	DES TO WASHINGTON
62)	63		2	CONTAGIOUS (12 INCH) SOLAR (PROMO)	THE WHISPERS
63	39	27	8	WAKE ME UP BEFORE YOU GO-GO (12 INCH) COLUMBIA 44-05049	◆ WHAM
64	61	62	6	LOCOMOTION (12 INCH) VIRGIN/A&M Sp-12108	◆ O.M.D.
65	56	53	5	ROCKIN' IT (12 INCH) POSSE POS1212 M.C. I	FLEX & THE FBI CREW
66	57	47	10	CENTIPEDE (12 INCH) COLUMBIA 44-05047	◆ REBBIE JACKSON
67)		NEW)	-	SAY YEAH (12 INCH) PORTRAIT 4R9-05106 /EPIC	THE LIMIT
68	59	44	14	LET'S GO CRAZY/EROTIC CITY (12 INCH) WARNER BROS, 0-20246  ◆ PRINC	E & THE REVOLUTION
69	65	33	9	FRIENDS/FIVE MINUTES OF FUNK (12 INCH) JIVE JD1-9227 /ARISTA	WHODINI
70	38	6	11	STRUT (12 INCH) EMHAMERICA V-7837	◆ SHEENA EASTON
71)		NEW		LOOK MY WAY (12 INCH) MERCURY 880 407-1	THE VELS
72)	,	NEW)	<b>\</b>	ONCE UPON A TIME (12 INCH) STREETWISE SWRL2236	JOHN ROCCA
73	73		2	IF IT HAPPENS AGAIN/NKOMO A GO GO (12 INCH) A&M SP-12112	◆ UB40
74	75	52	6	JUNGE ROEMER (YOUNG ROMANS) (12 INCH) A&M SP-12107	FALCO
75	68	68	3	LESS CITIES, MORE MOVING PEOPLE (12 INCH) MCA (PROMO)	THE FIXX
76	55	23	13	SWEPT AWAY (12 INCH) RCA PW13865	◆ DIANA ROSS
77	69	22	14	TWO TRIBES (12 INCH) ZTT/ISLAND 0-96931 /ISLAND ◆ FRANKIE G	OES TO HOLLYWOOD
78	76	50	6	STREET LOVE (12 INCH) VANGUARD SPV-78	TWILIGHT 22
79	78	40	10	TIME BOMB/SING YOUR OWN SONG (12 INCH) MEGATONE MT-125	JEANIE TRACY
80	62	49	9	TOGETHER IN ELECTRIC DREAMS (12 INCH) EPIC (PROMO)  GIORGIO MOI	RODER & PHIL OAKEY

40 20 11 8 COVER ME (12 INCH) COLUMBIA 44-05087 BRUCE SPRINGSTEEN 80 62 49 9 TOGETHER IN ELECTRIC DREAMS (12 INCH) EPIC (PROMO)

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#### **DANCE TRAX**

(Continued from opposite page)

or's "I Am What I Am," neatly extrapolates the Abba-esque undertones of the song by using a female chorus. Shep Pettibone mixed the latter . . . Dutch Robinson's "Hap-(Catawba 12-inch, now a CBS associated label) combines a weirdly compelling electronic arrangement and a downright reckless performance from Robinson, who was last heard (or, we should say, who last should have been heard) on the Elbow Bones album. Credits include production by George Kerr, engineering by Vaughan Mason and cowriting (we think) by Peter Dowse ... Peter Wolf's folk-disco "I Need You Tonight" (EMI America 12inch) is real refreshment, a must for those who tried and succeeded with "Dancing In The Dark"-Springsteen's, we mean. The dub, by Francois Kevorkian, is a particularly well-managed job.

LIVE NOTES: We missed Helen Terry, the fine second vocalist of Culture Club, when we caught the band's U.S. tour closing date, at Madison Square Garden. The show was nonetheless brought off with precision and spirit by the band, augmented with horns, keyboards and vocalists.

The most interesting aspect of the show to us: Boy George's apparent sensitivity to the young audience the group has attracted through its string of top 40 smashes. His teen fans passed homemade dolls up to George, and he accepted them graciously, beaming and joking unaffectedly throughout the

show. We recall the new-wave attitude he brought to the older audience of Culture Club's U.S. dancehall debuts late in 1982, and must credit him for recognizing the different needs of this younger follow-

ASSORTED CUTS: Red Rockers' "Blood From A Stone" (415/Columbia) should be an easy AOR pick and possible club cut for mainstream rock audiences; it should follow Romeo Void up the pop charts, certainly . . . In a vaguely similar vein is the unusual Euro-metal "All That I Wanted" by Belfegore (Elektra 12-inch). The cut was remixed

with typical acuity by Francois Kevorkian, though it's quite a left fielder in attitude if not sound . . . Klymaxx's already black-charted "The Men All Pause" comes in a very funny all-monolog dub version on the Constellation 12-inch... We must note, along the same lines, how well brought-off "Special Bulletin" by the News Crew is (Zakia 12-inch, 212-316-5900). Believe it or not, the cut brings together, in fairly exact beat, an original rap track and the "Flying Saucer" records, in an execution recalling the "Let's Do It" medley that spawned the "Stars On 45"

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I'm The Best—Tomorrows Edition
Space Connection—Rich Cason Goddess Of Love (remix)—Soif De La

Jsed To Be A Time—Tasty Lips Christmas Medley—Bonnie Forman Strange Day For Dancing—Moral Support Hot For You—N.Y. Models

One Way Love Affair—Girly Runaway With My Love—Tapps

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#### INSPIRATIONAL ALBUMS

	_		767			
/	Compiled from national retail store and one-stop sales reports.  ARTIST LABEL & NUMBER/DISTRIBUTING LABEL  1					
	X /3	\$\\\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\	ARTIST TITLE  LABEL & NUMBER/DISTRIBUTING LABEL			
1	1	41				
2	4	13	SANDY PATTI BENSON RO 3884			
3	3	126	SONGS FROM THE HEART  AMY GRANT MYRRH MSB 6697/WORD  AGE TO AGE			
4	2	77	SANDI PATTI IMPACT R3818/BENSON  MORE THAN WONDERFUL			
5	6	37	LEON PATILLO MYRRH 7016771067/WORD  THE SKY'S THE LIMIT			
6	5	48	PETRA STAR SONG 7102050860 /WORD  NOT OF THIS WORLD			
7	18	5	DEGARMO AND KEY POWERDISC PWR 01073 /BENSON COMMUNICATION			
8	8	29	TWILA PARIS MILK AND HONEY MN 1048 /ZONDERVAN			
9	7	37	WARRIOR IS A CHILD  MICHAEL SMITH REUNION 7010004129 /WORD			
10	14	13	KATHY TROCCOLI REUNION 7-01-000512-5 /WORD			
11	12	8	HEART AND SOUL  KEITH GREEN PRETTY GOOD RECORDS PGR 004			
12	9	49	JESUS COMMANDS US TO GO  DEBBY BOONE LAMB AND LION 3001 /SPARROW			
13	17	108	PETRA STAR SONG SSR 0045/WORD  MODE DOWER TO VA			
14	13	25	MORE POWER TO YA  FARRELL & FARRELL STAR SONG 710205386X /WORD			
15	15	41	CARMEN PRIORITY 38713			
16	34	5	SUNDAY'S ON THE WAY STRYPER ENIGMA EC1064			
17	23	5	THE YELLOW AND BLACK ATTACK  NEW GAITHER VOCAL BAND DAYSPRING 7014127012/WORD			
18	NE	w	MARANATHA SINGERS MARANTHA MUSIC 7-100-12382-8			
19	10	25	PRAISE 7 THE SWEET COMFORT BAND LIGHT LS 5831/LEXICON			
20	19	33	WHITEHEART MYRRH 7016782069/WORD			
21	26	85	VITAL SIGNS MICHAEL W. SMITH REUNION 7010002126/WORD			
22	NE	w	THE RESSURECTION BAND SPARROW SPR-1099			
23	16	29	THE IMPERIALS DAYSPRING 7014118013/WORD			
24	11	33	THE IMPERIALS SING THE CLASSICS  STEVE TAYLOR SPARROW SPR-1063  MELTDOWN			
25	29	33	CRISTY LANE ARRIVAL 9644/DOMINION			
26	NE	w	SCOTT WESLEY BROWN SPARROW SPR 1081  KINGDOM OF LOVE			
27	28	5	THE CRUSE FAMILY MISSI EMR 4610/SPARROW			
28	25	17	CRUSE 2  ANDRAE CROUCH LIGHT LS 5863/LEXICON  NO TIME TO LOSE			
29	27	29	SHEILA WALSH SPARROW SPR-1088  TRIUMPH IN THE AIR			
30	20	25	JIMMY SWAGGART JIM 143  LIVING WATERS			
31	30	45	THE MARANATHA KIDS MARANATHA 7100108829/WORD KIDS PRAISE 4			
32	NE	wÞ	MICHELE PILLAR SPARROW SPR 1095  LOOK WHO LOVES YOU NOW			
33	21	29	STEVE CAMP SPARROW SPR-1085  FIRE AND ICE			
34	24	21	KERRY LIVGREN CBS ASSOCIATED BFZ 39368 TIME LINE			
35	33	25	RANDY STONEHILL MYRRH 7016765067 /WORD  CELEBRATE THIS HEARTBEAT			
36	32	33	STEVE GREEN SPARROW SPR-1084  STEVE GREEN			
37	39	69	RUSS TAFF MYRRH MSB 6706/WORD WALLS OF GLASS			
38	38	13	JIMMY SWAGGART JIM 01-141  JESUS JUST THE MENTION OF YOUR NAME			
39	31	37	HARVEST MILK AND HONEY MH1051/ZONDERVAN SEND US TO THE WORLD			
40	22	13	LISA WHELCHEL SPARROW EMR 4606  ALL BECAUSE OF YOU			
L			ALL DECAUGE OF 100			

 <sup>■</sup> Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units.
 ▲ RIAA seal for sales of one million units.

SQUIRE PARSONS has done it all in Southern gospel music. During four years with the Kingsmen, he was nominated for favorite baritone every year by the readers of the Southern gospel "bible," The Singing News. As a songwriter, he created songs like "Sweet Beulah Land," "He Came To Me," "Oh, What A Mo-ment" and "He Redeemed Me," which topped the charts and became campground favorites. He was even nominated for a Dove Award as songwriter of the year.

#### **Ex-Kingsman Parsons:** 'My music is freer now'

But in 1979, at the height of his popularity, Parsons left the Kingsmen and began a smaller, more personal ministry. With the addition last year of former Kingsman Ernie Phillips and Jim McCauley, Squire Parsons & Redeemed took its present form.

"I left the Kingsmen because I was leaning towards a more ministry-oriented direction," Parsons says to-"I had no idea at the time how it would be received. But with the introduction of the song 'Sweet

Beulah Land,' doors have just continued to open.
"What I'm trying to do now is sing music in a slightly different style than the Kingsmen. It's more like MOR than traditional Southern gospel, but even that changes with the song. There's still a Southern gospel flavor to some of the songs; it's not like I'm trying to get completely away from that. But my background includes light opera, pop music, big band swing and a lot of things besides Southern gospel. My music is fre-

It's not as if Parsons has come out of left field with this new direction. He had seven albums on the Dawn label before he joined the Kingsmen. He's recorded two since leaving the group for Benson's Heart Warming label, "Oh, What A Moment" and "His Very Best." A third, "King Of Kings," was released last month. Parsons wrote all of the songs on the new al-

"I make no apologies that the thrust of every concert we perform is ministry-oriented," he says. "I enjoyed the Kingsmen, and that's not to say what they're doing is right or wrong. It's a matter of personal preference. I think the music I'm doing now is more thought-provoking than entertaining. There's a difference, even in gospel music.

For the future, Parsons hopes to cut down on the virtually non-stop travelling he's endured in recent years to establish the ministry. "That's what happens when you have a family," he says cheerily. "I'd like to drop back to 15 dates per month. At the same time, I'd like to concentrate more on the writing and publishing

"I think as I've gotten older, I've really seen a need to minister to both the physical and spiritual person. It's an open field. My current music can go so many directions it couldn't go before.

"I believe that God gives a music to each generation. Before I found myself trying to reserve one certain style for myself, rather than using the music any way possible to minister to people. When I finally submitted myself to God's will, my music—and my influence-expanded.'



THE HOLIDAY SEASON brings further confirmation that those rumors of the death of jazz on National Public Radio that surfaced a year or so ago have been greatly exaggerated.

Not only is "The American Jazz Radio Festival"—which more or less replaced the highly regarded "Jazz Alive!" as NPR's showcase for live jazz—preparing to start the new year with a new lineup of shows (Buddy Tate and Al Grey kick off the '85 season the week of Jan. 5), but pianist/singer/author/ raconteur Ben Sidran, the former host of "Jazz Alive!," is launching an intriguing new program of his

own on Dec. 26.
Called "Sidran On Record," the 13-week series will showcase current jazz albums, with Sidran interviewing the artist and/or producer involved. The first show features David Sanborn discussing his crossover smash "Backstreet"; John Scofield and Bob Moses are already set for subsequent shows. "Sidran On Record" is produced by WHA Madison, Wis., in cooperation with NPR.

In other jazz news from the public radio network, Christmas day will mark the debut of another 13week series, "The Jazz Beat From Berklee," featuring performances

by both students and faculty members at Boston's esteemed Berklee College of Music. Ron Della Chiesa hosts the series, produced by the school.

LAST WEEK, we offered a bit of an update on the Los Angeles club

eral years, returned to New York for a vibrant extended stay at Michael's Pub. And Lush Life presented an unusual vocal event on a recent Monday night when Phyllis Weisbart, who co-owns both Lush Life and its nearby sister club Sweet Basil with two partners,



scene. This week, some gleanings from the Big Apple.

We don't have any details yet,

but it appears that the opening of a new Manhattan jazz club with the accent on the traditional is imminent. All we can tell you for now is that it bears the proud name Jazz Hall of Fame, and that the great Roy Eldridge is said to have a hand in it.

It's also worth noting, if a bit belatedly, that the Blue Note celebrated its third anniversary in October, and followed that up with an impressive series of one-week stands by notable vocalists, including Betty Carter, Billy Eckstine, Joe Williams and—most recent-ly—Jon Hendricks. The latter's one-time partner, Annie Ross, who has been living in London for sevmade her first public appearance

as a singer in several years.

And it's encouraging to note that a couple of dowtown venues normally associated with rock are proving receptive to adventurous contemporary jazz as well. Irving Plaza (which briefly tried to make a go of it as Jazz Plaza a few years ago before moving back to an eclectic mix with the emphasis on new rock) has hosted the Art Ensemble of Chicago, the World Saxophone Quartet and the Cecil Taylor Unit in recent weeks, while the Ritz, in cooperation with Soundscape, is presenting vocal gymnast Bobby McFerrin in his first New York solo (that is, totally unaccompanied) recital on Thursday (6).





# EEPING SCORE

HERE'S STILL OPPORTUNI-TY for independent distributors handling smaller classical labels, says John Matarazzo, whose Intercon Music Co. has recently added several labels to its roster, bringing the number to an even half-dozen. And, he adds, "We're looking for more."

Among the recent additions is MusicMasters, the retail offshoot of the Musical Heritage Society, a long-established direct marketing organization. MusicMasters recently terminated a distribution relationship with Pro Arte in Minneapolis and brought its 65-title catalog to Wallington, N.J.-based Intercon.

MusicMaster album jackets, once strictly utilitarian, now offer four-color graphics, and the label has just come out with its first Compact Discs, a set of five that will be added to regularly. These sell to the trade at \$10 each, and, beginning shortly, all new releases will be issued three ways simultaneously: LP, cassette and CD. The label, which numbers the Chamber Music Society of Lincoln Center among its artist groups, is handled exclusively by Intercon in the U.S. and Canada

Tower Hill, a small Los Angelesbased label with some 15 items in its catalog, is another exclusive client. Keyboard and chamber music are its areas of concentration, and CDs will be added to its current LP-only list shortly, says Matar-

Also exclusive, except for California, where the label is based, is Protone Records. Pianist Constance Keene is among the artists featured in its catalog of about 25 by Sylvia Craft, who resigned to relocate outside New York Pianist James Tocco has recorded a pair of albums for Pro Arte, one offering several Handel suites and the other transcriptions by Liszt of Bach organ works . Due next spring on Sine Qua Non is a set of the Mozart Horn Concertos with David Jollev as soloist. Ransom Wilson conducts.

#### Intercon Music expands its roster of independent labels

titles. Mehli Mehta, the father of Zubin Mehta, is another, as conductor of the American Youth symphony of Los Angeles.

On a non-exclusive basis, Intercon handles Sefel (primarily for major chain distribution); Weston Records, specializing in liturgical music; and Arion, an Italian label offering mostly early music on period instruments, as well as international folk music.

**ULAUDIA DUMITRESCU, most** recently publicity and promotion director for the Moss Music Group, has been appointed executive director of the Assn. for Classical Music. The post was formerly held

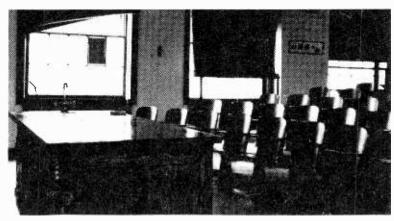
**Q**UALITON IMPORTS in New York has been named exclusive national distributor of Fanfare Records, the recently formed Canadian label headed by Julian Rice. First release includes a Gershwin package featuring Andrew Davis and Julius Baker. Digitally recorded albums and chrome cassettes list at \$12.98, says George Volkening, Qualiton sales manager .. Elmar Oliveira is the new occupant of the Mischa Elman chair at the Manhattan School of Music in New York. Like past chair recipients, among them Ruggiero Ricci and Henryk Szerying, Oliveira will hold a series of master classes.

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# **TOP**

ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL

	_			
	1	3	5	FERNANDITO VILLALONA FERNANDITO KUBANEY 9000
	2	4	5	VARIOS ARTISTAS LOS MERENGAZOS DEL ANO KUBANEY 80010
	3	2	17	JOSE JOSE SECRETOS ARIOLA 6000
	4	6	16	EL GRAN COMBO EN ALASKA COMBO 2039
¥	5	1	14	JUAN GABRIEL RECUERDOS 2 ARIOLA 6035
EW YOR	6	11	8	TOMMY OLIVENCIA CELEBRANDO OTRO ANIVERSARIO TH 2296
9	7	-	1	The state of the s
_	8	9	10	RAPHAEL ETERNAMENTE TUYO CBS 80379 .
3	9	-	1	MILLIEY LOS VECINOS ESTA NOCHE ALGAR 45
Ш	10	5	9	MARIA CONCHITA MARIA CONCHITA A&M 37007
Z	11	7	11	JULIO IGLESIAS 1100 BELAIR PLACE CBS 50335
	12	15	5	BOBBY VALENTIN Y EL CANO ESTREMERA EN ACCION BRONCO 129
	13	-	1	JOSE FELICIANO COMO TU QUIERES RCA 7338
	14	_	3	EDDIE PALMIERI PALO PA' RUMBA MUSICA LATINA 56
	15			LA ORGANIZACION SECRETA MUNDO 011
	1	3	14	JUAN GABRIEL RECUERDOS 2 ARIOLA 6035
	2	1	16	MARIA CONCHITA MARIA CONCHITA A&M 37007
	3	4	7	GUALBERTO IBARRETO LEONELA JALHAMBRA 188
	4	2	10	JULIO IGLESIAS 1100 BELAIR PLACE CES 50335
4	5	<u> </u> _	1	VICENTE FERNANDEZ UN MEXICANO EN LA MEXICO CBS 20716
RNI	6	7	10	DULCE TU MUNECA MELODY 033
4	7	10	3	ROCIO DURCAL LE CANTA A JUAN GABRIEL VOL. 6 ARIOLA 6043
0	8	5	16	LANI HALL Y CAMILO SESTO LANI HALL A&M 37008
	9	_	15	LOS BUKIS MI FANTASIA PROFONO 3122
ALIF	10	8	12	WILFRIDO VARGAS EL AFRICANO KAREN 75

		13 14 15	_ _ _	3 10 1	MENUDO EVOLUCION RCA 7335  DYANGO AL FIN SOLOS ODEON 9024  JOSE LUIS PERALES AMANECIENDO EN TI CBS 80382
		1	1	5	GUALBERTO IBARRETO LEONELA 41 HAMBRA 188
		2	3	11	JULIO IGLESIAS 1100 BELAIR PLACE CBS 50335
		3	2	10	PLACIDO DOMINGO SIEMPRE EN MI CORAZON CBS 10355
		4	10	17	HANSEL Y RAUL HANSEL Y RAUL 14 2271
		5	4	7	JOSE LUIS RODRIGUEZ VOY A CONQUISTARTE CBS 30307
	A	6	12	5	BOBBY RODRIGUEZ Y LA COMPANIA MI REGRESO CAYMAN 9008
	ORID	7	5	16	RAPHAEL ETERNAMENTE TUYO C68 8C379
		8	13	7	JOSE FELICIANO COMO TU QUIERE\$ RCA 7338
		9	_	1	EMMANUEL EMMANUEL RCA 7337
	F	10	_	3	BOBBY VALENTIN Y EL CANO ESTREMERA EN ACCION BRONCO 129
		11	_	3	JUAN GABRIEL RECUERDOS 2 ARIOLA 6035
		12	14	16	MARIA CONCHITA MARIA CONCHITA A&M 37007
		13	~	14	LANI HALL Y CAMILO SESTO LANI HALL A&M 37008
		14	_	1	MIAMI SOUND MACHINE A TODA MAQUINA CBS 10349
		15	_	1	MARIO ORTIZ VAMOS A GOZAR RICO 903

VARIOS ARTISTAS 12 SUPERGRUPOS VOL. 2 PROFONO 90393

AMANDA MIGUEL EL ULTIMO SONIDO PROFONO 90391

מ	6	7	10	JULIO IGLESIAS 1100 BELAIR PLACE CBS 50335
4	7		1	MARISELA EL CHICO AQUEL RAFF 9119
X	8	6	16	MARIA CONCHITA ACARICIAME A&M 7007
	9	-	3	MIGUEL GALLARDO TU AMANTE O TU ENEMIGO RCA 7308
	10	11	5	LOS INVASORES DE NUEVO LEON CARINO TH 312
	11	9	5	LOS TIGRES DEL NORTE 16 GRANDES EXITOS PROFONO 90379
	12	13	15	LANI HALL Y CAMILO SESTO LANI HALL A&M 37008
	13		1	DIFCO VERDAGUER SIMPLEMENTE AMOR MELODY 035

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RAMON AYALA VESTIDA DE COLOR DE ROSA FREDDIE 1285

LOS BUKIS MI FANTASIA PROFONO 3122

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14	_	1	GROPO REMACIMIEM O DECIMO AMIVERSARIO RAMEX IIII
15	4	16	JOSE JOSE SECRETOS ARIOLA 600)
1	1	Q	DANNY DIVERA ASL CANTARA CHEITO CONTALEZ ARTT 314
1	1 1	3	DAINIT RIVERA ASI CANTABA CHETTO GONZALEZ ARTI 314
2	6	5	SOPHY MAS SOPHY QUE NUNCA VELVET 6038
3	8	5	DANNY RIVERA ASI CANTABA CHEITO GONZALEZ ARTT 314 SOPHY MAS SOPHY QUE NUNCA VE.VET 6038 BELKIS CONCEPCION & WILFRIDO VARGAS KAREN 82
	_		-

	4	11	/	JUSE FELICIANU COMO IU QUIERES RCA 7338
0	5	3	16	EL GRAN COMBO EN ALASKA COMBO 2039
S	6	2	3	LISSETTE CARICATURA CBS 10358
2	7	<u> </u> _	1	VARIOS ARTISTAS AQUI ESTA EL MERENGUE KAREN 83
0	8	10	11	GUILLERMO DAVILA DEFINITIVAMENTE SONO-RODVEN 033
F	9	4	16	RUBEN BLADES BUSCANDO AMERICA ELEKTRA 60352
7	10	9	8	WILKINS LA HISTORIA SE REPITE MASA 012
H	11	_	15	JOSE JOSE SECRETOS AR OLA 6000

13 5 13 JUAN GABRIEL RECUERDOS 2 RCA 6035 ROBERTO BLADES LAGRIMAS FANIA 213 TAVIN PUMAREJO CON EL CONJUNTO OUISOUEYA VIVA 00141 Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units

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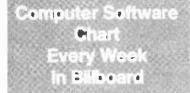
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Haitian Gospel Choral Group (approx. 20 members) to perform Dec. 25, Dec. 28, Dec. 38, Jan. 5, 3 hours per night at Auditorium St. Angela, Boston. Require professional level shility to give Haitian gospel singing performances and musical accompaniment. \$187.50 per performancer per performance. Write to: Michel Leger, 34 Faunce Road, Mattapan, Mass. 02126

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#### nternational

# **35,000 Soviet Stores Selling Records**

Melodiya Figures Show Slow Growth for Specialists

BY VADIM YURCHENKOV

MOSCOW There are now some 35,000 retail outlets selling records in the Soviet Union, and 20,000 of them are newsstands responsible for only 9.5% of total sales, according to revealing statistics collated here by state-owned record company Melodiya.

There are 3,000 general goods stores, including department/su-

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permarket units, and they handle 65% of all recorded music sales. Some 750 book shops have a 4.5% market sales share, and 12,000 stores nationwide which sell consumer goods to the rural population have a 13% share. The 29 Melodiya-operated stores sell 8% of the total recorded music.

The statistics show that within the 3,000 general stores there are a further 73 specialist shops with a 9.5% share of the total. Hence, 102 specialist outlets handle 17.5% of domestic record production. They offer around 1,000 titles and generally keep well up with changing consumer tastes.

But development of the specialist record retailing sector in the Soviet Union is acknowledged to be "dramatically slow" compared with other East European territories. As a comparative example, Czechoslovakia's similarly state-run Supraphon Records operates 154 specialist shops handling its product.

Additionally, Melodiya says, there is an "awkward" relationship between the company and non-corporate stores. Melodiya is permitted to supply only 5% of its total product for sale on results of its own market research or estimated selling potential. The other 95% goes to fulfill orders from wholesalers, submitted quarterly, based on specific orders from dealers.

The problem stems from the fact that non-company shops do not, indeed cannot, conduct serious market research into public taste and therefore base their orders for records/tapes on random guesswork.

Melodiya has carried out consumer research in the past which showed that around 45% of all potential customers had left shops without making a purchase, half of them because of the absence of the right product. This, says Melodiya, pinpoints the lack of awareness when non-specialists order what they hope meets contemporary tastes

In a check limited to the Moscow area, it was found that 47% of record buyers are in the 18-30 age group, 30% in the 30-50 group and 10% over 50, with teenagers making up just 13% of the total.

There have been overall improvements in the quality of Soviet Union hardware ranges in the past couple of years, and this has led to a buildup of consumer demand for similar quality improvements in software.

Melodiya has now stopped production of flexi-disks, except for demo or educational requirements. Research shows that 81% of record buyers prefer to buy music in the LP format, which makes up 60% of Melodiya's current output. This will soon be greatly increased, company officials say.

The Melodiya per capita figures show an average 59 records sold per 100 people in a year, but with wide regional variations as a result of local conditions and traditions. For example, the figure is 116 units per 100 people in Latvia, but only 13 per 100 in the Turkmenian republic.



Sign, He Said. Norm Lurie, managing director of Australia's Music Sales, directs Kathy Spanberger, managing director of Southern Music, in the matter of putting pen to paper. Music Sales now has Southern's print rights in Australia exclusively.

# New Owners for Megadisc

AMSTERDAM Jonathan Rose, owner of New York label Gramavision, has become director and part owner of Dutch independent company Megadisc, along with Ric Urmel, managing director of Megadisc since its inception in January, 1983. Rose and Urmel acquired control from Nik Powell, head of the London-based Palace group of firms, buying 100% of the shares.

The label specializes in progressive rock and pop repertoire and also represents a number of foreign labels in Benelux countries, includ-

ing Rough Trade, Static and Respond from the U.K. and Tommy Boy, Hannibal and Gramavision itself from the U.S. Under a new deal with Belgian indie Himalaya, Megadisc will market and promote that company's product in the Benelux territories.

New premises are being sought for Megadisc, probably near the headquarters of EMI Bovema, which will now manufacture and distribute the label's repertoire. Benelux distribution was previously handled by Ariola.

**A Billboard Spotlight** 

# iva Litte

**ISSUE DATE: JANUARY 26** 

The dynamic, fast-moving Hispanic market will be the subject of an important Billboard Spotlight in the January 26 issue. Specially timed for bonus distribution at MIDEM, this Spotlight will be devoted to the booming Latin music industry in the U.S., Mexico, Central America, South America and Spain.

Billboard's worldwide network of industry experts will report on all facets of the exciting Latin marketplace — where it is, where it's heading, the top business leaders and the stars on the horizon.

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BRI	TA	(Courtesy Music Week) As of 12/1/84
This	Last	
Week 1	Week 2	I SHOULD HAVE KNOWN BETTER JIM DIAMOND A&M
2	1	I FEEL FOR YOU CHAKA KHAN WARNER BROS.
3	NEW	THE POWER OF LOVE FRANKIE GOES TO HOLLYWOOD ZTT
5	5.	THE RIDDLE NIK KERSHAW MCA NEVER ENDING STORY LIMAHL EMI
6	7	SEXCRIME EURYTHMICS VIRGIN
7	24	TEARDROPS SHAKIN' STEVENS EPIC
8	8	HARD HABIT TO BREAK CHICAGO FULL MOON THE WILD BOYS DURAN DURAN PARLOPHONE
10	6	CARIBBEAN QUEEN BILLY OCEAN JIVE
11	18	I WON'T RUN AWAY ALVIN STARDUST CHRYSALIS
12 13	14	LET IT ALL BLOW DAZZ BAND MOTOWN TREAT HER LIKE A LADY THE TEMPTATIONS MOTOWN
14	26	LOUISE HUMAN LEAGUE VIRGIN
15	20	ALL JOIN HANDS SLADE RCA
16 17	11 27	I'M SO EXCITED POINTER SISTERS PLANET ONE NIGHT IN BANGKOK MURRAY HEAD RCA
18	10	THE WANDERER STATUS QUO VERTIGO
19	35	FRESH KOOL & GANG DE-LITE
20 21	9 15	FREEDOM WHAM! EPIC GIMME ALL YOUR LOVIN' ZZ TOP WARNER BROS.
22	13	ALL CRIED OUT ALISON MOYET CBS
23	28	HALF A MINUTE MATT BIANCO WEA
24 25	38 34	RESPECT YOURSELF KANE GANG KITCHENWARE WARNING SIGN NICK HEYWARD ARISTA
26	NEW	DO THE CONGA BLACK LACE FLAIR
27	36 25	LIKE A VIRGIN MADONNA SIRE  1 JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN
28 29	25	NO MORE LONELY NIGHTS PAUL McCARTNEY PARLOPHONE
30	16	LOVE'S GREAT ADVENTURE ULTRAVOX CHRYSALIS
31 32	32 17	PRIVATE DANCER TINA TURNER CAPITOL BLASPHEMOUS RUMOURS DEPECHE MODE MUTE
33	21	TOGETHER IN ELECTRIC DREAMS GIORGIO MORODER & PHILIP OAKEY VIRGIN
34	19	TOO LATE FOR GOODBYES JULIAN LENNON CHARISMA
35 36	NEW 23	WHERE THE ROSE IS SOWN BIG COUNTRY MERCURY GOTTA GET YOU HOME TONIGHT EUGENE WILDE FOURTH &
2.7	245124	BROADWAY
37 38	NEW 33	THE MEDAL SONG CULTURE CLUB VIRGIN WE ARE FAMILY SISTER SLEDGE COTILLION
39	NEW	WE ALL STAND TOGETHER PAUL McCARTNEY & FROG CHORUS
40	NEW	PARLOPHONE INVISIBLE ALISON MOYET CBS ALISUMS
1	NEW	VARIOUS THE HITS ALBUM-32 ORIGINAL HITS CBS
2	1 2	WHAM! MAKE IT BIG EPIC
4	3	ULTRAVOX THE COLLECTION CHRYSALIS ALISON MOYET ALF CBS
5	4	FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME
6 7	5 6	SADE DIAMOND LIFE EPIC DURAN DURAN ARENA PARLOPHONE
8	NEW	NIK KERSHAW THE RIDDLE MCA
9 10	10 8	SHAKIN' STEVENS GREATEST HITS EPIC
11	7	ZZ TOP ELIMINATOR WARNER BROS. SMITHS HATFUL OF HOLLOW ROUGH TRADE
12	16	ELAINE PAIGE CINEMA K-TEL
13 14	11	CARPENTERS YESTERDAY ONCE MORE EMI PAUL MCCARTNEY GIVE MY REGARDS TO BROAD STREET
15	15	PARLOPHONE
16	NEW	THE ART GARFUNKEL ALBUM CBS STATUS QUO 12 GOLD BARS VERTIGO
17	14	LIONEL RICHIE CAN'T SLOW DOWN MOTOWN
18 19	24 13	THE VERY BEST OF FOSTER & ALLEN RITZ MEAT LOAF BAD ATTITUDE ARISTA
20	30	CHAS & DAVE'S GREATEST HITS ROCKNEY
21 22	17 NEW	VARIOUS NOW THAT'S WHAT I.CALL MUSIC III VIRGIN STEVIE WONDER 16 CLASSIC HITS TELSTAR
23	20	CHAKA KHAN I FEEL FOR YOU WARNER BROS.
24	23	EDDY GRANT ALL THE HITS K-TEL
25 26	18	TINA TURNER PRIVATE DANCER CAPITOL  U2 THE UNFORGETTABLE FIRE ISLAND
27	27	EURYTHMICS 1984 VIRGIN
28 29	26 19	FUREYS & DAVEY ARTHUR GOLDEN DAYS K-TEL MISS RANDY CRAWFORD-GREATEST HITS K-TEL
30	25	CULTURE CLUB WAKING UP WITH THE HOUSE ON FIRE VIRGIN
31	12	MARILLION REAL TO REEL EMI
32 33	NEW	BARRY MANILOW 2.00 A.M PARADISE CAFE ARISTA DES O'CONNOR NOW TELSTAR
34	28	MICHAEL JACKSON THRILLER EPIC
35	34	STEVIE WONDER THE WOMAN IN RED MOTOWN
36 37	33 31	QUEEN THE WORKS EMI BRONSKI BEAT THE AGE OF CONSENT FORBIDDEN FRUIT
38	32	ANOY WILLIAMS & ROYAL PHILHARMONIC ORCHESTRA GREATEST
39	37	LOVE CLASSICS EMI RICHARD CLAYDERMAN THE MUSIC OF LOVE DECCA
40	22	DEEP PURPLE PERFECT STRANGERS POLYDOR:W
		1

·CA	NA	DA (Courtesy of The Record) As of 12/1/84	AU	STI	RALIA (Courtesy Kert Music Report) As of 12/3/84
		SINGLES			SINGLES
1	1	I JUST CALLED TO SAY I LOVE YOU Stevie Wonder Motown/Quality	1	1 7	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN
2	2	WAKE ME UP BEFORE YOU GO-GO Wham! Columbia/CBS	3	3	LIKE A VIRGIN MADONNA SIRE FREEDOM WHAM! EPIC
3	5	CARIBBEAN QUEEN Billy Ocean Jive/Quality	4	8	THE WILD BOYS DURAN DLIRAN EMI
4 5	8	OUT OF TOUCH Daryl Hall & John Oates RCA DESERT MOON Dennis DeYoung A&M	5	2	THE WAR SONG CULTURE CLUB VIRGIN
6	3	PURPLE RAIN Prince & the Revolution Warner Bros./WEA	6	5	SOUL KIND OF FEELING DYNAMIC HEPNOTICS WHITE LABEL
7	4	WILD BOYS Duran Duran Capitol	7	10	CARIBBEAN QUEEN BILLY OCEAN JIVE
8	12	SEA OF LOVE Honeydrippers Atlantic/WEA	8 9	6	GHOSTBUSTERS RAY PARKER JR. ARISTA THE WARRIOR SCANDAL WITH PATTY SMYTH CBS
9	7	THE WAR SONG Culture Club Virgin/PolyGram	10	12	NO MORE LONELY NIGHTS PAUL MCCARTNEY PARLOPHONE
10 11	10 11	ALL THROUGH THE NIGHT Cyndi Lauper Epic/CBS	11	11	CARELESS WHISPER GEORGE MICHAEL EPIC
12	15	STRUT Sheena Easton EMI America/Capitol NO MORE LONELY NIGHTS Paul McCartney Columbia/CBS	12	14	I'M TUFF GEORGE SMILOVICI MUSHROOM
13	13	BETTER BE GOOD TO ME Tina Turner Capitol	13	9	WE'RE NOT GONNA TAKE IT TWISTED SISTER ATLANTIC
14	17	I FEEL FOR YOU Chaka Khan Warner Bros./WEA	14	13 15	THE GLAMOROUS LIFE SHEILA E. WARNER BROS. WHY? BRONSKI BEAT LONDON
15	14	HARD HABIT TO BREAK Chicago Full Moon/WEA	16	NEW	I AM ONLY SHOOTING LOVE TIME BANDITS CBS
16 17	NEW	VALLOTTE Julian Lennon Atlantic/WEA	17	18	SEARCHIN' HAZELL DEAN LIBERATION
18	NEW	LIKE A VIRGIN Madonna Warner Bros./WEA WHAT ABOUT ME Kenny Rogers, Kim Carnes & James Ingram RCA	18	NEW	OUT OF TOUCH DARYL HALL & JOHN OATES RCA
19	19	I'M SO EXCITED Pointer Sisters RCA	19	16	LIKE TO GET TO KNOW YOU WELL HOWARD JONES WEA
20	16	TEACHER TEACHER .38 Special Capitol	20	NEW	TOO LATE FOR GOODBYES JULIAN LENNON VIRGIN
		ALBUMS	1	NEW	VARIOUS CHOOSE 1985 FESTIVAL
1	1	TINA TURNER Private Dancer Capitol	2	1	MIDNIGHT OIL RED SAILS IN THE SUNSET CBS
3	2	PRINCE & THE REVOLUTION Purple Rain Warner Bros./WEA BRUCE SPRINGSTEEN Born In The U.S.A. Columbia/CBS	3	2	WHAM! MAKE IT BIG EPIC -
4	4	STEVIE WONDER The Woman In Red Soundtrack Motown/Quality	4	4	U2 THE UNFORGETTABLE FIRE ISLAND
5	5	HONEYDRIPPERS Volume   Atlantic/WEA	5	NEW 7	MADONNA LIKE A VIRGIN SIRE SADE DIAMOND LIFE EPIC
6	6	U2 The Unforgettable Fire Island/MCA	7	3	JULIO IGLESIAS 1100 BEL AIR PLACE CBS
7	7	CYNDI LAUPER She's So Unusual Columbia/CBS	8	5	CULTURE CLUB WAKING UP WITH THE HOUSE ON FIRE VIRGIN
8	13	BRYAN ADAMS Reckless A&M	9	6	BRUCE SPRINGSTEEN BORN IN THE U.S.A CBS
10	9 1 <b>0</b>	TWISTED SISTER Stay Hungry Atlantic/WEA  CULTURE CLUB Waking Up With The House On Fire Virgin/PolyGram	10	8	DURAN DURAN ARENA EMI PAUL MCCARTNEY GIVE MY REGARDS TO BROAD STREET
11	11	ROGER HODGSON In The Eye Of The Storm A&M	11	10	PARLOPHONE GIVE WY REGARDS TO BROAD STREET
12	8	CARS Heartbeat City Elektra/WEA	12	9	STEVIE WONDER THE WOMAN IN RED MOTOWN
13	17	DURAN DURAN Arena Capitol	13	NEW	VARIOUS H'ITS HOT 84/85 POLYGRAM
14	14	DARYL HALL & JOHN OATES Big Bam Boom RCA	14	12	ZZ TOP ELIMINATOR WARMER BROS.  BARBRA STREISAND EMOTION CBS
15 16	15 12	JULIO IGLESIAS 1100 Bel Air Place Columbia/CBS DAVID BOWIE Tonight EMI America/Capitol	16	18	SOUNDTRACK GHOSTBUSTERS ARISTA
17	20	FRANKIE GOES TO HOLLYWOOD Welcome To The Pleasure Dome	17	15	TINA TURNER PRIVATE DANCER INTERFUSION
		Island/MCA	18	17	BRONSKI BEAT THE AGE OF CONSENT LONDON
18 19	18	LIONEL RICHIE Can't Slow Down Motown/Quality	19 20	20 NEW	DEEP PURPLE PERFECT STRANGERS POLYDOR FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASURE
20	19 NEW	MADONNA Madonna Warner Bros./WEA  JULIAN LENNON Vallotte Atlantic/WEA	1 20	1424	DOME ISLAND-
WE	CT	GERMANY (Courtesy Der Musikmarkt) As of 12/3/84	IAI	PAI	Courtesy Music Labo) As of 12/3/84
		SINGLES			SINGLES
1	1	WHEN THE RAIN BEGINS TO FALL JERMAINE JACKSON & PIA	1 2	NEW 1	JULIA NI HEARTBREAK CHECKERS CANYON/YAMAHA-PMP KAZARIJANAINOYO NAMIDAWA AKINA NAKAMORI WARNER-
2	5	ZADORA ARISTA/ARIOLA	_	_	PIONEER/MC CABIN-NTV.M
3	2	THE WILD BOYS DURAN DURAN PARLOPHONE/EMI  I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN/RCA	3 4	6	KOI NO YOKAN AMZENCHITAL KITTY/KITTY MUSIC
4	3	DISCO BAND SCOTCH 6 ZYX/MIKULSKI	*	2	LAST SCENE WA UDENONAKADE TOSHIHIKO TAHARA CANYON/JOHNNY'S
5	6	PURPLE RAIN PRINCE & REVOLUTION WARNER BROS./WEA	5	3	HEART NO EARRING SEIKO MATSUDA CBS-SONY/SUN
6 7	7	DRIVE CARS ELEKTRA/WEA FOREVER YOUNG ALPHAVILLE WEA	6 7	8	WOMAN HIROKO YAKUSHIMARU TOSHIBA-EMI/VARIETY ISSO SERENADE YOSUI INOUE FORUFE/FIRE
8	18	I FEEL FOR YOU CHAKA KHAN WARNER BROS./WEA	8	5	KOIBITOTACHI NO PAVEMENT ALFEE CANYON/TANABE
9	NEW	EUROPEAN QUEEN BILLY OCEAN JIVE/TELDEC	9	7	YUKINIKAITA LOVE LETTER MOMOKO KIKUCHI VAP/JCM-GEIEI- BERMUDA
10	8	IRGENDWIE, IRGENDWO, IRGENDWANN NENA CBS	10	20	OVER NIGHT SUCCESS TERI DESARIO EPIC-SONY/TAIYO
11	10	DR. BEAT MIAMI SOUND MACHINE EPIC/CBS	11	16	NAGARAGAWA ENKA HIROSHI ITSUKI TJC/TV ASAHI-RFMP-SOUND 1
12	9	THE SECOND TIME KIM WILDE MCA/WEA MISSING YOU JOHN WAITE EMI	12	10	TENGOKUNI ICHIBANCHIKAI SHIMA TOMOYO HARADA CBS- SONY/VARIETY
14	16	FLESH FOR FANTASY BILLY IDOL CHRYSALIS/ARIOLA	13	17	DAKISHIMETE JITTERBUG HIDEKI SAIJO RVC/EARTH
15	14	FREEDOM WHAM! EPIC/CBS	14	11	CARELESS WHISPER WHAM! EPIC-SONY/INTERSONG
16	17	THE WAR SONG CULTURE CLUB VIRGIN	15	9	YAMATONADESHIKO SHICHIHENGE KYOKO KOIZUMI VICTOR/BURNING
17	11	CARELESS WHISPER GEORGE MICHAEL EPIC/CBS	16	13	MEOTOZAKA HARUMI MIYAKO COLUMBIA/SUN-COLUMBIA
18	12	NEVERENDING STORY LIMAHL EMI WHY? BRONSKI BEAT METRONOME	17	15	NANIWABUSHIDAYO JINSEI WA TOMOE KIMURA VICTOR/BURNING
20	NEW	PRIVATE DANCER TINA TURNER CAPITOL	18	NEW	NANIWABUSHIDAYO JINSEIWA TAKASHI HOSAKAWA COLUMBIA/JCM-BURNING
2		ALBUMS	19	12	MYSTERY WOMAN HIDEMI ISHIKAWA RVC/GEIEI
1	1	SADE DIAMOND LIFE EPIC/CBS	20	NEW	GHOSTBUSTERS RAY PARKER JR. ARISTA-PHONOGRAM/APRIL
3	2	DEEP PURPLE PERFECT STRANGERS POLYDOR/DGG	1	NEW	WHAM MAKE IT BIG EPIC SONY
4	3	HERBERT GROENEMEYER 4630 BOCHUM EMI ALPHAVILLE FOREVER YOUNG WARNER/WEA	2	T .	TOTO ISOLATION CBS-SONY
1			4	2	1010 1002411011 005-30-11
5	7	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS./WEA	3	NEW	TOSHIHIKO TAHARA TOSHI 10R NEW YORK CANYON
5 6			3 4	NEW 1	TOSHIHIKO TAHARA TOSHI 10R NEW YORK CANYON SEIKO MATSUDA SEIKO TOWN CBS-SONY
6 7	7 5 20	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS./WEA TINA TURNER PRIVATE DANCER CAPITOL/EMI MAKE IT BIG WHAM! EPIC/CBS	3	NEW	TOSHIHIKO TAHARA TOSHI 10R NEW YORK CANYON
6	7 5 20 6	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS./WEA TINA TURNER PRIVATE DANCER CAPITOL/EMI MAKE IT BIG WHAM! EPIC/CBS STEVIE WONDER THE WOMAN IN RED MOTOWN/RCA	3 4 5 6 7	NEW 1 5 3 NEW	TOSHIHIKO TAHARA TOSHI 1OR NEW YORK CANYON SEIKO MATSUDA SEIKO TOWN CBS-SONY DURAN DURAN ARENA TOSHIBA-EMI MIYUKI NAKAZIMA HAZIMEMASHITE CANYON CHIHARU MATSUYAMA KISHOTENKETSU 3 NEWS
6 7 8	7 5 20	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS./WEA TINA TURNER PRIVATE DANCER CAPITOL/EMI MAKE IT BIG WHAM! EPIC/CBS	3 4 5 6 7 8	NEW 1 5 3 NEW 9	TOSHIHIKO TAHARA TOSHI 1OR NEW YORK CANYON SEIKO MATSUDA SEIKO TOWN CBS-SONY DURAN DURAN ARENA TOSHIBA-EMI MIYUKI NAKAZIMA HAZIMEMASHITE CANYON CHIHARU MATSUYAMA KISHOTENKETSU 3 NEWS SOUNDTRACK GHOSTBUSTERS ARSTA/PHONOGRAM
6 7 8 9	7 5 20 6 9	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS./WEA TINA TURNER PRIVATE DANCER CAPITOL/EMI MAKE IT BIG WHAM! EPIC/CBS STEVIE WONDER THE WOMAN IN RED MOTOWN/RCA FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME ISLAND/ARIOLA HOWARD CARPENDALE EMI	3 4 5 6 7	NEW 1 5 3 NEW	TOSHIHIKO TAHARA TOSHI 1OR NEW YORK CANYON SEIKO MATSUDA SEIKO TOWN CBS-SONY DURAN DURAN ARENA TOSHIBA-EMI MIYUKI NAKAZIMA HAZIMEMASHITE CANYON CHIHARU MATSUYAMA KISHOTENKETSU 3 NEWS
6 7 8 9	7 5 20 6 9	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS./WEA TINA TURNER PRIVATE DANCER CAPITOL/EMI MAKE IT BIG WHAM! EPIC/CBS STEVIE WONDER THE WOMAN IN RED MOTOWN/RCA FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME ISLAND/ARIOLA HOWARD CARPENDALE EMI DEPECHE MODE SOME GREAT REWARD MUTE/INTERCORD	3 4 5 6 7 8 9	NEW 1 5 3 NEW 9 7 4 6	TOSHIHIKO TAHARA TOSHI 1OR NEW YORK CANYON SEIKO MATSUDA SEIKO TOWN CBS-SONY DURAN DURAN ARENA TOSHIBA-EMI MIYUKI NAKAZIMA HAZIMEMASHITE CANYON CHIHARU MATSUYAMA KISHOTENKETSU 3 NEWS SOUNDTRACK GHOSTBUSTERS ARSTA/PHONOGRAM STEVIE WONDER THE WOMAN IN RED VICTOR AKINA NAKAMORI POSSIBILITY WARRER-PIONEER SYOGO HAMADA DOWN BY THE MAINSTREET CBS-SONY
6 7 8 9 10 11 12	7 5 20 6 9 11 10 12	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS./WEA TINA TURNER PRIVATE DANCER CAPITOL/EMI MAKE IT BIG WHAM! EPIC/CBS STEVIE WONDER THE WOMAN IN RED MOTOWN/RCA FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME ISLAND/ARIOLA HOWARD CARPENDALE EMI DEPECHE MODE SOME GREAT REWARD MUTE/INTERCORD ROGER WHITTAKER EIN GLUECK AVON/INTERCORD	3 4 5 6 7 8 9 10 11	NEW 1 5 3 NEW 9 7 4 6	TOSHIHIKO TAHARA TOSHI 1 OR NEW YORK CANYON SEIKO MATSUDA SEIKO TOWN CBS-SONY DURAN DURAN ARENA TOSHIBA-EMI MIYUKI NAKAZIMA HAZIMEMASHITE CANYON CHIHARU MATSUYAMA KISHOTENKETSU 3 NEWS SOUNDTRACK GHOSTBUSTERS ARSTA/PHONOGRAM STEVIE WONDER THE WOMAN IN RED VICTOR AKINA NAKAMORI POSSIBILITY WARNER-PIONEER SYOGO HAMADA DOWN BY THE MAINSTREET CBS-SONY DARYL HALL & JOHN OATES BIG BAM BOOM RVC
6 7 8 9	7 5 20 6 9	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS./WEA TINA TURNER PRIVATE DANCER CAPITOL/EMI MAKE IT BIG WHAM! EPIC/CBS STEVIE WONDER THE WOMAN IN RED MOTOWN/RCA FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME ISLAND/ARIOLA HOWARD CARPENDALE EMI DEPECHE MODE SOME GREAT REWARD MUTE/INTERCORD	3 4 5 6 7 8 9 10 11 12 13	NEW 1 5 3 NEW 9 7 4 6 11	TOSHIHIKO TAHARA TOSHI 1OR NEW YORK CANYON SEIKO MATSUDA SEIKO TOWN CBS-SONY DURAN DURAN ARENA TOSHIBAEMI MIYUKI NAKAZIMA HAZIMEMASHITE CANYON CHIHARU MATSUYAMA KISHOTENKETSU 3 NEWS SOUNDTRACK GHOSTBUSTERS ARSTA/PHONOGRAM STEVIE WONDER THE WOMAN IN RED VICTOR AKINA NAKAMORI POSSIBILITY WARNER-PIONEER SYOGO HAMADA DOWN BY THE MARNSTREET CBS-SONY DARYL HALL & JOHN OATES BIG BAM BOOM RVC DEEP PURPLE PERFECT STRANGERS POLYDOR
6 7 8 9 10 11 12 13 14 15	7 5 20 6 9 11 10 12 13 8 16	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS./WEA TINA TURNER PRIVATE DANCER CAPITOL/EMI MAKE IT BIG WHAM! EPIC/CBS STEVIE WONDER THE WOMAN IN RED MOTOWN/RCA FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME ISLAND/ARIOLA HOWARD CARPENDALE EMI DEPECHE MODE SOME GREAT REWARD MUTE/INTERCORD ROGER WHITTAKER EIN GLUECK AVON/INTERCORD RONDO VENEZIANO CONCERTO FUTURISSIMO K-TEL	3 4 5 6 7 8 9 10 11	NEW 1 5 3 NEW 9 7 4 6	TOSHIHIKO TAHARA TOSHI 1 OR NEW YORK CANYON SEIKO MATSUDA SEIKO TOWN CBS-SONY DURAN DURAN ARENA TOSHIBA-EMI MIYUKI NAKAZIMA HAZIMEMASHITE CANYON CHIHARU MATSUYAMA KISHOTENKETSU 3 NEWS SOUNDTRACK GHOSTBUSTERS ARSTA/PHONOGRAM STEVIE WONDER THE WOMAN IN RED VICTOR AKINA NAKAMORI POSSIBILITY WARNER-PIONEER SYOGO HAMADA DOWN BY THE MAINSTREET CBS-SONY DARYL HALL & JOHN OATES BIG BAM BOOM RVC
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6 7 8 9 10 11 12 13 14 15 16	7 5 20 6 9 11 10 12 13 8 16 14 18	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS./WEA TINA TURNER PRIVATE DANCER CAPITOL/EMI MAKE IT BIG WHAM! EPIC/CBS STEVIE WONDER THE WOMAN IN RED MOTOWN/RCA FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME ISLAND/ARIOLA HOWARD CARPENDALE EMI DEPECHE MODE SOME GREAT REWARD MUTE/INTERCORD ROGER WHITTAKER EIN GLUECK AVON/INTERCORD RONDO VENEZIANO CONCERTO FUTURISSIMO K-TEL AUDREY LANDERS WO DER SUEDWIND WEHT ARIOLA TOTO ISOLATION CBS BRONSKI BEAT THE AGE OF CONSENT METRONOME BILLY IDOL REBEL YELL CHRYSALIS/ARIOLA	3 4 5 6 7 8 9 10 11 12 13 14 15 16	NEW 1 5 3 NEW 9 7 4 6 11 8 10 14 NEW 12	TOSHIHIKO TAHARA TOSHI 1OR NEW YORK CANYON SEIKO MATSUDA SEIKO TOWN CBS-SONY DURAN DURAN ARENA TOSHIBA-EMI MIYUKI NAKAZIMA HAZIMEMASHITE CANYON CHIHARU MATSUYAMA KISHOTENKETSU 3 NEWS SOUNDTRACK GHOSTBUSTERS AR STA/PHONOGRAM STEVIE WONDER THE WOMAN IN RED VICTOR AKINA NAKAMORI POSSIBILITY WARNER-PIONEER SYOGO HAMADA DOWN BY THE MARNSTREET CBS-SONY DARYL HALL & JOHN OATES BIG BAM BOOM RVC DEEP PURPLE PERFECT STRANGERS POLYDOR CULTURE CLUB WAKING UP WITH THE HOUSE ON FIRE TOSHIBA-EMI RYUICHI SAKAMOTO ONGAKUZUKAN MIDDY MASAKI KANDA IF FUN HOUSE SOUNDTRACK YAH BROAD STORY TOSHIBA-EMI
6 7 8 9 10 11 12 13 14 15 16	7 5 20 6 9 11 10 12 13 8 16 14	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS./WEA TINA TURNER PRIVATE DANCER CAPITOL/EMI MAKE IT BIG WHAM! EPIC/CBS STEVIE WONDER THE WOMAN IN RED MOTOWN/RCA FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME ISLAND/ARIOLA HOWARD CARPENDALE EMI DEPECHE MODE SOME GREAT REWARD MUTE/INTERCORD ROGER WHITTAKER EIN GLUECK AVON/INTERCORD RONDO VENEZIANO CONCERTO FUTURISSIMO K-TEL AUDREY LANDERS WO DER SUEDWIND WEHT ARIOLA TOTO ISOLATION CBS BRONSKI BEAT THE AGE OF CONSENT METRONOME BILLY IDOL REBEL YELL CHRYSALIS/ARIOLA JENNIFER RUSH CBS	3 4 5 6 7 8 9 10 11 12 13 14 15 16	NEW 1 5 3 NEW 9 7 4 6 11 8 10 14 NEW	TOSHIHIKO TAHARA TOSHI 1OR NEW YORK CANYON SEIKO MATSUDA SEIKO TOWN CBS-SONY DURAN DURAN ARENA TOSHIBA-EMI MIYUKI NAKAZIMA HAZIMEMASHITE CANYON CHIHARU MATSUYAMA KISHOTENKETSU 3 NEWS SOUNDTRACK GHOSTBUSTERS ARSTA/PHONOGRAM STEVIE WONDER THE WOMAN IN RED VICTOR AKINA NAKAMORI POSSIBILITY WARNER-PIONEER SYOGO HAMADA DOWN BY THE MAINSTREET CBS-SONY DARYL HALL & JOHN OATES BIG BAM BOOM RVC DEEP PURPLE PERFECT STRANGERS POLYDOR CULTURE CLUB WAKING UP WITH THE HOUSE ON FIRE TOSHIBA-EMI RYUICHI SAKAMOTO O NIGAKUZUKAN MIDDY MASAKI KANDA IF FUN HOUSE
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6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	7 5 20 6 9 11 10 12 13 8 16 14 18 15 19 NEW	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS./WEA TINA TURNER PRIVATE DANCER CAPITOL/EMI MAKE IT BIG WHAM! EPIC/CBS STEVIE WONDER THE WOMAN IN RED MOTOWN/RCA FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME ISLAND/ARIOLA HOWARD CARPENDALE EMI DEPECHE MODE SOME GREAT REWARD MUTE/INTERCORD ROGER WHITTAKER EIN GLUECK AVON/INTERCORD RONDO VENEZIANO CONCERTO FUTURISSIMO K-TEL AUDREY LANDERS WO DER SUEDWIND WEHT ARIOLA TOTO ISOLATION CBS BRONSKI BEAT THE AGE OF CONSENT METRONOME BILLY IDOL REBEL YELL CHRYSALIS/ARIOLA JENNIFER RUSH CBS CARS HEARTBEAT CITY ELEKTRA/WEA WHITE WINDS ANDREAS VOLENWEIDER CBS-	3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	NEW 1 5 3 NEW 9 7 4 6 11 8 10 14 NEW 12 NEW 16 17	TOSHIHIKO TAHARA TOSHI 1OR NEW YORK CANYON SEIKO MATSUDA SEIKO TOWN CBS-SONY DURAN ARENA TOSHIBA-EMI MIYUKI NAKAZIMA HAZIMEMASHITE CANYON CHIHARU MATSUYAMA KISHOTENKETSU 3 NEWS SOUNDTRACK GHOSTBUSTERS ARSTA/PHONOGRAM STEVIE WONDER THE WOMAN IN RED VICTOR AKINA NAKAMORI POSSIBILITY WARNER-PHONEER SYOGO HAMADA DOWN BY THE MARNSTREET CBS-SONY DARYL HALL & JOHN OATES BIG BAM BOOM RVC DEEP PURPLE PERFECT STRANGERS POLYDOR CULTURE CLUB WAKING UP WITH THE HOUSE ON FIRE TOSHIBA-EMI RYUICHI SAKAMOTO ONGAKUZUKAN MIDDY MASAKI KANDA IF FUN HOUSE SOUNDTRACK YAH BROAD STORY TOSHIBA-EMI RC SUCCESSION FEEL SCI BAD TOSHIBA-EMI RC SUCCESSION FEEL SCI BAD TOSHIBA-EMI MARIKO TAKAHASHI TRIAD VICTOR
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NE'	THE	RLANDS (Courtesy Stichting Nederlandse Top 40) As of 12/1/84	IT/	LY	(Courtesy Germano Ruscitto) As of 11/27/84
		SINGLES			SINGLES
1	2	WHEN THE RAIN BEGINS TO FALL JERMAINE JACKSON & PIA	1	1	I JUST CALLED TO SAY STEVIE WONDER MOTOWN/RICORDI
	li	ZADORA ARISTA	2	7	CARELESS WHISPER GEORGE MICHAEL CBS
2	1	PURPLE RAIN PRINCE WARNER BROS.	3	2	SMALL TOWN BOY BRONSKI BEAT POLYGRAM
3	3	FREEDOM WHAM! EPIC	4	3	
4	7	THE WILD BOYS DURAN DURAN EMIBOVEMA		-	THE WAR SONG CULTURE CLUB VIRGIN
5	5	THE BELLE OF ST. MARK SHEILA E WARNER BROS.	5	5	FOREVER YOUNG ALPHAVILLE WEA
6	6	LOST IN MUSIC SISTER SLEDGE ATLANTIC	6	8	THE WILDE BOY DURAN DURAN EMI
7	4	PRIVATE DANCER TINA TURNER CAPITOL	7	4	ALL OF YOU DIANA ROSS & JULIO IGLESIAS CBS
8	NEW	THE WANDERER STATUS QUO PHONOGRAM	8	13	LOVE RESURRECTION ALISON MOYET CBS
9	NEW	THE MEDICINE SONG STEPHANIE MILLS PHONOGRAM	9	NEW	CRILU HEATHER PARISI POLYGRAM
10	10	IRGENDWIE, IRGENDWO, IRGENDWANN NENA CBS	10	NEW	TELEPHONE MAMA GAZEBO BABY/CGD-MM
		ALBUMS	11	10	MAYBE ONE DAY FULL TIME CGD-MM
1	1	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS.	12	NEW	
2	3	WHAM! MAKE IT BIG CBS			YOUR LOVE IS KING SADE CBS
3	2	SADE DIAMOND LIFE EPIC	13	NEW	LIKE TO GET TO KNOW HOWARD JONES WEA
4	4	TINA TURNER PRIVATE DANCER CAPITOL	14	NEW	WHY? BRONSKI BEAT POLYGRAM
5	5	FRANKIE GOES TO HOLLYWOOD WELCOME TO THE	15	6	CI VORREBBE UN AMICO ANTONELLO VENDITTI RICORDI
		PLEASUREDOME ARIOLA	16	9	PEOPLE FROM IBIZA SANDY MARTON POLYGRAM
6	6	BZN REFLECTIONS MERCURY	17	12	MIRAGGI MIGUEL BOSE CBS
7	NEW	5 DIVERSE KINDERN KINDEREN VOR KINDERN VARA GRAM	18	11	SUCH A SHAME TALK TALK EMI
8	7	BRONSKI BEAT THE AGE OF CONSENT LONDON	19	16	KALIMBA DE LUNA TONI ESPOSITO RICORDI
9	9	U2 THE UNFORGETTABLE FIRE ISLAND	20		
10	10	JIJ EN IK ANDRE HAZES EMIBOVEMA	20	17	GHOSTBUSTERS RAY PARKER CGD-MM

# **MuchMusic Net Doubles Projected Subscriber Level**

TORONTO Strong advertising support and rapidly developing cable penetration levels are giving MuchMusic Network executives hope that the music video service may show a profit by its first birth-

On the air since September, the CHUM Ltd.-owned specialty programming channel has achieved a subscriber level of more than 400,000, which is double its anticipated penetration in the first year.

Coinciding with the cable figures are healthy advertising revenues, the largest of which is a \$3 million pact recently signed with Coca Cola for weekend advertising during the next three years and a "Coke Countdown" video show. Dennis Fitzgerald, MuchMusic's vice president and general manager, says subscriber levels will reach a half million by next September and could hit the million mark by the end of the service's second year of broadcasting.

Key to the penetration levels have been efforts by the cable industry to offer subscribers attractively priced specialty packages. The most common has been an all-Canadian pack. Until MuchMusic and the Sports Network were licensed, the only pay-tv offered in Canada was a movie-based channel.

Cable firms now are offering MuchMusic and the Sports Network as free additions to the movie channel for one year, and just about evervone has signed on. Last month, the Toronto-based Maclean Hunter cable company, with 360,000 cable households in Ontario, offered subscribers the pay-tv decoder for \$4 monthly and MuchMusic for free. The firm says initial reaction has been highly favorable

KIRK LaPOINTE

#### **Six CHUM Stations Could Go Union**

ST. JOHN'S In a key broadcast labor development, 52 employees at six Newfoundland radio stations owned and operated by CHUM Ltd. of Toronto have applied for union certification.

Barney Dobbin, a director of the National Assn. of Broadcast Employees and Technicians (NABET), says the certification process should take until the end of the month by the Canada Labor Relations Board. If the certification proceeds, he adds, the union will ask CHUM to start contract talks immediately.

The employees work at CJYQ and CKIX, both in St. John's, Q-68 Grand Falls, Q-1010 Grand Bank and Q-97 Conception Bay. NABET has about 6,000 members in Canada, employed at 60 private stations and the Canadian Broadcasting Corp. The CHUM group operates 22 radio stations in Canada, all non-unionized, and is the largest non-governmental broadcaster worldwide in terms of holdings.



Platinum Party. After one of three sold-out shows in Toronto, Michael Jackson accepts a special award from CBS commemorating the sale of two million units of his "Thriller" album. Standing from left are Jackson's manager Frank DiLeo, Jackson, CBS Canada president Bernie Dimatteo and sales and marketing vice president Don Oates.

#### Associations to the Rescue

## **Committee Addresses Slump**

TORONTO A special action committee, spurred by continuing poor sales of Canadian recordings, has been established to find better ways to promote and market Canadian

Representatives from the Canadian Recording Industry Assn. (CRIA), the Canadian Independent Record Production Assn. (CIRPA), the Canadian Assn. of Broadcasters (CAB), retailers and national manufacturers are expected to devise a list of priorities for the business by early 1985.

The committee was formed by The Record, the Canadian music industry newsletter. It includes CRIA president Brian Robertson, CIRPA executive director Earl Rosen, CAB vice president Pierre Nadeau and key retailers and recording execu-

In an internal newsletter last month, CIRPA said sales of Canadian music declined 40% in 1984. Only a handful of domestic artists have received album or single certifications in the year, and the drought for Canadian music reaches back to

The group is expected to find new mechanisms through which industry sectors can liaise and press for government action on certain

KIRK LaPOINTE

# **Juno Can't Woo Superstars**

#### Jackson Heads List of No-Shows

TORONTO If someone made you a millionaire, would you agree to be flown in to accept an award? For the international winners of the annual Juno music awards, the answer has generally been "no."

This year's Junos, set for Wednesday (5), apparently are no exception to the rule. The Canadian recording industry won't award Michael Jackson's "Thriller" with the usual album of the year prize: it's devised a special award to honor the album's two million sales. But CBS spokesmen say Jackson won't be

While Canadian artists have a good track record of showing for the annual ceremony to honor them-although Anne Murray is a notable absentee—the international stars rarely appear.

Last year, Men At Work sat at the other end of the phone line for a call from their manager, which was broadcast live on national television. A few years ago, John Helliwell of Supertramp appeared to present an award. But most often there are mysterious tour conflicts and no-shows.

Peter Steinmetz, president of the Canadian Academy of Recording Arts & Sciences (CARAS), which presents the Junos, says he wouldn't mind if the international stars appeared. But he says he's happy with a Canadian-oriented event, because those are the people the Junos mainly honor.

Spokesmen for their record com-

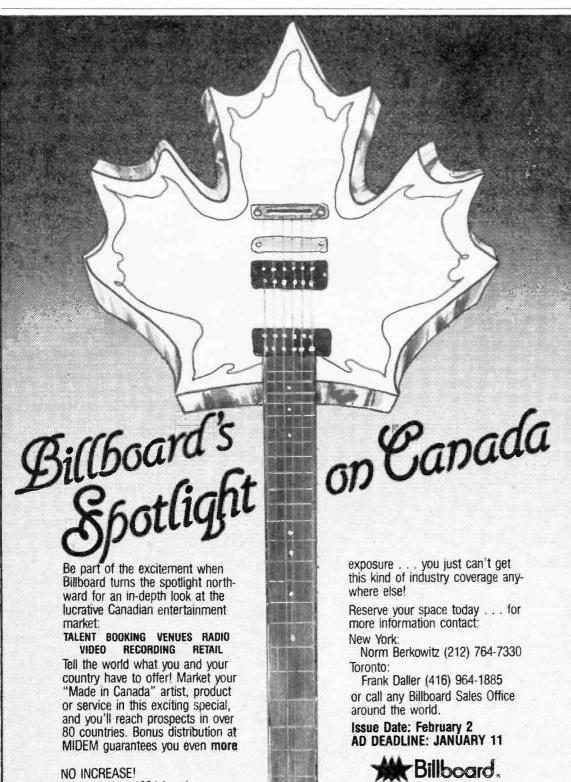
panies say there's little likelihood Culture Club, Huey Lewis, David Bowie, Cyndi Lauper or Lionel Richie will grace the award ceremony this year.

According to one publicist, "In some cases, it's tough enough for us to get them for 10 minutes to present them with the multi-platinum

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#### 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.

#### DECEMBER

Dec. 4-7, 1984 Videodisc, Optical Disk & Compact Disc Conference & Exhibition, Washington Hilton. (203) 226-6967.

Dec. 5, Juno Awards Show, Exhibition Place, Toronto. (416) 922-5049.

Dec. 5-7, Radio-Television News Directors Assn. international conference, San Antonio Conference Center, San Antonio, Tex. (202)

Dec. 5-7, Western Cable Show & Convention, Anaheim Convention Center, Anaheim, Calif. (213) 655-

Dec. 6-8, Great Southern Computer Show, Tallahassee-Leon County Civic Center, Tallahassee, Fla.

Dec. 7. first annual New York Market Radio Broadcasters Assn. (NYMRAD) Christmas Luncheon with Dick Clark, Sheraton Centre Imperial Ballroom, New York. (212) 935-4477.

Dec. 11, Southern California Women In Cable dinner meeting, Marina Marriott Hotel, Marina Del Rey, Calif. (213) 410-7312.

#### JANUARY

Jan. 5-8, 1985 Winter Consumer Electronic Show, Convention Center, Las Vegas. (202) 457-8700.

Jan. 10. second annual New York Market Radio Broadcasters Assn. Sales Seminar, Grand Hyatt Hotel, New York. (212) 935-4477. Jan. 10-12, Utah Broadcasters

Assn. Annual Winter Convention, St. George Hilton Inn, St. George, Utah. (801) 678-2261.

Jan. 10-14, NATPE International's 22nd annual Programming Conference, Moscone Center, San Francisco. (212) 687-3484.

Jan. 14-18, second annual International Software Update, Kahala Hilton Hotel, Oahu, Hawaii. (800) 732-2300. In California: (415) 924-1194.

Jan. 17-20, fifth annual Performance Summit Conference, Sheraton Premier Hotel, Universal City, Calif. (800) 433-5569. Jan. 26-29, sixth annual RAB

Sales Seminar, Amfac Hotel, Dallas. (212) 599-6666.

Jan. 28-Feb. 1, Midem, Palais des Festivals, Cannes, France. (516) 364-3686

Jan. 29-Feb. 1, sixth annual Box Office Management International Conference & Exhibition, Royal York, Hotel, Toronto. (212) 570-

#### FFRRHARY

Feb. 1-3, National Assn. of Music Merchants Winter Market, Anaheim Convention Center, Anaheim, Calif. (619) 438-8001.

Feb. 3-6, 42nd annual National Religious Broadcasters Convention, Sheraton Washington Hotel, Washington, D.C. (201) 428-5400.

Feb. 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.

#### ifelines

#### BIRTHS

Girl, Alexandra Elizabeth, to Brian and Olivera Kee, Nov. 17 in New York. He is president of Kee Productions, an artist management

#### MARRIAGES

Lee Barry Cantor to Melissa Ann Heuman, Nov. 10 in New York. Both are executives with Uniflex Inc., manufacturer of record pack-

Andrew Roblin to Patricia Rees, Nov. 17 in Nashville. He is a journalist and musician. She is a photographer and photo lab technician.

Jack Ellery to Shelby Singer, Nov. 18 in Philadelphia. He is the evening air personality for WIP there. J.P. Pennington to Suzie Grigsby, Nov. 24 in Lexington, Ky. He is lead vocalist and guitar player for the group Exile.

#### **DEATHS**

Manuel M. Cabral, 69, Nov. 13 in Mount Laurel, N.J. He was the founder and director of the Mount Carmel Center for the Performing Arts, and former executive director of the New Jersey Philharmonic Orchestra. There are no immediate survivors.

Jack Carney, 52, of an apparent heart attack Nov. 27 in St. Louis. The veteran radio personality had handled mid-mornings on KMOX there since 1971. (Separate story, page 12.)

#### New (Companies

Suntown Records, encompassing Suntown Productions and Jim Nabbie's Ink Spots, formed by Mili Della Lilley. First single release is "My Favorite Holiday." 5300 Powerline Road., Ft. Lauderdale, Fla. 33309; (305) 491-1101.

Hidden Meaning Studios/His-Head-Is-Wedged Productions, formed by David Norman. A 16track recording studio specializing in progressive music. First signings



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include AC Black and the Mean Kats & K.I.T.T.E.N. 1134 Watson Blvd., Warner Robins, Ga. 31093; (912) 923-5507.

Entertainment Resource Associates Inc., formed by Richard F. Thorward, to develop entertainment services. 18 Massa Lane, Suite D-5, Edgewater, N.J. 07020; (201) 886-

Elijah Productions, formed by Ed Manion and Valerie Greco. Devoted solely to producing new and/or established recording artists. 1563 Church Road, Suite 3, Toms River, N.J. 08753; (201) 244-8933.

Telecommunications Marketing Consultants, formed by Bill Klein. Company will be dealing with three aspects of telecommunications: telemarketing, telephone systems analysis and video marketing. 600 Third Ave., 20th floor, New York, N.Y. 10016; (212) 370-0550.

Inside Track, formed by Phil Ehart, drummer and founder of the group Kansas. Company will offer the film industry an "inside track" to many successful songwriters and musicians across the country. P.O. Box 1033, Atlanta, Ga. 30237; (404) 471-

# newsline

RCA RECORDS has made an exclusive agreement with Steve Wax Enterprises that the label predicts will enhance its standing as a soundtrack outlet and in signing on pop acts in general. Wax has held key posts within the music industry over the past 20 years. Before forming his company in 1980, he spent six years with Elektra/Asylum, three years as president. Before that, he was a key promotion executive with such labels as Bell and Jubilee.

WITH ITS FREE Christmas "Gift Of Music" in-store materials a "sellout," the National Assn. of Recording Merchandisers (NARM) is looking to Valentine's Day, with point-of-purchase material order forms going out by Dec. 15. The NARM/Recording Industry Assn. of America merchandising committee has selected "Put Music In Your Heart" as the theme. One item to be made available is a flat featuring a pink marble heart that says, "The nonfattening, longlasting Valentine's Day Gift. As for the Christmas promo, it was the heaviest response since NARM started producing pieces for Christmas in 1982. Some 200,000 items were shipped.

SPEAKING OF THE HOLIDAYS, CBS Special Products has produced an album, "The Sounds And Scents Of The Holiday Season," that can be obtained free with any \$20 purchase of fragrance disks made for the Aroma Disc System by Environmental Fragrance Technologies. Among the artists are Barbra Streisand, Tony Bennett and Engelbert Humperdinck. A number of record stores are part of the promotion.

CENTERSTREAM CATALOG, with music print for guitar, banjo, drums, dulcimer, fiddle, harmonica, mandolin and piano, has switched distribution from Columbia Pictures Publications to Hal Leonard Publishing. With all inventory now housed at Hal Leonard's Winona, Minn. warehouse, Hal Leonard and Centerstream are already underway with new publications.

MORRIS DAY, described as the fellow "you loved to hate" in "Purple Rain," may or may not play the scoundrel again, but he's signed a three-picture deal with 20th Century-Fox. The former leader of the Time has embarked on a solo recording career for Warner Bros.

#### **EXECUTIVE TURNTABLE**

(Continued from page 4)

Berkhausen is named advertising manager at G. Schirmer Inc., New York. Pope was sales manager for Boosey & Hawkes; Berkhausen was education promotion manager for New American Library.

PRO AUDIO/VIDEO. Phil Hart becomes vice president of service administration at Sony Communication Products Co. in Park Ridge, N.J. He was promoted from national sales manager.

William J. Delaney joins Samsung Electronics America Inc., Secaucus, N.J., as vice president of sales and marketing. He was sales manager for Nikon Inc.

A. Franz Witte III is appointed manager of market research and planning at Ampex Magnetic Tape Division in Redwood City, Calif. He joins from Weyerhaeuser Co., where he served as manager of industry analysis, new and diversified businesses.

Scott Denham becomes sales manager of S/T Videocassette Duplicating Corp., the East Coast branch of VCA Duplicating Corp., and will be based in Leonia, N.J. He was Northeast regional sales manager in Boston.

RELATED FIELDS. MTV makes two new appointments in New York: Doug Herzog as director of music news, and Ken Ceizler as executive producer of studio production. Herzog was music segment producer for "Entertainment Tonight." Ceizler was creative director of MTV production.

In New York, Joseph K. Moriarty is named president and chief executive officer of MaxCom Marketing, an international marketing consultation company. He was public relations manager for AT&T.

Nanci M. Walker is promoted to creative services manager for Mike's Artist Management Ltd., New York. She was administrative assistant.

Judith Massa is elevated from music editor to music director at Voice Of America. She is based in Washington, D.C. Dana Morris joins the newly created management firm of New Star En-

terprises in New York. She was with A&M Records.
Electric Factory Concerts appoints Marc Sternberger general manager of its Pittsburgh office. He was vice president of Danny Kresky Enter-

Janet Hill is promoted to research coordinator for Music Video Services, Atlanta. She was research assistant.

Collins/Barrasso Agency names David Robertson assistant marketing coordinator, Boston. He was talent buyer for the Keystone night club chain and concert promotion company.

Dan Acree Public Relations appoints Debbie Cerecedes-Baum an associate in the music and tv division, Burbank. She was with Rogers & Cowan.

# **Rubbling Under**

#### THE TOP 200 ALBUMS

201 EUROGLIDERS THIS ISLAND COLUMBIA 39588

JOHN PARR JOHN PARR ATLANTIC 80180 202

THE FORCE MD'S LOVE LETTERS TOMMY BOY TB 1003

LOS LOBOS HOW WILL THE WOLF SURVIVE WARNER BROS. 25177-1 JOHN DENVER GREATEST HITS VOL. 3 RCA AJL1-5313 205

DEPECHE MODE SOME GREAT FRIEND SIRE 25194-1 (WARNER BROS.) 206

WAYLON JENNINGS GREATEST HITS VOLUME II RCA 1-5325 207

MOTORHEAD NO REMORSE ATCO 90233 208 R.E.M. MURMER I.R.S. SP-70604 (A&M) 209

ARMORED SAINT MARCH OF THE SAINT CHRYSALIS FV41476

#### THE HOT 100 SINGLES

101 FRIENDS/IVE MINUTES OF FUNK WHODINI LIVE/ARISTA 1-9276 (ARISTA)

102 LOVER GIRL TEENA MARIE EPIC 34-04619

TREAT HER LIKE A LADY THE TEMPTATIONS GORDY 1765 (MOTOWN)

GET NEKKED RICK DEES ATLANTIC 7-89601 104 105

NO ONE'S GONNA LOVE YOU THE S.O.S. BAND TABU 4-04665 (EPIC.) 106

CONTAGEOUS THE WHISPERS SOLAR 7-69683 (ELEKTRA) JUST FOR THE NIGHT EVELYN "CHAMPAGNE" KING RCA 13914 107

I PROMISE(I DO LOVE YOU) DREAMBOY OWEST 7-29190 (WARNER BROS.) 108

NAUGHTY, NAUGHTY JOHN PARR ATLANTIC 89612

HANG ON TO YOUR LOVE SADE PORTRAIT 37-04664 (EPIC)

# **ALBUMS**

SPOTLIGHT Predicted to hit top 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

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Beverly Hills, Calif. 90210
(telephone: 213-273-7040);
and by Fred Goodman, Biltboard
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New York, N.Y. 10036 (telephone: 212-764-7427) Country albums should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203

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RCA AHL1-5307

(telephone: 615-748-8100)

Fueled by the personal popularity of these two superstars, a new television special and a major promotional campaign, this album shows signs of emerging as a seasonal blockbuster. Parton contributes five lively new holiday numbers, blended in with traditional Christmas standards. Devoid of schmaltz, the album sparkles with warmth and conviviality, and both artists sound thoroughly at home. A major gift

#### THE MANHATTAN TRANSFER Bop Doo-Wopp PRODUCER: Tim Hauser Atlantic 81233

Having parlayed their jazz-based vocal style into a broad pop following, Manhattan Transfer looks to extend their sound and reach with this their sound and reach with this emphasis on doo-wop and jazz. Fans will find the group's familiar sound on "Jeannine" and "How High The Moon," while tracks like "Unchained Melody" and "Heart's Desire" owe a debt to the vocal groups of the '50s.

#### CARPENTERS An Old Fashioned Christmas PRODUCER: Richard Carpente A&M SP-3270

The duo's second Christmas album. The duo's second Christmas album, following their gold "Christmas Portrait," consists of previously unreleased tracks, save for a shimmering version of "Santa Claus Is Coming To Town." Although less consistent than the earlier set, this collection features several indispensable tracks with the late Karen Carpenter singing lead, most notably a heartbreaking "Little Altar Boy."

#### RECOMMENDED

#### AL STEWART Russians And Americans PRODUCER: Michael A. Flicker Passport PB 6042

Stewart stays true to his pop/rock muse and trademarked narrative bent. Sleek production, romantic themes and a surprising cover of "1-2-3," Len Barry's mid-'60s hit.

#### RICK DEES Put It Where The Moon Don't Shine PRODUCERS: Various Atlantic 81231

Dees' mix of zeal and sarcasm yields an uncommonly diverse longplayer, intercutting screwball broadcast comedy bits with well-produced, tongue-in-cheek original songs. Ironically, blue lyrics will limit this radio star's airplay.

#### White Boy Blues: Classic Guitars Of Clapton, Beck & Page PRODUCERS: James Patrick Page, Gus Dudgeon Compleat 672005 (PolyGram)

Subtitle sums up this well-chosen sampling of early recordings from each of the rock guitar titans, plus tracks from Jeremy (Fleetwood Mac) Spencer. Compiled and annotated by Jon Tiven.

# Beat Boy PRODUCER: Visage Polydor 823 052

British group persists in playing tasty dance-rock with clear voice and vision on title cut, "Casualty" and an extended "Love Glove."

#### FRANKIE LEE The Ladies And The Babies PRODUCERS: Bruce Bromberg, Dennis Walker Hightone HT 8004

Lee's clear, big blues tone and sly phrasing get a sleekly recorded but classic blues backdrop; mature r&b with a full, brassy style but no gratuitous "contemporizing" touches.

# VARIOUS ARTISTS Rockin' Christmas—The '50s PRODUCERS: Various Rhino RNLP 066

Nifty seasonal sampler for an unremittingly cool Yule, thanks to roasting chestnuts like "Sleigh Bell Rock," "Dig That Crazy Santa Claus" and "Yulesville U.S.A."

#### **VARIOUS ARTISTS** Rockin' Christmas—The '60s PRODUCERS: Various Rhino RNLP 067

Solid rock nostalgia with a twist, including tracks from James Brown, the Turtles, the Trashmen and even Bobby "Boris" Pickett.

#### DICK CLARK PRESENTS RADIO'S UNCENSORED BLOOPERS PRODUCER: Frank V. Furino Atlantic 80188

Clark, having updated Kermit Schafer's concept for television, reverts to the audio medium here; while funny, this package concept suffers from Clark's persistent laughter during the bits.

#### MITCH WOODS & HIS ROCKET 88s

Steady Date! PRODUCER: Mitch Woods Blind Pig 1784

Bay Area boogie pianist rocks out a la Huey Smith. The band is tight, and originals mix seamlessly with period tunes like Wynonie Harris' "All She Wants To Do Is Rock'n'Roll" and the band's namesake, "Rocket 88."

#### Need Me A Car PRODUCERS: The Belairs Blind Pig 1684

Hard charging rhythm band out of Columbia, Mo., plays with the grit of seasoned bar circuit rockers. Often reminiscent of early J. Geils, but with a harder blues edge. Honest juke

#### MOVING PARTS PRODUCER: Steve Ada MPI Records MP02

Seattle-based quintet displays an affinity for straight-ahead rock with a faint fondness for funk. Casually delivered vocals and a whitewash synth approach complete this biting, upbeat pop EP. Contact: (206) 789-7553.

#### SILENTFIREATMENT Human Contact PRODUCERS: Gary Lee Jones, Silent Treatm Red Label RA 10001

Ultra-slick techno-pop style is softened by Richard Burdell's

vulnerable vocals. Most tracks are strong, if standard, top 40 candidates, while "Things," a Devo-ish tune about a shopping spree, shows band's ability to push the borders of commercialism

#### TOMEK Love & Hate PRODUCER: Tomek Lamprecht ATL 212

Multi-instrumental art rocker, formerly of Model Citizens. A first-rate band, but the collection falls short due to so-so tunes and the inability to convey Tomek's visual strengths.

#### **BLACK**

#### KLYMAXX Meeting In The Ladies Room PRODUCERS: Various MCA/Constellation MCA-5529

All-girl vamp band goes for the funk. Producers include Midnight Star's Calloway brothers and Bo Watson, as well as Time members Jimmy Jam and Terry Lewis. Spiced with a few ballads, but the band works best when hitting hardest. Most memorable tracks: "Meeting In The Ladies Room" and "The Men All

#### RECOMMENDED

#### RODNEY SAULSBERRY PRODUCER: Stanley Clarke Allegiance AV 451

Strong mainstream soul burnished by producer Clarke's immaculate sonic finish and lyrical but tight arrangements. Saulsberry's originals prove well-crafted if predictable.

#### COUNTRY

Let Me Be The First PRODUCER: Rafe VanHoy RCA AHL1-5318

Few Nashville talents have the innate versatility of this artist: She can shift gears from honeyed pop to scorching rock to pure, Partonesque country in the space of one album side. While there's nothing as electric as "Baby I Lied" here, this set—Nashville's first all-digital production—does showcase the diamond-clear artistry that makes Allen so special.

#### RECOMMENDED

**BOB WILLS & HIS TEXAS PLAYBOYS** The Tiffany Transcriptions, Vol. 3
PRODUCERS: Jeff Alexson, Tom Diamant (Reissue)
Kaleidoscope F-20

Another solidly compiled, wellannotated compilation from the Tiffany vaults, capturing the country swing innovator in 1946-47.

#### **GOSPEL**

# SANDI PATTI Songs From The Heart PRODUCERS: Greg Nelson, Sandi Patti Helvering Impact RO 3884

Patti has found a rich vein in the Christian world and mines it well. Her lush orchestrations and songs of praise have found a huge audience in the church world, and this collection scores a bull's eye with that market again.

#### THE KINGSMEN The Game Of Life PRODUCERS: Eldridge Fox, Jim Hamill Heartwarming RO 3867

The Kingsmen are more than just a group—they're an institution, and they display the Southern gospel sound that has brought them to the top of their world on this new release. Sounds like they've scored another touchdown on this one.

HARVEST

#### PRODUCER: Wayne Watson Milk & Honey MH 1056

The only complaint about this group is that they sound too much like the Gatlins. However, that has not deterred their followers, who have continued to grow as the group has had radio hits. This is another hit collection of praise-oriented material.

#### RECOMMENDED

STEVE & ANNIE CHAPMAN Circle Of Two PRODUCER: Jonathan David Brown StarSong SPCN 7-102-05586-2

The Chapmans have a ministry to families and have tied in with Christian educator James Dobson to achieve a wide market. This collection, still country-flavored, again centers on the Christian home and family life.

#### STEVE CAMP It's A Dying World PRODUCER: Steve Camp Myrrh SPCN 7-01-672306-2

It's "in" to be challenging and socially relevant in gospel music, and Camp's album captures that fever with some hard-edged rock and lyrics that bite rather than soothe.

KELLY NELON THOMPSON Body Light
PRODUCER: Ken Harding
Canaan SPCN 7-01-991213-3

The aerobics craze has hit Southern gospel, and Kelly Thompson and the rest of the Rex Nelon Singers provide this album for those who like sweat on the human temple.

#### JAZZ-FUSION

#### RECOMMENDED

JACK DE JOHNETTE'S SPECIAL EDITION PRODUCER: Jack DeJohnette ECM 25010 (ECM 1280)

Master percussionist's latest Edition, including John Purcell, David Murray and Howard Johnson on various reeds and tuba, and bassist Rufus Reid, is one of his most provocative yet. Invigorating modern music.

#### STAN GETZ

The Girl From Ipanema: The Bossa Nova Years PRODUCER: Creed Taylor (Reissue)
Verve 823 611 (PolyGram Classics)

Beautifully packaged five-disk boxed set chronicles Getz's bossa nova peak. Twenty years on, the tenor man's work with Antonio Carlos Jobim, Joao and Astrud Gilberto, Charlie Byrd and Laurindo Almeida remains fresh. Extensively annotated, an ideal holiday item.

#### SCOTT COSSU Islands PRODUCER: Steven Miller Windham Hill WH-1033

Pianist Cossu's latest brings Windham Hill's musical reach considerably closer to conventional, jazz-influenced fusion with this immaculately recorded large ensemble set. Features Elements' Mark Egan and Danny Gottlieb, Dave Valentin and Michael Urbaniak, among others

#### LAUREL MASSÉ Alone Together PRODUCERS: Dean Rolando, Steve Yates Pausa PR 7165

Founding Manhattan Transfer vocalist returns to recordings with this impressive solo debut, a fullblooded jazz vocal date sparked by solid material and Massé's well-honed style, Now Chicago-based, she's definitely together on her own

#### **CLASSICAL**

Berlin Philharmonic, Karajar Deutsche Grammophon 413 587

No catalog pickups here. More than an hour of top-flight sound in slick new performances of such orchestral favorites as "The Moldau," "Les Preludes" and the "William Tell" Overture. Strong cover art will help it move briskly.

#### RECOMMENDED

#### THE CHOPIN COLLECTION: THE MAZURKAS Artur Rubinstein RCA ARL3-5171

A second volume in the digitally refurbished edition of the master pianist's catalog, these performances, dating back to 1965 and 1966, never sounded better. Lovingly annotated. A quick sell to any keyboard buff.

#### SCHUBERT: QUINTET IN C Yo-Yo Ma, Cleveland Quartet CBS IM 39134

Despite extravagant album billing given Ma, the superstar cellist enters into a fully integrated chamber music relationship with his colleagues in a stunning reading of the masterpiece.

#### PROKOFIEV: PETER AND THE WOLF/ TCHAIKOVSKY: NUTCRACKER SUITE Dudley Moore, Boston Pops, William Philips 412 556

Moore delivers the "Peter" narration, adapted by Larry Gelbart, with a childlike expertise unmatched by other recent tellers of the tale.
Package design and a follow-along, large-type text card for juvenile listeners add values. Special low price boosts it as a holiday, or any day,

# **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

Records equally appropriate for more than one format are reviewed in the category with the broadest audience.

All singles commercially available in the U.S. are eligible for review Reviews are coordinated bu Renews are coordinated by Nancy Erlich at Billboard 1515 Broadway New York, N.Y. 10036 (telephone: 212-764-7311) Country singles should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203 (telephone: 615-748-8100)

#### POP

The Heat Is On (3:45) PRODUCERS: Keith Forsey, Harold Faltermeyer WRITERS: K. Forsey, H. Faltermeyer PUBLISHER: Famous, ASCAP MCA 52512

New release from the various-artists "Beverly Hills Cop" soundtrack features a bustling rock 'n'roll beat, electric organ (or equivalent) and a wailing sax. Jitterbug, anyone?

#### RECOMMENDED

TOMMY SHAW Lonely School (4:05)
PRODUCER: Mike Stone
WRITER: Tommy Shaw
PUBLISHER: Tranquility Base, ASCAP
A&M AM-2696

Melancholy ballad from Styx alumnus.

**BILLY SQUIER** BILLT SQUIRK Eye On You (4:02) PRODUCERS: Billy Squier, Jim Steinman WRITER: Billy Squier PUBLISHER: Songs Of The Knight, BMI Capitol B-5416

ROMEO VOID Sav No (2:58)

Say Mo (4:36)
PRODUCER: David Kahne
WRITERS: D. Iyall, P. Woods, F. Zincavage, D. Kahne
PUBLISHERS: Talk Dirty/See Squared, BMI
415/Columbia 38-04704

Followup to "A Girl In Trouble. packs more BPM for dancers and FOR WEEK ENDING DECEMBER 8, 1984

# Billboard HOT 100 SALES & AIRPLAY

	LAC	TITLE	LES	HOT 100 POSITION	/	12	LAC.	STWEEK
1	1	WAKE ME UP BEFORE YOU GO-GO	WHAM	2		1	2	OUT OF TO
2	2	I FEEL FOR YOU	CHAKA KHAN	3		2	3	I FEEL FOR
3	9	COOL IT NOW	NEW EDITION	9		3	1	WAKE ME
4	3	OUT OF TOUCH	DARYL HALL & JOHN OATES	1		4	4	ALL THRO
5	4	STRUT	SHEENA EASTON	14		5	6	NO MORE
6	8	THE WILD BOYS	DURAN DURAN	4		6	5	PENNY LO
7	6	BETTER BE GOOD TO ME	TINA TURNER	12		7	10	THE WILD
8	5	PURPLE RAIN	PRINCE	15		8	9	SEA OF LO
9	7	I JUST CALLED TO SAY I LOVE YO	U STEVIE WONDER	25		9 .	15	WE BELON
10	10	CARIBBEAN QUEEN	BILLY OCEAN	19		10	19	LIKE A VIR
11	12	SEA OF LOVE	HONEYDRIPPERS	7		11	12	I CAN'T HO
12 .	25	LIKE A VIRGIN	MADONNA	11		12	13	WALKING
13	11	ALL THROUGH THE NIGHT	CYNDI LAUPER	5		13	16	COOL IT N
14	14	NO MORE LONELY NIGHTS	PAUL MCCARTNEY	6		14	18	VALOTTE
15	15	WE BELONG	PAT BENATAR	10		15	7	BETTER BE
16	13	PENNY LOVER	LIONEL RICHIE	8		16	21	ALL I NEED
17	17	VALOTTE	JULIAN LENNON	16		17	8	PURPLE RA
18	19	IT AIN'T ENOUGH	COREY HART	17		18	17	IT AIN'T E
19	21	I CAN'T HOLD BACK	SURVIVOR	13		19	11	STRUT
20	27	BORN IN THE USA	BRUCE SPRINGSTEEN	21		20	23	HELLO AG
21	20	WHAT ABOUT ME? KENNY ROGER	S WITH K.CARNES & J.INGRAM	36		21	22	DO WHAT
22	24	CENTIPEDE	REBBIE JACKSON	30		22	26	RUN TO YO
23	26	WE ARE THE YOUNG	DAN HARTMAN	26		23	14	CARIBBEA
24	-	RUN TO YOU	BRYAN ADAMS	23	7	24	25	BORN IN T
25	-	DO WHAT YOU DO	JERMAINE JACKSON	22	1	25	30	YOU'RE TH
26	30	ALL I NEED	JACK WAGNER	20	7	26	29	UNDERSTA
27	18	DESERT MOON	DENNIS DEYOUNG	31	2	27	28	STRANGER
28	-	WALKING ON A THIN LINE	HUEY LEWIS AND THE NEWS	18	2	28	27	I DO'WANN
29	-	HELLO AGAIN	THE CARS	24	2	29	20	I JUST CAL
30	-	JUNGLE LOVE	THE TIME	57	3	30	-	JAMIE
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Ä	I SWEEK	AIRPLAY	HOT 100 POSITION
1	2	OUT OF TOUCH DARYL HALL & JOHN OATES	1
2	3	I FEEL FOR YOU CHAKA KHAN	3
3	1	WAKE ME UP BEFORE YOU GO-GO WHAM	2
4	4	ALL THROUGH THE NIGHT CYNDI LAUPER	5
5	6	NO MORE LONELY NIGHTS PAUL MCCARTNEY	6
6	5	PENNY LOVER LIONEL RICHIE	8
7	10	THE WILD BOYS DURAN DURAN	4
8	9	SEA OF LOVE HONEYDRIPPERS	7
9	15	WE BELONG PAT BENATAR	10
10	19	LIKE A VIRGIN MADONNA	11
11	12	I CAN'T HOLD BACK SURVIVOR	13
12	13	WALKING ON A THIN LINE HUEY LEWIS AND THE NEWS	18
13	16	COOL IT NOW NEW EDITION	9
14	18	VALOTTE JULIAN LENNON	16
15	7	BETTER BE GOOD TO ME TINA TURNER	12
16	21	ALL I NEED JACK WAGNER	20
17	8	PURPLE RAIN PRINCE	15
18	17	IT AIN'T ENOUGH COREY HART	17
19	11	STRUT SHEENA EASTON	14
20	23	HELLO AGAIN THE CARS	24
21	22	DO WHAT YOU DO JERMAINE JACKSON	22
22	26	RUN TO YOU BRYAN ADAMS	23
23	14	CARIBBEAN QUEEN BILLY OCEAN	19
24	25	BORN IN THE USA BRUCE SPRINGSTEEN	21
25	30	YOU'RE THE INSPIRATION CHICAGO	28
26	29	UNDERSTANDING BOB SEGER & THE SILVER BULLET BAND	27
27	28	STRANGER IN TOWN TOTO	32
28	27	I DO'WANNA KNOW REO SPEEDWAGON	29
29	20	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER	25
30		JAMIE RAY PARKER JR.	33
any ret	rieval s	ystem, or transmitted, in any form or by any means, electronic, mechanical,	

# **HOT 100 SINGLES**

A ranking of labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA	11
WARNER BROS.	9
CAPITOL	7
EMI-AMERICA	7
M&A	6
GEFFEN	5
MOTOWN	5
RCA	5
ATLANTIC	4
MCA	4
ARISTA	3
CHRYSALIS	3
SCOTTI BROS.	3
ELEKTRA	2
EPIC	2
FULL MOON/WARNER	
JIVE/ARISTA	2
MERCURY	2
PLANET	. 2
SIRE	. 2
SOLAR	2
CAME/MCA	1
CASABLANCA	1
DE·LITE	1
ES PARANZA	1
I.R.S.	1
ISLAND	1
LONDON	1
PORTRAIT	1
PRIVATE I	1
QWEST	1
VIRGIN/EPIC	1
ZTT/ISLAND	1

#### HOT 100 A-Z—songwriters/publishers/performance rights affiliates

A-Z (LISTED BY TITLE)

TITLE - Writer(s) (Publisher – Licensing Org.) Sheet Music Dist.

96 AFTER ALL – A.Jarreau J.Graydon D.Foster (Al Jarreau,BMI/Garden Rake,BMI/Foster Frees,BMI)CPP 20 ALL I NEED – C.Magness G.Ballard D.Pack (YellowBrick Road,BMI/MCA,ASCAP/Art Street,

BMI)CPP ALL THROUGH THE NIGHT - J.Shear

BMIJOPP

ALL THROUGH THE NIGHT — J.Shear

(Funzalo, BMI/Juters, BMI)HL

AMNESIA — G.Duke H.Hewett

(Hip Trip,BMI/Lakiva,BMI/Mycenae,ASCAP)CPP

THE BELLE OF ST. MARK — Sheila E.

(Girlsongs,ASCAP)

BETTER BE GOOD TO ME — Knight Chinn Chapman

(Arista,ASCAP)CPP

BIG IN JAPAN — Gold Lloyd Mertens Simon

(Rolf Budde,BMI/GmbH,BMI/Musik

Verlag,BMI/KG,BMI/Warner-Tamerlane,BMI)WBM

BLUE JEAN — D.Bowie

(Jones,ASCAP)HL

BODY — M.Jackson

(Vabritmar,BMI)WBM

BORN IN THE USA — B.Springsteen

(Bruce Springsteen, ASCAP)CPP

THE BOYS OF SUMMER — D.Henley M.Campbell

(Cass County,ASCAP,Wild Gator,ASCAP)WBM

BRUCE — R.Springfield

(Vogue,BMI)CLM

CALL TO THE HEART — G.Guiffria D.G.Eisley

42 BRUDLE - R. Signia - C. (Vogue, BM)/CLM
CALL TO THE HEART - G. Guiffria D.G. Eisley
(Herds of Birds, ASCAP/Gregg Guiffria, ASCAP/Kid
Bird, BMI/Frozen Flame, BMI)
CARIBBEAN QUEEN - K. Diamond B. Ocean
(Willesden, BMI/Zomba) CPP

Bird,BMI/Frozen Fiame,BMI)
CARIBBEAN QUEEN — K.Diamond B.Ocean
(Willesden,BMI/Zomba)CPP
CATCH MY FALL — B.Idol
(Boneidol,ASCAP/Rare Blue,ASCAP)CLM
CENTIPEDE — M.Jackson
(Mijac,BMI/Warner-Tamerlane,BMI)WBM
CONCEALED WEAPONS — S.Justman P.Justman
(Center City,ASCAP/Last Licks,ASCAP)CPP
COOL IT NOW — V.Brantley R.Timas
(New Generation,ASCAP)CPP
COVER ME — B.Springsteen
(Bruce Springsteen, ASCAP)CPP
DESERT MOON — D.Deyoung
(Grand fillusion,ASCAP/Almo,ASCAP )CPP/ALM
DO WHAT YOU DO — R.Dino L.DiTomaso
(Unicity,ASCAP/Ra Ra,ASCAP/Aldente,ASCAP)
DONT STOP — D.Sembelo D.Bateau
(No Pain No Gain,ASCAP/Unicity,ASCAP/David
Batteau,ASCAP)

86 DON'T WAIT FOR HEROES – D.Deyoung
(Grand Illusion,ASCAP/Almo,ASCAP)

95 DRIVE – R.Ocasek
(Ric Ocasek,ASCAP/Lido,ASCAP)WBM

37 EASY LOVER – P.Bailey P.Collins N.East
(Sir&Trini,ASCAP/Phil Collins,ASCAP/Pun,ASCAP/New

(Sir&Trini,ASCAP/Phil Collins,ASCAP/Pun,ASCAP/N
East,ASCAP)WBM
89 EYE ON YOU — B.Squier
(Songs Of The Knight,BMI)
49 FOOLISH HEART — S.Perry R.Goodrum
(Street Talk,ASCAP/April,ASCAP/Random
Notes,ASCAP)
78 THE GAP — T.Bailey N.Ashford V.Simpson
(Zomba,ASCAP)HL
74 GIRLS WITH GUNS — T.Shaw
(Tranquility Base,ASCAP/Almo,ASCAP)CPP/ALM
100 THE GLAMOROUS LIFE — Sheila E.
(Girl's Song,ASCAP)

THE GLAMOROUS LIFE - Sheila E.
(Girl's Song,ASCAP)

8 HADA OREAM (SLEEPING WITH THEENEMY) - R.Hodgson
(Unichord,ASCAP/Almo,ASCAP)CPP/ALM

51 HANDS TIED - M.Chapman H.Knight
(The Makiki, ASCAP/Arista,ASCAP)CPP

4 HARD HABIT TO BREAK - S.Kipner J.Parker
(April,ASCAP/Stephen A. Kipner,
ASCAP/MCA,ASCAP)CPP/ABP

81 THE HEAT IS ON – K.Forsey H.Faltermeyer (Samous,ASCAP) (Samous,ASCAP)

65 HEAVEN (MUST BE THERE) — B.Lynch
(Nostata,BMI)

(Nostata,BMI)

83 HEAVEN'S ON FIRE — P.Stanley D.Child
(Kiss, ASCAP/Desmobile, ASCAP)

24 HELLO AGAIN — R.Ocasek
(Ric Ocasek,ASCAP/Lido,ASCAP)WBM

94 HOT FOR TEACHER — E.Van Halen A.Van Halen

M.Anthony D.L.Roth
(Van Halen, ASCAP) WBM

60 I CAN'T DRIVE 55 - S. Hagar
(WB, ASCAP/The Nine, ASCAP) WBM

(RD,ASCAP) THE TIME, ASCAP (TECHNICAL AND ASCAP) WBM

1 I CANT HOLD BACK — F.Sullivan J.Peterik
(Rude,BMI/Easy Action,ASCAP) WB,ASCAP) WBM

1 DOWANNA KNOW — K.Cronin
(Fab. SCAP)

3 | FEEL FOR YOU - Prince

3 I FEEL FOR YOU - Prince (Controversy,ASCAP)WBM 25 JUST CALLED TO SAY I LOVE YOU - S.Wonder (Jobete,ASCAP/Black,Bull,ASCAP)CPP 67 I MEED YOU TONIGHT - P.Wolf P.Bliss

82 I WANNA GO BACK — Chauncey Byrom Walker

(Warner Brothers, ASCAP)

45 I WANT TO KNOW WHAT LOVE IS — M. jones omerset, ASCAP/Evansongs, ASCAP)

1'M SO EXCITED — A.Pointer J.Pointer R.Pointer T.Lawrence
(Braintree, BMI/Till Dawn,
BMI/Blackwood, BMI)CPP/CLM

55 IN NEON — E.John B.Taupin
(Intersong, ASCAP)

17 IT AIN'T ENOUGH — C.Hart
(Cresent, ASCAP/Harco, ASCAP)

33 JAMIE — R.Parker, Jr.
(Raydiola, ASCAP)

57 JUNGLE LOVE — J.Johnson
(Tionna, ASCAP)

99 LEFT IN THE DARK — J.Steinman
(Lost Boys, BMI)HL
LET'S GO CRAZY — Prince And The Revolution
(Controversy, ASCAP)WBM

11 LIKE A VIRGIN — B. Steinberg T. Kelly
(Billy Steinberg, ASCAP/Denise Barry, ASCAP)

52 LOVE LIGHT IN FLIGHT — S.Wonder
(Jobete, ASCAP/Black Bull, ASCAP)

40 LOVER BOY — K.Diamond B.Ocean R.J.Lange 68 I'M SO EXCITED - A.Pointer J.Pointer R.Pointer

(Jobete, ASCAP/Black Dump. 40 LOVER BOY – K. Diamond B.C. (Zomba, BMI/Willesden, BMI)

(ZOMDA, SMI/WINESCEN, JBMI)

VERY STAR — Madonna
(Warner Bros., ASCAP/Bleu Disque, ASCAP/Webo
Girl, ASCAP) WBM

61 MISLED - R. bell J.taylor Kool & The Gang (Delightful,BMI) 72 MISSING YOU - L.Richie

(Brockman,ASCAP)

4 NEUTRON DANCE – A. Willis D. Sembello
(Off Backstreet,ASCAP/Streamline

(Off Backstreet,ASCAP/Streamline Moderne,ASCAP/Unicity,ASCAP) 6 NO MORE LONELY NIGHTS — P.McCartney (MPL Communications,ASCAP)MPL/HL

(MPL Communications, ASCAP) MPL/HL

73 ON THE DARK SIDE — J.Cafferty
(Aurora Film Partners, BMI/John Cafferty,
BMI/Warner-Tamerlane, BMI)

71 OPERATOR — B. Watson R. Calloway B. Lipscomb
(Hip Trip, BMI/Midstar, BMI)

1 OUT OF TOUCH — D. Hall J. Oates
(Hot-cha, BMI/Junichappell, BMI) CHA/HL

8 PENNY LOVER — L. Richie B. Harvey-Richie
(Brockman, ASCAP) CLM

7 (PBIDE) M. THE MAME OF LOVE — 1.2

(Brockman,ASCAP)CLM

35 (PRIDE) IN THE NAME OF LOVE — U2
(Island,BMI)WBM

(Island,BMI)WBM

15 PURPLE RAIN — Prince
(Controversy,ASCAP) WBM

23 RUN TO YOU — B. Adams J.Vallance
(Adams,BMI/Calypso Toonz,BMI/Irving,BMI)CPP/ALM

7 SEA OF LOVE — Khoury Baptise
(Fort Knox, BMI)CHL

84 SEX CRIME (NINETEEN EIGHTY-FOUR) - D.STEWART

84 SEX CRIME (NINETEEN EIGHTY-FOUR) — D.STEW/
Lennox
(RCA Music)WBM
58 SOLID — N.Ashford V.Simpson
(Nick-O-Val,ASCAP)
79 SOME GUYS HAVE ALL THE LUCK — J.Fortgang
(Kirshner, ASCAP/April,ASCAP) (PPP/ABP
32 STRANGER IN TOWN — D.Paich J.Porcaro
(Not Listed)WBM
14 STRUT — C.Dore J.Littman
(Ackee,ASCAP)WBM
77 SUGAR DON'T BITE — B.Roberts D.Weiss
(Broozertoones,BMI/Donna Weiss, BMI)
69 SUNSHINE IN THE SHADE — Curnin West-Oram
Woods Greenall Brown

SUNSHIME IN THE SHADE — Curnin West-Oram Woods Greenall Brown
(Colgems-EMI,ASCAP)WBM

SUPERNATURAL LOVE — M.Omartian
(Sweet Summer Night,ASCAP/See This House,ASCAP/Sudon,BMI/Soft Summer Songs,BMI)

TAXI DANCING — R.Springfield
(Vogue,BMI)CLM

TEACHER TEACHER — Adams Vallance
(Irving,BMI/Adams,BMI/Calypso Toonz,BMI)CPP/ALM

TEARS — V.Cusano
(Streetbeat,BMI/Warner-Tamerlane,BMI/Ten Speed,BMI))

(Streetbeat,BMI/Warner-Tamerlane,BMI/Ten S BMI)

39 TENDER YEARS – J.Cafferty (John Cafferty,BMI)WBM

63 TENDERNESS – General Public (In General,BMI/LR.S.,BMI)

87 THIEF OF HEARTS – G.Moroder M.Manchester K.Forsey (Moroder,BMI/Romanian Pickleworks,BMI/Unichappell,BMI)CHA/HL

56 TI AMO – G.Bigzaai U.Tozzi D.Warren (Sugar Melodi,ASCAP/MCA,ASCAP)

70 NIGHT – D.Bowie I.Do (James Osterberg,ASCAP/Bug,BMI/Fleur,BMI/Jones,ASCAP)

TOMIGHT — D.Bowie I.Pop
(James
Osterberg,ASCAP/Bug,BMI/Fleur,BMI/Jones,ASCAP)
TRAGEDY — J.Hunter
(Poetic License,BMI/American League,BMI)
TWO TRIBES — Gill Johnson O'Toole
(Perfect Songs,BMI/Island,BMI)WBM
UNDERSTANDING — B.Seger
(Gear,ASCAP)WBM
VALOTTE — J.Lennon J.Clayton C.Morales
(Charisma,ASCAP/Chappell,ASCAP)CHP/HL
WAKE ME UP BEFORE YOU GO-GO — G.Michael
(Chappell,ASCAP)CHA/HL
WALKING ON A THIN LINE — A.Pessis K.Wells
(Endless Frogs, ASCAP/Bug,ASCAP/Slimey
Limey,BMI/MCNoodle,BMI)CLM
THE WAR SONG — Culture Club
(Virgin,ASCAP)CPP

26 WE ARE TWE YOUNG - D.Hartman C.Midnight (Blackwood,BMI/Multi-Level,BMI/Janiceps,BMI)CPP/ABP

10 WE BELONG - D.E.Lowen D.Navarro (Screen Gems-EMI,BMI)WBM

36 WHAT ABOUT ME? - K.Rogers D.Foster R.Marx (Lonsmate,ASCAP/Security Hogg,ASCAP/Foster Frees,BMI)CAP/CLM/CPP

91 WHO WEARS THESE SHOES? - E.John B.Taupin (Intersong,ASCAP)CHA/HL

4 THE WILD BOYS - Duran Duran (Tritec,ASCAP)

70 THE WILD LIFE - T.Swain S.Jolley K.Woodward S.Dallin S.Fahey

S.Dallin S.Fahey (J&S,PRS/In A Bunch,PRS) YOU'RE THE INSPIRATION — P.Cetera D.Foster (Couble Virgo,ASCAP/Foster Frees,BMI)CPP

#### ewsmakers



Thrilling Award. Vince Patterson, assistant choreographer on Michael Jackson's "Thriller," accepts Michael Peters' award for best choreography.



That's How He Did It. "I want to give special thanks to Grace Slick for turning a small town boy on to acid many years ago," said Danny Rosenberg, center, as he picked up the award he shared with Bill Weber for best editing on the Cars' "You Might Think." Weber is on the left, Rosenberg in the center, and presenter Francesca Capucci on the right.



No Knee-Jerk Winner. Linda Pearl accepts husband Daniel Pearl's award for best cinematography on Duran Duran's "The Reflex." Pearl is on the left, Francesca Capucci on the right.

He Doesn't Even Look Like

Grace Slick looks on.



The Winner's Touch. Taking home the award for best independent video was "Free Yourself" by the Untouchables. Director John Lee stands on the right as producer Lina Silvey accepts the award, and the group itself stands in the background.



**Driving Home To Victory.** Elektra's national director of video promotion and production Robin Sloane accepts the Cars' best overall award for co-director Jeff Stein. From left are master of ceremonies Fee Waybill of the Tubes, Alex Wail of Charlex, Sloane, Danny Rosenberg and Bill Weber.



**Leaping To The Top.** Carl Scott of Warner Bros. accepts Van Halen's award for best group performance for the "Jump" video clip.



Happy Winner. In the spirit of the tune being cited, presenter Herbie Hancock bows his head as Crayton Smith accepts David Gribble's best lighting award for Elton John's "Sad Songs."



# ewsmakers



Dancing To A Winner's Tune. Kelly Kimble accepts the best costumes award for her and Debra Nadoolman's work on Michael Jackson's "Thriller." From left are presenter Jeff Baxter, Kimble, Nadoolman and presenter Nina Blackwood of MTV.



Griles Just Wants To Have Fun. Edd Griles shows how a boy can have fun as he takes home the best director award for Cyndi Lauper's "Girls Just Want To Have Fun."



Master For The Moment. Fee Waybill of the Tubes surveys all that he controls during his time as master of ceremonies for Billboard's Video Music Awards.



Making Michael Money. Jerry Kramer, director of "Making Michael Jackson's Thriller," accepts the title's award for best long-form video. Standing all the way on the left is Vestron Video West Coast regional sales director Dick Pinson. Kramer is at the podium, while presenters Grace Slick and "Weird Al" Yankovic look on.



Who's On First? Presenters Herbie Hancock and Francesca Capucci, an air personality at the Cable Music Channel, try to figure who's going to give the good news next.



You Might Win. These guys sure did. Charlex's Alex Wail, Danny Rosenberg and Bill Weber try to figure out whether their pile of Billboard Video Music Awards will make a better sandwich, bookend or headrest.



Meeting A Savior. On the "Artist's Perspective" panel, Grace Slick said daughter China Kantner was in danger of becoming a preppie until MTV showed the kid it was O.K. to do fun things with your hair. Here MTV VJ Nina Blackwood, left, gives some in-person grooming tips as Jeff Porcaro of Toto wonders whether he should go all blond or halfway. Kantner is at right.



Two T's. Fee Waybill makes sure Toto has a tubular time at the awards ceremony. From left are Toto lead singer Fergie Fredericksen, drummer Jeff Porcaro, and MC Waybill.

#### Billboard

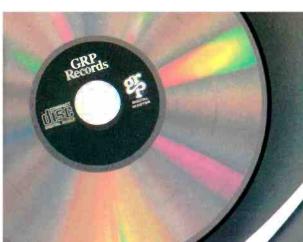
# TOP 200 ALBUMS

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		/.		Compiled from no onal ret	ail store and one-stop sales reports.
THIS	ž/	2 M. MEEK	MKS AGO	( & / &	
18	1/5	1/3	5 / 5	ARTIST	TITLE
1			1	PRINCE & THE REVOLUTION A	
	1	1	22	WARNER BROS. 25110-1 (8.98)	ks at No. One: 19 PURPLE RAIN
2	2	2	<sub>3</sub> 25	BRUCE SPRINGSTEEN ▲ COLUMBIA 38653	BORN IN THE U.S.A.
3	3	3	26	TINA TURNER ▲ CAPITOL ST-12330 (8	PRIVATE DANCER
4	4	5	8	HONEYDRIPPERS ES PARANZA 90220/ATLANTIC (	5.98) VOLUME ONE
5	5	6	7	DARYL HALL & JOHN OATES RCA AFL1-5309 (	9.98) BIG BAM BOOM
6	6	4	12	STEVIE WONDER  MOTOWN 6108ML (8.98)	THE WOMAN IN RED-SOUNDTRACK
7	7	8	57	LIONEL RICHIE ▲ MOTOWN 6059 ML (8.98)	CAN'T SLOW DOWN
8	8	7	62	HUEY LEWIS AND THE NEWS ▲ CHRYSALIS FV	41412 SPORTS
9	49	-	2	DURAN DURAN CAPITOL ST-12374 (9.98)	ARENA
(10)	70	-	2	MADONNA SIRE 25157-1/WARNER BROS. (8.98)	LIKE A VIRGIN
11	9	9	16	BILLY OCEAN ● JIVE/ARISTA JL 8-8213 (8 98)	SUDDENLY
(12)	12	12	8	U2 ISLAND 90231/ATCO (8 98)	THE UNFORGETTABLE FIRE
	15	10	51	CYNDI LAUPER ▲ PORTRAIT BFR 38930 EPIC	SHE'S SO UNUSUAL
13					
(14)	14	16	8	CHAKA KHAN WARNER BROS. 25162-1 (8 98)	I FEEL FOR YOU
15	10	14	28	CHICAGO ▲ FULL MOON/WARNER BROS. 1-25060 (8	
16	17	17	36	THE CARS ▲ ELEKTRA 60296 (8 98)	HEARTBEAT CITY
17	16	15	15	JULIO IGLESIAS ▲ COLUMBIA QC 39157	1100 BEL AIR PLACE
18	28	44	3	BRYAN ADAMS A&M SP5013 (8 98)	RECKLESS
19	20	25	5	JULIAN LENNON ATLANTIC 801814 (8.98)	VALOTTE
20	32	46	3	PAT BENATAR CHRYSALIS FV41471	TROPICO
21	13	13	55	THE POINTER SISTERS ▲ PLANET BXL1-4705 R	CA (8.98) BREAK OUT
(22)	22	19	7	BARBRA STREISAND COLUMBIA QC 39480	EMOTION
(23)	24	24	5	WHAM COLUMBIA 39595	MAKE IT BIG
24	11	11	8	DAVID BOWIE EMI-AMERICA SJ 171138 (8 98)	TONIGHT
(25)	25	26	8	SHEENA EASTON EMI-AMERICA ST-17132 (8.98)	A PRIVATE HEAVEN
(26)	26	30	3	CULTURE CLUB VIRGIN EPIC 0E39881	WAKING UP WITH THE HOUSE ON FIRE
27	18	18	31		B. ▲ EDDIE & THE CRUISERS-SOUNDTRACK
28	21	21	5	PAUL MCCARTNEY COLUMBIA SCT 39613	GIVE MY REGARDS TO BROAD STREET
29	19	20	10	KISS MERCURY 822495-1/POLYGRAM (8.98)	ANIMALIZE
30	30	33	9	NEW EDITION MCA 5515 (8 98)	NEW EDITION
31	27	22	67	MADONNA ▲ SIRE 1-23867 WARNER BROS. (8 98)	MADONNA
32	44	-	2	DEEP PURPLE MERCURY 824003-17 POLYGRAM (8.9	
33	33	34	18	SAMMY HAGAR • GEFFEN GHS24043 WARNER BF	ROS. (8.98) VOA
34	34	38	7	SOUNDTRACK CAPITOL SV-12371 (9.98)	TEACHERS
35	42	57	3	FRANKIE GOES TO HOLLYWOOD ISLAND 90232 (12.98)	WELCOME TO THE PLEASURE DOME
36	23	23	23	TWISTED SISTER ● ATLANTIC 80156 (8 98)	STAY HUNGRY
37	37	37	20	THE TIME ● WARNER BROS 25109-1 (8 98)	ICE CREAM CASTLE
38	38	40	46	VAN HALEN ▲ WARNER BROS 1-23985 (8.98)	1984
39	39	39	8	JEFFREY OSBORNE A&M SP-5017 (8 98)	DON'T STOP
40	40	28	38	RATT ▲ ATLANTIC 80143 (8 98)	OUT OF THE CELLAR
41	29	29	10	DENNIS DEYOUNG A&M SP 5006 (8 98)	DESERT MOON
42	45	27	22	JOHN WAITE ● EMI-AMERICA ST-17124 (8 98)	NO BRAKES
(43)	57	63	3	TOTO COLUMBIA QC38962	ISOLATION
44	35	35	11	SAM HARRIS • MOTOWN G103 ML (8 98)	SAM HARRIS
45	31	31	12	KENNY ROGERS RCA AFL 1-5043 (8.98)	WHAT ABOUT ME
45	41	32	11	DIANA ROSS ● RCA AFL1-5009 (8.98)	SWEPT AWAY
47	36	36	54	BILLY IDOL ▲ CHRYSALIS FV 41450	REBEL YELL
(48)		NEW	<u></u>	LINDA RONSTADT ASYLUM 60387 ELEKTRA (8 98	
49	60	87	3	AL JARREAU WARNER BROS 1-25106 (8.98)	HIGH CRIME
50	50	<sup>2</sup> 50	8	TOMMY SHAW A&M SP-5020 (8 98)	GIRLS WITH GUNS
51	52	55	22	COREY HART EMI-AMERICA ST-17117 (8.98)	FIRST OFFENSE
52	54	52	23	SHEILA E. WARNER BROS. 1-25107 (8 98)	THE GLAMOUROUS LIFE
53	53	48	86	Z Z TOP ▲ WARNER BROS. 1-23774 (8 98)	ELIMINATOR
54	47	43	19	SCANDAL FEATURING PATTY SMYTH ● C	DLUMBIA FC 39173 WARRIOR
<b>(55)</b>	55	60	11	SURVIVOR SCOTTI BROS. FZ 39578 EPIC	VITAL SIGNS

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/	/ * /	/ et /	WKS 4GO	ARTIST	
17 SIN		2 My	5.	ARTIST	TITLE
/ E	12	\ \sqrt{\frac{1}{2}}	S. A.	LABEL & NUMBER/DISTRIBUTING LABEL (SUG LIST PRICE)*	TITLE
56	48	42	14	THE FIXX ● MCA 5507 (8.98)	PHANTOMS
<b>(57)</b>	59	65	7	GENERAL PUBLIC   R.S. SP-70046/A&M (8.98)	ALL THE RAGE
58	58	59	12	TALKING HEADS SIRE 25121-1/WARNER BROS (9.98)	STOP MAKING SENSE
59	46	47	7	ROGER HODGSON A&M SP-5004 (8.98)	IN THE EYE OF THE STORM
60	71	90	3	WHODINI ARISTA 8251 (8.98)	ESCAPE
<u>61</u>	66	91	3	REO SPEEEDWAGON EPIC QE39593	WHEELS ARE TURNING
62	51	53	60	SOUNDTRACK ▲ MOTOWN 6062ML (8.98)	THE BIG CHILL
63	43	41	11	IRON MAIDEN ● CAPITOL ST-12321 (8 98)	POWER SLAVE
64)	67	74	6	DAN HARTMAN MCA 5525 (8.98)	I CAN DREAM ABOUT YOU
65	65	68	5	UB 40 A&M SP-5033 (8.98)	GEFFREY MORGAN
(66)	69	75	12	JACK WAGNER QWEST 25089-1/WARNER BROS. (5.99)	ALL I NEED
67	63	51	24	ROD STEWART ▲ WARNER BROS 25095-1 (8 98)	CAMOUFLAGE
68	68	69	7	JOAN JETT & BLACKHEARTS GLORIOUS RI	ESULTS OF A MISPENT YOUTH
69	72	72	30	JERMAINE JACKSON ● ARISTA ALB-8203 (8.98)	JERMAINE JACKSON
(70)	78	81	7	REBBIE JACKSON COLUMBIA BFC-39238	CENTIPEDE
71	64	54	9	THE EVERLY BROTHERS MERCURY 822431-1/POLYGRAM (8 98)	EB 84
72	56	45	19	BILLY SQUIER ▲ CAPITOL ST-12361 (8.98)	SIGNS OF LIFE
73	73	56	9	RICKIE LEE JONES WARNER BROS 25117-1 (8 98)	THE MAGAZINE
_	83	95	3	BIG COUNTRY MERCURY 822831-1 (8.98)	
74	74				STEELTOWN
75		66	21	ELTON JOHN ● GEFFEN GHS 24031 /WARNER BROS. (8 98)	BREAKING HEARTS
76	82	92	4	AC/DC ATLANTIC 80178 (8 98)	'74 JAILBREAK
77	61	49	14	KROKUS ARISTA AL8-8243 (8.98)	THE BLITZ
78	62	58	56	NIGHT RANGER ▲ CAMEL MCA 5456 (8 98)	MIDNIGHT MADNESS
79	86	86	69	BILLY JOEL ▲ COLUMBIA QC 38837	AN INNOCENT MAN
80	80	80	5	GROVER WASHINGTON JR. ELEKTRA 60318 (8 98)	INSIDE MOVES
81	85	85	108	PRINCE ▲ WARNER BROS 1-23720 (10 98)	1999
82	81	77	33	LAURA BRANIGAN ● ATLANTIC 80147 (8.98)	SELF CONTROL
83	84	84	8	THE DAZZ BAND MOTOWN 6117ML (8 98)	JUKEBOX
84	102	120	5	ASHFORD & SIMPSON CAPITOL ST-12366 (8.98)	SOLID
85	75	70	18	PETER WOLF EMI AMERICA SJ-17121 (8 98)	LIGHTS OUT
86	79	79	26	LOU REED RCA AFLI 4998 (8 98)	NEW SENSATIONS
87	95	128	3	J. GEILS BAND EMI-AMERICA 17137 (8.98)  YOU'RE GETTIN'	EVEN WHILE I'M GETTIN' ODD
88	76	76	7	JETHRO TULL CHRYSALIS FV 41461	UNDER WRAPS
89	98	105	5	PHILIP BAILEY COLUMBIA BFC 39542	CHINESE WALL
90	87	61	9	QUEENSRYCHE EMI-AMERICA ST-17134 (8 98)	THE WARNING
91	90	82	39	SCORPIONS A MERCURY 814-98101 POLYGRAM (8 98)	LOVE AT FIRST STING
92	93	93	7	ANNE MURRAY CAPITOL ST 12363 (8 98)	HEART OVER MIND
93	88	78	21	DIO ● WARNER BROS. 25100-1 (8 98)	THE LAST IN LINE
94	91	67	17	BOB MARLEY AND THE WAILERS ISLAND 90169 ATCO (8 98)	LEGEND
95)	P	NEW)	>	MIDNIGHT STAR SOLAR 60384 ELEKTRA (8 98)	PLANETARY INVASION
96	96	88	21	JACKSONS ▲ EPIC QE 38946	VICTORY
97	92	62	7	APOLLONIA 6 WARNER BROS 25108 1 (8 98)	APOLLONIA 6
98	77	64	28	BANANARAMA LONDON 820165 POLYGRAM (8 98)	BANANARAMA
99	94	96	39	THOMPSON TWINS ▲ ARISTA AL 8-8200 (8 98)	INTO THE GAP
100	99	94	23	SOUNDTRACK ▲ ARISTA AL8-8246 (8 98)	GHOSTBUSTERS
101	101	106	5	STEVE MILLER BAND CAPITOL ST-12339 (8 98)	ITALIAN X RAYS
102	89	71	9	DOKKEN ELEKTRA 60376 (8 98)	TOOTH & NAIL
103	100	100	9	WYNTON MARSALIS COLUMBIA FC29530	HOT HOUSE FLOWERS
103	100	98	25	CTEVIE DAY VALICHAN & DOUBLE TROUBLE	ULDN'T STAND THE WEATHER
104	110	102	103	EPIC FE 39304	
105	110	L		MICHAEL JACKSON & EPICQE 38112	THRILLER ONCE UPON A CHRISTMAS
105		NEW		KENNY ROGERS AND DOLLY PARTON RCA ASL1-5307 (8 98)	ONCE UPON A CHRISTMAS
106		10.	10		TARLE CO. A. B. LLB. C. C.
106	10e	101	12	VARIOUS ARTISTS	WILD ANIMAL
106 107 108	106 111	117	8	VARIOUS ARTISTS WINDHAM HILL WH 1015 A&M (9.98)	SAMPLER '84
106 107	10e		-		

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



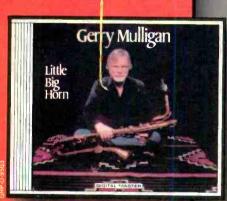
# ON CD is GRP



GRP Digital Sampler/Volume I



"Dave Grusin and the N.Y./LA. Dream Band"

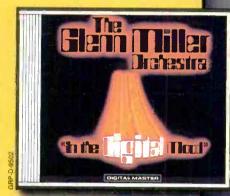


Gerry Mulligan/"Little Big Horn"

Congratulations
Record Bar
On Your 25th
Anniversary.



Dave Grusin/"Night-Lines"



The Glenn Miller Orchestra
"In The Digital Mood"



Dave Valentin/"Kalahari"



Kevin Eubanks/"Sundance"



Dlane Schuur/"Deedles"

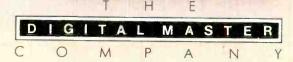


Dave Grusin/"Mountain Dance"

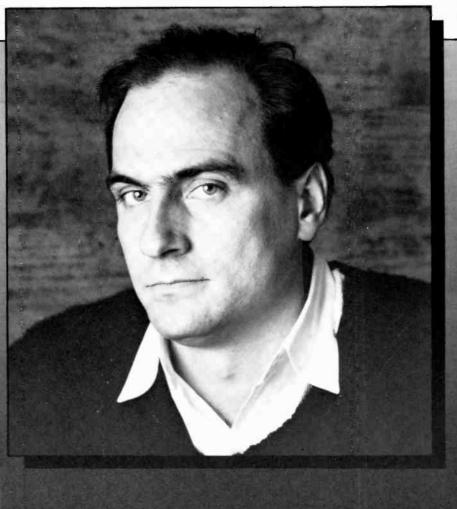


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#### TOP 200 ALBUMS continued

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,	/* /	2 M. MEEX	NA STA	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
	LAST MEET		5	8/	
1	13	1/2	ZY.	ARTIST  LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(111)	118	135	4	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW
112	105	104	30	WHITESNAKE GEFFEN GHS-4018 /WARNER BROS. (8.98)	SLIDE IT IN
113	112	73	9	STEPHANIE MILLS CASABLANCA 822421-1/POLYGRAM (8 98)	I'VE GOT THE CURE
114	97	89	12	DONNA SUMMER GEFFEN GHS 24040/WARNER BROS. (8 98)	CATS WITHOUT CLAWS
115	103	103	9	PAT METHENY GROUP ECM 25008-1/WARNER BROS. (9 98)	FIRST CIRCLE
116	115	115	61	MOTLEY CRUE ▲ ELEKTRA 60289 (8.98)	SHOUT AT THE DEVIL
(117)	129	140	3	MOLLY HATCHET EPIC FE39621	THE DEED IS DONE
118	120	123	33	STEVE PERRY ▲ COLUMBIA FC 39334	STREET TALK
119	121	121	25	RUN-D.M.C. PROFILE PRO 1202 (8.98)	RUN D.M.C.
120	124	129	31	SOUNDTRACK/RICK SPRINGFIELD ▲ RCA ABL1-4935 (9 9)	HARD TO HOLD
121	122	122	9	KURTIS BLOW MERCURY 822420-1/POLYGRAM (8.98)	EGO TRIP
(122)	,	VEW!		TRIUMPH MCA 5537 (8.98)	THUNDER SEVEN
123	130	155	4	ELVIS PRESLEY RCA CPM6-5172 (49.95)	A GOLDEN CELEBRATION
124	117	111	53	DURAN DURAN ▲ CAPITOL ST-12310 (8.98)	SEVEN AND THE RAGGED TIGER
125	127	112	44	ALABAMA ▲ RCA AHL1-4939 (8.98)	ROLL ON
126)	131	143	4	SHADOWFAX WINDHAM HILL WH-1038/A&M (9.98)	THE DREAMS OF CHILDREN
127	123	125	61	PHIL COLLINS ATLANTIC SD1 6029 (8.98)	FACE VALUE
128	116	97	19	QUIET RIOT ▲ PASHA QZ 39516 / EPIC	CONDITION CRITICAL
129	135	139	112	LIONEL RICHIE ▲ MOTOWN 6007 ML (8 98)	LIONEL RICHIE
130	113	116	26	VARIOUS ARTISTS MOTOWN 6094 ML (9 98) MO	RE SONGS FROM THE BIG CHILL
131	108	108	9	RALPH MACDONALD POLYDOR 823323-1/POLYGRAM (8.98)	UNIVERSAL RHYTHM
132	132	118	11	JIMMY BUFFETT MCA 5512 (8 98)	RIDDLES IN THE SAND
133	126	126	32	R.E.M. IRS. SP-70044/A&M (8.98)	RECKONING
134	107	107	7	EARL KLUGH CAPITOL ST-12372 (8 98)	NIGHTSONGS
135	137	132	13	MTUME EPIC FE 39473	YOU, ME AND HE
136	167	179	3	SOUNDTRACK FANTASY WAM-1791 (19 98)	AMADEUS
137	133	113	15	LINDSEY BUCKINGHAM ELEKTRA 60363 (8.98)	GO INSANE
138	140	124	26	TEDDY PENDERGRASS ● ASYLUM 60317 /ELEKTRA (8.98)	LOVE LANGUAGE
139	143	150	5		ORTH EVER CROSS YOUR MIND
140	144	153	5	LET'S ACTIVE I.R.S. SP-70648/A&M (8.98)	CYPRESS
(141)	158	170	4	THE TEMPTATIONS GORDY 6119 GL/MOTOWN (8.98)	TRULY FOR YOU
142	190	-	2	ANDREAS VOLLENWEIDER	
143	109	109	16	GRIM REAPER RCA NFL1.8038 (6 98)	ND THE WALL UNDER THE TREE  SEE YOU IN HELL
144	149	130	14	NEWCLEUS SUNNYVIEW SUN 4901/BECKET (8.98)	
145	147	148	43	SOUNDTRACK A COLUMBIA JS 39242	JAM ON REVENGE
146	146	151	5	FEE WAYBILL CAPITOL ST-12396 (8.98)	FOOTLOOSE
147)	195		2	THE WHISPERS SOLAR 60382/ELEKTRA (8.98)	READ MY LIPS
148	151	157	4	JIMI HENDRIX REPRISE 25119-1/WARNER BROS. (8 98)	SO GOOD
148	142	133	19		KISS THE SKY
150	125	99	9	WILLIE NELSON COLUMBIA FC 39145  VARIOUS ARTISTS POLYDOR 823490-1/POLYGRAM (8.98)	CITY OF NEW ORLEANS
(151)		IEW		GEORGE WINSTON WINDHAM HILL C-1025/A&M (8.98)	EVERY MAN HAS A WOMAN
152	128		16	ROMEO VOID COLUMBIA 39155	DECEMBER
153	165	114	2		INSTINCTS
154	134	134	71	THE JUDDS RCA/CURB AHLI-5319 (8 98)	WHY NOT ME
155	141	127	17	JEFFREY OSBORNE ● A&M SP-4940 (8.98)	STAY WITH ME TONIGHT
155	141	14/	17	NEIL DIAMOND COLUMBIA QC 39199	PRIMITIVE PRIMITIVE

158       166       188       3       GOLDEN EARRING 21 RECORDS 823717-1 (8 98)       SOMETHING HEAVY GOING         159       163       166       549       PINK FLOYD ● HARVEST ST-11163/CAPITOL (8.98)       DARK SIDE OF THE         160       NEW ►       GIUFFRIA CAMEL/MCA 5524/MCA (8.98)       GII         161       138       131       10       W.A.S.P. CAPITOL ST-12343 (8.98)       WA         162       155       146       63       LINDA RONSTADT ▲ ASYLUM 60260-ELEKTRA (8.98)       WHAT         163       168       169       40       PRINCE ● WARNER BROS. BSK 3478 (6.98)       DIRT         164       136       136       7       BOB JAMES COLUMBIA FC 39580       DIRT         165       119       83       6       DEVO WARNER BROS. 25097-1 (8.98)       GREATEST HITS.         166       159       162       14       THE OAK RIDGE BOYS MCA 5496 (8.98)       GREATEST HITS.         167       148       119       8       BARRY GIBB MCA 5506 (8.98)       NOW VO         168       177       194       3       RICHARD CLAYDERMAN COLUMBIA BFC 39503	DUNTRY G DOWN E MOON UFFRIIA W.A.S.P. T'S NEW TY MIND 12 SHOUT , VOL. 2 DYAGER AMOUR WORLD A STAR
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LABEL & NUMBER/DISTRIBUTING LABEL (SUG LIST PRICE)*	DVERSY DUNTRY G DOWN E MOON UFFRIIA W.A.S.P. T'S NEW TY MIND 12 SHOUT , VOL. 2 DYAGER AMOUR WORLD A STAR
156       161       163       48       PRINCE ● WARNER BROS. BSK 3601 (6.98)       CONTRO         (157)       174       -       2       SOUNDTRACK WINDHAM HILL WH1039/A&M (9.98)       CO         (158)       166       188       3       GOLDEN EARRING 21 RECORDS 823717-1 (8.98)       SOMETHING HEAVY GOING         159       163       166       549       PINK FLOYD ● HARVEST ST-11163/CAPITOL (8.98)       DARK SIDE OF THE         (160)       NEW ●       GIUFFRIA CAMEL/MCA 5524/MCA (8.98)       GII         161       138       131       10       W.A.S.P. CAPITOL ST-12343 (8.98)       WHAT         162       155       146       63       LINDA RONSTADT ▲ ASYLUM 60260-ELEKTRA (8.98)       WHAT         163       168       169       40       PRINCE ● WARNER BROS. BSK 3478 (6.98)       DIRT         164       136       136       7       BOB JAMES COLUMBIA FC 39580       DIRT         165       119       83       6       DEVO WARNER BROS. 25097-1 (8.98)       GREATEST HITS,         167       148       119       8       BARRY GIBB MCA 5506 (8.98)       NOW VO         168       177       194       3       RICHARD CLAYDERMAN COLUMBIA BFC 39503       NOW VO         169 <t< td=""><td>DUNTRY G DOWN E MOON UFFRIIA W.A.S.P. T'S NEW TY MIND 12 SHOUT , VOL. 2 DYAGER AMOUR WORLD A STAR</td></t<>	DUNTRY G DOWN E MOON UFFRIIA W.A.S.P. T'S NEW TY MIND 12 SHOUT , VOL. 2 DYAGER AMOUR WORLD A STAR
158       166       188       3       GOLDEN EARRING 21 RECORDS 823717-1 (8 98)       SOMETHING HEAVY GOING         159       163       166       549       PINK FLOYD ● HARVEST ST-11163/CAPITOL (8.98)       DARK SIDE OF THE         160       NEW ●       GIUFFRIA CAMEL/MCA 5524/MCA (8.98)       GII         161       138       131       10       W.A.S.P. CAPITOL ST-12343 (8.98)       WHAT         162       155       146       63       LINDA RONSTADT ▲ ASYLUM 60260/ELEKTRA (8.98)       WHAT         163       168       169       40       PRINCE ● WARNER BROS. BSK 3478 (6.98)       DIRT         164       136       136       7       BOB JAMES COLUMBIA FC 39580       DIRT         165       119       83       6       DEVO WARNER BROS. 25097-1 (8.98)       GREATEST HITS,         167       148       119       8       BARRY GIBB MCA 5506 (8.98)       NOW VO         168       177       194       3       RICHARD CLAYDERMAN COLUMBIA BFC 39503       NOW VO         169       187       -       2       PLANET P PROJECT MCA 2-8019 (10 98)       PINK VO         170       176       186       3       STONE FURY MCA 5522 (8.98)       BURNS LIKE         171       NEW ●	E DOWN E MOON UFFRIIA W.A.S.P. T'S NEW Y MIND 12 SHOUT , VOL. 2 DYAGER AMOUR WORLD A STAR
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GIUFFRIA CAMEL/MCA 5524/MCA (8.98)   GII   161   138   131   10   W.A.S.P. CAPITOL ST-1.2343 (8.98)   WHAT   162   155   146   63   LINDA RONSTADT ▲ ASYLUM 60260 ELEKTRA (8.98)   WHAT   163   168   169   40   PRINCE ● WARNER BROS. BSK 3478 (6.98)   DIRT   164   136   136   7   BOB JAMES COLUMBIA FC 39580     165   119   83   6   DEVO WARNER BROS. 25097-1 (8.98)     166   159   162   14   THE OAK RIDGE BOYS MCA 5496 (8.98)   GREATEST HITS.   167   148   119   8   BARRY GIBB MCA 5506 (8.98)   NOW VOOL   168   177   194   3   RICHARD CLAYDERMAN COLUMBIA BFC 39503   PINK 10 (10.98)     170   176   186   3   STONE FURY MCA 5522 (8.98)   BURNS LIKE	W.A.S.P. I'S NEW IY MIND 12 SHOUT VOL. 2 DYAGER AMOUR WORLD A STAR
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171) NEW SHALAMAR SOLAR 60385 / ELEKTRA (8 98) HEART	
	BREAK
	FLOOR
173) NEW RICK SPRINGFIELD MERCURY 824107-1 POLYGRAM (8.98) BEAUTIFUL FE	ELINGS
174 179 149 16 HONEYMOON SUITE WARNER BROS. 25098-1 (8 98) HONEYMOON	N SUITE
175 145 145 6 JANEY STREET ARISTA AL 8-8219 (8 98) HEROES, ANGELS & FF	RIENDS
176 139 142 53 U2 ● ISLAND 90127 /ATCO (5 98) UNDER A BLOOD RI	ED SKY
177 181 168 58 CULTURE CLUB ▲ VIRGIN/EPIC QE 39107 COLOUR BY NU	MBERS
178 NEW JEAN-LUC PONTY ATLANTIC 80185 (8.98) OPER	N MIND
179 150 144 21 KASHIF ARISTA ALB-8205 (8 98) SEND ME YOU	R LOVE
180 153 141 19 BANGLES COLUMBIA BFC 39220 ALL OVER THE	PLACE
181 162 158 26 PEABO BRYSON ELEKTRA 60362 (8.98) STRAIGHT FROM THE	HEART
182 157 156 17 Y&T A&M SP-5007 (8.98) IN ROCK WE	TRUST
(183) NEW U2 ISLAND 90092, ATCO (8.98) OC	TOBER
184 186 190 3 ORCHESTRAL MANOEVERS IN THE DARK A&M SP 5027 (6.98) JUNK CU	
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189 152 152 5 WILLIE NELSON & KRIS KRISTOFFERSON MUSIC EDOM: SONGW	-
COLUMBIA FC 39531	OCKER
191 197 192 89 JULIO IGLESIAS ▲ COLUMBIA FC 38640	JULIO
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103 100 100 14	IAMMA
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200 100 100 5	
200 180 182 5 RICKY SKAGGS EPIC FE 39410 COLUMBIA COUNTR	IT BUY

#### TOP 200 ALBUMS A-Z (LISTED BY ARTISTS)

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Alabama 125
Apollonia 6 97
Ashford & Simpson 84
Philip Bailey 89
Bananarama 98
Bangles 180
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Kurtis Blow 121
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Laura Branigan 82
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John Cafferty/Beaver Brown Bar
Cars 16

Lindsey Buckingham	137	Golden Earring	158	Grim Reaper	143
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Daryl Hall & John Oates	5				
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Chicago	15	Corey Hart	51		
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Grim Reaper	143				
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Daryl Hall & John Oates	5				
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Donna Summer 114 Survivor 55 Talking Heads 58 Temptations 141 Textones 187 Thompson Twins 99 Time 37 Triumph 122 Tina Turner 3 Twisted Sister 36 U2 12,139,176,183,185
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# In the Beam

BY SAM SUTHERLAND

A weekly column focusing on developments in Compact Disc hardware and software.

SMART GAMBLE: When engineer/producer Tom Jung first unveiled plans for his Digital Music Products label in 1982, trade observers could be excused for questioning the practical survival for such a resolutely specialized ven-

After all. Jung wasn't merely making an early commitment to digital audio; he was planning to make the Compact Disc, then yet to reach the U.S. market, his primary configuration. Until several of the artists featured on his first sessions protested, Jung even intended to release titles exclusively in CD; only when the top-flight jazz musicians he was cutting pointed out their own inability to hear their finished work did the DMP chief relent, adding cassettes but not LPs to his mix.

Now, only six months after DMP unveiled its first Compact Discs during the Summer Consumer Electronics show, Jung's brave boutique line appears to have established a healthy market niche. Still a deliberately small operation, the Scarsdale, N.Y. company is considerably ahead of its early timetable, according to Barb Crofoot, who coordinates marketing for Jung.

"We're going from tiny to small," Crofoot reports with a chuckle, adding that an expanded production forecast now calls for perhaps six to eight CDs. For the little DMP operation, however, that level is "really well beyond where we originally

imagined we might be this soon,"

she savs.

Crofoot and Jung agree that a fundamental cause for this growth has been the overall CD marketplace, with its own schedule-breaking sprint toward broader market penetration. At the same time, however, they can justifiably point to Jung's original commitment to digital, which influenced his decision to focus on live-to-digital sessions emploving two-track recorders, thereby avoiding the added cost and arguably diminished impact of multitrack digital work

The label's emphasis on longer rograms designed to exploit the CD's longer playing time has also paid off. Product stickers and fractional print ads in buff books have plugged DMP's full hour-long titles to good effect.

Now Jung is planning to move to larger offices in Southern Connecticut, and his roster of current and upcoming projects includes more experimental recordings. Artists include avant-garde horn duo Jim Pugh and Dave Taylor and New York-based pianist Andy LaVerne, who christened A&R Recording Studio's newly-revamped room with his DMP debut sessions. That release will be noteworthy for its playing time, incidentally. According to Crofoot, LaVerne's "Liquid Silver" will clock in at 701/2 minutes.

At a more down-to-earth level. meanwhile, the label has broadened its retail penetration to the point where mass merchandisers are now seeking out its gourmet titles. In short, Jung's blue sky venture now suggests a reassuring example of the CD realm's opportunities for independent label entrepreneurs.

RANDOM BITS: Latest mass merchandiser said to be splashing into CD waters is the aggressive Target chain, which will reportedly offer its own private line CD player for less than \$300. The discount department titan will also offer a short, selective catalog of audiophile Compact Discs, sourced from various labels, to help hardware buyers find some initial disk buys . . . Telarc and GRP have apparently parted ways, with Telarc expected to cease distri-bution of GRP Compact Discs to audio accounts after this month. GRP funnels its CDs, like its LP and cassette product, through conventional independents for record and tape retail. At presstime, it was unknown whether GRP would pursue alternate distribution to audio outlets or is, in fact, abandoning that distribu-



No Rain On This Parade. Enigma act Rain Parade refaxes with label staffers at the Music Machine in Los Angeles, where they wrapped a recent tour of the Northwest and the East Coast. Standing from left are Jim Hill, producer of Rain Parade's "Explosions In The Glass Palace" album; the group's Mark Marcum, Enigma's Robbin Nagatoshi and William Hein, Parade's Matthew Piucci and John Thoman, the label's Jay Ziskrout, and group members Steven Roback and

# rass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

HOSE OF YOU distraught over the absence of Mr. Magic's rap show on WBLS New York will be relieved to learn that the disk jockey has resurfaced in two new areas. First, Mr. Magic and his adventurous programming spirit can now be heard on Gotham's WHBI, a truly commercial outlet in that DJs buy their own time blocks and sell their own advertising. It's a return for Magic, who came to the attention of WBLS through his show on WHBI, and he now stands with WRKS as a rare exposure vehicle for rap music in the New York market.

Mr. Magic can also be heard on vinyl, thanks to New York's Spring label, which takes "Magic's Mes-

sage" to the streets next week. In addition to this release, the label is also boasting about the progress of the Fatback Band's "Spread Love," which sports vocals by Evelyn Thomas, whose TSR Records single "High Energy" entered the Black Singles chart last month. And the label is looking for a March release date on its first soundtrack "Cry Of The City.'

SEEDS & SPROUTS: Out of New York, Sleeping Bag's Michael Scot reports that its three-week-old "Bonzo Goes To Washington" is now in its second press run and will be accompanied by a picture sleeve, featuring Bonzo (Ronald Reagan) himself, a consumer goodie the la-bel has not used for several years. A video comprised of public domain footage, which depicts the realiza-tion of Reagan's blooper about bombing Russia, is now in the final editing stage . . . In Stonybrook, N.Y., WUSB programmer Jim Jones is busy recruiting bands for an hour's live broadcast of music and interview spot. The college station hosted a Drongos special earlier this month, which according to Jones drew a great deal of attention to the band's gigs in the area. He can be reached at (516) 246-7900.

Sticking with a good thing appears to be the seasonal policy at New York's Roperry logo, which rereleases "Kid Santa Claus" again this year. Roperry's general manager Jane Lowy says the record sold well enough last year to secure several merchandising deals this time around. Performed by adult con-temporary artist Patsy Maharam, the song creates the character of Holly Nicole, Saint Nick's daughter, who rescues her father from a smog-smothered Los Angeles just in time for Christmas deliveries. Thanks to the record's novelty, Roperry has signed licensing deals for a full "Kid Santa Claus" clothing line. In addition, the song is accompanied by computer-animated video and a book written by Maharam.



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**Nancy King** (Advertisement)

#### TURNER CLIP NETWORK

(Continued from page 1)

its subscription lists. Neither firm would say who made the first approach.

MTV hired none of Cable Music Channel's 40 employees. A source inside Cable Music Channel said Turner is "making equitable settlements with everybody."

Record industry executives were uniformly disappointed that the new network's life had proven so short. But many admitted that while it may have gotten a lot of press, the service had yet to prove itself as a major promotional tool before its termination.

"I'm sorry it didn't get a chance to get a stronger exploratory period," says Perry Cooper, Atlantic vice president of artist relations and media development. "Competition never hurt anybody."

But MTV's subscriber base of 20 million-plus homes was so much greater than Cable Music Channel's 400,000 that "you can't really say it was competition in that sense," says one promotion executive.

Cable Music Channel's disappearance will make life tougher for oth-

er music video outlets, suggests another promotion executive, adding, "Turner was the source of their power" as a semi-unified front while he was going on the air.

Although the announcement of Cable Music Channel accelerated MTV's plans for the startup of its second music video network, VH-1, official word from the company is that the death of the other service will have no effect on the new network's planned Jan. 1 start date.

Discovery Music Network also says the death of Cable Music Chan-nel won't change things. "I don't think it's going to have a lot of impact on us since we had switched our emphasis to the UHF stations" (Billboard, Dec. 1), says vice president of programming Dain Eric. His network has slipped its premiere date from Jan. 1 to the start of February

Discovery will also try to keep from being identified as an all-video clip network, says Eric, who adds that more and more "long-form programming" is being scheduled in, to make the service a "total music entertainment network.'

#### PRESLEY BOX

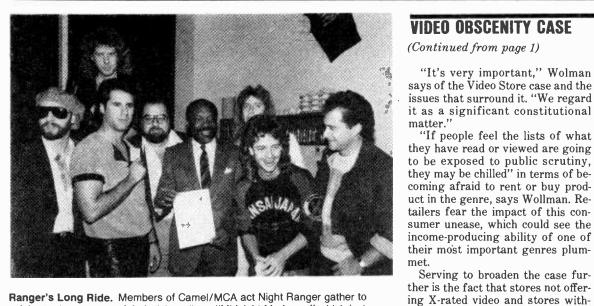
(cont'd. from page 1)

songs we'd never heard by Elvis at all." The songs—"Dark Moon," "Write To Me From Naples" and "My Heart Cries For You"-were all from the '50s, but Deary believed their production style attested to sessions a decade later.

"There was a terrible skip on that lacquer, so we had to go to A&M to make a transfer with Dick Bogart, the engineer I work with," Deary notes. Bogart also had the unenviable task of transferring tapes from the star's 1956 homecoming to Tupelo, Miss. Made on a portable, battery-operated tape recorder, the tape needed "bar by bar" treatment to compensate for pitch distortion.

Deary emerged with more than enough new material to justify her search. And, she adds, there's evidence of other unearthed Presley material, waiting to be traced back and discovered.





Ranger's Long Ride. Members of Camel/MCA act Night Ranger gather to celebrate the success of their debut album "Midnight Madness," which just finished a year's run on Billboard's charts. Standing from left are group members Alan Fitzgerald, Brad Gillis and Kelly Keagy, Camel president Bruce Bird, California Assembly Speaker Willie Brown, Rangers Jeff Watson and Jack Blades, and the band's manager Bruce Cohn.

#### ETHIOPIA AID

(Continued from page 1)

netted more than \$1 million for the Cambodian boat people.

The Band Aid single was initiated by Bob Geldof of the Boomtown Rats, and also features representatives from such top groups as Duran Duran, Wham!, Spandau Ballet, U2, Ultravox, Culture Club, Status Quo and Bananarama, plus solo singers Paul Young and Sting. The record is being released in the U.K Monday (3) on Phonogram; no label assignment had been made for the U.S. at press-time.

On the concert front, Kenny Rogers has announced plans to stage a benefit show in New York in March. The show is an outgrowth of Rogers' ongoing involvement with the World Hunger Media Awards, and

may also feature Dolly Parton, with whom Rogers will be touring early gets next year.

At least four charity concerts were set for the first two weeks of December in the U.K. Among them is a show Friday (7) at Royal Albert Hall, featuring 15 top artists including Thomas Dolby, the Flying Pickets, Mari Wilson and Nik Heyward. The organizers hope to raise 100,000 pounds for the Save The Children Fund.

A similar event for Save the Children is set to take place the previous Sunday (2) at the Alexandra Pavillion in London. That same day, the group Imagination will headline a benefit concert at the London Hippodrome to aid London Appeal for Ethiopia. And on Dec. 14, several British groups will perform at

Paignton Festival Theatre to benefit the Save The Children Fund. The latter event is being organized by the Reggae Club and hosted by Tre-

**VIDEO OBSCENITY CASE** 

"It's very important," Wolman says of the Video Store case and the issues that surround it. "We regard

it as a significant constitutional matter."

coming afraid to rent or buy prod-

uct in the genre, says Wollman. Re-

tailers fear the impact of this con-

sumer unease, which could see the

income-producing ability of one of

their most important genres plum-

out video product but offering mag-

azines are being subpoenaed. In

addition to original subpoenas is-

sued to four video shops in the

northern suburb, subpoenas were

Serving to broaden the case fur-

"If people feel the lists of what

(Continued from page 1)

vor Walters.

Tony Adams notes that he's having to overcome resistance by some musicians who feel they were 'burned" on past charity albums. "It's unfair that these projects have gotten a bad reputation because some didn't succeed," he says.
"The Concert For Bangladesh' left a bad taste for a lot of artists.

'They haven't felt that as much of the funds got to the intended recipients as might have. So they're leery of getting involved with another project. We're trying to allay those fears."

Adams says this album is different because 100% of the funds raised will be directed to the relief effort. He says all administrative costs will be paid by Operation California, a charity organization which has delivered \$27 million of aid over the past five years to such crisis spots as Cambodia, Vietnam, Lebanon and Poland.

Adams is on the board of Operation California, and is also chairman of the finance committee.

The single "Do They Know It's Christmas" is expected to raise at least one million pounds for the Ethiopian famine fund. Everyone concerned with making, promoting, marketing and distributing the single agreed to give free backup services, including the Sarm West Studios, Phonogram Records, Poly-Gram Distribution and sleeve designer Peter Blake.

Record retailers in the U.K. are being asked to make a contribution by waiving profits on the single, with all proceeds going into a trust fund to buy medicine and food for Ethiopia.

#### **CHAIN AD BUYERS** (Continued from page 1) 1985.

lars and tv the remaining 4%, according to a survey of 12 representative chains.

Album advertising allowances contributed an overwhelming 75% of the ad revenues, with blank audio and videotape providing 12%, Compact Disc 6%, general accessories 5% and prerecorded video 2%

If they get their way in 1985, chain advertising overseers would utilize 51% of their 1985 ad budget for radio, 39% for print and 10% on tv spots.

Those favoring print in 1984 budgets over radio were: Gerry Gladieux, Camelot, 160 stores, 70%; Art Shulman, Laury's, four stores, 65%; Bobby Mycek, Record Theatre, 17 stores, 75%; Susan Thom, Harmony House, 16 stores, 85%; Angela Singer, Circles Hollywood, seven stores, 60% and Terry Woodward, Disk Jockey, 28 stores, 60%.

Placing the largest percentage of their 1984 ad dollars in radio were: John Thomas, Cats, 13 stores, 75%; Jim Petersen, Mainstream, seven stores, 70%; Jeff Klem, Danjay Music, 70%; Joe Martin, Turtles, 27 stores, 88%; Ann Gass, Sound Shop, 49 stores, 75%; and Jeff Louden, Record Shop, 75%.
Camelot's Gladieux says he's

geared to generate more advertising allowance from present and new vendors in 1985. He wants to slice 10% from his print budget to add 5% to his radio and tv budgets in

Record Theatre's Mycek would take 35% from his print budget for tv next year, planning to run heavily on ty in the first four months of 1985, when he maintains that medium is most affordable. Klem and Gass want to inflate their tv budgets next.

Harmony House's Thom comments that the importance of hefti-er ad outlays was dramatized for the Detroit chain when tape sales ballooned in response to video and audiotape vendors' increased 20% share of her chain's total '84 bud-

get.
Two chain ad directors, who asked to remain anonymous, say they feel record labels are paying off radio stations with ad dollars and wish that more radio money would be turned into print and tv One comments that his local label reps will only peel off dollars if the local station or stations are on their push album.

Compact Disc growth has been slowed considerably by inadequate advertising, Record Shop's Louden says. He claims that lack of ad dollars to push the laser concept slows down the entire marketing process.

Woodward, Martin, Gass and Petersen say they received no CD ad funds in 1984. Shulman and Mycek say 20% of their ad budgets this year came from CD vendors.

#### **CISAC MEET**

(Continued from page 3)

U.K.) and Mihaly Ficsor (ARTIS-JUS, Hungary) on "Copyright in Europe"; Gloria Messinger Europe"; Gloria Messinger (ASCAP, U.S.) on "Copyright in North America, excluding Mexico"; Gabriel Larrea (SACM, Mexico) on "Mexican copyright"; and John L. Sturman (APRA, Australia) on the Asian copyright situation.

The next CISAC convention will be held in October, 1986, in Madrid.

issued to Kroger, B. Dalton Books, Waldenbooks, Convenience Mart, 7-Eleven and King Kwik.

In action in Municipal Court here Monday (26), Butler County Judge H. Joseph Bressler ruled to quash a series of subpoenas issued by both sides, some of which had been issued as long ago as Oct. 24.

It was an original series of sweeping subpoenas that found principals here alarmed. Issued by Fairfield City solicitor John H. Clemmons Oct. 24, a four-page subpoena names Messer, his Video Store of Fairfield, and a clerk there, Kenneth Sawan.

The subpoena sought "1. All customers and/or club/member lists, including names and addresses; 2. All video tape sales receipts, video tape rental contracts and invoices for the sale or rental of video tapes since the business began operations in Fairfield to the present; 3. All cash register tapes since the business began operations in Fairfield to the present; 4. All lists of video tapes offered for sale or rent since the business began operations in Fairfield to the present."

Identified in a summons from the

Identified in a summons from the Fairfield Municipal Court are five titles: "French Classmate," Adult Video Corp.; "Penetration," Select-A-Tape; "Exhausted," Caballero Control Corp.; and two Select Video Essex titles, "Tapestry Of Passion" and "Doing It."

Only Messer's store, one of the six in a chain he owns locally, is being prosecuted, says Clemmons. "We are prosecuting on the basis of violations of law based on complaints we received," the City Solicitor points out, adding that he wants to make it clear that no action is based on a stand taken by various church groups.

Subpoenas were served on two other Fairfield video shops, Video Showplace and Video Gallery. Still a third store in Fairfield, Video Village, was not served because Clemmons says it is part of a chain headquartered out of state where "there were questions about issuing a subpoena

Louis Sirkin, Messer's attorney. says he had subpoenas issued worded exactly as Clemmons' to the three chains and three convenience stores, not just to draw attention to their sweeping nature. "I will be subpoening some or all of the stores" he says, "but for specific information."

In singling out the convenience stores, Sirkin says an effort will be made to show that X-rated videos can be mail-ordered from periodicals the stores offer, including Penthouse.

One attorney here, Allen Brown, representing Video Gallery owner Rodger Kleintank, relates the case to a general mood developing in Cincinnati. "You can't bring in 'Oh, Calcutta,' "he says. "We're the new 'banned in Boston' community.

Of the original subpoenas, Brown says, "I am shocked. They are entirely speculative without any regard to where the evidence is go-

ing."
However, Clemmons asserts that the subpoenas are not excessively broad but rather strive to quantify community standards.

Assistance in preparing this story provided by Tony Seideman in **New York** 

As for sentiments developing nationally within VSDA's leadership, Messer says, in regard to charges that he is exploiting the cause, that he made every effort to avoid local publicity: "I have not been available to local media. I have not asked VSDA to help me in any way.

Messer further denies he attemped to organize a local VSDA chapter focusing on the Fairfield case. An organization was formed with Lou Epstein, owner of Video Showplace, as president (Billboard, Nov. 17). "I remained aside," Messer says, "feeling that I did not want to cause a conflict because of my position with VSDA."

#### HOLIDAY SALES

(Continued from page 1)

spectacular. The 49-store Sound Shop reports a boost of just under 5% compared with '83. In Owensboro, Ky., Terry Woodward of the 28 Disk Jockey stores reports the chain up 10% but adds, "We were hoping for more."

However, several retailers did report dramatic increases over last vear's figures. Tom Lunt, buyer for the eight Street Side stores in Missouri, terms post-Thanksgiving sales "phenomenal," adding, "We were up a good 15-20% over last year, and it was easily our best weekend since last Christmas. And the three days prior to Thanksgiving were also very strong.

In New Orleans, Jimmy Augustin of Metronome Records called Friday "awesome," but saw business plummet on Saturday because of the Tulane/LSU football game." 'Everybody went to Baton Rouge,' he says, adding that Sunday was a "high traffic, low sales day. But things have picked up again during the week."

Indicative of business throughout much of the West, Record Shop was up 30% for all stores and 15% comparative, according to Mary Ann Levitt. But she also notes that good

weather hurt sales, particularly in Minneapolis, where the chain has five of its 25 units.

The Chicago-based 27-store JR's Music/Oranges chain also weighed in with a 30% increase according to Dan Kennedy. He adds that the chain hit early, running its first seasonal tabloid ad on Nov. 4.

The most optimistic report comes from Wyoming, where Russ Stuut of the nine-store Believe In Music says Thanksgiving weekend business was up a phenomenal 72%, '95% if you count our two newest stores.

Like other chain executives, Stuut credits movie rental with tremendous traffic. "Video rental volume is up 400%," he says.

Another big gainer is the Compact Disc. "CD's went from about one-half of 1% of our total sales a year ago to 14% now," says Chuck Adams of Sound Shop. The nearby Disk Jockey chain reports the same trend with a broader store-by-store

variance. Side Street's Lunt adds that the two weeks prior to Thanksgiving were the chain's biggest for CD. "It's really taken off," he says of the laser disk. "It's a pop business now, where before it was just classical."



# 'Music Magazine' TV Pilot From Entertainment Co.

BY STEVEN DUPLER

NEW YORK In the wake of its syndicated program, "This Week's Music," Charlie Koppelman and Marty Bandier's Entertainment Co. reaches out to the tv airwaves once more with a pilot for a proposed weekly half-hour "music magazine" program titled "Rocker." The pilot, due to air in six major markets Friday and Saturday (7-8), is co-produced by Chicago's Tribune Entertainment Co., which owns five of the six stations slated to air the pilot.

lot.
"We'll be testing the pilot in the three major areas you must have to show the networks: New York, Chicago and Los Angeles," says the firm's Marcus Peterzell.

Peterzell says the format "Rock-

er" will take will be similar to that of "Entertainment Tonight," featuring news and interview segments assembled from bases the company has already established in New York, London, Chicago and Los Angeles. Hosting the pilot will be Chicago DJ Jonathan Brandmeier and British music personality Paula Yates.

Segments scheduled for the pilot include an interview with Paul McCartney, a report on Prince's career, a look at the creation of the Frankie Goes To Hollywood phenomenon, a profile of Sting and a tribute to John Lennon on the anniversary of his assassination. The week's top five albums, singles and highest-grossing concerts will be announced as well.

#### Distribution, Publishing

## **N.Y. Music Group Expands**

NEW YORK The New York Music Group has added to its already existing label operation a national distribution network and a music publishing ontity.

lishing entity.

Joining New York Music Company Inc. Records, formed earlier this year under Sid Bernstein by The New York Land Company, a real estate development company that has invested more than \$200 million in New York over the past three years, are New York Music Distribution and New York Music Publishing.

It's headed by John Cassetta, who has spent the past 21 years at New York's Alpha Distributing, the last three as president and chief execu-

tive officer.

In addition, Mel Fuhrman, a 25-year industry veteran and most recently head of Alpha's own national distribution network, has joined the company as executive vice president. Another staffer is Monica Boscia, who was director of advertising for Alpha and operations manager of Alpha National Distribution.

The music publishing unit, New York Music Publishing, is headed by Randy Poe, who is executive director of the National Academy of Popular Music, parent organization of the Songwriters Hall of Fame.

All New York Music Group units headquarter at 29 W. 57th St. in a building that once housed the American Piano Co.

IRV LICHTMAN

# INSIDE TRACK

CDs ARE EXPLODING. That's the word from such prominent one-stoppers as Sam "Elmer" Ginsberg, City-1 Stop; Steve Libman, Nova, Atlanta; and Bob Giglio, Arc, Cincinnati. These important conduits to indie retailers report that they are now ordering pop CD titles in box lots several times per week, starting a fortnight ago... Complaints of delivery problems for the hot Chaka Khan single, "I Feel For You," stem from a shortage of picture sleeves for the 45. Industry could avoid such damaging delivery failures if labels explained to managers and acts that picture sleeves require envelope firms to manufacture. Those presses and diecutting machines are always overloaded.

RACK ACCOLADES MCA and Stiff Records, who collaborated on the four-color glossy stock Tracey Ullman 1985 poster-size calendar. It's so good we hope it's made available for sale through record stores in areas where the English chirp moves albums ... Track's sources splash cold water on last week's murmurings about a career shift for MCA Records chief Irving Azoff. "The earth isn't flat, eight-tracks aren't coming back, and [Azoff] isn't leaving," an official MCA communique reports.

GRAND OLE OPRY trouper Justin Tubb is contesting in Nashville Chancery Court a will attributed to his father, Ernest Tubb, who died Sept. 6. The will, submitted to Probate Court by Tubb's widow, Olene, calls for her to receive 70% of the three Ernest Tubb Record Shops and 61% of his two publishing firms. The Tubb scion alleges the authentic will, which Justin said his father inked in 1979 and has been lost, assigns 33% of the property to a trust fund for Tubb's wife and the remainder to a trust for Tubb's seven children. According to Justin Tubb, gross income from the record stores in 1982 was more than \$1 million... Watch for Capitol Records to garner the new MTM label out of Nashville. That's the Mary Tyler Moore record/tape wing.

WHO'LL TIE the knot with PolyGram? Although the grapevine last week held that Capitol/EMI has renewed an active courtship for PolyGram's distribution, it's believed the European entertainment conglomerate has several partners to choose from. Still very much in the running is MCA, with records group chief Irv Azoff rumored to be heading to Holland as Billboard went to press

As OF EARLY last week, Dave Mount, honcho of WEA's home video wing, estimated a 60% selloff for the 400,000-plus units shipped the prior week on Prince's \$29.95 "Purple Rain." Chains like Tower, Sound Warehouse, Licorice Pizza and Crazy Eddie were preparing reorders later last week. Music video market must still be approached cautiously, however, for the next biggest selling title in the category at WEA is the Cars' "Heartbeat City," which has moved less than 40,000 pieces since its release ... Track hears that Jive Records' Clive Calder is in Gotham right now, feeling out labels regarding a Yankee distribution deal for the hot U.K. indie, whose Arista distribution binder winds up Dec. 31.

GRAPEVINE HAS the independent promo network reps getting "triple bonues" from some of the majors to get top attention for their wares during the strategic holiday season . . . Hollywood freelancer Fred Bronson is compiling an interesting tome for Billboard Publications' Watson-Guptill division. He's researching the story behind every No. 1 hit on Billboard's Hot 100 singles chart over the years.

ADVANCE MARKETING CONCEPTS, the Marv Helfer-Rip Pelley firm in Tarzana, Calif., is out with "Static Buster," the pocket-size \$49.95 anti-interference device for home computers . . . You'll find Wayne Rosso, the L.A. flack, spending more time in Manhattan in 1985. He just got engaged to Marge Yerlow, the operatic coloratura soprano, and the firm for which he labors, The Group, is expanding into the Eastern market . . . Expect official announcements that Barbara Shelley has left her post as Arista West Coast publicist and Tom Zutaut is leaving the same office as Arista's Coast a&r boss to join Geffen Records' L.A. force . . . Russ Solomon offering his freebie monthly, Tower Records' Pulse, on subscription at \$10 and \$20 for one-year substhird and first class mail, respectively.

DR. WILLIAM DeVRIES had Grover Washington Jr.'s "Inside Moves" piped in the operating room at Louisville's Humana Hospital last week when he put the artificial heart into Bill Schroeder . . . Longtime national marketing chief Dick Sherman, last with Motown Records, has opened a marketing consultancy in Sherman Oaks.

Edited by JOHN SIPPEL

# **Tennessee Amusement Tax: Opposition Grows Stronger**

BY EDWARD MORRIS

NASHVILLE The announcement by Ringling Brothers and Barnum & Bailey Circus that it will curtail or cancel its normal stops in Tennessee next year because of the state's recently levied amusement tax is causing promoters and building managers to renew their opposition to the tax.

There is still no resistance organization in operation. But the Mid-South Coliseum board in Memphis is preparing a position paper on the matter, and it promises to be a major item of discussion among those doing business in Tennessee when District 5 of the International Assn. of Auditorium Managers meets in January.

The statewide 5.5% tax on tickets went into effect this summer. Local option add-ons have raised the percentage to 7.75% in Nashville and Memphis, 7.5% in Chattanooga and 12% in Knoxville. To pass the increases on to ticket-buyers, a circus spokesman maintains, would put too much of a burden on the family

trade it caters to.

Although auditorium managers in Nashville, Memphis and Chattanooga are viewing the circus decision as final, Fred McCallum of the Knoxville Civic Auditorium says he is still trying to bargain with the circus to play his city, possibly sweetening the deal by lowering the usual service costs.

service costs.

Bobby Highsmith, who heads Nashville's Municipal Auditorium, agrees. "I couldn't tell you we've lost a certain number of events," he says. "But I have had some promoters say they can go 100 miles down the road to Huntsville, Ala., and get the same facilities without the amusement tax." He reports that at least one other family-type show is "asking for a tremendous rent break" in return for using the Municipal Auditorium.

A representative of Sound Seventy Productions, Nashville, which stages the annual Volunteer Jam, will be selling tickets to the 1985 event at \$18.50 each because of the amusement tax. This year, the tickets sold for \$17.50.

Indie Profile

# **Important's Positive Thinking Pays Off**

BY KIM FREEMAN

NEW YORK Important Records, the former imports-only outlet, appears to be living up to its name with a growing presence on the national distribution and label ownership scene. Evidence of the five-year-old firm's progress is Metallica's Metal Blade/Important album, "Ride The Lightning" (recently sold to Elektra), one of just a handful of indie releases to crack the Top 200 album chart this year

200 album chart this year.

Important founder and chief Barry Kobrin credits part of the company's success to the "built-in buzz" it garnered in its import-only days from 1979 to 1980. The distribution wing grew as a natural extension of the import business and now "keeps us financially healthy," says Kobrin. Important is now gaining status as a hot heavy metal household thanks to its in-house label Combat, an exclusive distribution and marketing deal with Belgian heavy metal logo Mausoleum, and its pressing and distribution arrangement with Metal Blade.

While Kobrin says he's "realistic about indies being the farm team" of the industry, he adds that Important is "capable of playing big league ball." As a distributor, Kobrin says, Important's strength comes from a relatively large na-

tional sales staff and the force operates "closer to the street, both out of necessity and by design."

According to Kobrin, these two factors eliminate the "dilution factor" in servicing chains and onestops throughout the country. With warehouses on both coasts, Important's 25-person sales team works out of offices in New York, Los Angeles, Austin, Chicago, Atlanta and Seattle.

In addition to its distribution roster of domestic and foreign labels, Important services several majors to one-stop and specialty accounts. In the past two years, major leaguers such as EMI America and, more recently, Chrysalis have turned to Important's marketing staff for help with promoting their non-mainstream records.

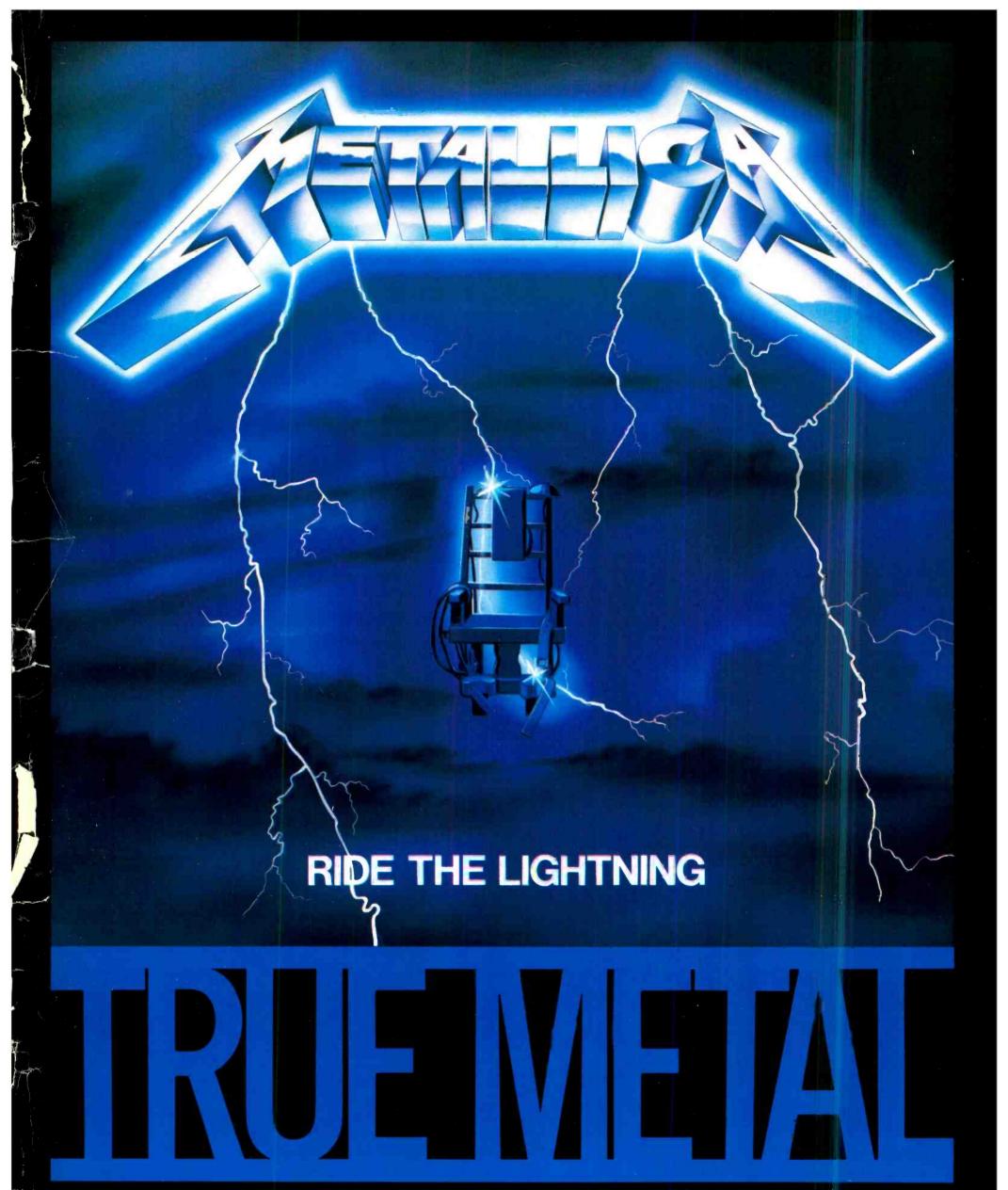
As owner of the Combat and Relativity labels, Kobrin faces the common indie obstacle of restricted budgets to be used in breaking artists. He says the problem is countered by an early profit picture, wherein the sale of 15,000 units "usually" marks a profit margin, and an a&r policy aimed at signing groups with a preexistent, loyal following. Kobrin says both factors figure into the success of Combat roster leaders Mercyful Fate, TKO, Talas and Tokyo Blade.

kyo Blade. In his new role as director of Combat and Relativity, Enigma veteran Steve Sinclair sees an increased commitment to marketing and promoting in-house acts in the near future. Sinclair is unsure how video will fit into this plan, however, expressing doubt about the medium's cost/effect value.

"It's stupid to lay out \$20,000 in advance [for the clip] and then live and die on light rotation," he says. As such, neither label has generated a clip. But Sinclair adds, "We are in the early stages of considering promoting via video."

As a company that established itself on the strength of import sales, Kobrin says the last year witnessed a dramatic decrease in Important's involvement in foreign product. Citing the ruckus raised by major labels concerning parallel imports and a stronger support commitment from domestic labels, Kobrin estimates that the company's dealings in foreign lines have dropped to 20%, with the remainder of its distribution services being filled by the ever-expanding domestic indie field. Important also distributes a line

Important also distributes a line of magazines, books and merchandising aids, including such essentials as Cyndi Lauper bobby sox, ZZ Top keychains and Duran Duran watches



250,000 ALREADY SOLD-WORLDWIDE. NOW AVAILABLE ON ELEKTRA RECORDS.

PRODUCED BY METALLICA MANAGEMENT: Q PRIME INC



MEGAFORCE RECORDS INC.



Four Videos On One Cassette:

"BURNING UP"

"BORDERLINE"

"LUCKY STAR"

"LIKE A VIRGIN"

Warner Music Video presents Madonna in her first compilation video-for-sale, featuring her brand new hit, "LIKE A VIRGIN;" and a special extended dance mix of her biggest single, "LUCKY STAR"

"BURNING UP" Directed by Steve Baron; Music produced by Reggie Lucas for Kalisa Inc. "BORDERLINE" Directed by Mary Lambert, Music Produced by Reggie Lucas for Kalisa Inc. "LUCKY STAR" Directed by Arthur Pierson; Music Produced by Reggie Lucas for Kalisa Inc.: Music Remixed by John Jellybean Benitez. "LIKE A VIRGIN" Directed by Mary Lambert: Music Produced by Nile Rodgers for Nile Rodgers

Color, 16 minutes, In Beta Hi-Fi (38101-5) and VHS Hi-Fi Stereo (38101-3). Music from Sire Records and Cassettes.

Sugg. List Price: \$19.98



VIDEO.

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