

Billboard

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**Black artists pace
January RIAA platinum**
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**Wham! make it big
at No. 1 on Hot 100**
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VOLUME 97 NO. 7

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

FEBRUARY 16, 1985/\$3.50 (U.S.)

What Price Digital Disks? 'Pioneer' CD Radio Stations Ask for Better Servicing

BY STEVEN DUPLER

LOS ANGELES A number of AOR and classical radio stations that have been involved with Compact Disc for at least two years are concerned that most labels aren't providing adequate service to broadcasters programming CD. The labels, on the other hand, defend their policies of servicing broadcasters via accommodation sales of CD product, and at least one downplays radio's effect on CD sales at this time.

Major labels, including WEA, RCA, PolyGram and CBS, all main-

tain official policies that permit broadcasters to purchase CDs at a reduced cost. Stations' reactions to this lack of free servicing range from lessening the amount of CD material they incorporate into their programming to finding alternative sources of CD product, such as private collections and advertising trade-outs with retailers.

Some stations also complain that they are not kept sufficiently informed as to what CD product is available to them, and either buy disks directly from retailers or not at all.

Tony Berardini, general manager of Boston AOR station WBCN, claims that radio is crucial to mass-

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Antipiracy Raids Saved Trade \$78 Mil: RIAA

BY IS HOROWITZ

NEW YORK Illegal sound and video recordings, raw materials and parts seized by the FBI, state and local law enforcement agencies in 1984 would have cost the legitimate industry more than \$78 million in lost sales.

In disclosing this figure, the Recording Industry Assn. of America says it represented a significant increase in antipiracy activity as compared to 1983. Not included in the tally, says the RIAA, is the value of manufacturing equipment taken from illicit producers, or numerous small seizures of finished product and parts.

Among the categories of items identified in the roundup of confis-

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VH-1 SENDING SALES SIGNALS

Retailers Cite Consumer Interest in New Clip Channel

BY TONY SEIDEMAN

NEW YORK Cable music channel Video Hits One (VH-1) appears to be following in the footsteps of its sister network, MTV. Record retailers in various markets report that the 24-hour network is, at the very least, generating consumer interest in the recording artists exposed—and, at best, spurring product sales.

But, as was the case with MTV's launch in 1981, the impact is sporadic and highly regional. And unlike MTV, VH-1 is going out into a marketplace with a number of different video services available. This clouds perceptions as to the specific effect the service is having.

Meanwhile, VH-1 is increasing its subscriber base. Vice president of marketing Tom Freston says the

sub count is now approaching the four million mark, with major penetration achieved in 19 of the top 20 markets. The network will also be gaining an especially important set of viewers March 1, when Manhattan Cable Television begins sending VH-1 out to its almost 200,000 households.

Markets where VH-1 has high levels of cable penetration include Long Island, Richmond, Denver, Phoenix and Philadelphia. Retail reactions are strongest in Long Island, Richmond and Phoenix, while stores in Denver and Philadelphia report minimal effect.

"It definitely has an impact," says Steve Lerner, buyer for the New York-based Record World chain, with stores in five states. He points to a number of albums that

have experienced unexpected sales boosts, and says VH-1 is "the answer" to why the numbers are climbing.

Specific beneficiaries, according to Lerner, have been Olivia Newton-John, Air Supply, Stephanie Mills and Diana Ross, with Ross' numbers showing the biggest gain.

VH-1 debuted Jan. 1, and Lerner claims that Ross' RCA single, "Missing You," had begun to slow down before that date, but "after around Jan. 15, I've seen 1,000 units go out." The clip has been in heavy VH-1 rotation (for further playlist details, see separate story, page 84).

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VSDA ROW

Some Officers Demand Switch In Confab Site

This story prepared by Earl Paige in Los Angeles, Tony Seideman in New York and Bill Holland in Washington.

WASHINGTON A sudden proposal to switch the 1985 Video Software Dealers Assn. (VSDA) convention from Washington to the Las Vegas Convention Center has set off sparks of controversy among the group's directors.

While literature heralding the Aug. 25-29 convention at the Washington Sheraton Hotel here has been disseminated, adamant demands to move to the Las Vegas site were put to a phone call vote Jan. 28. It resulted, according to in-

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ERTEGUN: WEA NOT SEEKING PARTNER

BY MIKE HENNESSEY

LONDON WEA International president Nesuhi Ertegun, becoming the first senior Warner Communications Inc. officer to discuss publicly the proposed Warner/PolyGram merger since it was aborted last November, states that WCI now believes its recorded music interests to be self-sufficient. Therefore, he says, it is not seeking an alternative international partner.

This and other topics were covered in a recent interview with Ertegun and Sigi Loch, WEA International's vice president of European operations. The two men also note:

- That the time between the merger's proposal and its cancella-

tion was an unnerving limbo. "People around the world kept calling me to ask what was happening, and I was unable to tell them," says Ertegun.

- That, during this period, WEA International analyzed its cost-effectiveness in comparison to its competitors, and concluded that it is "extremely efficient" in the distribution of product worldwide.

- That the market share of domestic repertoire in many international territories is declining significantly, and the economics of making these recordings are becoming difficult.

- That record companies worldwide are finding the effective lifespan of megastars to be shorter

than before, a factor increasing the firms' reluctance to pay out high artist guarantees.

Of the Warner/PolyGram union, it is known that WCI eventually called a halt to the proceedings because it felt they had become inordinately complex and protracted. But Ertegun does not concede that Warner was really a reluctant partner all along. However, while there was strong enthusiasm among certain top management personalities at WCI, most of the heads of WEA International's score or so of operating companies were less than enthusiastic about the proposal.

Says Ertegun: "You have to remember that the combination of the two companies would have produced a much bigger market share. Also, we could probably, eventually, have saved a lot of money by combining some of the service operations.

"Maybe in the short term it would have been costly to make all the changes, to make people redundant and close down distribution centers and pressing plants. But, in the end, there could have been great money-saving factors."

Yet despite the possible benefits that might flow from a merger, WCI has no intention of seeking an alternative partner to PolyGram, Ertegun says, because the group feels it is self-sufficient. "Now that we know there will be no PolyGram merger, we think we can proceed without own plans and don't have to look for another partner. That does not mean that, in any given country, we may not join forces with another company in the non-creative areas: administration, distribution, computer operations, that sort of thing."

Sigi Loch explains that one of the positive aspects of the 16-month "limbo" period was that it caused WEA to analyze its cost-effectiveness internationally. "We compared our results and sales figures with

(Continued on page 79)

Production Shortfall Cited CBS Reassures CD Accounts

BY IS HOROWITZ

NEW YORK CBS Records late last week sought to calm a tide of complaints from custom accounts denied new orders for Compact Discs with letters crediting the decision to production shortfall at Digital Audio Disc Corp., the pressing plant operated by CBS/Sony in Terre Haute, Ind.

The missive, directed at more than 20 labels who were told no more orders would be accepted (Billboard, Feb. 9), noted the "explosive growth situation" experienced with CD and "serious" increases in demand both domestically and in Japan, source of most CBS/Sony CD manufacture to date.

The letter carried the signature of Seymour Gartenberg, senior executive vice president, CBS Records Group. It reinforced earlier verbal reassurances from CBS custom pressing staffers.

The letter notes that a new factory could not be expected to "oper-

ate optimally . . . before a period of break-in of plant, personnel and equipment." It says further that "DADC, unfortunately, is not currently producing net goods inventory equal to its 300,000-disk monthly rated capacity." The problem was described in the letter as "unavoidable."

Meanwhile, in a statement from Japan, where Jim Frische, head of DADC, and Michael Schulhof, director of strategic planning for Sony Corp. of America, were meeting last week with CBS/Sony executives, it was claimed that the Terre Haute facility was "on or ahead of schedule in reaching its targeted capacity of 300,000 units a month. This monthly rate will be reached in the near future."

The statement, issued by Yoshiuki (Jack) Isomura, director and general manager, international relations, CBS/Sony, did not indicate how much of the capacity was being realized in acceptable product yield.

Multi-Format Music Show

'Billboard's Video America' Readies Debut

NEW YORK Television and video industry veteran James T. Aubrey, 41 Music Ltd. and Billboard Publications have teamed up to create "Billboard's Video America," a multi-format video music show targeted at pay, cable and standard broadcast outlets outside the U.S. It was introduced to the European marketplace at Midem in Cannes last month.

The weekly program will be produced by Robert Misiowski, whose credentials include music videos and television commercials. It is structured to allow users to package it as a single, three-hour show, or as three different programs of 30 minutes, 60 minutes and 90 minutes in length. Thus it can be programmed as an uninterrupted block once a week, or separately in different time slots.

"Billboard's Video America" can also be customized for each market through use of voiceovers by local air personalities, says Misiowski.

Aubrey is executive producer of the show. A former president of CBS Television and MGM, he has

also been involved with WTBS's "Night Tracks" music video series, and programs for ON-TV, CBS/Fox Home Video, Home Box Office and The Nashville Network.

"Billboard's Video America" is produced under the auspices of 41 Music Ltd., producer of "The Euro-parade," a music/variety series for the international market. Worldwide distribution is handled by David Raphael, president of the Cambridge Film Group Ltd. and a former senior marketing executive of 20th Century-Fox.

The three different segments of the series are "The Charts," "Fresh Paint" and "Press Kit." First of these is the 90-minute show, based on Billboard magazine's weekly music ratings. Primary emphasis will be on titles from the Adult Contemporary charts, but will also embrace clips from Hot 100, Rock Tracks, Dance/Disco, Hot Black and Hot Country hits. According to Misiowski, this will be targeted at an older demographic, i.e. 18-54.

"Press Kit" is "looking to be a half-hour tv show of Billboard,"

says Misiowski, containing an approximately 15-minute interview segment, an album review, and a clip from the artist being profiled. Each week "Press Kit" will concentrate on one performer, but the program will also include international music news, record and video reviews, and details on recent home entertainment programming and product releases.

The "Fresh Paint" segment of "Billboard's Video America" will be targeted at 12-to-18-year-olds and concentrate on fast-breaking trends and artists. A major feature of the show will be its showcasing of videos that are the first clips done by an artist or act. Viewer participation will also be solicited by asking the audience to send in postcards naming favorite acts and rewarding prizes at random to those who "vote."

Record companies are enthusiastic about the possibility of tapping into this audience response. Misiowski says, and the program will provide them with tabulations of the responses received.

Broadcasters Study Indiana Court Ruling

BY BILL HOLLAND

WASHINGTON The recent ruling of an Indiana District Court should serve to alert broadcasters who are planning to change to new call letters that might be too similar to those of another radio station in their market of judicial guidelines in this area.

Ever since the FCC voted last year to withdraw itself from "hot" call letter disputes and leave the settlement to the courts, broadcasters have found themselves without any guidelines except caution. The court ruling reinforces that caution.

In the case, WMEC Decatur, Ind., sued WMCZ of nearby Ft. Wayne,

alleging that the station's new calls, WMCZ, violated the Lanham Trademark Act.

The test the court used to determine such a violation was whether "there was a likelihood of confusion" between the two calls, and involved seven factors. The court found that WMCZ met all seven, and granted WMEC's request for a preliminary injunction.

The seven factors are:

- Degree of similarity between the two call signs in respect to phonetics and phonology (the sound of the letters and what they sound like). Based upon experts' testimony, the court found the two sounded "very similar."

- The similarity of the products. The court found that both stations had a similar format and their station coverage overlapped.

- The area of use and manner of current use. The court found that both stations solicit from and sell advertising to the same clients, and so there was concurrent use.

- The degree of care consumers exercise when choosing a particular radio station. The court found the degree of care "relatively insignificant" and therefore the likelihood of confusion "great."

- The relative market strength of the two stations' call letters. The court found that WMEC had used its call letters since 1971 and had expended "substantial resources" to publicize them; WMCZ had been on the air with its new call letters for about two weeks.

- Confusion on the part of listeners. The court found evidence of such confusion, although it pointed out that the plaintiff was "not required to prove actual confusion."

- Intent. In order to find intent, the court found that WMCZ was aware of the similarity when it had requested its new calls, and also aware that WMEC had already established a good reputation for itself.

Thomas Shattenfield, general counsel for the National Radio Broadcasters Assn. (NRBA), points out that while this district court decision is not binding on other federal courts, "it could serve as a guideline for other courts," and cautions broadcasters to "use particular care" when choosing call signs. On the other side of the coin, he calls such a court decision "an effective . . . remedy by which licensees can protect their investments in their call signs." The WMEC suit was not appealed.

TONY SEIDMAN



ADL's Pro-Freedom Awards. Bob Summer, president of RCA Records, center, embraces cellist/conductor Mstislav Rostropovich. The two were honored at a luncheon in New York Monday (4) by the Anti-Defamation League of B'nai B'rith. Summer received the ADL's Human Relations Award, while Rostropovich was presented by Summer with the group's Performing Arts Award. Luncheon chairman Cy Leslie is at left. (see Commentary, page 10.)

Healthy 1984 Figures

MTV Revenues, Profits Up

NEW YORK MTV Networks Inc. achieved revenues of almost \$110 million and profits of close to \$12 million in 1984.

Despite the costs of the Jan. 1 launch of VH-1, the company saw a 13.2% profit rate in third-quarter 1984, with net income of \$4.542 million on revenues of \$34.515 million, a boost of 108% from the year before.

According to the company, after-tax income comparisons are "inapplicable" due to "differing tax treatments," pre-tax profits in fourth quarter 1984 came to \$7.869 million compared to a fourth quarter pre-tax loss of \$1.464 million in '83, and for the year income prior to taxes came to \$22.899, compared to a loss of \$12.291 the year before.

Providing an overwhelmingly dominant share of MTV Networks/Inc.'s profits was its "Video Music

Networks" category, meaning MTV and the just launched VH-1.

For fourth quarter '84, the video music segment saw revenues of \$23.411 million despite "pre-launch expenses" for VH-1 of \$5.909 million. In 1983, revenues came to \$10.191 million, and operating income to \$954,000.

Nickelodeon, MTV Networks Inc.'s other service, saw a profit of \$1.801 million in fourth quarter '84.

Over the course of last year, the "video music networks" took in a total of \$72.977 million, against 1983 revenues of \$26.534 million. Operating income for the networks came to \$19.924 million, against a \$3.290 million loss in 1983.

Nickelodeon lost a total of \$2.527 million in 1983, and saw profits of \$3.956 million in 1984.

Black Acts Have Big Platinum Month

January Certifications Underscore Genre's Strength

BY PAUL GREIN

LOS ANGELES Of the 11 albums to earn platinum certification in January, five were by black artists, underscoring the improved market for black music in the post-"Thriller" era.

The five black music albums to top the million-unit sales mark, according to the Recording Industry Assn. of America (RIAA), include three recent hits—New Edition's "New Edition," the Time's "Ice Cream Castle" and Billy Ocean's "Suddenly"—as well as two catalog titles—Luther Vandross' "Busy Body," released in December, 1983, and Prince's "Controversy," issued in November, 1981.

Black airplay was also a significant factor in the platinum success of Madonna's "Like A Virgin," produced by Nile Rodgers. It's Madonna's second album in a row to be certified double platinum.

Duran Duran was awarded two platinum albums in January. The group's current live album, "Arena," topped the million mark, as did its 1982 debut set, "Duran Duran."

Also in January, Pat Benatar

earned her sixth consecutive platinum album with "Tropico," and Linda Ronstadt collected her seventh platinum album with "Lush Life." Larry Elgart finally went platinum with "Hooked On Swing," first released in June, 1982, on the heels of the Royal Philharmonic Orchestra's platinum success with "Hooked On Classics."

Prince's "Purple Rain" topped

the nine million sales mark in January, pulling ahead of Lionel Richie's eight-million-unit seller "Can't Slow Down" as the top-selling album since "Thriller," which sold 20 million copies in the U.S.

And Van Halen's "1984" topped the five million mark, becoming the group's best-selling album since its 1978 debut, which also sold five mil-

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Big Japanese Sales for Band Aid

TOKYO Sales of the Band Aid Ethiopian famine charity single "Do They Know It's Christmas?," imported here by Nippon Phonogram since Dec. 22, should top the 250,000-unit mark nationwide by the end of this month.

The first import batch of 50,000 copies sold out in just two days. A further 30,000 copies brought in were sold in three days. Those figures set a new record for copies of an overseas-pressed single imported for sale in this territory.

Record retailers were happy about the single because it helped

draw customers who normally don't visit disk/tape outlets. Many people bought 10 or 20 copies, presumably to give to friends as presents over the festival season. Most buyers were in the 13-22 age group, dealers say.

Heavy airplay helped build the sales tally, and Nippon Phonogram reports "excellent cooperation" from the Assn. of Japan Record Dealers. The single sold at the yen equivalent of \$5.85.

Executive Turntable

RECORD COMPANIES. Teresa Ensenat joins the a&r staff at Geffen Records in Burbank, Calif. She was an a&r representative at Elektra Records.

Rowena Harris is elevated to vice president of promotion for PolyGram's urban contemporary/black music division in New York. She was national director of that area.

A&M Records, Hollywood, names Dick Bozzi to the newly created post of national director of promotion and marketing for distributed labels. He was the company's local promotion man in Detroit.



ENSENAT



HARRIS



BOZZI



RAUMBERGER

Warner Bros. Records, Burbank, appoints Gabrielle Raumberger art director and David Stein regional marketing manager for Chicago. Raumberger joins from her own graphic company, New Age Art. Stein was promotion marketing manager for Warner's Kansas City operation.

Greg Thompson is named regional promotion manager of Chrysalis Records' central/Cleveland region. He was a college marketing representative for CBS Records.



STEIN



THOMPSON



ARDI



WELLIKOFF

Bob McCormack is promoted to vice president of management information systems at WEA International, Los Angeles. He was coordinator of worldwide data processing and management information systems.

Jo-Ann Ciavolella is promoted to administrator, advertising, branch marketing of RCA Records, New York. She was administrator, scheduling-albums.

DISTRIBUTION/RETAILING. Ellen Hankinson is upped from assistant buyer to buyer at WEA's Los Angeles branch.

HOME VIDEO. Dr. Dana Beth Ardi is upped to vice president of McGraw-Hill Productions, the publishing company's film and video arm, in addition to being appointed to the editorial board of the general books division. She was a special consultant for film and video development. Ardi will divide her time between New York and Los Angeles.

Jean Satti is named manager of program production for CBS/Fox Video, New York. She joins with an extensive background as a writer, director and producer of films and videos.

PUBLISHING. Randy Poe is appointed president of New York Music Publishing (ASCAP) and Crown American Music Publishing (BMI), both of which are divisions of the New York Music Group. He will continue as executive director of the National Academy of Popular Music/Songwriters Hall of Fame.

Mike Ragogna joins MTM Music Group as creative director in New York. He was a songwriter for Further West Music.

PRO AUDIO/VIDEO. Peter Wellikoff is appointed vice president of Tandberg of America's Consumer & Professional Audio Products divisions, and becomes a member of the company's board of directors in Armonk, N.Y. He joins from Creative Marketing Consultants, where he was president.

Mark B. Nevejans is elevated to national sales manager for the Magnetic Tape Division of Agfa-Gevaert Inc. in Teterboro, N.J. He was sales manager.

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YOUNG & RUBICAM

ENTERTAINMENT

WELCOMES

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'Gift of Music' Sales Award Nominees
PRINCE, JACKSON TOP NARM LIST

BY PAUL GREIN

LOS ANGELES Prince and Michael Jackson are the top nominees for the 1984 "Gift of Music" best-seller awards, given by the National Assn. of Recording Merchandisers (NARM). Both are finalists in the categories of best-selling album, Compact Disc and music video of the year.

The awards are voted on by retailers, rackjobbers and one-stops, and are billed as the only industry recognition of actual over-the-counter sales. Winners will be announced at the closing of the NARM convention April 1 in Hollywood, Fla.

Nominated along with Prince's "Purple Rain" and Jackson's "Thriller" for best-selling album of 1984 are Bruce Springsteen's "Born In The U.S.A.," Lionel Richie's "Can't Slow Down," Van Halen's "1984" and Huey Lewis & the News' "Sports."

The Prince, Jackson, Springsteen and Richie titles are also nominated for best-selling Compact Disc, along with Pink Floyd's "Dark Side Of The Moon," the perennial best-seller which was first released in album form 12 years ago.

Competing with "Purple Rain" and "Making Michael Jackson's Thriller" for best-selling music videos are "Duran Duran" and the Cars' "Heartbeat City."

Prince is also nominated for best-selling 45 r.p.m. single of the year, a category won last year by Jackson's "Billie Jean." The other finalists are

Kenny Loggins' "Footloose," Ray Parker Jr.'s "Ghostbusters," Cyndi Lauper's "Girls Just Want To Have Fun," Van Halen's "Jump" and Springsteen's "Dancing In The Dark." The nomination of Springsteen's single was considered a surprise, because it was never certified gold.

A separate award for best-selling 12-inch single is based on a write-in vote, as is the award for best-selling children's album.

Another surprise on the ballot was the nomination of Madonna's "Madonna" in the category of best-selling black music album by a female artist. The nomination reflects the "reverse crossover" appeal of such Madonna hits as "Holiday" and "Lucky Star."

Here's the complete list of NARM nominees.

Best-selling album—"Born In The U.S.A.," Bruce Springsteen, Columbia; "Can't Slow Down," Lionel Richie, Motown; "1984," Van Halen, Warner Bros.; "Purple Rain," Prince, Warner Bros.; "Sports," Huey Lewis & the News, Chrysalis; "Thriller," Michael Jackson, Epic.

Best-selling single (45 r.p.m.)—"Dancing In The Dark," Bruce Springsteen, Columbia; "Footloose," Kenny Loggins, Columbia; "Ghostbusters," Ray Parker Jr., Arista; "Girls Just Want To Have Fun," Cyndi Lauper, Portrait; "Jump," Van Halen, Warner Bros.; "When Doves Cry," Prince, Warner Bros.

Best-selling Compact Disc—"Born In The U.S.A.," Bruce Springsteen, Columbia; "Can't Slow Down," Lionel Richie, Motown; "Purple Rain," Prince, Warner Bros.; "The Dark Side Of The Moon," Pink Floyd, Capitol; "Thriller," Michael Jackson, Epic.

Best-selling music video—"Duran Duran," Thorn EMI Home Video; "Heartbeat City," the Cars, Warner Home Video; "Making Michael Jackson's Thriller," Vestron; "Purple Rain," Prince, Warner Home Video.

Best-selling movie soundtrack—"The Big Chill," Motown; "Eddie & the Cruisers," Scotti Bros./Epic; "Footloose," Columbia; "Ghostbusters," Arista; "Purple Rain," Warner Bros.

Best-selling album by a new artist—"Eddie & the Cruisers," John Cafferty & the Beaver Brown Band, Scotti Bros./Epic; "Madonna," Madonna, Sire/Warner Bros.; "Out Of The Cellar," Ratt, Atlantic; "She's So Unusual," Cyndi Lauper, Portrait; "Valotte," Julian Lennon, Atlantic; "Volume One," Honeydrippers, Es Paranza/Atlantic.

Best-selling album by a group—"Colour By Numbers," Culture Club, Virgin/Epic; "Eliminator," ZZ Top, Warner Bros.; "Heartbeat City," the Cars, Elektra; "1984," Van Halen, Warner Bros.; "17," Chicago, Full Moon/Warner Bros.; "Sports," Huey Lewis & the News, Chrysalis.

Best-selling album by a male artist
(Continued on page 79)

CHART BEAT



by Paul Grein

WHAM! THIS WEEK becomes the first act to hit No. 1 in both the U.S. and the U.K. with back-to-back single hits since the Beatles did it in 1968-69 with "Hey Jude" and "Get Back".

Wham! achieves this feat as "Careless Whisper" moves up to No. 1 in the U.S., just three months after "Wake Me Up Before You Go-Go" hit the top spot. Both songs reached No. 1 in Britain last year, though the billing on "Whisper" was just George Michael.

Both smashes are featured on Wham!'s album "Make It Big," which holds at number three for the second straight week. It's the first album by an international act to yield two No. 1 American hits since Men At Work's "Business As Usual" two years ago, and the first by a British act since Andy Gibb's "Flowing Rivers" eight years ago.

Wham! whispers its way into pop history with another No. 1

SHEENA EASTON this week cracks the top 10 on the black chart with "Sugar Walls," which was written and co-produced by Prince under the alias Alexander Nevermind. This makes Easton the first artist in chart history to have, over the course of her career, cracked the top 10 on the pop, black, country, dance/disco and adult contemporary singles charts.

A similar collaboration two years ago with superstar Kenny Rogers took Easton to No. 1 on the country chart with "We've Got Tonight." That song also went top 10 pop, as have four other Easton singles since 1981: "Morning Train," "For Your Eyes Only," "Telephone" and "Strut." The latter two titles were also top 10 dance hits, as is "Sugar Walls," which leaps to number two on this week's dance chart.

Easton has also collected five top 10 adult contemporary hits, including "You Could Have Been With Me" (Chartbeat's favorite) and "Almost Over You."

Easton's transformation from adult contemporary balladeer to singer of harder, dance-edged pop mirrors a similar career shift made in the late '70s by Olivia Newton-John. The change in Easton's musical direction is reflected in the fact that she isn't even listed on this week's adult contemporary chart.

But "Sugar Walls" jumps to

number 11 on this week's Hot 100. If it hits the top 10, which seems certain, Easton will match Newton-John's total of six top 10 hits since 1980. Only one female singer has earned more top 10 singles so far in this decade: Diana Ross, with seven.

Despite all this singles success, Easton has yet to crack the top 10 on the album chart. Her "A Private Heaven" album climbed as high as number 15 the past two weeks, and now dips to 18. That fact, coupled with Easton's lack of a clear musical identity, has led some skeptics to consider her career a series of one shots, of clever packaging triumphs.

The question may be at what point a series of isolated hits adds up to a whole career. And the answer, after four years and 10 top 40 hits, may be now.

THE "BEVERLY HILLS COP" soundtrack jumps into the top 15 this week, while two of its singles climb the top 10. The Pointer Sisters' "Neutron Dance" jumps two points to number six, while Glenn Frey's "The Heat Is On" moves up three notches to number eight.

This marks the first time that two singles by different artists from one soundtrack are in the top 10 simultaneously since last June, when hits by Deniece Williams and Mike Reno & Ann Wilson represented "Footloose."

"The Heat Is On" is Frey's first top 10 hit since the breakup of The Eagles. It's noteworthy that Frey is back-to-back on the Hot 100 with former Eagles colleague Don Hanley, whose "The Boys Of Summer" dips to number nine.

DAVID LEE ROTH'S "California Girls" jumps to number 10 this week, becoming the first remake of a Beach Boys classic to crack the top 10. Of previous Beach Boys remakes, B.J. Thomas' "Don't Worry Baby" hit 17 in 1977, Leif Garrett's "Surfin' U.S.A." reached 20 in '77, Johnny Rivers' "Help Me, Rhonda" hit 22 in '75, and Todd Rundgren's "Good Vibrations" climbed to 34 in '76.

The fact that Roth's first solo hit is a remake is interesting in light of the fact that three of his first four top 40 hits with Van Halen were remakes—of the Kinks' "You Really Got Me," Roy Orbison's "Oh, Pretty Woman" and Martha & the Vandellas' "Dancing In The Street."

And finally, isn't it interesting that "California Girls"—the quintessential summer song by the quintessential summer group—is a hit in the dead of winter? In its first go-round, it peaked in August (of '65), which somehow seems a lot more appropriate.

Record of the Year Nominee

Cyndi Lauper Pulls No Emotional Punches

BY STEVEN DUPLER

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

LOS ANGELES "While we were making the record, in my heart, I felt it was gonna be a hit. But then, I felt it in my heart with Blue Angel, too, ya know? But this time, everything fell into place."

Cyndi Lauper's prescience about the fate of "She's So Unusual," her solo debut album, was echoed by Lenny Petze, Epic/Portrait's senior vice president/general manager of a&r. "All of us thought we had a great record on our hands," Petze says, "although no one thought we would have four or five hit singles, as it turned out we did."

According to Lauper, one key to the success of the album was that no attempt was made to pull any emotional punches. "I wanted to make a record where people could really feel who I am," she says. "I wanted to cover the spectrum of my emotions."

Lauper's Grammy-nominated smash "Girls Just Want To Have Fun" almost became the second single off the album rather than the opener, and would have if the Epic promotion staff had gotten its way. Petze says: "From the a&r point of view, we wanted it to be 'Girls,' but the promotion people were set on 'Time After Time.'"

"I asked them to please not put 'Time After Time' out as the first single, says Lauper. "People would never have accepted me. If you do a ballad first, and then a rocker, that doesn't work. I know that from experience. I really thought 'Girls' was a better statement about who I am."

Lauper says she was surprised that "Time After Time" was such a huge hit. "There's such a fine line between an MOR ballad and a rock ballad," she notes. "I wanted it to be a rock ballad, and I was very careful when I was writing the lyrics to give it that feel. Still, it's not your typical commercial song."

Lauper's eclectic visual style and catholic taste in fashion have contributed greatly to her visibility. Does she feel that she is a video artist as well as a singer/songwriter? Would "Girls" have been the monster hit it was if music video didn't exist?

"That song would never have been understood without the visual," she affirms. "I am definitely a video artist. When I was in Blue

Angel, I was a video artist, too. Video lets you bring the human side out into the open.

"With the video for 'Girls,' I thought I was doing something very relevant to our society," Lauper continues. "I was showing women in a light that hadn't been seen before in music video. Unfortunately, in this business, any woman with a sense of humor is typed as an idiot, and any woman with a brain is typed as some kind of a rat bastard."

Was there concern on her part that she might have been in danger of being written off as a novelty because of the humor and highly stylized campiness of the "Girls" video?

"With everything I do, you can either take it at face value, or look deeper and see something else," Lauper says. "Yes, I worried about people looking at me as a novelty, but then you just have to sit back and say, 'Hey, what the heck.' Maybe it's just that it's a novelty to be yourself and not feign your emotions."

Producer Rick Chertoff says he was also worried that Lauper would be dismissed as a novelty. But he notes that with the subsequent release of and strong reaction to "Time After Time," any fears were dispelled.

According to Lauper, the relationship among the people involved

(Continued on page 85)





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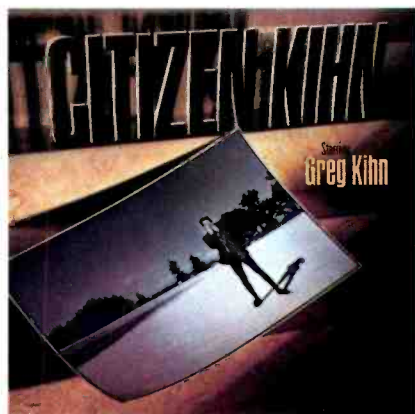
JASON & THE SCORCHERS

Lost & Found produced by Terry Manning, features *WHITE LIES*



GREG KIHN

Citizen Kihn produced by Matthew King Kaufman, features the single *LUCKY*

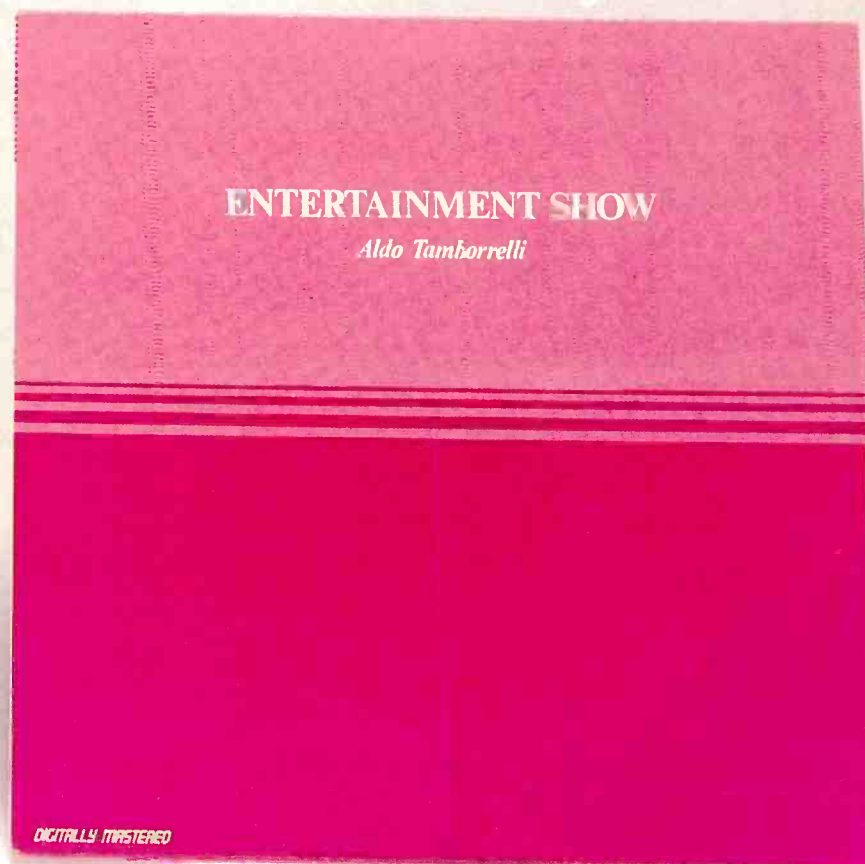
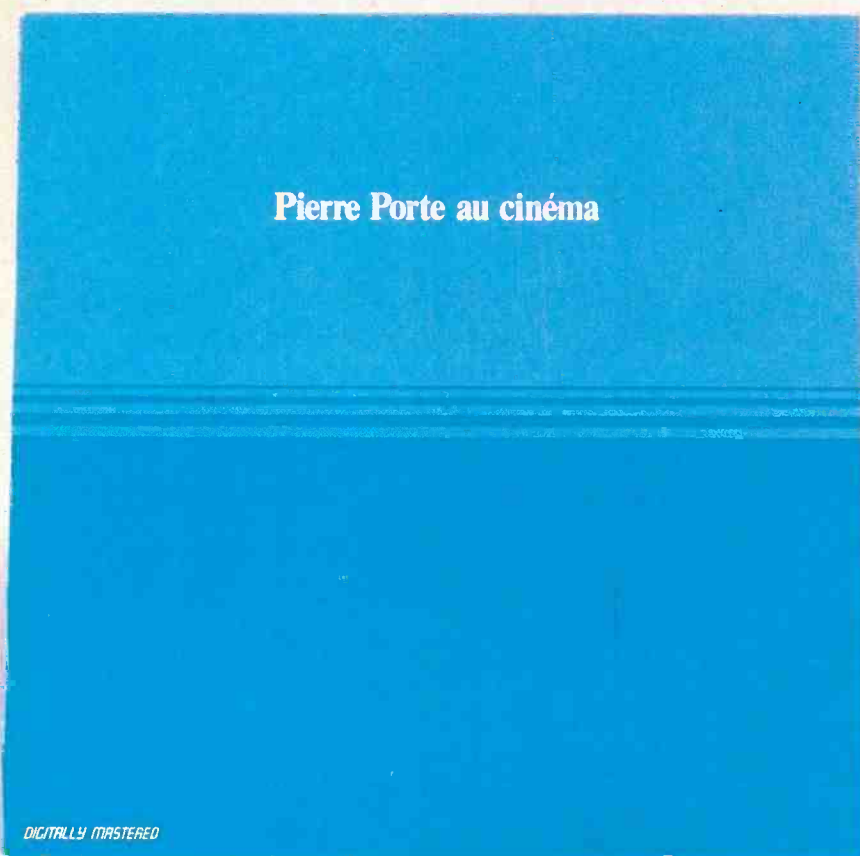
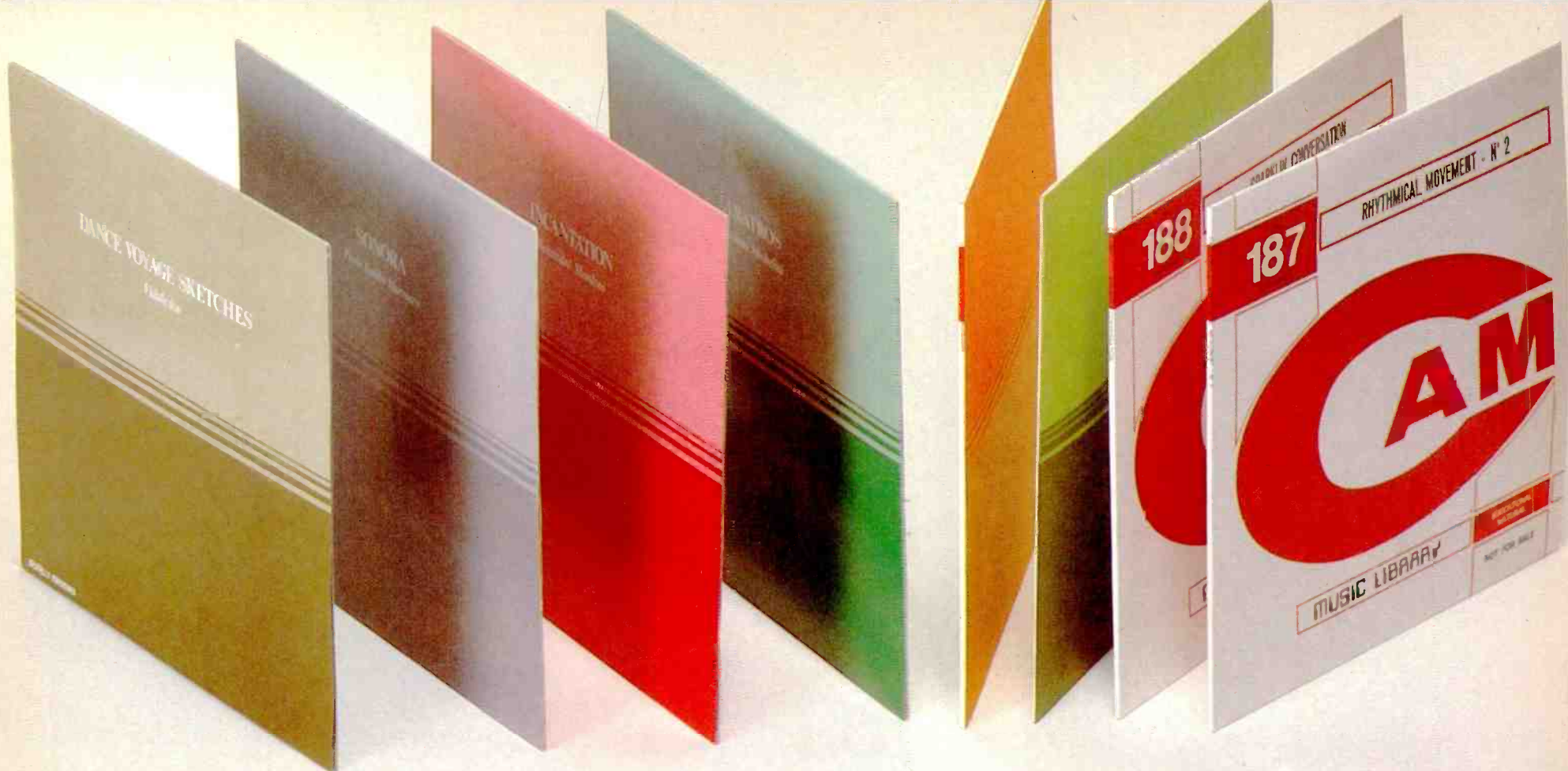


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SPECIAL REPORT: AUSTRALIA

...newslines...

SPECIALIST MUSIC video marketing in Australia has suffered another blow, following Video Classics' decision to close its music division. The giant CEL Video company, one of the country's five biggest, has taken similar action, retrenching recently acquired (from EMI) music marketing manager David Baxter in the process. Contemporary music material will now be lumped with "Classics" and afforded no special attention. But the company is still distributing music-dominated secondary labels Vestron, PolyGram Musicvideo and Wired Productions.

A FULL-SCALE attempt by Peter Garrett, lead singer of major Australian rock band Midnight Oil, to be elected to the Australian senate has narrowly failed. Six weeks after national polling in December, the electoral office announced that though he'd polled 293,495 primary votes on behalf of the Nuclear Disarmament Party, and Australian Democrat incumbent Colin Mason received only 220,704, Garrett lost the senate seat on "preferences," which the ruling Labor Party had directed towards the Democrats. But Garrett's high public profile did much to promote his cause and worry the four major parties. He's back to music full-time now.

KEVIN PEEK, leader of Anglo-Antipodean instrumental outfit Sky, has been commissioned to compose and perform all music for the upcoming Australian Games, this territory's own version of the Olympics. A soundtrack album will follow.

LEADING AUSTRALIAN band Dragon has been thrown into disarray by the sudden death of member Paul Hewson, writer of the group's biggest hit "Are You Old Enough?" Hewson's Jan. 10 death in New Zealand was followed days later by the resignation of founding guitarist Robert Taylor. Dragon is no stranger to tragedy; original drummer Neil Storey died of a drug overdose in Sydney in 1976. **GLENN A. BAKER**

Midem Seminar European Vidclip 'Rights & Wrongs' Studied

BY MIKE HENNESSEY

CANNES Are music videos primarily promotional, or should they be considered programs in their own right? Should there be a compulsory license for television transmissions in the European Economic Community? Is there a hopeless imbalance between the exploitation of American music in Europe and European music in the U.S.? Should video producers have a distribution right and the First Sale Doctrine be abolished? Are music video production costs inflated?

These were some of the major issues handled at a Midem seminar, presented by Billboard, on "The Rights And Wrongs Of Music Video."

Robert Abrahams, director of external affairs for Britain's Performing Right Society, was one of several panelists who dealt with the complex question of rights in the Common Market countries. Referring to the European Commission's Green Paper "TV Without Frontiers," he described the compulsory license concept as "a backward step as far as copyright owners are concerned." The Commission, he said, "is trying to turn cable television into a one-way street down which only users can travel."

Abrahams also dealt with the question of exclusive territorial licenses. He noted a recent decision by the European Court of Justice which had held that the distribution in Belgium of a cable transmission of a French feature film was an infringement of the rights of the Belgian distributor of the film.

Said Abrahams: "The EEC did not like this decision one little bit,

and claims that it is a breach of the Treaty of Rome for the Belgian distributor to exercise his rights in this way."

Dealing with the satellite transmission of music programs, Abrahams said that the rights should be licensed in the country of ultimate distribution, but added that it is not feasible for rights owners to seek royalties from the cable operators who relay satellite tv transmissions because they argue that they have no revenue to distribute. "The only revenue is that which goes to the satellite company from advertisers," he said.

Dr. Beatrice Von Silva Tarouca-Wagner, IFPI's legal adviser, said that the problem of Pan-European satellite transmission of music videos is that it takes no account of the differences in record release timing between one country and another. It could happen, she noted, that a music video could be broadcast in a country where the equivalent record had not yet been released.

She claimed that all those who promoted central licensing had a vested interest in the system, and she argued that it was important to safeguard the principle of territorial licensing within the footprints of the satellite operations.

Charles Levison, chief executive of the video channel Music Box, said that satellite operators using clips are faced with a "maze" of political and rights issues, and stressed the importance of users and rights owners working together. He said that broadcasters have tended to regard music as something they have a right to use without payment. This

(Continued on page 36)

Festival Looks for 'Cassingles' Boom Australian Indie Hopes Its 'Innovation' Will Be Copied

BY GLENN A. BAKER

SYDNEY Festival Records, Australia's giant independent, is convinced that cassettes hold the key to the future prosperity of the Australian music industry and is doing its best to persuade its competitors to follow the lead it has set in the marketing of "cassingles."

After flirting with the concept some three years ago, Festival has now embarked on a concerted release program of two- to four-song

cassettes, retailing at \$4.99 or \$5.99 and containing hot hits and otherwise unobtainable rare mixes or live takes.

Since last July, Festival has issued 25 cassette singles, and the label intends at least to quadruple that during 1985. With the exception of EMI, which has only tentatively entered this specialist market, Festival is, for now, a lone operator.

Says managing director Jim White: "We believe that the record industry in Australia is not taking advantage of the maximum sales potential of hit music, by having singles available on disk only. This is one innovation which we honestly hope will be imitated by all our competitors, because it can open the market right up for all of us."

"Right now, 12-inch singles account for 20% of all single sales in Australia," he continues. "In fact, singles have been the only real growth item in this market over the past year. Cassingles can expand the market even further, and we'll all benefit."

"There's no doubt that there is a very large potential market for our cassingles. We believe if they'll buy an album on tape, they'll buy a single on tape."

The Festival chief's confidence

has paid off handsomely. Some of his cassingle releases have sold between 8,000 and 10,000 units. An interesting example is Irish band U2, whose cassingle sales of a recent hit was 50% of the 12-inch single sales, which were in turn around 50% of the seven-inch single sales. Festival operates its own in-house cassette plant.

"There's no discounting the novelty and collector's appeal," admits Festival's national marketing manager Gill Robert. "They are a great spur for business because, like 12-inch singles, people want to have them for aesthetic appeal. Some buyers will hold off buying a hit until the 12-inch or cassingle appears."

"And because the national Kent chart allows these sales for charting purposes, it helps get a new song into a high position or give it an extra boost if it is moving a bit slow."

Festival's cassingle success is one aspect of the company's spearheading of creative marketing in Australia. A key example of its mode of operation is the hit "Ghostbusters," which the company has issued on seven-inch black vinyl, 12-inch red, 12-inch slime-green, 12-inch ghostly white, and cassingle. All for total sales well beyond platinum level.

(Continued on page 73)

Cannes Clippings

Amidst video-related activities during Midem, Jan. 28-Feb. 1, Pan-European satellite tv service Sky Channel reported its first longterm agreement with U.K. video rights body VPL (Video Performance Ltd.) for clip use on the daily "Sky Trax" pop show. Based on homes reached, the deal will run until the end of 1986.

Charles Levison, head of the rival Music Box channel, predicted 1.5 million subscribers for the all-day music service by March and vowed that by Midem 1986 it would have overtaken Sky Channel's total of receiving homes. Both have paid for clip screenings since they first went on the air.

MTV, meanwhile, is reportedly close to a deal with French radio station Europe 1 for exclusive representation in France. Station staffers were also in St. Tropez for discussions with local authorities over the future of the International Videoclip Festival, first held there last fall.

"Video Aid," a 22-track, 90-minute compilation put together by Virgin Video, is being released in the U.K. this week and will be available worldwide by March. Managing director Mike Watts expects global sales to top 120,000, with around \$12 from each sale going to the Ethiopian Famine Relief Fund. Many major stars gave their services: Mick

(Continued on page 73)

Midem Vidclip Awards Have French Flavor

BY ADAM WHITE

CANNES Midem's 1984 music video awards, staged at the Palais des Festivals here Jan. 30, were prebilled as an "international" competition. In reality, they boasted a decidedly Gallic flavor, with an all-French jury, minimal participation by non-French video professionals during the actual presentation, and a master of ceremonies who was too excited (or too forgetful) to translate most of the evening's activities into English—or any other lan-

(Continued on page 35)

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First Acquisition

R&R Broadcasting Buys Springfield's WHYN-AM-FM

NEW YORK The announcement of R&R Broadcasting's first acquisition, WHYN-AM-FM Springfield, Mass., sets the tone for the company's future growth, according to president/CEO John Goodwill. "We're planning to build a major Northeast radio group as quickly as possible," says Goodwill, who joined R&R, a division of Robbins & Reis, nine months ago.

"If I knew it would take me nine months to get my first acquisition, I'd have thought twice," jokes Goodwill about leaving his post as VP/GM of New York's WPIX to head the new group, based here. "But we were looking for the right property in the right market."

Springfield, while in the frost belt, is noted for its stability, says Goodwill, and WHYN-AM-FM is a healthy, mature combo. The AM for years was the market's dominant top 40. Now successful as an MOR outlet, WHYN-FM's AC approach gives it top billing in the metro. WHYN-AM-FM general manager

Ron Dowling "has obviously been doing an excellent job," notes Goodwill, "and we have no plans whatsoever for any substantive changes."

Springfield, approximately 30 miles from Hartford, is serviced by seven stations licensed to the market, including WHYN-FM's direct competition WMAS, as well as several signals from surrounding towns and a great deal of penetration from Hartford, most notably WTIC-FM.

"In 1984 it was a \$9 million radio market," says Goodwill. "The Springfield stations probably accounted for six or seven million [in that revenue]. But when you get a signal like 'TIC-FM coming in, it's got to take some money out." The metro population of 581,000 is also served by two UHF stations.

"We're looking at a second acquisition now," adds Goodwill. "And we're optimistic that an announcement will come within three months."

XPRS Signs Off Oldies Plug Is Pulled on 'Border Blaster'

LOS ANGELES Remember the elusive radio station that mesmerized all the kids in "American Graffiti?" The one in Mexico where Wolfman Jack howled over the oldies late at night? Well, in case you didn't know it, that station exists—or did, until last week. The station's still there, down in Rosarito Beach, south of Tijuana, but the last hint of oldies has finally faded from the airwaves.

"The Mexicans wanted \$30,000 a month for eight hours a night of programming," explains Keith Bennett, the man who has been leasing the 6 p.m. to 3 a.m. rights to 1090 XPRS since 1976. "And we could make it when we had religion." But paid religion on the "border blasters," as the high powered Mexican stations near America became known, was deemed against Mexican law in 1980, and, says Bennett, "We started folding then." Last week he pulled the plug.

The idea to re-create the success Wolfman Jack enjoyed in 1966 and 1967, when the station was XERB, was tried initially by Rick Ward in 1972, but Ward was relying on hawking the oldies packages he put together for revenue. By 1976 he had become unable to continue, and Bennett rescued the operation, moving the oldies to midnight to 3 and supporting them—quite nicely—with six hours of paid religion.

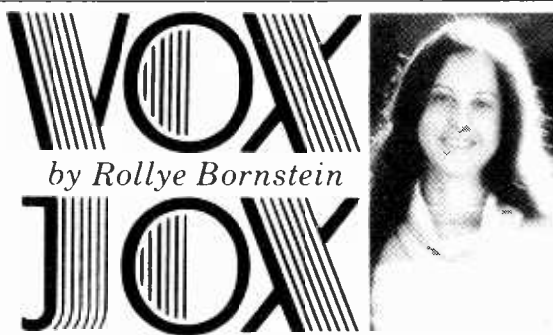
The oldies packages, compiled from 14 volumes of various hit composites, appealing especially to the

large Mexican-American audience, formed the basis of the three-hour program taped nightly in Bennett's Glendale studios and shipped across the border for airing the following night.

International Records, as the company is known, was bought by Bennett when the original owner ran into financial difficulties. "He agreed to pay us \$3 for every order," says Bennett, "but most of the orders were CODs, and he wound up eating a lot of returns until he got in so deep I had to buy him out."

The way it worked, Bennett selected three volumes of the 14 in existence and then packaged them under such banners as "Oldies Reunion"—one was actually called "The Low Rider Special" for a brief time—or "The Huggy Boy Connection"—Huggy being a big name among the Hispanic listeners. In addition to Huggy, who did a nightly program, other former Los Angeles jocks popular with the urban community, such as Jim Wood, Darryl Evans and Sean Green, also manned the mikes. Commercials routinely ran over two-and-a-half minutes, touting the packages by playing drops of each of the 60 selections offered.

"Of course we'll only be able to run 60s on American outlets," says Bennett, who has found a source of Stateside revenue in the music. Currently working with Wolfman Jack, Bennett has released a compilation—"Wolfman Jack, Vol. 1"—including such mass appeal oldies artists as Little Richard, Jessie Belvin, the Big Bopper, Fats Domino and the Olympics. The package has been selling steadily on Jack's syndicated show heard in several markets, including New York and L.A.



ATTENTION TONY MADDOX FANS: The long-time George Johns personality and PD leaves both those posts at Austin's classy AC outlet, KOKE-FM, which he joined a while back from San Diego's KOGO, where he worked with then-PD Reid Reker, who left to program Oklahoma City's KZBS. Now that Reid is programming Doubleday's WMET Chicago, Tony is going to follow in his footsteps and see what he thinks of Oklahoma City. For those of you into titles, that's vice president in charge of programming for KZBS-FM.

And for those of you partial to Arnie Warren, the all-around nice guy and longtime Miami personality (you may remember the Fall River, Mass. native from his morning stint on Miami's WGBS, where his alter ego, weatherman Amos T. Rutledge, often ran for president—regardless of whether it was an election year) has the distinction of replacing the late Jack Carney in the KMOX mid-morning slot. Warren, who more recently was heard on South Florida's WIOD, was also one of the better "Bowling For Dollars" hosts we've seen.

Speaking of legendary performers, you can now hear Jerry Blavat live each weekday from 6-8 p.m. on Philly's WFIL. But if you'd prefer to catch him in person, his weekly record hop appearances include Stony's on Wednesday; H.B.'s on Thursday; Friday and Saturday at his own Atlantic City club Memories at Margate; and Sundays at The Empire Room. By the

Tony Maddox moving from Austin to Oklahoma

way, Memories, on Friday from 8-11 p.m., is back to that old fave, the teenage dance, and even in winter about 500 kids are showing up weekly.

The \$35 million soap opera continues, as John Lander is staying at KKBQ in Houston. He's also going to Mainstream Communications—but not right now. When, you ask? We don't know, and neither does he, but for the time being (at least until Mainstream acquires something) he'll be doing mornings and programming the station.

So what about Dave Parks, the in-house victor in the coast-to-coast PD hunt? His new title, KKBQ vice president of operations, is amended to include San Diego's KSDO-FM, where he came from mere moments ago, and where he's returning to as we write. And newly appointed KKBQ PD Ron Parker? He's back to assistant PD. See, if they had just left Lander alone in the first place, none of this plane fare would have been wasted.

Similar retroaction in the Pacific Northwest, as KINK Portland PD Rick Scott rescinds his announcement that he'll program Seattle's KJR and serve as corporate PD for KJR's new owners, Ackerly Communications. Instead, he'll stay with King Broadcasting, moving south about 400 miles to become PD of San Francisco's KSFO now that former PD Ken Dennis is heading for Seattle as director of programming, research and development for King, filling Alan Mason's old shoes now that Mason is vice president and general manager of King's KGW Portland.

LET'S PLAY WORD ASSOCIATION. I'll say Mike Elliot and you'll say: Milwaukee! And so it is that the AC veteran of two durations at WTMJ there (who also programmed local urban outlet WLUM) returns, this time from Houston, where he's been heard on KRBE doing play-by-play for the Astros. Last time, you'll recall, he returned to WTMJ from a brief stint at Miami's WIOD, but this time it's a new AC challenge as he programs Hearst's full-service AM, WISN.

A couple of PD exits this week, including Dave Gar-

iano, who leaves Boston's WZOU (Paul Lemieux is acting PD and Dave is looking); WNCI Columbus' Harry Valentine (with John L. acting PD and VP/GM Dale Weber interviewing); and Pittsburgh's Todd Chase, who exits WHTX. He's replaced by MD Keith Abrams.

Former WLTE Minneapolis personality and previous WWSH Philly PD Jack Acuff is back in the South (where he worked at Atlanta's Z-93 and WQXI, among others) doing mornings on Charlotte's WROQ. PD Randy Kabrich has got him teamed up with Steve Norris (who for the past several months has been the station's production and sports director), newsman Carl Ross and traffic ace Diana Holden. Former morning personality Larry Sprinkle has been invited to join the morning madness, but no word on that.

That stuff we told you last week about Buck McWilliams and Chris O'Connor came true. They are the new morning team at KDWB, and Chris Edmunds is leaving that shift to do likewise on WLLZ Detroit. But what we didn't mention was a hearty congratulations to Edmunds' former partner Don Michaels, who moves up to assistant PD at the Doubleday station and gets to sleep later in the process. As for former news director Jeff Harmon, watch this spot for a new location, coming soon. Meanwhile, at WLLZ, Joe Urbiel's replacement (Vox Jox, Feb. 9) has already been selected in the form of research director Jim Pemberton, and crossing the country to Doubleday's WAVA, music director Marty Dempsey crosses the street for WEZR, where he becomes MD/assistant PD.

ONE LEGEND REPLACES ANOTHER at L.A.'s KRLA, as Dave Hull vacates the morning show once Greater Media takes over to make room for his long-ago former KRLA teammate Emperor Bob Hudson... On the FM side at Greater Media's KHTZ, former KHJer Janine Wolf, who's now heard on Transtar's country network, adds to her workload, doing weekends on the outlet, which sports "the greatest K-Hits of the '60s, '70s and '80s."

Back to Doubleday a moment: The legendary Gerry Cagle is adding a national name to his morning lineup at WAPP New York. Joining R.J. Harris and Jane Dornacker (you knew she came from San Francisco's KFRC, didn't you?) is original "Saturday Night Live" cast member and now "Late Night With David Letterman" music director and impromptu comic Paul Shaffer. Shaffer will handle Friday mornings while Dornacker and Harris go apartment hunting—separately, of course.

Speaking of Letterman, Phil Donahue surprised him recently with a "This Is Your Life" kind of bit, and who walks on stage (coast to coast, soon to be syndicated in smaller markets, too) but FairWest's promotion and sales ace Jeff Lewis, who sounds exactly like Bob Barker. Take the call next time he phones and check it out.

Rhubarb Jones made it to the statute of limitations at WLWI Montgomery, and seven years after he came, the legendary personality, PD and MD leaves for the morning slot at Katz's WYAY Atlanta. His PD duties are being picked up by operations manager Sam Faulk, while Greg Mozingo becomes MD and Jack Donovan slides into afternoon drive.

DOWN IN MEMPHIS there's a sigh of relief heard from broadcasters 'round the world. William B. Tanner has decided to plead guilty to tax evasion and mail fraud. A messy court trial could have involved a lot of names you've read in this column, but don't smile yet. Media General is still considering a civil suit, and since they won't have the transcripts of the criminal trial, the matter is not dead yet. As for Tanner, it's up to \$16,000 and four years in jail if a judge so decides.

So much for the wilds of Idaho and Montana, as CIC's corporate PD Lee Rogers gives up his stint, which also included the operation manager's post at Billings' KGHL/KIDX, to check out San Diego. This time the memo's for real. He is the KCBQ-AM-FM San Diego PD.

From assistant PD to PD at KFI Los Angeles goes Steve Labeau, who still reports to KFI/KOST operations manager Jhani Kaye... WZXR Memphis' John Rivers fills Dave Logan's shoes at San Francisco's KFOG... From GSM to station manager at KGIL-AM-FM San Fernando Valley goes Dick McGeary, as senior account exec Ed Krovitz becomes GSM.

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.

NUMBER ONE IN NEW YORK ON WNEW-FM

OFF THE RECORD / WITH MARY TURNER

According to the latest Arbitron ratings (Fall '84), Westwood One's hit radio series, *Off The Record with Mary Turner*, delivers more Adults 18-34 than any other network or syndicated radio program in New York City! *Off The Record* delivered an average quarter hour of over 124,000 Adults 18-34 on WNEW-FM*...that's 40% more than ABC's *American Top 40 with Casey Kasem*.**

But that's not unusual because Westwood One radio programs air on the nation's finest radio stations. Programs like

Scott Shannon's Rockin' America Top 30 Countdown, *Encore with William B. Williams*, the *Superstar Concert Series*, *Live From Gilley's*, *Earth News Radio* and the biggest satellite simulcasts and special events on radio.

Westwood One radio programs and great stations like WNEW-FM are the winning combination that's setting local and national audience records. Call (213) 204-5000 and become part of that winning combination.

Source: ARB Fall 1984, New York ADI *Saturday 11AM-NOON, WNEW-FM **Sunday 9AM-1PM, WPLJ

WESTWOOD ONE

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

Los Angeles

Chicago

New York

London

WESTWOOD ONE PRESENTS

NEW YEAR'S EVE ONE MORE TIME!

**REO
SPEEDWAGON
IN CONCERT**



SUPERSTAR CONCERT SERIES

February 16th will be New Year's Eve all over again on more than 450 radio stations across America. Westwood One's **Superstar Concert** recording crew traveled to Indianapolis to capture every note as REO Speedwagon rocked in the New Year before a sold-out crowd of 18,000 at the Market Square Arena. This exclusive performance includes the classics that made the band a favorite among American rockers since 1977, as well as hits like "Can't Fight This Feeling" and "I Do' Wanna Know" from REO's current platinum album, *Wheels Are Turnin'*. Make a resolution now to tune in for this rock spectacular. The Superstar Concert Series brings the biggest names in rock music to Westwood One Radio Network affiliates throughout the year with exclusive performances by superstars like The Fixx, Pat Benatar, Billy Squier, Journey, Stevie Nicks and The Cars.

brought to you by



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

(Continued from page 12)

NOW THAT Mike McKay's endorsed as the full-time host of RKO's "Night Time America," a weekend replacement has been found in the form of former WPIX New York afternoon personality **Mike Wade**. Wade, who will handle Saturday nights/Sunday mornings, is a former RKOer, having worked at 99X (WXLO New York) and remained there through its transition to Kiss (WRKS).

And while we're on the subject of coast-to-coast shows, **Mike E. Harvey's** oldies offering "Super Gold" now has an L.A. home, as Tijuana-based XTRA-AM has contracted to air the Transtar Saturday evening fare. Xtra, by the way, has done some shuffling in its lineup now that **Jim Richards** is at KYKY St. Louis. Filling the former PD's morning slot is evening lady **Kris Anderson**, as part-timer **Gary Beck** moves into her old 7 to midnight shift. Joining the station as a weekend is **Ron Summers**.

Longtime oldies collector **Steve Pongratz** (15,000 singles and a goodly number of albums as well) hosts KAAM Dallas' "Roots of Rock-N-Roll," heard Sunday nights on the oldies outlet. Topics range from obscure top 40 hits to rockabilly and r&b.

While **Bill Lazaroff** celebrates his seventh year as the professor of oldies for non-commercial WUSB in

Stony Brook, Long Island, and **Ras Mike** and **EZ Dread** continue plugging away at their Friday evening reggae program, PD **Will Kinnally** leaves for greener pastures (in winter, anyway), joining Gainesville, Fla.'s WUFT . . . Meanwhile, across town at Old Brookville, Christian radio vet **Chris McIntosh** can now be heard Saturdays from midnight to 3 with his "Rock And Gospel" feature, according to public radio fanatic **Dick Symms**.

At decidedly more commercial WFIL Philadelphia, PD **Jay Meyers** is on the loose (Billboard, Feb. 9). Jay, who has had experience beyond the Philadelphia oldies outlet—including the program directorship of Syracuse's WNDR, Rochester's WVOR and New Brunswick's WCTC (what's that old adage—if you can survive Greater Media, you're ready for any challenge?)—can be reached at (215) 363-5656. He's able to do almost any format (as evidenced by his assistant PDship of Philly's formerly country WRCP), but is looking to stay in a major market.

Daryl Evans, on the other hand, would rather do oldies, which is what he has been doing for the last year and a half on L.A.'s 1090 Express (separate story, page 12). You can reach him at (818) 789-9681.

Leaving Montgomery, Ala.'s legendary WBAM-FM for the Milwau-

kee winters, **Val McGinness** joins **Beth Fast's** WMYX there. With 11 of her 15 years in morning drive, "McGinness in the Morning" will continue in that tradition, waking up Wisconsin . . . Now that WROK-ford's **Bill Shannon** has made it to the majors in Minneapolis as WLTE afternoon personality and production manager, part-timer **Riley O'Neil** moves into Shannon's former afternoon shift.

IT'S ALL OFFICIAL NOW: WQEN Gadsden assistant PD and MD **Lee Davis** does get the job. He'll replace former WQEN PD **Roger Gaither** (who's now at Birmingham's WKXX), and his first order of business will be filling afternoon drive. Former host **Chris Stevens** has finally had enough. He's getting out of radio to find a real job.

Also leaving the biz is 20-year vet **John Marks**, and so it is that **Phil Hunt** steps up from production director to PD at Little Rock's KSSN. Prior to Kissin Country, Hunt programmed similarly-formatted WNOX Knoxville.

Kemosabi Joe gets some rest at Frederick's WZYQ, as the PD now has some help in the shape of newly appointed MD **Truckin' Tom Armstrong**. Armstrong had been a station researcher . . . Sliding into the MD slot at Philly's urban leader, Power 99 (WUSL), is **Tony Gray**.

From the land of sales we have all

sorts of wonderfulness, including the promotion of **Bruce Raven-Stark** to GSM at WLTW New York (watch these GSMs, they have a funny way of turning into your boss in a few short years). Raven-Stark had been LSM at the Viacom AC outlet.

Across town at WHN, there's been some consolidating going on now that Doubleday's in charge. WHN will now be sold in combo with its new sister, WAPP. The package is now known as the New York Radio Network, and we just can't wait to hear the Journey spots on AM country. Worrying about that small detail and other bigger ones are the newly appointed New York Radio Network staff, including director of sales **Ralph Garone**, combination sales manager **Judy Ellis**, retail sales manager **Joel Hollander**, national sales manager **Mark Cooper**, specialty sales manager **Walter Schmidt** and account exec **Rae Carole Fischer**. You can rattle their chains in Doubleday's corporate offices at (212) 682-6620.

Rich Schoew moves into the LSM post at Norfolk's WTAR, while **Debbie Donour** takes on those chores across the hall at WLTY . . . Moving into the GSM post at TransCom's newly acquired KUTT Orem/Salt Lake City is former Classy (KLZI Phoenix) LSM **Robert M. O'Brien**.

If you're taking this drunk driv-

ing thing seriously (and with the possibility of losing your beer and wine ads, you'd darn well better be), have we got a suggestion for you. Call the American Comedy Network at (212) 384-9443. The funny guys have taken the matter to heart (in an entertaining manner, of course), and what they've come up with is one of the best batches of PSAs to date. It's not going to cost you one cent to get them, either. They'll even pick up the postage, so do it now."

LOOKING FOR WORK? Playing country music or maybe being the PD? That's all we'll say, but send your T&R to SouthCom, 2334 Bay Woods Ct., Bay City, Mich. 48706.

Syndney's "Rock Of The '80s" 2SM has a thoroughly American promotion director, as Dallasite **Cat Sundeen** (KZEW, KTXQ) takes over that post now that **Peter Ryan** joins the full-time lineup, doing noon to 3.

Former independent promotion ace **Bob Jenkins** joins San Francisco's KRQR as promotion director . . . And in Greensboro at WMAG, promotions coordinator **Janet Gibbons** is about to take the plunge running a photo contest. She'd like to benefit from your experience, though, so if you've ever done anything like this and have a few horror stories to share, call her as soon as possible at (919) 882-0995.

FRANKIE FILMS, INC. GRATEFULLY ACKNOWLEDGES THE INVALUABLE PARTICIPATION OF ALL THOSE LISTED BELOW FOR THEIR CONTRIBUTIONS IN CONNECTION WITH THE MOTION PICTURE SOUNDTRACK ALBUM OF "TUFF TURF" AND REGRETFULLY APOLOGIZES FOR THE OMISSION OF THESE CREDITS ON THE ALBUM.

ALBUM EXECUTIVE PRODUCED BY SCOTT ELIAS

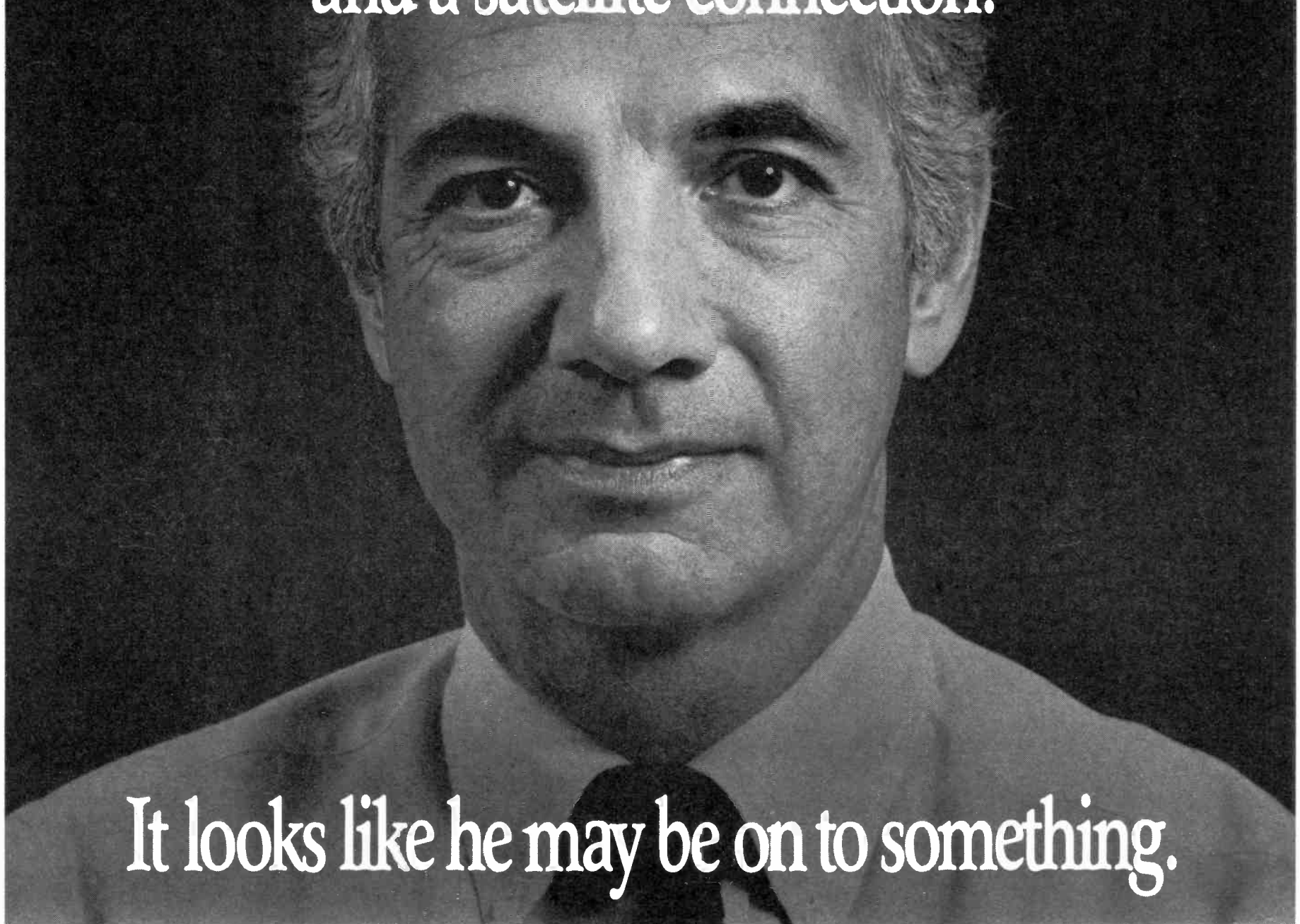
1. "TUFF TURF"
Drums: Omar Hakim
Bass: Neil Jason
Guitar: Sid McGinnis
Guitar: Ric Kallaher
Piano: Doug Hall
Synthesize: Jonathan Elias, Tom Regis, Michael Montes, Paul Seymour
Background Vocals: Jonathan Elias, Scott Elias, Tom Regis, Michael Montes, Paul Seymour, Doug Hall
Copyist: Fran Block
Recorded at: The Power Station
Recording Engineer: Bill Schineman
Mixed at: Vision Sound Studios
Mixing Engineer: Bruce Lampcov
2. "PEOPLE WHO DIED"
Guitar: Brian Linsley
Bass: Steve Linsley
Guitar: Terrell Winn
Drums: Wayne Woods
Co-Production & Engineering: Bob Clearmountain
Assistant Engineers: Jeffrey Norman, Jason Corsaro
Mastering by: Robert Ludwig for Masterdisk Corporation
3. "GREEN ONIONS"
Drums, vocals: Jack Mack
Bass, vocals: Peter Freiburger
Keyboards, vocals: John Paruolo
Guitar, vocals: Andrew Kastner
Lead vocals: Mark Campbell
Trumpet, flugelhorn: John Berry
Tenor saxophone: Jim Coile
Tenor and alto saxophone: Bill Bergman

Baritone saxophone: Greg Smith
Trumpet, keyboards: Rick Braun
Recorded at: The Record Plant
Recording Engineer: Scott Litt
Mixed at: The Power Station
Mixing Engineers: Bill Schineman, Bruce Lampcov
4. "VOICES"
Words and music: Jim Carroll, Terrell Winn
Guitar: Lenny Kaye
Bass: Steve Linsley
Guitar: Paul Sanchez
Drums: Wayne Woods
Guitar: Brian Marnell
Keyboards: Kenny Landrum
Additional Bass: Will Lee
Congas, percussion: Michael Caravello
Background vocals: Brian Marnell, Lenny Kaye, Sarah Birdseye, Gwynne Rivers, Valerie Block, Suzanne del Regno, Anne Waldman, Wayne Woods
Recorded at: Atlantic Studios, New York
Engineering: Gene Paul and Dan Nash
Mastered at: Atlantic Studios by George Piro
Mixed at: Atlantic Studios and The Record Plant
Mixed by: Jon Mathias
5. "SO TUFF"
Drums, vocals: Jack Mack
Bass, vocals: Peter Freiburger
Keyboards, vocals: John Paruolo

Guitar, vocals: Andrew Kastner
Lead vocals: Mark Campbell
Trumpet, flugelhorn: John Berry
Tenor saxophone: Jim Coile
Tenor and alto saxophone: Bill Bergman
Baritone saxophone: Greg Smith
Trumpet, keyboards, vocals: Rick Braun
Recorded at: The Record Plant
Recording Engineer: Scott Litt
Mixed at: The Power Station
Mixing Engineers: Bill Schineman, Bruce Lampcov
6. "BREAKIN' THE RULES"
Drums: Jimmy Braylauer
Bass: Neil Jason
Synthesizer: Jonathan Elias, Tom Regis
Recorded at: Vision Sound Studios
Mixed at: The Power Station
Engineer: Bill Schineman
Assistant Engineer: Bruce Lampcov
7. "LOVE HATES"
Synthesizer, Jonathan Elias, Michael Montes, Paul Seymour
Drum program: Michael Montes
Background vocals: Jonathan Elias, Hilly Michaels, Tom Regis
Recorded and mixed at: Vision Sound Studios
Engineers: Bruce Lampcov, Jonathan Elias, Michael Montes
8. "IT'S TOO LATE"
Guitar: Brian Linsley
Bass: Steve Linsley
Guitar: Terrell Winn

Drums: Wayne Woods
Co-Production & engineering: Bob Clearmountain
Assistant Engineers: Jeffrey Norman, Jason Corsaro
Mastering by: Robert Ludwig for Masterdisk Corporation
9. "SHE'S LOOKING GOOD"
Drums, vocals: Jack Mack
Bass, vocals: Peter Freiburger
Keyboards, vocals: John Paruolo
Guitar, vocals: Andrew Kastner
Lead vocals: Mark Campbell
Trumpet flugelhorn: John Berry
Tenor saxophone: Jim Coile
Tenor and alto saxophone: Bill Bergman
Baritone saxophone: Greg Smith
Trumpet, keyboards, vocals: Rick Braun
Recorded at: The Record Plant
Recording Engineer: Scott Litt
Mixed at: "The Power Station"
Mixing Engineers: Bill Schineman, Bruce Lampcov
10. "TWIST AND SHOUT"
Lead guitar, vocals: Jon Ewen
Rhythm guitar, vocals: Ray Zimmerman
Keyboards: Randy Dreyfuss, John Paruolo
Drums: Tom McShane
Bass: Wes Moczulski
Recorded at: The Record Plant
Recording Engineer: Scott Litt
Mixed at: The Power Plant
Mixing Engineers: Bill Schineman, Bruce Lampcov

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



It looks like he may be on to something.

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

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

THERE'S NO SUBSTITUTE FOR SOLID REPORTING.

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

Mutual.

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

Mutual.

The Mutual Radio Network regularly

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

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

OR FLEXIBILITY.

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

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

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

HOW ABOUT A FREE SATELLITE DISH?

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

Nobody else offers anything else like it.

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

 **Mutual's on a Roll.**

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

NATIONAL 178 REPORTERS		NEW ADDS	TOTAL ON
BRUCE SPRINGSTEEN I'M ON FIRE COLUMBIA		78	78
PHIL COLLINS ONE MORE NIGHT ATLANTIC		43	144
PRINCE & THE REVOLUTION WITH APOLLONIA TAKE ME WITH U WARNER BROS.		39	90
DEBARGE RHYTHM OF THE NIGHT GORDY		38	38
MADONNA MATERIAL GIRL SIRE		41	142



REGION 1 CT,MA,ME,NY State,RI,VT	
BRUCE SPRINGSTEEN I'M ON FIRE	
DAN HARTMAN SECOND NATURE	
PRINCE & THE REVOLUTION WITH APOLLONIA TAKE ME WITH U	
WGUY Bangor, ME	WPXY Rochester, NY
WIGY Bath, ME	WGFM Schenectady, NY
WHTT Boston, MA	WFLY Troy/Albany, NY
WXKS-FM (KISS) Boston, MA	WRCK Utica/Rome, NY
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	

REGION 6 AL,AR,LA,MS,West TN,TX	
PHIL COLLINS ONE MORE NIGHT	
BRUCE SPRINGSTEEN I'M ON FIRE	
MADONNA MATERIAL GIRL	
KHFI Austin, TX	KBFM McAllen-Brownsv, TX
WFMF Baton Rouge, LA	WMC-FM (FM-100) Memphis, TN
WQID Biloxi, MS	WJDQ (Q-101) Meridian, MS
WKXX (KXX-106) Birmingham, AL	WABB-FM Mobile, AL
KITE Corpus Christi, TX	WHHY-FM Montgomery, AL
KAFM Dallas, TX	WWKX (KX-104) Nashville, TN
KAMZ El Paso, TX	WEZB (B-97) New Orleans, LA
KSET El Paso, TX	WTIX New Orleans, LA
KISR Fort Smith, AR	KITY San Antonio, TX
WQEN (Q-104) Gadsden, AL	KTFM San Antonio, TX
KILE Galveston, TX	
KKBQ (93-FM) Houston, TX	
WTYX Jackson, MS	
KKYK Little Rock, AR	

REGION 2 DE,D.C.,MD,NJ,NY Metro,PA,WV	
BRUCE SPRINGSTEEN I'M ON FIRE	
TEENA MARIE LOVER GIRL	
PHIL COLLINS ONE MORE NIGHT	
WFBG Altoona, PA	WHTX Pittsburgh, PA
WJLK-FM Asbury Park, NJ	WPST Trenton, NJ
WBSB (B-104) Baltimore, MD	WASH Washington, DC
WMAR-FM Baltimore, MD	WAVA Washington, DC
WVSR Charleston, WV	WRQX (Q-107) Washington, DC
WZYQ (Z-104) Frederick, MD	WOMP-FM Wheeling, WV
WKEE Huntington, WV	WILK Wilkes-Barre, PA
WBLI Long Island, NY	WKRZ Wilkes-Barre, PA
WHTZ (Z-100) New York, NY	WQXA (Q-106) York, PA
WKTU New York, NY	WYCR York, PA
WPLJ New York, NY	
WKHI Ocean City, MD	
WCAU-FM Philadelphia, PA	
WUSL Philadelphia, PA	
WBZZ (B-94) Pittsburgh, PA	

REGION 4 IL,IN,KY,MI,OH,WI	
BRUCE SPRINGSTEEN I'M ON FIRE	
PRINCE & THE REVOLUTION WITH APOLLONIA TAKE ME WITH U	
MADONNA MATERIAL GIRL	
WKDD Akron, OH	WZPL Indianapolis, IN
WBWB Bloomington, IN	WVIC Lansing, MI
WCIL-FM Carbondale, IL	WZEE Madison, WI
WBBM-FM (B-96) Chicago, IL	WKTU Milwaukee, WI
WGCI-FM Chicago, IL	WZUU Milwaukee, WI
WLS-AM/FM Chicago, IL	WKZW (KZ-93) Peoria, IL
WKRQ (Q-102) Cincinnati, OH	WRKR Racine, WI
WDMT Cleveland, OH	WZOK Rockford, IL
WGCL Cleveland, OH	WSPT Stevens Point, WI
WNCI-FM Columbus, OH	
WXGT-FM (92X) Columbus, OH	
WCZY Detroit, MI	
WDRQ Detroit, MI	
WHYT Detroit, MI	
WNAP Indianapolis, IN	

REGION 7 AZ,Southern CA,CO,HI,Southern NV,NM,UT	
BRUCE SPRINGSTEEN I'M ON FIRE	
PRINCE & THE REVOLUTION WITH APOLLONIA TAKE ME WITH U	
PHIL COLLINS ONE MORE NIGHT	
KKXX Bakersfield, CA	XTRA San Diego, CA
KIMN Denver, CO	KIST Santa Barbara, CA
KOAQ (Q-103) Denver, CO	KHYT Tucson, AZ
KPKE Denver, CO	KRQQ Tucson, AZ
KLUC Las Vegas, NV	KTKT Tucson, AZ
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	

REGION 3 FL,GA,NC,SC,East TN,VA	
BRUCE SPRINGSTEEN I'M ON FIRE	
DEBARGE RHYTHM OF THE NIGHT	
DAN HARTMAN SECOND NATURE	
WISE Asheville, NC	WOKI Knoxville, TN
WQXI-FM (94-Q) Atlanta, GA	WHYI (Y-100) Miami, FL
WVEE (V-103) Atlanta, GA	WINZ-FM (I-95) Miami, FL
WZGC (Z-93) Atlanta, GA	WKZQ-FM Myrtle Beach, SC
WBBQ-FM Augusta, GA	WNVZ Norfolk, VA
WSSX Charleston, SC	WBJW Orlando, FL
WBCY Charlotte, NC	WRVQ (Q-94) Richmond, VA
WCKS (CK-101) Cocoa Beach, FL	WXLK (K-92) Roanoke, VA
WNOK-FM Columbia, SC	WAEV Savannah, GA
WNEI (I-100) Daytona Beach, FL	WZAT (Z-102) Savannah, GA
WDCG (G-105) Durham/Raleigh, NC	WRBQ (Q-105) Tampa, FL
WFLB Fayetteville, NC	WSEZ Winston-Salem, NC
WRQK Greensboro, NC	
WANS Greenville, SC	

REGION 5 IA,KS,MN,MO,NE,ND,OK,SD	
BRUCE SPRINGSTEEN I'M ON FIRE	
PRINCE & THE REVOLUTION WITH APOLLONIA TAKE ME WITH U	
ANIMOTION OBSESSION	
KFYR Bismarck, ND	KKLS-FM Rapid City, SD
KFMZ Columbia, MO	KKRC Sioux Falls, SD
KIHK Davenport, IA	KHTR St.Louis, MO
KMGK Des Moines, IA	KDVV Topeka, KS
WEBC Duluth, MN	KAYI Tulsa, OK
KQWB Fargo, ND	KRAV Tulsa, OK
KKXL-FM Grand Forks, ND	KFMW Waterloo, IA
KRNA Iowa City, IA	KEYN-FM Wichita, KS
KBEQ (Q-104) Kansas City, MO	
KDWB-AM Minneapolis, MN	
KDWB-FM Minneapolis, MN	
WLOL Minneapolis, MN	
KJYO (KJ-103) Oklahoma City, OK	
KQKQ Omaha, NE	

REGION 8 AK,Northern CA,ID,MT,Northern NV,OR,WA,WY	
DEBARGE RHYTHM OF THE NIGHT	
GREG KIHN LUCKY	
BRUCE SPRINGSTEEN I'M ON FIRE	
KYYA Billings, MT	KITS San Francisco, CA
KBBK Boise, ID	KWSS San Jose, CA
KTRS Casper, WY	KSly San Luis Obispo, CA
KMGX Fresno, CA	KPLZ Seattle, WA
KYNO-FM Fresno, CA	KUBE Seattle, WA
KGHO Hoquiam, WA	KNBQ Tacoma, 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	

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

NATIONAL 190 REPORTERS

NUMBER
REPORTING

REGION 1

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

MADONNA

MATERIAL GIRL

MICK JAGGER

JUST ANOTHER NIGHT

AUTOGRAPH

TURN UP THE RADIO

Bee Gee Dist. Latham, NY
Buffalo Enterprises 1-Stop Buffalo, NY
Cambridge 1-Stop Framingham, MA
Cavages Dewitt, NY
Central Record & Tape S.Windsor, CT
Cutler's New Haven, CT
Dicks One Stop Dedham, MA
Discount Records Cambridge, MA
Easy Records 1-Stop N.Quincy, MA
Everett Music Everett, MA
Good Vibrations Boston, MA
House of Guitars Rochester, NY
Music Suppliers One-Stop Needham, MA
Northeast 1-Stop Troy, NY
Peters 1-Stop Norwood, MA
Record Giant Utica, NY
Record Theater Buffalo, NY
Rhody's Warwick, RI
Trans-World 1-Stop Latham, NY

REGION 2

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

MICK JAGGER

JUST ANOTHER NIGHT

KIM WILDE

GO FOR IT

DURAN DURAN

SAVE A PRAYER

A-1 One Stop New York, NY
All-Service One-Stop Union, NJ
Alpha Rack New York, NY
Benel Dist. Bronx, NY
C&M 1-Stop Hyattsville, MD
Eastern One-Stop Philadelphia, PA
Elroy Enterprises Roslyn, NY
Gallery of Sound Wilkes-Barre, PA
Harmony Music Bronx, NY
J&R Music World New York, NY
JEK Enterprises Baltimore, MD
Kemp Mill Beltsville, MD
Mobile One-Stop Pittsburgh, PA
Music Factory Brooklyn, NY
Musical Sales 1-Stop Baltimore, MD
Musicden Edison, NJ
National Record Mart Pittsburgh, PA
Oasis Bethel Park, PA
Oasis Pittsburgh, PA
Peaches Rockville, MD
Record & Tape Ltd. Washington, DC
Record Bar Morgantown, WV
Richmond Bros. 1-Stop Pennsauken, NJ
Sam Goody Masapequa Masapequa, NY
Sam Goody Baltimore, MD
Seasons Four Records Hyattsville, MD
Shulman Rec. Co. Cinnaminson, NJ
Tape King One Stop Hillside, NJ
The Wiz Brooklyn, NY
Tower New York, NY
Universal One-Stop Philadelphia, PA
Waxie Maxie Washington, DC
Wee Three Philadelphia, PA
Win 1-Stop Long Island City, NY

KIM WILDE GO FOR IT MCA 32
JERMAINE STEWART THE WORD IS OUT ARISTA 23
MICK JAGGER JUST ANOTHER NIGHT COLUMBIA 22
DURAN DURAN SAVE A PRAYER CAPITOL 22
COMMODORES NIGHTSHIFT MOTOWN 22

REGION 3

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

AUTOGRAPH

TURN UP THE RADIO

COMMODORES

NIGHTSHIFT

BRONSKI BEAT

SMALL TOWN BOY

Album Den Richmond, VA
Bibb One Stop Charlotte, NC
Camelot Atlanta, GA
Camelot Charlotte, NC
Camelot Daytona Beach, FL
Camelot Winston-Salem, NC
Coconuts Atlanta, GA
Coconuts Jacksonville, FL
Jerry Bassin's 1-Stop N.Miami Beach, FL
Nova Records 1-Stop Norcross, GA
One Stop Atlanta, GA
Oz Records Stone Mountain, GA
Peaches Clearwater, FL
Peaches Greensboro, NC
Peaches Richmond, VA
Peaches Ft. Lauderdale, FL
Q Records Miami, FL
RPM Associates Fairfax, VA
Record Bar Savannah, GA
Record Bar Durham, NC
Sounds Familiar Columbia, SC
Specs Miami, FL
Starship Records Savannah, GA
Tara Records 1-Stop Atlanta, GA
Tidewater One-Stop Norfolk, VA
Tracks Records Norfolk, VA

REGION 5

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

KIM WILDE

GO FOR IT

BRONSKI BEAT

SMALL TOWN BOY

SURVIVOR

HIGH ON YOU

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

REGION 7

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

JERMAINE STEWART

THE WORD IS OUT

COMMODORES

NIGHTSHIFT

DURAN DURAN

SAVE A PRAYER

Abbey Road One Stop Santa Ana, CA
Alta One-Stop/West. Merch. Salt Lake City, UT
Associated One-Stop Phoenix, AZ
Canterbury's Pasadena, CA
Circles Records Phoenix, AZ
Dan-Jay Denver, CO
Licorice Pizza Glendale, CA
Licorice Pizza San Diego, CA
Lovell's Whittier, CA
Middle Earth Downey, CA
Music Box Fullerton, CA
Musicland Murray, UT
Odyssey Records Las Vegas, NV
Peer Records Anaheim, CA
Record Bar Colorado Springs, CO
Record Bar Salt Lake City, UT
Record Retreat Los Angeles, CA
Show Industries Los Angeles, CA
Sound Barrier Tucson, AZ
Tower Anaheim, CA
Tower Las Vegas, NV
Tower Los Angeles, CA
Tower El Cajon, CA
Tower Panorama City, CA
Tower San Diego, CA
Tower San Diego, CA
Tower Sherman Oaks, CA
Tower Tempe, AZ
Tower Records West Covina, CA
Wherehouse Mission Valley, CA
Wherehouse Entertainment Gardena, CA

REGION 4

IL,IN,KY,MI,OH,WI

KIM WILDE

GO FOR IT

AUTOGRAPH

TURN UP THE RADIO

DAVID BOWIE/PAT METHENY

THIS IS NOT AMERICA

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

REGION 6

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

COMMODORES

NIGHTSHIFT

DURAN DURAN

SAVE A PRAYER

JERMAINE STEWART

THE WORD IS OUT

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 Madison, TN
Star Records El Paso, TX
Sunbelt Music 1-Stop Dallas, TX
Texas Tapes & Records Houston, TX
Western Merch. One Stop Houston, TX
Wherehouse Records Metairie, LA

REGION 8

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

KIM WILDE

GO FOR IT

BRYAN ADAMS

SOMEBODY

JOURNEY

ONLY THE YOUNG

Budget Boise, ID
Budget Cheyenne, WY
Dan-Jay One Stop Tuilwila, WA
Eli's Record & Tape Spokane, WA
Eucalyptus Records Napa, CA
Leopold's Berkeley, CA
Music People's 1-Stop Oakland, CA
Musicland Billings, MT
Musicland San Jose, CA
Peaches Seattle, WA
Rainbow One-Stop San Francisco, CA
Sea-Port 1-Stop Portland, OR
Tower Campbell, CA
Tower Concord, CA
Tower Sacramento, CA
Tower Portland, OR
Tower San Francisco, CA
Tower Seattle, WA
Westgate Records Boise, ID

TOP ROCK TRACKS

Compiled from a national sample of AOR radio playlists.

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



Promotions

VALENTINE'S DAY
WPSD/WLQR Toledo (AC/easy listening)

Contact: Terry Sexton
Beautiful music stations' listeners tend to spend a great deal of time with such outlets (as evidenced by the longer quarter hours usually associated with the format). Consequently, station loyalty develops.

Letters routinely come to WLQR stating how much the station means to the writer. Capitalizing on that fact, the station is asking the audience to submit poetry around the theme "Why WLQR is my musical sweetheart." Listeners are asked to be creative, expressive and free in their adoration for a chance to win a prize package including dinner for two, a collection of Neutrogena products, a bouquet of flowers and a fine piece of jewelry. Ten such winners will be selected on Valentine's Day, with the winning entries read on the air.

Asking a bit less of its listeners is WLQR's AM counterpart WSPD. There, the prize package remains relatively the same, but listeners are asked simply to send in a postcard with the name of their sweetheart and where and when she works. Several cards will be selected, with the 1370 Heart Patrol (remote vehicle in tow) making surprise visits to those chosen, as WPSD's Cupid (adorned in white toga, of course) presents the above goodies on the air.

PUTTIN' ON THE HITS
WYSP Philadelphia (AOR)

Contact: Debbi Calton
In conjunction with independent UHF outlet Channel 29 and the nationally syndicated television show "Puttin' On The Hits," WYSP is conducting a city-wide talent search. All listeners over 21 are invited to show up at a local club (Franchin's in Cherry Hill, N.J.) on Tuesday evening with station personality Leslie Patten to try their mouths at lip synching their favorite song. "Think of it: becoming Bruce Springsteen, Cyndi Lauper or even Dee Snyder of Twisted Sister!" tout the promos.

From Tuesday's menagerie, 12 to 15 finalists will be chosen to compete in the Thursday finals, hosted by WYSP's Jerry Abear. The lone winner of that meet will be taped for possible inclusion on the national "Puttin' On The Hits" program and will become eligible for the \$25,000 grand prize. "We always like lip synching "Ahab The Arab," especially Clyde the camel's part. And who can forget Gary Muledeer's classic takeoff on "Tell Laura I Love Her," or the Smothers Brothers' tour of the "Honey" house?"

COMMERCIAL BINGO
WGEZ Beloit, Wis. (top 40)

Contact: Brian Wright
While some stations are boasting about "commercial-free" hours, WGEZ (Z-1490) is actually encouraging its listeners to note the station's sponsorship through its latest contest, the WGEZ Getaway Giveaway.

Entry blanks, available at any participating sponsor (36 in all), look like big bingo boards. In each

of the 36 squares is the logo and address of a sponsor. Below that, each square contains two lines (one for date and one for time). Listeners are asked to listen to WGEZ and fill in those blanks each time they hear a spot for one of the sponsors. Then, as soon as a line is formed either vertically, horizontally or diagonally, entrants are requested to fill in their name and address and mail the completed form to WGEZ.

At the end of the week, all the correct entries are placed in a drawing, with weekly prizes including \$100 cash, a weekend for two at the Beloit Holiday Inn and five 12-packs of Pepsi. At the end of the seven-week promotion, previous winners qualify for the grand prizes, including expense-paid trips to either Disney World or Las Vegas.

69 DAYS OF GOLD
XTRA-AM San Diego

Contact: Rob Tonkin
XTRA, which is legally licensed to Tijuana, is attempting to market itself as a Southern California radio station—as opposed to San Diego or Los Angeles. The reason (beyond its quality coverage of the three-county area) is the marketing of the outlet, now in combination with its newly acquired Los Angeles FM counterpart, easy listening KJOL, as opposed to its previous combo sale with San Diego's XTRA-FM, also owned by Noble.

The group has managed to get a post office box with a return address of "Southern California" (as long as the zip code is correct, you can claim almost anything within reason) and has purchased two-color and black full-page ads in the San Diego, Orange County and Los Angeles daily newspapers. The ad includes a coupon to be filled out with a telephone number (work or home).

Every day, a phone call is placed on the air to one of the respondents. If they correctly answer when queried "What is your favorite radio station?," they win an ounce of gold. If they can further identify the "artist of the day," they win a bonus prize, and here's where things get interesting: The bonuses rotate from extra ounces of gold to Hawaiian vacations to the one grand prize to be awarded any time during the contest's run, a 1964 gold Mustang packed with \$10,000 in solid gold.

The contest has been running since Jan. 21; it is slated to run for 69 days, ending in March. In its first week, the contest drew 6,000 entries, evenly divided between the San Diego, Orange and Los Angeles County areas. **ROLLYE BORNSTEIN**

THE HOWLERS

Santa Ana's Abbey Road Distributors

COMPUTERIZATION AIDS ONE-STOP

BY JOHN SIPPEL

SANTA ANA, Calif. By 1986, Bruce Ogilvie hopes to link his 10 biggest customers to the Basic 4 200 megabyte computer in his Abbey Road Distributors one-stop here. Putting these independent stores on line, he says, will cut phone-ordering time by approximately 500%, greatly increase accuracy of ordering and save up to 200 man hours annually that are now utilized in phone conversation between one-stop and account.

Ogilvie introduced computerization to his two-year-old one-stop in October, 1982, purchasing a BB model with a 4.8 megabyte. He'd started in the record industry in 1976, working for a mobile record store which made the swap meet circuit in Orange County. He worked for a firm which carried a \$40,000 inventory ranging from albums to accessories in two 40-foot trailers on weekends. In 1978, when he was 20, he successfully bid to buy out the portable store.

After two more years outside, Ogilvie decided to go indoors, taking 2,000 square feet in Santa Ana. He is now in 4,500 square feet there, and he moves to 10,000 square feet in the immediate vicinity later this month.

Ogilvie has 550 accounts on his computer, 350 of which he rates as active. When any of his 32 employees punch out a customer code number, the terminal screen immediately flashes such pertinent data as net business year to date, week to date,

last invoice date, credit limit, and other more standard information.

Ogilvie—who admits he is basically self-taught, having taken only sporadic accounting, computer and business courses at nearby Cypress Junior College—also has his accounts payable and accounts receivable on the computer, giving his credit people and controller Herman Vengco instantaneous access to such definitive data as invoice numbers, dates and amounts in chronological order for both customers and vendors.

To assist his chief buyer, John Kundrat, Ogilvie's program also includes a complete computerization of an inventory that covers more than 35,000 titles, ranging from albums, singles, Compact Discs and alternative merchandise to an assortment of more than 2,000 accessories. Weekly, the computer produces reports of business for the past five days and a year-to-date report on all inventory items.

Ogilvie intends to create a software program for his dealer customers much like that he provides for his own business, except for accounts receivable. It would be possible to generate a general ledger, too, as he does for his own operation.

Each day, Ogilvie receives a print-out of the prior day's business, showing such important data as fill, number of orders generated by up to seven persons, working phones and punching keyboards which activate their own terminals. Overseeing his seven phone salespersons is

Al Kalnin, who watches the activity of individual accounts. When an account doesn't order in a normal period, Kalnin queries the store as to why.

"The computer provides us with an immediate breakdown of the price we paid and the price we sell for on each order," says Ogilvie. "Our employee bonuses are based on profitability."

To aid dealers in buying singles, Ogilvie punches in the new positions on Billboard's Hot 100, country and black singles charts weekly, so that his phone solicitors can alert their customers early to new singles positioning.

By the time a store completes an order, the office computer has rearranged the items within the order into the alpha-numerical pattern of Abbey Road's physical warehouse layout. The warehouse clerk then merely moves from the start of the shelving to the end, picking as he moves through the aisle from the prepared order, saving a great deal of time and increasing accurate fill. The computer also fully extends the invoice when the order has been pulled.

Ogilvie estimates that it will cost a dealer about \$6,300 to equip his store with the necessary wand and computer equipment. Abbey Road will apply the necessary barcode stickers to enable the person at the register to merely wand the purchased item so that it registers on the store computer. He says he has one dealer who wants three computers in his store.



Deep Adulation. Fans queue up for autographs from members of Deep Purple at Texas Records & Tapes, Houston. The store is renowned for holding exclusive autograph sessions during tours.

VSDA Mini-Meets Seen

DURHAM, N.C. As Video Software Dealers Assn. (VSDA) chapters continue mushrooming, some will launch their own "mini-conventions" with trade exhibits. That's the view of Gary Messenger, who organized a North Carolina meeting Feb. 2-3 featuring exhibits in suites.

"I see nothing wrong with local chapters holding mini-conventions once or twice a year," says Messenger, head of seven-unit North American Video here, who adds that all too often VSDA chapter gatherings "are just meetings."

The point, Messenger emphasizes, is that chapters should strive for educational meeting formats. In that vein, the meeting here was designed around three seminars, including one on advertising and p-o-p featuring two distributors. Also set

was a roundtable headed by Jack Kanne, Paramount's Southern sales manager.

Messenger says the exhibit format at the meeting was very modest, limited to accessories and one or two vendors.

Assisting in the kickoff seminar on merchandising were representatives from distribution firms Schwartz Bros. and Video Visions. Glenn Gatlin from Record Bar's Ad Ventures division, Ed Tomolonius of Messenger's firm and Mariano Raigo of Video Station, Asheville, N.C., also participated.

Unlike any VSDA chapter gatherings so far in the current spate of chapter organizing, the one here lasted two days, with an opening reception Saturday night.

EARL PAIGE

Counter Intelligence

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

STICK IN THEIR FACE: At eight-unit Video Store in Cincinnati, where some units are also combined record/tape stores, Lee Hackman says retailers need to be aggressive in selling prerecorded video. Fully aware that not every promising title can be stocked in the depth required for sales, the promotions/advertising director says that in some respects the difference can be made up in "the way you promote. We use flyers on the counters, in bags—we stick it in their face."

According to Hackman, sales have picked up dramatically, with the chain's one mall unit far outdistancing the strip center units. "Our Northgate [mall] store does well in rentals, too," he notes.

The infusion of so many lower-priced titles is the big challenge for retailers, Hackman maintains. The store has its first open display of product using the Kartes series. In fact, "The 39 Steps" and "Sante Fe Trail" from the series were 12th and 13th in sales at the Northgate store during a recent week. "If video and record/tape stores don't become sales-oriented," he says, "K Mart and the mass merchandisers will take the business from us."

LEASING IS THE PARIAN OF THE INDUSTRY: So says Gary Messenger of the current practice of leasing used prerecorded video product to stores. In fact, the often controversial head of North American Video in Durham says leasing is "the thing that will rear up and bite us in the ass." Messenger says he is so opposed to leasing used movies that he seeks out the vendors at trade shows and lets them know how he feels.

"Leasing is shortsightedness," he says. "I invest \$100,000 in setting up a store, but by leasing there are stores going in with \$20,000 in inventory. How can you know of the quality of used movies?"

Still, North American Video sells used movies, but Messenger makes the point that "it's our own movies, our slow renters. I don't believe in recycling other peoples' movies to our customers." Messenger's seven-unit chain has seen sales rise to 35% of total gross volume, much of it the sell-off of slow renters.

"It makes sense to many of our customers," he says. "We give a 10% for purchases, and the last rental fee is deductible, too. So on a \$50 list movie, that's \$8 off if they buy it." North American Video is also selling more new movies, Messenger asserts.

Edited By EARL PAIGE

Music Center Stays True to Its Origins

14-Store Louisiana Chain Won't Diversify Into Video

BY EARL PAIGE

BATON ROUGE At a time when most record/tape chains are diversifying into video, 14-unit Music Center is remaining true to its origins. Records and tapes have been augmented by just one major new category: car stereo.

According to founder Roy J. Shaw, the most recent invitation to add video came with the tempting Christmas season stocking offers. "They came down here," he says of the home video vendors, "and they guaranteed the product. But we just want to concentrate in LPs and cassettes."

While acknowledging that Louisiana is one of the last areas of the country to turn around economically, with the oil glut still curtailing growth, Shaw claims that Music Center is "on course" with its vow to remain the state's largest indigenous chain. As planned (Billboard, Nov. 12, 1983), the chain's 12th, 13th and 14th stores opened here in April, June and July last year.

The invasion here was Music Center's first head-to-head confrontation with the many outstate chains, among them Record Bar, Musiland and Music Den (latter the Capitol chain). The test is more than ac-

ademic, because 16-year-old Music Center has always maintained full list pricing.

Of Shaw's "two salvations," pricing is one, tied to a club member card allowing customers a free album for every 10 purchases at \$8.98. Singles are likewise priced at \$1.99. Also stocked at list are 12-inch singles, which show a large proportion of sales, thanks to dance DJs among the club card holders.

Shaw doesn't count Gonzales Music, a one-stop the company maintains in Gonzales, La., opened in Shaw's house in 1973, as a "salvation." From his headquarters there, he says a lot of volume that flows through Music Center is "charged back." The one-stop doesn't offer the advantage some competitors assume, Shaw claims.

Shaw's other salvation is Alpine, a brand of car stereo in which the company specializes. The chain has intermittently stocked Pioneer, Jensen and Magnadyne gear, but has stuck with Alpine by stocking all models.

From the car stereo specialization, it is an easy step, Shaw contends, to appreciate how prerecorded cassettes are taking over. "A five-to-one ratio [favoring cassettes] is conservative," he claims.

"During Christmas we had a table, and there were only 15 LPs on it. If we sell 200 cassettes, we'll sell 100 singles and 60 LPs."

Music Center stores stock in depth, offering 5,000 titles, and are very deep in catalog with major volume in singles. "We sell oldies by the ton," Shaw says.

Cassette stock remains under lock at Music Center outlets. Shaw indicates that he is not yet ready to risk open display or invest in theft prevention systems. Instead, he has gone to locked displays that allow customers to examine the back and front of 30 cassettes "per page," in a rack that accommodates 10 to 25 "pages" of cassettes.

Shaw, 43, who continued to work as a DJ even after the first store opened in 1963, says repertoire is shifting, too. "We were doing about 50% r&b. Now it's 40% r&b, 40% rock and 20% country," he says, suggesting that part of the shift is related to a pet peeve he has: limited playlists. "Don't get me started on that," he says.

All the new Music Centers here, around 2,000 square feet each, opened last year in strip centers. As it happens, all are strips anchored by Del Champs food and K&D
(Continued on page 24)

NOW PLAYING

by Faye Zuckerman



STEVEN LEVY'S book "Hackers: Heroes Of The Computer Revolution," published by Doubleday, focuses on those MIT/Berkeley whiz kids whose penchant for electronic gadgetry and unbounded curiosity came to conquer computers. They are the original designers of software, and the ones who brought "personal" computers to the masses.

This book is a refreshing departure from the plethora of computer publications and printed works

and laboring over terminals until dawn. They would do "almost anything" to work on a computer, the book maintains.

"Faster," "smaller" and "easier" became the hacker challenge. The book explores how and why hacker greats like **Steven Wozniak**, inventor of the Apple Computer, embraced the challenge.

Author Levy writes columns about computers for Popular Computing and Rolling Stone magazines.

tail price is about \$4,000.

Notes **Mike Murray**, director of marketing for Macintosh machines: "People ask us, 'When is Apple going to release a Macintosh that has a built-in, enlarged screen?' We already have such a Macintosh. It's called the Lisa 2/10."

The Mac XL comes with a 12-inch screen, 512K of memory, and a built-in hard disk capable of storing 10 megabytes of information, or 700 single-spaced typewritten pages. The hard disk has 25 times the storage capacity of a floppy disk, according to a company spokesman.

A new book takes a look at the computer revolution's human side

that deal primarily with the rudimentary elements of a machine. "Hackers" focuses on the people involved with the development of personal computers. It is one of the few works that attempts to personalize the burgeoning high technology field.

From MIT's Tech Model Railroad Club in the early '60s to Sierra On-Line's entertainment programs developed in the '80s, "Hackers" weaves a fascinating 25-year tale about keyboard mavericks who made monumental strides.

Hackers were not the rank-and-file MIT students in the '60s. They subscribed to the "hacker ethic," which meant sneaking into university computer laboratories at night

FUJI PHOTO FILM USA has set up a new division for its line of blank floppy disks. Fuji's Computer Media Division will be managed by **Steven A. Solomon**.

The company explains that the need for a new division resulted from "incredible" growth in the blank media area. Competing firms, including **BASF, Sony, JVC, Polaroid** and **Memorex**, have already set up separate divisions for computer media.

HOPING TO CASH IN on the ever-increasing popularity of its **Macintosh** family of computers, **Apple** has renamed and dropped the price for the ailing **Lisa 2/10** machine. Its new guise is the **Macintosh XL**, and the suggested re-

BITS AND BYTES: Computer software and peripherals for **Apple's Macintosh** will take center stage Feb. 21-23 at one of the first major expositions for the 16/32 bit machine, now nearly one year old. Sponsored by **MacWorld Magazine** and **Mitch Hall Associates**, based in Westwood, Mass., the event will take place in San Francisco. There are said to be 50 exhibitors, including **Blue Chip Software, Software Arts, Logo Computer Systems, Dow Jones & Co.** and **Hayden Software**, as well as **Apple Computer . . . ComputerLand** will be opening a professional computer training school. The learning center will provide additional training beyond what franchises currently offer during in-store sessions.

New Releases

ALBUMS

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

POPULAR ARTISTS

BLACK DEATH
LP Auburn AU-002/Important/\$8.98

FIERCE HEART
LP Mirage 90235-1-D/WEA/\$8.98
CA 90235-4-D/\$8.98

JAGGER, MICK
She's The Boss
LP Columbia FC 39940/CBS/no list
CA FCT 39940/no list

THE MOODY BLUES
Voices In The Sky
LP Threshold 820 155-1/PolyGram/\$8.98
CA 820 155-4/\$8.98

MORRISON, VAN
A Sense Of Wonder
LP Mercury 822 895-1/PolyGram \$8.98
CA 822 895-4/\$8.98

STRANGLERS
Aural Sculpture
LP Epic BFE 39959/CBS/no list
CA Bet 39959/no list

THOMPSON, RICHARD
Across A Crowded Room
LP Mercury 825 421-1/PolyGram/\$8.98
CA 825 421-4/\$8.98

THE VELVET UNDERGROUND
VU

LP Verve 823 721-1/PolyGram/\$8.98
CA 823 721-4/\$8.98

THE WHITE MOUNTAIN SINGERS
Sunrise
LP Takoma TAK 7117
Allegiance/\$8.98
CA CTA 7117/\$8.98

WILDE, KIM
Teases And Dares
LP MCA MCA-5550/\$8.98
CA MCAC-5550/\$8.98

BLACK

THE GAP BAND
Gap Gold
LP Total Experience 824 343-1/PolyGram/\$8.98
CA 824 343-4/\$8.98

CONEY, HATCH
Friction
LP Polydor 824 307-1/PolyGram/\$8.98
CA 824 307-4/\$8.98

JAZZ

BOLLING, CLAUDE
Big Band
LP CBS FM 39245/no list
CA FMT 39245/no list

COUNTRY

BAILEY, RAZZY
Cut From A Different Stone
LP MCA MCA-5544/\$8.98
CA MCAC-5544/\$8.98

COE, DAVID ALLAN
Darlin', Darlin'
LP Columbia FC 39617/CBS/no list
CA FCT 39617/no list

THE KENDALLS
Two Heart Harmony
LP Mercury 824 250-1/PolyGram/\$8.98
CA 824 250-4/\$8.98

McENTIRE, REBA
The Best Of

LP Mercury 824 342-1/PolyGram/\$8.98
CA 824 342-4/\$8.98

WARINER, STEVE
One Good Night Deserves Another
LP MCA MCA-5545/\$8.98
CA MCAC-5545/\$8.98

CLASSICAL

BEETHOVEN
Murray Perahia
Sonata No. 23, Op. 57, Appassionata
Sonata No. 7, Op. 10, No. 3

LP CBS Masterworks IM 39344/CBS/no list
CA IMT 39344/no list
DOMINGO, PLACIDO, & PILAR LORENGAR
Zarzuela Arias & Duets
ORF-Symphonieorchester
Garcia Navarro, Dir.

LP CBS Masterworks IM 39210/CBS/no list
CA IMT 39210/no list
HAYDN, DANZI, BOZZA, IBERT,
VILLA-LOBOS
Ensemble Wien-Berlin

LP CBS Masterworks IM 39558
CBS/no list
CA IMT 39558/no list

TCHAIKOVSKY
Symphony No. 2, The Tempest
Chicago Symphony Orchestra
Claudio Abbado, dir.
LP CBS Masterworks IM 39359
CBS/no list
CA IMT 39359/no list

SOUNDTRACK

THE JEWEL IN THE CROWN
Original Music From Granada
Television's Serial
George Fenton, composer
LP Chrysalis FV 41465/CBS/no list
CA FVT 41465/no list

(Continued on page 59)

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Chrysalis

NEW ON THE CHARTS

The Home Accountant
#9 Home Management

"The Home Accountant," which maintained the coveted No. 1 slot nearly a year ago for more than 35 weeks, has re-entered the best-seller list in a new, updated version. The version for the Apple Macintosh computer is what Jim Sadlier, chairman and chief designer for Arrays Inc./Continental Software, the publisher of "The Home Accountant," says he is most proud of.

"For the Macintosh program, we reached into our 'customers' comments files' and used their criticisms as guidelines," Sadlier says. "Essentially, Arrays had a 'wish list' to work from."

The Macintosh "Home Accountant" includes scrolling. Hence, users can view 132 columns, rather than have to conform to a 40-column screen. It allows various types of reports to be created; previously, one was locked into set formats.

"The Home Accountant," which has reportedly sold more than 350,000 copies since it was published nearly three years ago, is a financial planner that organizes checkbook transactions, loan payments, budget allocations, credit cards and expenses. It is, as the name suggests, a basic home accounting system.

It took Arrays more than a year to design a version for Macintosh. Explains Sadlier, "We completely re-wrote it from scratch because we wanted to take full advantage of the machine. The 16/32 bit Apple computer is complicated to design software for. It has a massive operating system."

According to Sadlier, the "Mac" version comes with eight windows that can share information. "One can swap from window to window, rather than get out, find another file and put in the information," he notes.

Next year, Arrays will roll out a Macintosh version of the "The Tax Advantage" that can share windows with "The Home Accountant." The suggested retail price for "The Home Accountant" on the Macintosh computer is \$150. **FAYE ZUCKERMAN**

MUSIC CENTER

(Continued from page 22)

stores. Speaking of the chain's overall sales last year, Shaw says, "Volume was about the same as 1983."

He says the oil economy in the state has to bounce back higher than it has. "We're still standing back a little. We were booming in the late '70s. The way it looks, we can add a couple stores in a year or so."

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

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
ENTERTAINMENT	1	1	57	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•							
	2	5	65	FLIGHT SIMULATOR	Microsoft	Simulation Package				•						
	3	3	11	GHOSTBUSTERS	Activision	Strategy Arcade Game			•							
	4	4	19	ZORK I	Infocom	Fantasy Adventure Strategy Game	•	•	•	•	•		•	•		
	5	7	71	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•						
	6	6	56	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade-Style Sports Game	•	•	•							
	7	8	27	SARGON III	Hayden	Chess Program	•			•						
	8	2	8	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Game	•	•	•		•					
	9	14	2	ZORK III	Infocom	Fantasy Adventure Strategy Game	•	•								
	10	9	17	SARGON II	Hayden	Chess Program	•	•★	•★				•★			
	11	10	20	ARCHON II: ADEPT	Electronic Arts	Strategy Arcade Game		•	•							
	12	16	14	KING'S QUEST	Sierra On-Line	Adventure Game	•			•						
	13	17	37	SUMMER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•						
	14	18	10	SPY VS. SPY	First Star	Strategy Arcade Game	•	•	•							
	15	15	15	SEVEN CITIES OF GOLD	Electronic Arts	Adventure Strategy Game	•	•	•	•						
	16	12	16	CUT THROATS	Infocom	Action Role Playing Game	•	•		•	•				•	
	17	RE-ENTRY		SKYFOX	Electronic Arts	Fantasy Role-Playing Game	•									
	18	20	4	STAR LEAGUE BASEBALL	Game Star	Arcade Style Game		•								
	19	13	71	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•									
	20	11	21	RAID OVER MOSCOW	Access	Strategy Game			•							

EDUCATION	1	1	72	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	••	••	•	•					
	2	2	53	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•							
	3	3	20	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•	•					
	4	5	55	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	•		•	•						
	5	7	47	FACE MAKER	Spinnaker	Educational program designed to introduce children, ages 4 through 8, to the computer keyboard and the concept of programming.	•	•	•	•						
	6	4	13	SAMPLE SAT	Hayden	Sample Test Module	•	•	•	•						
	7	8	2	KIDS ON KEYS	Spinnaker	Three games that familiarize children with the keyboard, letters, numbers, and words. Strengthens typing, spelling, and letter recognition skills. (Ages 3-9)		•	•							
	8	9	20	STICKY BEARS ABC	Xerox Education	Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.	•	•	•							
	9	6	27	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.	•		•	•						
	10	RE-ENTRY		COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).	•	•		•			•			

HOME MANAGEMENT	1	1	72	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•						
	2	5	11	LOTUS 1-2-3	Lotus Inc.	Programming Language				•	•					
	3	3	30	PRINT SHOP	Broderbund	At Home Print Shop	•									
	4	2	64	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•	•					
	5	4	32	PAPER CLIP	Batteries Included	Word Processing Package		•	••							
	6	7	30	EASY SCRIPT	Commodore	Word Processing Package			•							
	7	8	10	GENERAL LEDGER	Commodore	Business oriented program designed to help set up accounts and general ledger sheets.				•						
	8	NEW▶		ATARI WRITER	Atari	Word Processing Program		•								
	9	6	2	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program	•	•	•	•	•	•	•	•	•	•
	10	9	72	PFS: FILE	Software Publishing	Information Management System	•			•	•					

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WHICH!

ACT IS ABOUT TO PERFORM SOLD-OUT CONCERTS IN 6 KEY CITIES, FOLLOWED BY A MAJOR NATIONWIDE TOUR?

WHAT!

ACT HAD TOP 5 SINGLES IN 27 COUNTRIES AND SOLD 10 MILLION RECORDS WORLDWIDE IN '84?

WHERE!

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POLYGRAM MAPS MAJOR MUSIC EFFORTS

VP Eband Outlines Long-Form Marketing Strategy

BY TONY SEIDEMAN

NEW YORK PolyGram Music Video is shifting its gears as it begins to emphasize marketing over production, both releasing and planning major efforts for the long-form market.

At the same time that it is increasing the amount of product it is making, PolyGram will be boosting the kind and locale of the outlets being served. Additionally, an attempt will be made to garner dollars from the motion picture market via the creation of "Incident At Channel M," an 85-minute movie containing 10 video clips, some of them from non-PolyGram labels.

Improved sound quality will also be used as a customer lure, with efforts made to bring buyers into the video market via increasingly high-quality soundtracks for both compilations and long-forms. The new focus on sound has been costly in terms of mastering and production budget, PolyGram senior vice president and general manager of video Len Eband acknowledges.

PolyGram Music Video U.S. has also made some major overseas distribution deals, linking up with Embassy Home Entertainment for overseas distribution of the majority of its product, and with the Laserdisc Corp. in Japan for a label distribution deal there.

But with most music video titles in the U.S. still selling in the 2,000- to 5,000-unit range, and the industry's production abilities not yet adapted to putting high-grade audio and video together in the same package, the road won't be easy, Eband admits.

Two of PolyGram's recent efforts hinge on marketing packages that combine ultra-high quality audio with video. "Kool & the Gang—Tonight!" and "Kiss—Animalize Live And Uncensored" are both available

with digital audio soundtracks on laserdisk.

But at the same time the company is trying to sell high fidelity audio, it is also attempting to become more adept at packaging video clips so that consumers will start buying and stop just watching. Leading this effort is "Incident At Channel M," featuring the video music from "the best major hard rock videos we can get," says Eband.

Detailing the adventures of a 24-hour-a-day music video television station, "Incident At Channel M" has a budget in "a healthy six figures," says Eband. So far, bands and clips that are committed include the Scorpions' "Rock You Like A Hurricane," Kiss' "All Hell's Breaking Loose," Lita Ford's "Gotta Let Go," John Cougar Mellencamp's "Hurts So Good," Girlschool's "Play Dirty," and yet-undecided clips from Iron Maiden and Motorhead.

RCA/Columbia Pictures Home Video has already licensed the title for the videocassette and disk markets, Eband says, while PolyGram is still looking for a theatrical distributor. "We plan to have a summer theatrical run, and then release it in the fall on videocassette," he says. Shooting on the title will be done in Florida for two weeks in March.

Eband doesn't see any problems with moving the videos to the large screen. "Many of the videos were shot on film, and we're going to try to master them from the film," he says.

In cases where the clips were originally shot on video, he says he doesn't feel there will be a problem. "People are accustomed to seeing the videos on video," Eband claims. "If they have a tv look, in other words, it won't be a negative."

There is no contradiction inherent in combining a less well-defined vid-

eo image quality with the high level of sound quality, Eband claims.

Making the effort to give the videos digital quality sound has not been cheap, he says. Costs of doing sync mastering for a standard quality soundtrack come to about \$1,200; digital boosts that to \$3,000, he says, noting that manufacturers don't give any extra dollars for increased audio quality. The Kool & the Gang digital audio soundtrack increased costs by \$25,000, according to Eband.

In fact, he claims, the cost of the high-quality audio soundtracks are often as great as or greater than the advances PolyGram gets for its lesser-known artists' video titles.

(Continued on page 31)



Polyglot PolyGram Team. The three executives behind PolyGram Music Video's production efforts: from left, production assistant Anna Calli, senior vice president and general manager Len Eband, and manager of video production Claude Borenzweig. (Photo: Bob Klein)

Dealers' Concerns Surface at Seminar

Sell-Through Efforts Take Whipping

BY EARL PAIGE

LOS ANGELES Home video retailers are introspective to the point of self-flagellation in shifting their emphasis from rental to sale of prerecorded video. Video specialty stores may be losing the sales market to the record/tape chains and mass merchandisers. And pay-television is lurking in the background.

All these concerns surfaced in the first of Video Store's software sales seminars, which opened at the Marriott here Monday (4), as keynote speaker Troy Cooper confessed, "We've done a poor job" in building a sales market.

Copper is a director of the Video Software Dealers Assn. (VSDA),

which is also focusing more on selling, titling its August convention "Sell-A-Bration '85." He keynoted last year's VSDA gathering in Las Vegas. Now with National Video following a merger of his own Lafayette, La.-based Video Galore chain, Cooper, like other retail delegates at the seminar, called for more sales efforts by vendors.

Occurring when and where it did, the seminar kickoff found delegates during session breaks making many references to where home video is in the large record/tape chain and mass merchandiser community. Most delegates here compete daily with Wherehouse, Licorice Pizza, Music Plus Video and Tower Video, all of which are aggressively in

rental.

Consciousness is also high about record labels' growing involvement in video distribution on the heels of Capitol's formation of a home video distribution wing (Billboard, Feb. 9). Thus, to suggestions like Cooper's that returns be more liberal, concerns were voiced as to how record labels' home video distribution wings will market the product, compared to the established independent distributors.

This seminar allowed little opportunity for interfacing between manufacturers and retailers. The format was to present a manufacturer roundtable on video which was screened for the assemblage. Ap-

(Continued on page 32)

'Hot Shorts'

RCA Readies Firesign Tape

NEW YORK "Hot Shorts," a new comedy compilation tape just completed by The Firesign Theatre for RCA Video Productions, will be released on videocassette by RCA/Columbia Pictures Home Video in April. The home video release comes two months after the Cinemax pay-tv network begins running the nine seven- to 10-minute shorts at the rate of one or two per month.

While RCA Video Productions has specialized in music programming for home video and non-network television, the "Hot Shorts" collection demonstrates the company's stated intent to diversify beyond the music genre with compatible product (Billboard, Feb. 9).

Since forming in 1967, Firesign Theatre has released 21 comedy albums, four books, three films and a nationally syndicated radio series. Their first home video program, "Nick Danger In The Case Of The Missing Yolk," came out in 1983 on Pacific Arts Video Records and was

critically praised; the group is now working on its first Compact Disc for Rhino/Firesign, an innovative CD game entitled "Eat Or Be Eaten" for Warner Bros., and a motion picture comedy.

For "Hot Shorts," Firesign principals Phil Austin, Peter Bergman and Phil Proctor remade nine Saturday matinee cliffhanger serials using the original film footage, synchronized with their own new dialog and sound effects. Thus the action heroes and heroines from the thrilling days of yesteryear are able to confront such timely problems of today as sperm banks, herpes and anti-smoking campaigns.

The original films were culled from the entire catalog of Republic serials through an agreement with National Telefilm Associates. All production was then done on video, with Bud Groskopf producing and Patricia Stallone acting as line producer.

FOR WEEK ENDING FEBRUARY 16, 1985

Billboard

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TOP VIDEODISKS

			Compiled from a national sample of retail store sales reports.						
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	2	4	POLICE ACADEMY	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	CED Laser	29.98 34.98
2	3	12	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	CED Laser	29.98 29.98
3	1	8	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	CED Laser	19.98 29.98
4	7	8	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	CED Laser	29.95 29.95
5	5	3	THE NEVERENDING STORY	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	CED Laser	29.98 34.98
6	4	24	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98
7	9	22	SPLASH ♦	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	CED Laser	29.98 34.98
8	8	3	THE LAST STARFIGHTER ▲ ♦	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	CED Laser	29.98 29.98
9	10	15	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	CED Laser	29.98 39.98
10	6	4	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	CED Laser	19.98 34.98

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

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CLUB TROPICANA
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CARELESS WHISPER
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STEREO

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CBS
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AVAILABLE ON VIDEOCASSETTE

Feature Film Sell-Through Seen

International Video Readies Price Cuts

BY TONY SEIDEMAN

NEW YORK International Video Entertainment will soon be following the lead of public domain video manufacturers, sharply cutting the prices on its feature film product to sell-through levels.

But lower product prices will not slow down the company's aggressive and often costly acquisition efforts, nor prevent it from investing in made-for product, says company chief Noel Bloom.

Price drops on International Video product will be down to the \$29.95, \$24.95, and \$19.95 range—not as low as these of many public domain manufacturers, Bloom admits, but down enough to follow the ultra-low-priced product to the shelves of mass merchandisers.

Royalties are the main reason more of the company's titles won't be moving down to the under-\$20 range, Bloom claims. The industry's average is 20%, and if "we have to pay a 20% royalty coming out at \$19.95, with the cost of boxing, mar-

keting and distribution, you can't make a profit," he says.

For low-priced titles, royalties have to drop to 10%, Bloom says, a number his company is already trying to make part of its negotiations. "In most of our contracts now, we've put it in there" that if a title comes out for less than \$20 at retail, the royalty is automatically adapted to the new price point, he says.

The public domain boom has been of major benefit to the home video industry, Bloom says, getting product into outlets where it has never been before. But eventually, he contends, there will be an ebb, and "a lot of the little guys will have their problems."

International Video Entertainment is getting indirectly involved in the public domain boom via its duplication wing, Creative Video Services. Creative is doing the duplication work for Cayre Industry's \$14.95 Goodtimes Video line, Bloom says, with output currently at 50,000-100,000 units a week.

Creative Video's Sony "Sprinter,"

probably the only high-speed duplication unit currently operated by a U.S. company, is also being put into action to help feed public domain demand. "Goodtimes has just decided to make Beta tapes," Bloom says, and will be using the sprinter to produce 25,000 units a week.

Having its own duplication facilities is enormously beneficial to International Video Entertainment, Bloom claims, even though maintaining an engineering staff is expensive. One key benefit is inventory maintenance. With quick production of product available, the amount of stock on hand can be kept low until demand arises. International Video recently got an order for 3,000 units of a title which it was able to fill in a single day, Bloom says.

He notes that there have been a number of "teething" problems with the sprinter. But he says these have been with the loading mechanism, not with the duplicating machine itself, and claims the difficulties have almost been resolved.

As for what is being manufactured with Creative Video Services' duplication facilities, Bloom says, "The product that always sells is horror—horror and action adventure."

For the B titles that make up much of the company's catalog, a "good" feature will move 10,000-15,000 units, Bloom says. Sales of the company's A titles have been far stronger, with the Bo Derek-starring "Bolero" racking up about 70,000 units worth of sales despite blistering negative reviews.

Critical pans and short theatrical runs don't bother Bloom, even though his company has made several seven-figure pre-production rights deals. International's Family Home Entertainment spent in the multiple millions to acquire "Supergirl," considered a theatrical bomb, but Bloom isn't worried.

"As far as I'm concerned, it's helping us," he says, claiming that because of the limited release the movie is getting due to its feeble performance at the boxoffice, "less people saw it" at the theatres, and thus more people will probably want to watch it on video.

And the film has grossed around \$14 million to date, Bloom notes, bad figures for a picture that cost more than \$40 million to make, but strong numbers when compared to most other motion pictures. "Not a lot of films do that," he says.

Reflecting the increasing importance of home video dollars to the theatrical film industry, International Video has just made two deals which were crucial either in helping provide the impetus to get movies made, or in getting them into movie theatres in the U.S.

The first deal was for the new version of "1984." The company signed a contract for the film at Cannes, Bloom says, but the deal was not carried out until the movie's production company found itself unable to get a U.S. theatrical distributor. New terms were negotiated, with the result that "our money helped them get the theatrical re-



Brand New Building, Same Boss. Media Home Entertainment president Ron Safinick checks out some of the equipment at his company's new building in Culver City, Calif. Duplication, distribution and management will be handled out of the 45,000 square foot facility. The company's new address is 5730 Buckingham Parkway, Culver City, Calif. 90230; its phone number is (800) 421-4509. The company's parent firm, Heron Communications Inc. of the U.K., has just opened a New York office at 450 Park Ave., Suite 2302, New York, N.Y. 10022, with the telephone number (212) 750-8666 and the telex 4970720.

Video Reviews

"Pavlova: A Tribute To The Legendary Ballerina Anna Pavlova, 1881-1931." Sony Video LP, directed by Pierre Morin. VHS Stereo/Beta Hi-Fi, 81 minutes, \$69.95.

Leslie Caron hosts this fine and rare program about the ballet, which is a tribute to the renowned dancer/choreographer Anna Pavlova. Featuring dancers from today's most celebrated ballet troupes, the 80-minute program contains 10 four-to five-minute dances from such ballet classics as "Giselle," "Swan Lake," "Don Quixote" and "Sleeping Beauty."

Between dancing vignettes, Caron tells Pavlova's life story while the dancers display the influence she had on the ballet. The great ballerina choreographed "Dragonfly" and "California Poppy" in the early 20th century, both of which are masterfully performed in this video by Amanda McKerrow, the first American to win a gold medal at the International Ballet competition in Moscow.

American Ballet Theatre member Marianna Tcherkassky and Frank Augustyn, formerly with the Bolshoi Ballet, are superb in excerpts from "Giselle," a ballet that was revived for Pavlova in the early 1900s and is still popular.

The video ends with "Giselle," choreographed by Jean Coralli, Jules Perrot and Marius Petipa, and excerpts from "The Swan," performed by Jolina Menezes, a principal ballerina with Germany's Bayerischen Staatoper Theater. They are worth waiting for. Camille Saint Saen's and Michel Fokine's choreography are compelling during Menezes's interpretation of the dying swan.

Ron Reagan Jr. makes a solo appearance in a surreal "The Awakening Of Flora." Other performances include Valentina Kozlova and American Ballet Theatre star Patrick Bissell in "Don Quixote" and "Sleeping Beauty," and dancer/choreographer Ann Marie De Angelo in "Coppelia."

Sony deserves kudos for coming up with innovative, catchy packaging that turns this videotape into a

collector's item. Not only does it come in an elegant red, leather-like holder, but it includes a brochure containing background information on the dancers and the ballets. Accolades also are in order for Societe Radio-Canada/Premiere Performance Corp. for bringing together these notable dancers for this prerecorded videotape destined to pique interest in the family market.

"American Ballet Theatre: Don Quixote." Pioneer Artists, produced by Mikhail Baryshnikov. Laser videodisk, 90 minutes, \$34.95.

The quality of sound and picture of laser videodisks shine through in this three-act ballet with music by Ludwig Minkus and orchestration by Patrick Flynn, filmed at New York's Metropolitan Opera House. Director Brian Large captures ballet's best-known detailed footwork through nearly flawless camera work. Of note is the complicated choreography during the pas de deux and the extravagant finale.

"Don Quixote" is the story of an eccentric knight, who, in pursuit of his own dreams, becomes entangled in a lover's triangle while passing through a small town. Mikhail Baryshnikov brilliantly choreographed this three-act extravaganza after Marius Petipa and Alexander Gorsky's original designs for the ballet.

Baryshnikov stars as the down-trodden Basil, Richard Schaefer plays Don Quixote, and Cynthia Harvey is Kitri. The dancing seemingly sparkles with music, conducted by Paul Connelly.

Veteran ballet-goers will be dazzled by the superb dancing in this 90-minute performance. Those unfamiliar with "Don Quixote" are likely to find this production breathtaking and compelling. It glides along at a fast pace.

FAYE ZUCKERMAN

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(Continued on page 30)

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INTERNATIONAL VIDEO

(Continued from page 28)

lease" in the U.S., and "we have a percentage of the theatrical dollars that come in over and above video."

International Video is also following the home video trend that has seen both indies and majors link up with independent motion picture companies to gain an assured supply of product. The company has pacted with the newly formed Tomorrow Entertainment in a "pre-buy of three feature films budgeted at three to four million dollars apiece—probably worldwide release," Bloom says.

Motion pictures aren't the only arena in which the company has been active. It has just wrapped its first made-for music production, a concert tape of Paul Anka. Anka provided a good mix of safety and artistic quality, Bloom says, the "safety" referring to his strong appeal to home video's dominant age group, the 30s and above.

Anka himself was very enthusiastic about the production, Bloom says, commenting that the artist "paid \$40,000 for a set, which is more than what we're paying him." Total budget for the program came to around \$125,000 Bloom claims, a figure he says is possible only because International Video has its own in-house production capability, and can thus avoid producers' fees and other outside charges which would have at least doubled the budget of the production.

Full rights to the concert, including cable and overseas, were purchased by the company, Bloom says, noting of the budget that "at that price, you can't get hurt." Family Home Entertainment released "Tom Jones" a few years ago and still sells about 200 to 300 copies of the title a month, Bloom says.

International Video Entertainment has also hired a president, David Lawson, who most recently worked for Star-Kist Foods. Of the change between businesses, Lawson says, "The only difference between that and this business is the product." But he quickly notes that there are some big differences between the entertainment industry and most manufacturing fields.

"We are in the entertainment business, and so I would not want to say there's an exact parallel between tuna and videocassettes," he comments.

His main job at International Video will be "to institute some type of good financial control," Lawson says, reflecting the growth of both the company and the home video industry at large. Bloom and Lawson say their current projections are for the company to manufacture at least three million prerecorded videocassettes in 1985.

Besides the product type, one big difference that Lawson cites between the entertainment industry and other fields is in margins. "Margins in this business are higher than they are in a manufacturing business," he says—a situation he and Bloom maintain will change as prices come down during the changeover to a sale business. This may not be the best of news for a lot of companies, Lawson claims, because the relatively wide margins do "tend to hide a lot of your mistakes."



A Video Made-For Works Out. It took a while, but Judi Shepard Missett's "Jazzercise" has been certified gold by the Recording Industry Assn. of America. Gathered for the celebration of the event are, from left to right, Shepard Missett, MCA Home Video president Gene Giaquinto, "Jazzercise" producer Art Ulene, and Ulene's wife Priscilla.

POLYGRAM MUSIC EFFORTS

(Continued from page 26)

Music video titles are "now selling in the 5,000-unit range for a good title and the 2,000-unit range for an average," he says.

That doesn't mean a program can't move more than that. PolyGram's Rush title "Exit... Stage Left" moves an average of 800 to 1,000 units a month, says Eband, making for a combined videodisk/videocassette total of almost 20,000 units since the program's release in December, 1983.

Exposure is also an important part of putting a title into video release, he says, even if the program will probably move only a few thousand pieces. The arrival of Sony Video Software Operations has been a major boost in this area, says Eband, giving PolyGram "a chance to release [video] albums that could never in a million years have been released in the past."

As an example of a title that has reaped huge benefits from a seemingly small-scale video release, Eband points to "Rubber Rodeo In Scenic Views," which produced a Grammy nomination for an almost unknown group. "We do this stuff as guerilla warfare," he says of his efforts.

PolyGram is also not restricting its video sales efforts to the retail marketplace, Eband says. When Kool & the Gang's latest album went out, 500,000 copies of a flyer pushing the video version of the title were printed. So far, 500 copies of the \$29.95 program have been sold via direct mail, says Eband, which more than pays off the cost of printing and creating the brochure.

RCA/Columbia Pictures Home Video, which handles most of PolyGram's long-form product, is also assisting in the music quality marketing effort, creating "Digitally Mastered Hi Fi Stereo" stickers and affixing them to PolyGram cassettes. "All of this stuff will entice the public into getting into video," contends Eband.

One of the problem areas in creating ultra-high fidelity video has been production facilities, Eband says. Finding studios capable of handling sync digital soundtracks

has been near impossible, he says, meaning that costly equipment has to be rented each time a new soundtrack is made.

As to the production of video clips themselves, over involvement by artists is causing troubles. According to Eband, the pendulum has swung from the time when performers were treated as "third wheels," to a point where they often have a degree of control that ends up hurting the clips they produce.

"I see some videos that are terribly self-indulgent," Eband says, with artists who have little knowledge of what makes a good clip taking control over production. The result, he says, is a piece of product that can do almost nothing, working neither as a sales item nor as a promotional piece for a record label.

"We've got to make a marketplace for ourselves," Eband says, and that includes making product that sells as well as marketing product that's already been made.

PolyGram Music Video U.S.'s pact with Japan's Laserdisc is a label deal for all formats, Eband says. All of the company's 1984 output has been licensed, he says, among other product which adds up to a total of nine long-form titles, two half-hour programs, and "several Video 45s." The deal "includes all 1985 output as well," he adds.

IVE Gets Rights To '1984' Film

NEW YORK In an agreement with Atlantic Releasing, International Video Entertainment will release the videocassette version of "1984" in the U.S. and Canada in June on its USA Home Video label.

In addition to securing home video rights, IVE says that it will participate with Atlantic in the film's domestic boxoffice as well as sales to pay/cable and network television. The current agreement may also lead to similar cooperation on future projects.

TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.						Year of Release	Rating	Format
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers			
1	1	6	POLICE ACADEMY	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	VHS Beta
2	2	9	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta
3	5	3	TIGHTROPE	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	VHS Beta
4	11	12	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta
5	9	22	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta
6	4	10	THE LAST STARFIGHTER ▲ ◆	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	VHS Beta
7	7	6	THE NEVERENDING STORY	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	VHS Beta
8	3	11	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Koterou	1984	R	VHS Beta
9	10	8	DREAMSCAPE	Thorn/EMI Home Video 2722	Dennis Quaid Kate Capshaw	1984	PG	VHS Beta
10	8	3	CLOAK AND DAGGER	Universal City Studios MCA Dist. Corp. 80124	Henry Thomas Dabney Coleman	1984	PG	VHS Beta
11	12	21	SPLASH ◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta
12	6	3	BEST DEFENSE	Paramount Pictures Paramount Home Video 1587	Dudley Moore Eddie Murphy	1984	R	VHS Beta
13	17	18	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta
14	15	12	CONAN THE DESTROYER ◆	Universal City Studios MCA Dist. Corp. 80079	A. Schwarzenegger Grace Jones	1984	PG	VHS Beta
15	14	19	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta
16	21	18	SIXTEEN CANDLES ▲ ◆	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta
17	22	6	TOP SECRET	Paramount Pictures Paramount Home Video 1567	Val Kilmer	1984	PG	VHS Beta
18	25	2	MIKE'S MURDER	The Ladd Company Warner Home Video 20015	Debra Winger	1984	R	VHS Beta
19	NEW▶		ALL OF ME	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R	VHS Beta
20	20	5	STREETS OF FIRE ◆ ◆	Universal City Studios MCA Dist. Corp. 80085	Michael Pare Diane Lane	1984	PG	VHS Beta
21	13	14	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonso	1984	R	VHS Beta
22	19	6	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	VHS Beta
23	23	15	NEVER CRY WOLF ◆	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	VHS Beta
24	24	22	FOOTLOOSE	Paramount Home Video Paramount Pictures 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta
25	29	28	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
26	NEW▶		THE EVIL THAT MEN DO	RCA/Columbia Pictures Home Video 6-20407	Charles Bronson	1984	R	VHS Beta
27	34	2	THE TROUBLE WITH HARRY	Universal Classics MCA Dist. Corp. 80130	John Forsythe Shirley MacClaine	1955	PG	VHS Beta
28	27	16	FIRESTARTER ◆ ◆	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta
29	35	16	THE BOUNTY ▲	Orion Pictures Vestron 5044	Mel Gibson Anthony Hopkins	1984	PG	VHS Beta
30	NEW▶		ONCE UPON A TIME IN THE WEST	Paramount Pictures Paramount Home Video 6830	Henry Fonda Charles Bronson	1969	PG	VHS Beta
31	16	14	THE PHILADELPHIA EXPERIMENT	Thorn/EMI Home Video 2547	Nancy Allen Michael Pare	1984	PG	VHS Beta
32	39	4	THE MAN WHO KNEW TOO MUCH	Universal Classics MCA Dist. Corp. 80129	James Stewart Doris Day	1956	PG	VHS Beta
33	28	2	2001: A SPACE ODYSSEY	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	VHS Beta
34	18	9	BOLERO	Cannon Films Inc. USA Home Video 217-468	Bo Derek George Kennedy	1984	NR	VHS Beta
35	31	2	WILLIE WONKA & THE CHOCOLATE FACTORY	Warner Brothers Pictures Warner Home Video 11206	Gene Wilder Jack Albertson	1971	G	VHS Beta
36	37	35	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacClaine Debra Winger	1983	PG	VHS Beta
37	40	18	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta
38	30	15	BREAKIN' ▲ ◆	Cannon Films Inc. MGM/UA Home Video 800447	Adolfo Quinones Michael Chambers	1984	PG	VHS Beta
39	36	3	MANHATTAN	MGM/UA Home Video 800469	Woody Allen Diane Keaton	1979	R	VHS Beta
40	26	37	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta

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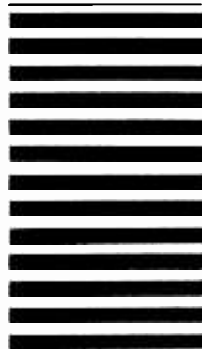
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TOP VIDEOCASSETTES SALES

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	10	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apolonia Kotero	1984	R	VHS Beta	29.98 29.98
2	2	143	JANE FONDA'S WORKOUT ▲◆	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NR	VHS Beta	59.95 59.95
3	4	11	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta	79.98 79.98
4	3	60	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	24.95 24.95
5	5	10	PRIME TIME	Karl Video Corporation KVC-RCA 058	Jane Fonda	1984	NR	VHS Beta	39.95 39.95
6	9	34	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1980	G	VHS Beta	24.95 24.95
7	7	101	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1551	William Shatner Leonard Nimoy	1982	PG	VHS Beta	24.95 24.95
8	13	47	TRADING PLACES	KVC-RCA Karl Video Corporation 051	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	24.95 24.95
9	14	45	THE JANE FONDA WORKOUT CHALLENGE ●	CBS-Fox Home Video 1130	Jane Fonda	1984	NR	VHS Beta	59.95 59.95
10	8	53	STAR WARS	The Ladd Company Warner Home Video 20016	Mark Hamill Harrison Ford	1977	PG	VHS Beta	39.98 39.98
11	18	4	POLICE ACADEMY	Paramount Pictures Paramount Home Video 1454	Steve Guttenberg Kim Cattrall	1984	R	VHS Beta	79.95 79.95
12	21	72	FLASHDANCE	ABC, Inc. Continental Video 1014	Jennifer Beals	1983	R	VHS Beta	24.95 24.95
			SUMMER OLYMPICS	Paramount Pictures Paramount Home Video 1467	Frank Gifford	1984	NR	VHS Beta	29.95 29.95
					Richard Gere Debra Winger	1982	R	VHS Beta	24.95 24.95
					Clint Eastwood	1984	R	VHS Beta	79.95 79.95

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Music Awards Play Up Clips' Impact

Artists Agree on Visual Element's Growing Importance

BY FAYE ZUCKERMAN

LOS ANGELES This year's American Music Awards, held here Jan. 28, played up music video, with 12 accolades given to recording artists for their promotional video clips (Billboard, Feb. 9). Last year only three awards went to music video performances, with Michael Jackson netting two and Alabama picking one.

Lionel Richie, Cyndi Lauper, Huey Lewis & the News, Anne Murray, Willie Nelson, the Oak Ridge Boys, the Pointer Sisters and Tina Turner all received awards for their video work. Turner, who was named favorite video artist for her clip "What's Love Got To Do with It," commented that video has helped her career.

"Video is great for me," said Turner, who was also named favorite female vocalist in the black music area. "I am visual, a performer

first. So video is natural for me. I free right at home with it."

Stephen Stills, who presented an award at the show, which was produced by Dick Clark Television Productions Inc., took a different view about the burgeoning music video field. "It has made making records more expensive," he noted.

The general consensus among most of the artists at the awards show was that video helps record sales and bolsters their image. Daryl Hall & John Oates, who won favorite pop-rock group, agreed that video has been a welcome aid.

"It has helped us like it has for everybody," Oates said. He added that video has not become a major priority when writing songs. "We don't think about the video while developing songs. We adapt the video to our music."

The Beach Boys are expecting the recently released movie biography "The Beach Boys: An American

Band" to help promote an upcoming album release. It is their first album in four years, and promotional videos from the feature film will, they hope, help sell records as well as draw movie goers.

The winners of the American Music Awards are chosen by the record-buying public. This year, consumers favored music videos for Lionel Richie's "Hello" and Anne Murray's "A Little Good News."

Those videos garnering nominations included "Ghostbusters" by Ray Parker Jr., Prince's "When Doves Cry," "Elizabeth" by the Statler Brothers and Willie Nelson's "Tougher Than Leather." Cyndi Lauper's "She Bop" won her the favorite female video artist award in the pop-rock category.

Both Lauper, who is currently writing a single for an upcoming movie, and Madonna alluded to upcoming film projects at the awards ceremony.



Rewarding Evening. Richard Sterben of the Oak Ridge Boys shows off the American Music Award he accepted for his group, as presenter Apollonia Kotero escorts him by the cameras. More photo coverage of the American Music Awards is on page 70.

MIDEM CLIP AWARDS

(Continued from page 9)

guage—for foreigners in the Palais audience.

The one-hour show was also short on star power. One French recording act, female trio Dacapo, was on hand to receive an award for their "Somniferes" clip. Cyndi Lauper was on the Transatlantic telephone to acknowledge receipt of a trophy for "Time After Time." Otherwise, prizes were generally collected by record label personnel and video production executives—or, in the case of the Cars' Elektra Records clip for "You Might Think," almost not at all.

"Is anybody from the WEA company here?" inquired MC Jean Bernard Hebey from the stage, after announcing that particular win. There apparently was not, so a representative from the competition's jury (whose members were all seated on stage, next to the video screen) obliged on behalf of prize-winners Jeff Stein and Charlex.

There were six award categories unveiled during what Midem promotional material dubbed the "Oscars of video music," each further subdivided along "Anglo-Saxon" and "European" lines. Winners in the former category: Elton John's "Sad Songs" (Rocket Records) for photography; Cyndi Lauper's "Time After Time" (Portrait) for performance; Toto's "Stranger In Town" (Columbia) for script; Duran Duran's "Wild Boys" (EMI) for set; and Frankie Goes To Hollywood's "Two Tribes" (ZTT/Island) for production.

Duran Duran's "Wild Boys" was also recipient of a "special prize" for excellence, which may have been the reason why it was the only video aired in full.

Recognition in the Midem awards of "You Might Think" adds to the already-crowded trophy room of Jeff Stein and Charlex, who were responsible for making the clip. It previously triumphed in MTV, Billboard and St. Tropez video contests.

The "European" winners of the 1985 Midem video music awards: Axel Bauer's "Cargo" (Vogue Records) for photography; Krootchey's "Qu'est-ce qu'il a de plus que moi ce negro la" (Phonogram) for performance; Jean-Jacques Goldman's "Americain" (CBS) for script; Dacapo's "Somniferes" (Virgin) for set; and William Sheller's "Mon Dieu que je l'aime" (Phonogram) for production.

No prizes for either Anglo-Saxon or European clips were presented in the originally announced category of best animation, nor was there a European recipient in the effects category.

The winners were selected by a 12-person jury, said to comprise mostly movie and advertising business professionals—although one jurist was identified as a "philosopher" as well as a writer and journalist. Jury president Frank Lords was reported in Midem News as saying, "We did not consider the music, but only the singer's performance as actor, and the way in which the clip had been produced from a cinematic or video perspective."

The panel met in Paris before the Cannes event to view approximately 300 videos submitted by record companies. These had to have been produced in calendar 1984 to qualify, according to the Midem organizers.

Among the other videos to reach the final 22 nominations from which the winners were chosen: in the Anglo-Saxon category, Culture Club's "The War Song," Queen's "I Want You" and Leonard Cohen's "Dance Me To The End Of Love"; in the European category, Sheila's "Emmenez-vous," Julien Clerc's "La fille aux bas nylon" and Telephone's "Un autre monde."

Leading Clip Director

Ortega: From 'Hair' to Choreography

BY ETHLIE ANN VARE

LOS ANGELES If the musical "Hair" were being staged for the first time in 1984, undoubtedly at least one review would call it "a series of rock videos strung together by a plot." Which makes it a logical starting place for rock video director/choreographer Kenny Ortega.

Ortega joined the San Francisco cast of "Hair" shortly after leaving college. After three years with the national touring company of the "tribal love-rock musical," he became a member of the Tubes, designing their stage shows and doing their choreography. That, in turn, led to a productive career in choreography and directing that includes stage shows by Olivia Newton-John and Cher, films like "The Rose" and "Xanadu," and video clips such as Rod Stewart's "Young Turks," Toto's "Roseanna" and the Pointer Sisters' "I'm So Excited."

Working with the Tubes' productions (he is currently designing a new stage show for the eclectic San Francisco troupe) is what pushed Ortega into video, he says. "The Tubes have always been video babies. They had tv monitors onstage even at the Bottom Line or the Whiskey [a Go-Go]. We had long-form projects on the side years ago, and even conducted meetings via video."

Particularly important in his working with the Tubes, says Ortega, was the sense of collaboration between the bandmates. And a lack of such collaboration, he adds, is one of the biggest problems in making music videos today.

"Have the band behind it," says Ortega. "Have the band taking part. Communication between the artist and director—if you have that up front, half the battle is won." This attitude is the main reason Ortega was so upset by recent accusations on the part of singer Billy

Squier that "the director let his perception of me overrule what I'm about," as Squier put it, in making the video of "Rock Me Tonight." According to Squier, Ortega's vision of the promo clip did some damage to his career.

"A lot of artists say the director takes too much part in the concept," muses Ortega, "and that they don't like what's been done to their songs. But, in this case, Billy was 100% behind it. It was his baby. He actually took over the project—I even had my name removed from it before it

was released, and so did my producer."

But Ortega doesn't dwell on this hurt, even though he notes, "It isn't fair for him [Squier] to blame his poor concert attendance or poor record sales on me."

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MIDEM SEMINAR STUDIES RIGHTS

(Continued from page 9)

attitude, he said, has to be overcome, and payment should be made for all music use, whether by cable, satellite or any other form of distribution.

Levison said he understood the concern felt by record companies about central licensing. While they freely offer video clips to U.K. programs like "The Tube" and "Top Of The Pops," they are inclined to be more restrictive when dealing with Pan-European broadcasters because of concern over disturbing record release patterns across Europe. "We must work together to achieve an orderly marketplace in which the interests of rights owners are protected," Levison said.

He pointed out that while the Sky Channel signal is encrypted, the Music Box signal is free and can be picked up by anyone with a dish aerial. "We are concerned about the possibility of piracy," he said. "And we've agreed with dish manufacturers that they will ensure that their customers enter into an agreement with us to pay a fee which we can pass on to the collection societies."

Dain Eric, vice president of programming for the U.S. Discovery

New Clip Channel Bowing in Honolulu

NEW YORK Honolulu gets its own video music station this month when KPRR, a UHF outlet on Channel 14, goes on the air.

The channel plans to exploit the two-week gap between MTV's Island and continental programming schedule. Local artists will also be showcased.

Promotion executives at a number of labels have been contacted, say KPRR staffers, and those wishing to see their work get offshore exposure should send their work to: KPRR, 1188 Bishop St., Suite 502, Honolulu, Hawaii 96813.

Music Network, said that tight top 40 rotation of clips could lead to saturation. He suggested that video clips reach burnout point much more quickly than sound-only broadcasts, and it said that Discovery planned to use more standard tv programming in its transmissions.

Eric said that the network, due to debut in March, had done a great deal of market research and recognized that it could not compete against MTV, which is now reaching 25 million homes. "However," he added, "there are 95 million television households in the U.S., and we've decided to go UHF because thanks to deregulation there will be a hundred new UHF channels on air this year."

Chip Rachlin, MTV's director of acquisitions, reported that the operation has now moved into Japan, where four hours of programming are being broadcast each week with the agreement of all Japanese record companies. "We went broadcast because we can reach more people that way," he said. "The Japanese authorities are still discussing the question of cable and DBS delivery. We are making a direct-feed of this programming from New York."

Rachlin acknowledged the considerable debt that MTV owed to the music industry and artistic community. "We take our responsibilities very seriously," he said, "and our goal is to see the sales of records increased."

Noting that at the previous day's international lawyers' meeting attorney Jay Cooper had put the average cost of making a music video today at \$100,000, Luke Thornton, director of Keller Thornton Ltd. U.K., a video production company, maintained that this figure was unrealistically high and that the average was nearer to \$35,000 in the U.S. and between 15,000 and 25,000 pounds in the U.K.

"Production companies have really come of age now, and music video

production is now on the same level as the production of commercials and feature films," Thornton said. He added that one of the major problems facing music video production is the short lead time, usually about a week, between the confirmation of an assignment and the start of shooting. "This gives us little time to prepare. If there was more time, we could cut the cost of production by 10%."

Ursula Riley, video coordination manager for RCA Records U.K., stressed that record companies want as much exposure as possible of video clips in order to promote the sale of records, but that care has to be exercised in making clips available to Pan-European broadcasters.

"Since continental Europe is more heavily cabled than the U.K., I want the major cable companies to have the records available before I give the clip to Sky Channel," she said.

In a statement from the floor, Jean-Loup Tournier, director general of SACEM, the French performing right society, attacked the "one-way traffic" in music and stressed how difficult it is to get exposure for European artists and songs in the U.S.

He pointed out that France has some of the highest public performance tariffs in the world, and that because of the preponderance of American music used by radio and television the Americans benefit considerably from this fact. In contrast, he noted, U.S. remuneration is either low or, in some cases, non-existent, and in any case exploitation of French product in the U.S. is totally insignificant.

Adam White, Billboard's editor-in-chief, was moderator of the seminar.

New Video Clips

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

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

ALAN PARSONS PROJECT

Let's Talk About Me
Vulture Culture/Arista
Jon Small Productions
Ron Jacobs

KURTIS BLOW

Basketball
Ego Trip/Mercury
Joel Hinman/Metafilms
Michael Oblowitz

COSMETIC WITH JAMAALADEEN TACUMA

So Tranquilizin'
So Tranquilizin'/Gramavision
John Sanborn Productions/Mary Perillo
John Sanborn

MICK JAGGER

Just Another Night
She's The Boss/Columbia
Sharon Bacon

DANNY SPANOS

I'd Lie To You For Your Love
Looks Like Trouble/Epic
Pendulum Productions
Tony Greco



AS OF FEBRUARY 6, 1985 PROGRAMMING

WEEKS ON PLAYLIST

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

VIDEOS ADDED THIS WEEK	VIDEOS ADDED THIS WEEK	WEEKS ON PLAYLIST
JOHN CAFFERTY & THE BEAVER BROWN BAND DANCING IN THE STREET Epic BIG COUNTRY JUST A SHADOW Mercury PHIL COLLINS ONE MORE NIGHT Atlantic TO WEST WE CLOSE OUR EYES Chrysalis MICK JAGGER JUST ANOTHER NIGHT Columbia B.B. KING INTO THE NIGHT MCA ALAN PARSONS PROJECT LET'S TALK ABOUT ME MCA WIDOW BITCH Epic	Scotti Bros./ BREAKOUT LIGHT POWER LIGHT POWER LIGHT POWER NEW	
POWER ROTATION	BRYAN ADAMS SOMEBODY A&M THE CARS WHY CAN'T I HAVE YOU Elektra THE FIRM RADIO ACTION Atlantic MADONNA THE GAMBLER Geffen MADONNA MATERIAL GIRL Sire SCANDAL FEATURING PATTY SMYTH BEAT OF A HEART Columbia BARBRA STREISAND EMOTION Columbia TALKING HEADS GIRLFRIEND IS BETTER Sire JOHN WAITE RECKLESS HEART EMI America	4 4 3 3 2 3 4 4 4
HEAVY ROTATION	*BRYAN ADAMS RUN TO YOU A&M PHILIP BAILEY with PHIL COLLINS EASY LOVER Columbia JOHN CAFFERTY & THE BEAVER BROWN BAND TENDER YEARS Scotti Bros./Epic CHICAGO YOU'RE THE INSPIRATION Full Moon/Warner Bros. *FOREIGNER I WANT TO KNOW WHAT LOVE IS Atlantic *DON HENLEY BOYS OF SUMMER Geffen *BILLY JOEL KEEPIN' THE FAITH Columbia *CYNOL LAUPER MONEY CHANGES EVERYTHING Portrait *STEVE PERRY FOOLISH HEART Columbia POINTER SISTERS NEUTRON DANCE Planet *RED SPEEDWAGON CAN'T FIGHT THIS FEELING Epic *DAVID LEE ROTH CALIFORNIA GIRLS Warner Bros. *BRUCE SPRINGSTEEN BORN IN THE USA Columbia SURVIVOR HIGH ON YOU Scotti Bros./Epic WHAM! CARELESS WHISPER Columbia	11 9 15 9 7 9 12 11 1 6 5 11 5 9
ACTIVE ROTATION	PAT BENATAR OOH OOH SONG Chrysalis MORRIS DAY JUNGLE LOVE Warner Bros. JOHN FOGERTY THE OLD MAN DOWN THE ROAD Warner Bros. GENERAL PUBLIC TENDERNESSE IRS *DARYL HALL & JOHN OATES METHOD OF MODERN LOVE RCA JERMAINE JACKSON DO WHAT YOU DO Arista *JOAN JETT I LOVE YOU LOVE ME MCA *JOAN JETT I NEED SOMEONE MCA *JULIAN LENNON TOO LATE FOR GOODBYES Atlantic *BILLY OCEAN LOVERBOY Jive/Arista JOHN PARR NAUGHTY NAUGHTY Atlantic PRINCE TAKE ME WITH YOU Warner Bros. *TINA TURNER PRIVATE DANCER Capitol	5 15 5 15 9 11 11 11 6 12 11 3 6
MEDIUM ROTATION	AUTOGRAPH TURN UP THE RADIO RCA BRUCE COCKBURN IF I HAD A ROCKET LAUNCHER Gold Mountain/A&M FRANKIE GOES TO HOLLYWOOD RELAX ZTT/Island GIUFFRIA CALL TO THE HEART Camel/MCA SAMMY HAGAR V.O.A. Geffen ELTON JOHN IN NEON Geffen SIMPLE MINDS DON'T YOU A&M TEENA MARIE LOVER GIRL Epic THE WHO TWIST AND SHOUT MCA STEVIE WONDER LOVE LIGHT IN FLIGHT Motown	11 12 8 6 2 6 3 11 6 5
BREAKOUT ROTATION	MARTIN BRILEY - DANGEROUS MOMENTS Mercury BRONSKI BEAT SMALL TOWN BOY MCA LLOYD COLE PERFECT SKIN Geffen/WB CULTURE CLUB MISTAKE #3 Virgin/Epic JOHN HUNTER TRAGEDY Epic LRB PLAYIN' TO WIN Capitol LOS LOBOS DON'T WORRY BABY Slash/Warner B'os. TRIUMPH SPELLBOUND MCA	4 7 3 5 6 2 7 5
LIGHT ROTATION	ANIMATION OBSESSION Mercury EUROGLIDERS ANOTHER DAY IN THE BIG WORLD Columbia THE FIXX LESS CITIES MORE MOVING PEOPLE MCA CHAKA KHAN THIS IS MY NIGHT Warner Bros. KISS THRILLS IN THE NIGHT Mercury KROKUS BALLROOM BLITZ Arista STEVE MILLER BONGO BONGO Capitol ROMAN HOLLIDAY ONE FOOT BACK IN YOUR DOOR Jive/Arista SUICIDAL TENDENCIES INSTITUTIONALIZED Frontier	12 3 4 2 2 2 4 5 12
NEW ROTATION	ANGEL CITY UNDERGROUND MCA THE BLUEBELLS I'M FALLING Warner Bros. CATS RUM TUM TUGGER Geffen SHEENA EASTON SUGAR WALLS EMI America DANNY ELFMAN GRATITUDE MCA EURYTHMICS JULIA RCA EVERYTHING BUT THE GIRL NATIVE LAND Warner Bros. 4-3-1 ANIMAL Recovery KLYMAXX THE MEN ALL PAUSE Constellation/MCA M&M CALLING THE MEDIUM RCA MADAME X HIGH IN HIGH SCHOOL Epic MINUTEMEN THIS AIN'T NO PICNIC SST OMO TESLA GIRLS A&M ROMEO VOID SAY NO Columbia JOY ROSE IN & OUT LOVE AFFAIRS Jem/Important JANE SIBERRY MIMI ON THE BEACH Duke Street SILENT TREATMENT LIFE ON EARTH Red Label SOUTHSIDE JOHNNY LOVE IS THE DRUG Mirage/Azco THE UNTOUCHABLES FREE YOURSELVES Enigma KIM WILDE GO FOR IT MCA	2 3 6 3 2 2 3 11 2 5 2 7 4 3 5 5 12 4 4 5

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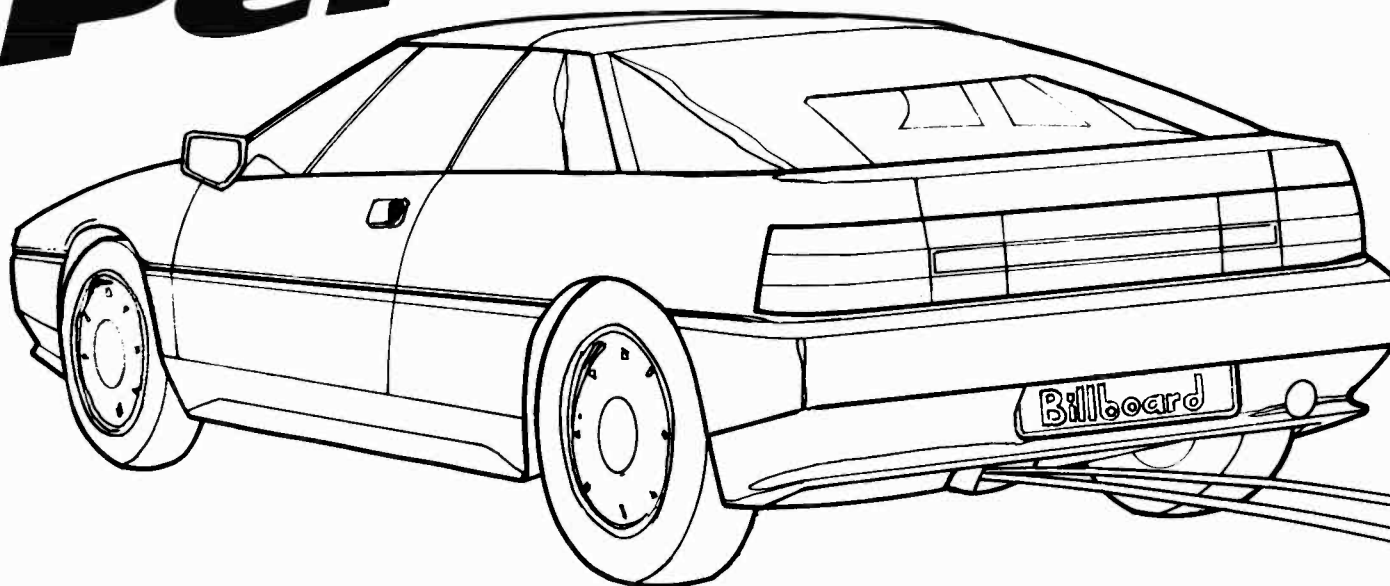
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Buyer Attendance Up, Exhibitors Down

WINTER NAMM SHOW GETS HIGH MARKS

BY STEVEN DUPLER

ANAHEIM The winter gathering of the National Assn. of Music Merchants (NAMM), held here Feb. 1-3, is being called a definite success by most manufacturers as well as the NAMM organization. The general consensus from manufacturers on hand to display their wares at the Anaheim Convention Center was that floor traffic was high and buying was good.

"Most of the exhibitors were pleased," said a NAMM spokesperson. "We had over 22,000 in attendance, and that makes it the largest winter market ever." However, the spokesperson went on to say, while buyer attendance was up 2% over last year, the number of exhibitors dropped 10% from 1984.

According to Bob Styles, sales manager for E-mu Systems of Santa Cruz, Calif., attendees' response to his firm's digital sampling keyboard, the Emulator II, and digital drum devices was exceptional. "Our stand was never not busy for a moment," he said. "The interesting thing is that we had a great deal of artist response at this show, in addition to dealers." He cited such performers as Patrice Rushen, who came down to check out the latest sound samples available for the E-II.

Gene Juall, marketing director for Ramsa, Panasonic's professional sound reinforcement and recording division, was equally satisfied with the action on the floor. "We had a lot of people in here [Ramsa's demo room] looking over our new boards," he said. "It's been a good show for us."

One result of the drop in exhibitor attendance was a striking lack of professional blank tape manufacturers such as Ampex and Agfa-Gevaert, who have both exhibited at previous NAMM shows. A source at Agfa said that the markets his company is reaching have diversified so rapidly in the last few years that economic and time-allotment considerations prevent the firm from exhibiting at "each and every trade show."

"We've got the NAB, the SMPTE show, the AES, ITA—you just don't have the time to do all these shows and take care of business effectively at the same time," he noted.

Although the winter show isn't traditionally the venue manufacturers choose for the debut of new product lines, usually opting for the Frankfurt Musik Messe of the NAMM summer expo, there were quite a few notable product introductions.

One of the more interesting products that made its NAMM debut was Fairlight Instruments' VoiceTracker. The firm describes the unit, designed to allow the human voice or any wind instrument to drive a Fairlight CMI or other synthesizer, as "an interactive pitch measuring instrument with real-time response to a wide variety of input sound sources." Retailing at approximately \$2,500, the VoiceTracker is aimed at a diverse market ranging from musicians and studios to composers and educators.

For the songwriter, the benefits are obvious: If you can't play an instrument or write standard notation, by using the VoiceTracker with a MIDI sequencer, you can in-

put and print out a written score by singing your composition into the device.

More than simply a wind-controller, the VoiceTracker will give a graphic visual display of voice characteristics such as pitch, amplitude, purity and brightness. According to a spokesman for the company, Fairlight is currently seeking six or seven top vocalists to endorse the new unit.

Not satisfied with the sonic quality and musical abilities of standard personal computers in music applications, Yamaha International Corp. rolled out its own entry into the computer market, the CX5M, based on the Japanese MSX operating system rather than MS-DOS, the dominant American system. The key to the CX5M's excellent sound is its incorporation of a digital FM (frequency modulation) voice generation system which offers 46 preset eight-note polyphonic FM voices.

The basic CX5M system is comprised of the computer with the synthesizer module (essentially the same as having a Yamaha DX-9 synthesizer built into the computer), a choice of two controller keyboards (44 or 49 keys), and a video monitor (not included). The computer retails for \$469, while the keyboards cost \$100 and \$200 respectively.

Yamaha is marketing four software programs designed for the CX5M. One is designed expressly for the company's DX-7 digital synth in order to simplify voice programming on that instrument. With the DX-7 voicing program, according to a spokesman for Yamaha,

(Continued on opposite page)



Temper, Temper. Edward Patten and William Guest of Gladys Knight & the Pips recently stopped by Soundworks Digital Studios in New York to offer mixing tips to MCA act Temper, completing their new single "Fever." Standing from left are Patten, Guest and Temper managing consultant Erik Nuri. Seated are Temper's Cleveland Wright III, engineer Phil Burnett and Temper's Anthony Malloy.

Audio Track

NEW YORK

AT EVERGREEN RECORDING, the Slickaphonics are in recording their upcoming Teldec album. **Rob Stevens** is at the board, assisted by **Bob Kirschner**.

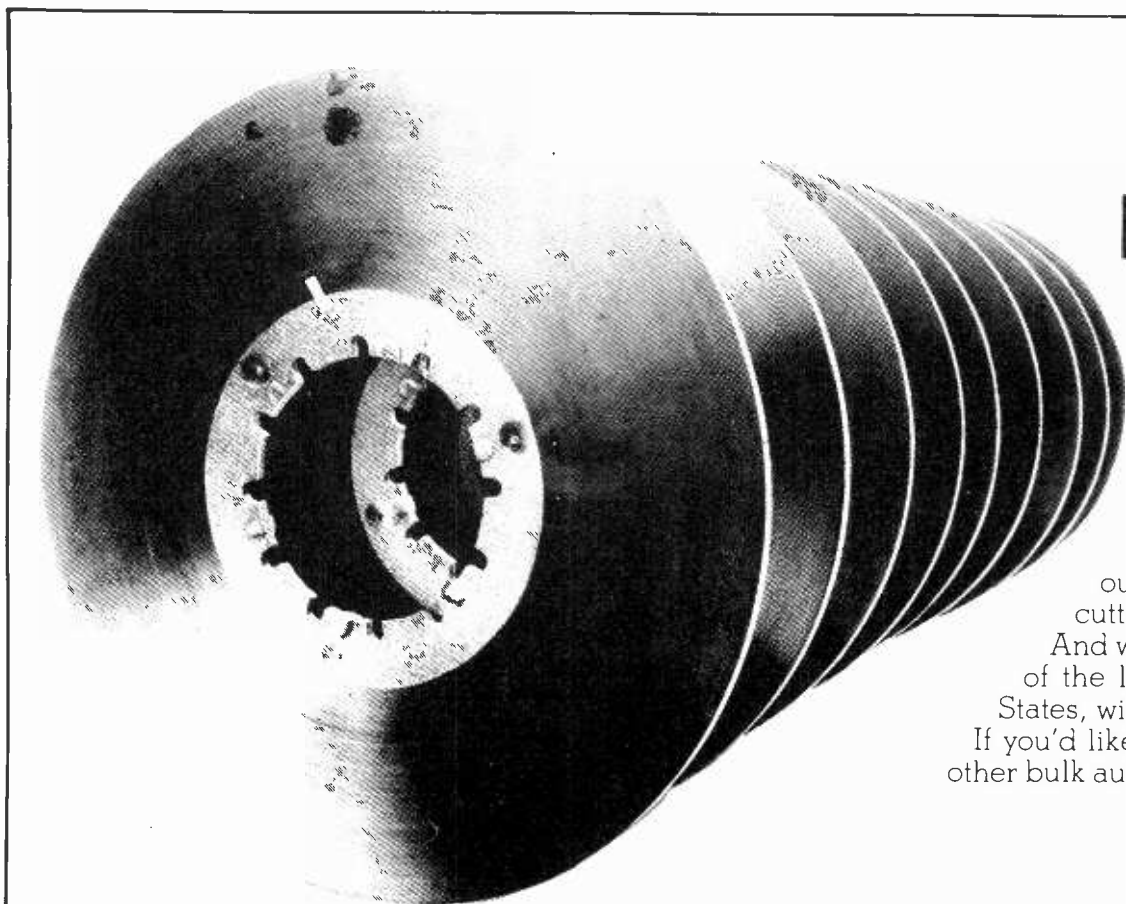
Nina Simone has been in at 39th Street Music finishing vocals on "Pretty Bird," with Paterson International Records' executive producer **Sam Wayman** and producer **Eddie Singleton**. **Richard Kaye** is at the board. **Paul Rodriguez** has also been in, producing **Jeanne Alexis'** remake of "Don't Give It All Away" for the Select label. Kaye is again engineering, with assistance from **Robert Harari**. And **B.T. Express** has been laying tracks for "Cover Girl." with **Howard King** producing

and Kaye engineering.

Action at **Blank Tapes:** **John Morales** and **Sergio Munzibai** of M&M Mix Productions have been in completing production of **Peter Schilling's** new Elektra album, with **Joe Arlotta** at the console. **Tim Olphie** has been producing **Ruth Dawes** for Dock Productions, with **John Bradley** engineering. And **Adam Ippolito** is producing the band **Original Sin** for Moore Entertainment Group, with **Bob Blank** at the board.

Music for the new musical "StreetHeat," currently on stage at Studio 54, was supervised and developed by **Mike Milius**, arranged by **Frank Owens**, and recorded and mixed by **Keith Walsh** at Master-

(Continued on opposite page)



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AUDIO TRACK

(Continued from opposite page)

mind Recording. The recorded tracks for the musical about graffiti artists are then interfaced live on stage with the performers. Mastermind has also been working with **Alvin Ailey**, mixing **Charlie Parker** recordings with original music by **Coleridge Taylor Perkinson** for the premiere of Ailey's new ballet, "To Bird With Love." The project was engineered by **Ed Rice**.

At **Quadrasonic**, vocalist **Laura Theodore** is working on her debut album with Jump Note Productions (comprised of **Steve Kahn** and **Bill Eisele**). Kahn is engineering. Also, **Tashan Rashad** of **Afrika Bambaataa** and **Shango** is in mixing with **Nathan Jennings**. Their 12-inch, titled "Loving Everything About You," is co-produced by the two artists, with engineering by **Peter Lewis**.

LOS ANGELES

THE NAVIGATORS, a band newly formed by ex-Busby **Kevin**

O'Neal, have been in at **Skip Saylor's** and **One On One Studios** working on an album.

At **Group IV Recording**, composer **Joe Conlin** has been scoring the **Burt Reynolds** feature film "Stick" for Universal. **Dennis Sands** is engineering, assisted by **Andy D'Adario**.

NASHVILLE

ARTIST JOHNNY LEE has been overdubbing at **Woodland Sound**, with producer **Bud Logan**. At the board are independent engineer **Rick McCollister** and **Ken Criblez**. Also, the **Charlie Daniels Band** was in recently with producer **John Boylan** and engineers **Paul Grupp** and **Criblez**. In **Woodland's** mastering facility, **Denny Purcell** has recently completed a number of projects, including **John Conlee's** new single for **MCA**, **Vince Gill's** new single for **RCA**, and **Mark Gray's** new single for **Columbia**.

**Solid State Logic
Opens Facility
In Los Angeles**

LOS ANGELES Solid State Logic Ltd., British manufacturer of high-end recording consoles, has opened a new sales, service and training facility here. According to the firm, the new office, in Hollywood, will be headed by **Andy Wild**, recently appointed marketing vice president for SSL. Wild had previously served with the company's U.K. and Far East offices.

The new facility includes a complete audio for video post-production demo and training center, equipped with an **SSL 6000 E Series** stereo video system. Client training will be supervised by the firm's new West Coast sales engineer, **Dave Colley**.

The address of the new office is 6255 Sunset Blvd., Suite 1206, Los Angeles 90028.

WINTER NAMM SHOW

(Continued from opposite page)

voice parameters for the **DX-7** are displayed directly on the monitor in graph form, eliminating the need to attempt to visualize the curve while dealing only with numbers. As many **DX-7** owners have expressed dismay at the difficulty of programming the synth, the program should find a strong market with the legions of musicians and studios who helped make the **DX-7** one of 1984's most popular synthesizers.

As with the 1984 summer NAMM expo, **MIDI** software abounded in **Anaheim**. **Passport Designs**, which has made some of the strongest inroads into the music retailing community, showed a new music printing and editing package for the **Commodore 64**. The new program, dubbed "Music Shop," is said by the company to yield more professional results than other printing packages designed for the **C-64**. The "Music Shop" software sells for about \$100. According to a company spokesperson, **Passport** will be marketing three new **MIDI** performance software packages as well, sometime in mid-March.

When digital sampling technology first was developed, it was extremely expensive and limited mostly to studios and musicians who could afford to lay out tens of thousands of dollars for a **Fairlight CMI** or **New England Digital Synclavier**. As with most technologies, however, prices have come down with time, and **E-mu Systems' Emulator** was regarded as a product breakthrough several years ago, when it brought digital sampling into the under-\$10,000 price range.

Now, a **Malverne, Pa.**-based firm, **Ensoniq Inc.**, has brought sampling capability down to the unheard-of price point of less than \$1,700. The company showed its **Mirage** digital sampling keyboard, with a maximum 30 kHz sample rate, five-octave elocity-sensitive keyboard, eight voices, **MIDI**-interface, and on-board sequencer.

Video Track

LOS ANGELES

VIC OLESEN & PARTNERS and the **Pathological Corp.** took charge of production on what is believed to be the first digitally recorded stereo television commercial. The spots, designed to promote **Chevrolet Cavalier**, were produced and directed by **Eric Steven Stahl** at **Glen Glenn Sound**. The commercials contain no dialog or voice-overs, just sound, says a spokesman.

Special effects expert **Ray Robinson** designed the cloud-like effect in "Call To The Heart" by **Giuffria**, from the **Camel/MCA Records** album of the same name, by using liquid nitrogen, said to have temperature of 324 degrees below zero. **Joe Clarke** directed the promotional clip, which was edited at **Compact Video**. **Howard Sisko** transferred the film to video at **The Post Group**. The video was produced by **Keefco's John Weaver**, and filmed at the **Chaplin Stage** in Hollywood.

Television star **Dennis Weaver** recently filmed three music videos for **Pacific International Records**. "Calhoun," "When I Come Home To You" and "Hollywood Freeway" were directed by **Troy Cory**. **Richard Masurek** produced the videos for **Rainbow Gold**, a division of **VRA Teleplay Pictures**. **Scott Whitenack** was the director of photography for the three clips, expected to go into television syndication.

NEW YORK

RARE FOOTAGE of **Willie Nelson** and **Ray Charles** performing "Seven Spanish Angeles" was produced by **Lickona, Watson & Casey Productions**. The clip will be distributed by **CBS Records Nashville**.

VCA Teletronics Center Stage oversaw a two-way satellite hookup between **Ted Turner's** superstation **WTBS** and **Moscow**. Entitled "Breaking The Spell... A U.S./Soviet Dialogue," the two-way communication focused on nuclear disarmament. **VCA** used the **IntelSat** international satellite system for the broadcast, which involved several cameras and audio/video feeds.

OTHER CITIES

WEA'S SPECIALTY Records in **Olyphant, Pa.** took center stage in Atlantic artist **Prince Charles'** video clip for "Skintight Tina," filmed by **Joe Tripician** and **Merrill Al-dighieri**. **Lee Hopp** lensed the piece in 35mm. The eight-minute single has been edited into a four-minute version, the producers say.

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

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FOR WEEK ENDING FEBRUARY 16, 1985

Billboard

TOP VIDEO CASSETTES SALES

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Compiled from a national sample of retail store sales reports.

THIS WEEK		LAST WEEK		WKS. ON CHART		TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	11				PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta	29.98 29.98
2	4	61				RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	24.95 24.95
3	5	11				PRIME TIME	Karl Video Corporation KVC-RCA 058	Jane Fonda	1984	NR	VHS Beta	39.95 39.95
4	2	144				JANE FONDA'S WORKOUT ▲ ◆	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NR	VHS Beta	59.95 59.95
5	3	12				THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta	79.98 79.98
6	7	102				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
7	14	66				AN OFFICER AND A GENTLEMAN ▲ ◆	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	24.95 24.95
8	8	48				TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	24.95 24.95
9	6	35				STAR TREK: THE MOTION PICTURE ▲ ◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	VHS Beta	24.95 24.95
10	10	54				STAR WARS	CBS-Fox Home Video 1130	Mark Hamill Harrison Ford	1977	PG	VHS Beta	39.98 39.98
11	9	46				THE JANE FONDA WORKOUT CHALLENGE ●	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95 59.95
12	11	5				POLICE ACADEMY	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	VHS Beta	79.95 79.95
13	13	19				1984 SUMMER OLYMPICS HIGHLIGHTS ▲	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR	VHS Beta	29.95 29.95
14	12	73				FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	24.95 24.95
15	18	5				DURAN DURAN DANCING ON THE VALENTINE	TDV Sony Video Software 97W5075	Duran Duran	1984	NR	VHS Beta	16.95 16.95
16	16	9				THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta	79.95 79.95
17	34	5				THE NEVERENDING STORY	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	VHS Beta	79.95 79.95
18	26	2				THE SONG REMAINS THE SAME	Warner Brothers Pictures Warner Home Video 11389	Led Zeppelin	1976	PG	VHS Beta	39.98 39.98
19	20	10				VIDEO REWIND: THE ROLLING STONES	Warner Home Video 11389	Led Zeppelin	1976	PG	VHS Beta	39.98 39.98



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The Footlockers
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Kareem Abdul Jabbar
Deacon Jones
Jayne Kennedy
Klique
Lakeside
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Marilyn McCoo
Pat Morita
Hugh O'Brien
Lou Rawls
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Sammy Shore
Donna Summer
Rudy Vallee
Carl Weathers
Nancy Wilson

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Gloria Loring
William Marshall
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The United Negro College Fund

"A mind is a terrible thing to waste."



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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	2	12	12	MADONNA Δ^2 SIRE 25157-1/WARNER BROS. (8.98) (CD) 2 weeks at No. One	LIKE A VIRGIN
2	1	35	35	BRUCE SPRINGSTEEN Δ^3 COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
3	6	15	15	WHAM Δ COLUMBIA FC39595 (CD)	MAKE IT BIG
4	4	7	7	FOREIGNER ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
5	10	21	4	JOHN FOGERTY WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
6	6	5	38	CHICAGO Δ^2 FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)	17
7	5	3	32	PRINCE & THE REVOLUTION Δ^9 WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
8	8	7	13	BRYAN ADAMS A&M SP501.3 (8.98) (CD)	RECKLESS
9	7	10	19	NEW EDITION Δ MCA MCA551.5 (8.98)	NEW EDITION
10	11	9	17	DARYL HALL & JOHN OATES Δ RCA AFL1-5309 (9.98)	BIG BAM BOOM
11	9	8	36	TINA TURNER Δ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
12	12	13	26	BILLY OCEAN Δ JIVE/ARISTA JL 8-821.3/ARISTA (8.98)	SUDDENLY
13	13	12	61	CYNDI LAUPER Δ^2 PORTRAIT BFR 38930/COLUMBIA (CD)	SHE'S SO UNUSUAL
14	14	16	10	DON HENLEY \bullet GEFEN GHS 24026/WARNER BROS. (8.98) (CD) BUILDING THE PERFECT BEAST	
15	20	26	6	SOUNDTRACK MCA 5547 (8.98)	BEVERLY HILLS COP
16	16	11	12	DURAN DURAN Δ CAPITOL SWAV12374 (9.98) (CD)	ARENA
17	17	19	12	DEEP PURPLE \bullet MERCURY 824003-1/POLYGRAM (8.98) (CD)	PERFECT STRANGER
18	15	15	18	SHEENA EASTON \bullet EMI-AMERICA ST-17132 (8.98) (CD)	A PRIVATE HEAVEN
19	19	14	67	LIONEL RICHIE Δ^8 MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
20	21	18	65	THE POINTER SISTERS Δ PLANET BXL1-4705/RCA (8.98) (CD)	BREAK OUT
21	23	25	15	JULIAN LENNON \bullet ATLANTIC 80184-1 (8.98) (CD)	VALOTTE
22	26	35	13	REO SPEEDWAGON EPIC QE39593 (CD)	WHEELS ARE TURNING
23	18	17	18	THE HONEYDRIPPERS Δ ES PARANZA 90220/ATLANTIC (5.98)	VOLUME ONE
24	24	27	15	PHILIP BAILEY COLUMBIA BFC 39542	CHINESE WALL
25	29	34	30	THE TIME Δ WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
26	30	30	17	GENERAL PUBLIC I.R.S. SP-70046/A&M (8.98) (CD)	ALL THE RAGE
27	22	20	72	HUEY LEWIS AND THE NEWS Δ^5 CHRYSALIS FV 41412 (CD)	SPORTS
28	25	22	13	PAT BENATAR Δ CHRYSALIS FV41471 (CD)	TROPICO
29	27	24	11	LINDA RONSTADT Δ A&M 60387/ELEKTRA (8.98)	LUSH LIFE
30	28	23	22	STEVIE WONDER Δ MOTOWN 6108ML (8.98) (CD)	THE WOMAN IN RED-SOUNDTRACK
31	35	38	11	GIUFFRIA CAMEL/MCA 5524/MCA (8.98)	GIUFFRIA
32	34	36	11	MIDNIGHT STAR \bullet SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
33	40	43	15	ASHFORD & SIMPSON CAPITOL ST-12366 (8.98)	SOLID
34	32	29	46	THE CARS Δ^2 ELEKTRA 60296 (8.98) (CD)	HEARTBEAT CITY
35	37	37	13	WHODINI \bullet JIVE JL-8251/ARISTA (8.98)	ESCAPE
36	36	39	11	TRIUMPH MCA 5537 (8.98) (CD)	THUNDER SEVEN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	66	67	21	DIANA ROSS \bullet RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
57	57	62	10	THE KINKS ARISTA AL 8-8264 (8.98) (CD)	WORD OF MOUTH
58	58	59	5	THE GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
59	67	86	10	LOS LOBOS WARNER BROS. 25177-1 (8.98)	HOW WILL THE WOLF SURVIVE
60	65	57	18	JEFFREY OSBORNE \bullet A&M SP-5017 (8.98) (CD)	DON'T STOP
61	61	58	13	AL JARREAU WARNER BROS. 1-25106 (8.98) (CD)	HIGH CRIME
62	62	51	96	Z Z TOP Δ^4 WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
63	63	53	22	TALKING HEADS SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
64	70	64	70	SOUNDTRACK Δ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
65	68	82	10	JOHN PARR ATLANTIC 80180 (8.98)	JOHN PARR
66	69	78	79	BILLY JOEL Δ^4 COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
67	54	47	13	CULTURE CLUB Δ VIRGIN/EPIC QE39881/EPIC	WAKING UP WITH THE HOUSE ON FIRE
68	52	52	40	JERMAINE JACKSON \bullet ARISTA AL88203-A (8.98) (CD)	JERMAINE JACKSON
69	59	49	25	JULIO IGLESIAS Δ^2 COLUMBIA QC 39157 (CD)	1100 BEL AIR PLACE
70	73	85	14	THE TEMPTATIONS GORDY 6119 GL/MOTOWN (8.98)	TRULY FOR YOU
71	83	83	33	SHEILA E. \bullet WARNER BROS. 1-25107 (8.98)	THE GLAMOUROUS LIFE
72	93	—	2	DAVID SANBORN WARNER BROS. 25150-1 (8.98)	STRAIGHT TO THE HEART
73	71	68	13	SOUNDTRACK FANTASY WAM-1791 (2LPS)/RCA (19.98) (CD)	AMADEUS
74	76	81	12	THE JUDDS RCA/CURB AHL-1-5319/RCA (8.98) (CD)	WHY NOT ME
75	80	84	18	TOMMY SHAW A&M SP-5020 (8.98) (CD)	GIRLS WITH GUNS
76	82	92	21	BRUCE COCKBURN GOLD MOUNTAIN GM 80012/A&M (8.98)	STEALING FIRE
77	81	95	19	DOKKEN ELEKTRA 60376 (8.98)	TOOTH & NAIL
78	75	77	64	BILLY IDOL Δ^2 CHRYSALIS FV 41450 (CD)	REBEL YELL
79	60	60	10	RAY PARKER JR. ARISTA AL 8-8266 (8.98)	CHARTBUSTERS
80	74	74	118	PRINCE Δ^2 WARNER BROS. 1-23720 (2LPS) (10.98) (CD)	1999
81	77	73	21	IRON MAIDEN \bullet CAPITOL SJ-12321 (8.98) (CD)	POWER SLAVE
82	72	65	17	BARBRA STREISAND Δ COLUMBIA QC 39480 (CD)	EMOTION
83	79	71	28	SAMMY HAGAR \bullet GEFEN CHE2-4043/WARNER BROS. (8.98) (CD)	VOA
84	84	72	80	GEORGE WINSTON \bullet WINDHAM HILL C-1025/A&M (9.98) (CD)	DECEMBER
85	85	75	17	ROGER HODGSON A&M SP-5004 (8.98) (CD)	IN THE EYE OF THE STORM
86	78	70	18	DAVID BOWIE Δ EMI-AMERICA SJ-17138/CAPITOL (8.98) (CD)	TONIGHT
87	90	91	22	KENNY ROGERS Δ RCA AFL1-5043 (8.98) (CD)	WHAT ABOUT ME
88	88	88	13	TOTO COLUMBIA QC38962 (CD)	ISOLATION
89	89	90	32	JOHN WAITE \bullet EMI-AMERICA ST-17124 (8.98)	NO BRAKES
90	95	107	29	SCANDAL FEATURING PATTY SMYTH \bullet COLUMBIA FC 39173 (CD)	WARRIOR
91	86	76	48	RATT Δ^2 ATLANTIC 80143-1 (8.98) (CD)	CITY OF THE FUTURE



Rio Fest. Fans respond enthusiastically during the 10-day Rock In Rio festival, which ran from Jan. 11-20 in Rio de Janeiro. (Photo: Robin Gibson)

Sade Faces Tough U.S. Sell Despite Success in U.K.

BY ETHEL ANN VARE

LOS ANGELES One of the hottest bands in the U.K. this season is Sade (pronounced Sha-day), the jazz-funk ensemble headed by Nigerian-born vocalist Falsade (Sade) Adu. Their album "Diamond Life" placed high on the British charts for six months, and produced three hit singles.

In the U.S., "Hang On To Your Love" has made dance and r&b progress since its Christmas release, and the album is just now being put out domestically by Epic. Why the long wait?

"I don't really know," shrugs Sade. "Maybe they took a bit of convincing, because they couldn't see

us comfortably fitting into any of the American radio categories. Since I've been here, I've become aware of how very bracketed all the music is."

Sade, 25, has spent only a short time in America, having been raised in England since the age of four. She formed Sade from within the funk band Pride with saxophonist Stewart Matthewman and bassist Paul Denman. Keyboardist Andrew Hale rounds out the London-based quartet.

The group is managed by Lee Barrett, an old friend, and secured its CBS contract through producer Robin Miller, who worked up 24-track demos of "Smooth Operator," the next single, and two other tunes on spec.

The biggest challenge for Sade, and for Epic, is to move the band's music out of the clubs and onto the air. Thanks to rigid formatting of American radio, Sade acknowledges that this may be a tough sell. But the group is confident it can be done.

"I'm starting to learn expressions like 'crossover,'" says Sade. "And I think the record will cross over naturally, because people are talking about it, and not because of which station it's played on."

Sade plans to do a U.S. tour in late spring or early summer. The members are now deciding which booking agency to sign with and what type of venues to approach. "It's a low-keyed live performance," explains Sade, "not wacky or forceful. I don't do any great acrobatic feats onstage. It goes with the music."

Sade's music is smooth, jazzy sound ("Hang On" is actually a chacha), and Sade's vocals are causing some to call her "the next Billy Holiday." She says it's only because she's black and wears her hair pulled back. In fact, as a former fashion model and designer who relies heavily on glamour for a video image, Sade often finds herself frustrated by a public that doesn't see beyond her striking appearance.

"I've never gone out to buy an album because of the way the artist looked," she says. "I wouldn't buy a Duran Duran album. No one in the band would."

BY PAUL GREIN

LOS ANGELES The organizers of "Rock In Rio" are already looking ahead to "Rock In Rio II," which is likely to be held at the same site in Rio de Janeiro next January.

While the basic premise of the festival—presenting top American and Brazilian acts in a large-scale outdoor setting—will remain the same, the second edition of "Rock In Rio" is expected to feature several refinements of the first.

The festival will likely shrink from 10 days to six or possibly run on two successive weekends, a reflection of the fact that the Saturday shows this year were the best-attended.

The organizers also plan to tighten up on ticketing: They estimate that 12% to 15% of those attending this year's event got in without paying. And they intend to include a clause in each of the contracts granting them television broadcast rights. They had no such clause this year, but hope that with the success of the festival, artists will come to terms on a worldwide tv broadcast.

"The next festival will be better in every sense than the one we had," says Oscar Ornstein, director of the international division of Art-Plan Publicidade, the Brazilian advertising agency headed by "Rock In Rio" mastermind Roberto Medina.

"Talent-wise, we hope we can get people we couldn't get this time: Duran Duran, Culture Club, Supertramp, the Police and Lionel Richie. We'd also definitely like to have some of this year's headliners back, including James Taylor, Queen, the Scorpions, AC/DC, Yes and Rod Stewart."

Ornstein says the organizers learned several lessons from "Rock In Rio" which they'll apply to the second event. "The first lesson is not to have any more 10-day festivals, he says. "It's too much."

According to Ornstein, both of the best-attended shows this year were on Saturdays. He says that the Jan. 12 show featuring George Benson, James Taylor and Al Jarreau drew 355,000, eclipsing the reported tally of 342,000 for the Jan. 19 show featuring Ozzy Osbourne, Whitesnake, the Scorpions and AC/DC.

Those two Saturday shows were responsible for nearly half of the total attendance for the 10-day festival. Ornstein estimates that all of the shows combined drew a total of almost 1.5 million fans. He pegs the break-even point for the organizers at 1,385,000 paying fans.

The biggest problem for the organizers was the number of people who got into the festival without paying. "We had many freeloaders who invaded, who bribed the cashiers at the gate," Ornstein says. "It was our first time, so we had a lack of experience in that area."

Ornstein says the organizers plan several changes to tighten up ticketing. "There will be turnstiles," he says, "and we'll have magnetized tickets. Also, we won't issue any [multi-night] passports, it will just be single tickets."

"And the people who have the concessions will have to have tick-

ets. The parking will be outside, not inside like it was. Many people were smuggled in. They invented all kinds of tricks to come in for free, and unfortunately, many were lucky."

Ornstein says one other change will likely reduce the number of non-paying guests: Fewer police will be hired next time. "They cause only trouble," he says. "They bring in their families and many people."

Ornstein says the event can get by with less police protection because there were no problems this year with drugs or accidents.

The organizers videotaped this year's festival and plan to ask the participating artists for worldwide broadcast rights.

"Our contracts say we only have tv rights for South America," Ornstein says, "but we plan to talk later on this year with the managers and the artists. They didn't allow it before because they didn't know what the festival was going to be. With everyone satisfied with the sound, lighting, photography and image, we hope it will be easier to get some sort of a deal."

"It's a good promotion for everybody," Ornstein continues. "Everyone can make a nickel."

Ornstein adds that that extra income will be necessary if the organizers are to do much more than break even. "Our budget was almost \$12 million," he says. "We (Continued on page 48)

Ritchie Eyes U.S. Crossover British Singer Is Star in Brazil

BY CHRIS MCGOWAN

LOS ANGELES The next singer from Latin America to journey down the path blazed by Julio Iglesias into the American marketplace may well be Brazil's Ritchie, whose 1983 album "Voo De Coração" sold a reported 700,000 units in a depressed market—the highest sales ever for a debut album in Brazil.

What would make an English-language album a logical next step for the CBS artist is that Ritchie is, in fact, English. It's only through a most unusual set of circumstances that he's come to be a pop star in a foreign land, singing in a language not his own while remaining totally unknown in his native country.

Ritchie's is the story of an Englishman who sings pop rock in Portuguese and looks—in his words—"a little like James Dean after a bad bout of the flu."

Ritchie (real name: Richard David Court) has become so popular in Brazil that no one seems to mind his accent anymore. And retailers were delighted when his followup album, "E A Vida Continua," was shipped in late October.

Ritchie, 32, was just another starving artist in London 12 years ago when he made the acquaintance of Brazilian pop star Rita Lee and her bass player, Liminha. They persuaded him to come to Brazil.

"I was pretty bored with the rock (Continued on page 48)

Sheila E., Perry Top Contenders For Bammies

LOS ANGELES Sheila E. and Steve Perry are the leading nominees for the eighth annual Bay Area Music Awards (Bammies), to be presented March 23 in San Francisco. Both artists are in the running for both best album and best song, Sheila E. for "The Glamorous Life" and Perry for his album "Street Talk" and song "Oh Sherrie."

Other nominees for best album are Sammy Hagar's "VOA," Greg Kihn's "Kihntagious" and Romeo Void's "Instincts." Other best song nominees are Night Ranger's "Sister Christian," Jefferson Starship's "No Way Out" and Huey Lewis & the News' "I Want A New Drug."

Sheila E. is also in the running for best female vocalist, along with Bonnie Hayes, Bonnie Pointer, Holly Near and Debora Iyall of Romeo Void. Perry is also nominated for best male vocalist, along with Huey Lewis, John Fogerty, Fee Waybill, and Mickey Thomas of Jefferson Starship.

The best group nominees are Huey Lewis & the News, Hagar/Schon/Aaronson/Shrieve, Eddie & the Tide, the Greatful Dead and Night Ranger.

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GO WEST



FOR WEEK ENDING FEBRUARY 16, 1985

Billboard

HOT 100 SINGLES

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

Table with 10 columns: Rank, Week, Last Week, WKS. ON CHART, Title, Producer (Songwriter), Artist, Label & Number, Distributing Label. Lists songs 1-31.

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Table with 10 columns: Rank, Week, Last Week, WKS. ON CHART, Title, Producer (Songwriter), Artist, Label & Number, Distributing Label. Lists songs 51-81.

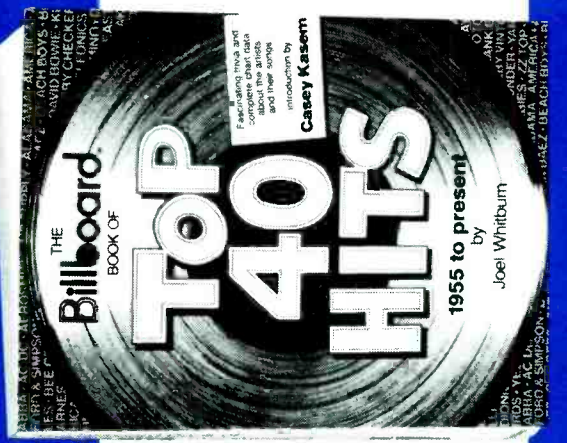
33	KEEPING THE FAITH P. RAMONE (B. JOEL)	46	4	83	73	58	12	IN NEON C. THOMAS (E. JOHN, B. TAUPIN)	◆ ELTON JOHN Geffen 7-29111/WARNER BROS.
34	MATERIAL GIRL N. RODGERS (P. BROWN, R. RANS)	—	2	84	NEW	—	—	LET'S TALK ABOUT ME A. PARSONS (E. WOLFSON, A. PARSONS)	◆ ALAN PARSONS PROJECT ARISTA 1-9282
35	SAVE A PRAYER C. THURSTON (DURAN DURAN)	53	3	85	83	87	3	BABY COME BACK TO ME T. HAUSER (N. SANTAMARIA)	THE MANHATTAN TRANSFER ATLANTIC 7-89594
36	OOH OOH SONG N. GERALDO, P. COLEMAN (N. GERALDO, P. GERALDO)	42	5	86	79	81	4	CRAZY D. FOSTER (K. ROGERS, R. MARX)	◆ KENNY ROGERS RCA 1-3975
37	HIGH ON YOU R. NEVISON (F. SULLIVAN, J. PETERIK)	47	4	87	NEW	—	—	BONGO BONGO S. MILLER, B. ALLRED, K. LEWIS, G. MALLABER (S. MILLER, C. MCCARTY)	◆ STEVE MILLER CAPITOL 5442
38	I WANNA HEAR IT FROM YOUR LIPS B. GAUDIO (E. CARMEN, D. PITCHFORD)	45	5	88	89	—	2	IF I HAD A ROCKET LAUNCHER J. GOLDSMITH, K. CRAWFORD (B. COCKBURN)	◆ BRUCE COCKBURN GOLD MOUNTAIN 82013/A&M
39	TRAGEDY J. HUNTER, P. BONANNO (J. HUNTER)	43	11	89	68	69	5	INVITATION TO DANCE N. RODGERS (K. CARNES, M. PAGE, B. FAIRWEATHER, D. ELLINGSON)	KIM CARNES EMI-AMERICA 8250
40	JUST ANOTHER NIGHT M. JAGGER, B. LASWELL, MATERIAL (M. JAGGER)	—	2	90	74	67	24	I FEEL FOR YOU A. MARDIN (PRINCE)	◆ CHAKA KHAN WARNER BROS. 7-29195
41	ONE MORE NIGHT P. COLLINS, H. PADGHAM (P. COLLINS)	—	2	91	75	71	21	OUT OF TOUCH D. HALL, J. OATES, B. CLEARMOUNTAIN (D. HALL, J. OATES)	◆ DARYL HALL & JOHN OATES RCA 13916
42	SOMEBODY B. ADAMS, B. CLEARMOUNTAIN (B. ADAMS, J. VALLANCE)	59	3	92	88	83	6	GOTTA GET YOU HOME TONIGHT M. FORTÉ, D. ROBINSON (M. HORTON, R. BLOOMFIELD)	◆ EUGENE WILDE PHILLY WORLD 799710/ATLANTIC
43	ALL I NEED G. BALLARD, C. MAGNESS (C. MAGNESS, G. BALLARD, D. PACK)	11	18	93	91	84	10	MAKE NO MISTAKE, HE'S MINE B. CUOMO, K. CARNES (K. CARNES)	BARBRA STREISAND WITH KIM CARNES COLUMBIA 38-04695
44	MISTAKE NO. 3 S. LEVINE (CULTURE CLUB)	33	10	94	81	55	18	VALOTTE P. RAMONE (J. LENNON, J. CLAYTON, C. MORALES)	◆ JULIAN LENNON ATLANTIC 7-89609
45	TURN UP THE RADIO N. KERRON (P. LUNNETT, RAND, ISHAM, LYNCH, RICHARDS)	54	9	95	NEW	—	—	NEW ATTITUDE H. RICE, P. BUNETTA, R. CHUDACOFF (S. ROBINSON, JR., J. GILUTIN, B. HULL)	PATTI LABELLE MCA 52517
46	THE BORDERLINES G. DUKE (R. JONES)	57	5	96	84	63	15	UNDERSTANDING B. SEGER, PUNCH (B. SEGER)	BOB SEGER & THE SILVER BULLET BAND CAPITOL 5413
47	WHY CAN'T I HAVE YOU R. J. LANGE, CARS (R. OCASEK)	66	4	97	82	61	7	KNOCKING AT YOUR BACK DOOR R. GLOVER, DEEP PURPLE (BLACKMORE, GLOVER, GILLIAN)	DEEP PURPLE MERCURY 880477-7/POLYGRAM
48	TREAT HER LIKE A LADY R. R. JOHNSON, A. MCKAY (O. WILLIAMS, A. O. WOODSON)	50	10	98	92	77	24	WAKE ME UP BEFORE YOU GO-GO G. MICHAEL (G. MICHAEL)	◆ WHAM COLUMBIA 38-04552
49	NIGHTSHIFT D. LAMBERT (W. ORANGE, D. LAMBERT, F. GOLDE)	62	4	99	94	75	23	I CAN'T HOLD BACK R. NEVISON (F. SULLIVAN, J. PETERIK)	◆ SURVIVOR SCOTTI BROS. 4-04603/EPIC
50	THIS IS NOT AMERICA D. BOWIE, P. METHENY (D. BOWIE, P. METHENY, L. MAYS)	65	3	100	87	72	14	TENDER YEARS K. VANCE (J. CAFFERTY)	◆ JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 4-04682/EPIC

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AMUSEMENT BUSINESS BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PRINCE SHEILA E.	Frank Erwin Center Univ. of Texas at Austin	Jan. 29-30	\$536,035 \$17.50/\$15.50	32,224 two sellouts	In-House/Rainbow Over America
IRON MAIDEN QUEENSRYCHE	Radio City Music Hall New York	Jan. 17-21	\$479,168 \$17.50	27,281 five sellouts	In-House
DEEP PURPLE GIUFFRIA	Long Beach (Calif.) Arena	Feb. 1-2	\$354,759 \$13.50/\$11.50	27,426 two sellouts	Avalon Attractions
DAVID COPPERFIELD	James L. Knight International Center Miami	Jan. 25-27	\$201,856 \$15/\$13.50	14,807 (24,715)	Festival Ventures/Pace Concerts
IRON MAIDEN TWISTED SISTER	Capitol Centre Landover, Md.	Jan. 28	\$197,462 \$12.50	15,797 (19,023)	Cellar Door Prods.
MEL TORME HELEN O'CONNELL MICHEL LEGRAND	Fox Theater St. Louis	Jan. 29-Feb. 3	\$188,595 \$17-\$4.90	28,401 (37,096)	Ray Shepardson
HUEY LEWIS & THE NEWS	Arizona State Univ. Center Tempe	Feb. 3	\$144,018 \$13.50	10,668 sellout	Evening Star Prods.
DEEP PURPLE GIUFFRIA	San Antonio Convention Center Arena	Jan. 26	\$140,944 \$13.50/\$12.50/\$11	11,782 sellout	Stone City Attractions
TRIUMPH MOLLY HATCHET	Providence (R.I.) Civic Center	Feb. 4	\$140,101 \$12.50/\$11.50	11,502 sellout	Frank J. Russo
HUEY LEWIS & THE NEWS	Univ. of Arizona Tucson	Feb. 4	\$136,562 \$12.50	10,925 sellout	Evening Star Prods.
BEACH BOYS AMERICA	The Olympic Saddledome Calgary, Alberta	Feb. 1	\$135,193 (\$168,992 Canadian) \$16/\$15	11,374 sellout	Perryscope Prods.
IRON MAIDEN TWISTED SISTER	The Omni Atlanta	Feb. 2	\$119,016 \$13.50	8,816 (9,600)	Brass Ring Prods.
REO SPEEDWAGON SURVIVOR	Centennial Hall Toledo	Jan. 26	\$110,925 \$12.50	9,101 sellout	Sunshine Promotions
JANIE FRICKE EXILE	Carleton Dinner Theater Bloomington, Minn.	Jan. 12-13	\$108,975 \$28.50-\$18.40	4,350 (4,800) three shows	In-House
IRIS CHACON	Radio City Music Hall New York	Jan. 26	\$108,808 \$20/\$17.50	5,874 sellout	In-House
BEACH BOYS K.D. LAIG	Northland Coliseum Edmonton, Alberta	Jan. 31	\$102,732 (\$128,416 Canadian) \$15/\$10	8,538 (9,000)	Perryscope Prods.
HANK WILLIAMS JR. DAVID ALLAN COE	Coliseum Richmond, Va.	Feb. 2	\$87,498 \$12.50/\$11.50	7,021 (10,000)	Kaleidoscope
KISS QUEENSRYCHE	San Antonio Convention Center Arena	Jan. 30	\$84,566 \$12.50/\$11.50	7,221 (7,748)	Stone City Attractions
KISS QUEENSRYCHE	Frank Erwin Center Univ. of Texas at Austin	Jan. 26	\$68,366 \$12.50/\$11.50	5,691 (6,853)	In-House/Jam Prods.
CONWAY TWITTY JOHN CONLEE REBA McENTIRE	Starplex Armory Washington, D.C.	Feb. 2	\$64,719 \$13.50	4,794 (10,000)	Jayson Promotions
THE WHISPERS ALICIA WATERS	Fox Theater St. Louis	Jan. 26	\$63,910 \$15/\$13	4,597 (4,635)	Concert Entertainment
CONWAY TWITTY JOHN CONLEE REBA McENTIRE	The Mosque Richmond, Va.	Feb. 3	\$58,412 \$12.50	4,673 (7,334)	Jayson Promotions
WHAM	Hollywood (Calif.) Paladium	Feb. 4	\$57,402 \$13.50	4,400 sellout	Avalon Attractions
CONWAY TWITTY JOHN CONLEE REBA McENTIRE	The Coliseum Winston-Salem, N.C.	Feb. 1	\$56,275 \$12.50	4,503 (8,276)	Jayson Promotions
IRON MAIDEN TWISTED SISTER	Carolina Coliseum Columbia, S.C.	Jan. 31	\$52,350 \$12.50	4,471 (9,600)	Beach Club Concerts
GEORGE CARLIN TRAVIS SHOOK	Royal Oak (Mich.) Music Theater	Feb. 2	\$50,499 \$15.50	3,258 two sellouts	Brass Ring Prods./Westwood Prods.
JOHNNY CASH JUNE CARTER CASH ANITA CASH	Civic Auditorium Portland, Ore.	Jan. 26	\$43,966 \$13.50/\$12	3,436 (6,000)	Northwest Entertainment Consultants
PETER ALLEN	Academy of Music Philadelphia	Feb. 3	\$43,951 \$17.50/\$15.50	2,240 (2,921)	The Concert Co. Presents
SPYRO GYRA	Rainbow Music Hall Denver	Feb. 2	\$35,761 \$13.50/\$12.50	2,790 two sellouts	Feyline Presents
RICKY SKAGGS THE WHITES	Emmons Auditorium Ball State Univ. Muncie, Ind.	Feb. 2	\$33,150 \$10/\$9	3,400 sellout	Varnell Enterprises/Ben Farrell
JOHNNY CASH JUNE CARTER CASH ANITA CASH	Seattle Opera House	Jan. 29	\$32,516 \$15/\$12/\$11	2,572 (3,099)	Northwest Entertainment Consultants
JOHNNY CASH JUNE CARTER CASH ANITA CASH	Hult Center Eugene, Ore.	Jan. 25	\$30,748 \$13.75/\$11.75	2,391 (2,505)	Northwest Entertainment Consultants
TRIUMPH PAT TRAVERS	Stabler Arena Bethlehem, Pa.	Feb. 1	\$29,463 \$11.50	2,470 (6,000)	John Scher Presents/Monarch Entertainment
JOHNNY CASH JUNE CARTER CASH ANITA CASH	Spokane Opera House	Jan. 27	\$29,329 \$12.50/\$11	2,481 (2,700)	Northwest Entertainment Consultants
TONY BENNETT	Peabody Auditorium Daytona Beach, Fla.	Feb. 2	\$28,341 \$14.50/\$12.50/\$10.50	2,218 (2,559)	Concert Showcase of Florida
JANIE FRICKE PINKARD & BOWDEN	Memorial Auditorium Eau Claire, Wis.	Feb. 2	\$28,088 \$8	3,611 two sellouts	WAXX Radio
METALLICA WASP	Royal Oak (Mich.) Music Theater	Feb. 1	\$18,876 \$12	1,573 sellout	Brass Ring Prods.
OINGO BOINGO	Palace West Theater Phoenix	Jan. 28	\$15,851 \$11.50/\$10	1,488 (1,700)	Feyline Presents
BACHMAN TURNER OVERDRIVE	Mardi Gras Aurora, Colo.	Jan. 28	\$11,083 \$7/\$6	1,701 sellout	Feyline Presents
WYNTON MARSALIS	Carefree Theater West Palm Beach, Fla.	Jan. 25	\$10,422 \$13.50	772 sellout	Fantasma Prods.

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Talent in Action

ASHFORD & SIMPSON
BILLY OCEAN

Radio City Music Hall, New York
Tickets: \$20, \$17.50

NEAR THE END of their Feb. 2 early show, the second of three sold-out Radio City concerts, Nickolas Ashford and Valerie Simpson offered heartfelt versions of three classic songs they had written for Marvin Gaye & Tammi Terrell. This spot stood out dramatically for its low-key sincerity; unfortunately, most of the rest of the show was characterized by a glitzy, almost manic show-biz energy.

Ashford & Simpson are past masters of the art of writing clever, memorable r&b/pop songs and delivering them in grand style. And, as demonstrated by the recent success of their Capitol single "Solid," the duo's first No. 1 black hit, they have found a way to remain contemporary (if not quite beat-box funky) without abandoning the charmingly old-fashioned virtues—like sturdy song construction and romantic lyric-writing—that have served them well since their Motown days.

But their show, for all its high-intensity melodrama, came off as just a little calculated. It appeared as if Ashford & Simpson have been going through the motions for so long that even the fiercely enthusiastic New York audience wasn't about to rouse them into changing a note of their standard, by-the-numbers show.

Oh, they looked resplendent in their sequined outfits; they moved with grace and vigor, if not total precision; and, of course, they sang beautifully, their trademark close harmonies as attractive as ever. But except for the Gaye/Terrell medley and some gospel-tinged vocal gymnastics by Simpson during the introduction to "Stay Free," they didn't do much with those beautiful voices other than singing their hits exactly like they sound on the records. And, as it turned out, a lot of those hits packed less of a punch at Radio City than they do on the radio.

The crack eight-piece band, led by keyboardist Raymond Chew, did its job with consummate skill, as did the two backup vocalists, Yolanda McCullough and Raymond Simpson. But on this night at least, Ashford & Simpson were unable to cross the fine line that separates studio flawlessness from in-concert inspiration.

Opening act Billy Ocean, coming off his own tremendous chart success with "Caribbean Queen" and "Loveboy," displayed an extremely pleasant voice, a decent set of moves, an amiable stage personality and the toothiest smile this side of Farrah Fawcett. Unfortunately, much of his set consisted of monotonous dance-oriented filler which didn't seem to serve much purpose other than killing time until he closed the show with his two big hits.

The shame of it is that Ocean's voice is capable of doing much more than riding a simple groove, as he demonstrated on the only two ballads of his set, "The Long And Winding Road" and the title tune from his current Jive/Arista album, "Suddenly." His confident, emotional delivery of both songs contrasted sharply with the lightweight quality of much of his other material—although the very catchy "Caribbean

Queen," the hard-rocking "Loveboy" and his dance hit of a few years back, "Nights (Feel Like Getting Down)," did manage to survive the transition from radio to Radio City almost intact. PETER KEEPNEWS

RICHARD CLAYDERMAN

Beverly Theatre, Beverly Hills, Calif.
Tickets: \$15, \$12.50

LIKE JULIO IGLESIAS 18 months ago, Clayderman is a major recording star in almost every country around the world, but is virtually unknown in the U.S. The French pianist is hoping to change that: He has signed with Columbia Records, which released his first American album, "Amour," last fall, and he undertook a brief debut American tour last month which included a stop at the Beverly Jan. 24.

Clayderman's two-hour show consisted entirely of instrumentals, on which he was backed by a rhythm section imported from his native Paris and a string section composed of local players. It was well-designed, striking a good balance of soft, romantic ballads and high-stepping rhythm pieces; and of original songs and Clayderman's versions of popular hits. The show was dominated by such obvious crowd-pleasers as "Chariots Of Fire" and "The Way We Were," but also included one or two surprises, such as a selection by French pianist Claude Bolling.

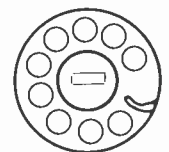
The biggest problem with the show was Clayderman's inability to communicate with the crowd on a non-musical level. Clayderman speaks English—haltingly but intelligibly—but at the Beverly either said little or, worse, stuck to a script that had a bad case of the cutes. The low point of the show came during an extended bit in which Clayderman conversed with his pet flea, Bridget, as a lead-in to "Born Free"—er, "Born Flea."

Clayderman should drop the canned shtick and be more spontaneous on stage. Even if he stumbles a bit in his English, that would likely endear him to an American audience, as Iglesias—to cite just one foreign-born artist—has discovered.

Because of Clayderman's present stiffness, the show had a formal, recital hall quality. This was unfortunate because most of the musical selections were sound, from a "West Side Story" medley to a strikingly rearranged "Moon River." For the most part, Clayderman took dead aim at middle-brow tastes, but hit below that level with bland versions of three songs that have become clichés: "Love Story," "Just The Way You Are" and "Don't Cry For Me, Argentina." PAUL GREIN

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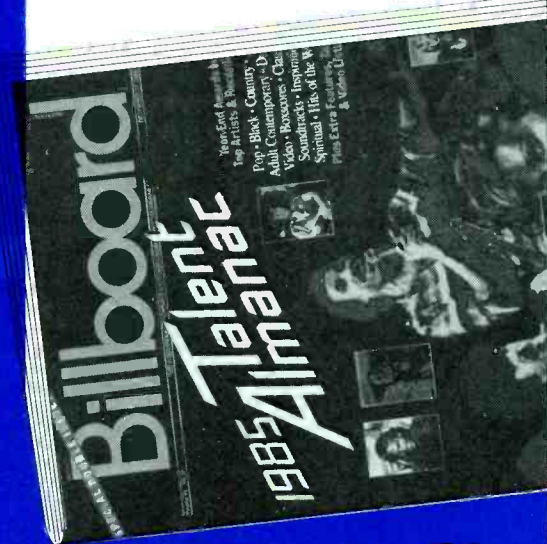
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40	33	18	I FEEL FOR YOU	CHAKA KHAN	WARNER BROS. 25162-1 (8.98) (CD)
(41)	64	79	SIGN IN PLEASE	AUTOGRAPH	RCA NFL 1-8040 (6.98)
42	38	20	ANIMALIZE	KISS	MERCURY 822495-1/POLYGRAM (8.98) (CD)
(43)	51	10	STARCHILD	TEENA MARIE	EPIC FE 39528
44	44	22	ALL I NEED	JACK WAGNER	QWEST 1-25214/WARNER BROS. (8.98)
(45)	50	61	20/20	GEORGE BENSON	WARNER BROS. 1-25178 (8.98)
46	46	33	STAY HUNGRY	TWISTED SISTER	ATLANTIC 80156 (8.98) (CD)
(47)	49	21	VITAL SIGNS	SURVIVOR	SCOTTI BROS. FZ 39578/EPIC (CD)
48	48	7	FAT BOYS	FAT BOYS	SUTRA SUS1015 (8.98)
49	45	22	1984	VAN HALEN	WARNER BROS. 1-23985 (8.98) (CD)
50	39	28	PARADISE CAFE	BARRY MANILOW	ARISTA AL 8-8254 (8.98) (CD)
51	47	41	MADONNA	MADONNA	SIRE 1-23867/WARNER BROS. (8.98) (CD)
(52)	53	54	BREAKIN' 2 ELECTRIC BOOGALOO	SOUNDTRACK	POLYDOR 823696-1/POLYGRAM (9.98) (CD)
(53)	56	5	THE AGE OF CONSENT	BRONSKI BEAT	MCA 5538 (8.98)
(54)	55	63	STREET TALK	STEVE PERRY	COLUMBIA FC 39334 (CD)
55	43	40	EDDIE & THE CRUISERS-SOUNDTRACK	JOHN CAFFERTY/BEAVER BROWN BAND	SCOTTI BROS. BRZ 38929/EPIC (CD)

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96	96	96	71	WYNTON MARSALIS	COLUMBIA FC39530 (CD)	HOT HOUSE FLOWERS
97	100	102	12	MOTLEY CRUE	ELEKTRA 60289 (8.98) (CD)	SHOUT AT THE DEVIL
98	98	100	7	THE WHISPERS	SOLAR 60356-1/ELEKTRA (8.98) (CD)	SO GOOD
(99)	107	114	5	SOUNDTRACK	RCA ABL1-5349 (8.98) (CD)	EURHYTHMICS (1984)
100	103	98	16	SOUNDTRACK	GEFFEN GHS24062/WARNER BROS. (9.98)	COTTON CLUB
101	101	104	73	DAN HARTMAN	MCA MCA5525 (8.98) (CD)	I CAN DREAM ABOUT YOU
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105	108	112	35	DENNIS DEYOUNG	A&M SP-5006 (8.98) (CD)	DESERT MOON
(106)	178	—	2	RUN D.M.C.	PROFILE PRO 1201 (8.98)	RUN D.M.C.
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108	109	109	15	BIG COUNTRY	MERCURY 822831-1/POLYGRAM (8.98) (CD)	STEEL TOWN
109	105	103	11	UB40	A&M SP-5033 (8.98)	JEFFREY MORGAN
110	104	105	53	SHALAMAR	SOLAR 60385/ELEKTRA (8.98) (CD)	HEARTBREAK
				BRUCE SPRINGSTEEN	COLUMBIA JC 33795 (CD)	BORN TO RUN

BRAZILIAN POP STAR RITCHIE

(Continued from page 43)

scene in England at the time," Ritchie remembers, "and I thought I'd go down there for a few months and suss out some percussion ideas or what have you, and then come back. So I went, and I fell in love with the country. And when I heard music by people like Milton Nascimento and Egberto Gismonti, it just blew my socks off."

Ritchie settled in Rio de Janeiro and formed a series of groups, including one with Lulu Santos and Lobão, two current stars of the Brazilian rock scene. After a time, he started singing in Portuguese and working in collaboration with Brazilian poet Bernardo Vilhena.

"I took a tape around to the Brazilian record companies," Ritchie says, "and kept getting the same result: 'No, we're not interested. Your accent's too bad—you should stick

to singing in English.' They all turned me down, except for CBS, which—being the biggest of them all—I didn't even dare approach."

Ritchie then decided to make an independent record, which caught the ear of independent producer Fernando Ardour. Ardour took the tape to Claudio Conde at CBS, who signed Ritchie on the spot.

Ritchie's first single, "Menina Veneno," was released in February, 1983, and went gold (100,000 units) in 14 days. It eventually sold more than 500,000 copies.

Ritchie's album came out in July, 1983, and hit double platinum. His sales in the next 12 months were reportedly superseded only by Roberto Carlos, Michael Jackson and Julio Iglesias.

Ritchie's success came at the same time as, and helped influence, the burgeoning Brazilian rock scene—in which such acts as Lulu Santos, Blitz, Kid Abelha, Marina, Barao Vermelho and Vinicius Cantuaria have begun to rival and often outsell international rock product. This in turn has sparked the open-

ing in Sao Paulo and Rio of many new danceterias—dance clubs that play international new wave and domestic rock. And the danceterias have had an effect on Ritchie, who has both ballads and more dance-oriented numbers on his new album, which was produced by his old friend Liminha.

"Rock'n'roll has hit Brazil, and the kids have latched onto it," says Ritchie. "Everyone is dancing to save their souls because of the economic crisis."

CBS is now considering the possibility of an English-language album for Ritchie at the end of this year. But whether or not he takes the Iglesias plunge and achieves stardom in America or England, Ritchie will probably never leave Brazil for very long, having—as they say—"gone native."

"I'm very proud to be making music here," he says, "and I think the musicians in Brazil are the best in the world."

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'ROCK IN RIO' PROMOTERS

(Continued from page 43)

spent more than \$5 on the site alone. And we supplied all the bands and managers with hotel accommodations, automobiles and first-class round-trip airline tickets. All of this adds up to very heavy money.

"Also, we have to pay 33% income taxes for all the talent. And on top of that, we have to pay 10% toward the musicians union. So when you pay someone \$100,000, you add on 43% and it's \$143,000. And from the gate your pay 10% to author's rights, and then 10% city tax. So there are expenses all over."

Still, Ornstein adds: "If everything goes all right we'll break

even. If we have a loss, it will be a small loss, but it's a good investment. And it has given the country a lot of publicity, even though we didn't receive a cent from the government. It's all private money."

Despite that lack of financial support from the city and state, Ornstein says Medina has no plans to stage any events outside of Brazil. "We have had offers from France and Portugal to stage a festival there, but Mr. Medina will not do that. He will not move to anywhere else outside of Brazil."

Ornstein adds that the festival generated advance ticket sales of almost 450,000, which surprised the festival organizers. "Brazilians aren't accustomed to buying in advance," he says. "You take a big soccer game, and the walk-up is almost 80%."

Tickets for the event were priced at \$5-\$7 per night. Ornstein says that because of Brazil's 220% inflation rate, he can't predict what ticket prices will be next year.

Pop Singer Aids Missing Children

LOS ANGELES Pop veteran Devin Payne is set to headline two benefit concerts at the Roxy Theatre here Feb. 13-14 on behalf of Child Find, the oldest national organization assisting in locating missing children.

In conjunction with the benefits, the National Academy of Video Arts & Sciences is coordinating the production of a 30-second public service announcement utilizing footage from a Payne music video directed by David Soul.

The PSA will be tagged with a special message from Soul stressing the problem of child abduction and conveying information and photos of some of those still missing. The spot will be fed weekly to more than 650 television stations via Pro Video News Service's "Spotlight Hollywood," the weekly satellite news feed. Plans are also in the works to distribute the clip nationally to theatres and music video outlets.

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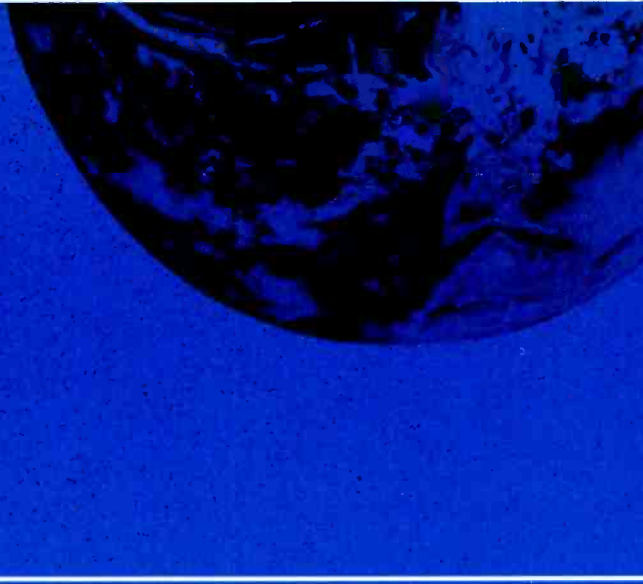
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20	32	3	ELVIS '68 COMEBACK SPECIAL	Media Home Entertainment M452	Elvis Presley	1968	NR	VHS Beta	29.95 29.95
21	NEW ▶		BEST DEFENSE	Paramount Pictures Paramount Home Video 1587	Dudley Moore Eddie Murphy	1984	R	VHS Beta	79.95 79.95
22	40	23	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	39.95 39.95
23	22	8	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	VHS Beta	79.95 79.95
24	15	3	TIGHTROPE	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	VHS Beta	79.95 79.95
25	NEW ▶		ALL OF ME	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R	VHS Beta	79.95 79.95
26	39	82	DURAN DURAN ●	Thorn/EMI Tvd 1646	Duran Duran	1983	NR	VHS Beta	29.95 29.95
27	NEW ▶		ONCE UPON A TIME IN THE WEST	Paramount Pictures Paramount Home Video 6830	Henry Fonda Charles Bronson	1969	PG	VHS Beta	69.95 69.95
28	23	2	CLOAK AND DAGGER	Universal City Studios MCA Dist. Corp. 80124	Henry Thomas Dabney Coleman	1984	PG	VHS Beta	79.95 79.95
29	17	54	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95 39.95
30	25	59	MAKING MICHAEL JACKSON'S THRILLER ▲ ◆	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95 29.95
31	28	2	JAZZIN' FOR BLUE JEAN	TDV Sony Video Software 93W50002-1	David Bowie	1984	NR	VHS Beta	19.95 19.95
32	29	13	RAQUEL, TOTAL BEAUTY AND FITNESS	Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	VHS Beta	39.95 39.95
33	38	21	SPLASH ◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	79.95 79.95
34	21	2	DO THEY KNOW ITS CHRISTMAS?	Vestron 0995	Band-Aid	1984	NR	VHS Beta	09.95 09.95
35	27	28	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	79.95 79.95
36	37	19	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta	79.95 79.95
37	24	60	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95 39.95
38	36	21	HEARTBEAT CITY	Elektra Entertainment Warner Home Video 34024	The Cars	1984	NR	VHS Beta	29.98 29.98
39	19	23	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98 79.98
40	20	28	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta	59.95 59.95

● Recording Industry Assn. of America (RIAA) seal for sales/licensed rentals of \$1.5 million. ◆ RIAA seal for sales/licensed rentals of \$750,000 units or sales/licensed rentals of \$3 million. Titles issued prior to Jan. 1, 1984 are certified under lower criteria.
◆ International Tape Distrib. Assn. seal for sales and/or rentals of \$1 million at wholesale.

Technology's Impact Cited

LAWYERS SEE BIG CHANGES AHEAD

BY EDWARD MORRIS

NASHVILLE Entertainment lawyers here, who are spending more time on negotiation than litigation for their clients, predict a significantly different business climate in the next few years for artists, publishers and record companies. Most of the changes, they assert, will come from changes in technology.

If the attorneys' predictions hold true, regional artists can expect a better chance at making a living with their music and merchandise; major record companies may evolve into distributing mechanisms only; low-power television will become a primary vehicle of artist development; the international record market will become easier to crack; artists will spend less time on the road; and more songwriters will be lured

into work-for-hire situations with publishers.

Some attorneys see record labels becoming more heavy-handed in their dealings with artists by insisting that they pay more of their development costs and share more of their various sources of income.

Attorney R. David Ludwick envisions "an unbelievable growth" in low-power "mom-and-pop" television stations congenial to local programming. These will constitute an "entirely new marketplace," according to Ludwick—one in which local talent can sell both itself and its merchandise directly while, at the same time, building audience credibility to reach for larger markets.

"Because major labels are having so much trouble in administering [the rosters] they've already got," Ludwick continues, "there's going

to be a glut of independents" to which lesser acts will turn in their disgruntlement at not receiving proper attention. And the impact of video imagery, he says, "will enable visually exciting recording artists to branch into other forms of entertainment, such as acting."

Artists who stay on major labels can expect to have to bargain more stringently for their portion of product endorsement rights, since increased video exposure will make endorsements more valuable, Ludwick says. It's a common practice now, he adds, for labels to insist on having subcontracting rights for artist endorsements.

Satellite technology, Ludwick concludes, will enable acts to establish

(Continued on page 56)



Final Mix. Nicolette Larson listens to a playback on her new MCA single, "Only Love Will Make It Right," with her producers Tony Brown, left, and Emory Gordy Jr. Larson, whose "Lotta Love" was a 1980 pop hit, is now recording as a country artist.

Emmylou Pushes 'Sally Rose'

Warner Bros. Behind 'Odd' Album

NASHVILLE "They're really getting behind this album. I think they realize that it's an odd product, but they're taking that as one of its strengths." This is Emmylou Harris' appraisal of the Warner Bros. Records response to her new concept album, "The Ballad Of Sally Rose."

Promoting the record is a task both Harris and her label have undertaken with evident zeal. Harris was scheduled to kick off her 22-city tour in Nashville Friday (8), with the last half of each show given over to a presentation of the entire album. Warner Bros. polled radio stations to select the first single from "Sally Rose," and the company has arranged extensive tour and retail support for the project.

"The Ballad Of Sally Rose," through its 13 cuts, tells the story of a girl abandoned by her parents who grows up listening to the radio for companionship. She becomes a performer, falls under the influence of a mystical musical figure called "The Singer," and subsequently marries him.

They quarrel and part, and "The Singer" is killed in a car wreck. Sally Rose goes on to become a star in her own right, but always with The Singer as her spiritual and musical mentor. When Sally Rose retires from the road, she buys a radio station, over which she can keep The Singer's music and memory alive.

Harris concedes that there are some parallels between Sally Rose's life and her own relationship with Gram Parsons. But she downplays them, noting that her whole career has been a testimony to Parsons' influence.

She and Paul Kennerley wrote and produced "The Ballad Of Sally Rose." Kennerley authored two other concept albums, "White Mansions" and "The Legend Of Jesse James," the latter of which included Harris among the performers.

While neither of these albums was a strong seller, Harris says all she looks for is artistic satisfaction. Luckily, she notes, these impulses have ultimately dovetailed with the corporate need for profit.

(Continued on page 55)

NASHVILLE SCENE

by Kip Kirby



This week's Nashville Scene was compiled by Edward Morris.

AT ABOUT THE SAME TIME the rest of the world was discovering breakdancing and Ronald Reagan's decision to live forever, the Nashville music community discovered **The Press Conference**. Events that once would have been heralded by modest press releases or quick phone calls have suddenly become occasions for pageantry. Let an artist unleash a video, encounter an unsponsored disease or notice the onset of spring and he is ready to call in Reuters to share his joy. In short, press conferences here have become big-

Press conferences keep Music City feed

ger affairs than the news they are ostensibly called to announce.

Knowing that hungry, sober journalists are more irksome than sated, tipsy ones, the planners of press conferences always contrive to balance the speaker's platform with the buffet table—a ploy eternally doomed to success. Thanks to the culinary foundation of Nashville press conferences, Wisconsin no longer produces a surplus of cheese, and countless family vineyards throughout the Napa Valley have been spared the odium of bankruptcy.

The dynamics of a music industry press conference may best be illustrated by this actual transcript of one. It has been altered only enough to shield the identity of its participants. Like all other such events, this one begins with the Star's opening statement:

STAR: I want to mention a couple of things before I take your all's questions and let you get back to the bar. This is my best album. I'm really excited about the tour. Somebody has got to fight this disease. Country fans are the most loyal fans in the world. I'm just like anybody else. My label's really behind me this time. Give me America any old day. I love you all. And everything is beautiful in its own way.

REPORTER 1: You seem very sincere in all this. Am I reading you right?

STAR: Well, I don't want to sound holier-than-thou, but for something this important a man's just flat got to put his feelings out there on the line.

REPORTER 2: And let the chips fall where they may?

STAR: You got it there, pardner.

REPORTER 1: I know you've historically been reluctant to take political stands—as a matter of fact, I

recall you making that very point when we were out there digging Marty's grave—but do you have a position on infant sacrifice?

STAR: Well, I'm not certain that's a political or a religious matter. It'd be easy enough for me to shoot off my mouth about something I don't know that much about, but I don't think that's the kind of attitude that's made this country great. Live and let live, I say.

REPORTER 3: Can you tell us why your label described your last album as a "direct-to-discount recording"?

STAR: Now, darlin', I think most ever'body here knows—except maybe you—that that album was an experiment on my part. A new direction. And I'm not ashamed of it. Mark my word, one of these days "Let's Hear It For The Noose" is gonna be a classic.

REPORTER 3: How many copies did it sell?

STAR: Hon, it's my policy never to give out figures unless there's a court order. Next question.

CHRIS HILLMAN phones to say that, contrary to what was said in last week's Scene, he is not forming a band and is not scheduled to work the Palomino Club. He reports he is still pursuing a solo career and is on the verge of making a label deal.

When a picker's town like Nashville rolls out the carpet for musicians, then you know they're something special. Recently, The Nashville Network's "Nashville Now" devoted an entire show to the winners of Frets magazine's annual readers poll. Appearing on the show with host **Ralph Emery** were **Chet Atkins**, winner in the fingerpicking category; **Tony Rice**, country flatpicking and best acoustic album; **Robb Wasserman**, jazz/pop bass; **Bela Fleck**, bluegrass banjo; **David Grisman**, mandolin; **Jerry Douglas**, dobro; and **Mark O'Connor**, multi-instrumentalist. Atkins, Rice, O'Connor, Grisman and Wasserman were also inducted into the magazine's "Gallery of the Greats" for each having won five previous polls.

Speaking of press conferences, **Charlie Daniels** admitted at the one held prior to this year's Volunteer Jam that he watches Showtime via his personal satellite dish. Seems cable tv hasn't reached his Mt. Juliet ranch yet. Daniels revealed his transgression to a panel that included a Showtime representative who was there to announce that the cable service was taping the Jam for an upcoming special.

SIGNINGS: Joe Simon to Compleat Records . . . And to Tree International go **Max D. Barnes**, **Max D. Barnes Jr.**, **Barbara Wyrick**, **Gregg Guidry**, **Tom Shapiro**, **David Martin**, **Denny Henson**, **Joe Chambers**, **Larry Jenkins**, **Don Henry**, **John Jarvis**, **Bill Caswell**, **Madeline Stone** and **Kix Brooks**.

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DALLAS, TX. COLT 45's RECORD CO. is opening its door with an all new single, "ANGEL ON THE WING". It's sure to be a sharp-shooter on the charts. This is Gary London's first big single. We're sure to hear more from "The Diamond Head Kid" in his all new Silver-Bullet album coming soon.

Colt 45's Record Co., 5423 Parkdale, Dallas, Texas 75227 (214)381-3495

'Star Search' Is Good to Sawyer Brown

Band's TV Triumph Leads to Fame, Hit Single, Tour

NASHVILLE "Star Search," Ed McMahon's nationally syndicated television talent contest, had two success stories in its 1984 debut season.

One was Sam Harris, who's already collected a gold album for his Motown debut. The other, country-rock group Sawyer Brown, doesn't have a gold album, but its first single, "Leona," reached number 16 on the country singles chart and has reportedly sold close to 60,000 units. Capitol has just shipped Sawyer Brown's self-titled debut album, concurrent with the group's participation in the 42-date Kenny Rogers/Dolly Parton tour.

Sawyer Brown's \$100,000 "Star Search" triumph as best musical group brought the five-piece act instant fame and a huge fan following. Mark Miller, the group's Panama-hatted lead vocalist and primary songwriter, says that strangers invariably recognize the band from its long reign on the McMahon tv show.

"Sometimes when we're onstage before Kenny and Dolly come on, we'll ask the audience, 'How many of you know us from "Star Search"?' We still can't believe the roar that goes up."

Sawyer Brown successfully fought off all competitors (including r&b, rock, pop and country bands) to claim the grand prize

money. By the time the 13-week season was over, Sawyer Brown had a contract with Curb Records, which led to a Capitol/EMI America affiliation through new Nashville label president Jim Foglesong.

The band turned down a management offer from "Star Search" principals—including the show's producer, Bob Banner—to sign instead with Starbound Management, a Nashville firm headed by C.K. Spurlock, Kenny Rogers' longtime concert promoter, and former Oak Ridge Boys staffer Mickey Baker. (Starbound's other client is singer B.J. Thomas.)

The Jim Halsey Co. handles Sawyer Brown's bookings. The act receives \$5,000-\$7,000 per night for its appearances, and in addition to its tour dates with headliners Kenny Rogers, Dolly Parton, the Oaks, Eddie Rabbitt, George Jones and Crystal Gayle, will add fairs to its schedule later this summer.

"With an act like Sawyer Brown, you're dealing with a unique situation," says George Collier, Capitol/EMI America's director of West Coast operations for Nashville. "The group's strength in the marketplace is already established from their enormous tv popularity. The show made them stars with fans. Our thrust is to let these people know that the group is now signed

with us and is recording."

To generate in-house excitement among the Capitol branch staff, the label made an internal video presentation taken from Sawyer Brown's appearance on The Nashville Network's "New Country" concert segment. The clip, shown prior to the release of "Leona," emphasized Sawyer Brown's powerful live performing capabilities, Collier says.

Full press kits were mailed out to all Capitol/EMI branches in the U.S., as well as to the company's overseas operations. A seven-inch bio card accompanied "Leona" to radio and retail accounts, again tagging the act's first-place finish on "Star Search."

Collier adds that special "retail flash cards" were devised and sent periodically to retailers, updating them on Sawyer Brown's activity and the success of the single. The label also made up 1,000 silver buzzsaw pins keyed to the slogan, "The Buzz Is On—Sawyer Brown," which were given to field staff for their accounts. At the time, attention was focused on the fact that Sawyer Brown was the first act to be signed under the new Capitol/Curb logo.

Following "Leona's" breakthrough into the top 20 of the country chart, Sawyer Brown has released a followup, "Step That Step."



Best Closing Act? Members of Capitol/Curb group Sawyer Brown flank Kenny Rogers after presenting him with a plaque for "best closing act on Sawyer Brown's tour of the universe." Sawyer Brown is currently opening for Rogers and Dolly Parton across the country. From left are Gregg Hubbard, Jim Scholten, Mark Miller, Rogers, Joe Smyth and Bobby Randall.

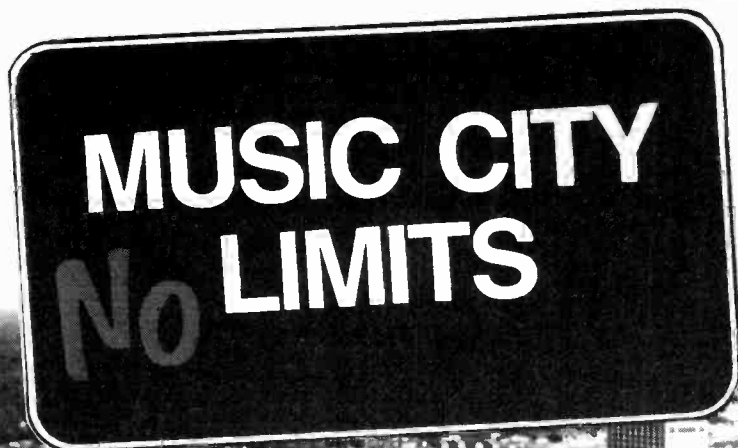
The group shot a video for the single in Los Angeles the same week its first album, "Sawyer Brown," was released.

The album contains four Mark Miller originals and was produced by Randy Scruggs. Cover photography was done by Gary Gorman, who shot the film stills of Dustin Hoffman shown in the movie "Tootsie."

Sawyer Brown is a self-contained band. Its members are lead singer Mark Miller, Bobby Randall on lead guitar, Gregg (Hobie) Hubbard on keyboards, Jim Scholten on bass

and Joe Smyth on drums. The band is based in Nashville. Prior to its national splash on "Star Search," Sawyer Brown had been together two years.

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

Table with columns for 'THIS WEEK', 'LAST WEEK', '2 WKS. AGO', 'WKS. ON CHART', 'TITLE', 'ARTIST', and 'LABEL & NUMBER/DISTRIBUTING LABEL'. Contains 50 rows of song data.

Table with columns for 'THIS WEEK', 'LAST WEEK', '2 WKS. AGO', 'WKS. ON CHART', 'TITLE', 'ARTIST', and 'LABEL & NUMBER/DISTRIBUTING LABEL'. Contains 50 rows of song data.

○ 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.

CBS Launches Ricky Skaggs Northeast Blitz

NASHVILLE CBS Records has finalized details of its Ricky Skaggs promotional blitz throughout the Northeast and mid-Atlantic states.

Elements of the campaign include two-week radio contests prior to every concert date; radio time buys on country, AOR, college, top 40 and Christian stations in each city on the Skaggs tour; in-store retail appearances, account visits, merchandising efforts and radio/tv advertising.

Highlights of the CBS effort include a guitar seminar hosted by Skaggs at Boston's Berklee College of Music, held last Thursday (7) for several hundred students; and the first in-store at Tower Records in Manhattan by a country artist. Skaggs will make his appearance at Tower's Lincoln Center store Feb. 21 in conjunction with his show that night at the Bottom Line. During the visit, Skaggs will draw the winner of a Martin D-28 guitar now on display in the store.

CBS has designed 14-day radio contests in eight markets: Portland and Bangor, Ma.; Rochester and Buffalo, N.Y.; Boston, Albany, Syracuse and Hartford, Conn. Contest winners will be flown to Nashville for Fan Fair in June to attend Skaggs' Fan Club gala. Radio stations in each participating market will receive concert ticket and album giveaways, plus personalized IDs.

Additionally, 75 KMart stores will participate in the country radio time buys in each city along the tour. Retail chains involved in the Skaggs push will sale-price all five of his albums, along with two albums by Mark Gray, who is opening some of the dates.

The company has hired country concert promoter Ben Farrell to advise all Northeastern promoters working in the Skaggs dates, and to oversee their advertising schedules. Wrangler is sponsoring advertising in Rochester, Buffalo, Albany and Syracuse. And Martin Guitars (for which Skaggs serves as national spokesman) is shipping a new Skaggs/Martin Guitar poster containing tour dates to all its Northeastern outlets.

Backstage press, radio and account receptions will be held for Skaggs and Gray at most of the venues. In addition, Skaggs will do local and national interviews as part of the package.

Among the facilities covered on the promotional tour are Constitution Hall, Washington, D.C.; the Mosque, Richmond, Va.; Roanoke Civic Center, Roanoke, Va.; and Wang Center, Boston.

CBS executives responsible for coordinating the campaign say they hope to see a translatable sales increase for both Skaggs and Gray as a result. At the moment, only about 5% of CBS' total front-line country market share comes from the Northeast U.S. Skaggs' popularity with college buyers and his multi-format appeal are expected to provide the necessary impetus for the tour's success.

Billboard HOT COUNTRY SINGLES RADIO ACTION

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

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REGION 1

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

REGION 2

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

ALABAMA

THERE'S NO WAY

KEITH STEGALL
CALIFORNIA

SAWYER BROWN
STEP THAT STEP

WPTR Albany, NY
WBOS Boston, MA
WYRK Buffalo, NY
WOKQ Dover, NH
WPOR-FM Portland, ME
WHIM Providence, RI
WSEN-FM Syracuse, NY

WCAO Baltimore, MD
WRKZ Hershey, PA
WHN New York City, NY
WXTU Philadelphia, PA
WMZQ Washington, DC
WPKX Washington, DC
WWVA Wheeling, WV

REGION 3

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

REBA MCENTIRE
SOMEBODY SHOULD LEAVE

SYLVIA
FALLIN' IN LOVE

SAWYER BROWN
STEP THAT STEP

WJAZ Albany, GA
WWNC Asheville, NC
WPLO Atlanta, GA
WGUS Augusta, GA
WXBQ Bristol, VA
WEZL Charleston, SC
WSOC-FM Charlotte, NC
WDOD Chattanooga, TN
WUSY Chattanooga, TN
WCOS Columbia, SC
WGTO Cypress Springs, FL
WFNC Fayetteville, NC
WESC Greenville, SC
WCRJ Jacksonville, FL
WIVK Knoxville, TN
WWOD Lynchburg, VA
WCMS Norfolk, VA
WHOO Orlando, FL
WWKA Orlando, FL
WPAP Panama City, FL
WKIX Raleigh, NC
WRNL Richmond, VA
WSLC Roanoke, VA
WQYK St. Petersburg, FL
WIRK West Palm Beach, FL
WTQR Winston-Salem, NC

NATIONAL

128 REPORTERS

	NEW ADDS	TOTAL ON
REBA MCENTIRE SOMEBODY SHOULD LEAVE MCA	57	57
SYLVIA FALLIN' IN LOVE RCA	44	44
ALABAMA THERE'S NO WAY RCA	39	115
CHARLY MCCLAIN RADIO HEART EPIC	32	32
KEITH STEGALL CALIFORNIA EPIC	31	47

REGION 4

IL,IN,KY,MI,OH,WI

ALABAMA
THERE'S NO WAY

SYLVIA
FALLIN' IN LOVE

CHARLY MCCLAIN
RADIO HEART

WSLR Akron, OH
WYNE Appleton, WI
WUSN Chicago, IL
WUBE Cincinnati, OH
WGAR-FM Cleveland, OH
WMNI Columbus, OH
WONE Dayton, OH
WCXI-AM/FM Detroit, MI
WWWV Detroit, MI
WAXX-FM Eau Claire, WI
WROZ Evansville, IN
WGEE Green Bay, WI
WFMS Indianapolis, IN
WIRE Indianapolis, IN
WITL Lansing, MI
WAMZ Louisville, KY
WTSO Madison, WI
WMIL Milwaukee, WI
WXCL Peoria, IL
WKKN Rockford, IL
WKLR Toledo, OH
WTOD Toledo, OH

REGION 5

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

REBA MCENTIRE
SOMEBODY SHOULD LEAVE

ALABAMA
THERE'S NO WAY

NICOLETTE LARSON
ONLY LOVE WILL MAKE IT RIGHT

KHAK Cedar Rapids, IA
KSO Des Moines, IA
KFGO Fargo, ND
KWMT Fort Dodge, IA
KFKF Kansas City, MO
WDAF Kansas City, MO
KEBC Oklahoma City, OK
WOW Omaha, NE
KTTS Springfield, MO
KUSA St. Louis, MO
WIL-FM St. Louis, MO
KTPK Topeka, KS
KVOO Tulsa, OK
KFDI Wichita, KS

REGION 6

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

REBA MCENTIRE
SOMEBODY SHOULD LEAVE

SYLVIA
FALLIN' IN LOVE

CHARLY MCCLAIN
RADIO HEART

KEAN-AM/FM Abilene, TX
KMML Amarillo, TX
KASE Austin, TX
WYNK Baton Rouge, LA
WZZK Birmingham, AL
KOUL Corpus Christi, TX
KHEY El Paso, TX
KPLX Fort Worth, TX
KIKK-FM Houston, TX
KILT Houston, TX
KSSN Little Rock, AR
KLLL Lubbock, TX
WMC-AM Memphis, TN
WOKK Meridian, MS
KNOE Monroe, LA
WLWI Montgomery, AL
WSM-AM Nashville, TN
WNOE New Orleans, LA
KYXX Odessa, TX
WPMO Pascagoula, MS
KBUC San Antonio, TX
KKYX San Antonio, TX
KRMD Shreveport, LA
KWKH Shreveport, LA
WACO Waco, TX
KLUR-FM Wichita Falls, TX

REGION 7

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

REGION 8

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

REBA MCENTIRE
SOMEBODY SHOULD LEAVE

SYLVIA
FALLIN' IN LOVE

CHARLY MCCLAIN
RADIO HEART

KRST Albuquerque, NM
KUZZ Bakersfield, CA
KSSS Colorado Spring, CO
KBRQ-AM/FM Denver, CO
KLZ Denver, CO
KYGO Denver, CO
KVEG Las Vegas, NV
KIKF Orange, CA
KNIX-FM Phoenix, AZ
KSOP Salt Lake City, UT
KSON-AM San Diego, CA
KCUB Tucson, AZ

KGHL Billings, MT
KGEM Boise, ID
KHSL Chico, CA
KUGN Eugene, OR
KMAK Fresno, CA
KMIX Modesto, CA
KNEW Oakland, CA
KWJJ Portland, OR
KOLO Reno, NV
KRAK Sacramento, CA
KGAY Salem, OR
KMPS Seattle, WA
KGA Spokane, WA
KRPM Tacoma, WA



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

NATIONAL
64 REPORTERS

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

JOHN SCHNEIDER COUNTRY GIRLS
GEORGE JONES WITH BRENDA LEE HALLELUJAH, I LOVE YOU SO
JOHNNY LEE ROLLIN' LONELY

- Am-Bat Records Cincinnati, OH
- Arc Distributing Cincinnati, OH
- Arrow Dist Solon, OH
- Gemini Records Cleveland, OH
- Martin & Snyder Dearborn, MI
- National Record Mart #74 St. Clairsville, OH
- National Records Akron, OH
- Radio Doctors Milwaukee, WI
- Singer One Stop Chicago, IL
- Sounds Unlimited Niles, IL
- Wax Works Owensboro, KY

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

GEORGE JONES WITH BRENDA LEE HALLELUJAH, I LOVE YOU SO
DON WILLIAMS WALKING A BROKEN HEART
EARL THOMAS CONLEY HONOR BOUND

- Lieberman Kansas City, MO
- Lieberman Minneapolis, MN
- Musical Sales Minneapolis, MN
- Phil's One Stop Oklahoma City, OK
- Uptown Records St. Louis, MO

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

JOHN SCHNEIDER COUNTRY GIRLS
EARL THOMAS CONLEY HONOR BOUND
NITTY GRITTY DIRT BAND HIGH HORSE

- ABC One Stop San Antonio, TX
- Camelot Music Austin, TX
- Central South Dist. Nashville, TN
- E&R One Stop San Antonio, TX
- Handleman Co. Little Rock, AR
- Lieberman Dallas, TX
- Music City Nashville, TN
- Poplar Tunes Memphis, TN
- Record Bar New Orleans, LA
- Record Bar Baton Rouge, LA
- Record Service Houston, TX
- Sound Warehouse Metairie, LA
- Southwest Wholesalers Houston, TX
- Top Ten Records Dallas, TX
- Western Merch. Dallas, TX

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

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

NITTY GRITTY DIRT BAND HIGH HORSE

JOHNNY LEE ROLLIN' LONELY

SHELLY WEST NOW THERE'S YOU

- Charts Records And Tapes Phoenix, AR
- KSG Layton, UT
- Mountain Coin Denver, CO
- Music Operators Fullerton, CA
- Pro One Stop Tempe, AZ
- Smash Record Dist Phoenix, AZ
- Tower El Cajon, CA
- Tower El Toro, CA
- Tower Records Las Vegas, NV

- American Stereo Springfield, OR
- Major Dist. Seattle, WA
- Sea Port Records Portland, OR
- Tower Stockton Fresno, CA

EMMYLOU HARRIS

(Continued from page 50)

"The classical example of this," she says, "is 'Roses In The Snow' [her trend-setting bluegrass album], which the record company didn't want to put out. And I think they were right to have reservations."

Although there is an interdependence among the songs on "Sally Rose" that makes the breaking out of singles a delicate job, Nick Hunter, Warner Bros.' head of radio promotion in Nashville, says the poll of stations ultimately designated "White Line" as the first release. It will ship later this month.

Warner Bros. vice president of marketing Vic Faraci says Harris has committed herself to extensive promotional appearances in each city on her tour route. She will visit each market a week to two weeks before the concert date for radio and tv appearances, in-stores, account visits, etc. She will also be available for "soundcheck parties" and post-concert get-togethers to meet the press, contest winners and industry figures.

In the major markets of Los Angeles, Dallas and Atlanta—as part of Warner Bros.' overall campaign for its product (Billboard, Jan. 19)—Harris and her album will enjoy exposure by co-promotional activities between a radio station and a retail chain in each city.

"The Ballad Of Sally Rose" will also be the featured album in all stores in the cooperating chains: Licorice Pizza in Los Angeles, Turtle's in Atlanta and Sound Warehouse in Dallas. Point-of-purchase material includes name boards, one-by-ones and large posters.

From her Nashville debut, Harris' tour will take her to Huntsville, Ala., Atlanta, Houston, Austin, Dallas, Denver, Universal City, San Francisco, Eugene and Portland, Ore., Seattle, Bloomington, Minn., Chicago, Kansas City, Mo., Cleveland, Cincinnati, Detroit, Washington, Philadelphia, Worcester, Mass., and New York City. EDWARD MORRIS

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

SHELLY WEST
NOW THERE'S YOU

JOHN SCHNEIDER
COUNTRY GIRLS

JOHNNY LEE
ROLLIN' LONELY

Peter's One Stop Norwood, MA
Record Town Latham, NY

A&C Records Pittsburgh, PA
Elkins One Stop Charleston, WV
J.E.K. Enterprises Baltimore, MD
Kemp Mill Beltsville, MD
Mobile Record Serv Pittsburgh, PA
Musical Sales Baltimore, MD

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

JOHNNY LEE
ROLLIN' LONELY

DON WILLIAMS
WALKING A BROKEN HEART

NITTY GRITTY DIRT BAND
HIGH HORSE

Bibb Distributors Charlotte, NC
Dean's Record One Stop Richmond, VA
Lieberman Norcross, GA
One Stop Records Atlanta, GA
Peaches Records & Tapes Clearwater, FL
Peaches Records & Tapes West Palm Beach, FL
Record Bar Atlanta, GA
Record Bar #74 Columbus, GA
Ripete Records Fayetteville, NC
Sounds Familiar Columbia, SC
Southern Music Orlando, FL
Tuckers Record Shop Knoxville, TN

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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
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LAWYERS SEE BIG CHANGES AHEAD

(Continued from page 50)

lish an international base for record and merchandise sale without demanding the tedious, expensive and risky present method of making repeated personal appearances abroad.

Attorney Craig Hayes predicts an upsurge in work-for-hire arrangements between songwriters and publishers—agreements under which the writers do not have the option to retrieve their own copyrights after 35 years, as the law allows.

mechanical and print fees. This way, he adds, writers may not be aware that they have signed away potentially valuable rights.

"Music companies opening up here now want to lock up every bit of the artist," Hayes maintains. Nashville's comparatively cheap real estate and lax union rules, and Tennessee's historic indifference to workers' rights, are fertile grounds for exploitation by out-of-state music businesses, according to Hayes.

As an example of potential abuse, he cites the right in Tennessee for a personal manager to also act as an agent for an artist—a practice that is illegal in California, where agents must be separately licensed. Cali-

fornia, Hayes says, also limits personal service contracts to seven years, during which time the one under contract must receive at least \$6,000 annually.

The expenses necessary to promote a hit country single make record companies insist on gaining as many concessions from an artist as they can, Hayes contends. Negotiating hazardous deals now is particularly hazardous for artists, he says, "since we don't know what the parameters are." That the stakes promise to be enormous, he continues, can be seen in a recent singles deal he negotiated for an artist with a major label which took up 17 pages of the total contract.

Hayes says that the record companies know the technological landscape ahead much better than the artists and bargain accordingly. The more visual and aural markets technology opens, he adds, the more concerned artists and their advisers must be to ensure their fair share of the benefits.

David Maddox, who is both an attorney and the head of the Nashville branch of AFTRA/SAG, says, "There may be a [legal] showdown coming on controlled compositions. The record industry wants to qualify what it will pay on mechanicals to writer/artists."

Some labels are making artists underwrite costs when they can't

get statutory rates from outside writers, Maddox says. The same kind of artist subsidy is frequently being exacted for synch rights, he adds.

Maddox concurs with Ludwick on the prospect that record companies will become more specialized in their functions, noting that labels may very well evolve into being nothing more than licensees and distributors for people who supply their master recordings: "As labels put more of the burden of recoupment on artists, it makes more sense for the artist to raise his own production money and then just license his master for a certain period of time."

FOR WEEK ENDING FEBRUARY 16, 1985

Billboard TOP COUNTRY ALBUMS

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Table with 5 columns: Rank, This Week, Last Week, 2 Wks. Ago, Wks. On Chart, Artist, Title. Contains top 38 country albums.

Table with 5 columns: Rank, This Week, Last Week, 2 Wks. Ago, Wks. On Chart, Artist, Title. Contains country albums ranked 39-75.

Albums with the greatest sales gains this week. (CD) Compact Disc available. RIAA certification for sales of 500,000 units. RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.

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- 93-Industry Associations

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- 53-Disco DJ's, owners, managers
- 55-Television and Cable personnel
- 56-Radio Syndicators

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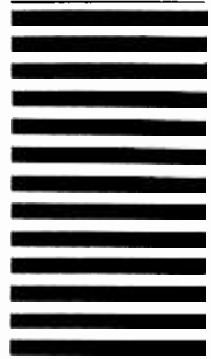
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Hardcastle Hip-Hops Across the Atlantic British Artist's 'Rainforest' Takes U.S. by Storm

BY HARRY WEINGER

NEW YORK British fascination with contemporary black American music has given an awed Londoner his first Stateside hit. Culled from a British television special on the hip-hop and breakdancing scene, Paul Hardcastle's "Rainforest" is a dance hit, a former top five black single with sales reported at 225,000 units, and is on the pop chart.

"Rainforest" was licensed for release here on the Profile label from Bluebird Records, a London-based record label, exporter and retailer with stores in the U.K. Profile head Cory Robbins chose the track over three others after hearing a tape of-

fered by Billy Russell, who runs the Bluebird operation with partner Billy Carruthers.

Russell had commissioned the music and accompanying video for the television program. He says he chose Hardcastle "because I knew him as an excellent keyboard player and [I knew] that he could create what was needed."

Hardcastle, a former audio salesman, put together the music, including "Rainforest." Four other tracks were performed by a studio-created band dubbed Universal Funk. Russell terms the project "an indulgence" on the part of Bluebird, although he says he expects to do well in the U.K. with a forthcoming soundtrack album.

Previously, Hardcastle was a "bubbling under" artist best known in England for the dance hits "Guilty" and "You're The One For Me," a remake of the "D" Train black hit. He also forged a reputation on the electro-funk circuit with two instrumental tracks, "A.M." and "Daybreak." Each was released under the banner of Total Control Records, a home-grown label started by Hardcastle.

"I was on London Records, and it was a total disaster," he says. "It was a constant battle of 'do this, do that,' so I started Total Control in March of '84. Later in the year Billy Russell approached me with the music and video project."

The success of "Rainforest" here is prompting its re-release in England. It peaked at 41 on its initial chart run there.

Meanwhile, Hardcastle plans to debut new material for a major label shortly. He recently returned to the majors by signing with Chrysalis in both the U.S. and England. The contract signing took place at Midem in Cannes, where the company had its first stand in three years.

Of Chrysalis' recent split in management (Billboard, Feb. 2), Hardcastle says, "I am unaffected by it, really. They told me to just go ahead and do what I wanted to do."

Hardcastle makes his label debut with the single "Nineteen," set for March release. A full album is due in the spring. Profile is releasing a full album from Hardcastle, entitled "Rainforest," in late February.

Other groups and labels are joining the rush for Hardcastle product. Island Records hired him to remix Third World's "Now That We Found Love," the popular dance version of the O'Jay's track first released in 1978. For the update,

(Continued on page 64)



Ray Debuts. Singer/songwriter Ray Parker Jr. makes his acting debut this month in "Berrenger's," a new NBC series. Parker portrays a music video director named Zach Shepard. In this scene he is seen with "Berrenger's" cast member Jonelle Allen.

Gap Band Doing 'All Right Now' After Hit Gap

BY GERRIE SUMMERS

NEW YORK In 1982, "Gap Band IV," containing the hit singles "Early In The Morning," "Outstanding" and "You Dropped A Bomb On Me," sold more than a million copies, making the Gap Band the only black group to go platinum that year. And then the bomb was really dropped.

It happened when Total Experience Records' contract with PolyGram expired and its president, Lonnie Simmons, went into negotiations with RCA. According to Gap Band lead singer Charlie Wilson, the group's last PolyGram-distributed album, "Gap Band V," was nearly lost in the corporate shuffle.

"PolyGram didn't do much promoting of it," says Wilson, who is

(Continued on page 64)

Book Review

A Useful Look at Gaye

Marvin Gaye, by Sharon Davis. Proteus Books, softcover, 124 pages, \$10.95.

This straightforward, British-authored biography of the late soul star precedes a book by American David Ritz that is expected to be more controversial—and more personal, since the latter knew Gaye to the extent of being involved creatively with his last major hit single, "Sexual Healing."

Nevertheless, the Davis work is a useful guide to Gaye's career on record and in performance, supplemented by excerpts from interviews given by the artist to various journalists over the years. The author herself worked for Motown Records' U.K. licensee, EMI, in the

'70s, and so had access to relevant materials. However, she does not appear to have had the benefit of in-depth personal interviews with her subject at that time.

"Marvin Gaye" is a fast, easy read. Its main drawback: the author's failure to offer insights into Gaye's music beyond perfunctory descriptions, or to set his work in the broad context of '60s pop and soul. A more complete analysis of how Motown recorded and produced its artists might have compensated for this, especially since the firm's "production-line" mentality increasingly became anathema to Gaye's personality.

The biography does offer a good selection of (mostly latter-day) photographs of the singer, a solid discography, and an interesting segment on his chaotic sojourn (cancelled concerts, financial difficulties) in Europe prior to signing with CBS Records. Overall, the book's assets may handily complement the forthcoming Ritz publication.

ADAM WHITE

THE RHYTHM & THE BLUES

by Nelson George



THE 1984 PRESIDENTIAL CAMPAIGN was, for black America, the most dramatic in history. Between Rev. Jesse Jackson's run for the Democratic nomination and the fiery, controversial speeches of Minister Louis Farrakhan, black issues and the black vote occupied much of the media's attention last summer and early fall.

The labors of both men, however, hardly ended with the election results in November. Moreover, in different ways, both are tapping into the entertainment industry to raise funds and advance their views.

Jackson, in an effort to institutionalize his Rainbow Coalition, is organizing Radiothon, to be held Feb. 23 from 4 to 7 p.m., in hopes of raising \$1 million as an operating budget for the social action group. Committed to the satellite broadcast so far are WBSL New York (where the broadcast will originate), WHUR Wash-

hammad.

AVC's vice president Al-Yasha Small says the Nation plans to distribute this material outside their temples, through record stores, direct mail and television advertising. "We also have a lot of brothers and sisters in the Nation who write music that we'll record," he says. "Positive music is our aim. Not filth like 'Roxanne, Roxanne,' but positive raps with a message."

A BROADWAY MUSICAL based on the film "The Bingo Long Traveling All-Stars And Motor Kings" is being prepared by producers George Fishoff and Hy Gilbert. Fishoff, an accomplished pianist and composer, will write the music, and Gilbert will write the libretto, with Ossie Davis co-writing the book.

Fishoff and Gilbert bought the rights for the novel from William Brasher and the film rights from Universal. Motown co-produced the mid-'70s film about the old black baseball leagues, which starred Billy Dee Williams, Richard Pryor and James Earl Jones. But according to Fishoff, Motown no longer had the rights to the property.

Fishoff, who has had 14 piano instrumentals on the adult contemporary chart, is still looking at actors and seeking another co-producer for the project. Right now the producers are deciding whether it should be done first at a workshop in New York or at a regional theatre.

SHORT STUFF: One of the highlights of George Benson's fine "20/20" album is "New Day," a song written by Cecil & Linda Womack, a.k.a. Elektra's Womack & Womack. The melody and lyric, and Benson's vocal performance, bear an uncanny resemblance to the work of Sam Cooke, circa "A Change Is Gonna Come." That the music has that flavor is not surprising, since Linda is Cooke's daughter, but Benson's ability to re-create the late singer's smooth timbre is . . . From the Rush Productions house of rap, signee Davey DMX is producing another Rush-managed act, Dr. Jeckyll & Mr. Hyde. Their new Profile single is "Transformation." Meanwhile, two more Rush acts, Kurtis Blow and Oran "Juice" Jones, are collaborating. Blow is producing Juice . . . CBS's reactivation of its black and jazz college promotion department is a welcome sign, since it is through those part-time promotion jobs that a new generation receives training in the record industry . . . The Commodores were inducted into the Alabama Music Hall of Fame by Gov. George Wallace. The resurgent self-contained band is currently on a 22-date English tour . . . Gwen Guthrie's new Island album, "Just For You," was produced by Deodato with the help of Tom Tom Club member Steven Stanley. It contains the strong single "Love In Moderation."

Jackson, Farrakhan tap into the music industry

ington, KATZ St. Louis, WYLD New Orleans, KNOK Fort Worth and WBEE Chicago, as well as the National Black Network and the Sheridan Broadcasting network. Jackson's staff is hoping ultimately to get 50 or so stations involved.

Among the co-chairmen of the broadcast, who'll also be heard during it, are Quincy Jones, Roberta Flack, Casey Kasem and American Indian leader Bill Means. Entertainment industry figures slated to participate in the radiothon include Frankie Beverly, Maurice Hines, Lonnie Liston Smith, Noel Pointer, Ruby Dee, Ossie Davis, Sammy Davis Jr., Jerry Butler and Curtis Mayfield, with more expected to confirm between now and the air date.

Louis Farrakhan, once a singer of popular songs, made an album in 1979, "The Final Call," mixing teachings of the Nation of Islam with music. The record has been available ever since in temples around the country.

This year a new organization, the Audio-Visual Corp., based in Chicago under the direction of Leonard Muhammad and composed of members of the Nation of Islam, has been formed to distribute the speeches and music of Farrakhan, as well as other musicians in the Nation. Farrakhan currently has two 12-inch singles available, "Let Us Unite" and "Benefit Of Unity," both featuring him on vocals and violin. In addition, there are spoken-word releases, "Our Time Has Come: Farrakhan On Jesse Jackson," a six-tape package about the return of Lt. Goodman from Syria called "P.U.S.H. For Unity," and a record of speeches made at an Operation P.U.S.H. memorial to Elijah Mu-

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THE GAP BAND

(Continued from page 60)

currently on a 50-city promotional tour in support of "Gap Band VI" and the top five black single "Beep A Freak." "They left all the burden on the Total Experience family. Total Experience did as much as they could while going into a new deal with RCA and having to worry about an album that PolyGram was supposed to promote. But I think we're doing all right now."

Total Experience was started in the late '70s by Simmons, who had owned a boutique and a nightclub in Los Angeles' black community under the same name. The Gap Band—Charlie, Ronnie and Robert Wilson, who started their musical careers as members of Leon Russell's backup band—were the first act signed by Simmons. The company has grown since then to include a state-of-the-art recording studio in Hollywood.

Charlie Wilson will be moving quite aggressively into record production in 1985. He'll be working with three acts: Dawn Silva, ex-Brides of Funkenstein member and backup singer on recent Gap Band tours; a band from Houston called Dorian, and a group from the Gap Band's hometown of Tulsa, the Satellite Band. In addition Wilson, a flamboyant performer, has been chosen by a Los Angeles production company to play Jimi Hendrix in a film about the legendary guitarist that Wilson says will go into production either later this year or early 1986.

Wilson's solo debut, "Charlie Wilson Notorious Lover," hits the market in April. "I know people are going to say 'That sounds like the Gap Band,' because I am the Gap," he says. "One thing about it: My voice isn't going to change." Production of the tracks is distributed among Rudy Taylor, Jonah Ellis, Raymond Calhoun, Oliver Scott and Wilson, all Total Experience staffers.

PAUL HARDCASTLE

(Continued from page 60)

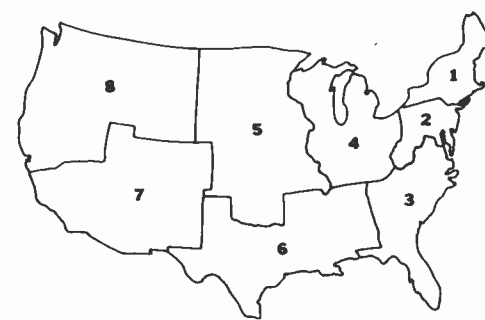
Hardcastle chose to strip the groove bare.

"The only thing left from the original, actually, is the lead vocal," he says. "And I've rebuilt it with keyboard overdubs."

Hardcastle also produced and mixed a new version of Pigbag's "Papa's Got A Brand New Pigbag." The popular cult item received the electro-funk treatment from Hardcastle, although he is not credited.

Hardcastle's immediate plans are to expand his production projects while completing his Chrysalis debut.

		NATIONAL 89 REPORTERS		NEW ADDS	TOTAL ON
REGION 1 CT,MA,ME,NY State,RI,VT REGION 2 DE,D.C.,MD,NJ,NY Metro,PA,WV LUTHER VANDROSS TILL MY BABY COMES HOME JENNY BURTON BAD HABITS LILLO THOMAS SETTLE DOWN 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		LUTHER VANDROSS TILL MY BABY COMES HOME EPIC THE S.O.S. BAND WEEKEND GIRL TABU MARY JANE GIRLS IN MY HOUSE GORDY LILLO THOMAS SETTLE DOWN CAPITOL GLADYS KNIGHT & THE PIPS MY TIME COLUMBIA		51	51
REGION 3 FL,GA,NC,SC,East TN,VA LUTHER VANDROSS TILL MY BABY COMES HOME THE S.O.S. BAND WEEKEND GIRL PRINCE TAKE ME WITH U WAOK Atlanta, GA WIGO Atlanta, GA WVEE Atlanta, GA WPAL Charleston, SC WWWZ Charleston, SC WGIV Charlotte, NC WPEG Charlotte, NC WRBD Ft. Lauderdale, FL WJAX-AM Jacksonville, FL WJAX-FM Jacksonville, FL WPDQ Jacksonville, FL WEDR Miami, FL WOWI Norfolk, VA WRAP Norfolk, VA WORL Orlando, FL WPLZ Petersburg, VA WANT Richmond, VA WEAS Savannah, GA WRXB St. Petersburg, FL WWDM Sumter, SC WANM Tallahassee, FL WQKS Williamsburgh, VA WWIL-FM Wilmington, NC WAAA Winston-Salem, NC		REGION 4 IL,IN,KY,MI,OH,WI THE S.O.S. BAND WEEKEND GIRL LILLO THOMAS SETTLE DOWN LUTHER VANDROSS TILL MY BABY COMES HOME WBMX Chicago, IL WGCI-FM Chicago, IL WJPC Chicago, IL WBLZ Cincinnati, OH WCIN Cincinnati, OH WDMT Cleveland, OH WJMO Cleveland, OH WZAK Cleveland, OH WDAO Dayton, OH WDRQ Detroit, MI WGPR Detroit, MI WJLB Detroit, MI WKWM Grand Rapids, MI WTLC Indianapolis, IN WLOU Louisville, KY WLUM Milwaukee, WI WNOV Milwaukee, WI		32	32
		REGION 5 IA,KS,MN,MO,NE,ND,OK,SD LUTHER VANDROSS TILL MY BABY COMES HOME MARY JANE GIRLS IN MY HOUSE JENNY BURTON BAD HABITS KPRS Kansas City, MO KAEZ Oklahoma City, OK KMJM St. Louis, MO WESL St. Louis, MO WZEN St. Louis, MO		23	23
		REGION 6 AL,AR,LA,MS,West TN,TX LUTHER VANDROSS TILL MY BABY COMES HOME THE S.O.S. BAND WEEKEND GIRL JAK I GO WILD WXOK Baton Rouge, LA WATV Birmingham, AL WENN-FM Birmingham, AL KNOK Ft. Worth, TX KCOH Houston, TX KMJQ Houston, TX WJMI Jackson, MS WKXI Jackson, MS KLAZ Little Rock, AR KRNB Memphis, TN WDIA Memphis, TN WHRK Memphis, TN WLOK Memphis, TN WBLX Mobile, AL WQQK Nashville, TN WVOL Nashville, TN WYLD-AM New Orleans, LA WYLD-FM New Orleans, LA KHYS Port Arthur, TX KAPE San Antonio, TX KOKA Shreveport, LA KZEY Tyler, TX		23	23
		REGION 7 AZ,Southern CA,CO,HI,Southern NV,NM,UT REGION 8 AK,Northern CA,ID,MT,Northern NV,OR,WA,WY MARY JANE GIRLS IN MY HOUSE LUTHER VANDROSS TILL MY BABY COMES HOME JEFF LORBER FEATURING AUDREY WHEELER STEP BY STEP KDKO Denver, CO KACE Los Angeles, CA KDAY Los Angeles, CA KGFJ Los Angeles, CA KJLH Los Angeles, CA KUKQ Phoenix, AZ XHRM San Diego, CA KSOL San Francisco, CA		23	31
		REGION 8 AK,Northern CA,ID,MT,Northern NV,OR,WA,WY MARY JANE GIRLS IN MY HOUSE LUTHER VANDROSS TILL MY BABY COMES HOME JEFF LORBER FEATURING AUDREY WHEELER STEP BY STEP KDKO Denver, CO KACE Los Angeles, CA KDAY Los Angeles, CA KGFJ Los Angeles, CA KJLH Los Angeles, CA KUKQ Phoenix, AZ XHRM San Diego, CA KSOL San Francisco, CA		17	61



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

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

REGION 1

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

REGION 2

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

WILTON FELDER WITH BOBBY WOMACK
I'LL STILL BE LOOKIN' UP TO YOU

PATTI LABELLE
NEW ATTITUDE

ROCKWELL
HE'S A COBRA

Cambridge One Stop Boston, MA
Cavages Cheektowaha, NY
Easy One Stop N.Quincy, MA
Mass One Stop Boston, MA
Skippy White's Stoughton, MA

A-1 One Stop New York, NY
Al Wicke Records Elizabeth, NJ
Broadway Record Museum Camden, NJ
C&M Distributors Hyattsville, MD
Disc-O-Mat New York, NY
Harmony Music Bronx, NY
J&R Music World New York, NY
Kemp Mill Beltsville, MD
King James Records Philadelphia, PA
P & L Records Philadelphia, PA
Record & Tape Ltd. Washington, DC
Record And Tape Collector Baltimore, MD
Record Outlet Pittsburgh, PA
Richman Brothers Pennsauken, NJ
Sabins Records Washington, DC
Sam K Records Washington, DC
Serenade Records Washington, DC
Sound Of Market Philadelphia, PA
Stratford Garden City, NY
The Wiz Washington, DC
The Wiz Brooklyn, NY
Tower New York, NY
Universal One Stop Philadelphia, PA
Vogels Elizabeth, NJ
Waxy Maxy Washington, DC
Webb's Dept.Store Philadelphia, PA
Wins Records Long Island City, NY
Your Record Shop Baltimore, MD

REGION 3

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

PATTI LABELLE
NEW ATTITUDE

WILTON FELDER WITH BOBBY WOMACK
I'LL STILL BE LOOKIN' UP TO YOU

GRANDMASTER FLASH
SIGN OF THE TIMES

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

134 REPORTERS

WILTON FELDER WITH BOBBY WOMACK
I'LL STILL BE LOOKIN' UP TO YOU MCA

PATTI LABELLE
NEW ATTITUDE MCA

ROCKWELL
HE'S A COBRA MOTOWN

GRANDMASTER FLASH
SIGN OF THE TIMES ELEKTRA

THE DAZZ BAND
HEARTBEAT MOTOWN

NUMBER
REPORTING
18

13

11

11

9

REGION 4

IL,IN,KY,MI,OH,WI

WILTON FELDER WITH BOBBY WOMACK
I'LL STILL BE LOOKIN' UP TO YOU

PATTI LABELLE
NEW ATTITUDE

GRANDMASTER FLASH
SIGN OF THE TIMES

Angott Detroit, MI
Barneys Chicago, IL
Central One Stop Columbus, OH
Cleveland One-Stop Cleveland, OH
Color Rite Records Chicago, IL
Damon's Detroit, MI
Detroit Audio Detroit, MI
Eklund Enterprises Kansas City, MO
Filmore Records Cleveland, OH
Fletcher's One Stop Chicago, IL
Gemini One-Stop Cleveland, OH
Greater Detroit Detroit, MI
Kendricks Records Detroit, MI
Mainstream Records Milwaukee, WI
Metro Music Chicago, IL
Music Master Chicago, IL
Musicland Southfield, MI
Northern Records Cleveland, OH
Old Town Record Shop Hamtramck, MI
Professionals Detroit, MI
Radio Doctors Milwaukee, WI
Record Center Cleveland, OH
Record Den Cleveland, OH
Record Rendezvous Cleveland, OH
Singer One Stop Chicago, IL
Sound Asylum Toledo, OH
Sounds Good Chicago, IL

REGION 5

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

WILTON FELDER WITH BOBBY WOMACK
I'LL STILL BE LOOKIN' UP TO YOU

GRANDMASTER FLASH
SIGN OF THE TIMES

FREDERICK
GENTLE

CML One Stop St.Louis, MO
Hudson's Embassy St.Louis, MO
Musicland Minneapolis, MN
Musicland St.Louis, MO
Musicvision Jennings, MO
Sound Town St. Louis, MO
Uptown Records St. Louis, MO

REGION 6

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

ROCKWELL
HE'S A COBRA

THE DAZZ BAND
HEARTBEAT

JESSE JOHNSON'S REVUE
BE YOUR MAN

All South Distributors New Orleans, LA
Big State Distributors Dallas, TX
Bowie's Records Baton Rouge, LA
Brown Sugar New Orleans, LA
Curly Dallas, TX
Discount Records Nashville, TN
H&W Records Dallas, TX
Hastings Houston, TX
Kings Record Mart Dallas, TX
Mushroom New Orleans, LA
Music Center, One Stop Birmingham, AL
Peaches Memphis, TN
Peaches New Orleans, LA
Pop Tunes Memphis, TN
Poplar Tunes Memphis, TN
Reeses Records Dallas, TX
Sam's Records Dallas, TX
Select-O-Hits Memphis, TN
Sound Warehouse Metairie, LA
Southern Records New Orleans, LA
Stans Record Service Shreveport, LA
Sun Belt Music Dallas, TX
Tape City U.S.A. Metairie, LA
United Records Houston, TX
Warehouse Metairie, LA

REGION 7

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

REGION 8

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

THE DAZZ BAND
HEARTBEAT

ROCKWELL
HE'S A COBRA

ROXANNE SHANTE
ROXANNE'S REVENGE

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

POP SINGLES

CHART RESEARCH PACKAGES

The definitive lists of the top hits year by year, through the entire history of record charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

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TOP JAZZ ALBUMS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		TITLE
			ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	18	WYNTON MARSALIS	COLUMBIA FC 39530 (CD)	13 weeks at No. One HOT HOUSE FLOWERS
2	2	12	AL JARREAU	WARNER BROS. 25106-1 (CD)	HIGH CRIME
3	3	18	PAT METHENY GROUP	ECM 25000-1/WARNER BROS. (CD)	FIRST CIRCLE
4	4	14	GROVER WASHINGTON JR.	ELEKTRA 50318 (CD)	INSIDE MOVES
5	6	12	JEAN-LUC PONTY	ATLANTIC 80185	OPEN MIND
6	5	114	GEORGE WINSTON ●	WINDHAM HILL C-1025/A&M (CD)	DECEMBER
7	9	16	BOB JAMES	COLUMBIA FC 39580	12
8	8	7	LINDA RONSTADT ▲	ASYLUM 60387/ELEKTRA	LUSH LIFE
9	NEW ▶		GEORGE BENSON	WARNER BROS. 25178-1 (CD)	20/20
10	7	16	EARL KLUGH	CAPITOL ST-12372	NIGHT SONGS
11	11	49	ANDREAS WOLLENWIEDER	COLUMBIA FM 37827 (CD)	CAVERNA MAGICA (... UNDER THE TREE-IN THE CAVE ...)
12	10	12	SHADOWFAX	WINDHAM HILL WH-1038/A&M (CD)	DREAMS OF CHILDREN
13	13	7	THE MANHATTAN TRANSFER	ATLANTIC 81233 (CD)	BOP DOO WOP
14	14	137	GEORGE WINSTON	WINDHAM HILL C-1019/A&M (CD)	WINTER INTO SPRING
15	NEW ▶		DAVID SANBORN	WARNER BROS. 25150-1	STRAIGHT TO THE HEART
16	16	85	WYNTON MARSALIS	COLUMBIA FC 38641 (CD)	THINK OF ONE
17	17	7	ANDREAS WOLLENWIEDER	COLUMBIA FM-37793 (CD)	BEHIND THE GARDENS, BEHIND THE WALL ...
18	18	24	SADAO WATANABE	ELEKTRA 60371-1	RENDEZVOUS
19	12	24	GEORGE WINSTON	WINDHAM HILL C 1012/A&M (CD)	AUTUMN
20	21	5	RONNIE LAWS	CAPITOL ST-12375	CLASSIC MASTERS
21	15	32	DAVE GRUSIN	GRP A-1006 (CD)	NIGHT LINES
22	23	5	SOUNDTRACK	WINDHAM HILL WH-1039 (CD)	COUNTRY
23	24	32	SPYRO GYRA	MCA 2-6893	ACCESS ALL AREAS
24	32	3	JAMAALADEEN TACUMA	GRAMAVISION GR-8308/POLYGRAM (CD)	RENAISSANCE MAN
25	30	3	ELLA FITZGERALD	VERVE 823247-1/POLYGRAM (CD)	THE JOHNNY MERCER SONGBOOK
26	26	8	VARIOUS ARTISTS	WINDHAM HILL 1015/A&M (CD)	SAMPLER '84
27	27	32	MILES DAVIS	COLUMBIA FC-38991 (CD)	DECOY
28	33	3	SARAH VAUGHAN & BILLY ECKSTINE	EMARCY 822526-1/POLYGRAM (CD)	THE IRVING BERLIN SONGBOOK
29	38	3	JOHN SCOFIELD	GRAMAVISION GR-8405/POLYGRAM (CD)	ELECTRIC OUTLET
30	36	3	ROY AYERS	COLUMBIA FC 39422	IN THE DARK
31	19	65	DAVID SANBORN	WARNER BROS. 23906-1	BACKSTREET
32	25	24	STEVE MORSE BAND	MUSICIAN 60369-1/ELEKTRA	THE INTRODUCTION
33	20	12	RICKIE LEE JONES	WARNER BROS. 25117-1 (CD)	THE MAGAZINE
34	NEW ▶		BARRY MANILOW	ARISTA AL8-8254 (CD)	2:00 A.M. PARADISE CAFE
35	35	12	MAHAVISHNU	WARNER BROS. 25190-1	MAHAVISHNU
36	40	3	DIANE SCHUUR	GRP 1010 (CD)	DEEDLES
37	37	30	MICHAEL HEDGES	WINDHAM HILL WH-1032/A&M (CD)	AERIAL BOUNDARIES
38	RE-ENTRY		LONNIE LISTON SMITH	DOCTOR JAZZ FW 39420	SILHOUETTES
39	22	16	TOM BROWNE	ARISTA AL8-8249	TOMMY GUN
40	34	40	PAT METHENY	ECM 25004-1/WARNER BROS.	REJOICING

○ Albums with the greatest sales gains during last two weeks. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

JAZZ BLUE NOTES

by Sam Sutherland
& Peter Keepnews



THE RETURN OF one of the legendary jazz labels, Blue Note, is not being observed quietly. As reported here earlier (Billboard, Jan. 5), the rebirth of Blue Note, as a division of Manhattan Records, will be celebrated at an all-star New York concert bringing together many of the musicians who used to record for the label, as well as some who are recording for it in its new incarnation.

"One Night With Blue Note," set for Feb. 22 at Town Hall, will boast a mind-boggling talent roster. Space prohibits listing everyone who's set to perform, but a very partial list includes Herbie Hancock (who's tentatively scheduled to act as MC), McCoy

An all-star cast marks a great label's rebirth

Tyner, Art Blakey, Freddie Hubbard, Stanley Turrentine, Jimmy Smith, Lou Donaldson, Donald Byrd, Cecil Taylor, Tony Williams, Bobby Hutcherson and Dexter Gordon.

Whether Gordon will perform is uncertain, due to recent health problems, but he has promised to be there. So has Blue Note's most famous living alumnus, Miles Davis, although strictly as a spectator. (Miles doesn't do all-star shows, you know.)

A few of the label's other stellar graduates will be conspicuous by their absence. Sonny Rollins will be on tour in Japan and unable to appear; Wayne Shorter is also otherwise engaged; and Horace Silver, who

spent a quarter of a century with Blue Note and now runs his own label, was reportedly not interested in this kind of a look back.

Among those present at the concert will be a few artists who never recorded for Blue Note in its heyday, but have new product coming out on the label. The biggest name in that group is Grover Washington Jr., who, although still signed to Elektra, has a one-shot straight-ahead jazz album, on which he is teamed with Kenny Burrell, due on the street this week as part of the first new Blue Note release. Also in that release will be albums by Charles Lloyd and guitarist Stanley Jordan, both of whom will also perform at the concert, as will Burrell.

The concert, which will be broken down into eight or so separate stylistic segments, will also include the presentation of awards to three of the people who were instrumental in making Blue Note what it was: engineer Rudy Van Gelder, art director Reid Miles, and, most significantly, the reclusive Alfred Lion, who co-founded the label with the late Francis Wolff in 1939. A portion of the evening's proceeds will go toward the Save The Children Federation's African Emergency Fund.

The concert will be digitally recorded and videotaped. So will the private party and all-night jam session that will take place after the concert at the NYU Club, next door to Town Hall. At presstime, we were unable to confirm the rumor that Manhattan Records honcho Bruce Lundvall, the mastermind of Blue Note's resurrection, planned to bring his saxophone to the jam session.

GOSPEL LECTERN

by Bob Darden



THE TALK OF the gospel industry lately has been the agreement between Word Records and A&M. Under the agreement, A&M will manufacture, distribute and market Word's music product in the mainstream marketplace, with Word continuing to oversee those functions in the religious marketplace.

"This agreement means that A&M will distribute all of our product to the general marketplace," says Roland Lundy, vice president of marketing for Word. "Our salesmen will continue to work with the Christian bookstores, where, historically, 85% of our sales have come. A&M will be responsible for getting our product to the larger rackjobbers, chains and record stores."

The agreement between the secular and religious companies is not a first in the industry. Sparrow Records currently has a distribution arrangement with Elektra/Asylum. According to Lundy, Word once had such an agreement with ABC to distribute selected Word albums.

"It didn't work, frankly, because the caliber of the product just wasn't there at the time and we had no marketing or sales input," he notes. "We'll have those things with A&M."

"I don't know that this is all that much different from those other

agreements," Lundy continues, "except that they are generally purely distribution contracts; ours is distribution, marketing, promotion and pressing as well."

The first new product under the agreement will include albums by Petra and Amy Grant. A&M has just released Petra's "Beat The System" on the A&M label to mainstream music outlets, such as record shops and department stores, with Word distributing the rock group's latest on its affiliated Star Song label to Christian bookstores.

Word Records' Lundy has high hopes for his label's agreement with A&M

"How will their salesmen react to carrying our product? Well, Petra is going to perform for something like 600,000 kids this year who don't go to Christian bookstores," says Lundy. "And Amy Grant has a gold LP that's about to turn platinum. I think the A&M/RCA salesmen can relate to figures like that."

Gil Friesen, president of A&M Records, says that the two companies have a similar independent spirit that each found mutually attractive. According to industry sources, a number of secular labels had made similar overtures to Word in the past.

Some salesmen have privately

expressed concern that Word's impact in the Christian bookstores could be diluted by Word's association with A&M. Lundy says that A&M will not dictate Word product in any way.

"A&M has a distribution agreement with RCA, much like Word has with Maranatha! Music," Lundy says. "Our input with RCA is through A&M. The key is that A&M doesn't just sit there and give the product to RCA. They have their own promotion and publicity people, five regional sales

managers, everything.

"They've already pre-pubbed 14 of our titles and began with the Jan. 22 release date, including the complete Amy Grant and Petra catalogs. Gradually, we're going to release new LPs each month through May, and eventually all 150 titles and new releases will be available through A&M."

"The bottom line is that our artists will receive much greater exposure in the general marketplace," Lundy says. "Right now, we estimate that only 10% of all professing believers even go to Christian bookstores, while 80% go to secular record stores and other such outlets."

CLASSICAL KEEPING SCORE

by Is Horowitz



IF RECENT CROSSOVERS have favored tenors over sopranos, Jessye Norman is out to even the score. The artist's "With A Song In My Heart" ships this week in all three configurations, and it is expected to receive contributory promotional support from a couple of sources other than its label, Philips.

On the album, Norman sings an even dozen pop standards by such composers as Richard Rodgers, Cole Porter, George Gershwin, Harold Arlen and Jerome Kern. Orchestral support is by the Boston Pops and John Williams, and on one tune, "Gershwin's "Love Is Here To Stay," Williams accompanies at the piano alone.

This year marks the 100th anniversary of the Pops, as well as the centenary of Kern's birth, and Philips hopes to hitch a ride on some of the events commemorating those occasions.

In a more direct way, however, the label will be buying time for radio spots in major markets and will furnish ample point-of-purchase material to stores, including full-color posters and front-cover trims. A display contest for retailers is being readied, says Philips product manager Susan Mann, and in-store appearances by Norman in New York and on the West Coast are being set. Latter will be tied in with a cross-country recital tour that winds up in New York March 10.

Philips is participating in an even more lofty promotion in connection with the simultaneous release this week of the new Julian Lloyd Webber album, "Travels With My Cello," and a book of Lloyd Webber's bearing the same title.

The cellist was due to sign autograph copies of both book and album while in flight Sunday (10) to New York from London. He also was due to give a mini-recital for fellow passengers on the Virgin Atlantic flight. Radio and television interviews are scheduled in Washington, New York and Boston, and in-store

display material, bearing artwork similar to that on both book and album, is being distributed.

Content of both disk and book are on the light side. The recording offers a batch of familiar pieces, including "The Swan" and "The Flight Of The Bumblebee," either written or arranged for cello. The book, published by Merrimack, borrows anecdotes from Lloyd Webber's experiences as a touring artist.

FEW THINGS PROVIDE better insight to a performer's approach to his art than being witness to his way

Philips sets promos for Norman, Webber

with a talented student. Films of master classes conducted by such luminaries as Pablo Casals, Andres Segovia and Jascha Heifetz, each with instrument in hand, shown on public tv in past decades, are unique examples of such occasions.

Now, Nathan Kroll, who produced film series of these master classes in the '60s, and another only a couple of years ago with Luciano Pavarotti, is making them available on home video. One by each of these artists has just been placed on the market, at a suggested list of \$69.50, and others will be issued periodically.

In all, Kroll has 26 separate class segments by Casals, 14 by Segovia, 10 by Heifetz and six by Pavarotti. They are being issued under the Homevideo Exclusives logo, a division of Kroll Productions Inc., in New York. Early initial sales are direct, but Kroll says he will consider retail marketing proposals later.

(Continued on page 85)

LATIN NOTAS

by Enrique Fernandez



IS U.S. LATIN RADIO ready for Spanish-language rock? David Forman of the newly formed Clasica Moderna label hopes so. This year he's launching the label's first effort, the album "Ritmo Feligroso" by the Los Angeles-based group Zerimar. And so far he says, radio programmers have been receptive.

Zerimar is a four-member Latino youth-oriented rock group that has a harder rock'n'roll sound than most of the rock/pop that has been filtering into Latin radio recently.

a European trip that took him to Midem in Cannes. He also visited record companies and radio stations in Madrid, Barcelona, Paris, Amsterdam and Brussels.

Besides Zerimar, Forman is hoping to find other progressive Latin talent for his label. "Zerimar will be our label's flagship band," he explains, "and we hope to use them in other group recordings to give all our product the 'Clasica Moderna sound.'"

COMMENTING ON radio's rela-

The Clasica Moderna label offers hard-edged Spanish-language rock

It's the ticket, Forman hopes, for the post-Menudo market.

Curiously, he says, the U.S. is the toughest market for such a group to crack. In Spain and many South American countries, Spanish-language rock is a fact of life. The U.S., however, tends to prefer more traditional Latin sounds or the romantic sounds of the Latin pop ballad.

This week Forman returns from

tion to the Latin labels, Carlos Muno Aceves of Chicago's WOJO writes to explain why his station prefers to cooperate with the industry. "We prefer to play the cut that's promoted as a single in order to solidify a hit in the whole nation, in the continent, and even in the whole world," he says, adding, "Why not?"

Aceves is emphatic about his station's decision not to play records

not yet released in the U.S. And he insists that the 45 r.p.m. single is the most effective promotion tool, because it joins the efforts of radio stations with what's playing on Latin jukeboxes. Playing songs that are hits in other countries benefits no one, he adds, for it frustrates the public that can't find those records in the market.

However, Aceves complains that Chicago is merely "part of an automatic mailing" by the labels. "A song can be a No. 1 hit in New York or Miami and we haven't received it yet."

VISITORS TO MIAMI don't have to go far to hear Latin music. Even travelers stopping overnight on their way elsewhere can catch salsa acts from Miami and New York at the Crossway Inn, one of the hotels in the Miami International Airport area.

Last week, the Crossway featured singer Roberto Torres backed by the Miami salsa band Conjunto Cristal. The Cuban-born, New York-based Torres is one of salsa's most famous singers and bandleaders, and for the past few years he has also worked as a record producer and label entrepreneur.

FOR WEEK ENDING FEBRUARY 16, 1985

Billboard

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TOP CLASSICAL ALBUMS

Compiled from a national sample of retail store sales reports.

RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				LABEL & NUMBER	DISTRIBUTING LABEL	
1	1	14		AMADEUS SOUNDTRACK	FANTASY WAM-1791 (CD)	8 weeks at No. One NEVILLE MARRINER
2	2	30		MAMMA	LONDON 411-959 (CD)	LUCIANO PAVAROTTI
3	3	80		HAYDN/HUMMEL/MOZART: TRUMPET CONCERTOS	CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
4	5	18		MOZART: REQUIEM	L'OISEAU LYRE 412 711 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
5	4	16		BAROQUE SOLOS AND DUETS	CBS IM-39061 (CD)	WYNTON MARSALIS WITH EDITA GRUBEROVA
6	6	270		PACHELBEL: CANON/FASCH: TRUMPET CONCERTO	RCA FRL-1-5468	PAILLARD CHAMBER ORCHESTRA
7	7	22		BOULEZ CONDUCTS ZAPPA-THE PERFECT STRANGER	ANGEL DS-38170 (CD)	PIERRE BOULEZ, FRANK ZAPPA
8	8	120		BACH: GOLDBERG VARIATIONS	CBS IM-37779 (CD)	GLENN GOULD
9	13	18		THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244	NEVILLE MARRINER
10	14	8		IN THE PINK	RCA CRC1-5315 (CD)	JAMES GALWAY & HENRY MANCINI
11	11	14		BIZET: CARMEN (EXCERPTS)	ERATO HBC1-5302 (CD)	DOMINGO (MAAZEL)
12	16	6		CAVERNA MAGICA	CBS FM-37827 (CD)	ANDREAS VOLLENWEIDER
13	9	18		GERSHWIN: AN AMERICAN IN PARIS	ANGEL DS-38130 (CD)	LABEQUE SISTERS
14	10	16		VIVALDI: FOUR SEASONS	L'OISEAU LYRE 410-126 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
15	19	6		BEHIND THE GARDENS, BEHIND THE WALLS	CBS FM-37793 (CD)	ANDREAS VOLLENWEIDER
16	12	28		BIZET: CARMEN (COMPLETE)	ERATO NUM-751133 (CD)	DOMINGO (MAAZEL)
17	17	10		RAMEAU	CBS IM-39540 (CD)	BOB JAMES
18	18	24		MOZART: EINE KLEINE NACHTMUSIK	L'OISEAU LYRE 411-720 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
19	22	6		BACH: UNACCOMPANIED CELLO SUITES VOL. I	CBS M-39345	YO-YO MA
20	15	48		PACHELBEL: CANON	RCA AGL1-5211	PAILLARD CHAMBER ORCHESTRA
21	21	48		BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO	CBS M-39059 (CD)	YO-YO MA, CLAUDE BOLLING
22	NEW			CANTELOUBE: SONGS OF THE AUVERGNE VOL. 2	LONDON 411-730 (CD)	KIRI TE KANAWA
23	20	30		COME TO THE FAIR	ANGEL DS-38097 (CD)	TE KANAWA
24	24	470		BOLLING: SUITE FOR FLUTE AND JAZZ PIANO	CBS M-33233 (CD)	JEAN-PIERRE RAMPAL, CLAUDE BOLLING
25	25	8		THE HARMONIOUS BLACKSMITH	ARCHIV 413-591/ARCHIVE (CD)	TREVOR PINNOCK
26	23	24		SUNDAY IN THE PARK WITH GEORGE	RCA HBC1-5042 (CD)	ORIGINAL BROADWAY CAST
27	NEW			MOZART: EXSULTATE, JUBILATE	L'OISEAU LYRE 411-832 (CD)	EMMA KIRKBY
28	28	10		MOZART: REQUIEM	PHILIPS 411-420 (CD)	SCHREIER
29	29	24		SONGS OF ERNESTO LECUONA	CBS FM 38828	PLACIDO DOMINGO
30	NEW			BEETHOVEN: SYMPHONIES 5 & 9	DG 413-933	BERLIN PHILHARMONIC (KARAJAN)
31	37	4		JONGEN: SYMPHONIE CONCERTANTE	TELARC 80096 (CD)	SAN FRANCISCO ORCHESTRA
32	27	64		STRAUSS: FOUR LAST SONGS	PHILIPS 6514 322 (CD)	JESSYE NORMAN (MASUR),
33	33	4		ADAMS: GRAND PIANOLA	ANGEL DS-37345 (CD)	SOLISTI NEW YORK
34	36	24		GREATEST HITS OF 1720	CBS MX-34544 (CD)	PHILHARMONIA VIRTUOSI (KAPP)
35	35	4		BEETHOVEN: NINTH SYMPHONY	DG 413-933 (CD)	BERLIN PHILHARMONIC (KARAJAN)
36	26	10		PUCCINI: TORO	ANGEL BLX-3508	MARIA CALLAS
37	NEW			PUCCINI: MIMAS	DG 413-893 (CD)	MIRELLA FRENI, PLACIDO DOMINGO
38	31	48		HANDEL: WATER MUSIC	ARCHIV 410 525/ARCHIVE (CD)	THE ENGLISH CONCERT (PINNOCK),
39	39	28		HAYDN: THREE FAVORITE CONCERTOS	CBS M-39310 (CD)	MARSALIS, MA, LIN
40	40	74		NOCTURNE	RCA ARL1-4810 (CD)	JAMES GALWAY

(CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

The Winner's Circle. Victors in the 12th annual American Music Awards pose with their spoils after the Jan. 28 ceremonies at the Shrine Auditorium in Los Angeles. In addition to walking away with six awards, Lionel Richie hosted the event, a Dick Clark Production broadcast by ABC-TV.



What's Age Got To Do With It? Tina Turner shows that she's not getting older, just better, while accepting one of two awards. Rock's reigning queen was honored as best black female vocalist and video performer, a status she re-established by performing her current single "Private Dancer."



Richie's Riches. Awards show host Lionel Richie looks for a wheelbarrow to carry the six trophies he received. The singer/songwriter was named favorite male vocalist in the pop/rock and black categories, his "Hello" video was cited as tops in both divisions, and he was voted best male video artist in both genres.



Lauper's Lunacy Pays Off. Cyndi Lauper examines one of two awards after performing her Prince-written album cut "When You Were Mine." The former Blue Angel was named best pop/rock female vocalist and best pop/rock female video performer.



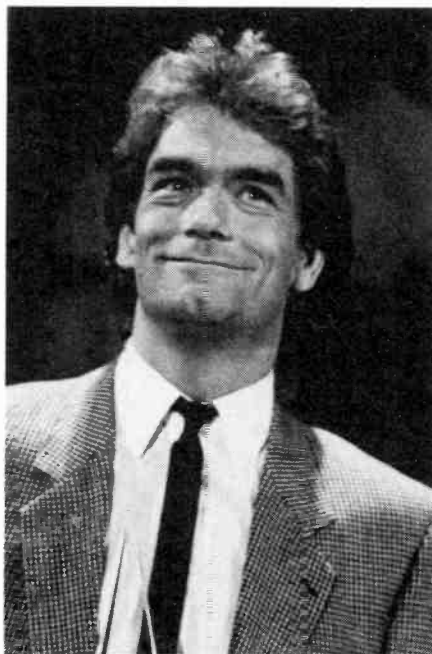
Alabama Getaway. Pictured from left are Randy Owen, Jeff Cook, Mark Herndon and Teddy Gentry of Alabama after hearing their designation as favorite country group of the year.



Revolutionaries. Prince and Revolution members take the podium to accept one of three awards given to the group. The royal rocker's "When Doves Cry" was named favorite black single, while his "Purple Rain" took the cake in the best album categories for both pop/rock and black music.



Neutron Bombshells. The Pointer Sisters pose with trophies garnered for favorite group and video group in the black music category. Pictured with the white-clad sisters are presenters Nick Ashford and Valerie Simpson.



Sportsman of the Year. Huey Lewis offers thanks to the public for voting him and the News favorite video group.



Lynn's a Winner. Loretta Lynn poses with a special award of merit for her "contributions over a long period of time to the music entertainment of the American public." She's pictured here with Conway Twitty, left, and Kenny Rogers, who performed, with several other country artists, a musical tribute to Lynn.

Adult Adulation. Daryl Hall, left, and John Oates go crazy after checking in as favorite pop/rock group and performing their current hit, "Method Of Modern Love."

USA *for* AFRICA

*United Support of Artists
for Africa*

A Billboard Special Issue saluting the music industry and its artists for their support of USA for Africa.

Issue proceeds will be contributed to the USA for Africa Foundation.

Issue Date: April 6 • Ad Deadline: March 15



The International Newsweekly of Music and Home Entertainment

Federal Government Acts On Copyright White Paper

BY KIRK LaPOINTE

OTTAWA The federal government, in its first serious display of concern about the antiquated 1924 Copyright Act, has referred a "white paper" articulating the approach to copyright reform by the previous government to a House of Commons subcommittee for quick study.

Communications Minister Marcel Masse, whose department assumed full responsibility for revising the long-outdated legislation, has called for briefs from interested parties and recommendations from the subcommittee no later than March 15. An aide to Masse says the minister is "serious-minded" about reforming the act and intends to push through some amendments quickly following the subcommittee's report.

The subcommittee is studying a policy paper issued in mid-1984 by the former Liberal government, "From Gutenberg To Telidon," which clarifies how the federal government intends to revise the Copyright Act. But the Liberals soon after called an election, closing Parliament and effectively cutting debate on the copyright issues or movement toward amendments to laws. The crushing defeat of the Liberals at the hands of the Conservatives last September further delayed re-

vision of the act.

But the Tories had promised swift action in areas where there was general agreement for reform. Among such areas are penalties for illegal duplication of copyrighted product, currently a \$200 maximum fine. The wrist-slap justice has made Canada a haven for counterfeiters.

The Liberal white paper, long in the making by the federal public service—and, as such, not viewed as a partisan political document—called for much tougher illegal duplication penalties. It also urged an end to the so-called "two-cents-a-side" mechanical royalty and negotiations overseen by an impartial tribunal to change that fee. In addition, video rental and computer software protection was written into the legislation.

Meanwhile, the government has also indicated it is serious about giving the federal broadcast regulator more powers to deal with such areas as satellite television and abusive broadcasting. A bill empowering the government to give the Canadian Radio-Television & Communications Commission policy directives, and for the CRTC to have clear jurisdiction in the satellite and broadcast areas, has already been given second reading and referred to the Commons committee for study.

Dozen-Plus Applications

Many Bid for Toronto FM

TORONTO More than a dozen applications have been filed for the opportunity to launch an FM station in Toronto. The deadline comes March 31 for license applications, and the Canadian Radio-Television & Communications Commission won't reveal who is bidding until it has had a chance to evaluate the feasibility of the proposals, but it is known that many major firms want the license.

Macleon-Hunter Ltd. of Toronto, which already operates CKEY in the city and its KEY Radio Ltd. subsidiary, is a leading candidate. The Westcom Group of Vancouver,

which owns seven stations nationally, is also in the running, as is Mofat Communications Ltd. of Winnipeg, with nine stations.

Others with viable bids are believed to include: J. Robert Wood, who recently left the CHUM organization as its general manager; Redmond Communications Ltd., a southern Ontario broadcast firm; Telemedia Inc., which owns CJCL in Toronto; and Middlesex Broadcasters Ltd. of London, Ontario. Two music industry bids are expected, and a handful of others may be in the running.

Montreal Concert Hall Flip-Flop Mayor Changes Mind on Location

MONTREAL Just as snags have apparently hit the development of a 62,000-seat domed stadium in Toronto (Billboard, Feb. 2), the mayor of Montreal has changed his mind about where to locate the Montreal Symphony Orchestra's new home.

Jean Drapeau said Jan. 31 on local television that he now favors an East End location for the concert hall. Drapeau has backed away from support of a downtown site. He said that he wants the \$30 million hall built across the street from the city's bus terminal, but he has no specific proposal on how the site will be developed. Drapeau wants the provincial government to con-

firm it will transfer a grant previously promised to a developer for the downtown site.

Meanwhile, in Toronto, local government representatives and two major breweries are upset about the way in which a consortium was put together by the outgoing premier, William Davis, days before he left office. One of the breweries owns the football team which would play in the facility and is threatening to keep the team out of the stadium. The \$150 million stadium will include a retractable roof. The wrangle over the consortium may disrupt plans to build the facility by early 1988.

CANNES CLIPPINGS

(Continued from page 9)

Jagger apparently filmed his own introduction on a hired video camera in a South American hotel room.

Backing the original Band Aid appeal, U.K. firm **Mobile Merchandising** offered special Midem Band Aid T-shirts to attendees, aiming to raise \$11,000. Midem organizer Bernard Chevry paid a generously over-the-odds \$100 for his shirt, but was not seen wearing it.

Capital Radio, Britain's largest independent local radio station with a reported 3.5 million listeners, moved into the business of syndicating programs via a stand at Midem. The station had a 43-page catalog of programs it was prepared to sell, from classical to pop concerts, music-based documentaries and celebrity interviews.

RKM chief Roland Kluger, from Belgium, acquired subpublishing rights to the **Jimmy Cliff** catalog for Belgium at Midem, one of many firm deals reported, and also

clinched a deal for represent **Arista's** France, along with **Boys** catalog for France and Belgium.

Among Midem trade show points in the video sector: the announcement by Chevry that next year's **Video Clip Awards** will take the form of a Eurovision Song Contest-style program to be broadcast live throughout Europe.

The appearance of CD players instead of delegates' tools of the trade demonstrated more clearly the industry's conviction that CD is here to stay. **Picel** Lewis announced the new package of 12 pop CDs to be released at under \$8, and **Emophon** countered with a "promotional" midprice series of CD classical titles.

Britain's **Walt Communications** CD-only catalog featuring Mexican, Cuban and holophonic tunes, France's only CD manufacturer, said it hopes to produce three million disks this year in 1986.

Notable first-timers were the **China Record Co.** representing a potential market of one billion people. What did they have to offer? Traditional Chinese folk music, American folk, said representative Yu Wan Xiang.

Among deals announced at Midem: **Chrysalis** owned by Chris Wright signed U.K. artist **Jul Hardcastle**,

KM Paris to publishing in the U.K. **All Records** signed its West African distribution to **PolyGram** Nigeria.

Among various receptions and the like held during Midem, **Polydor International** celebrated its new deal with **Jean-Michel Jarre**, which gives **Disques Dreyfus** a logo identity on Jarre's Polydor releases.

Polydor International president Roland Kommerell presented the artist with 25 gold and platinum disks.

Arista/Ariola hosted two affairs: one for **Ray "Ghostbusters" Parker Jr.**, who appeared at one of the Midem galas, the other for **Pia Zadora** and **Jermaine Jackson**, whose "When The Rain Begins To Fall" has been a European smash.

Organizers of the **New Music Seminar** were promoting the event during Midem. This year, it's being held Aug. 6-9 at the currently-under-construction **Marriott Marquis Hotel** in midtown Manhattan.

First-timers in Cannes this time included a U.K. firm of accountants, **Sloane & Co.**, helmed by David Sloane. Current clients include **A Flock Of Seagulls**, **Joan Armatrading** and **Lene Lovich**. Also at Midem: the **Arthur Young** company, whose representatives were sufficiently pleased with the results to be planning an even larger turnout in '86.

French oil company **Total**, sponsor of Midem's classical concerts, announced the creation of the **Total Music Foundation**, with the **Berlioz Festival** in Lyon and the **Camera-ta of Versailles** among initial beneficiaries.

FESTIVAL 'CASSINGLES'

(Continued from page 9)

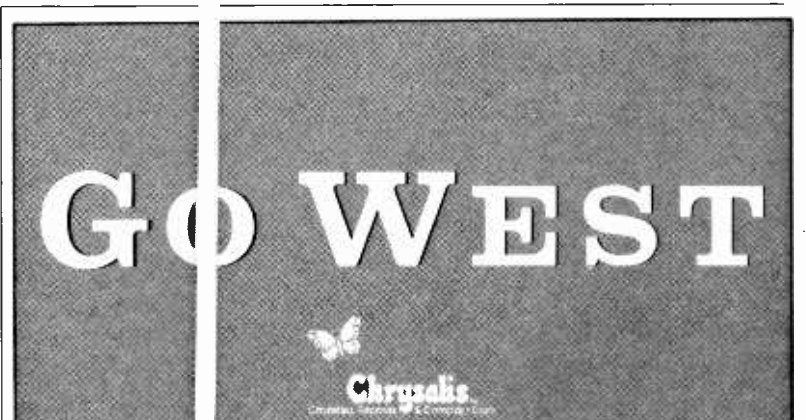
In a move to capitalize on the teen market, the label released product by **Spandau Ballet** and **Frankie Goes To Hollywood** on colored vinyl 12-inch singles with oversized full-color portrait lab with fold-out, full trait slicks; on cassette bonus tracks; and with full-color jacket compilation, is being offered with disk containing six extended mixes.

"Some singles themselves without artwork for that bit extra cost into the record stores and keep product turning over."

All significant record companies in Australia have been trading in 12-inch singles for at least three years. Around 60% of all chart hits are available in dual format. The concept is being pursued most strongly by **WEA**, **Festival** and **CBS**, particularly with their black American dance product.

However, Robert stresses, "These 12-inchers and cassettes are not reserved entirely for dance tracks. We're finding that they are also working well for classy ballads, like **Tina Turner's 'Private Dancer'** and **'Power Of Love'** by **Frankie Goes To Hollywood**. There's no overall criteria for what we select for special issue. It all comes down to a collective gut feeling."

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 - Denmark—Knut Orsted, 22 Tjoernevej, DK-3070 Snekkersten. 02-22-26-72
 - Finland—KARI HELOPALTIO, SF-01860 Perttula 27-18-36
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 - South Africa—JOHN MILLER, c/o The Rand Daily Mail, 171 Main St., Johannesburg. 710-9111.
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 - Sweden—LEIF SCHULMAN, Brantingsgatan 49, 4 tr. 115 35 Stockholm. 08-629-873
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 - Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana 23-522.



JANUARY RIAA CERTIFICATIONS

(Continued from page 4)

lion copies.

Most of the additions to the multi-platinum certifications program were recent hits. The exceptions were three catalog sets by Waylon Jennings: 1976's "Wanted: The Outlaws," 1978's "Waylon & Willie" and 1979's "Greatest Hits."

Two disparate acts collected two gold albums each in January: Hank Williams Jr. and the Mormon Tabernacle Choir. They're the third and fourth gold albums for the Choir, following "The Lord's Prayer," which was certified in 1963, and "Joy Of Christmas," certified in 1979.

Here's the complete list of January certifications:

Multi-Platinum Albums
Prince's "Purple Rain," Warner

Bros. Nine million.
Van Halen's "1984," Warner Bros. Five million.
Waylon Jennings' "Greatest Hits," RCA. Three million.
Billy Idol's "Rebel Yell," Chrysalis. Two million.
Waylon Jennings & Willie Nelson's "Waylon & Willie," RCA. Two million.
Waylon Jennings/Willie Nelson/Tompall Glaser/Jessi Colter's "Wanted: The Outlaws," RCA. Two million.
Madonna's "Like A Virgin," Sire/Warner Bros. Two million.
Motley Crue's "Shout At The Devil," Elektra. Two million.

Platinum Albums
Linda Ronstadt's "Lush Life,"

Asylum. Her seventh.
Pat Benatar's "Tropico," Chrysalis. Her sixth.
Duran Duran's "Arena," Capitol. Their fourth.
Prince's "Controversy," Warner Bros. His fourth.
Duran Duran's "Duran Duran," Capitol. Their third.
Madonna's "Like A Virgin," Sire/Warner Bros. Her second.
Luther Vandross' "Busy Body," Epic. His second.
Larry Elgart's "Hooked On Swing," RCA. His first.
New Edition's "New Edition," MCA. Their first.
Billy Ocean's "Suddenly," Jive/Arista. His first.
The Time's "Ice Cream Castle," Warner Bros. Their first.

Gold Albums
Linda Ronstadt's "Lush Life," Asylum. Her 13th.
Barry Manilow's "21st Century Cafe," Arista. His 11th.
Jefferson Starship's "Nuclear Furniture," Grunt/RCA. Their ninth.
Pat Benatar's "Tropico," Chrysalis. Her sixth.
Deep Purple's "Perfect Strangers," Mercury. Their sixth.
Hank Williams Jr.'s "Man Of Steel," Warner/Curb. His sixth.
Hank Williams Jr.'s "Major Moves," Warner/Curb. His fifth.
Duran Duran's "Arena," Capitol. Their fourth.
Mormon Tabernacle Choir's "Joy To The World," CBS Masterworks. Their fourth.
Mormon Tabernacle Choir's

"Christmas Carols," CBS Masterworks. Their third.
Don Henley's "Building The Perfect Beast," Geffen. His second.
Madonna's "Like A Virgin," Sire/Warner Bros. Her second.
Midnight Star's "Planetary Invasion," Solar. Their second.
Whodini's "Escape," Jive/Arista. Their first.
Julian Lennon's "Valotte," Atlantic. His first.
Sheila E.'s "The Glamorous Life," Warner Bros. Her first.

Gold Singles
Madonna's "Like A Virgin," Sire/Warner Bros. Her first.
New Edition's "Cool It Now," MCA. Their first.

NARM 'GIFT OF MUSIC' AWARD NOMINEES

(Continued from page 6)

ist—"Born In The U.S.A.," Bruce Springsteen, Columbia; "Can't Slow Down," Lionel Richie, Motown; "Purple Rain," Prince, Warner Bros.; "Thriller," Michael Jackson, Epic.

Best-selling album by a female artist—"Madonna," Madonna, Sire/Warner Bros.; "Private Dancer," Tina Turner, Capitol; "She's So Unusual," Cyndi Lauper, Portrait; "What's New," Linda Ronstadt, Asylum.

Best-selling black music album by a group—"Break Out," Pointer Sisters, Planet/RCA; "Ice Cream Castle," the Time, Warner Bros.; "New Edition," New Edition, MCA; "No Parking On The Dance Floor," Midnight Star, Solar/Elektra; "Victory," Jacksons, Epic.

Best-selling black music artist by a male artist—"Can't Slow Down," Lionel Richie, Motown; "Purple Rain," Prince, Warner Bros.; "Thriller," Michael Jackson, Epic.

Best-selling black music album by a female artist—"I Feel For You," Chaka Khan, Warner Bros.;

"I'm In Love Again," Patti LaBelle, Philadelphia International; "Let's Hear It For The Boy," Deniece Williams, Columbia; "Madonna," Madonna, Sire/Warner Bros.; "Private Dancer," Tina Turner, Capitol; "The Glamorous Life," Sheila E., Warner Bros.

Best-selling country album by a group—"Atlanta Blue," the Statlers, Mercury; "Greatest Hits, Vol. 2," Oak Ridge Boys, MCA; "Roll On," Alabama, RCA.

Best-selling country album by a male artist—"City Of New Orleans," Willie Nelson, Columbia; "Don't Cheat In Our Hometown," Ricky Skaggs, Sugar Hill/Epic; "Major Moves," Hank Williams Jr., Warner/Curb; "Right Or Wrong," George Strait, MCA; "What About Me," Kenny Rogers, RCA; "You've Got A Good Love Comin'," Lee Greenwood, MCA.

Best-selling country album by a female artist—"Cage The Songbird," Crystal Gayle, Warner Bros.; "Clean Cut," Barbara Mandrell, MCA; "Heart Over Mind," Anne Murray, Capitol.

Best-selling jazz album—"Backstreet," David Sanborn, Warner Bros.; "December," George Winston, Windham Hill; "Future Shock," Herbie Hancock, Columbia; "Hot House Flowers," Wynton Marsalis, Columbia.

Best-selling classical album—"Amadeus" soundtrack, Fantasy; "Haydn/Hummel/Mozart: Trumpet Concertos," Marsalis, National Philharmonic Orchestra, CBS; "Mamma," Pavarotti/Mancini, London; "Pachelbel: Kanon," Paillard Chamber Orchestra, RCA.

Best-selling gospel/spiritual album—"Not Of This World," Petra, Star Song; "Rough Side Of The Mountain," Rev. F.C. Barnes & Sister Brown, Atlanta International; "Straight Ahead," Amy Grant, Myrrh.

Best-selling original cast album—"Cats," Geffen; "La Cage Aux Folles," RCA; "Sunday In The Park With George," RCA.

ROW OVER VS A CONFAB SITE

(Continued from page 1)

formed reports, in scheduled to be re meeting in Phoenix and Thursday (13-14).

The choice of the convention for the convention a way to buttress legislative efforts pects of slow movement controversial First board, Feb. 9) has by VSDA direct switch. Las Vegas offers an additional of exhibit space, an additional \$900,000 in revenue to VSDA.

Those opposing VSDA's West Coast first three conventions, held in Dallas, San Francisco and Las Vegas.

Most VSDA directors would not comment on the controversy, nor would VSDA executives at the trade group's ad in Cherry Hill, N.J. One director, Art Ross of Tampa, Fla., says he opposes a change

leadlock that is lved at a board his Wednesday (13-14).

nation's capital ad been seen as 'SDA's national However, prospect on the conole issue (Billboard, Feb. 9) has spurred action

rs favoring a they argue, offering 1,000 square feet possibly meaning \$100 in revenue to VSDA.

he move point to ast base for its ons, held in Dallas and Las Vegas.

ntroversy, nor ecutives at the ministrative offices in Florida, says he opposes a change

that a "commitment was made and I feel that we should honor it."

In San Francisco, Jim George, VSDA treasurer and chairman of the 1984 convention at the MGM Grand in Las Vegas, hedges: "I can understand the sound business reasons for leaving it in Washington, as well as the reasons for moving. I'm one who is on the fence."

More than one director recalls that the National Assn. of Recording Merchandisers (NARM), associated with VSDA, has switched conventions, too. This year's convention, in Hollywood, Fla., was originally scheduled to be held in Hawaii.

Meanwhile, VSDA executive vice president Micky Granberg and key staffers were said to have looked over the Washington site last Thursday (7). It would reportedly cost VSDA \$150,000 to switch to another city, according to the association's contract with the Washington Sheraton.

ERTEGUN: WEA NOT SEEKING PARTNER

(Continued from page 3)

those of other companies," he says, "and we concluded that we were extremely efficient in the distribution of international product throughout the world."

Loch also points to WEA's centralized manufacturing facility in Europe, which, he claims, is working at full capacity almost constantly. "With cost-effectiveness in manufacturing and distribution, this leaves us with more money to invest in the actual marketing of the product," he says. "The bigger scenario, which would have resulted from a merger, might well have led us into spending more money on the 'machine' than on the marketing."

Looking ahead, Ertegun anticipates an even better year for WEA but acknowledges two major sources of worry, one all-too-familiar, the other a recent and growing development. "LP sales continue to decline, and in certain European countries like Belgium, France, Spain and Italy it is much more difficult to sell records than it was a few years ago, because young peo-

ple just don't have much money to spend. The result is home taping, and we should never forget what a tremendously damaging factor this is. It is naturally most prevalent in countries which have severe economic problems; and if the countries are really underdeveloped, then you have massive piracy."

The more recent major problem faced by the industry, according to Ertegun and Loch, is the fact that the market share of domestic product in many countries is declining significantly. Because competition among companies becomes fiercer as the market declines, artists with good track records and high sales potential become more and more expensive to sign. And the possibility of European artists achieving big sales in their own countries diminishes as the international repertoire becomes more predominant. As for the possibility of breaking European artists internationally, this becomes more and more remote, not least because of the language barrier.

"Yet the absurd thing," says Ertegun, "is that royalty rates for European artists are as high as they are for American artists, sometimes higher. I find this insane. A French or a German act will sometimes ask for a higher royalty than an American act, for a much smaller market. And recording costs are just as high, too. Sometimes European acts come to the U.S. to record."

With sales volume coming increasingly from the megastars and catalog continuing to dwindle into insignificance, are the major record companies tending to be held for ransom by the top international acts?

Says Loch: "The one thing militating against that is that the effective lifespan of megastars today is much shorter than it used to be. Therefore the companies are learning that it is just not possible to pay high guarantees, only to find yourself in a position where the sales just aren't coming."

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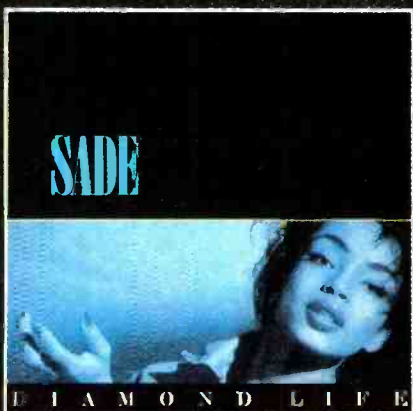
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RADIO STATIONS ASK FOR BETTER CD SERVICING

(Continued from page 1)

market penetration of the laser-read disk, and that labels should recognize that fact. "Service is lousy in general, although some labels are better than others," he says. "Somebody upstairs at the labels ought to be asking, 'What's the five or six bucks it costs us to provide them with a free disk compared to the promotional value we receive from having them air it?'"

In fact, Berardini says, labels providing free CD service to stations would actually save money in the long run by eliminating the need for constant reseriving on vinyl albums. Berardini says WBCN currently programs somewhere between 1% and 5% of its music in CD, but he says that figure would increase if labels provided better service.

According to CBS Records' Jerry Shulman, however, "Broadcasting is not very important to the labels with regard to CD at the moment. There aren't very many simultaneous releases yet, so the effect airplay has on CD sales is negligible. There's no question radio has been good for the industry in letting people know CD is out there, but CD has been mainly a catalog business, and the greatest percentage of sales is likely to continue to come from catalog."

Shulman says CBS's policy insofar as servicing broadcasters with CDs is via accommodation sales only, at least officially. "We offer an accommodation price of \$7.50 per disk," he says. "However, in addition to the accommodation policy, it's always possible for broadcasters to make specific product requests of the individual promotion and publicity heads for each of our labels with whom they are in contact on a regular basis."

Some stations find other ways of getting around official label policy. At Dallas AOR station KZEW, program director Andy Lockridge says he has bought between \$500 and \$600 worth of CDs via accommodation sales over the past two years, mainly from Epic, WEA and A&M. However, he has also put together deals with local CD collectors, whereby KZEW trades concert tickets for a temporary loan of CDs his station lacks in its 100-disk library.

Another station that has devised an alternative to buying CDs, either directly from the labels or from retailers, is San Diego's classical KSFJ. According to program director Joe Kocherhans, the station currently programs 10% to 20% of its material in CD, drawn from a library of about 200 disks. Most of these, he says, have been obtained

through accommodation sales from labels such as CBS, Deutsche Grammophon and Phillips, but KSFJ also has a trade-out arrangement with the Tower Records store on Sports Arena Blvd., wherein CDs are supplied to the station in exchange for advertising time.

WEA's Alan Perper says that although his company has an accommodation sale-only policy for servicing stations with CDs (at \$5.05 per disk), he looks forward to the day when WEA can provide them for no charge. "Unfortunately, we don't give CDs away for free," he says. "But hopefully, once the production of CDs becomes meaningful, we will do so. Radio stations feel shocked because record companies aren't giving them freebies, but we're just not in the position to do so the way we supply them with albums."

Assistance in preparing this story provided by Kim Freeman in New York.

VH-1 SENDING SALES SIGNALS

(Continued from page 1)

Action on Newton-John and Air Supply has been centered on "Greatest Hits" albums, with the former selling 150 units in the "last month," per Lerner, against a usual 50 pieces for a similar time period, and the latter seeing 300 units move.

Reflecting the confusion over VH-1 influence, a number of other retailers contacted by Billboard say that sales of "Missing You" have seen a jump in recent weeks, but peg this more to the American Music Awards and other video appearances.

MTV Networks Inc. itself is uncertain about VH-1's effect on record sales. Says Tom Freston: "We have not actually gone out and looked at this... but we are about to."

In Richmond, Va., managers Sven Smith and Alexander Byrd, for stores in the Garys and Album Den chains respectively, say VH-1 has generated consumer attention and enthusiasm. According to Smith, "There's been a big increase in Barry Manilow" sales. He also says that customers have specifically referred to George Benson's video for "20/20," and bought as well.

At Album Den, an r&b-oriented outlet, Byrd says that VH-1 airing of clips by New Edition, the Fat Boys and Sade have people talking about the artists, but he is less certain that sales have resulted.

He predicts that as Richmond residents become more aware of the service, its effects will be greater: "It's going to have a major impact in another month or so."

Other Richmond retailers were less positive about VH-1's effects, as were executives at the chains.

At a local Sam Goody, Stewart White says that VH-1 has not caused results "that we can put our finger on." And at Garys, co-owner and vice president Marty Garys says, "It's hard to say specifically that they're doing anything."

Garys notes that VH-1 plays "middle-of-the-road stuff," which is often aired on a number of outlets, while when MTV started, it aired acts that "were not on the beaten

track," and so its impact could be more directly seen. "It's hard to tell" which service is doing what with a specific title, Garys says.

Virtually all of the retailers contacted note that consumer awareness of video music is very high, with people often watching and talking about clips from specific favorite artists. Album Den's Byrd notes that Black Entertainment Television has a prominent presence in the Richmond cable market, giving the r&b clips showcased on VH-1 an extra chance to reach consumers' eyes. Country act Alabama was also cited by retailers as gaining some benefit from exposure on VH-1.

Others contacted express interest in the channel's promotion possibilities. Says Lance Jones, advertising director for Pittsburgh-based National Record Mart: "We've just talked to a Columbus operator who has MTV and who is going to offer us some spots for VH-1." In Pittsburgh, however, he notes, "The situation is tentative. I've not had a real buzz or any impact."

Manny Drucker, a principal at the Shulman Records chain in suburban Philadelphia, likewise says it may be too early to know any effect, because metro Philadelphia is basically unwired for cable. "It's just in the outskirts," he notes.

RIAA PIRACY ROUNDUP

(Continued from page 1)

cated goods were 9,117 bootleg records; 85,297 pirate and counterfeit albums, singles, 8-tracks and cassettes; 6,965 audio masters, 509 mothers and 2,072 stampers; 566 videocassettes and video masters; and 294,500 counterfeit labels.

More than 50 major actions were initiated in 21 states, notes Joel Schoenfeld, RIAA special antipir-

acy counsel, and 33 search warrants executed involving alleged piracy, counterfeiting and bootlegging. Some 39 arrests were made, and criminal prosecutions commenced involving 54 individuals and corporations. During 1984, 40 individuals were convicted for violating antipiracy statutes, says the RIAA report.

In the largest 1984 action involving alleged bootleggers, more than 5,600 master audiotapes and cassettes were seized at a mail-order facility in Phoenix. The biggest antipiracy action of the year is cited in the report as the conviction of Lee Cash in Tampa on a 13-count indictment for trafficking in illicit cassettes.

The most significant counterfeiting case saw George Washington Cooper convicted by a federal jury in Greenville, S.C., of 11 counts of copyright infringement and a single count of conspiracy, the report states. In video, the report makes special note of the seizure in Mount Vernon, N.Y., of about 35 master tapes of feature films, as well as an unreleased master tape of a Kansas City concert by the Jacksons.

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31 Acts on VH-1 Playlist Heavy, Medium and Light Rotation

NEW YORK A total of 31 artists, almost all of them on Billboard's Hot 100, populate the three categories of VH-1's first officially released playlist.

The list was separated into heavy, medium and light rotation categories. Artists and clips playing in heavy are Diana Ross, "Missing You"; Elton John, "Neon"; Stevie Wonder, "Love Light In Flight"; Kenny Rogers, "Crazy"; Jermaine Jackson, "Do What You Do"; Chicago, "You're The Inspiration"; and Alabama, "Fire In The Night."

"I have no particular desire to play only 30 currents, believe me," says VH-1 director of music programming Steve Casey. But, he says, many of the acts fitting VH-1's format do not have clips available.

"When we put MTV on the air, this was about its [the playlist's] length," he notes, adding that one reason the network now has a playlist of almost 200 currents is that the record labels have "been putting out a lot of videos, and MTV has made a commitment to expose them."

He specifically points to country

artists as lacking video clips. "Look at how few of those country stars have videos available" on Billboard's country singles chart, he notes.

Artists and clips in VH-1 medium rotation were: Ashford & Simpson, "Solid"; Kim Carnes, "Invitation To Dance"; Sheena Easton, "Strut"; New Edition, "Mr. Telephone Man"; Kool & the Gang, "Misled"; Melissa Manchester, "Thief Of Hearts"; Barry Manilow, "When October Goes" and "Paradise Cafe"; Midnight Star, "Operator"; the Temptations, "Treat Her Like A Lady"; Billy Joel, "Keeping The Faith"; George Benson, "20/20"; and Culture Club, "Mistake #3."

In light rotation were: Cast of "Cats," "Rum Tum Tugger"; Janie Fricke, "First Word In Memory Is Me"; Lonnelle Mckee, "Ill Wind" (from the movie "Cotton Club"); Michael Martin Murphey, "What She Wants"; Rodney Salisbury, "Look What She's Done"; S.O.S. Band, "Just The Way You Like It"; Janey Street, "Under The Clock"; and Siedah Garrett, "Do You Want It Right Now." TONY SEIDEMAN

COMMENTARY

(Continued from page 10)

One would think that music, that art least bound to the everyday, could not be used for political or reformatory ideas. Yet one genius, Verdi, became the very linchpin of Italy's struggle to free itself from Austria. His very name became the symbol of that fight (V-E-R-D-I = Vive Emmanuelle Re d'Italia).

Early in his opera "Nabucco" the chorus of enslaved Jews sings the beautiful "Va pensiero, sull' ali dorate!" ("Fly thought on golden wings"). It reached the hearts of the Milanese audiences, who saw themselves (as one historian put it) "as Jews suffering under Babylonian yoke." It was inflammatory. From then on—up to "Aida"—Verdi had troubles with the government censor. He did not give in. Stubborn, he insisted on creating without interference.

Finally, Verdi, the artist, won. And as we know, the tradition for speaking out through music continues today.

These examples of the power of the artist to change society confirm that art is central, in fact, at the very center of our life. The great

artist, the true creator, is by nature a driven, uncompromising creature whose creative passion makes him a formidable, even dangerous, power. Although he is not always God's messenger, he is his own voice. We need not follow, but we must guarantee that he is heard.

As Franklin Roosevelt said at the opening of the Museum of Modern Art in 1939, "The conditions for democracy and for art are one and the same."

We, the men and women of the entertainment industry, must actively oppose censorship and repression in the arts. We must serve as an aware and ever-present force wherever and whenever freedom of the spirit and mind is challenged. It is a matter of life and death.



RECORD OF THE YEAR NOMINEE CYNDI LAUPER

(Continued from page 6)

in the project was another important element in its success. She credits Chertoff and engineer Bill Whitman, as well as "Time" co-writer Rob Hyman, with helping make the project a hit. She intends to keep that team together for the next album, although it will be some time before that happens.

"Cyndi is very conscious of media burnout," says Petze. "She wants to take some time off to create some songs for the next record, and also take a well-deserved rest."

Both Chertoff and Petze agree that there will probably be some changes in Lauper's image, both in music and visuals. "She has tremendous instincts about her career," says Petze. "There'll be some changes in her approach—both video-wise and sound-wise. She's always got to be moving, and it's our job to make sure when she makes a move, it's a step forward."

Notes Chertoff: "She'll definitely be writing more for the next album. But we'll follow the same route as the last one: looking for great songs that showcase her singing, her humor and her energy."

KEEPING SCORE

(Continued from page 67)

GBS MICROPHONES captured two live performances in New York last week for eventual release on disk, tape and CD. At Avery Fisher Hall, the label's recording crew was on hand for a concert performance of an act from "Die Walkure" featuring **Eva Marton**, **Peter Hofmann** and **Martti Talvela** as soloists. **Zubin Mehta** conducted the New York Philharmonic.

At the 92nd Street Y, CBS taped performances of quartets by Shostakovich, Schubert and Mozart. Performers were **Gidon Kremer**, **Yo-Yo Ma**, **Kim Kashkashian** and **Daniel Philips**. **James Mallinson**

was producer for both projects, and in each case there were multiple performances to provide patch-up opportunities.

TELARC HAS BOOSTED its release rate by some 20%, with the current pace at about 18 albums a year. Label president **Jack Renner** hopes soon to disclose new recording plans in Europe, following the completion of recent recordings in London and Prague. Meanwhile, the Cleveland Orchestra under **Christoph von Dohnanyi** is laying down the Schubert C Major Symphony for the label.

BY SAM SUTHERLAND

A weekly column focusing on developments in Compact Disc hardware and software.

DEALERS SEEKING continued expansion in the number of Compact Disc titles to offer customers aren't letting fill problems and scheduling delays stanch the flow of new product. Even as U.S. vendors grapple with the production crunch, more aggressive retailers are finding alternatives via the import field.

A recent informal tour of several Southern California chain outlets reflected a host of new European and Japanese CD imprints, obtained through various independent distributors and import/export firms to augment normal channels. Among the lines creeping into store bins are **Vogue**, **KPM**, **Inak**, **East Wind**, **DC Canyon**, **Baybridge** and even **Roulette**, via **Vogue**. Ranging from label compilations to conventional album releases, the stock may lack star power in many cases, but appears to be benefitting from the still mushrooming demands of consumers.

Add the continued arrival of maiden CD releases from smaller

On the Beam

U.S. indies, and it's clear that the configuration is of dents a market opportunity reminiscent of that opened during the early '50s.

ENIGMATIC CD records, the fast-growing independent into Compact Disc. CD versions of several forthcoming albums, specially programmed, "The Enigma Variant," to be edited down from LP package.

For Enigma, be heavy metal, post-regional focus, the Compact Discs bring some masters recorded in more modest demo studios, say they'll need a perspective.

That awareness standards is augmented by attention to the issue of playing time. Thus, to create a CD release for **Stryper**, the Christian hard rock **Wesley Hein** reports that the group's existing combined with a subsequent single to create

clear that the opportunity reminiscent of the LP program. Still, Hein concedes that titles exploiting the configuration's hour-plus potential will be a common goal for most labels tackling the format.

Other acts targeted for CDs include **Allan Holdsworth** and **Terminator**, and Enigma is now studying cost in hopes of pricing that sampler set substantially below conventional list, in line with the analog version's \$6.98 list. By the way, that project's launch is being pushed via a dealer contest awarding a Sony Discman unit to the winning display—evidence that even smaller marketing budgets can tap into the CD mystique.

RANDOM BITS: PolyGram's Silver Collection series of special CD jazz anthologies, until now trickling into accounts, rolls out in earnest during the coming weeks. The **PolyGram Classics** marketing effort had been given a low profile until adequate stock of the first half dozen titles could be landed. . . . **Look for a major Compact Disc promotion to target vacationing college students during the upcoming spring break.** More details on a Florida CD push will follow next week.

Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

ZE RECORDS keeps its business operations as creative as its musical output with a recently launched contest to find the best video for **John Cale's** "Never Give Up," the first single off his current album "John Cale Comes Alive." The New York-based **Island Trading Co.** subsidiary initiated the national competition to flaunt its boredom with most rock videos, says Ze's **Jim Leavitt**. The contest is targeted to reach collegiate or young professional video directors, thus creating a two-way street situation of benefit to both the label and the winner. No stylistic guidelines have been set, however, and **Leavitt** reports getting a good entry from a third grade teacher and her pupils.

To promote the event, Ze has issued 40,000 flyers to campuses, video stores and production houses. TV spots have been taken out, and as the competition nears its May 1 closing date, MTV will provide news coverage.

Storyboards or written treatments are due at Ze by March 1, and the winning clip will be announced May 15. Ze has recruited a heavyweight lineup of judges that includes **Andy Warhol**, MTV's **Gail Sparrow**, director **Jonathan Demme** (whose credits include the Talking Heads' Film "Stop Making Sense" and "Swing Shift"), and **Scott Milaney** of the **MGMMO** production firm.

In return for getting a relatively cheap and hopefully intriguing clip, Ze is offering the following as grand prize: \$500, a role of the winner's choice in **MGMMO's** next video for Ze, and "serious" consider-

ation from MTV. The label is also providing an uncensored broadcast quality of the chosen clip.

SEEDS & SPIGOTS: Graduated to the big leagues for better or worse is **Dolphin**, whose future product will come from **Geffen**. . . . **The Replacements** have taken their act to Sire. The foursome's catalog, including the highly acclaimed "Let It Be" album, stays with **Twin Tone Records**. As a parting gesture, **Twin** is releasing a new project from **Lipps Inc.**, the studio musician who hit big with "Foxy Town" in 1980.

Crossing over a big way is the **voxy** label of **Elizbeth**, N.J. A gospelized cover of single "I Want to Know What Love Is" by the **Dynasty** **Mass Choir**, the 12-inch is getting interest and a play from most of **Gotham's** main urban station. **WBLS** played back-to-back earlier this month, with 75% of listeners calling in favor of the **Mass Choir's** rendition. In thanks for their original recording session, **Foreigner** offered the song to the group—and mention it. **Henry** says a gospel record mass appeal is "Oh, Happy Day" in the early '70s.

Howie Klempner's 415 label of **San Francisco** happily refrained from getting a deal with **Columbia** on roster leader **Romeo Void**, the **Red Rocket**, **Wire Train** and **Translator**. Proof of this is 415's

signing of local favorites the **Uptones** and the **March** release of their "K.U.S.A." EP. While **Sire** is distributing it in parts of Europe and **CBS** is handling the piece in Japan, **415's Steve Seid** says, "This is our baby." As such, the label is now reviving its pre-Columbia indie distribution network and in-house promotion machinery for the **Uptones** project, while **Columbia's** involvement with the above bands remains the same. . . . Worth a good listen is **Celuloid's** "New Africa" album. A collection of tracks from four of the **New York indie's** newly signed contemporary African artists, the sampler serves as a great introduction to the genre. Also continuing its commitment to African music is **Shanachie** of **Ho-Ho-Kus, N.J.** Adding to its already strong African catalog, **Shanachie** puts **Franco & Rochereau's** "Omana Wapi" and **M'Bilia Bel's** "Bameli Soy" on the streets this month.

Reggae fans will be interested in **Ras Records'** 1985 mail order catalog. Issued this month out of **Ras's** Washington, D.C. headquarters, the listing features 1,500 new and classic reggae recordings, with a special section devoted to hard-to-find **Bob Marley** releases. . . . **New York's Vanguard** institutes an eclectic midline series that ranges from folk renaissance to ragtime revivalists. Included in this \$5.98 offering are albums by the **Weavers**, **Mississippi John Hurt**, **Joan Baez** and ragtime pianist **Max Morath**. . . . From Chicago, **Alligator Records** blues guitarist **Lonnie Mack** teams up with protegee **Stevie Ray Vaughan** for his forthcoming album. Tentatively titled "Strike The Lightning," the record features **Vaughan** co-producing and cutting it up with **Mack** on five tracks.



Stamp of Approval. ASCAP and The Weik Music Group co-hosted a luncheon at New York's Lincoln Center Jan. 23, to celebrate the issuance of a stamp paying tribute to the 100th anniversary of the birth of composer Jerome Kern, Jan. 27. At the affair, from left, are Hal David, president of ASCAP, Betty Kern Miller, Kern's daughter, singer/actress Kathryn Grayson, star of the third film version of Kern and Oscar Hammerstein's "Showboat," and Martin Segal, chairman of Lincoln Center.

Prince, Ronstadt, Benatar First Three Stars Pledge Tracks to Africa Album

BY PAUL GREIN

LOS ANGELES Prince, Linda Ronstadt and Pat Benatar are the first three artists set to contribute a track to the forthcoming "USA For Africa" album, due in April. No label has officially signed to release the album or its centerpiece single, "We Are The World," though it's believed that Columbia has the inside track.

Event producer Ken Kragen is now said to be negotiating with a bank or corporation to underwrite the project, to enable the USA For Africa organizers to get an advance on the anticipated earnings from the single and album.

Prince, Ronstadt and Benatar were all conspicuous by their absence at the Jan. 28 recording of the single. Ronstadt reportedly had the

flu, Benatar is in the last weeks of a pregnancy, and Prince simply failed to show up at the session at A&M Recording Studios.

"We were disappointed," Kragen acknowledged at a press conference last week. "We had hoped to have Prince and Michael Jackson sing one line after the other face-to-face at a mike. It would have been classic."

That didn't happen, but Prince has promised a track for the album, "Tears In Your Eyes," which he reportedly wrote and produced last month while on tour. Ronstadt is contributing "Keepin' Out Of Mischief Now," an outtake from her "Lush Life" album.

Kragen has said that he also has commitments for previously unreleased tracks from Paul Simon, the Pointer Sisters and Kenny Rogers, all of whom were at the session.

"I believe virtually all of the artists who were present, and many who wouldn't make it or couldn't participate because we were too full, will give us tracks," he said.

Kragen also said he has a commitment for a track from Jimmy Thudpucker, the rock star character in the "Doonesbury" comic strip. "He's going to come out of retirement at the time the record is released, and there will be a week of 'Doonesbury' devoted to the project."

Kragen gave much of the credit for the success of the project to Bob Geldof, who instigated the Band Aid single, "Do They Know It's Christmas?"

For his part, Geldof acknowledged that the success of the Band Aid single far exceeded his expectations. "I thought we'd end up making 70,000 pounds," he said. "And earnings from the single are now touching about \$10 million."

Geldof also put the project in chilling perspective. "This isn't Hollywood hype," he said. "It's not really Stevie Wonder teaching Bob Dylan his lines. That's a nice hook to sell a famine on, but it's much more than that. I find it pathetic that a piece of plastic seven inches across with a hole in the middle is the price of somebody's life this year."

Polish Rock Group Joins MCA Fold

LOS ANGELES MCA Records has parted the Iron Curtain, becoming the first Western record company to sign a Polish rock band. Lady Pank, a quintet formed 18 months ago which has since snared top sales for both singles and albums in Poland, has been signed to a long-term international agreement, excluding Communist bloc countries.

The group, which sings in English, has also been set to travel to the U.S. for a promotional tour and production of a video clip, having reportedly obtained approval from the Polish government.

The group's debut album, "Drop Everything," has been scheduled for release by MCA at the end of this month. Irving Azoff, president of the MCA Records & Music Group, deemed the pact "an auspicious occasion for MCA Records as well as for the cultural relations between the Polish and American people."

INSIDE TRACK

COMPACT DISC hardware continues to pour onto the market. The important **Broadway** chain in southern California offers the **Sony** portable at its list price, \$299, together with the previously announced 30-disk library at \$7.99 each . . . **Penney's** has cut the price on its two-month-old private label CD player \$200, to \$399.95. **Audio Technics** provides the private label unit . . . And from the **Terre Haute** area, where **Digital Audio Disc Corp.** is increasing laser-read disk making equipment (Billboard, Feb. 9), the **CBS/Sony** firm's director of human resources, **Warren Maccaroni**, seeks more workers in the now 160-person CD area. Applicants need a two-year degree in electronics or expertise in solid state circuitry.

AT PRESSTIME, grapevine had **Wherehouse** chief **Lou Kwiker** gearing to open as many as 30 stores, essentially all over Southern California, by 1986. Word was that the stores would be more than 2,500 square feet . . . **MCA Distributing** notified accounts it won't service orders of less than \$200 last week . . . **CBS Records** salespersons, now handling **CBS/Fox** home video, are advising customers they will meet the price of any wholesaler selling their prerecorded video . . . **Chairman emeritus Harry Bergman** of the **Record Bar** was feted by the home office force Wednesday (6) on his 71st birthday.

THE 16-STORE Video King chain of Chicago, a division of **Rozel Industries**, filed Chapter XI in Federal Bankruptcy Court there. Creditors listed on the original schedule include: **Fisher**, \$436,351; **BASF**, \$43,276; **Kenwood**, \$360,842; **Pentax**, \$338,176; and **Sony**, \$320,649 . . . **Arranger/trumpeter Thad Jones** returns to arranging for the **Count Basie** band and replaces **Eric Dixon** as leader, effective immediately . . . **Erst-while rock promoter/computer whiz Steve Wozniak** departs **Apple Computer**, except for some consultation, to work on home video . . . **East Texas Periodicals** again spreads its video distrib wings, opening a Denver warehouse soon.

RUMOR HAS the **Canadian Connection** operating again through the Northwest. 'Tis said some shops in Oregon and Washington are full of Canadian imports, which come across, even with duty, for about \$4 per for \$8.98 list, substantially under the U.S. pricing . . . The two widely heralded telemarketing concepts, **Hot Rock** out of Boston and **Rock Box** out of L.A., have quietly folded their tv ad thrusts. **Rock Box** appears to be out of business, while **Hot Rock** is operating a direct mail catalog business with customers it picked up via its primarily-MTV advertising.

DON'T TRY TO REACH computer folk at their industry offices early this week. **NARM's** **byte biggies Sandra Rutledge** of the **Record Bar** and **Bob Schneider** of **Western Merchandisers** are corralling their peers on the keyboard/terminal at the **Sheraton Grand**, Ft. Worth/Dallas Airport, Monday-Tuesday (11-12) . . . And the **CBS Records** contingent, numbering

well over 1,000, assembles for the second consecutive year at the **Waikiki Sheraton** for their March 15-22 convention.

THE AMERICAN CAN CO. financial statement for 1984, ending Dec. 31, notes: "**The Musicland Group** posted significant operating income gains in 1984 for the second straight year as a result of increased demand for prerecorded music, as well as continued progress in expense control and inventory management." . . . Expect **A&M** to announce **Sherry Goldsher**, now with **Elektra**, as director of video, replacing **Laura Reitman** . . . Is **MTV** dickering with **Howard Gilman**, prominent for his "**Rock Line**" on radio, to do a tv version of same? . . . **Armbanded "Stamp Out Smut"** demonstrators created a circus-like atmosphere at the **Fairfield, Ohio, X-rated Video Store** trial last week.

PLANS ARE UNDERWAY for an L.A. **VSDA** chapter. Organization's directors mulling proposed chapter bylaws which would okay separate local dues and permit manufacturers to serve as officers . . . They say it took \$22 million to pry **Terry Ellis** from his piece of **Chrysalis Records**, acquired by **Chris Wright** . . . Set aside May 16-19 for the **NAIRD** convention at the **Wyndham-Franklin Plaza**, Philadelphia. **Sunny Richman**, famed for her social events at these yearly conferences, promises some outstanding away-from-the-hotel soirees for attendees. She and hubby **Jerry of Richman Bros.** reside there, of course . . . **Don Arden** of **Jet Records** must be gearing for bigger things, moving into 3,000 square feet at **Kenny Rogers'** refurbished **Entertainment Center**, West Los Angeles . . . **Billboard New York sales veteran Ron Willman** will teach a course on industry advertising and promotion at **New York Univ.**, his alma mater . . . **Westwood One** declared a dime-per-share dividend, to be paid March 15.

TORRID IRISH ARTIST Paddy Reilly has signed with **Rego Records** in the U.S., which just released his first album . . . **Track** erred. **K-mart**, and not **Handelman**, acquired the **Payless Drug Northwest** stores for \$50 million (Billboard, Feb. 9). **Track** contacted **K-mart** regarding the rumor that it would appoint **Bill Hall** to head its in-house rackjobbing department for records and tapes and got no comment.

FORMER PICKWICK VICE PRESIDENT George Port is joining **Video Treasures** as general manager. The firm, specializing in public domain product, was formed by industry veterans **Pete Hyman**, **Jack Rose** and **Stan Sirote**. They promise a "major announcement" soon.

AT PRESSTIME, **Neil Portnow**, **Arista's** West Coast general manager, reportedly headed for **Capitol/EMI** as a&r vice president, replacing **Gary Gersh**, who left recently . . . Is **Freddie Bienstock's** group, which acquired **Chappell Music**, now vying with **Michael Jackson** to take over **ATV Music**? Edited by **JOHN SIPPEL**

Publishers Urged: Support Piracy Fight

CANNES It's been a static year for the international music publishing world in terms of income from mechanicals: a slight increase in the U.S. and U.K., a vague kind of optimism in other regions, but a European situation where revenue was generally down.

And, said **Ron White**, president of the **International Federation of Popular Music Publishers** at the group's annual **Midem** meeting, "We are the target of vicious predators who are conniving at the erosion of our income."

White urged delegates to support the **IFPI** fight against piracy by providing more campaign-funding money to counter the increasing unauthorized use of copyrights. "IFPI begged us for funds," he said. "There has been some success in the piracy areas, but the campaign needs increased aggressive action."

Added **White**: "There are many

who think they have a God-given right to steal our material. The hotel owner who sees no reason to pay for music played in his public rooms doesn't ask the butcher for free or cut-price meat if he can't afford the going market price.

"Radio and television stations don't ask their presenters and disk jockeys to work for half pay. So why shouldn't the writer of music get his just rewards? Our statutory rights are well established worldwide. But now music is so readily available, through radio, television, records, cable, satellite and so on.

"We have to ensure maximum income from what is our right," **White** continued. "We must protect ourselves from the use of music in areas like computer games or software programs.

Home computers and music use was one of several topics debated. **White** pointed out that there are

some 2,000 computer games, many using music, available in the U.K. marketplace. European Economic Community copyright matters were outlined, along with such subjects as licensing of cable/satellite transmission, videograms and the growth of record rental, which originally mushroomed in Japan.

The meeting this year took the form of a group of panelists each taking a specific subject, then inviting questions. Contributors included: **Mike Stewart**, president, **CBS Publishing, U.S.**; **Sture Borgedahl**, president, **AIR Music, Scandinavia**; **Irwin Robinson**, president, **Chappell, U.S.**; **Hans Sikorski** of the **West German Sikorski** group; **Roland Kluger** of the **Kluger** group in **Belgium**; **Ralph Peer**, president, **Peer Southern Music, U.S.**; and **Peter Smits**, director general of **IFPMP** and general manager of **EMI Music** in **London**.



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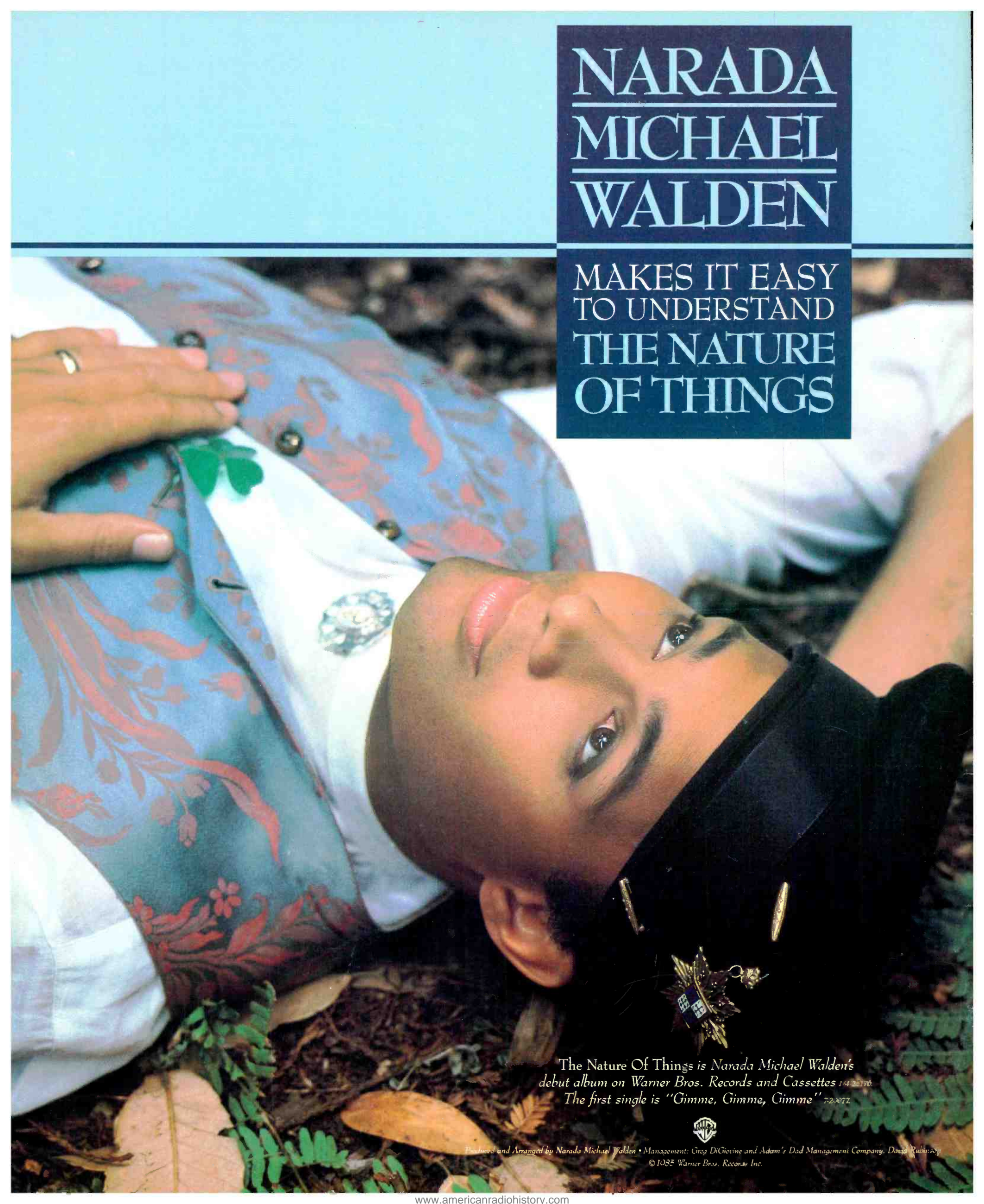
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*The Nature Of Things is Narada Michael Walden's
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The first single is "Gimme, Gimme, Gimme" 7-20077.*



Produced and Arranged by Narada Michael Walden • Management: Greg DiGiovine and Adam's Dad Management Company, David Rubinson

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