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Holiday Sales Seen Capping Video Boom

BY TONY SEIDEMAN

NEW YORK With figures in on most holiday-season videocassette titles, manufacturers, duplicators, distributors and retailers are reporting 1984 sales volume far higher than the most optimistic projections.

Earlier predictions said that a strong 1984 might produce volume of as many as 19 million units (Billboard, June 30). But Alfred Markim, president of Video Corp. of America, one of the nation's leading duplication firms, says the number of units his company and others are pumping out points to a total of 25 million or more. As late as this

(Continued on page 72)

SAG: Vidclips Will Be Wearing Union Label

NEW YORK Broad participation by entertainment unions in the video clip production industry, once pooh-poohed by the record labels, now appears to be inevitable.

Two strong indicators surfacing last week were word that the Screen Actors Guild (SAG) is planning to begin its first negotiations with the record labels this month, and the fact that a big-budget clip shoot, Billy Joel's "Keeping The Faith," is using an all-union staff.

SAG has been deliberately targeting "top-line" productions, says the union's head of theatricals, tv and industrials, John Sucke. The union has been notifying the most visible of its members who have been involved in making video clips that working on a non-union shoot is "in violation of our constitution and by-laws."

(Continued on page 72)

PRINCE, FRANKIE GO TO TOWN

'Purple Rain' Tour Hits the Road; 'Pleasure Dome' Sets U.K. Record

BY NELSON GEORGE

NEW YORK On the heels of the most commercially successful rock movie ever, Prince was set to hit the road Sunday (4) in Detroit to start an eight-month concert tour that should consolidate his current position as the hottest act in pop music. Ticket prices for the "Purple Rain" tour will go no higher than \$17.50 in most markets, according to tour representatives.

The tour was set to begin at Detroit's Joe Louis Arena with the first of seven shows in the Motor City. The film "Purple Rain," which as of last week had grossed a reported \$63 million, stimulated sales for the album, now reportedly near the eight million-unit mark, and led to sellouts for the tour through Jan. 1.

Booked into venues in the 13,000- to 20,000-seat range, Prince and his band the Revolution will also appear in Greensboro, N.C., Rich-

mond, Va., Washington, Philadelphia, Buffalo, Toronto, Cleveland, Chicago, Indianapolis, Lexington, Ky., Pittsburgh, St. Louis, Minneapolis and Dallas.

The tour, promoted by Dick Klotzman, Jeff Sharp, Quinton Perry and Billy Sparks, could potentially have demanded prices of \$20 or more. Instead, according to Chuck DeBow, director of marketing for Prince's management firm, Cavallo, Ruffalo & Fagnoli, the high end will be \$17.50 "except, perhaps, in cities like New York and Los Angeles, where union fees and other expenses could drive it up a little bit."

DeBow won't make any comparisons between this tour and the controversial \$30 across-the-board pricing of the Jacksons' "Victory" tour. He does, however, note that Prince's stage will "be visible to all 360 degrees of the arena, so that fans behind the stage will be able to see everything. In fact, Prince plans

(Continued on page 72)

BY PETER JONES

LONDON The debut album (a double) by Frankie Goes To Hollywood, "Welcome To The Pleasure Dome," has set a new record for advance orders in the U.K., according to industry statisticians. The ZTT/Island release shipped 1.1 million units to dealers Monday (29).

The Liverpool group's first two singles, "Relax" and "Two Tribes," are among the British record business' biggest-selling singles; both have topped the million mark. The week of release of "Pleasure Dome" was also the first week that "Relax" dropped from the U.K. top 100 singles chart—after 50 weeks.

Another Liverpool group was the first act to register pre-release sales here of more than half a million. Twenty years ago, "Beatles For Sale" shipped 750,000 units. This was exceeded in 1980 by advance orders of one million for Abba's "Super Trouper."

"Welcome To The Pleasure Dome" was also issued last week in the U.S., listing at \$12.98, as Frankie Goes To Hollywood made their North American concert debut. The band performed in Quebec Tuesday (30); they come to the U.S. on Election Day, playing in Washington D.C. "Two Tribes" climbs to 57 from 64 on Billboard's Hot 100 this week.

Underlying the scale of U.K. "Pleasure Dome" business are comparative pre-release figures for Culture Club's "Waking Up With The

(Continued on page 72)

Yetnikoff Will Remain With CBS Records

NEW YORK Walter Yetnikoff will continue to direct the fortunes of the CBS Records Group under a new longterm deal with CBS Inc., Billboard has learned.

Yetnikoff's contractual renewal thus ends wide speculation, starting earlier this year, that he might move to a key position at Warner Communications Inc. with the expiration of his contract Dec. 31. Rumors circulating in 1983 that he was being wooed by MCA were never denied by Yetnikoff.

According to CBS Inc.'s annual report for 1983, Yetnikoff earned about \$1 million in salary and other compensation that year. The Records Group's profits for 1983 were \$100.9 million. The division will better that figure by far this year, having already amassed a profit of \$104 million over the first nine months.

Yetnikoff is a 23-year veteran of CBS and has served as president of the CBS Records Group since 1975. He had previously been president of CBS International, starting in 1971. He joined CBS as an attorney in 1961.

IRV LICHMAN

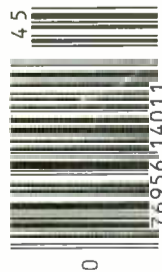
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RACKERS BEAM AT NARM MEET

Annual Conference Marked by Upbeat Projections

BY JOHN SIPPEL

PARADISE VALLEY, Ariz. A predicted record-high music sales year, bolstered by a broadening product mix base, had 14 U.S. rackjobbers beaming at their annual National Assn. of Recording Merchandisers (NARM) conference at the La Posada here last week.

WEA president Henry Droz, in his keynote speech, predicted that 1984 would prove to be the biggest year in recorded product history, while speakers from other product areas foresaw the service merchandisers' role in their industries growing stronger.

"Though the number of rack attendees is down, this translates into greater opportunities for those of you still in business," Droz noted. Jerry Hopkins, Western Merchandisers rack sales chief, amplified Droz's statement, pointing out that 449 chains had 6,600 stores in 1973,

while today 237 chains operate more than 8,000 stores.

"The clock moves faster today," Droz said. "It used to take years; now it's months. The changes come quickly."

"There will be 250,000 CD players in homes by the end of 1984, and we'll sell five million CDs. Our own CD sales doubled in a 60-day period recently."

PolyGram's Emiel Petrone, chairman of the Compact Disc Group, said he thought Droz's CD projection might be conservative: "Forty-seven manufacturers are in CD hardware. [This month] we'll have the in-car dash and some Walkman-type units. We expect to have 2,000 titles by the end of this year, and it will double by the end of 1985."

The rack session was assured by Petrone that 6-by-12 packaging is the standard for CDs. Whether the blister-pack or the cardboard box will win out is still uncertain, Pe-

trone said. The Compact Disc Group is assembling a subcommittee to study the merits of each packaging concept, he said, inviting racks to provide input. Petrone envisioned 360,000 CD players sold in 1985, bringing the U.S. hardware unit total to 645,000 by the end of the year.

David Lieberman of Lieberman Enterprises substantiated CD's growth, asserting that by the end of 1985, the second largest U.S. rackjobber would have 600 locations stocking CDs with sales volume at \$9 million. By the end of 1986, he envisioned CD product in 1,500 locations, generating \$22 million.

Citing previously released market research figures, Andy Schofer of Sony Video Software Operations showed that the youth market is veering away from going to video specialty stores and tends to buy video product, especially music titles, in record/tape/accessories
(Continued on page 74)

'Strong Kids' Leads the Way

Rise in Community-Linked Video Promotions

BY EARL PAIGE

LOS ANGELES Retailers are doing their communities a good turn via tie-ins with educational video programs—most notably Henry Winkler's "Strong Kids, Safe Kids" on Paramount Home Video.

While a flurry of activity surrounds Winkler's video, dealers are also developing programs to tie in with MCA's Mr. T title, "Be Somebody, Or Be Somebody's Fool."

That an increase in community-linked promotion extends beyond video is seen from such activities as Record Bar's recent rock'n'roll auction for multiple sclerosis, points out Ron Phillips, the chain's national promotion manager. "We also tied in with Kenny Rogers on world hunger in our Atlanta stores," he notes.

Community projects entail sensi-

tive concerns and, even with chains, are most often conducted on a localized basis. One condition is that the project doesn't overwhelm staff, notes Geoff Mayfield of Camelot Enterprises, especially during the hectic holiday season.

Another concern, critical to the Winkler title, is that of community perception, says Alan Schwartz of Music Plus here, who warns of the appearance of overdoing things that "smack of crass commercialism."

Schwartz, who planned early to tie in with "Strong Kids," well before the product's introduction at the Video Software Dealers Assn. Convention in late August, says, "We wanted to do it clean, especially in light of the McMartin thing here," a reference to a highly publicized local child abuse case. The program is designed to teach kids how to avoid such situations.

That stores are jumping on projects is seen with the Mr. T title, which won't be released until Nov. 17, according to Carol Pough of Videocassettes Unlimited in suburban Santa Ana. She is working with a local VSDA chapter and the Orange County Search & Rescue agency on a children's fingerprint project.

Commenting on her reaction to an advance copy, Pough says, "It's corny, but it has a way of getting through to the kids."

Also in early on the Mr. T title is Miami chain Spec's Music, where buyer Jeff Newman says a tie-in with the Salvation Army and a toy and food drive in the chain's 17 units is being set up.

Some projects are elaborate. For example, Audio Video Plus in Houston has been offering parents free two- to three-minute video prints of children on T-30 length blanks. The video printing is suggested by the Winkler video, notes manager Susan Gee.

Typically, stores around the country are offering the Winkler title at a discount or even on free rental. Video Store in Cincinnati is using the latter approach.

That figure, says Horowitz, represents a 43% increase in subscribers over the third quarter figure for 1983.

The third quarter was a particularly eventful one for MTV Networks, Horowitz continues. During the three months, the company successfully completed its transition from partnership to a publicly held company and made plans to launch a new cable music video service, VH-1, which will have incremental operating costs budgeted at approximately \$7 million.

According to Horowitz, "all or a significant portion of this cost" will be offset through "advertising revenues from the new channel and operating costs savings."

"At this point," he adds, "VH-1 has already received commitments for three million subscribers from cable operators. In addition, the service already has commitments from 13 major advertisers."

STEVEN DUPLER

116% Third Quarter Jump

MTV Revenues Skyrocket

NEW YORK MTV Networks Inc. says its third quarter revenues were up about 10% over the second quarter of this year, and, with total third quarter revenues standing at \$28.777 million, show an increase of more than 116% over the same period in 1983.

For the third quarter, the cable tv company's pro forma net income was \$3.023 million, or 20 cents per share. The pro forma net income includes a tax provision, even though for a portion of the third quarter the company was a partnership and not a public company, and thus not subject to taxes.

Of the \$28.777 million in revenues, \$19.346 million was generated by MTV, with \$6.948 million coming from Nickelodeon and \$2.483 million from "other sources." MTV Networks president David Horowitz states in the financial report that the number of households reached by MTV has increased by 11% during the third quarter, to 24.1 million.



Barry Brings Down the House. Radio City Music Hall concert production vice president Scott Sanders, right, gives Barry Manilow an award for breaking Diana Ross' boxoffice record at the 52-year-old concert hall. The new record to beat is \$1,886,850. (Photo: Chuck Pulin)

IN THIS ISSUE

VOLUME 96 NO. 45

NOVEMBER 10, 1984

3 NEWS Upbeat projections at NARM rack meet. Community-linked video promotions increase. MTV revenues skyrocket. ▶4/Iglesias, Squier lead RIAA certifications. Big month for video metal. Bar coding to save millions, rackers told. ▶6/MTV spots help get out the vote. Piracy law signed. ▶78/More piracy raids; labels win court case.

4 Executive Turntable	64 Jazz
59 Classical	68 Album & Singles Reviews
59 Latin	76 Grass Route
62 Dance Trax	76 On the Beam
64 Gospel	78 Inside Track

9 INTERNATIONAL German piracy crackdown urged. Sales plummet in Italian market. Production down in Japan. Newsline. ▶65/BPI blasts cassette-to-cassette recorder.

10 COMMENTARY Guest Column: Vestron executive outlines what the industry must do to make video music a business.

12 RADIO KOGO San Diego reported switching to AC. WAPP names Cagle operations manager. Vox Jox. ▶14/Promotions and restructuring at Blair. Nationwide buys Western Cities' outlets. Washington Roundup.

24 RETAILING Tower makes second Gotham assault. Counter intelligence. ▶25/Greater holiday gift focus at chains. Flip Side finds a new customer with video. ▶28/Now Playing: a Wall Street view of the coming shakeout. New Releases. ▶29/Beta store moves into VHS.

31 HOME VIDEO New firms join children's game. B. Dalton tests video. Big music push from Sony. ▶31/Video targets stationary cyclists. ▶33/Aussies say cassettes hurt boxoffice.

34 VIDEO MUSIC Indie promoter pushing clips. Producer specializes in clips pegged to films. New Video Clips. MTV Programming: categories revised and expanded.

36 TALENT Steve Miller rolls with rock changes. Feyline packages Windham Hill artists. Steve Morse re-emerges from the dregs. ▶37/Talent in Action: Chaka Khan, the dB's, Sheryl Lee Ralph. Boxscore. ▶38/Ramones "Too Tough To Die."

43 PRO AUDIO/VIDEO Helsley reopens Heider studios. Audio Track. Video Track. ▶44/"No gimmicks" for Perry clip.

46 COUNTRY MTM Music Group "in Nashville to stay." Nashville Scene: a look at hype. Wrangler sets talent showdown. ▶51/CBS, Tower, radio stations join in Exile push.

53 BLACK Philly dealer says customers have adjusted to economy. The Rhythm & The Blues: B.B. King. ▶56/"Inside Moves" scores for Grover Washington. ▶57/Mills dreams of platinum "Cure."

60 ACTIONMART Classified advertising.

65 CANADA Government spending cuts loom. Maple Briefs.

67 UPDATE Newsline: Calendar. Lifelines. New Companies.

CHARTS ▶6/Chartbeat: Lionel Richie's "Can't Slow Down" becomes one of only three albums in pop history to spend a year in the top 10 and have four top 10 singles.

Albums	Singles
22 Rock Tracks	18 Hot 100 Radio Action
52 Country	19 Hot 100 Retail Action
58 Black	23 Adult Contemporary
59 Latin	48 Country
64 Inspirational	50 Country Radio Action
66 Hits of the World	51 Country Retail Action
67 Bubbling Under	54 Black
73 Top 200	56 Black Retail Action
	57 Black Radio Action
	62 Dance/Disco
Video/Computer	66 Hits of the World
26 Video Games	67 Bubbling Under
30 Computer Software	70 Hot 100
31 Videodisks	
32 Videocassette Rentals	
33 Videocassette Sales	

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October RIAA Certifications

SECOND '84 PLATINUM FOR IGLESIAS

BY PAUL GREIN

LOS ANGELES Julio Iglesias' album "1100 Bel Air Place" went platinum in October, three months after the Columbia artist's "Julio" collection topped the million sales mark. This makes Iglesias the only solo artist to notch two platinum albums so far this year. And only one group has matched this feat: the Scorpions on PolyGram.

Iglesias' album was one of nine to be certified platinum in October by the Recording Industry Assn. of

America (RIAA). This brings the year-to-date total of platinum albums to 48, which is more than at this point in each of the last three years. The year-to-date total of platinum albums was 36 last year, 42 in 1982 and 46 in 1981.

Iglesias' album was one of two to go gold and platinum simultaneously in October, along with Billy Squier's "Signs Of Life," the Capitol artist's third consecutive platinum release.

In all, eight albums went gold in October, which brings the year-to-

date total to 100. This is an improvement over the comparable total in each of the past two years. At this point last year there were 86 gold albums; at this point in 1982 there were 92.

Two veteran pop acts added to their gold album totals in October. The Beatles were awarded their 24th gold album with "20 Greatest Hits," released in November, 1982; and Neil Diamond received his 18th gold album citation with "Primitive." That's the album that Diamond forced CBS to release by invoking a clause in his contract that requires all albums to be released within 45 days of delivery.

Diamond was also awarded a platinum album in October for his "12 Greatest Hits, Vol. 2" compilation, first released in May, 1982. That's Diamond's ninth album to be certified platinum.

Chicago also collected a platinum album in October for "Chicago 17." It's the group's fifth album to be certified platinum. Significantly, though, both Chicago and Diamond scored numerous million-selling albums prior to the inception of platinum awards in 1976.

The "Eddie & the Cruisers" soundtrack on Scotti Bros. also went platinum in October, becoming the ninth soundtrack to top the million sales mark since January. That's as many soundtracks as went platinum in 1978 and 1980—the two previous best years for soundtrack activity—combined.

Also in October, the Pointer Sisters finally collected their first platinum album, more than 11 years after first cracking the pop market. They did it with "Breakout," which has yielded three consecutive top 10

(Continued on page 74)

Big Month for Video Metal RIAA Certifies 37 Titles in October

BY FAYE ZUCKERMAN

LOS ANGELES RIAA/Video handed out 37 certifications for pre-recorded video titles in October, representing a tie for the highest monthly tally with March, 1984.

October also marks the first time that any videocassette titles were certified under the newly increased criteria of 50,000 units for gold and 100,000 for platinum. Those four titles are Warner Home Video's "Greystoke: The Legend Of Tarzan, Lord Of The Apes" and MGM/UA Home Entertainment's "Breakin'," both netting platinum and gold accolades, and MCA Home Video's "Firestarter" and MGM/UA's "The Ice Pirates," both of which received gold awards.

Under the prior RIAA/Video procedure, requiring 25,000 units for gold and 50,000 for platinum, CBS/Fox Video and Vestron Video each racked up 15 awards. MGM/UA

also received a gold award, for "True Confessions."

CBS/Fox Video's platinum titles are "The Man From Snowy River," "The African Queen," "Unfaithfully Yours," "Romancing the Stone" and "Damien: Omen II." The New York firm netted gold awards for "Windwalker," "Live Or Let Die," "The Spy Who Loved Me," "Thunderball," "Still Of The Night" and "Let It Be."

Vestron Video received platinum awards for "Mad Max," "Cannonball Run" and "Fort Apache, The Bronx," and gold certifications for "Scandalous," "Up The Creek," "Beat Street," "Neil Diamond: Live At The Greek," "Butterfly," "Valley Girl," "The Final Countdown," "National Lampoon's Class Reunion," "Class Of '84," "The Changeling," "Richard Pryor Live In Concert" and "Good Guys Wear Black."

Rackers Told of Computer Economics Western Merchandisers' Schneider Outlines Savings

BY JOHN SIPPEL

PARADISE VALLEY, Ariz. Computer application and procedure standardization will save millions of dollars annually, Western Merchandisers executive vice president Bob Schneider reported Wednesday (31) to his fellow service merchandisers at NARM's rack meeting.

Schneider documented his optimism, predicting that the major labels will be bar coding "98% to 99% of their new album product" by January. By the second quarter of next year, he added, he expects the majors to be bar coding deep catalog album product as well.

Three NARM members are ordering by computer from CBS, Schneider said, resulting in a 90% error improvement and accelerating the entire procedure by as much as 48 hours. Two NARM members are receiving invoices and statements from CBS by computer, he added, and a third will be on line shortly. Schneider said he foresees a day, not too long from now, when the tedious task of matching invoice to packing slip or slips will be computerized.

The NARM operations and information processing committee, of which Schneider has been a member since its inception in May, 1980, convenes Nov. 13 with its RIAA coun-

terpart to review the current status of their joint attempt to transmit returns requests from accounts to manufacturers, who in turn would relay RAs electronically.

Schneider said that PolyGram and WEA will join the other four major vendors in UPCing new albums by the end of this year.

The importance of bar coding albums was stressed by Schneider, who explained that K mart and at least two other major rack customers are beginning to require that recorded product put into their stores carry yet another customized numbering system, which in essence electronically informs the racked account of the vendor's product and its price.

Musicland has the most sophisticated returns procedure, Schneider said, with 50 different switches throwing product into bins and producing an RA spitout. One manufacturer, in converting to computerized returns, reported a saving of 50,000 man-hours after six months, according to Schneider.

While none of the six majors now offer the standard carton labeling the NARM committee wishes, all are in the process of adding information that would include artist, title and product to the carton's exterior, along with bar code, Schneider stated.

He predicted that CBS, which already telecommunicates with account computers, will be joined by the second half of next year by MCA, RCA and WEA.

Goodrich Buys CBS Vinyl Plant In Terre Haute

NEW YORK BF Goodrich has purchased the video and audio disk vinyl compounding plant owned by CBS Inc. in Terre Haute, Ind. No purchase price was disclosed.

The five-year-old-plant, which has an annual capacity of more than 60 million pounds of vinyl compounds, will be converted by BF Goodrich Chemical to start production in January of vinyl compounds for use in a wide range of applications. According to Dr. Bart A. DiLiddo, president of the Cleveland-based BF Goodrich Chemical Group, it's anticipated that all of the 13 current employees at the CBS plant will be employed by the company.

CBS and Sony recently began production of Compact Discs at a new facility in Terre Haute.



That's A Tribute. ASCAP president Hal David, left, chats with Dinah Shore and Tony Bennett during the Society's tribute to the late Arthur Schwartz, composer of "That's Entertainment" and several other standards.

Executive Turntable

BILLBOARD. Kim Freeman is promoted to assistant radio editor, based in New York. She joined the publication in 1983 as editorial assistant, and now will be working with radio editor Rollye Bornstein, who is located in Los Angeles. She retains authorship of the "Grass Route" column.

The Billboard Information Network has been reorganized. Sally Stanton becomes marketing director and will develop new electronic products. She was director of sales. Maureen Rooney is promoted to sales manager from account executive.

RECORD COMPANIES. Mathieu Vansweevelt is appointed president of Phonogram International. He replaces Aart Dalhuisen, who was recently appointed a member of PolyGram International management in London. Vansweevelt was vice president of the company, responsible for product management and artist promotion. He headquarters in Baarn, Holland.

Manhattan Records in New York appoints Stan Snyder vice president of sales and merchandising. He was president of the Marathon Music Co.

In New York, Alan Grunblatt is promoted to director of market research for RCA Records. He was manager of market research, and simultaneously assisted the division vice president for the U.S. and Canada.



SNYDER



GRUNBLATT



FALK



KONJOYAN

Angel Records appoints three new staff members. Douglas R. McCleary joins as manager of merchandising, advertising and public relations in Los Angeles. He was assistant to the promotion and marketing director of Ambassador Auditorium. Mark Forlow joins the New York office as sales and promotion specialist for the Eastern region. He was a classical buyer and manager of Barnes & Noble's classical record center in Rockefeller Center. Henry Peters, formerly classical sales supervisor for the Galaxy Of Sound record chain, joins as sales and promotion specialist for the Midwest region. He is based in Chicago.

Kathe Schreyer leaves her post as associate art director at MCA Records in Los Angeles.

Patrick Clifford is appointed associate director of talent acquisition for Epic/Portrait Records in its Los Angeles office.

MERCHANDISING. Tara Records in Atlanta makes the following promotions: Jamie Miller, vice president of sales; Joe Terrebonne, vice president of erations; James Waters; vice president of gospel music and singles; and Randy Romano, dance music purchases and sales. All were buyers except Miller, who was sales manager.

HOME VIDEO. In New York, Leon Falk is named director of creative development for the program acquisition department of CBS/Fox Video. He moves from manager of creative development.

Howard Klein is promoted to vice president of sales for Caballero Home Video, Canoga Park, Calif. He served as national sales manager.

PUBLISHING. Deborah Aldea joins Virgin Music/Nymph Music Inc. in a financial, royalty and a&r administration capacity in New York. She was with PolyGram Records' financial department.

Sue Yahm is promoted from secretary to publishing coordinator for A&R Entertainment Corp. and Avnet Management in Burbank.

PRO AUDIO/VIDEO. 3M names Keith A. Mitchell area sales manager for the magnetic audio/video consumer products division in Chicago. He was with Dynacolor Corp. In the same division, Gerald G. Johnson becomes market development supervisor for the video products marketing group. He was market development supervisor for 3M's Scotch audio cassette business.

(Continued on page 67)

ALBERTA HUNTER

1895 - 1984



HER TALENT
SPANNED THE CENTURY.

HER MUSIC
WILL STAND AS
A TRIBUTE
FOR GENERATIONS
TO COME.

ABOVE ALL,
HER UNSELFISH LOVE
OF HUMANITY
WILL ALWAYS
BE REMEMBERED.

COLUMBIA RECORDS

MTV Spots Help Get Out the Vote

Rock Artists Enliven 'Feel the Power' Campaign

BY SAM SUTHERLAND

LOS ANGELES When the polls open Tuesday (6) for the national election, a substantial wave of newly registered voters can be expected, lured by rock'n'roll.

The likely influx of several hundred thousand new voters can be attributed to an ambitious month-long voter registration drive conducted over MTV between Sept. 10 and Oct. 9, employing voter registration spots designed to lure the music video audience. With a schedule of 16 different spots featuring top recording acts in either special registration pitches or unique performance clips, the drive was conceived by MTV programming chief Les Garland and supervised by veteran manager, consultant and label entrepreneur Danny Goldberg and promoter Tim Sexton.

The spots themselves, all 30 seconds long and themed to an overall "Feel the Power" campaign tag, included such acts as Huey Lewis & the News, Cyndi Lauper, Twisted Sister's Dee Snider, Peter Wolf and Afrika Bambaataa, the Motels, the Go-Go's, Crosby, Stills & Nash and Dr. Joyce Brothers, among others. Content included live performance footage of CSN singing a song com-

posed especially for the drive; a re-edited version of the Pointer Sisters' "Jump" video with a new song themed to the drive; Peter Wolf and Afrika Bambaataa "rapping" about voting, and a dizzy turn by Lauper.

"We wanted the spots to have the same character as rock videos," explains Goldberg. "We didn't want to put on Cyndi Lauper and have her sound like Sally Struthers, or line up Dee Snider from Twisted Sister only so he could come across like Cliff Robertson for the United Negro College Fund."

"Basically, what we created were voter videos," Sexton agrees. "All the spots were different, and they're very strong messages, non-partisan ones."

Goldberg notes that political activism among musical artists, a visible trend a decade ago, had tapered off since the late '70s, when Goldberg himself produced the "No Nukes" concert, film and recording project. "As a whole, the music industry's been a little irresponsible," he concedes. "It's gotten jaded, I guess."

"Drugs took a terrible toll, and the recession took a toll. But now people are getting off drugs, the business is booming back, and I think a lot of our generation is once

more talking about political realities."

Goldberg and Sexton took on the project because Garland was involved with the planning for MTV's first televised awards program. But, Goldberg stresses, "Most of the credit has to go to Les and to MTV. Without that commitment to air the spots—more than \$1 million worth of time—we could have sat around idealizing until we were blue in the face."

The two coordinators also stress major aid from MTV through access to its production facilities, as well as similar facility commitments from Embassy Pictures and the Post Production Group. Top video directors including Jay Dubin, Martin Kahan, Marty Callner and L.A. Johnson also provided their services for free.

One clue to the campaign's reach came through the special toll-free phone lines used during the push. Callers could find out where to register in their community, simply by supplying zip codes. Sexton says more than 200,000 calls were logged, and Goldberg further contends that MTV's general cultural influence argues that the campaign's reach was in fact vastly greater.

New Trade Legislation

Tough Talk on Piracy Signed Into Law

BY BILL HOLLAND

WASHINGTON President Reagan signed into law Tuesday (30) what he calls "the most important trade law approved by the Congress in a decade," with provisions that state clearly to Third World nations that they must take "increased responsibility" for the rampant piracy and counterfeiting in their countries or face losing the liberal duty-free trade status offered by the bill.

The tough-language amendment of the new trade law affecting the copyright community is included in the Generalized System of Preferences provision (GSP), which has

been extended for an additional 10 years as a result of the President's signature.

The recording industry, in cooperation with the motion picture, computer and book industries, was instrumental in fostering language in the amendment that gives the President the discretion to withdraw, suspend or limit the preferential tariffs and duty-free treatment to countries that refuse to cooperate in crackdowns on pirating and counterfeiting operations.

Other industries, victims of multi-billion-dollar losses due to bogus goods ranging from hospital supplies to auto parts, joined in support

of the copyright, trademark and patent sections of the GSP bill, introduced earlier this year by Sen. John Danforth (R-Mo.).

Recording Industry Assn. of America (RIAA) president Stan Gortikov said he was "elated" that the bill had been signed into law. He added that it will be a "helpful tool" to help curb the abuses in countries such as Taiwan and Singapore, where U.S. government and business leaders have been either ignored or stonewalled when they have asked for stricter enforcement policies. "This gives us some clout, finally," Gortikov said.

The overseas market for bogus records and tapes alone was estimated at \$915 million in 1982, according to RIAA figures.

GSP reporting requirements will be reviewed by the President in three years. Meanwhile, the affected industries will be in constant touch with special U.S. trade representative Bill Brock to monitor progress.

The wide-ranging trade bill also contains an amendment that affects U.S. radio stations and advertisers along the Canadian border. The so-called "mirror legislation" amendment, passed by the Congress in November, penalizes U.S. advertisers placing ads on Canadian stations aimed primarily at American audiences by denying tax breaks to the advertisers.

Protectionist Canadian rulings for airwave dollars on border stations have meant losses for U.S. broadcasters of up to \$100 million, according to proponents of the amendment.



Melba Wants More. Capitol artist Melba Moore greets New York Yankee Dave Winfield, left, and Charles Warfield Jr. of Inner City Broadcasting Corp. during a benefit party for the Winfield Foundation at New York's Visage night spot. Moore's latest release is "All Of You," a duet with Lillo Thomas.

CHART BEAT



by Paul Grein

LIONEL RICHIE'S "Can't Slow Down" (Motown) this week logs its 52nd week in the top 10 on Billboard's pop album chart. It thus becomes only the third album in pop history to log a full year in the top 10 and produce four top 10 singles, following Fleetwood Mac's "Rumours" and Michael Jackson's "Thriller."

Both of those albums went on to win the Grammy Award for album of the year, which bodes well for Richie's collection, which is almost certain to be in the running for album of the year when nominations are announced in January.

But "Can't Slow Down" may face an uphill battle against Prince's "Purple Rain" soundtrack, which is currently in its 15th week at No. 1. Other likely nominees: Tina Turner's comeback album "Private Dancer," Bruce Springsteen's "Born In The U.S.A." and the "Footloose" soundtrack.

Four other albums in pop history have produced four top 10 singles, though none of them logged a full year in the top 10. The "Saturday Night Fever" soundtrack spent 35 weeks in the top 10; the "Grease" soundtrack and Michael Jackson's "Off The Wall" each had 29 weeks.

A fourth album to have generated four top 10 hits, Huey Lewis & the News' "Sports," is currently in its 37th week in the top 10. It's thus fifteen weeks shy of joining "Rumours," "Thriller" and "Can't Slow Down" in the double champion category.

BLACK POP continues to be the hottest sound in the top 10, as black acts account for five of this week's seven hottest singles. And the two hits by non-black acts in the top seven—Wham's "Wake Me Up Before You Go-Go" and Daryl Hall & John Oates' "Out Of Touch"—both reflect a black-derived urban sound. "Out Of Touch" is the 14th top 10 hit for Hall & Oates, who are now

just one hit shy of the record long held by the Everly Brothers for the most top 10 hits by a duo in the rock era.

THREE OF THE HITS in this week's top 10 are by soloists who first scored as members of duos or groups. Before hitting the top 10 solo, Tina Turner scored one top 10 hit with Ike Turner, Chaka Khan collected three with Rufus, and Dennis DeYoung notched seven with Styx.

Lionel Richie: one full year in the album top 10

DeYoung wrote six of Styx's seven top 10 hits to date: "Lady," "Come Sail Away," "Babe," "The Best Of Times," "Mr. Roboto" and "Don't Let It End." The group's only top 10 hit written by another member was "Too Much Time On My Hands," written by Tommy Shaw.

On this week's Hot 100, Shaw's solo hit "Girls With Guns" jumps two points to number 35; DeYoung's "Desert Moon" moves up one notch to 10.

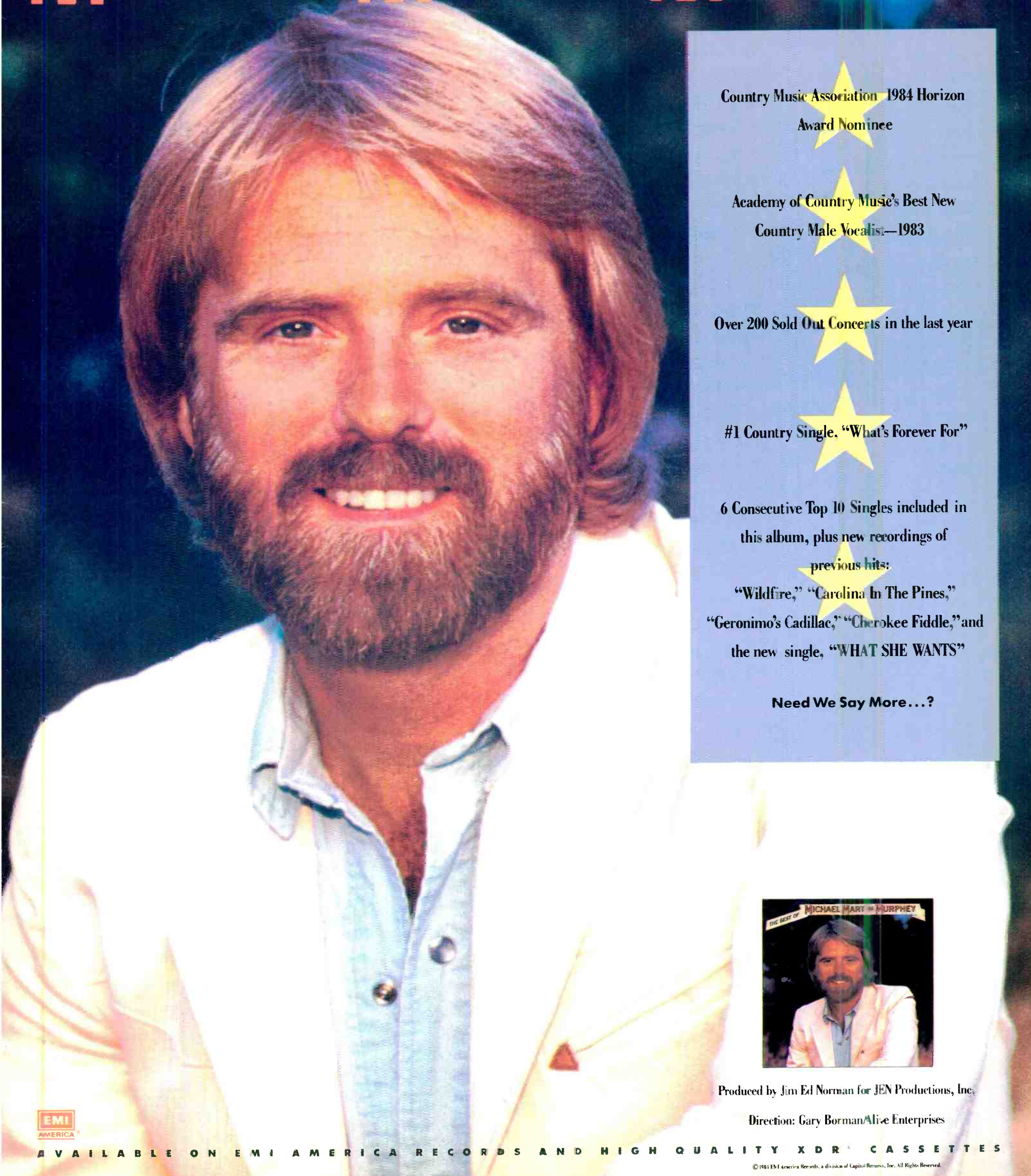
FAST FACTS: Survivor's "I Can't Hold Back" (Scotti Bros.) holds at No. 1 on Billboard's rock-oriented Top Tracks chart for the third straight week. It's the second No. 1 rock hit in the past four months for producer Ron Nevison.

And Maria Vidal's "Body Rock" moves up to number eight on this week's dance/disco chart. It's the first top 10 dance hit for versatile lyricist John Bettis, who in the past year has scored a No. 1 country hit with Barbara Mandrell's "One Of A Kind Pair Of Fools" and a top 10 pop, black and AC smash with Michael Jackson's "Human Nature."



Harp Hero. Electro-acoustic harpist Andreas Vollenweider poses with supporters of his current U.S. tour after appearing at New York's Beacon Theatre. Shown from left are CBS Masterworks senior vice president and general manager Joseph Dash, Vollenweider, the show's producer Carly Simon, and CBS Masterworks marketing vice president Bob Campbell.

MICHAEL MARTIN MURPHEY



Country Music Association 1984 Horizon
Award Nominee

Academy of Country Music's Best New
Country Male Vocalist—1983

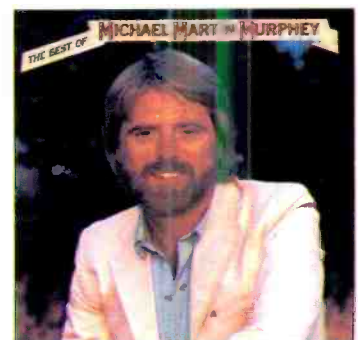
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"Geronimo's Cadillac," "Cherokee Fiddle," and
the new single, "WHAT SHE WANTS"

Need We Say More...?



Produced by Jim Ed Norman for JEN Productions, Inc.

Direction: Gary Borman/Alive Enterprises



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- ★ Kenny & Dolly video excerpt from their special begins servicing Dec. 3

Produced by David Foster & Kenny Rogers **RCA** Five New Original Songs
Written by Dolly Parton

SPECIAL REPORT: JAPAN

...newslines...

SONY CORP has developed pocket-sized radios that are only three millimeters in thickness, weigh only 35 grams and will sell here for \$48 (the ICR-101, AM) and \$64.25 (SRF-201, FM), as of Nov. 21. Both will be on sale in the U.S. early next spring. Casio Computer Co. has already announced that it will begin marketing, sometime early next year, a radio only 1.9 millimeters thick and weighing only 20 grams.

KONICA MAGNETEX video manufacturer in the Konishiroku Photo Industry is selling Konica videotape this month with a bonus of mini-bottles of whisky offered as gifts to consumers. Buyers of two two-hour tape packs, VHS or Beta, qualify for the liquor freebie.

MATSUSHITA ELECTRIC Industrial is marketing its NV-500 GS four-head VCR here at the yen equivalent of \$570. Most hardware units in this range sell for more than \$800, and Matsushita's own four-head model costs nearly \$700. Maximum recording time is eight hours with a NV-T160 tape, and there's a 21-function wireless remote control.

SHARP JAPAN will triple production of its CD players to 15,000 units a month by March. The reason: The growing number of CD titles, as well as the dip in price of hardware ranges, has led the company to see the format as a market winner. The firm aims to export roughly 70% of production under the Sharp logo to Europe and the U.S. There are nearly 3,000 CD titles available in Japan today, and hardware prices are down from the original \$810 to slightly less than \$300.

A TOTAL of 1,330 entries from 27 countries have been submitted for the seventh Tokyo Video Festival, claimed to be the world's biggest. The event is promoted by JVC here to "promote the use of video as a creative medium." It's open to amateurs and professionals, individuals and groups. Winners will be announced at a ceremony in Tokyo's Yakult Hall. Of the entries, 748 came from Japan, and the U.S. led the foreign ratings with 246 entries. There were 123 from the U.K.

SHIG FUJITA

Support for U.K. 'Obscene' Dealer

LONDON Independent labels and distributors are contributing to a fund to cover the legal costs of a record store owner convicted for stocking what were deemed obscene records (Billboard, Sept. 15).

Target of the prosecution was **Graham Cheadle** of Northwich, in the north of England. The Spectrum Records store, which Cheadle owns, was raided by police who seized records, sleeves and armbands.

Cheadle says he is now appealing the court decision and has already won the support of about 20 record companies and distributors. Two of the records involved are on the **Cherry Red** label, whose managing director **Ian McNay** has just been elected to the British Phonographic

Industry (BPI) council. **Cherry Red** is among the companies contributing to the fund.

Cheadle says he has two objectives in appealing. One is that the police action under the Obscene Publications Act in his view amounts to a license to seize stock at will.

"Secondly," he adds, "we wish to demonstrate that the independent labels and distribution network are prepared to defend their right to release material of their choice in whatever form."

Among the other labels contributing to the fund are **Crass Records** (some of whose product was also seized), **Factory**, **Mute** and **Rough Trade**.

September Figures

Production Down in Japan

TOKYO September record and Compact Disc production in Japan totalled 10.9 million units, worth \$47.18 million, according to statistics from the Japan Phonograph Record Assn. (JPRA). The figures are down 7% from the same month of 1983, even though there were no CDs included in last year's figures, but up 5% in monetary terms.

Tape production in Japan for the month came to 6.9 million units, worth \$37.48 million. Those figures represent declines of 6% and 2% respectively from September, 1983.

The September tally brought the total for the first nine months of this year to 104.44 million, down 2%

from the first three quarters of 1983, despite the addition of CD output. Total value was up 4% to \$454.26 million.

CD production here in September was 552,000 units, compared to 558,000 in August, bringing the total for the nine-month period to 4.2 million. Prerecorded cassette production in the same period totalled 54.17 million, down 18% from January-September of 1983. Value of the tapes was down 15% to \$300 million.

Total record, CD and tape production value for the nine months was \$754.6 million, down 5% from the previous year.

GERMAN PIRACY CRACKDOWN URGED
Label, Publisher Groups Call for Government Action

BY WOLFGANG SPAHR

BONN Against the background of regularly falling sales and continuing job losses in most sectors, the West German record and music publishing industries have made a new appeal to the government to take more stringent action against home copying and piracy.

The call was made here at a joint press conference by **Dr. Norbert Thurow**, managing director of the German group of IFPI, and **Dr. Hans Henning Wittgen**, managing director of the German Music Publishers Assn.

According to figures unveiled at the meeting, there has been a 12% reduction in the music industry work force as a whole since 1980, and record company staffs have dropped from 13,000 to 11,000 in that time. Some publishers have cut their staffs by up to a quarter, and 3,000 jobs have been lost in the retail and wholesale sector, it was revealed.

Both spokesmen argued that if the government doesn't bring in the draft law against home taping and piracy, many more of the 245,000 jobs in the industry could be at risk.

Provisions of the draft law are levies of 13 cents per hour on blank audiocassettes and 43% on videocassettes, plus 70-cent levies on audio hardware and \$5 on video hardware. But the proposals have already been deemed insufficient by record and publishing companies and authors, some of whom are asking for rates 10 times higher.

Research by the German IFPI group and the publishers has shown that up to 90% of all protected works are being home-taped from records and radio, while sales of sheet music have dipped 40% over the last 15 years because of illicit photocopying.

The industry believes that one in every two videocassettes on the market is pirated, representing a loss to the industry of \$130 million. Similar damage to the record business is put at \$13 million.

Commenting on the draft law, **Thurow** said the proposals were so low that they will "only aggravate our grievances. They're a far cry from the real value of the protected works."

He also tried to calm worries expressed by the blank tape manufacturers that the levy would put them at a disadvantage to cheaper overseas competition, by confirming that it will also be imposed on imported cassettes.

Manufacturers need not be concerned at unemployment, either, **Thurow** added, as only 500 people

are needed to produce 100 million blank cassettes.

Thurow called for heavier penalties than the existing maximum sentence of one year in prison for piracy. Heavier penalties would be in the government's interest, he said,

as it is losing up to \$30 million annually in tax revenue.

"Small fines bear no relation to the market value of pirate cassettes, nor to the criminal energy and ingenuity in producing and distributing them," **Thurow** said.

16% Down from 1983

Second Quarter Sales Plummet in Italian Market

BY VITTORIO CASTELLI

MILAN Sales figures verging on the disastrous for the Italian record industry in the second quarter of this year have emerged from the **InterMatrix** research company in its report to **Associazione dei Fonografici Italiani (AFI)**, the national IFPI group.

In unit terms, the 8.3 million tally for singles, LPs and prerecorded cassettes represents a 29% drop from the first quarter returns and a 16% drop from the same three-month period of 1983. It's also some 20% lower than the turnover predicted by industry pundits.

The biggest drop from the 1983 figures was in singles, down by 24% according to the report. LPs were down 21.5%, and the one so-called growth area, prerecorded cassettes, registered an upturn of a mere 0.4%.

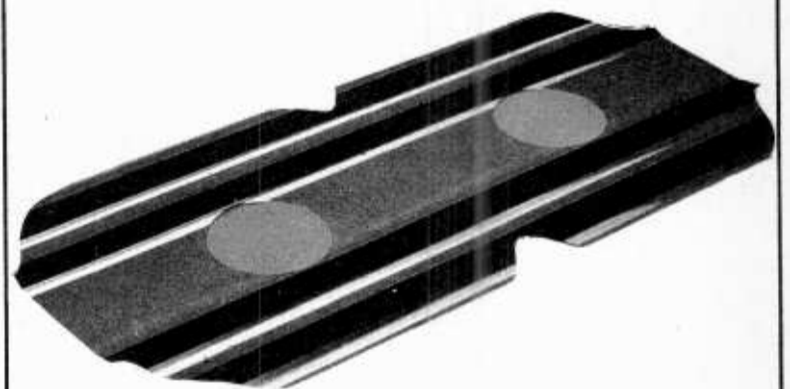
Only major statistics have as yet

been extracted from the report, but it's noted that classical music sales dropped by 45.7% from last year, with local pop product down 21.8% and the increase in international pop turnover just 0.6%.

InterMatrix, in compiling its report, forecast "substantial" improvements on the way in the July-September quarter. But this was not the case, according to **Ernesto Magnani**, AFI secretary, who says: "My early information and feedback suggests sales ran at levels even lower than in the second quarter."

First half figures for 1984 show a total turnover of 19.994 million units, down from the 21.611 million of last year's first six months. This drop was registered despite a virtual sales stoppage in January and February last year because of the introduction of a "luxury" consumer tax of 16%, which was later repealed for recorded product.

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VIDEO MUSIC CONFERENCE

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A Blend of Talents

THE CARE & FEEDING OF VIDEO MUSIC

BY IAN RALFINI

Since the late '70s and early '80s, many have believed that music video was a natural evolution of the record business and directed their efforts and energy to creating music programming for the home video marketplace. But very early on, it was apparent that the affluent VCR owner had purchased his new "toy" primarily as a method of time-shifting and for movie rentals. This original group of VCR owners was the 30- to 40-year-olds who admittedly had grown up with music, but now wanted to be a part of the new video age.

With this flash of interest came the flood of movies available for rent; small video businesses were opening in every little town. The media began to overstate the importance of the marketplace, but it was providing more fuel to fire the flame that was to eventually explode the international home video industry.

Home video manufacturers and distributors were making money, but it was a movie rental business. The consumer had a vast choice of programs: 90% were movies and the other 10% were original—children's and, lastly, music programs. With the exception of "The Compleat Beatles" and "Duran Duran," the music programs available were not significant enough to attract the serious music enthusiast, or, in fact, the important youth market, who historically represented the major factor in establishing music-related businesses.

Then came V-Day, Dec. 14, 1983, when Vestron released "Making Michael Jackson's Thriller." This was three years after home video first made its presence felt. Was this now the beginning of the long-heralded *home music video business*?

Obviously, manufacturers and retailers thought so. Deals were being made premised on the sales of "Thriller," many of which were doomed to show a negative balance on the books. Music video had exploded and almost blew itself away. Manufacturers quickly tried to renegotiate deals, and in some cases

proach and interest superstar performers, their management, their attorneys and their directors to create and develop original music programming.

Video music has a long way to go before it truly comes of age, and until music programmers build a catalog of some importance so that the



With Jackson's "Thriller," music video exploded and almost blew itself away

Ian Ralfini is vice president of Vestron Music Video, Stamford, Conn.

backed out of deals completely. Music video went back into the closet for a while.

However, the Michael Jackson phenomenon did prove that there was a substantial audience out there. To date, "Making Michael Jackson's Thriller" has sold more than 800,000 copies worldwide.

Most of the home video companies had hired their acquisition staffs from the television and movie businesses. These people were responsible for acquiring all genres of programs, including music. But music was low on their list of priorities, and in most cases outside their area of expertise. Here we decided to form a separate music division, develop a strong music identity and create a separate image.

Since arriving at Vestron, my strategy has been based on the fact that we are still in the big-name business. The challenge is to ap-

proach and interest superstar performers, their management, their attorneys and their directors to create and develop original music programming.

At Vestron MusicVideo, I must ensure that video music is given the same attention and importance as the product on the Vestron Video label. Vestron recognized that in the music area one is dealing with specialized problems, such as music clearances and the whole rights question, as well as with the personalities involved—artists, managers, attorneys and the like. A music background helps one deal with most of these problems effectively.

MTV and other video clip programmers have been responsible for making us aware of video music. Viewers now readily accept the style, look and presentation of clips. Home video companies can take these elements and package, promote and market them in a longer

format to attract an already existing audience and, perhaps, entice them to buy.

Here again, the technology is working with us. Lower-priced, playback-only VCRs should be available in early 1985, with prices as low as \$100. This will usher in another generation of VCR owners— younger and music-oriented. However, this is an audience that knows what it likes. It could be the making of the music home video business.

Until recently, most of the home video music programs have been taped concerts, tv specials and old music movies. Exclusive, made-for-home-video-productions must be added to this mix. And customized marketing strategies must be coupled with the unique aspects inherent in made-for-home-video music programs. Such campaigns as Vestron MusicVideo's Rolling Stones title "Video Rewind," which includes a national consumer sweepstakes with Club Med and JVC, a national advertising campaign including schedules on MTV, radio advertising in the top 50 markets and a comprehensive in-store merchandising program, are examples of what can be done.

It will take the combined talents of strong creative artists, writers and the new breed of video directors to deliver effective programming. These talents must have facilities that will work with them creatively and aggressively in bringing their art to home video, developing the future of the home video business together.

We must create an awareness in both the trade and in the mind of the consumer of video music. As an industry, it's important for us to provide a broader, more exciting and more creative selection of programming if, indeed, we expect to build a music video business.

Letters to the Editor

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

HAILING THE RETURN OF TOP 40

It's surprising that the record industry has yet to grasp fully the implications of the top 40 resurgence in terms of audience and record sales. In Paul Grein's Chart Beat column of Oct. 27 he writes of the unexpected failure of new singles from Streisand, Summer, Steve Miller, Barry Gibb and Glenn Frey. Reasons are provided for each failure, but there was no acknowledgement of a factor common to all: they thrived pre-MTV, post- and pre-top 40, during the dreaded adult contemporary boom of the mid-'70s.

With the return of real, gutsy top 40 programming, the singles market has been placed back in the hands of the teen consumer, for the first time since the mid-'60s. In the '70s they were offered only AC fare, and without the flamboyance and excitement they love, they migrated to video arcades, home video games, etc. Now, thank heavens, they're back, and they've adopted a new cycle of stars for radio to feast on.

We'll never know how many potential top 40 superstars in the '70s never climbed to their rightful heights because radio exiled them into limbo, never offering the public a chance to hear stillborn classics from T. Rex, Gary Glitter, the N.Y. Dolls, Cherry Vanilla and countless others.

Jimi LaLumia
Ronkonkoma, N.Y.

IDENTIFYING THE SOURCE

More and more companies these days are using extra fast transmission techniques of various kinds to transfer telex messages, computer data, fax and other information around the world.

In the old days it was easy to establish the number from which a particular telex originated. But these days, for instance, when one receives a telex from Warners in Burbank, we only get an answer-back incorporating the telex number of the English relay station. While I might be alert enough to know the location of a particular executive, the departments of a major corporation, etc., one can't expect one's entire staff to have the same knowledge.

The point of this letter is to urge people to incorporate their own telex (or fax) number in the body of

their message for a reply, preferably in the form of a signature, i.e., "Please reply to telex number 1234 Best Regards XYZ."

H.R. Buckle
Managing Director, Sonet U.K.
London

RECOGNIZING CREATIVITY

I enjoyed reading Kim Freeman's article about Rounder Records (Oct. 13). It was heartening to see a feature about a company which was begun to record a particular creative musician, and which has continued to remember that ideal. They reflect the commitment of most independent labels whose existence has to do with creativity, originality and challenging music at a time when it is increasingly difficult to do so.

Susan Hamada
Avocet Records
Portland, Ore.

DEAL POINTS & LEGAL POINTS

As a lawyer who has practiced in the music and record business for some 15 years, I read Paul B. Ungar's "Mediating The Greed Game" (Commentary, Oct. 6) with a great deal of interest. While I fully agree that it's always costly to make one's attorney one's traveling companion on show business ego trips, I would

qualify any thesis that the use of an attorney to negotiate one's so-called "deal points" is ultimately wasteful of a client's money.

In fact, I've found situations where the converse is true. My client is generally an artist, writer or independent producer who is not particularly well versed in the business affairs of our industry. He or she comes to me with a contract to review or an agreement to make, and usually possesses limited funds. I propose that I bifurcate the contract or agreement into deal points and legal points, and then proceed to structure the basic deal with the other party so that it's satisfactory to my client.

While this practice may well limit my involvement and, hence, billing time to a few hours, I don't expend any time on its legal points until both parties, at the very least, have shaken hands on the deal.

I quite agree that "the decision to . . . walk from the deal is the client's." The handful of lawyers in our industry who are "deal breakers" overstep their bounds.

Peter Lane
Rye, N.Y.

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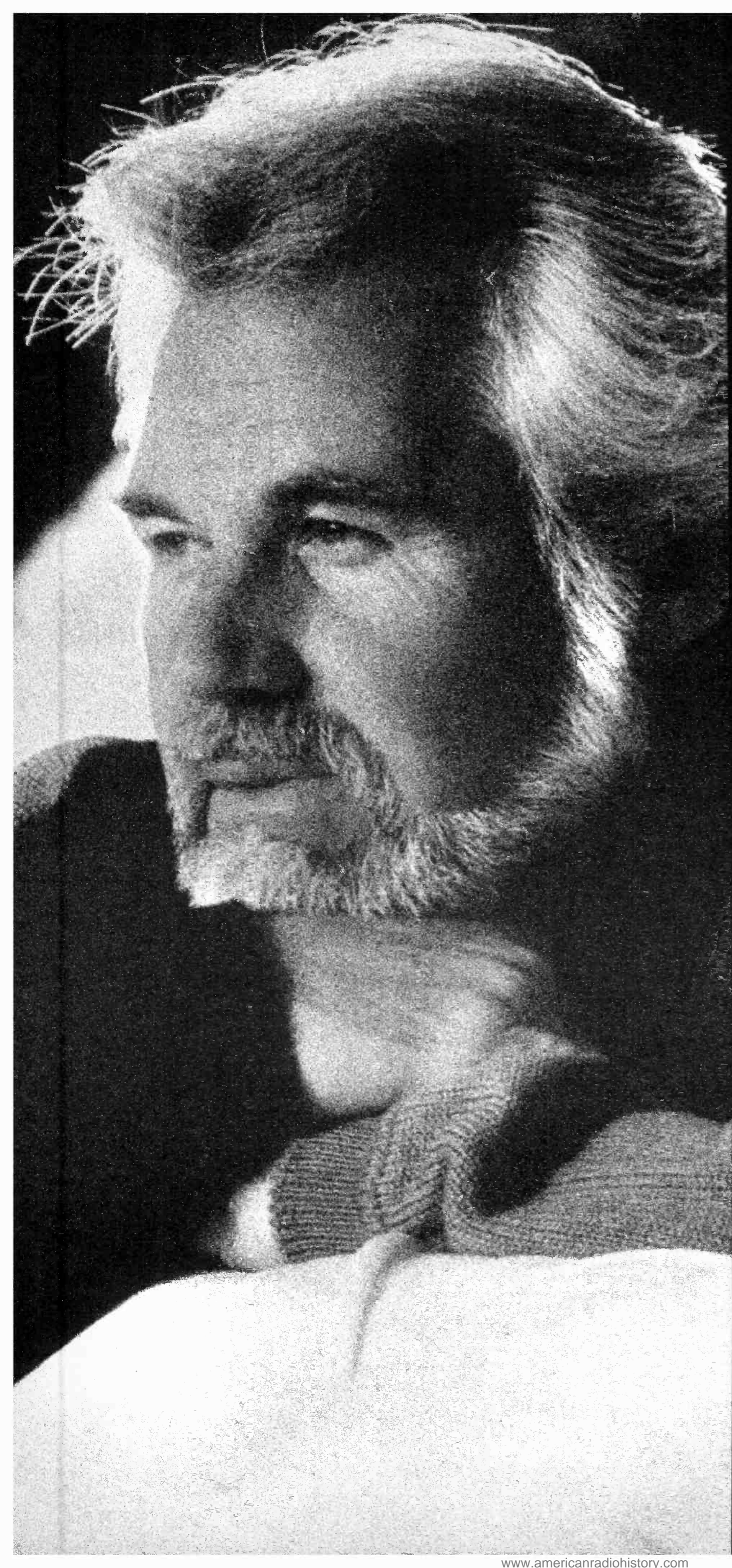
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A black and white, close-up portrait of Kenny Rogers. He is shown from the chest up, looking slightly to the left of the camera. He has a mustache and is wearing a light-colored, textured sweater. The background is dark and out of focus.

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Country Song:

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By Kenny Rogers and Sheena Easton

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Troubled San Diego News Outlet

KOGO SAID TO BE SWITCHING TO AC

BY THOMAS K. ARNOLD

SAN DIEGO After a year-long effort to improve its ratings with an all-news format, KOGO here is admitting defeat and will switch to AC, station sources report.

On an undetermined date "some-time in the very near future," sources say, the station—locked for the last year in an uphill ratings battle against news/talk station KSDO-AM—will begin simulcasting the George Johns "Class" AC format that its sister station KLZZ has been broadcasting since January.

Station management has yet to issue a formal announcement of the change and refused to be interviewed. But one KOGO employee, who asked that his name not be released, says the station will begin simulcasting in the morning and afternoon hours at least initially before a total changeover to AC is complete. A mix of news and features will fill the remaining hours.

The source says that last Tuesday (30), Ed and Tom Shaddek, president and vice president respectively of Southwestern Broadcasters Inc. (SBI), owner of the two stations, called a meeting with KLZZ staffers to discuss the change. Later that

day, the source says, word leaked out to the KOGO staff.

"The sad part is [the station owners] really don't know when all this is going to be done," he says. "Word got out prematurely, and I don't think they have the nuts and bolts of it by any means."

Also in question is the future KOGO's 26-member staff, since a simulcast arrangement would effectively eliminate a great number of positions.

Local radio observers have pretty much regarded KOGO as a losing property ever since SBI purchased it for \$7 million in the fall of 1979. Even company VP Tom Shaddek recently referred to the station as a "white elephant."

Throughout the '60s and early '70s, KOGO was one of the top-rated stations in San Diego. But with the transition in dominance from AM to FM, its ratings began to slide. Shortly after the SBI purchase, KOGO's longtime AC format was changed to a unique "radio magazine" approach consisting of everything from music to call-in game shows, but ratings continued to decline to an average of 2.0 in the Arbitrons, placing the station near the bottom among the more than 20

stations in the San Diego metro.

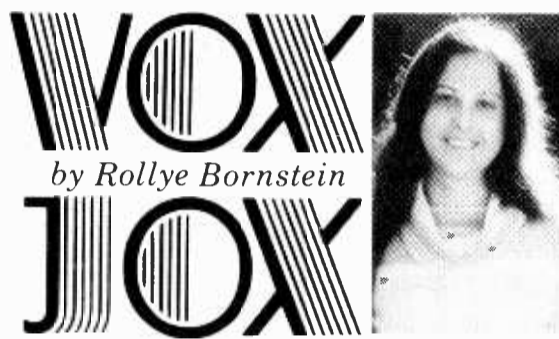
A year ago this month, veteran news programmer Joe Gillespie was brought in from New York's WINS to convert KOGO into an all-news station, but the expected ratings leap never happened. Instead, the station declined even further; in the latest Arbitron report, KOGO scored a meager 1.4.

Shortly thereafter, Gillespie jumped ship to take a job with a local television station, and his hard-edged news approach was modified to include some features.

Reports have been circulating among the local radio community that KOGO is for sale, with San Diego Padres president Ballard Smith mentioned as a possible buyer.



Red Tide. Members of Capitol act Red Rider stop by Chicago's WMET to plug their appearance at the city's Park West. Shown from left are Capitol's Jay Hart, WMET's promotion director Laura Martinez, Red Rider's Tom Cochrane and Jeff Jones, and the station's Jerry Evans. Seated are WMET's music director Bruce Wheeler and program director Rich Meyer.



"ZAM-11" may look like something out of Batman, but it sounds like Norfolk's newest format: jazz. WZAM, a 50 kw AM daytimer at 1110, had been simulcasting the urban contemporary fare so successful on its FM counterpart, K-94 (WMYK, licensed to Elizabeth City, N.C.), but is quickly becoming "JAZZAM!" Until the format, programmed by station principal Robert Bennis, is in place, K-94 will still be heard during drive times, as the AM outlet transitions to a fusion approach featuring Earl Klugh, Bob James, Grover Washington Jr. and Al Jarreau, to name a few.

Just when we got used to the idea of Harry Lyles moving to Cleveland, it turns out he's not. He was slated to take on the programming chores at Mike McVay's WMJI, but a last-minute counter offer has him promoted to vice president/station manager of urban-formatted WVKO while continuing in his PD capacity for the time being at 'VKO's AC FM counterpart, WSNY. What all that means, including a nice promotion for Lyles, is a great programming opening in Cleveland. Interested? Contact McVay Media there.

We've been driving around listening to Barry Richards' KGFJ Los Angeles, and already it's become one of our faves. Should you be in town, you can check out Richards' act in afternoon drive (AM 1230). When he's not on the air he's busy appointing staffers. This week it's music director and assistant PD Kevin Fleming who leaves his station manager post at Sumpter's WWDM, with Billboard New York's Alice Holmes in as music research director.

Meanwhile, across town at KLAC, word is the morning man du jour plan will soon come to an end with the addition of WCAO Baltimore's Scott Carpenter. He should arrive about the same time that Cap Cities moves the former Metromedia outlet, along with KZLA, to its newly constructed Burbank studios.

BOSTON-BASED consultant Clark Smidt is added to the fold at the original Kiss (WKSS, which first used the identity when it switched to easy listening years ago), as the top 40 battle in Hartford heats up. In addition to Sunny Jo White, who also consults the top 40 outlet, Smidt will be involved in non-music elements such as marketing and promotion. If you don't have your flip cards in front of you, the outlet is programmed by Bob Mitchell and managed by Tim Montgomery.

The local press in Houston is taking an interest in John Lander's plans these days. A well-read article over the weekend had him exiting KKBQ-AM-FM

when the takeover by Gannett occurs later this year. While nothing is definite yet, and the report was a bit premature, Lander is looking at several alternatives, including that grand six-letter word: equity.

Assuming additional responsibilities now that the Malrite acquisition of Storz's WDGY Minneapolis has been approved are KEEY VP/GM Gary Swartz and station manager Dave Habisch. The duo now hold those titles at both country outlets.

Larry Adams is back on the front lines. In addition to consulting Bonneville International, the former Schulke Radio Productions president takes over where Bill Knudsen left off as VP/GM of Bonneville's KSEA Seattle . . . Upped to VP/GM at Blair's WFLA-AM-FM after only two months as GSM is Ken Clifford. Clifford, who replaces Al Brady Law (he's up in Boston, again, you know), is a former KEYN/KQAM Wichita GM.

Upped to GSM at Houston's KTRH/KLOL is national sales manager Fran Sharp . . . From VP/news to VP/programming and news goes WBEN-AM Buffalo's Jim McLaughlin, who takes over Bob Wood's on-line programming responsibilities now that Wood is consulting the outlet through Bob Harper's San Diego-based AM Superserve.

Transition begins to jazz format at Norfolk's WZAM

Now that Bill Pugh's programming WKDF Nashville, midday man Tom Carroll is upped to PD at Dayton's AOR-formatted WTUE . . . As Lenny Ware segues into the afternoon slot at Norfolk's WOWI, his former PD slot at "Classic Rock & Roll" WNOB-AM there is filled by WCPZ Sandusky, Ohio PD Bob Bedi.

DAVE ANTHONY (what, another one?) is upped to PD at Pittsburgh's WEEP. That move was made possible by Bill White's exit to Milwaukee's WBCS, which in turn occurred because of Cliff Blake's move to Washington's WMZQ, when Bob Cole, who started this whole thing, left to return to Austin. KOKE, if you're keeping track.

Speaking of Washington, Tom McCoy has resigned as VP/GM of the NRBA. He's replaced by WGAY-AM-FM GSM Peter Ferrara . . . Upped to MD at Chicago's WKQS is Nick St. John . . . Bonnie Simmons is back on the air in the Bay Area. The longtime AOR PD is doing evenings on KFOG . . . Across town at KITS, KHFI Austin's Ed Volkman can now be heard in morning drive.

For those of you preferring tubas, check out Indianapolis, where the Indiana Pacers' opening game celebration was highlighted by the WTPI Tuxedo Tuba Band during "Octubafest." The 100-member marching band played such favorites as the WTPI jingle package . . . On an equally festive note, WCCO Minneapolis celebrated its 60th anniversary last month.

(Continued on page 20)

Cagle Steps Into WAPP Operations Manager Post

NEW YORK "Actually, this job came in the nick of time," quips Gerry Cagle, the newly appointed operations manager of Doubleday's WAPP here. "I just signed up a whole bunch of stations to consult; now I can save myself a great deal of embarrassment."

Cagle's flamboyant style downplays his proven ability to program against all odds. "You know, this is the first FM station I've ever programmed," he says. "This time I'll be playing cards with all the aces in the deck. God knows what could happen."

The position is unique in the fact that Cagle, as operations manager, and Michael Ellis, as program director, will be on equal footing, both reporting to VP/GM Pat McNally. The arrangement further calls for Ellis to have final control over all music decisions.

Consequently, an eyebrow is naturally raised when Ellis describes the sound as "tight and carefully researched." Cagle has long been one of the more outspoken opponents of "research."

However, further explanation has Ellis and Cagle in agreement. "When I say research, I still swear by sales," says Ellis. "It's the best way to research, and and it's worked for me in New York for the past five and a half years. As for call-out research, I'm still studying it carefully. So far, it has helped where I wasn't sure how burned a song was, and to some extent it's helped in spotting demographic trends, but the real key is the sales figures."

As for the sound of the station compared to its top 40 competition, Cagle allows, "My history is to do what I've always done and do it better than anyone else. I can tell you

we're not going to be AC."

"Musically," adds Ellis, "we'll have the smallest playlist of current hits. But soundwise, there is nothing we can't play."

The move represents the fulfillment of a dream for Cagle, who was quoted upon leaving KFRC last April as saying: "New York has always been a challenge. I wouldn't be surprised to be spending time there in the near future" (Billboard, April 7). Realizing that goal, he adds: "I've waited for this opportunity, and looking back on it, I can't think of another station I have ever dedicated myself to 100%."

"I can't tell you exactly what we're going to do, because so far the only thing I've done was to hire Harry Nelson to do afternoon drive. I haven't even seen the inside of the station yet."

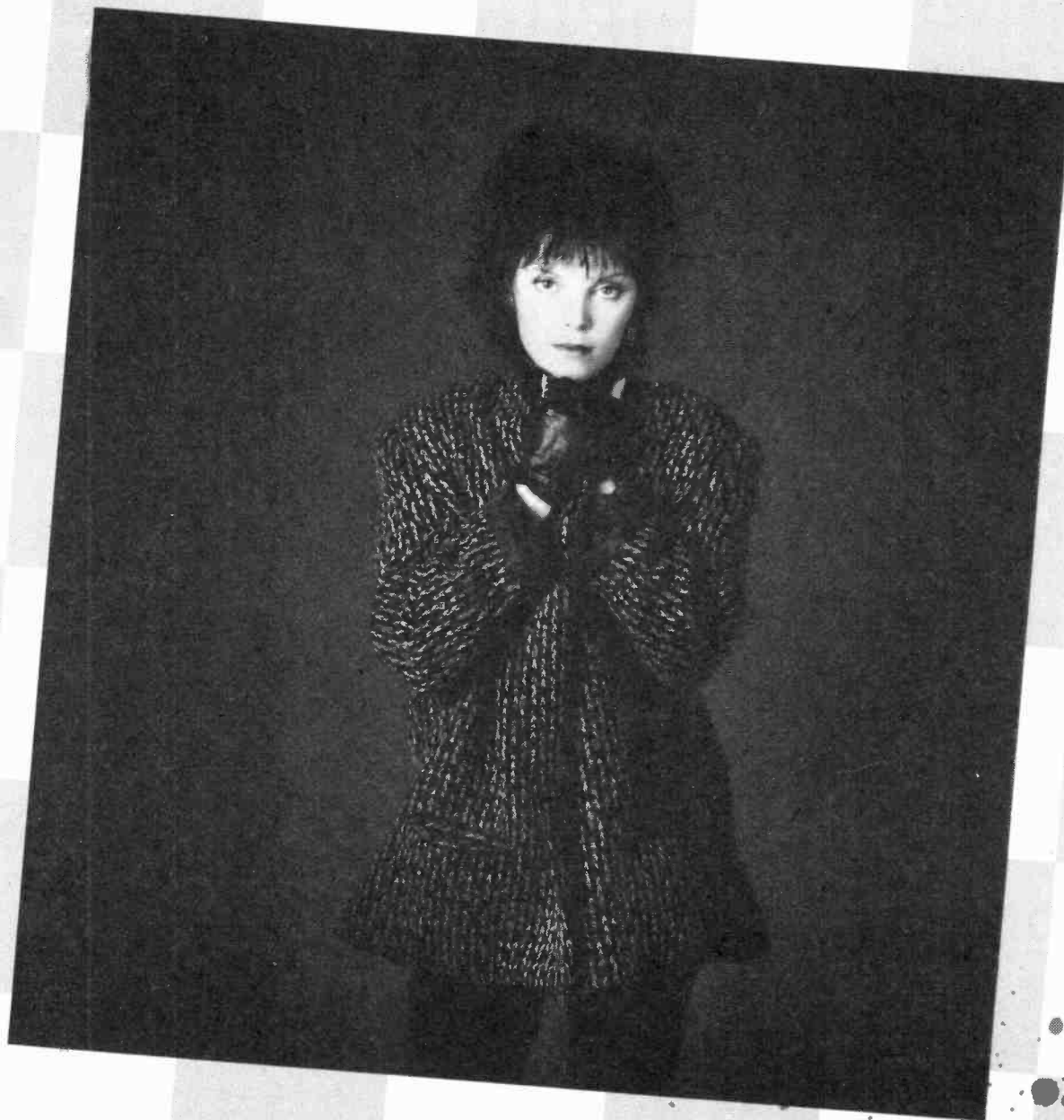
"This is a homecoming of sorts for Gerry," says Doubleday president Gary Stevens, who first hired Cagle as PD of KRIZ in Phoenix, which Stevens managed in the early '70s. "I was the one PD who was successful," jokes Cagle about the KRIZ experience, his first position in programming.

Leaving the Buzz Bennett-consulted station for WRKO Boston, "where we made it into double digits," to transfer to co-owned KHJ Los Angeles ("I didn't set any records there," he laughs), Cagle then took San Diego's KCBQ to its highest numbers. After a stint in politics in Mississippi, Cagle brought KFRC back to dominance.

"Gerry's track record and Michael Ellis' knowledge of the market should form a very effective partnership," says Stevens. "With three and a half top 40 stations here, it ought to be very interesting."

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The weeks of Monday, November 12 and Monday, November 19, the Westwood One Radio Network will present an exclusive, two-part Off The Record Special featuring Pat Benatar. Join host Mary Turner as she and Pat discuss the Grammy-winning vocalist's new Tropico album and its premiere single, "We Belong," writing and recording with her producer/husband Neil Geraldo, and her impending motherhood. This exciting two-hour music and interview special will be heard on more than 250 great U.S. radio stations, throughout Canada, Australia and New Zealand, and around the world via Armed Forces Radio and Voice of America. For details, contact your Westwood One representative at (213) 204-5000.

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Hilliard Promoted in Blair Restructuring ADVO's Valentine Also Upped to Senior VP Post

LOS ANGELES A restructuring in John Blair & Co.'s marketing services and radio divisions has netted promotions for Blair's Owned Radio Stations division president James C. Hilliard and ADVO System Inc. president John A. Valentine. Both rise to the newly created posts of senior vice president of John Blair & Co., according to president/CEO Jack W. Fritz.

The realignment puts both of Blair's radio sales representation firms, Blair Radio and the more recently acquired Blair/RAR (formerly owned by Group W), under

Hilliard, who will retain the presidency of the Owned Radio Stations division. Both Blair Radio president John Boden and Blair/RAR president Jim O'Neill will report to him.

In marketing services, Valentine, who joined Blair when the company acquired ADVO System earlier this year, will now oversee John Blair Marketing Services as well. Robert A. Hemm, who had been president of Blair Marketing, the company's couponing and sales promotion subsidiary, will remain associated with Blair as a consultant to Fritz.

Under the new organizational structure, all divisions and subsidiaries now report to Hugh R. Beath, Blair's executive vice president of operations.

"Hey, I'm so famous I bore me," quips Hilliard, who is reticent to talk about his accomplishments. "One unique thing [about his new post] is that I come from a programming background.

"I can tell you this much: Radio broadcasting has never looked better. I can see this as clearly as I saw the FM takeover of top 40 in the '70s." (At that time, Hilliard took WNAP-FM, one of the first such outlets, top 40.)

"Look at television right now—and I'm not knocking tv," he continues, "but in every major marketplace you'll find eight or nine stations, six or seven cable companies. No longer are we looking at four VHF outlets. There are 30 or more channels to choose from. There will be a lot of changes in the way television is bought and sold, and in the process radio is going to be looked at as a real medium one more time. That is, if some of us get over the 'copycat' syndrome and start programming exciting radio stations."

Regarding the rep firms, Hilliard adds: "We're putting ourselves back together. We're not the kind of company that sells tonnage, but we'll be back on top. To do it, we'll

have to out-perform the others, not by 3% or 4%, but double. Watch us over the next three months."

Hilliard was formerly top 40 personality Jimmy Darren. In the early '60s, he made his first claim to fame as program director and morning man on KNEW (now KJRB), defeating The Real Don Steele, then on KXLY.

He started his management career in 1968 at WIBC/WNAP Indianapolis. Rising through the ranks to the presidency and partial ownership of Fairbanks Broadcasting, Hilliard joined Blair when the company acquired Fairbanks' Indianapolis and Dallas properties last year.

ROLLYE BORNSTEIN



Finger Lickin' Good. Al Mitchell, host of the nationally syndicated "Rare & Scratchy Rock 'N Roll," joins WGLQ Escanaba, Mich. staffers to judge the station's "World's Greatest Pastry" competition. Blowing their diets, from left, are WGLQ general manager Rick Duerson and program director Mike Daniels, Mitchell, and Rick McGinn, a chef at the Grand Hotel on Mackinac Island.

Nationwide Buying Western Cities' Seven Stations

NEW YORK Nationwide Communications Inc. (NCI) of Columbus, Ohio is awaiting FCC approval on its \$43.5 million purchase of Western Cities Broadcasting's seven radio stations.

Based in Montecito, Calif., Western Cities entered the network business in 1970 with the AM/FM combo KMJJ/KLUC Las Vegas. The company's roster has since expanded to include KZZP-AM-FM Phoenix, KNST/KRQQ Tucson, KWSS San Jose and KZAP Sacramento.

NCI's vice president of radio operations Steve Berger says there will be no personnel or format changes with the acquisition. "It's already running great," he says. "That's why we bought it."

A subsidiary of Nationwide Mutual Insurance Co., NCI also currently owns WBJW-AM-FM Orlando, WPOC Baltimore, WKZL Winston-Salem, WGAR-AM-FM Cleveland and WNCI Columbus. The 39-year-old firm also owns three tv stations and a cable outlet.

WBCY's Kaghan Moves to WZNE Tampa

TAMPA "I can't say much about what we'll do, because in many ways it's a brand new situation," says Bob Kaghan of WZNE here. Kaghan, a four-year veteran of similarly-formatted WBCY Charlotte, is coming on board at the end of the month as program director of the top 40 outlet, which was recently acquired as part of DKM's acquisition of Plough Broadcasting.

Did Changes at CKLW/CFXX Have Legislative Tie?

BY MOIRA McCORMICK

WINDSOR, ONT. It has been speculated that the recent surprising format and staff changes at CKLW/CFXX here were attributable to the passing of the Tarriff & Trade Bill, an amendment which denies tax breaks to U.S. advertisers buying time across the border. However, station officials insist that is not the case.

The amendment, a mirror legislation of six-year-old Canadian bill C-58, was signed into law Tuesday (30), a week after it was reported

(Continued on page 16)

While neither format nor call letters will be altered, Kaghan sees the position as "almost starting from scratch. We're going to do things that haven't been done by Z-98 before." Startup situations have proven successful for Kaghan in the past, as evidenced by the great success of Knoxville's WRJZ.

Coming from a programming post at Asheville's WISE in 1976, Kaghan accepted the job as PD of 'RJZ, an AM outlet in eastern Tennessee that instantly made its mark. "When I was in Knoxville," he says, "I didn't realize what really made that situation work. It was the peo-

ple, the chemistry."

At WBCY, which he joined as PD in 1980, Kaghan saw himself in "a turnaround situation." He gave the FM outlet direction, and WBCY gained strength as the market's lone FM top 40 outlet, seeing its first competition from Kannapolis' WJZR (Z-100) and more recently WROQ.

Those challenges pale in comparison to the Tampa Bay market, which Kaghan calls "the biggest challenge of my career so far." Facing top 40-formatted Q-105 (Harte Hanks' WRBQ-AM-FM) and Magic

(Continued on page 16)

Washington Roundup

BY BILL HOLLAND

THE FCC has adopted new rules to minimize the FM interference problem caused by "blanketing"—a strong power or density of signal near an antenna that blocks the signals of other stations. Under the new rules, adopted Oct. 26, licensees must now define the interference area, define the responsibilities to remedy the situation and define the 115 dBu signal strength

contour as the blanketing area. They must also satisfy all complaints, as well as providing information necessary to resolve them. Who said deregulation wasn't fun?

THOSE "HOT" call letters beginning to cause industry problems (Billboard, Oct. 27) were the subject of an Oct. 31 meeting of the Electronic Media Rating Council (EMRC). The idea is for a recommendation of a six-month cooling-off period for letters dropped by one station and picked up by another in the same market. Meanwhile, the FCC continues to mull over petitions to consider such a moratorium.

YOU READ IT here first—two weeks ago, in fact. Now it's for sure: The dates of the second joint NAB/NRBA 1985 Radio Convention & Programming Conference will change. Instead of Oct. 6-9 (we mistakenly reported November, further confusing the issue), the second RCPC will take place Sept. 11-14 in Dallas. Attendees will stay at the Loews Anatole Hotel; the meetings and other business will be held at the Convention Center. Reasons for the change? They don't want schedule conflicts with state broadcast association meetings or station gearups for the fall sweeps.

FCC CHAIRMAN Mark Fowler gave a heavy close-to-the-election speech Oct. 28 before the Texas Assn. of Broadcasters entitled "Freedom And Broadcasting"—

(Continued on page 16)

RAB Fetes Chairman Chapin Group W's Harris Set as Successor

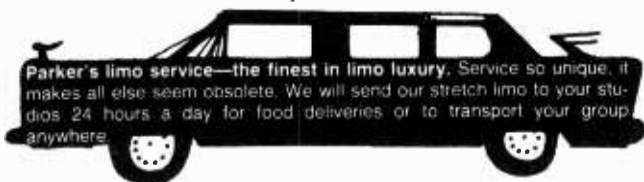
NEW YORK Members of the Radio Advertising Bureau (RAB) spent enough time off the golf course during their recent fall meeting to establish a new personnel lineup, effective Jan. 1. After ratifying 150 new member stations, attendees honored Stuart Broadcasting president Richard Chapin, who will step down as chairman of the RAB board, making room for his successor, Group W Radio president Richard Harris.

Other election results included Capitol Cities Communications executive vice president James Arcara as vice chairman of the RAB board, and Taft Broadcasting radio and cable executive vice president Carl Wagner as chairman of the finance committee. In addition, the following were voted in on one-year re-

newable terms as directors of the association's governing board: Blair Radio president John Boden, Eastman Radio chairman Frank Boyle, Sandusky Radio president Ralph Brooks, Shamrock Radio president Bill Clark, Selcom Radio president Barbara Crooks, Bonneville International senior vice president Kenneth Hatch, RKO Radio president Jerry Lyman and Sheridan Broadcasting president Glenn Mahone.

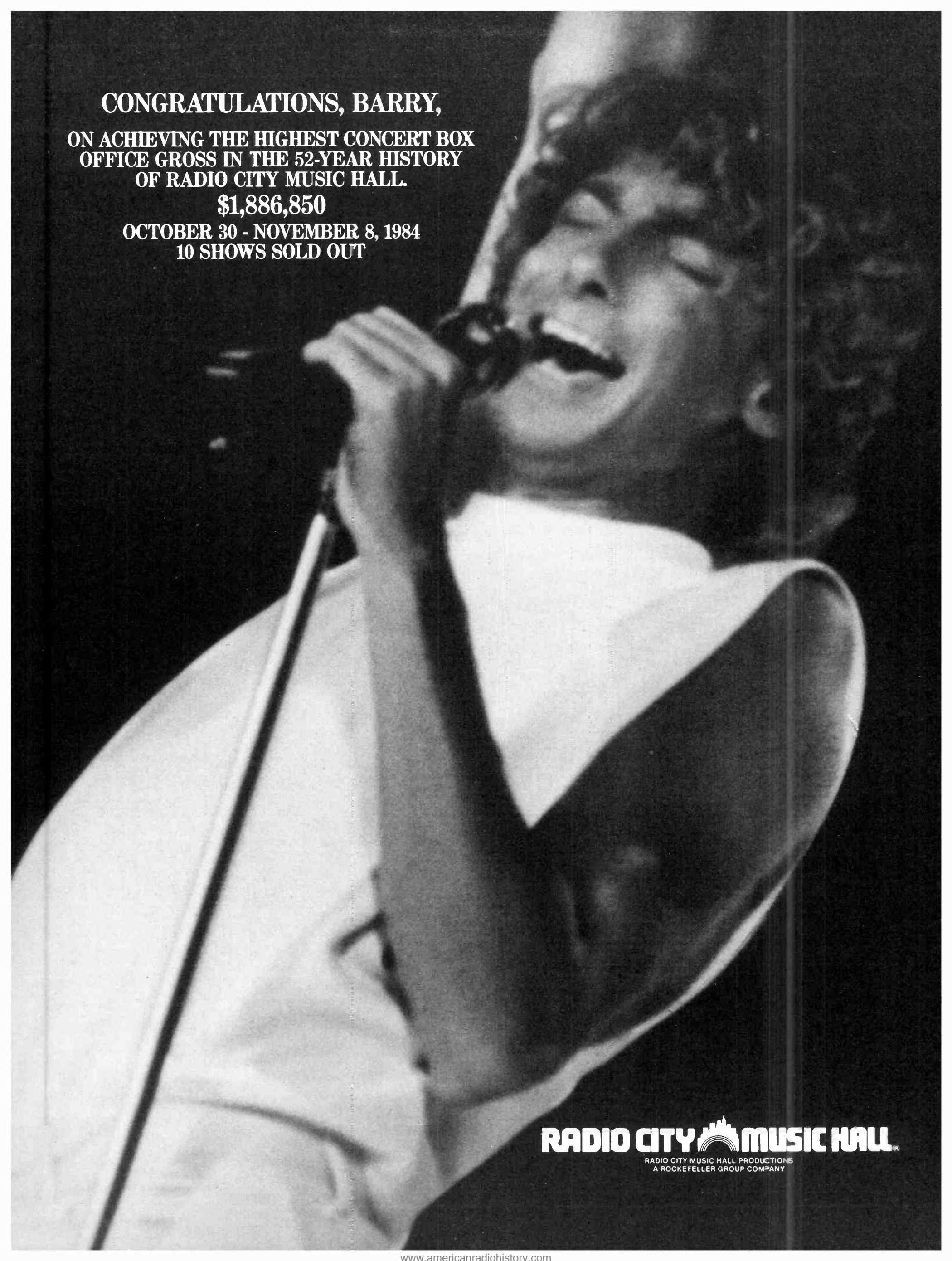
Also discussed at the meeting was the inauguration of the RAB's monthly magazine, Sound Management, which ships to 5,100 RAB members this month. Designed as a manager's operational reference and sales source, the magazine is edited by Daniel Flamberg and Adam Buckman.

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CKLW/CFXX

(Continued from page 14)

that CFXX's nostalgia format would be adopted by former top 40,

later AC outlet CKLW, with CFXX switching to easy listening (Billboard, Oct. 27). Both stations are to be automated with live assist. Target date for the format changes is

Nov. 23, according to CKLW/CFXX senior vice president Gary Mercer.

Mercer, a 10-year veteran of the station, asserts that "the mirror legislation's passing had nothing to do

with the changes—they were implemented at least six weeks ago." The rumor that CKLW's Southfield, Mich. sales office will be closing is also inaccurate, adds Mercer.

Following the recent decision by the Canadian Radio-Television & Telecommunications Commission (CRTC) to ease format restrictions and Canadian content regulations on stations in the Windsor market, it had been expected that CFXX would adopt the top 40 format it had unsuccessfully sought for a number of years under Toronto-based owner Baton Broadcasting. CUC Ltd., the stations' new owners as of Sept. 6 (pending final CRTC approval), instead opted for the nostalgia/easy listening package.

According to Mercer, the CRTC's previous refusals of the proposed top 40 license had caused CKLW/CFXX's new owners "to take a harder look" at the prospective format until "it was decided not to enter the arena. So many [stations in the Windsor/Detroit market] were going after the 18-34 audience, we couldn't see another station jumping in."

Former vice president of programming Pat Holliday, a 14-year veteran who was let go in mid-October along with 28 other station employees following the format change announcements, theorizes that the mirror bill's passage "gave the new owners a moral out" for announcing format change and automation at this time. "The timing couldn't have been better," he says.

New ownership, says Holliday, "didn't want to foot the bills to be a major-market-calibre station competitive in the Detroit market." With the format change and automation inevitable, Holliday says, passage of the mirror bill "speeded up the process."

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WASHINGTON ROUNDUP

(Continued from page 14)

proper role of government and all that. Also this: "I'm proud to be chairman appointed by the President. For Ronald Reagan is the first President to recognize that the rights of freedom of expression that are granted to the printed media must also be granted equally to the electronic press." And who said de-regulation wasn't fun?

KAGHAN MOVES

Continued from page 14

96 (Metroplex's WMGG) directly, AC-formatted W-101 (Gannett's WIQI) and Blair's WFLA-AM-FM, as well as the market's sole AOR outlet, Taft's WYNF, Kaghan says, "As far as I'm concerned, they're all competition."

"But DKM is committed to winning. I was very careful to make certain that that was the case, because I've been very happy at WBCY. I was not looking to leave, so before I accepted, I had to know the level of their commitment. I can tell you we're going to do things that haven't been done by this station, and haven't been done in this market."

Kaghan fills the vacancy created last spring by Steve Davis' exit to Cox's Philadelphia outlet, WZGO.

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CMJ Music Marathon Schedule of Events

Friday, November 9, 1984

THE PURPOSE OF COLLEGE RADIO

9:00 AM Grand Ballroom

MODERATOR—Jim Cardillo, Music Director, WNYU-FM.
PANELISTS—Ivan Bodley, WTUL, Larry Butler, Warner Bros., Marty Diamond, The Ritz, Nan Fisher, MCA, Jack Isquith, PolyGram, Pam Kent, Landslide, Andy Kipness, Advanced Alternative Media, Harry Levy, KUSF, Daryl Ohri, WNCI, Peter Standish, Gavin Report

KEYNOTE ADDRESS

11:00 AM Grand Ballroom

Peter Wolf

ROCK RADIO AS A PROGRESSIVE FORCE

12:30 PM Grand Ballroom

MODERATOR—Norm Winer, Program Director, WXRT, Chicago.
PANELISTS—Sam Kopper, Starline, Linda Kirshjian, Columbia, Howie Klein, 415, Arthur Levy, Columbia, George Meier, MJI Broadcasting, Steve Saltzman, Rock Over London, Maxanne Sartori, WNEW-FM, Danny Schechter, ABC News—20/20

THE URBAN/CONTEMPORARY "STREET MUSIC" PROMOTION & MARKETING CAMPAIGN

12:30 PM Sutton

MODERATOR—Brad LeBeau, Co-Director, PRO MOTION.
PANELISTS—Joe Carvello, Jerry Brenner Promotions, Harold Childs, PolyGram, Scott Folks, Epic, Daniel Glass, Chrysalis, Leroy Little, RCA, Bobby Shaw, MCA, Barry Weiss, Jive/Zomba

REGGAE MUSIC: THE HARDER IT COMES

12:30 PM Terrace

MODERATOR—Amy Wachtel, Editor, CMJ New Music Report's Reggae Route.
PANELISTS—Denise Dorb, WTR, Dr. Dread, RAS Records, Murray Elias, Rockpool, Randall Grass, Shanachie, WXPB, Michael Keating, WUMF, Henry Schillingford, Manager, Moja Nya, Astor Val-Hackett, Val Hackett Entertainment, Malika Lee Whitney, Author, E. Village Eye, PR

FUTURE DIRECTIONS OF ALBUM RADIO

2:00 PM Grand Ballroom

MODERATOR—Steve Smith, Vice President, Managing Editor, Album Network.
PANELISTS—Michael Abramson, Independent Promotion, Andy Denmark, The Source, Charlie Kendall, WNEW-FM, Bob Krane, WBCN, Michael Plein, I.R.S., Paul Rappaport, Columbia

URBAN/CONTEMPORARY RADIO PROGRAMMERS CAUCUS

2:00 PM Sutton

MODERATOR—Tom Silverman, President, Tommy Boy Records.
PANELISTS—Larry Dunn, WLIR, Michael Ellis, WAPP, B. K. Kirkland, WBLS, Maxanne Sartori, WNEW

ALTERNATIVE MEDIA NETWORKING

2:00 PM Terrace

MODERATOR—Rob Burr, President, QI Records & Radio Trak.
PANELISTS—Billie Best, Boston Rock, Josh Brickman, WRTV, John Duncan, Silver Moon Management, Lenny Kalikow, New On The Charts, Perry Leopold, PAN Network, Mad Dog, Brat Records, Gill Markle, Longview Farm Studio, Dimitri Rotov, Hopewell Records, Rick Weiner, WUSC

AOR PROMOTION

3:30 PM Grand Ballroom

MODERATOR—Bill Bennett, Director, National Album Promotion, Epic Records.
PANELISTS—Marko Babineau, Gellen, J.B. Brenner, A&M, Bob Catania, Island/Sean Coakley, Arista, David Fleishman, Atlantic, George Gerrity, Warner Bros., Jay McDaniel, MCA, John Mixos, Independent, Drew Murray, PolyGram, Don Wasley, EMI, Alan Wolmark, RCA

URBAN/CONTEMPORARY PRODUCERS AND REMIXERS PANEL

3:30 PM Sutton

MODERATOR—Jerry Lembo, Promotion, Chrysalis Records.
PANELISTS—Arthur Baker, John "Jellybean" Benitez, Mark Berry, John Morales, Reggie Thompson, Steve Thompson, Don Was

INDEPENDENT LABEL SURVIVAL AND EXPANSION

3:30 PM Terrace

MODERATOR—Howie Klein, President, 415 Records.
PANELISTS—Sam Berger, Midnight, Julia Clark, Mute, Eric Dufare, Cachalot, Josh Grier, Dolphin, Rick Harte, Ace Of Hearts, Michael Plein, I.R.S., Steve Tupper, Subterranean Records, Jay Ziskrout, Enigma

Registration packets may be picked up prior to the convention at the following times in CMJ's suite in the Roosevelt Hotel:

Wednesday, November 7, 11 AM-6 PM; Thursday, November 8, 11 AM-6 PM and all day Friday and Saturday in the Colonial Room at the Roosevelt Hotel.

Plus showcases, parties, special events and club passes to The Bitter End, CBGB's, Danceteria, Irving Plaza, Kamikaze, Malibu, Maxwell's, The Peppermint Lounge, The Reggae Lounge, The Ritz, Tramps, Trax

Saturday, November 10, 1984

COLLEGE RADIO PROGRAMMING

9:30 AM Grand Ballroom

MODERATOR—Scott Byron, Managing Editor, CMJ New Music Report.
PANELISTS—Steve Backer, CBS, Jim Barber, WHRB, Josh Brickman, WRUV, Shirley Carlson, KCMU, Jane Davis, WRAS, Loren Gersen, I.R.S., Jack Isquith, PolyGram, Morgan Williams, WXCI

THE IMPACT OF ROCK JOURNALISM

10:00 AM Oval Room

MODERATOR—Cary Baker, Publicity Director, I.R.S. Records.
Christopher Connolly, Rolling Stone, Anthony DeCarus, Freelance, Kim Freeman, Billboard/David Fricke, Freelance, Deborah Frost, Village Voice, Wayne King, The Record/Ben Lieiner, Circus, Wayne Robins, Newsday, Ethlie Ann Vare, Rock Magazine, Howard Wurling, JEM Records

COLLEGE RADIO PROMOTION

11:00 AM Grand Ballroom

MODERATOR—Karen Glauber, National Director of College Promotion, A&M.
PANELISTS—Will Botwin, Side One, Mary Conroy, Atlantic, Dave Johnson, WBNY, Bennett Kaufman, Gold Mountain, Andy Kipness, Advanced Alternative Media, Diana Mercer, WIUS, David Scharff, Aico, John Sigler, RCA, Steve Tipp, Warner Bros.

CHARTS, TRADES & TIPS

11:00 AM Oval Room

MODERATOR—Steve Feinstein, AOR Editor, Radio & Records.
Rollie Bornstein, Billboard, Scott Byron, CMJ New Music Report, Bill Hard, FMBQ, Mark Josephson, Rockpool, Stephanie Shephard, Dance Music Report, Kent Zimmerman, The Gavin Report

VIDEO'S ROLE IN THE MUSIC INDUSTRY

12:30 PM Grand Ballroom

MODERATOR—Todd Rundgren.
Dara Birnbaum, Independent, Ted Cohen, Westwood One, Adam Freedman, Independent, Lynn Goldsmith, LGL, Meg Griffin, Campus Network, Martin Kahan, Martin Kahan Productions, Tony King, Picture Music International, John McGhan, Cable Music Channel, Stephanie Shephard, Telegenics

NEW MUSIC RADIO: WHAT NEXT?

12:30 PM Oval Room

MODERATORS—Peter Gordon, President, Thirsty Ear Communications, Mark Josephson, President, Rockpool.
PANELISTS—Jimmy Christopher, KNAC, Dave Jurman, Arista, Craig Kostich, Warner Bros., Mad Max, 9IX, Denis McNamara, WLIR, Mike Shaleit, Street Pulse Group, Steve Strick, WFNX, Mark Williams, A&M

THE FUTURE OF ROCK MEDIA

2:00 PM Grand Ballroom

MODERATOR—Mike Harrison, Program Director, KMET.
PANELISTS—Ted Cohen, Westwood One, Jerry Jaffe, PolyGram, Michael Rosenblatt, MCA, Joel Webber, Upstart, David Was, Was (Not Was)

THE ARTIST PANEL

3:30 PM Grand Ballroom

MODERATOR—Dusty Street, A.V. Personality, KROQ.
PANELISTS—Afrika Bambaataa, Johnny Clegg, Juluka, Flea, Red Hot Chili Peppers, Johnny Rotten, Fred Schreider

Thursday, November 8 Kickoff Showcase at The Ritz

10:15 PM What Is This
11:30 PM Red Hot Chili Peppers
12:15 AM John Jarett's Tribe

Saturday, November 10 Showcases

11:00 PM Jamaaladeen Tacuma at Danceteria
12:00 Midnight Hoodoo Gurus at The Ritz
1:00 AM Soma Holiday at The Roxy
2:00 AM The Nails at The Peppermint Lounge

The 1984 New Music Awards

Starring Al Franken, Master of Ceremonies

Plus Live Performances by Let's Active, the dB's/Lou Reed, 1984 Hall of Fame Award
Frankie Goes To Hollywood World Premiere Video/Special guests and treats to be announced

Cocktails 7:00 PM, Dinner Banquet 8:00 PM, New Music Awards Ceremony 9:45 PM sharp



REGISTRATION AT THE DOOR

The Roosevelt Hotel, Madison Avenue at 45th Street, NYC

Thursday, November 8, 11:00 AM on in CMJ's Suite #1229/Friday, November 9 and Saturday, November 10, 8:00 AM on in the Colonial Room

\$75 Registration*

\$55 Panelist*

*(Includes entrance to all Marathon events and Awards concert and ceremony—DOES NOT include Awards dinner banquet/cocktail party.)

\$100 Awards dinner banquet, cocktail party and ceremony ONLY—does not include Marathon

\$160 Combination Registration, Marathon, Awards ceremony and Awards dinner banquet/cocktail party

Cash, check or money order payable to CMI Media. MASTERCARD, VISA, AMERICAN EXPRESS accepted.



Convention events subject to change.

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

REGION 1

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

BOB SEGER
UNDERSTANDING

BRUCE SPRINGSTEEN
BORN IN THE USA

DON HENLEY
THE BOYS OF SUMMER

WGUY Bangor, ME
WIGY Bath, ME
WHTT Boston, MA
WXKS-FM (KISS) Boston, MA
WBEN-FM Buffalo, NY
WKBW Buffalo, NY
WNYS Buffalo, NY
WERZ Exeter, NH
WTIC-FM Hartford, CT
WFEA Manchester, NH
WKCI (KC-101) New Haven, CT
WJBQ Portland, ME
WSPK Poughkeepsie, NY

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

NATIONAL

178 REPORTERS

	NEW ADDS	TOTAL ON
BRUCE SPRINGSTEEN BORN IN THE USA COLUMBIA	89	94
BOB SEGER UNDERSTANDING CAPITOL	65	80
DON HENLEY THE BOYS OF SUMMER GEPFEN	59	59
BRYAN ADAMS RUN TO YOU A&M	55	112
JACK WAGNER ALL I NEED QWEST	25	60

REGION 6

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

BRUCE SPRINGSTEEN
BORN IN THE USA

DON HENLEY
THE BOYS OF SUMMER

BOB SEGER
UNDERSTANDING

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

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

REGION 2

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

BRUCE SPRINGSTEEN
BORN IN THE USA

BOB SEGER
UNDERSTANDING

DON HENLEY
THE BOYS OF SUMMER

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

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

REGION 4

IL,IN,KY,MI,OH,WI

BRUCE SPRINGSTEEN
BORN IN THE USA

BRYAN ADAMS
RUN TO YOU

BOB SEGER
UNDERSTANDING

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

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

REGION 7

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

BRUCE SPRINGSTEEN
BORN IN THE USA

BRYAN ADAMS
RUN TO YOU

BOB SEGER
UNDERSTANDING

KKXX Bakersfield, CA
KIMN Denver, CO
KOAO (Q-103) Denver, CO
KPKE Denver, CO
KLUC Las Vegas, NV
KIIS Los Angeles, CA
KKHR Los Angeles, CA
KOPA Phoenix, AZ
KZZP Phoenix, AZ
KFMY Provo, UT
KDZA Pueblo, CO
KRSP Salt Lake City, UT
KSDO-FM(KS 103) San Diego, CA

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

REGION 3

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

BRUCE SPRINGSTEEN
BORN IN THE USA

BOB SEGER
UNDERSTANDING

DON HENLEY
THE BOYS OF SUMMER

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

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

REGION 5

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

BRUCE SPRINGSTEEN
BORN IN THE USA

BRYAN ADAMS
RUN TO YOU

BOB SEGER
UNDERSTANDING

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

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

REGION 8

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

BRUCE SPRINGSTEEN
BORN IN THE USA

DON HENLEY
THE BOYS OF SUMMER

BRYAN ADAMS
RUN TO YOU

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

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

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 196 REPORTERS		NUMBER REPORTING	
JULIAN LENNON VALOTTE ATLANTIC PAT BENATAR WE BELONG CHRYSALIS DAN HARTMAN WE ARE THE YOUNG MCA REBBIE JACKSON CENTIPEDE COLUMBIA VAN HALEN HOT FOR TEACHER ATLANTIC		51 49 37 29 23	
REGION 1 CT,MA,ME,NY State,RI,VT JULIAN LENNON VALOTTE DAN HARTMAN WE ARE THE YOUNG REBBIE JACKSON CENTIPEDE Bee Gee Dist. Latham, NY Buffalo Enterprises 1-Stop Buffalo, NY Cambridge 1-Stop Framingham, MA Cavages Dewitt, NY Central Record & Tape S.Windsor, CT Cutler's New Haven, CT Dicks One Stop Dedham, MA Discount Records Cambridge, MA Easy Records 1-Stop N.Quincy, MA Everett Music Everett, MA Good Vibrations Canton, MA House of Guitars Rochester, NY Music Suppliers One-Stop Needham, MA Northeast 1-Stop Troy, NY Peters 1-Stop Norwood, MA Record Giant Utica, NY Record Theater Buffalo, NY Rhody's Warwick, RI Trans-World 1-Stop Latham, NY	REGION 3 FL,GA,NC,SC,East TN,VA JULIAN LENNON VALOTTE PAT BENATAR WE BELONG VAN HALEN HOT FOR TEACHER Album Den Richmond, VA Bibb One Stop Charlotte, NC Camelot Atlanta, GA Camelot Daytona Beach, FL Camelot Winston-Salem, NC Coconuts Atlanta, GA Coconuts Jacksonville, FL Grapevine Records Charlotte, NC Jerry Bassin's 1-Stop N.Miami Beach, FL Nova Records 1-Stop Norcross, GA One Stop Atlanta, GA Oz Records Stone Mountain, GA Peaches Clearwater, FL Peaches Greensboro, NC Peaches Richmond, VA Peaches Ft. Lauderdale, FL Q Records Miami, FL RPM Associates Fairfax, VA Record Bar Durham, NC Record Bar Savannah, GA Sounds Familiar Columbia, SC Specs Miami, FL Starship Records Savannah, GA Tara Records 1-Stop Atlanta, GA Tidewater One-Stop Norfolk, VA Tracks Records Norfolk, VA Turtles Atlanta, GA	REGION 5 IA,KS,MN,MO,NE,ND,OK,SD PAT BENATAR WE BELONG DAN HARTMAN WE ARE THE YOUNG VAN HALEN HOT FOR TEACHER Brown Bros. One-Stop Minneapolis, MN CML-One Stop St. Louis, MO Camelot Wichita, KS Dart One-Stop Minneapolis, MN Great American Music Golden Valley, MN Hastings Lawton, OK Music Vision St. Ann, MO Musicland Minneapolis, MN Musicland Minneapolis, MN Musicland St. Louis, MO Record Bar Norman, OK Record Bar Cedar Rapids, IA Streetside Records St. Louis, MO The Record Shop Edina, MN	REGION 7 AZ,Southern CA,CO,HI,Southern NV,NM,UT JULIAN LENNON VALOTTE VAN HALEN HOT FOR TEACHER JACK WAGNER ALL I NEED Abbey Road One Stop Santa Ana, CA Alta One-Stop Salt Lake City, UT Associated One-Stop Phoenix, AZ Canterbury's Pasadena, CA Circles Records Phoenix, AZ Dan-Jay Denver, CO Independent Records Englewood, CO Licorice Pizza Glendale, CA Licorice Pizza San Diego, CA Lovell's Whittier, CA Middle Earth Downey, CA Music Box Fullerton, CA Musicland Murray, UT Odyssey Records Las Vegas, NV Peer Records Irvine, CA Record Bar Colorado Springs, CO Record Bar Salt Lake City, UT Record Retreat Los Angeles, CA Show Industries Los Angeles, CA Sound Barrier Tucson, AZ Tower Anaheim, CA Tower El Cajon, CA Tower Las Vegas, NV Tower Panorama City, CA Tower San Diego, CA Tower San Diego, CA Tower Sherman Oaks, CA Tower Los Angeles, CA Tower Tempe, AZ Tower West Covina, CA Wherehouse Mission Valley, CA Wherehouse Entertainment Gardena, CA
REGION 2 DE,D.C.,MD,NJ,NY Metro,PA,WV PAT BENATAR WE BELONG REBBIE JACKSON CENTIPEDE TOMMY SHAW GIRLS WITH GUNS A-1 One Stop New York, NY All-Service One-Stop Union, NJ Alpha Rack New York, NY Alwic Records Elizabeth, NJ Benel Dist. Bronx, NY C&M 1-Stop Hyattsville, MD Eastern One-Stop Philadelphia, PA Elroy Enterprises Roslyn, NY Gallery of Sound Wilkes-Barre, PA Harmony Music Bronx, NY J&R Music World New York, NY JEK Enterprises Baltimore, MD Kemp Mill Beltsville, MD Mobile One-Stop Pittsburgh, PA Music Factory Brooklyn, NY Musical Sales 1-Stop Baltimore, MD Musidcen Edison, NJ National Record Mart Pittsburgh, PA Oasis Pittsburgh, PA Oasis Bethel Park, PA Peaches Rockville, MD Record & Tape Ltd. Washington, DC Record Bar Morgantown, WV Richmond Bros. 1-Stop Pennsauken, NJ Sam Goody Baltimore, MD Sam Goody Philadelphia, PA Sam Goody Masapequa Masapequa, NY Seasons Four Records Hyattsville, MD Shulman's Rec. Co. Cinnamaninon, 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	REGION 4 IL,IN,KY,MI,OH,WI JULIAN LENNON VALOTTE JACK WAGNER ALL I NEED REBBIE JACKSON CENTIPEDE Ambat One-Stop/Record Theater Cincinnati, OH Angot 1-Stop Detroit, MI Buzzard's Nest Columbus, OH Camelot Mt. Prospect, IL Camelot N. Canton, OH Centra Columbus, OH Flipside Records Arlington Heights, IL Gemini One Stop Cleveland, OH Laury's Records Des Plains, IL Mainstream Records Milwaukee, WI Martin & Snyder Dearborn, MI Music Peddlers One Stop Troy, MI Musicland Norridge, IL Northern Record 1-Stop Cleveland, OH Oranges Chicago, IL Peaches Cincinnati, OH Radio Doctors Milwaukee, WI Rapid Sales Madison, WI Record City Skokie, IL Record Works Bellvue 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 PAT BENATAR WE BELONG DAN HARTMAN WE ARE THE YOUNG TOMMY SHAW GIRLS WITH GUNS Budget Corpus Christi, TX Camelot N.Richland Hills, TX Camelot Little Rock, AR Camelot Plano, TX Central-South One-Stop Nashville, TN Disc Records El Paso, TX Discount Records Nashville, TN H.W. Daily Houston, TX Hastings Arlington, TX Hastings Austin, TX Hastings Houston, TX Hastings San Antonio, TX Hastings Tyler, TX Melody Shop Dallas, TX Music City One-Stop Nashville, TN Musicland Birmingham, AL Peaches Memphis, TN Poplar Tunes Memphis, TN Star Records El Paso, TX Sunbelt Music 1-Stop Dallas, TX Texas Record & Tape Houston, TX Western Merch. One Stop Houston, TX Wherehouse Records Metairie, LA	REGION 8 AK,Northern CA,ID,MT,Northern NV,OR,WA,W PAT BENATAR WE BELONG DAN HARTMAN WE ARE THE YOUNG JULIAN LENNON VALOTTE Budget Boise, ID Budget Cheyenne, WY Dan Jay Tuilwila, WA Eli's Record & Tape Spokane, WA Eucalyptus Records Napa, CA Leopold's Berkeley, CA Music People's 1-Stop Oakland, CA Musicland Billings, MT Musicland San Jose, CA Peaches Seattle, WA Rainbow One-Stop S.San Francisco, CA Sea-Port 1-Stop Portland, OR Tower Portland, OR Tower San Francisco, CA Tower Campbell, CA Tower Corcord, CA Tower Sacramento, CA Tower Seattle, WA Westgate Records Boise, ID

VOX JOX

(Continued from page 12)

WHILE WAPP New York announces a new operations manager (separate story, page 12), Z-100 (WHTZ) across the river does likewise. Upped to that post is afternoon drive personality **Scott "Shadow" Stevenson**, who continues to report to director of operations and programming **Scott Shannon**.

Joining Salt Lake City's KBUG/KCPX as local sales manager is **Paul Garner**, who has been spending the past few years selling television.

Before we go much further, we've got an apology to make: When we printed the Detroit ratings last month, we inadvertently left out the number three station. Make note, statistics fans, that WJLB is not only the No. 1 urban station in the Motor City, but also ranks third overall with a 5.8 behind WJR and WJOI. No small accomplishment for GM **Verna Green** and PD **James Alexander**. Also for the official record, Taft is *not* selling WGR/WGRQ Buffalo now that the 7-7-7 rule has been repealed.

Fred Buc's looking for work. For the past nine years he's been assistant PD/MD for WKDA/WKDF Nashville (which means he's handled everything from country to AOR), and he'd like to have a similar challenge—preferably one offering a warm relationship with a computer. He's currently hovering by (615) 352-5466.

Joining WPIX New York's morning show as **Tim Byrd's** producer is former WNBCer **Andy Goldberg**. Joining Burlington, Vt.'s WDOT (which as you may know made the switch to country last month) as PD

and midday talent is **Joe McKay** (Loverro). You may recognize the name from his programming stints at Albany's WKOL and Gainesville Fla.'s WKGR.

NOW THAT Gannett is entrenched in its newly acquired syndicated nostalgia offering, "Prime-time" (it came along with WDAE Tampa, as you'll recall), **Hank Struzik** is upped to the newly created program director post there. (Did you know that former top 40 legend **Jim Nettleton** is WDAE's operations manager?) Upped to assistant PD is **Darryl Tharin**, according to **Jay Cook**, who oversees Primetime in addition to being president/GM of WDAE/WIQI.

Moving into the programming post at Montreal's CJFM (FM 96) is promotion director **Susan Davis**, who is in turn replaced by **Jody Goodman**. Last year KMPS Seattle personality **Jay Hamilton** made it to Missoula as operations manager/PD of CIC's (Salt Lake City-based Communications Investment Corp.) KLCY/KYSS. Now he's moved across the state to Great Falls in the same capacity at **Bob Lockhart's** KQDI/K-106 (KOOZ). Both outlets are AC.

Looks like some delays for the startup of Oakland's KFYI. The Bay Area news outlet will remain urban-formatted KDIA until the end of November. Across town at news/talk KGO, longtime night personality **Ron Owens** moves into mid-mornings, hosting the 9-11 a.m. slot vacant since **Owen Spann's** exit to ABC Talkradio. (In the interim, Channel 5 newscaster **Dave McElhatton** and wife **Bonnie Chastain** have been filling in.) Filling Owens' former 7 to 10 p.m. slot is **Lee Rodgers**, who had been following in the

10 p.m. to 1 a.m. slot, which is still not permanently filled.

Mornings in Raleigh take on a new tone as WRDU offers Reynolds & Co. Reynolds is **Steve Reynolds** from Springfield, Mass.'s WMAS, while company is **Kevin Silva** and news director **Gayle Rancer**. Silva formerly teamed up with Reynolds in Springfield while Rancer was across town winning awards at WQDR during its AOR days. Silva, you may remember, was in the original WJOK Washington lineup, where owner **Bob Cobbins** is still laughing. Upon selling the all-comedy outlet last month, he quipped about its less-than-adequate signal: "Hell, I might as well have been on the street corner yelling the jokes" . . . Meanwhile, back at WRDU, another former WQDRer, **Marcia Stevenson**, joins as creative services director.

New to Dallas mornings on KRQX is the team of **Sharon Wilson**, **Ken Baker** and **Gerry Oher**. Wilson comes to the AM oldies outlet from The Eagle (KEGL) across town. Baker, who handles news (and serves as the station's news director), had been at KERA there (and was also with KRQX when it was WFAA). Oher, who handles "Sportacular," came from WFAA-TV.

Joining **Ivan Braiker's** newly acquired KRPM Tacoma/Seattle handling mornings is former Transtar affiliate connections director **John Lodge**. You may remember him from his days at KHJ Los Angeles, WXLO New York or WLS-FM Chicago. Following Lodge are music director **Johnny Clark** in middays, **Mike Silver** in afternoons, **Phil Harper** on nights and **Ray Brown** on overnights. The approach is country—five in a row.

Down in Houston, KRBE-FM PD **Roger W. Garrett** exits his afternoon slot to co-host morning drive with **Weaver Morrow**. Filling the 2 p.m. to 6 p.m. slot is "Magical **Matt Alan**," a professional magician and former West Coast personality. **Ron Seldon** does middays, with **H.F. Stone** in evenings, **Terry Ehler** nights and **B.J. Martinez** overnights.

Cincinnati's Soft Rock, WRRM, adds former WAZU Springfield, Ohio PD **Steve Popp** to middays, with WLW's **Thom Price** joining the weekend lineup. Moving up into the production director slot is Warm 98's **Frank Johnson**.

Up and running with lineup in place is Blair's newest top 40 entry, WZOU Boston. According to the "Zoo Nooz" sheet, the morning zoo includes **Mike Morin**, **Brad Krantz**, newsman **Jeff Michaels**, sportscaster **Steve Hausmann** and **Ruth Rudnick** doing character voices. Middays are handled by **Steve York**, with **Marc Mitchell** in afternoons, **Jon Anthony** evenings, **Uncle Johnny** nights and **Scott Bruner** overnights.

Want a job at Bonneville's WCLR Chicago? Then let us suggest an interim step at Aurora's WAUR-FM. It just paid off for WAUR PD **Dean Richards** and MD **Rick O'Dell**. O'Dell joins the AC outlet doing overnights, while Richards becomes production director and weekend personality. Also new at "Clear" is traffic reporter **Johnnie Putman**, who had been doing weekend talk on WIND there, and music director **Suzy Mayzel**, who handled that post across town at top 40-formatted WAGO (G-106).

AFRICAN PANORAMA comes to WNOP Newport, Ky. (across the river from Cincy). Hosted by Scotland-born and Nigeria-raised **Chuka Anigolu**, the two-hour Saturday afternoon offering concentrates on African fare but features everyone from **Juluka** to **Peter Gabriel**.

Shane Media Services adds WIRE Indianapolis to its lineup of clients. . . Watch out, Pine Bluff, Ark.: Top 40 is coming to FM in the form of Class A KZYP. Programmed by **Chuck Sullivan**, who also handles the PD chores for 'ZYP's AM country counterpart KCLA, the contemporary hit outlet is in need of record service. Drop them a Care package at P.O. Box 1004, Pine Bluff, Ark. 71613.

Upped to promotions assistant at Miami's WAIA is **Becky Sobek**. . . **Sandy Shore** returns to Monterey. The former K-WAV personality, who had been at KGIL San Fernando more recently, now hangs her hat (and weapons, most likely, considering what happened last time around up there) at **Laura Seaton's** KIDD. Shore, in addition to doing afternoon drive, is also music director.



YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. You Ain't Seen Nothing Yet, Bachman-Turner Overdrive, Mercury
2. Jazzman, Carole King, Ode
3. Whatever Gets You Thru The Night, John Lennon, Apple
4. Tin Man, America, Warner Bros.
5. Back Home Again, John Denver, RCA
6. My Melody Of Love, Bobby Vinton, ABC
7. Do It ('Til You're Satisfied), B.T. Express, Scepter
8. The Bitch Is Back, Elton John, MCA
9. Life Is A Rock (But The Radio Rolled Me), Reunion, RCA
10. Carefree Highway, Lightfoot, Reprise

POP SINGLES—20 Years Ago

1. Baby Love, Supremes, Motown
2. Last Kiss, J. Frank Wilson & the Cavaliers, Josie
3. Do Wah Diddy Diddy, Manfred Mann, Ascot
4. Leader of the Pack, Shangri-Las, Red Bird
5. Let It Be Me, Betty Everett & Jerry Butler, Vee Jay
6. Have I The Right?, Honeycombs, Interphon
7. Come A Little Bit Closer, Jay & the Americans, United Artists
8. The Door Is Still Open To My Heart, Dean Martin, Reprise
9. Chug-A-Lug, Roger Miller, Smash
10. We'll Sing In The Sunshine, Gale Garnett, RCA Victor

TOP ALBUMS—10 Years Ago

1. Wrap Around Joy, Carole King, Ode
2. Walls And Bridges, John Lennon, Apple
3. Photographs & Memories—His Greatest Hits, Jim Croce, ABC
4. Not Fragile, Bachman-Turner Overdrive, Mercury
5. Holiday, America, Warner Bros.
6. So Far, Crosby, Stills, Nash & Young, Atlantic
7. Wedding Album, Cheech & Chong, Ode
8. Can't Get Enough, Barry White, 20th Century
9. Greatest Hits, Alice Cooper, Warner Bros.
10. When The Eagle Flies, Traffic, Asylum/Island

TOP ALBUMS—20 Years Ago

1. People, Barbra Streisand, Columbia
2. Everybody Loves Somebody, Dean Martin, Reprise
3. The Beatles—A Hard Day's Night, Soundtrack, United Artists
4. Something New, Beatles, Capitol
5. How Glad I Am, Nancy Wilson, Capitol
6. All Summer Long, Beach Boys, Capitol
7. The Animals, MGM
8. Great Songs From My Fair Lady And Other Broadway Hits, Andy Williams, Columbia
9. The Impressions Keep On Pushing, ABC Paramount
10. The Best of Jim Reeves, RCA Victor

Country Singles—10 Years Ago

1. Love Is Like A Butterfly, Dolly Parton, RCA
2. Country Is, Tom T. Hall, Mercury
3. Mississippi Cotton, Charley Pride, RCA
4. Trouble In Paradise, Loretta Lynn, MCA
5. I Overlooked An Orchid, Mickey Gilley, Playboy
6. Back Home Again, John Denver, RCA
7. Take Me Home To Somewhere, Joe Stampley, ABC/Dot
8. Get On My Love Train, LaCosta, Capitol
9. I Honestly Love You, Olivia Newton-John, MCA
10. Bring Back Your Love To Me, Don Gibson, MGM

Soul Singles—10 Years Ago

1. Let's Straighten It Out, Latimore, Glades
2. Party Down, Little Beaver, Cat
3. Higher Plane, Kool & the Gang, De-Lite
4. Do It ('Til You're Satisfied), B.T. Express, Scepter
5. Woman To Woman, Shirley Brown, Truth
6. Love Don't Love Nobody, Part I, Spinners, Atlantic
7. Sha-La-La (Makes Me Happy), Al Green, Hi
8. Let This Be A Lesson To You, Independents, Wand
9. She's Gone, Tavares, Capitol
10. Sugar Pie Guy, Parts 1&2, Joneses, Mercury

Couple Marries Programming Skills

Interrante, Sisco Succeed as Producers for RKO

BY JACK McDONOUGH

MILL VALLEY, Calif. Jo Interrante and Rob Sisco have beaten the radio odds with a successful marriage and business partnership which not only allows the pair to choose their lifestyle and location, but also puts their talents and previous experience to work in a creative and profitable environment.

Interrante, through her work as vice president and director of programming for the RKO Radio Networks in New York, has seen the supplier side of radio. Sisco, as program director at San Francisco's K-101, has functioned as a buyer, deciding what programming to carry.

Now under the banner of the almost two-year-old IS INC, the couple produces several programs for RKO, including "Countdown America" and "The Hot Ones."

Sisco says he and his partner decided to get into the production of long-form programs because "we were both keenly aware of the need. We were frustrated that the programming wasn't quite all there, that the types of programs being offered were just not up to the par that you'd expect would warrant a station turning over its airtime."

"When we started, networks were mainly news services. There was no emphasis on music.

"Things came to a head for us after I left K-101," explains Sisco. "Jo wanted to come back from New

York." (Interrante had previously served as news director for several years at San Francisco's KFRC.) "And we said, 'Wait a minute, we've been talking for years about the need for new national programming; let's stop talking about it and do it.'

"With her experience in network operations and my background in programming, we figured we could do it, although it's something we could not have mustered totally on our own. We were very lucky in that as Jo left RKO she was able to take with her a commission for their first long-form AC profile show."

That show—the now discontinued "Musicstar," which featured such artists as Anne Murray and Gino Vannelli—became the IS INC springboard. "By the time we finished the initial series," says Sisco, "RKO was so impressed that we took on all of their long-form artist profile programs," developing "Countdown America," whose "music as news" approach started the ball rolling in a market previously owned exclusively by "American Top 40." "There have been four new [similar programs] since we started, and rumors of more on the way."

Sisco explains that while IS INC is not bound exclusively to RKO, "Our style had developed with them, and there is an emotional attachment there." As for the marketing aspects, Interrante adds, "We

chose to be a production house and not go into syndication because we knew our expertise was in creating special sounding programs and not in selling sponsorships. However, we are involved in helping stations in integrating their programming."

"Staying involved with the stations has always been our strongest point," notes Sisco. "I still talk to 20 stations each week. You've got to be certain that you're giving them something to promote—something that's a useful tool."

"Retrospective profiles can be nice, and they sound good, but what suppliers forget is that if a station is playing a brand new Elton John song, for instance, they want to be able to say you can hear that song and the story behind it on this week-end's Elton John special. They don't want a Journey special when Steve Perry is on the charts with a solo hit. They want to hear Steve Perry talking about Steve Perry."

Interrante stresses the company's attention to technical quality: "We want the interview content to match the other elements of production, so we use only in-studio interviews exclusive to us. We don't do it backstage. We'll go into a studio even if the artist is on the road. We're ready to hop on a plane to go anywhere to do interviews on very short notice."

TOP 40 EXPLOSION CHANGING NEW YORK 'STREET' SOUNDS

BY BRIAN CHIN

NEW YORK The recent upheaval in New York radio formats—the overcrowding of the re-established top 40 category and the near-emptying of the urban contemporary niche—is causing some major changes in the category of music formerly labeled as “New York” records.

The hard-core rap and “street” music that since late 1980 had three potential radio outlets in WKTU, WBL and WRKS (often the top three music stations in the market) is now nearly restricted to the latter, the only one now fitting the urban contemporary description.

At the same time, mainstream pop artists have been able to generate surprisingly strong 12-inch single sales, even in black retail stores, because of the influence of top 40 and the now-common availability of 12-inch remix material by those artists.

According to WAPP PD Michael Ellis, 10 of the 15 best-selling 12-inch singles in the metropolitan area are by pop artists and the re-

maining five in the independent-label rap category, in an average week. That ratio, he says, is the reverse of a year earlier, when WHTZ (Z-100, his most recent home) was coming from nowhere to take first place in the ratings.

None of the relevant program directors say that they would avoid a rap record. Ellis instantly states that there is “absolutely no” type of record that would not be played on WAPP, sales indications permitting. Z-100’s Scott Shannon says that country records are the only category not covered in his station’s playlist. Nevertheless, at this moment, neither station has a rap record in its current rotation, and Grandmaster Melle Mel’s “White Lines” is the only rap in recurrent play on either.

WKTU PD Neil McIntyre notes that certain rap records—“White Lines,” the Disco 3’s “Fat Boys,” Run-D.M.C.’s “30 Days,” and the particularly melodic examples Newcleus’ “Jam On It” and Divine Sounds’ “What People Do For Money”—made their way onto the KTU post-urban playlist, and “really

sounded good.” But, he says, “Somewhere in what used to be called street music, rap records became scratch records.” Those sparse, harder-sounding productions “were less like music—like Jack Kerouac poetry.”

For the part of Kiss (WRKS), perceived as the only station now hospitable to rap music, Sonny Taylor states, “We deal with that part of New York that is New York,” meaning that the station will not disavow rap, stressing “the needs and sounds of New York, a wide spectrum of music that is contemporary and urban.” But in an environment where, as McIntyre puts it, rap “is still part of our music, but not as much,” the characteristics of the “New York record” appear to be changing.

Queried on which heavily-played records qualify for that description, top 40 PDs mention Billy Ocean’s “Caribbean Queen” and Chaka Khan’s partly-rapped “I Feel For You.” Some other post-urban New York breakouts: Stephanie Mills’ “The Medicine Song,” New Edition’s “Cool It Now,” the Force MDs’ “Tears,” and even Bronski Beat’s “Smalltown Boy” and Frankie Goes To Hollywood’s “Two Tribes,” cited by WKTU’s McIntyre.

But, says Z-100’s Shannon, with the assent of several label executives, “New York is more like the rest of the country,” now that top 40 has overtaken the airwaves, while the national influence of MTV continues to develop. Sheena Easton’s “Strut” is doing so well nationally that, although it’s neither a top 15 12-inch nor a top 30 single in sales, “I know if I play it, it will be successful,” he says. The Honey-drippers’ “Sea of Love” became a huge top 15 seller, Shannon adds, largely on the basis of Z-100 play, as the only other station programming the record was WNEW-FM. The latter was a record, he notes, “that we

went on on the basis of sound.”

Ultimately, producers and labels—specifically, the independent New York labels—are being forced “to reassess commercial realities,” as Tommy Boy VP Monica Lynch puts it. “There’s no way we can put out rap and electro-funk records alone.” Accordingly, the upcoming album by Michael Jonzun will have more orientation toward love songs and ballads than the Jonzun Crew’s all-electro first album, and even the next single by Afrika Bambaataa & the Soul Sonic Force (whose “Planet Rock” signalled the national breakthrough of hip-hop in 1982) will have indicated some “evolution.”

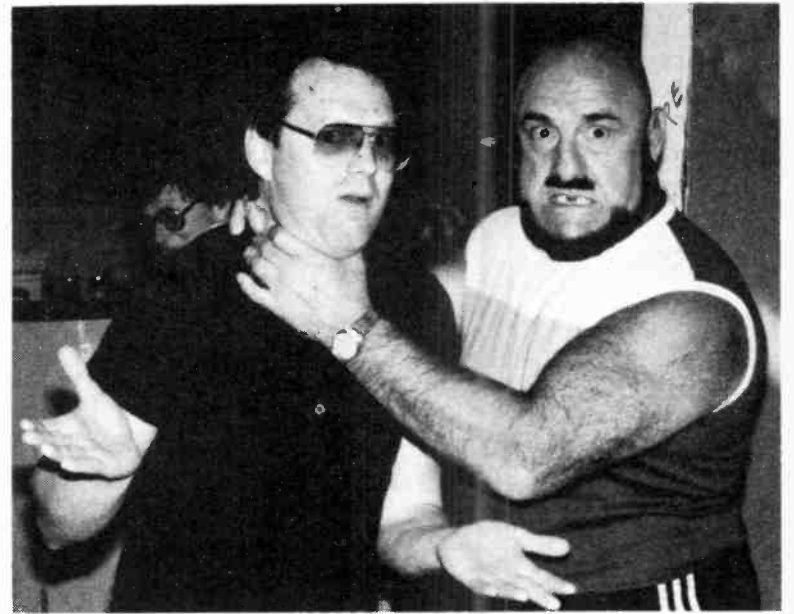
Profile’s Cory Robbins cites the cancellation of the influential “Mr. Magic” rap show from WBL’s Saturday night lineup as a severe loss to the overall impact of rap, because

“he was willing to take a shot with any good rap record.” On the new New York radio scene, raps, though played sporadically, won’t be broken as quickly in the absence of radio competition.

But there’s no question that hardcore rap fans have been able to find their music without benefit of wide airplay in recent weeks: The latest Cold Crush Brothers 12-inch, on the Profile distributed Tuff City label, for example, reportedly sold 16,000 units in its first week of release. Notes Tommy Boy’s Lynch: “Kids have their own network. It’s like the central nervous system; when there’s a fresh new record on the street they learn about it by osmosis.”



Sweet Visit. WGTO-AM Cypress Gardens, Fla. music director Henry J chats with Brenda Lee about her current MCA album “A Sweeter Love.”



Friendly Persuasion. Tour De Force vice president A.M. Ewing, left, negotiates talent fees with wrestler Mad Dog Vaschon, who appears on the company’s “Destroyer II,” a syndicated tv promotion for Top 40 and AOR radio.

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Billboard

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TOP ROCK TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from national album-oriented radio airplay reports.	
				ARTIST LABEL	TITLE
1	1	1	9	SURVIVOR SCOTTI BROS.	I CAN'T HOLD BACK
2	3	3	9	U2 ISLAND	PRIDE (IN THE NAME OF LOVE)
3	2	2	9	DAVID BOWIE EMI-AMERICA	BLUE JEAN
4	4	5	7	.38 SPECIAL CAPITOL	TEACHER TEACHER
5	7	11	5	RODGER HODGSON A&M	HAD A DREAM
6	6	6	7	TOMMY SHAW A&M	GIRLS WITH GUNS
7	5	7	5	BOB SEGER & THE SILVER BULLET BAND CAPITOL	UNDERSTANDING
8	17	—	2	BRYAN ADAMS A&M	RUN TO YOU
9	8	28	3	PAT BENATAR CHRYSALIS	WE BELONG
10	9	19	4	JULIAN LENNON ATLANTIC	VALOTTE
11	10	8	5	HONEYDRIPPERS ATLANTIC	ROCKIN' AT MIDNIGHT
12	12	41	3	REO SPEEDWAGON EPIC	I DO WANNA KNOW
13	13	22	5	MOLLY HATCHET EPIC	SATISFIED MAN
14	11	9	14	SAMMY HAGAR Geffen	CAN'T DRIVE '55
15	14	13	8	KISS POLYGRAM	HEAVEN'S ON FIRE
16	21	38	3	HUEY LEWIS AND THE NEWS CHRYSALIS	WALKING ON A THIN LINE
17	15	10	12	JOHN WAITE EMI-AMERICA	TEARS
18	23	33	4	PAUL MCCARTNEY COLUMBIA	NO MORE LONELY NIGHTS
19	29	40	3	HONEYDRIPPERS ATLANTIC	SEA OF LOVE
20	18	15	8	ZEBRA ATLANTIC	BEARS
21	19	20	6	DARYL HALL & JOHN OATES RCA	OUT OF TOUCH
22	26	23	4	PETER WOLF EMI-AMERICA	I NEED YOU TONIGHT
23	27	21	8	DOKKEN ELEKTRA	INTO THE FIRE
24	35	—	2	JOHN CAFFERTY & BEAVER BROWN BAND SCOTTI BROS.	TENDER YEARS
25	31	—	2	SCANDAL FEATURING PATTY SMYTH COLUMBIA	HANDS TIED
26	16	4	11	JOHN CAFFERTY & BEAVER BROWN SCOTTI BROS.	ON THE DARK SIDE
27	25	31	4	THE CARS ELEKTRA	HELLO AGAIN
28	45	—	2	THE J. GEILS BAND EMI-AMERICA	CONCEALED WEAPONS
29	46	—	2	TOTO COLUMBIA	STRANGER IN TOWN
30	RE-ENTRY			BRUCE SPRINGSTEEN COLUMBIA	BORN IN THE U.S.A.
31	NEW ▶			DON HENLEY Geffen	THE BOYS OF SUMMER
32	NEW ▶			JOHN PARR ATLANTIC	NAUGHTY, NAUGHTY
33	22	12	9	SCANDAL FEATURING PATTY SMYTH COLUMBIA	BEAT OF A HEART
34	30	37	5	JETRO TULL CHRYSALIS	LAP OF LUXURY
35	40	—	2	TWISTED SISTER ATLANTIC	I WANNA ROCK
36	42	—	2	EURO GLIDERS COLUMBIA	HEAVEN (MUST BE THERE)
37	NEW ▶			VANHALEN WARNER BROS.	HOT FOR THE TEACHER
38	28	14	21	BRUCE SPRINGSTEEN COLUMBIA	COVER ME
39	33	26	8	PRINCE & THE REVOLUTION WARNER BROS.	PURPLE RAIN
40	43	—	2	DAVID BOWIE EMI-AMERICA	NEIGHBORHOOD THREAT
41	48	—	2	AC/DC ATLANTIC	JAIL BREAK
42	39	43	3	COREY HART EMI-AMERICA	IT AIN'T ENOUGH
43	41	46	3	THE FIXX MCA	SUNSHINE IN THE SHADE
44	RE-ENTRY			FRANKIE GOES TO HOLLYWOOD ISLAND	TWO TRIBES
45	38	45	4	CYNDI LAUPER PORTRAIT	ALL THROUGH THE NIGHT
46	34	34	8	TINA TURNER CAPITOL	BETTER BE GOOD TO ME
47	RE-ENTRY			HONEYMOON SUITE COLUMBIA	BURNIN' IN LOVE
48	32	16	13	THE FIXX MCA	ARE WE OURSELVES
49	20	17	8	STEVE PERRY COLUMBIA	STRUNG OUT
50	37	25	7	EDDIE MONEY POLYDOR	I'M MOVIN ON

Promotions

HALLOWEEN HORRORS

WLUP Chicago (contemporary)
Contact: Sandy Stahl
Showcasing WLUP's morning man **Jonathan Brandmeier**, The Loop presented a Halloween Costume Concert. Tickets were sold to listeners at \$8 for the privilege of hearing Brandmeier as the leader of "Johnny & the Leisure Suits." (The band, in addition to Brandmeier as lead singer and guitar player, features news director **Buzz Kilman** on harmonica and others. Original renditions include "You Won't See Me On MTV," "The Moo Moo Song" and "We Ain't Leaving 'Til We're Heaving.")

Those attending were asked to show up in costume, with judges awarding a Panasonic portable videocassette recorder, camera and tapes to the winner.

MORE HORRORS

WCBS-FM New York (oldies)

Contact: Rene Casis

In a fitting gesture for an oldies station, WCBS-FM aired a Halloween special featuring **John Zacherle**. In addition to having hosted the late night horror films in New York as "the Cool Ghoul" in the early '60s, Zacherle is also the artist on that memorable classic, "Dinner With Drac."

In addition to that epic, Zacherle featured other equally heinous songs (yes, including "Monster Mash") on the three-hour special.

STILL MORE HORRORS

WJLK-FM Asbury Park, N.J.

(contemporary)

Contact: Robin Bickell

In conjunction with Coca-Cola and the Monmouth Arts Center, WJLK-FM presented "Monster Movie Madness." Listeners were asked to call in and "scare the DJ" (we don't make this stuff up). Everything from screeching howls to scary stories was permissible. Those qualifying received a "Ghostbusters" T-shirt from Coke and two passes to "Monster Movie Madness."

The Oct. 28 event began with the showing of "Little Shop Of Horrors," a costume contest, and the continuous awarding of WJLK-FM "treats."

EVEN MORE . . .

WFLA-FM Tampa (AC)

Contact: Donna Leonard

93 FM morning personality **J. Paul Emerson** got a bit of mileage out of

a tie-in with the local London Wax Museum. Emerson was locked in the "Chamber of Horrors" at the museum overnight, a feat last attempted in 1966 by a local newspaper reporter (who probably hasn't been heard from since).

Just in case Paul could sleep, a bed was provided. Additionally, a cobweb was placed over the entrance to the gift shop at the museum so that Paul wouldn't escape. Regarding what would get in, Paul was on his own.

YUP, MORE . . .

KIMN Denver (AC)

Contact: Jackie or Rhett

The annual haunted house ("The Scream You Hear May Be Your Own!") has become a tradition with KIMN listeners. In addition to the house, the promotion features a Halloween night "scream in the dark" costume contest at the house's location in Cinder Alley at the local Cinderella City mall location. First prize is a trip for two to Mexico City.

MORE STILL . . .

WRIF Detroit (AOR)

Contact: Dave Scott

As usual, the holiday here was again named "Penhalloween" in honor of the station's afternoon drive personality **Arthur "The Grand Poobah" Penhallow**. This year, cash prizes went to the top three costumes, with music from local performers, including Riff's own **Dick The Bruiser Band**.

AND FINALLY . . .

WASH Washington

(contemporary)

Contact: Kathi Kolodin

Finding a new use for a coffin, WASH filled one full of Coors beer, Pepsi and WASH-FM Party Shirts. Rather than any one location, this year's coffin was mobile, visiting various parties complete with live (or, considering the holiday, dead) personalities.

Listeners interested in having the coffin at their gathering were asked to send in a postcard requesting the ghoulish visit. Winners were selected on **Kid Curry's** night show.

ROLLYE BORNSTEIN



Down, But Not Out. WMZQ Washington air personality Bob Duchesne picks 50 "lucky losers" to win cash consolation prizes after losing the D.C. lottery.

Billboard

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Featured Programming

PORTABLE SYNDICATION is a little slow in following the advent of the portable radio, but D.I.R. Broadcasting is now aiming to close that gap with "Rock On The Road," a one-hour program that is broadcast in the same market in which a touring band is performing. An extension of the syndicator's "King Biscuit Flower Hour," the show is designed to promote relations between local rock outlets and their audience, and sales of concert tickets and records.

So far the program has featured Daryl Hall & John Oates, Genesis, Yes, David Bowie, Quiet Riot and other biggies. The show will continue on through the end of the year on more than 60 rock stations.

Speaking of "King Biscuit's Flower Hour," the show will air comments from tourmates Scandal and John Waite on Nov. 25 and Dec. 16 respectively. And, across the hall at D.I.R.'s "Inside Track," Lisa Robinson takes on tough talkers Bono of U2 and David Byrne of the Talking Heads during the week of Nov. 19.

EVEN LESS verbose heads are talking about Jerry Harrison, the Talking Heads keyboardist, whose "5 Minutes" may sway a few votes in the Presidential election. Harrison acquired a tape of President Reagan's crack about bombing Russia, recorded it on the Sleeping Bag label, and will take the stick as "Guest DJ," on **Radio International's** "PFM" program. Aside from spinning and discussing the record, Harrison plans to tell listeners of the program's 125 affiliate stations about the Talking Heads' future plans.

American wives now have some ammunition with which to combat computer hack husbands. **SOFTV Productions** of Santa Monica has asked **Barnett/Robbins Enterprises** of Los Angeles to syndicate its "On Line America" program in both one-hour and two-minute versions. The show is a friendly plug for personal computers aimed at informing the uninitiated on the uses and values of computers.

Other news from **Barnett/Robbins** includes the formation of the **Big Event Radio Network**. The series debuts New Year's weekend with the three-hour program "Hot #1's of '84," and another three-hour special, "Elvis: The Golden Years," airs later in January. The network has 24 "Big Events" planned for 1985, with an entertainment and music mix geared toward luring clever promotions and merchandising activities.

CBS NEWS recruits **Reid Collins** and **Charles Osgood** to anchor its beefed-up election coverage Tuesday (6). The special reports begin at 7:14 p.m. and feature four six-minute updates per hour.

The latest addition to **CNN Radio's** "Talkabout..." series is an in-depth look at the American school system. Featuring former teacher, newspaper columnist and education consultant **Ruth Kendel**, the two-minute spot is aimed at helping parents and children understand the issues surrounding school and learning problems. And **CNN's** "Talkabout The Economy" has brought on economic/political writer and producer **Jeff Rigenbach** as host.

KIM FREEMAN

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

Nov. 5, **Dennis DeYoung**, Inner-view, Inner-View Network, one hour.

Nov. 5, **Toto**, The Hot Ones, RKO Radio Networks, one hour.

Nov. 5, **Genesis**, Captured Live!, Radioshows, one hour.

Nov. 5-11, **Steve Perry**, Off The Record Specials, Westwood One, one hour.

Nov. 5-11, **HSAS Band**, In Concert, Westwood One, 90 minutes.

Nov. 5-11, **Ray Parker Jr.**, Star Trak Profile, Westwood One, one hour.

Nov. 5-11, **Tammy Wynette**, Live From Gilley's, Westwood One, one hour.

Nov. 5-11, **Herbie Hancock**, Budweiser Concert Hour, Westwood One, one hour.

Nov. 5-11, **Johnny Bristol**, Special Edition, Westwood One, one hour.

Nov. 5-11, **Eddie Rabbitt part two**, Country Closeup, Narwood Productions, one hour.

Nov. 5-11, **Cy Coleman**, The Music Makers, Narwood Productions, one hour.

Nov. 8, **Julian Lennon: Valotte Album Party**, The Source, NBC, one hour.

Nov. 9-11, **.38 Special, Molly Hatchet**, Stars-Star Talk, IRAP Productions, 90 minutes.

Nov. 9-11, **Top 30 USA** hosted by **M.G. Kelly**, CBS RadioRadio, three hours.

Nov. 9-11, **Top 40 Satellite Survey** hosted by **Dan Ingram**, CBS RadioRadio, three hours.

Nov. 9-11, **John Kay & Steppenwolf**, Don & Deanna On Bleecker Street, Continuum Broadcasting Network, one hour.

Nov. 9-11, **John Cougar Mellencamp**, Superstar Rock Concert, Westwood One, 90 minutes.

Nov. 9-11, **Veteran British Rockers**, Rock Chronicles, Westwood One, one hour.

Nov. 9-11, **Fat & Skinny Songs**, Dr. Demento, two hours.

Nov. 9-11, **David Bowie, Scandal**, Rock Album Countdown, Westwood One, two hours.

Nov. 9-11, **Creedence Clearwater Revival**, Rare & Scratchy Rock 'n Roll, Program Services Groups one hour.

Nov. 9-11, **Everly Brothers**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Nov. 9-11, **Gene Watson**, Weekly Country Music Countdown, United Stations, one hour.

Nov. 9-11, **Michael Martin Murphy**, Solid Gold Country, United Stations, three hours.

Nov. 9-11, **Mitch Miller**, The Great Sounds, United Stations, four hours.

Nov. 9-11, **Kenny Rogers**, Rick Dees' Weekly Top 40, United Stations, four hours.

Nov. 9-15, **Ozzy Osbourne**, Metalshop, MJI Broadcasting, one hour.

Nov. 10-11, **Thompson Twins**, Hot Rocks, United Stations, one hour.

Nov. 10, **John Conlee**, Silver Eagle, ABC Entertainment Network, 90 minutes.

Nov. 11, **American Country Countdown** with **Bob Kingsley**, ABC Entertainment Network, three hours.

Billboard® ADULT CONTEMPORARY MOST ADDED

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

76 REPORTERS		NEW	TOTAL
		ADDS	ON
BOB SEGER		14	15
UNDERSTANDING			
THE HONEYDRIPPERS		13	61
SEA OF LOVE			
JULIAN LENNON		12	31
VALOTTE			
JERMAINE JACKSON		10	52
DO WHAT YOU DO			
JACK WAGNER		9	18
ALL I NEED			

WSKY Asheville, NC
WRMM Atlanta, GA
WSB-AM Atlanta, GA
KEYI Austin, TX
WBAL Baltimore, MD
WFBR Baltimore, MD
WAFB Baton Rouge, LA
WJBC Bloomington, IL
KBOI Boise, ID
WBEN-AM Buffalo, NY
WGR Buffalo, NY
KTWO Casper, WY
WVAF Charleston, WV
WBT Charlotte, NC
WCLR Chicago, IL
WYEN Chicago, IL
WKRC Cincinnati, OH
WLLT Cincinnati, OH
WZZP Cleveland, OH
WMJI Cleveland, OH
WTVN Columbus, OH
KMGC Dallas, TX
WLAD Danbury, CT
WHIO-AM Dayton, OH
KHOW Denver, CO
KRNT Des Moines, IA
WOMC Detroit, MI
WRIE Erie, PA
WEIM Fitchburg, MA
WTIC-AM Hartford, CT
WENS Indianapolis, IN
WSLI Jackson, MS
WIVY Jacksonville, FL
KMJJ Las Vegas, NV
KOST Los Angeles, CA
WRKA Louisville, KY
WHAS Louisville, KY
WMAZ Macon, GA
WIBA Madison, WI
WRVR Memphis, TN
WAIA Miami, FL
WTMJ Milwaukee, WI
WISN Milwaukee, WI
WCCO Minneapolis, MN
WLTE Minneapolis, MN
KWAV Monterey, CA
WHYH Montgomery, AL
WLAC-FM Nashville, TN
WCTC New Brunswick, NJ
WPIX New York, NY
WVDE Norfolk, VA
KLTE Oklahoma City, OK
KOIL Omaha, NE
KOY Phoenix, AZ
KKLT Phoenix, AZ
WWSW Pittsburgh, PA
KEX Portland, OR
KGW Portland, OR
WPRO-AM Providence, RI
WPTF Raleigh, NC
WRVA Richmond, IN
WHAM Rochester, NY
KQSW Rock Springs, WY
WSGW Saginaw, MI
KSL Salt Lake City, UT
KFMB-AM San Diego, CA
KFMB-FM San Diego, CA
WGY Schenectady, NY
KIXI Seattle, WA
KKPL Spokane, WA
KSD St. Louis, MO
KKJO St. Joseph, MO
WIFI Tampa, FL
WWWM Toledo, OH
KRAV Tulsa, OK
WLTT Washington, DC;

FOR WEEK ENDING NOVEMBER 10, 1984

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HOT ADULT CONTEMPORARY

					Compiled from national radio airplay reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL			ARTIST	
					NEW	ADDS		
1	1	2	9	WHAT ABOUT ME? RCA 13899 KENNY ROGERS WITH KIM CARNES AND JAMES INGRAM		Weeks at No. One: 2		
2	3	4	6	PENNY LOVER MOTOWN 1762			◆ LIONEL RICHIE	
3	2	1	13	I JUST CALLED TO SAY I LOVE YOU MOTOWN 1745			◆ STEVIE WONDER	
4	5	7	9	DESERT MOON A&M 2666			◆ DENNIS DEYOUNG	
5	10	15	5	NO MORE LONELY NIGHTS COLUMBIA 38-04581			◆ PAUL MCCARTNEY	
6	8	14	6	WAKE ME UP BEFORE YOU GO-GO COLUMBIA 38 04552			◆ WHAM	
7	7	11	10	CARIBBEAN QUEEN JIVE ARISTA 1-9199			◆ BILLY OCEAN	
8	6	3	14	HARD HABIT TO BREAK FULL MOON WARNER BROS 7-29214			◆ CHICAGO	
9	4	5	9	LEFT IN THE DARK COLUMBIA 38-04605			◆ BARBRA STREISAND	
10	12	12	10	NOBODY LOVES ME LIKE YOU DO CAPITOL 540 ANNE MURRAY & DAVE LOGGINS				
11	11	13	8	WHO WEARS THESE SHOES? GEFEN 7-29189 WARNER BROS			◆ ELTON JOHN	
12	14	16	6	OUT OF TOUCH RCA 13916			◆ DARYL HALL & JOHN OATES	
13	16	24	5	ALL THROUGH THE NIGHT PORTRAIT 37 04639 EPIC			◆ CYNDI LAUPER	
14	21	30	4	SEA OF LOVE ESPERANZA 7-99701 ATCO			◆ HONEYDRIPPERS	
15	22	26	4	AFTER ALL WARNER BROS 7-29262			◆ AL JARREAU	
16	18	18	8	SPECIAL GIRL CAPITOL 5393			AMERICA	
17	17	20	7	REAL LIFE A&M 2672			SERGIO MENDES	
18	19	22	6	MOONLIGHT LADY COLUMBIA 38-04645			JULIO IGLESIAS	
19	26	40	3	DO WHAT YOU DO ARISTA 1-9279			JERMAINE JACKSON	
20	15	10	15	DRIVE ELEKTRA 7-69706			◆ THE CARS	
21	13	6	12	IN THE NAME OF LOVE POLYDOR 881221-7/POLYGRAM RALPH MACDONALD WITH BILL WITHERS				
22	9	9	10	ON THE WINGS OF A NIGHTINGALE MERCURY 880213-7 POLYGRAM			◆ THE EVERLY BROTHERS	
23	20	8	10	SHINE SHINE MCA 52443			◆ BARRY GIBB	
24	30	33	4	IT AIN'T ENOUGH EMI-AMERICA 8236			COREY HART	
25	25	27	11	I'M SO EXCITED PLANET 13857/RCA			THE POINTER SISTERS	
26	38	-	2	VALOTTE ATLANTIC 7-89609			JULIAN LENNON	
27	24	19	10	LUCKY STAR SIRE 7-29177 WARNER BROS			◆ MADONNA	
28	34	38	3	CAN'T LET GO ATLANTIC 7 89611			◆ STEVEN STILLS	
29	33	37	3	SLEEP WITH ME TONIGHT COLUMBIA 38-04646			NEIL DIAMOND	
30	29	23	16	IF THIS IS IT CHRYSALIS 4-2803			HUEY LEWIS	
31	23	17	14	MISSING YOU EMI-AMERICA 8212			◆ JOHN WAITE	
32	32	36	4	SOME GUYS HAVE ALL THE LUCK WARNER BROS 7 29215			◆ ROD STEWART	
33	39	-	2	EDGE OF A DREAM CAPITOL 5412			JOE COCKER	
34	35	35	4	LOVE SONGS ARE BACK AGAIN RCA 13866			◆ BAND OF GOLD	
35	NEW			ALL I NEED QWEST 7-29238 WARN-R BROS			JACK WAGNER	
36	37	39	3	SWEET MAGNOLIA AND THE TRAVELING SALESMAN FULL MOON EPIC 34-04660			DAN FOGELBERG	
37	NEW			TI AMO ATLANTIC 7-89608			LAURA BRANIGAN	
38	NEW			THEIF OF HEARTS CASABELLANCA 880308-7 POLYGRAM			◆ MELISSA MANCHESTER	
39	NEW			UNDERSTANDING CAPITOL 5413 BOB SEGER & THE SILVER BULLET BAND				
40	NEW			LOVE AGAIN RCA 13931			JOHN DENVER, SYLVIE VARTAN	

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

SECOND TOWER ASSAULT ON GOTHAM

Lincoln Center Store Set for Nov. 19 Unveiling

BY FRED GOODMAN

NEW YORK Having wowed the New York market—which is not given to being wowed as a matter of course—with its first area store in mid-1983, Tower Records is preparing a second outlet here for a Nov. 19 opening.

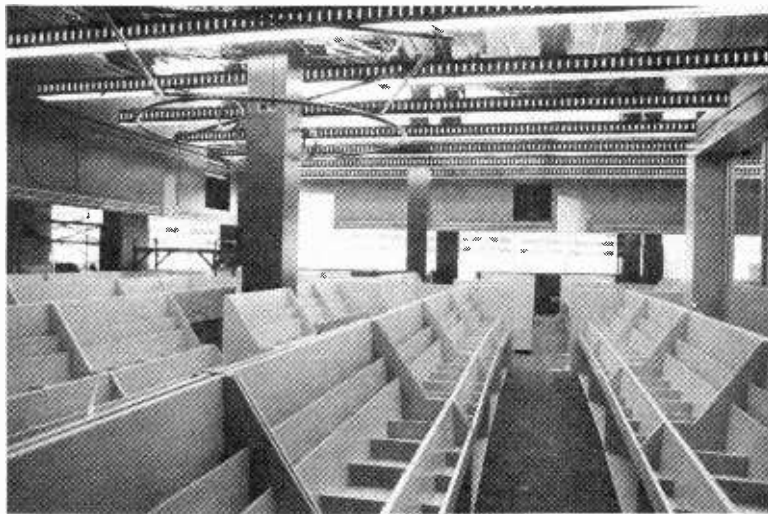
Although 10,000 square feet smaller than the first Gotham outlet at 18,000 square feet, and laid out in a very different two-floor space, the new store, near Lincoln Center on the Upper West Side, is an evolution and refinement of Tower's Greenwich Village outlet. It will cost nearly \$4 million to open.

"The downtown Tower outlet was more successful, drew more people and was more fun than any of us thought it would be," says architect Ted Burtis, whose firm of Buttrick, White & Burtis has designed the two New York outlets as well as the one set to open in Washington, D.C. "There were things we backed into at the first store, like neon, video and sound systems, that are being planned much more consciously for this store."

Aside from the newfound requirements for electronics, the store will also have to accommodate more than 300,000 pieces of product, be comfortable for a large number of shoppers, and look exciting.

"Russ Solomon has spent a lot of money on things you don't see," says Burtis of the chain's head. "Mainly we've tried to maximize the selling space while using attractive and durable finishes."

If that sounds like linoleum and formica, that's not quite the Tower style. A three- by 85-foot neon fixture has been integrated into the architecture of the main floor. A two-story glass DJ booth dominates the main floor's pop section, while it more subtly faces an alcove banked by 18 television sets that each hold a



Miles Of Aisles. Recently delivered bins await product in the new New York Tower Records store's main floor pop section. Circular ceiling rack on the left will hold as many as 20 televisions for in-store video programming. Raised ceiling features reflecting tiles and drop lighting. (Photo: Chuck Pulin)

portion of a split image on the lower level, the classical and show tune floor. Naturally, television projection is also part of the pop section, and column-mounted racks will hold as many as 20 screens.

"The thing that Russ Solomon really brought to music retailing was the idea of using video to sell records," says Burtis. "It came in relatively late in the planning of the last store, but this time we were able to consider it from the start. We were able to plan for the entertainment aspects."

Cassettes are racked in a glass-enclosed store-within-a-store on the main floor. A separate Tower Video store—already open—is located in the same building, although there is no direct access between the shops.

Product began arriving last week, even though construction hasn't been completed. Store manager Randi Swindel will be supervising a staff of 60 employees, with a little

less than half of them drawn from the downtown store.

Swindel says that construction is budgeted at between \$2 million and \$2.5 million and "rises daily." But, with the inclusion of inventory and the 10-year lease, it will cost more than \$4 million just to open for business.

"I think it's a better utilization of space than the downtown store," says Swindel while looking at the half-painted walls, unfinished ceilings and concrete floor of the store's lower level just a few weeks ahead of opening day. "It better be."



Best Of Booth Worlds. Construction worker, standing on a scaffold in the new New York Tower Records store's stairwell, puts finishing touches on one of the two DJ/VJ booths in the outlet. The other booth, for the classical and show sections, is located directly below the booth pictured. (Photo: Chuck Pulin)

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Counter Intelligence

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

LITTLE CHEER, YULE AGREE: 'Tis the season to be jolly, but at 32-year-old Webster Records in St. Louis, Roy Gleason is viewing Christmas recordings with a feeling of irony: "We're the only St. Louis store with a large selection of Christmas product, and yet we can't participate in some of the buy-in plans."

The indie outlet's lament is a familiar one, but Gleason says Christmas can be particularly difficult, even for regular product. "We have to beg to get any kind of advertising allowances," he says. "Once in a while PolyGram will bend a little because we do so much with them."

At Webster, where Gleason is even stocking some Compact Disc Christmas titles and where classical, big band, jazz and MOR are the prime repertoire categories, Gleason particularly bemoans buy-ins like MCA's.

"You have to purchase 500 units, and it's with no return," he says, stressing that he can understand the labels' problems with seasonal goods. "Manufacturers have been cutting back all along. CBS has only a 50% return, and small manufacturers won't take back anything."

PUSHING "STRONG KIDS": Paramount's video package "Strong Kids, Safe Kids" is getting a boost in Phoenix, where Arizona Videocassettes/Starlite Video is merchandising the video without a manufacturer push, based on the subject matter. Art Lauer of the retail franchise chain says mailings went to schools, churches and organizations.

"We were hoping for some special participation from Paramount," says Lauer, "but I didn't push it too hard. They said there was nothing special budgeted for it."

Lauer, who says the 17-unit chain is in no way exploiting the educational package for publicity, adds, "We're not in this for the glory. We feel it is something worthwhile." Similarly, Art and Linda Lauer, who have three children, are looking at a special video produced by the Arizona Republic newspaper to warn carriers about strangers with an idea towards another public service promotion.

BELLYIN' UP TO THE BAR: Two good merchandising tips come our way from the folks at Record Bar.

Store #65 in Charlotte, N.C. has been tagging special product items on related section cards—for example, alerting shoppers browsing through the Duran Duran bin that the store also stocks posters, buttons, etc.

And at store #16 in Chattanooga, Tenn., the problem of Compact Disc display has been addressed with the use of a few lattice strips, stained and screwed into the wall behind the front counter. The stripping, which cleanly displays more than 50 CDs, costs less than \$10.

CUTTING CO-OP DEALS: "I wish the labels would cut us a deal based on our purchases," says Bob Tolifson, vice president of marketing for the 32-store Record Factory, based in San Francisco. "The way they do it now, they are still steering where co-op goes. They're wearing two hats. One is promotion and the breaking of new acts, and the other is advertising. The two are entirely different."

According to Tolifson, the close hold on where advertising dollars are to be spent could reflect those accounts that find it difficult to arrive at advertising and media usage decisions. This, he says, works against those larger accounts with advertising departments.

Edited by FRED GOODMAN

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High Hopes for Holidays GREATER GIFT FOCUS AT CHAINS

BY EARL PAIGE

LOS ANGELES As further evidence of dealers' high hopes for a bullish holiday sales season, record/tape chains are focusing more than ever on gift certificates and gift purchasing.

Among the reasons cited for the heavier push on the gift idea is the use of more print advertising, which furnishes an ideal vehicle for gift-oriented promotions, according to a survey of retailers. Chains are also buying space in tabloids earlier than they had in previous holiday seasons.

Fueling emphasis on gift certificates and gift signage is a general optimism among retailers about the viability of home entertainment products as gifts, as reflected in recent National Assn. of Recording Merchandisers (NARM) efforts.

While retailers and vendors alike indicate that more effort is required to position products as gifts during

other seasons, Christmas is deemed the ideal period for the gift purchase theme. As a case in point, at NARM's recent retail advisory/manufacture advisory sessions in San Diego, the "Gift Of Music" seminar focused primarily on non-Christmas themes, with the Grammy campaign coming in for intense debate.

All the same, Christmas doesn't run by itself, cautions Randy Gerston, advertising director at Lico-rice Pizza here. He's attended two recent NARM "Gift Of Music" strategy sessions, one here on Sept. 18 and another in New York on Oct. 15.

In noting what he believes to be NARM's most energetic efforts to make "Gift Of Music" finally pay off, Gerston sees a definite correlation between recognition of gift merchandising potential and the current enthusiasm building in anticipation of the approaching holiday season.

Among those surveyed, Bob Tolifson, marketing vice president of San Francisco's Record Factory, laments how the gift idea "tends to be forgotten except at Christmas time."

Store executives increasingly indicate that the certificate itself is not a cop-out, but instead can be merchandised aggressively because it keys so well to the product. "Records and tapes are very personal gifts," says Ron Phillips, Record Bar national promotion manager. "They are also ideal last-minute gift items."

Phillips says that certificates and gift appeal will be emphasized by Record Bar as never before. "We'll have a large reproduction [of the certificate] in our gift catalog and more signing."

According to Tolifson, who says Record Factory will plug gift certificates with larger in-store signing and in print ads, there is still another

(Continued on page 26)



Break Out At Record World. RCA Records presented gold album plaques to Long Island's TSS/Record World chain during its recent convention for the chain's support of the Pointer Sisters' "Break Out" album. Pictured from left are RCA sales rep Joe Marziotta, RCA branch manager Larry Palmacci, Record World buyer Steve Lerner, RCA director of sales for the Eastern region Bob Rifici, Record World buyer Buzzy Causeman and chain president Roy Imber.

Flip Side Finds Video Draws A New Kind of Customer

BY MOIRA McCORMICK

CHICAGO As the 10-unit Flip Side here adds video rental sections, the chain finds it's attracting a new clientele and increasing record/tape volume by as much as 30% at selected units, according to owner Carl Rosenbaum.

"And that's not counting the video rentals themselves, which account for 8%-10% of store volume," adds Rosenbaum.

Business for the chain is up 17% across the board, and video-equipped units in Hoffman Estates and Downers Grove have seen record/tape volume go up another

13%, which Rosenbaum credits to the video rental draw.

"A different person is coming in," he says of record-buying customers attracted to the stores because of video. "Maybe they'd been buying records from a rackler or mass merchant before."

Flip Side's Palatine and Naperville units will soon be adding video rentals at the chain's standard 500-title allotment. Rosenbaum says he expects the entire chain to be in video rental within the next six months, including new units set to open in Highland Park and Downers Grove by year's end.

(Continued on page 28)

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

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CHAINS' GIFT PLANS

(Continued from page 25)

er reason for the push: "We know more about our customers than ever before."

The self-analysis the industry went through following the 1979 decline, which found Record Factory funding a series of focus group sessions, is starting to pay off, Tolifson asserts. "We're also using proven promotions," he adds.

At JR's Music in Chicago, with 19 JR's and six Oranges units, Dan Kennedy says the chain is initiating four-color tabloid inserts. Moreover, JR's will not limit its eight-page insert to the Chicago Tribune, but will also go into several papers in such large markets as Milwaukee and Grand Rapids. Also, notes Kennedy, zoned editions will allow JR's to target readerships near its stores.

Like other chains, JR's is hitting early. "We're going in the first week of November because there's always a slack right before Thanksgiving," Kennedy says.

This sentiment is echoed by Alan Schwartz of Music Plus here, who

adds, "We always let November kind of get away." One of Music Plus' two seasonal 16-page tabloids, each plugging gift certificates and gift purchasing, will run in November.

Other chains gearing include Record Shop, with stores stretching from Chicago to Phoenix, where Jeff Loudon says bayonets will be plugged into bins well before Thanksgiving all over the stores. "With the surges of customers during Christmas, it's difficult for us to sell to everyone," says Loudon. "What we miss, we hope we get with the gift idea."

Not all chains, however, are increasing gift certificate and gift purchasing promotions. Many indicate that past campaigns leave little room for improvement.

This is the view expressed by Ann Gass of Sound Shop, Nashville, which now comprises 50 units, four of which just opened. She says the chain plugs certificates with "signs all over the store" and has always hit early in October.

The traditional emphasis at Christmas on gift merchandising as underpinning the whole notion of gift purchasing all year in record/tape stores was also mentioned during the NARM San Diego session. While stores maintain reusable and substantial displays plugging gift merchandising at Christmas, the

FOR WEEK ENDING NOVEMBER 10, 1984

types of merchandising aids for other gift seasons came under fire.

CBS's Paul Smith hit on the "dime store paper and cardboard" look of too many gift point-of-purchase units being used and urged displays "that maybe have movement and stand out." Correspondingly, Ira Leilicher of the Great American Music stores in Minneapolis reflected on the near-total emphasis seen at Christmas. He urged the industry to "shut the system down at other times"—for example, during the Grammy period—because there are too many constantly competing promotions.

Videocassette
Top 40
Sales & Rentals
Charts
Every Week
In
Billboard

Billboard

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TOP VIDEO GAMES

RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE MANUFACTURER, CATALOG NUMBER	Compiled from national retail store sales reports.			
					Atari 2600	Atari 5200	Coleco Vision	Intellivision
1	1	31		Pitfall II Activision AX 035				
2	3	111		Frogger Parker Brothers 5300	•		•	•
3	2	63		Q-bert Parker Brothers 5360	•	•	•	•
4	4	10		Tarzan Coleco 2632			•	
5	5	10		Star Trek Coleco 2680			•	
6	8	51		Popeye Parker Brothers 5370	•	•	•	•
7	6	63		Pole Position Atari CX 2694	•	•		
8	12	45		Space Shuttle Activision AX 033	•			
9	11	9		War Room Odyssey 2153 CL	•			
10	16	69		Burger Time Intellivision 4549	•			•
11	9	83		Centipede Atari CX 2676	•	•	•	
12	7	61		Decathlon Activision AZ 030	•			
13	15	9		Qix Atari CX 5212		•		
14	RE-ENTRY			Kangaroo Atari CX 2689	•	•		
15	14	41		Congo Bongo Sega 006-01	•	•		
16	22	35		Mario Brothers Atari CX 2697	•			
17	17	11		Bump 'N' Jump Coleco 2440			•	
18	21	10		Rock And Rope Coleco 2668			•	
19	20	3		Ka-Boom Activision AG 010	•	•		
20	RE-ENTRY			Miner 2049er Micro Lab MCL 501			•	
21	23	4		Jungle Hunt Atari CX 2688	•	•	•	
22	13	10		Real Sports Baseball Atari CX 5209		•		
23	19	81		Pitfall Activision AX 018	•	•	•	
24	25	20		Hero Activision AZ-038	•	•	•	
25	24	93		River Raid Activision AX 018	•	•	•	

• Denotes hardware configuration for which software is available.

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and a 9" (meas diag) monitor with a built-in sequential switcher that automatically switches from one camera to another. While a single coaxial cable connects camera to monitor to provide both power and video. What's more, you can easily expand your system with four additional cameras as well as a time-lapse video recorder.

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NOW PLAYING

by Faye Zuckerman

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

"CAN YOU IMAGINE what would happen if every record label put out Michael Jackson albums? Jackson's music would become a commodity, and price competition would run rampant through the music industry. Well, this is what's happening with microcomputer software. Every company has a word processing program, a spreadsheet package, a file manager and so on. That's why there is a shakeout."

So contends Wall Street analyst Stephen T. McClellan, whose book "The Coming Computer Industry Shakeout: Winners, Losers & Survivors" is rapidly making its way up the best-seller lists. His book essentially critiques today's top computer companies in an effort to determine their prospects in the wake of a shakeout.

Since John Wiley & Sons published the book last spring, the industry has undergone changes, admits McClellan, a vice president of the prestigious Salomon Bros. "When the book was published, Jack Tramiel had barely left Commodore, and there was no evi-

dence that he was going to take over Atari," he notes.

"With Tramiel back in the picture, his new Atari Corp. will compete in the low-end computer marketplace," McClellan continues. "It is a likely place to set off pricing trends. Many companies will be

computer area. He claims the Atlanta firm has spread itself "a bit thin," and could easily fall prey to a shakeout.

MSA, which entered the microcomputer area with a bang in 1981, is currently exiting with a whimper. Two weeks ago the computer



A Wall Street analyst offers his views on the coming shakeout

left at the starting gate if they don't cast a structure to cushion what will be felt by [the new] Atari." He predicts that Tramiel will "hit the ground running" in January with a new line of computer products.

However, "The Coming Computer Industry Shakeout" certainly cannot be considered outdated. The book paints an insightful picture of the personal computer industry as mirrored by its older sister, the mainframe and mini-computer field. The larger computer makers seem to have fared much better than the personal computer area, McClellan suggests.

In the book, McClellan takes a dim view of Management Sciences of America's foray into the micro-

giant placed its once-successful Peachtree computer software company and its educational program makers Designware and Edu-Ware up for sale. The asking price is \$10 million. At its height, Peachtree reported sales of more than \$20 million.

Top third party computer software firms, including Ashton-Tate, Microsoft, Micro Pro and Software Publishing Corp., are susceptible to being squeezed out of the software arena, he maintains. Apple Computer's prospects are "questionable also," according to McClellan, who adds, "Macintosh will make or break that company. It still has not become a proven entity."

FLIP SIDE VIDEO

(Continued from page 25)

Rosenbaum notes that Flip Side has discontinued sales of music video, previously available in all stores. "Out of the 10 stores with 40 titles each, we were selling only five to seven pieces a week between all 10," Rosenbaum says. He adds wryly, "A few months ago, I told an audience at NARM how big music video would be."

"We'll continue to carry the blockbusters," Rosenbaum says. "I already have 120 preorders for 'Purple Rain'."

Beta-format videocassettes are also being phased out and are now only available at the Hoffman Estates unit, where video rental was first launched by the chain. "If we could start all over, we wouldn't stock Beta," Rosenbaum states. "In six months we've never had a Beta cassette pay for itself."

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New Releases

ALBUMS

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

POPULAR ARTISTS

ANIMATION
LP Mercury 422-822-580-1 M-1/PolyGram/\$8.98
CA 822-580-4 M-1/\$8.98

BUNNYDRUMS
Holy Moly

EP Fundamental Music SAVE 2/na
d'OSSCHE, AL
See Bob Force

EXECUTIVE SLACKS
You Can't Hum When You're Dead
LP Fundamental Music SAVE 3/na

FORCE, BOB, & AL d'OSSCHE
When The Moon Fell On California
LP Kicking Mule KM 318/na

HARTMAN, DAN
I Can Dream About You
LP MCA MCA 5525/\$8.98
CA MCAC 5525/\$8.98

MCCULLOUGH, L. E.
Late Bloomer
LP Kicking Mule KM 326/na

SHOCKABILLY
Vietnam
LP Fundamental Music SAVE 1/na

(Continued on opposite page)

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Phoenix Store Is No Longer Exclusively Beta

PHOENIX Joe and Sandra Granieri's video store here, Exclusively Beta, has changed its name—but that doesn't mean they've given up on the Beta format. In fact, Mrs. Granieri claims the expansion into VHS came about "because Beta was so good for us."

From a new location for what is now called Phoenix Movie Rentals on bustling Northern St., Granieri admits she now has competitors and has had to adopt new strategies in what is one of the most hard-fought home video rental markets.

Making their mark since opening a year and a half ago with an exclusive Beta inventory, the Granieris moved from a tiny 380 square foot location into 1,200 square feet in a shopping strip (Billboard, June 16).

With all the added room, the decision to add VHS came primarily from the couple's accountant. "He convinced us that we were missing a large chunk of the business," says Sandra Granieri. She estimates that a carry-over inventory of more than 800 Beta SKUs has now been buttressed by 1,000 VHS, for a total inventory of 1,900.

"It was a last-minute decision. We hated to lose the exclusivity we enjoyed," admits Granieri, adding that few of the store's fiercely loyal Beta customers have failed to follow them to the new site. "We offered a 99-cent club renewal when we moved, so a lot of people brought in that coupon and renewed ahead of time." The savings amounted to \$9 because renewal is \$10.

One dramatic change the couple has seen since locking horns with the VHS stores is a reduction in yearly club membership from \$20 to \$14.95. "We have to be more competitive now," Granieri says, noting that Arizona Videocassettes, the giant franchiser in town, offers memberships at \$29.95, but that numerous other stores' rates are much lower.

Some of the lowball pricing in Phoenix is blamed on what Granieri calls "blatant" piracy, and she says that running into bogus tapes was another shock. "I never felt the piracy before. Now I get back tapes that have been tampered with." Area retailers are so concerned by piracy that they have banded together to confront it.

Franchisers Art and Linda Lauer, with 15 units in the city, have estimated that at least 150 video stores are now open in Phoenix. But despite the competition, the Granieris have maintained daily rentals at \$3 for general fare and \$1 more for X-rated. Members enjoy \$1 off to boost Tuesday-Wednesday traffic and a regular one free rental for every 10. "We also feature regular specials every three or four months, offering a whole page of coupons," Granieri says.

Among other changes, she says the store has a second employee now and "we're open longer." New hours are 10 a.m.-9 p.m. Monday-Friday, 11-8 Saturday and noon-5 Sunday.

For a time, looking at all that added space, Granieri says she toyed with putting in a stock of laser videodisks. Instead, more access-

(Continued on page 30)

NEW RELEASES

(Continued from opposite page)

VARIOUS ARTISTS

Scartaglen
LP Kicking Mule KM 327/na
CA KMC 327/na

XENON
Out Of Nowhere
LP Kiderian/Stang KRP-15467/LA/\$8.98

BLACK

COTTON, JAMES
High Compression
LP Alligator AL 4737/\$8.98

JOHNSON, CHARLES
No Man Can Stand Alone
LP Malaco MAL 4394/\$8.98
CA MAL 4394/\$8.98

SEALS, SON
Bad Axe
LP Alligator AL 4738/\$8.98

STEVENS, RAY
He Thinks He's Ray Stevens
LP MCA MCA 5517/\$8.98
CA MCAC 5517/\$8.98

COUNTRY

CONLEE, JOHN
Blue Highway
LP MCA MCA 5521/\$8.98
CA MCAC 5521/\$8.98

McENTIRE, REBA
My Kind Of Country
LP MCA MCA 5516/\$8.98
CA MCAC 5516/\$8.98

McNAMARA, RORY
Still Got That Look In His Eye
LP Kicking Mule KM 323/na

WATSON, GENE
Heartaches, Love & Stuff
LP MCA/Curb MCA 5520/\$8.98
CA MCAC 5520/\$8.98

HOME VIDEO

Symbols for formats are ♠=Beta, ♥=VHS, ♦=CED and ♣=LV. Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated.

ADVENTURES OF CAPTAIN FABIAN
Errol Flynn, Vincent Price
♠♥ NTA Home Entertainment 0037/na

AFRICA TEXAS STYLE
Hugh O'Brian, John Mills
♠♥ NTA Home Entertainment 0047/na

THE AMERICANO
Glenn Ford, Frank Lovejoy
♠♥ NTA Home Entertainment 0100/na

CAPTAIN SCARLETT
Richard Greene, Leonora Amar
♠♥ NTA Home Entertainment 0526/na

COUNT BASIE LIVE AT THE HOLLYWOOD PALLADIUM
♠♥ VCL Communications VL9029/Media Home/\$29.95

DANCING ON THE VALENTINE

Duran Duran
♠ Sony Video Software 97W00074/\$16.95
♠ 97W50075/\$16.95

DARING GAME
Lloyd Bridges, Brock Peters
♠♥ NTA Home Entertainment 0904/na

DOWN AMONG THE Z MEN
Peter Sellers
♠♥ Pacific Arts PAVR 560/MCA/\$59.95

ELVIS - '68 COMEBACK SPECIAL
♠♥ Media Home Entertainment M452/\$29.95

JAZZIN' FOR BLUE JEAN

David Bowie
♠ Sony Video Software 93W00001/\$19.95
♠ 93W50002/\$19.95

ONE STEP TO HELL
Ty Hardin, George Sanders
♠♥ NTA Home Entertainment 3042/na

ROMANCE WITH A DOUBLE BASS
John Cleese, Connie Booth
♠♥ Pacific Arts PAVR 559/MCA/\$39.95

THE STICKS OF DEATH

Roland Dantes, Rosemarie Gil

♠♥ VCL Communications VL9028/Media Home/\$49.95

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

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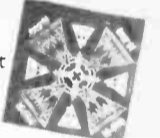
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Chrysalis 'Sports' In-Store for Huey

NEW YORK Chrysalis Records has devised a holiday season in-store merchandising program for the big Huey Lewis & the News album "Sports."

The program's elements include: a four-color, seven-foot standup showing the album cover and the group's two previous albums; a 14-inch mini standup with two gift-wrapped albums; and a poster featuring the band against a holiday background (there are 10,000 available).

Also included in the program are 2,500 single-column header cards featuring the "Sports" album for rack and retail use, and album flats tied in with all of the merchandising aids.

BETA STORE

(Continued from page 29)

ries were added, including Sony, TDK, Fuji and Polaroid blank tape.

"We really like Polaroid and wanted to add Kodak, too, but find it's hard to get," she says. "Of course we carry cables and all that stuff."

While nine out of 10 transactions were rental when the store was still specializing in Beta, Granieri now says, "We're selling a lot more product." She rates the various exercise videos as top sellers, although not all of the Jane Fonda titles sell. "Some are too challenging," she says. "They scare people."

One Fonda title is of special interest just now to her, although she notes "it doesn't sell that much": the pregnancy workout. Mrs. Granieri is expecting to give birth in January.

Noting further evidence of Beta's strength, Granieri says all VCRs sold since the new location was opened have been Sony Beta units. However, the Granieris, with husband Joe still employed outside the store, haven't gone heavily into hardware.

"We still sell from a catalog," she notes, "but we can get machines in two days. The way competition is, most people have shopped around and know what machine they want, and so they wind up ordering it here."

EARL PAIGE

FOR WEEK ENDING NOVEMBER 10, 1984

Billboard TOP COMPUTER SOFTWARE

Compiled from national retail store 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	43	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•						
	2	3	57	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•					
	3	5	7	RAID OVER MOSCOW	Access	Strategy Game			•						
	4	2	57	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•								
	5	10	5	ZORK I	Infocom	Fantasy Adventure Strategy Game	•	•	•	•	•		•	•	
	6	9	8	SKYFOX	Electronic Arts	Fantasy Role-Playing Game	•								
	7	16	44	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game	•	•	•						
	8	4	13	SARGON III	Hayden	Chess Program	•			•					
	9	12	3	SARGON II	Hayden	Chess Program	•	•*	•*				•*		
	10	7	51	FLIHT SIMULATOR	Microsoft	Simulation Package				•					
	11	15	3	MISSILE COMMAND	Atari	Arcade Game		♦							
	12	18	3	SPACE INVADERS	Atari	Arcade Game		♦							
	13	6	23	SUMMER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•					
	14	8	6	ARCHON II: ADEPT	Electronic Arts	Strategy Arcade Game		•	•						
	15	14	4	RAID ON BUNGULE BAY	Broderbund	Arcade Action Game			•						
	16	11	45	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game	•	•	•	•					
	17	20	2	CUT THROATS	Infocom	Action Role Playing Game	•	•		•	•			•	
	18	NEW ▶		GATO	Spectrum HoloByte Inc.	Stategic Game				•					
	19	NEW ▶		ASTROIDS	Atari	Arcade Action Game		♦							
	20	NEW ▶		CENTIPEDE	Atari	Arcade Action Game		♦							

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS								
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other	
EDUCATION	1	1	58	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	♦♦	♦♦	•	•				
	2	2	20	BARRON'S COMPUTER STUDY FOR THE SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.	•		•	•					
	3	3	39	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•						
	4	5	41	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students age 6-12, with game at the end.	•	•	•						
	5	7	6	TYPING TUTOR III	Kriya	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•					
	6	6	5	MASTERING THE SAT	CBS	Educational Program designed to help prepare for the SAT exam.	•		•	•				•	
	7	4	14	KOALA TOUCH PAD	Koala Technologies Corp.	Graphic generator for home computers	•	•	•	•					
	8	RE-ENTRY		TYPING TUTOR II	Microsoft	Interactive educational program designed for ages 7 to adult.	•								
	9	NEW ▶		FRACTION FEVER	Spinaker	An educational game designed to teach people aged 7 to adult about fractions.	•	♦	♦	•					
	10	9	14	WORD ATTACK	Davidson & Associates	An educational program designed to improve vocabulary, reading and spelling skills.	•		•	•					

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS								
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other	
HOME MANAGEMENT	1	1	58	PFS: FILE	Software Publishing	Information Management System	•			•	•				
	2	4	58	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program	•	•	•	•	•	•	•	•	•
	3	6	58	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•					
	4	2	50	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•					
	5	3	18	PAPER CLIP	Batteries Included	Word Processing Package			♦♦						
	6	8	4	PFS: WRITE	Software Publishing Company	Word Processing Package	•			•				•	
	7	7	14	APPLE WORKS	Apple	Word Processor, Financial Modeler, and Database Management System	•								
	8	RE-ENTRY		ANDREW TOBIAS MANAGING YOUR MONEY	Meca	Home Financial Management System				•					
	9	5	16	PRINT SHOP	Broderbund	At Home Print Shop	•								
	10	10	3	MULTIPLAN	Microsoft	Electronic Spread Sheet Program	•		•	•	•		•	•	

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Genre Generating Growth NEW FIRMS JOIN CHILDREN'S GAME

BY FAYE ZUCKERMAN

LOS ANGELES A plethora of new companies are planning to enter the children's home video field in 1985, looking to exploit one of home video's most sale-oriented genres.

Angelsoft, Carravat Communications, All Seasons Video and King Of Video are companies not usually associated with children's titles. But by early 1985, these firms, along with toy giant Parker Brothers, are reportedly planning to roll out children's video titles.

The new companies will be competing with Walt Disney Home Video, Embassy Home Entertainment, International Video Entertainment, Vestron Video and Program Hunters, among many other firms already merchandising children's product. The new competition contends that the market is expanding fast enough that there is room for many children's titles, especially quality ones.

According to recently published market research by F. Eberstadt & Co., children's titles take up a 7% share of the home video market. It is one of the few genres that fosters sell-through, says Mark Riely, a securities analyst with the research firm.

The following is a sampling of the new children's programming nearing release:

• The home computer software firm Angelsoft, says its president John Sansevere, is producing short-form videos which feature its home computer software characters designed by children's book author Mercer Mayer. "We are in the entertainment field, and plan to exploit each medium," says Sansevere. He does not preclude the possibility of selling his programming to pay or regular television.

• Carravat Communications, a maker of instructional sports home

videos, is planning a series of hour-long instructional videocassettes for youngsters. Charles Rattigan, senior vice president of the New York firm, says that the company is investigating marketing strategies for its children's product.

• Although Parker Brothers would not comment on its home video plans, representatives of the Massachusetts toy giant took a high profile at August's Video Software Dealers Assn. convention in Las Vegas. The firm reportedly will launch its video products at the upcoming Toy Faire in New York.

• New entry All Seasons Entertainment has secured home video rights to "Spunky And Tadpole" and "Adventures In Space" with Scott McCloud. The Northridge,

Calif. firm will begin shipping its children's product in January.

• King Of Video, based in Las Vegas, recently launched a children's line. The firm plans to roll out several titles next year, including some 31 hours of children's programming produced jointly by Centerpoint Productions and the Osmond family, specifically Jimmy Osmond. The series will initially appear on The Disney Channel.

Prices for most of these programs have not been set yet. According to Riely, price will play a critical role in determining sales of children's product. Thirty dollars seems to be the most popular price point for children's product, but prices should come down, especially
(Continued from page 32)



Dayes Of Home Video. Disney's made-for-video "Gone Are The Dayes" will be released on cassette by Walt Disney Home Video in December. Starring are, from left, Harvey Korman, David Glasser, Sharee Gregory, Susan Anspach and Robert Hogan. The movie is described by Disney as a comedy about the government's witness relocation program.

Paramount, Disney Titles In B. Dalton Bookstore Test

BY TONY SEIDEMAN

NEW YORK B. Dalton, one of the nation's largest book chains, has begun a prerecorded video test that will put cassettes into 410 of its approximately 730 stores.

According to divisional merchandise manager Tom Hayworth, 410 Dalton outlets will be carrying seven titles per store, and about 250 of those stores will be carrying Paramount's "25 for 25" promotion, which offers 25 titles for \$24.95 each.

Dalton will only be carrying 24 of those 25 Paramount titles. "Barbarella" is being left out because executives in the chain do not believe the title has a wide enough appeal.

All 410 outlets will carry titles from Walt Disney Home Video's Christmas promotion and DTV series. Disney will provide its own product racks, while Dalton will go to an outside manufacturer to get the displays for its Paramount titles.

Disney and Paramount won't be the only brands seen on Dalton's video shelves. Also present will be Warner Home Video's "Purple Rain," CBS/Fox Video's "The Empire Strikes Back," exercise titles from Thorn EMI by Raquel Welch and Karl Home Video by Jane Fonda, and Kartes Video Communications' "Color Me Beautiful."

Price trends have been a key factor in drawing B. Dalton into the video business, says Hayworth, along with the holiday season. "If you're going to buy video as a gift, it's within the price range of a hardcover book," he notes.

Hayworth is uncertain as to the future of video in his stores; after all, he says, "we have yet to sell video piece one." And despite the number of titles and the number of stores involved in Dalton's current effort, he says, "We still consider this a test."

But signs are strong that the bookstore is fast becoming one of the most important new marketplaces for prerecorded video. Hayworth gives a picture of what his end of the print entertainment business is like—and how it views its video cousin.

B. Dalton's bookstores carry anywhere from 7,500 to 100,000 titles, Hayworth says, with the average store stocking 15,000-20,000. Hardcover books sell for an average

price of \$16, but that "takes into account a lot of very low priced" titles, he says. The average video store currently carries around 1,000-1,500 titles, with many outlets carrying only 800-900, and few more than 2,500.

In the book business there is a category of product known as "consumables": titles priced so low that shoppers can buy them, read them and dispose of them without wincing at the cost. The mass market paperback is the book industry's "consumable" item, a product designed to be entertaining rather than owned.

On its own, the video industry has developed a consumable/collectible split, Hayworth notes. "The guy who's wanting to rent a tape, that's consumable," he says. Video rentals are "almost the price of a mass market paperback."

"Renting a tape is like a mass market paperback," he adds. "If you want to read it again, you might go out and buy it again." In the book business, hardcovers sell mostly to specific audiences with specific wants and needs.

"That's a real special market, the collector," says Hayworth. He notes that fiction, as in purely entertainment-oriented books, does not dominate the print business as it does video.

As with home video, children's product tends to sell very well for bookstores, and to generate a great deal of repeat use among the youngsters who are its target audience. "That was one of the prime reasons why we decided to go with the Disney titles as a sale item," says Hayworth.

Industries can change dramatically as they evolve. The mass market book business started off as a rental industry; Waldenbooks, one of B. Dalton's biggest competitors, "started out as a rental book business, and evolved into lease departments in department stores before they opened bookstores," says Hayworth. He predicts that "price will come down" in the home video industry, opening the door for a Waldenbooks-type transformation.

Though it may be getting into a new field, B. Dalton has been able to stick with some of its traditional book suppliers from which to buy its videocassettes. Ingram Video, the home video branch of the book distributor, is Dalton's wholesaler.

Big Music Push From Sony New Duran Duran, Bowie Titles

LOS ANGELES Sony Video Software Operations will launch its last major advertising/marketing push for the holiday selling season this month with a \$200,000-plus consumer campaign for David Bowie's 20-minute "Jazzin' For Blue Jean" and Duran Duran's "Dancing On The Valentine."

Initial response to trade advertisements has been "positive," claims John O'Donnell, director of the electronics giant's video software division. And, he says, he is hoping that consumer advertising will create additional demand.

The \$16.95 Duran Duran Video 45 contains newly re-edited videos for "The Reflex," "New Moon On Monday" and "Union Of The Snake." According to O'Donnell, these versions have not been aired on television.

Bowie's 20-minute mini-movie will become the first video EP Sony releases on VHS Hi-Fi. "The home video version was copied from a digital master directly dubbed from a studio track," says O'Donnell.

Consumer advertisements are expected to start appearing this week on "Radio 1990," "Night Flight" and "Hit Parade," among other programs. USA Cable Network will sponsor a video giveaway contest. Teen publications are also slated to receive Sony's advertising.

Bowie's "Jazzin' For Blue Jean," priced at \$19.95, is one of the first 20-minute conceptual pieces to be released nearly simultaneously with the album it is intended to promote. The mini-movie was conceived by Bowie and directed by Julien Temple, who also directed the group ABC's mini-movie "Mantrap."

Billboard

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TOP VIDEODISKS

Compiled from national retail store sales reports.									
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	9	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98
2	2	7	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	CED Laser	29.98 34.98
3	4	8	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Litngow	1984	PG	Laser CED	29.95 29.95
4	3	11	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	CED Laser	29.95 29.95
5	5	2	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	CED Laser	29.95 29.95
6	NEW ▶		ICEMAN ▲ ◆	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	Laser	29.98
7	8	14	EDUCATING RITA ▲ ◆	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	CED Laser	29.95 29.95
8	6	6	BLAME IT ON RIO ▲ ◆	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	CED Laser	29.95 39.95
9	7	18	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	CED Laser	29.98 39.98
10	9	2	SWING SHIFT ▲	Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	CED Laser	29.98 39.98

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

FOR WEEK ENDING NOVEMBER 10, 1984

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from national retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Format	Rating
1	1	8	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta
2	2	7	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta
3	3	4	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta
4	4	5	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta
5	6	4	SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta
6	16	2	FIRESTARTER	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta
7	5	8	FOOTLOOSE	Paramount Home Video Paramount Pictures 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta
8	7	4	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta
9	9	7	ICEMAN ▲ ◆	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta
10	8	14	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
11	10	5	ICE PIRATES	MGM/UA Home Video 800427	Robert Urich Mary Crosby	1984	PG	VHS Beta
12	18	3	RACING WITH THE MOON	Paramount Pictures Paramount Home Video 1668	Elizabeth McGovern Sean Penn	1984	PG	VHS Beta
13	13	23	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
14	12	21	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley Maclaine Debra Winger	1983	PG	VHS Beta
15	33	2	THE BOUNTY	Orion Pictures Vestron 5044	Mel Gibson Anthony Hopkins	1984	PG	VHS Beta
16	11	19	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
17	19	11	SWING SHIFT ▲	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta
18	20	4	UP THE CREEK ●	Orion Pictures Vestron 5043	Tim Matheson Stephan Furst	1984	R	VHS Beta
19	22	2	BEAT STREET ●	Orion Pictures Vestron 5047	Gina Belafonte Rae Dawn Chong	1984	PG	VHS Beta
20	14	16	BLAME IT ON RIO ▲ ◆	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta
21	17	17	EDUCATING RITA ▲ ◆	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta
22	NEW ▶		THIS IS SPINAL TAP	Embassy Pictures Embassy Home Entertainment 2081	Christopher Guest Michael McKean	1984	R	VHS Beta
23	15	15	TANK ▲ ◆	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1983	PG	VHS Beta
24	29	14	LASSITER ▲	Warner Home Video Warner Brothers Pictures 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta
25	28	3	HARDBODIES	RCA/Columbia Pictures Home Video 60366	Grant Cramer Teal Roberts	1984	R	VHS Beta
26	21	10	PURPLE HEARTS ▲	Warner Brothers Pictures Warner Home Video 20018	Cheryl Ladd Ken Wahl	1984	R	VHS Beta
27	NEW ▶		NEVER CRY WOLF	Walt Disney Home Video 182	Charles Martin Smith Bryan Dennehy	1984	PG	VHS Beta
28	23	4	HOT DOG... THE MOVIE	MGM/UA Key Video 4723	David Naughton Shannon Tweed	1984	R	VHS Beta
29	27	10	HOTEL NEW HAMPSHIRE ●	Orion Pictures Vestron 5042	Jodie Foster Beau Bridges	1984	R	VHS Beta
30	26	22	SILKWOOD ◆	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta
31	30	48	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	Beta VHS
32	24	27	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
33	25	8	THE DRESSER ▲ ◆	RCA/Columbia Pictures Home Video 10184	Albert Finney Tom Courtnay	1983	PG	VHS Beta
34	NEW ▶		BREAKIN' ▲	Cannon Films Inc. MGM/UA Home Video 800447	Adolfo Quinones Michael Chambers	1984	PG	VHS Beta
35	NEW ▶		CANNONBALL RUN II	Warner Bros. Pictures Warner Home Video 11377	Burt Reynolds Dean Martin	1984	PG	VHS Beta
36	NEW ▶		FRIDAY THE 13TH—THE FINAL CHAPTER	Paramount Pictures Paramount Home Video 1539	Dana Kimball Paul Krata	1984	R	VHS Beta
37	31	3	MAKING THE GRADE	Cannon Films Inc. MGM/UA Home Video 800448	Judd Nelson	1984	PG	VHS Beta
38	32	34	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
39	37	10	RECKLESS ●	MGM/UA Home Video 800421	Daryl Hannah Aidan Quinn	1984	R	VHS Beta
40	38	30	SUDDEN IMPACT ▲ ◆	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta

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Firm's New Kind of 'Tour' Targets Stationary Cyclists

NEW YORK Cycle Vision Tours, a small Albuquerque-based company, has created a new kind of home video program: the "Videocycle."

"Videocycles" are designed to be used by stationary bicyclists, giving them both a carefully planned workout and a tv tour of various scenic areas of the U.S.

The first two "Videocycles," "Yellowstone Tour I" and "Grand Teton Tour," shipped last Monday (29) at a list price of \$49.95. Each has a music track designed to help encourage standstill riders.

President of Cycle Vision and the medical mind behind the tapes is orthopedic surgeon George Dixon. Each cassette is designed as a structured workout, containing three 18-minute segments: warmup, workout and cooldown. The goal is to find and sustain a target heart rate. Stretching exercises are also illustrated.

The company spent three years developing the "Videocycle," claims marketing director Mark Lange. According to Cycle Vision's Martha Lange, distribution so far has been

in local sports stores and via Schwinn Bicycle's stationary division, Excelsior Fitness Corp.

Also interested in marketing with the cassette is Heartmate Bicycles, a firm which makes stationary bicycles that include a built-in television set. But Cycle Vision is not aiming for official sponsorship in any form.

Although initial duplication orders for the two "Videocycle" tapes have only come to a total of 2,000 units, the company has high hopes for the future of its line. Around \$175 million of the \$500 million Americans spent on exercise equipment in 1983 went to stationary bicycles, the company claims.

Cycle Vision's first tapes were made by mounting a camera on top of the cap of a Volkswagen pickup. The company is already planning more "Videocycle" releases, including a second volume of Yellowstone tour material and rides through Hawaii and San Francisco.

Included in the current tape are pulse checks, trail map, and even a sometime video riding companion.

CHILDREN'S MARKET

(Continued from page 31)

if home video firms see "substantial demand," Riely notes.

Despite the amount of new children's product scheduled to hit the market, few fear a glut. Distributors, including Video Marketing and Media Concepts, claim that they move a lot of children's product, but they also contend that with the number of VCRs being sold in 1984 and expected '85 sales, there is room for many new entries.

According to International Video Entertainment's Len Levy, the children's area is "totally title dependent. You have to have strong char-

acters and high-visibility programs. The market seems to absorb children's titles; we see consistent reorders."

As for a potential glut, Levy, Riely and RCA/Columbia Pictures Home Video's Robert Blattner agree there is little evidence that the area is reaching saturation. Levy and Blattner add that there is no way to tell how many children's titles exist or what the average children's title is likely to sell.

The home video firms interviewed are hoping to expand their dealer network for children's product into toy stores. Toys 'R' Us, which once experimented with video via MGM/UA Home Entertainment, is about to try again.



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RECOTON

Aussie Film Industry Says Cassettes Hurt Boxoffice

BY GLENN A. BAKER

SYDNEY The Australian video industry has sidetracked appeals by the cinema industry to impose regulations restricting the release of videocassettes until a year after a movie's first theatrical showing.

The appeal came from the Australian Film Commission, which linked a 40% drop in boxoffice earnings since February with a rapid rise in video hardware ownership and software rentals by Australians.

Commission spokesman Kim Williams estimates that there will be a 50% video penetration in Australian homes by the end of 1985, compared to 18% in the U.S. In the space of just 30 months, video penetration in Australia has gone from 9% to 38%.

Williams charges that video is a "cultural dumping exercise, mainly of American product." Of the nearly 4,000 video titles available in the home market, only 104 are Australian, he says.

But home affairs minister Barry Cohen says that factors other than video rentals are influencing cinema audiences. "One is that movies in the first half of the year have not really been all that good," he says, "and another is the rising cost of cinema seats."

He suggests the cinema industry should work out its own problems, as in many cases the film and video producers are one and the same.

Cohen does say that the govern-

ment has the responsibility to assure that the development of Australian cinema doesn't collapse. "But regulation involves legislation and government interference in the marketplace," he adds, "and I'm not sure that can be done. We must get a clearer picture of what is emerging before we start to take drastic action."

The revolution in Australian recreational and social patterns that has come about as a result of the video boom has reached way beyond the film and television industry. Patronage is believed to be down at live theatres, restaurants, sporting events and even pop concerts.

The Australian video business is dominated by rentals. Sales are affected by store prices as high as \$75.95.

Every Week In
Billboard
Computer
Software Chart

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

FOR WEEK ENDING NOVEMBER 10, 1984

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from national retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	9	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98 79.98
2	3	130	JANE FONDA'S WORKOUT ▲ ◆	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NR	VHS Beta	59.95 59.95
3	2	9	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	39.95 39.95
4	5	47	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95 39.95
5	4	7	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	79.95 79.95
6	13	5	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta	79.98 79.98
7	7	21	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley Maclaine Debra Winger	1983	PG	VHS Beta	39.95 39.95
8	9	5	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta	79.95 79.95
9	8	3	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta	79.95 79.95
10	23	20	LIMITED GOLD EDITION CARTOON CLASSICS DONALD ◆	Walt Disney Home Video 200	Donald Duck	1984	NR	VHS Beta	29.95 29.95
11	10	7	HEARTBEAT CITY	Elektra Entertainment Warner Home Video 34024	The Cars	1984	NR	VHS Beta	29.98 29.98
12	30	17	CULTURE CLUB: KISS ACROSS THE OCEAN	CBS-Fox Music Video 6659	Culture Club	1984	NR	VHS Beta	29.98 29.98
13	6	20	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY ◆	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95 29.95
14	11	5	1984 SUMMER OLYMPICS HIGHLIGHTS ●	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR	VHS Beta	29.95 29.95
15	NEW ▶		FIRESTARTER	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta	79.95 79.95
16	15	45	MAKING MICHAEL JACKSON'S THRILLER ▲ ◆	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95 29.95
17	17	34	THE JANE FONDA'S WORKOUT CHALLENGE ●	Karl Video Corporation KVC-RCA 051	Jane Fonda	1984	NR	VHS Beta	59.95 59.95
18	NEW ▶		BREAKIN' ▲	Cannon Films Inc. MGM/UA Home Video 800447	Adolfo Quinones Michael Chambers	1984	PG	VHS Beta	79.95 79.95
19	12	14	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	79.95 79.95
20	16	40	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Association 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95 39.95
21	19	19	LIMITED GOLD EDITION CARTOON CLASSICS MINNIE ◆	Walt Disney Home Video 199	Minnie Mouse	1984	NR	VHS Beta	29.95 29.95
22	29	59	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95 39.95
23	33	34	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95 39.95
24	34	3	BEAT STREET ●	Orion Pictures Vestron 5047	Gina Belafonte Rae Dawn Chong	1984	PG	VHS Beta	No listing
25	32	19	LIMITED GOLD EDITION CARTOON CLASSICS SILLY SYMPHONIES ◆	Walt Disney Home Video 204	Animated	1984	NR	VHS Beta	29.95 29.95
26	14	4	SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta	79.95 79.95
27	25	23	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	79.95 79.95
28	NEW ▶		THE BOUNTY	Orion Pictures Vestron 5044	Mel Gibson Anthony Hopkins	1984	PG	VHS Beta	No listing
29	31	68	DURAN DURAN ●	Thorn/EMI TVD Thorn/EMI Tvd 1646	Duran Duran	1983	NR	VHS Beta	29.95 29.95
30	20	4	RACING WITH THE MOON	Paramount Pictures Paramount Home Video 1668	Elizabeth McGovern Sean Penn	1984	PG	VHS Beta	59.95 59.95
31	18	19	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta	79.95 79.95
32	38	25	REAR WINDOW ● ◆	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta	59.95 59.95
33	40	88	STAR TREK II-THE WRATH OF KHAN ▲ ◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95 39.95
34	24	11	SWING SHIFT ▲	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta	79.95 79.95
35	22	6	ICEMAN ▲ ◆	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta	69.95 69.95
36	21	15	VERTIGO ●	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta	59.95 59.95
37	26	2	MUTINY ON THE BOUNTY	MGM/UA Home Video 400450	Clark Gable Charles Laughton	1935	NR	VHS Beta	39.95 39.95
38	27	14	LASSITER ▲	Warner Home Video Warner Brothers Pictures 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta	79.95 79.95
39	36	19	LIMITED GOLD EDITION CARTOON CLASSICS PLUTO ◆	Walt Disney Home Video 202	Pluto	1984	NR	VHS Beta	29.95 29.95
40	28	46	RISKY BUSINESS ▲ ◆	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.95 39.95

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"'Union' is fascinating both as a visual experience and as a presentation of a personal philosophy of consciousness." —Filmmakers Newsletter

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Indie Targets Clip Playlists
PROMOTER SEEKING VISIBILITY

BY KIM FREEMAN

NEW YORK The independent promotion person has arrived on the video scene. First of the new breed appears to be Celia Hirschman, director of the Los Angeles-based Vis-Ability.

Vis-Ability is a subsidiary of Vision Management and the retail marketing firm Image Consultants, of which Hirschman is a four-year veteran. Appropriately, Hirschman says Vis-Ability's intent is to "get videos the highest visibility possible."

While Hirschman notes that landing a clip on multiple playlists is the obvious part of her job, she says that complete video promotion can and should go far beyond that. As important as raw numbers, she says, is expanding a clip's audience base by crossing a number of program formats.

Having familiarized herself with most of the country's video programs, both nationally and regionally, Hirschman says her specialty is in gearing a promotional package to each show's structure. This, she says, entails taking advantage of spotlights, interview segments, guest DJ opportunities and other features that vary from program to program.

Hirschman says she is aware of at least 150 video outlets, running the gamut from small, local operations to MTV. In keeping with the musical segmentation of these shows, Hirschman has established her own priority programs according to genre.

Her top 40 choice shows include "ABC Rocks," "Friday Night Videos," "Night Flight," MTV, Music Channel, Video Music Channel and "Music Magazine." Top urban contemporary outlets on Hirschman's

list include "The Gavin & Lott Report," "Hit City," "New York Hot Tracks" and Black Entertainment Television's "Video Soul." And her leading AOR outlets include "Rock N America," MTV, "Friday Night Videos," Music Channel and "Radio 1990."

Hirschman says that most of the neophyte firm's business has come through word-of-mouth, and that 90% of the time management makes the decision to employ her. She is adamant in saying that she works "with, not against" a label's in-house video division.

She keeps her efforts centered on approximately five videos a month, and is now at the point of turning business away. She is paid on a weekly basis and demands a minimum eight-week contract.

As a representative of what she calls a "developing field," Hirschman says she has encountered no resistance from programmers. On the other side of the fence, MTV's vice president of programming Les

Garland says he was not aware of any independent video promo firms and knew of "no benefits that could be reaped" from such a service.

While MTV remains the hot ticket in terms of exposure, Hirschman is quick to point out that the 24-hour channel has yet to penetrate every market.

She notes that most independent labels have joined forces with production houses anxious to make a name for themselves in the video market to produce low-cost, high-quality videos. Subsequently, Hirschman says, the key to making these investments pay off and breaking video playlists with an indie project is knowledge of the market and manpower.

Currently in her third week of involvement with Dolphin Records act the X-Teens' "Change Gonna Come" clip, Hirschman has landed the piece on Atlanta's Video Music Channel, SPN's Music Channel, "Rock N America" and the local Los Angeles program "Video One."



This Week's Party. Executives and guests from the syndicated video music show "This Week's Music" gather to celebrate the program's continuing existence. Pictured from left are Viacom Enterprises' senior vice president Michael H. Gerber, entertainment division executive vice president Jules Haimovitz, Entertainment Co. president Charles Koppelman, show host Livingston Taylor, and artist Gary U.S. Bonds.

Jeffrey Abelson: Movie Studios' Liaison
Producer Specializes in Clips Pegged to Films

BY FAYE ZUCKERMAN

LOS ANGELES If you want your major motion picture promoted by a music video, who do you call? Jeffrey Abelson.

Since last fall, producer Abelson has been setting himself up as the movie studios' liaison for music television shows and record companies. He had produced nearly 15 music videos this year, most of them pegged to major motion pictures.

His video credits include "Ghostbusters," "D.C. Cab," "Rumble Fish," "Hard To Hold," "Against All Odds," "Body Double" and the upcoming "Sluggers' Wife," starring Rebecca De Mornay ("Risky Business"), who also plays the lead role in the video clip.

And while most video producers and directors complain about how little money they make on video product for this burgeoning field, Abelson contends that budgets for movie music videos generally hover around \$100,000. The average is said to be \$45,000.

"I'm not going to tell you what I made this year," he says, "but it was a healthy income. I received budgets that were appropriate for what we were trying to accomplish.

My overhead is not that high. I have a small staff and crew."

He has secured these high-end budgets because of the caliber of musicians who have taken charge of soundtracks for movies deemed ap-

propriate for video promotion by record companies and movie studios. Rick Springfield, Stewart Copeland, Stanard Ridgway, Irene Cara, Ray Parker Jr. and Frankie Goes To Hol-

(Continued on opposite page)

New Video Clips

This weekly listing of new video clips generally available for programming and/or promotional purposes includes: Artist, title, album (where applicable)/label, producer/production house, director. Please send information to Billboard, New Video Clips, 1515 Broadway, New York, N.Y. 10036.

BIG COUNTRY
Where The Rose Is Sown
Steeltown/Mercury
Jon Roseman Television
Mike Brady

ROD FALCONER
Only So Much Time
Rules Of Attraction/MCA
NA/NA
Rod Falconer

GENERAL PUBLIC
Tenderness
All The Rage/IRS
David Naylor/Fusion Films
C.D. Taylor

I-O-W-A
I-O-W-A/Moon Shine Records
Steve Golin/Prophet Productions
Steve Golin

BILLY IDOL
Catch My Fall
Rebel Yell/Chrysalis
Jackie Byford/MGMMO
David Mallet

MARIANNE MABILE
Rainbow's End
Rainbow's End/Winner Records & Videos
Juli Lyn Smith and Norman Kurban
Michael Miner

MELISSA MANCHESTER
Thief Of Hearts
Thief Of Hearts Soundtrack/Casablanca
HKM Productions
Graham Henman

STEVE MORSE
Cruise Missile
The Introduction/Elektra/Musician
Cooper & Company
Valerie Belsky

SPK
Machine Age Voodoo (Junk Funk)
Machine Age Voodoo (Junk Funk)/Elektra
Roseman & Co.
Mike Brady

		AS OF NOVEMBER 10, 1984		WEEKS ON PLAYLIST	
		PROGRAMMING			
MUSIC TELEVISION This report does not include videos in recurrent or oldie rotation.					
VIDEOS ADDED THIS WEEK	BIG COUNTRY	WHERE THE ROSE IS SOWN	Mercury	LIGHT	
	BLACKFOOT	MORNING DEW	Atco	LIGHT	
	BRUCE COCKBURN	IF I HAD A ROCKET	Gold Mountain/A&M	NEW	
	DEEP PURPLE	PERFECT STRANGERS	Mercury	POWER	
	J. GEILS BAND	CONCEALED WEAPONS	EMI America	POWER	
	JIMI HENDRIX	ARE YOU EXPERIENCED?	Warner Bros	POWER	
	JULIAN LENNON	VALOTTE	Atlantic	POWER	
	MADONNA	LIKE A VIRGIN	Sire/Warner Bros	POWER	
	MELISSA MANCHESTER	THIEF OF HEARTS	Casablanca	NEW	
	MOLLY HATCHET	SATISFIED MAN	Epic	BREAKOUT	
REO SPEEDWAGON	I DO WANNA KNOW	Epic	POWER		
TOMMY SHAW	GIRLS WITH GUNS	A&M	POWER		
BILLY SQUIER	ALL NIGHT LONG	Capitol	POWER		
POWER ROTATION	DEEP PURPLE	PERFECT STRANGERS	Mercury	1	
	J. GEILS BAND	CONCEALED WEAPONS	EMI America	1	
	JIMI HENDRIX	ARE YOU EXPERIENCED?	Warner Bros	1	
	ROGER HODGSON	HAD A DREAM	A&M	2	
	BILLY IDOL	CATCH MY FALL	Chrysalis	2	
	JULIAN LENNON	VALOTTE	Atlantic	1	
	MADONNA	LIKE A VIRGIN	Sire/Warner Bros.	1	
	REO SPEEDWAGON	I DO WANNA KNOW	Epic	1	
	SCANDAL	HANDS TIED	Columbia	2	
	TIMOTHY B. SCHMIT	PLAYIN' IT COOL	Elektra	2	
BILLY SQUIER	ALL NIGHT LONG	Capitol	1		
PETER WOLF	I NEED YOU TONIGHT	EMI America	1		
HEAVY ROTATION	PAT BENATAR	WE BELONG	Chrysalis	3	
	DAVID BOWIE	BLUE JEAN	EMI America	7	
	LINDSEY BUCKINGHAM	GO INSANE	Elektra	16	
	JOHN CAFFERTY & THE BEAVER BROWN BAND	ON THE DARK SIDE	Scotti Bros /CBS	12	
	CHICAGO	HARD HABIT TO BREAK	Full Moon/Warner Bros.	12	
	DENNIS DEYOUNG	DESERT MOON	A&M	9	
	SAMMY HAGAR	I CAN'T DRIVE 55	Geffen	10	
	DARYL HALL & JOHN OATES	OUT OF TOUCH	RCA	5	
	PAUL McCARTNEY	NO MORE LONELY NIGHTS	Columbia	5	
	POLICE	SYNCHRONICITY	A&M	3	
ROD STEWART	SOME GUYS HAVE ALL THE LUCK	Warner Bros	12		
TALKING HEADS	ONCE IN A LIFETIME	Sire/Warner Bros.	5		
TINA TURNER	BETTER BE GOOD TO ME	Capitol	10		
VAN HALEN	HOT FOR TEACHER	Warner Bros.	6		
ACTIVE ROTATION	CARS	HELLO AGAIN	Elektra	19	
	FRANKIE GOES TO HOLLYWOOD	TWO TRIBES	Island	8	
	HONEYDRIPPERS	SEA OF LOVE	Esperanza/Atlantic	5	
	KISS	HEAVEN'S ON FIRE	Mercury	6	
	JOHN LENNON	EVERY MAN HAS A WOMAN	Polydor	4	
	BILLY OCEAN	CARRIBEAN QUEEN	Jive Arista	8	
	STEVE PERRY	STRUNG OUT	Columbia	5	
	POINTER SISTERS	I'M SO EXCITED	RCA	9	
	SCORPIONS	I'M LEAVING YOU	Mercury	4	
	RICK SPRINGFIELD	BOP 'TILL YOU DROP	RCA	9	
SURVIVOR	I CAN'T HOLD BACK	Scotti Bros /CBS	4		
.38 SPECIAL	TEACHER TEACHER	Capitol	5		
TWISTED SISTER	I WANNA ROCK	Atlantic	6		
U2	PRIDE	Island	4		
JOHN WAITE	TEARS	EMI America	4		
WHAM	WAKE ME UP BEFORE YOU GO	Columbia	8		
MEDIUM ROTATION	CULTURE CLUB	THE WAR SONG	Virgin Epic	4	
	EUROGLIDERS	HEAVEN MUST BE THERE	Columbia	4	
	GOLDEN EARRING	LONG BLOND ANIMAL	21 Polygram	5	
	COREY HART	IT AIN'T ENOUGH	EMI America	6	
	DAN HARTMAN	WE ARE THE YOUNG	MCA	2	
	IAM SIAM	TALK TO ME	Columbia	7	
	JETHRO TULL	LAP OF LUXURY	Chrysalis	5	
	ELTON JOHN	WHO WEARS THESE SHOES	Geffen	5	
	RICKIE LEE JONES	THE REAL END	Warner Bros.	5	
	CHAKA KAHN	I FEEL FOR YOU	Warner Bros.	5	
QUIET RIOT	PARTY ALL NIGHT	Pasna/CBS	4		
RATT	WANTED MAN	Atlantic	7		
STONE FURY	BREAK DOWN THE WALLS	MCA	5		
XAVION	EAT YOUR HEART OUT	Asylum/Mirage	9		
BREAKOUT ROTATION	DOKKEN	INTO THE FIRE	Elektra	5	
	GENERAL PUBLIC	TENDERNESS	IRS	2	
	GRIM REAPER	SEE YOU IN HELL	RCA	10	
	IRON MAIDEN	2 MINUTES TO MIDNITE	Capitol	6	
	MOLLY HATCHET	SATISFIED MAN	Epic	1	
	LIONEL RICHIE	PENNY LOVER	Motown	6	
	WHITESNAKE	LOVE AIN'T NO STRANGER	Geffen	3	
	LIGHT ROTATION	BAD MANNERS	MY GIRL LOLLIPOP	Epic	5
		RELEFEGORE	ALL THAT I WANTED	Elektra	6
		BIG COUNTRY	WHERE THE ROSE IS SOWN	Mercury	1
BLACKFOOT		MORNING DEW	Atco	2	
JOHN CAFFERTY & THE BEAVER BROWN BAND		TENDER YEARS	Scotti Bros /CBS	2	
MORRIS DAY		JUNGLE LOVE	Warner Bros.	2	
LITA FORD		DRESSED TO KILL	Mercury	4	
EDDY GRANT		BOYS IN THE STREET	Portrait	3	
QUEENSRYCHE		TAKE HOLD OF THE FLAME	EMI America	2	
UB 40		IF IT HAPPENS AGAIN	A&M	2	
WANG CHUNG	DON'T BE MY ENEMY	Geffen	4		
MATTHEW WILDER	BOUNCING OFF THE WALLS	Private I/CBS	2		
Y & T	LIPSTICK & LEATHER	A&M	2		
NEW ROTATION	AZTEC CAMERA	ALL I NEED US EVERYTHING	Warner Bros	5	
	BANANARAMA	THE WILD LIFE	MCA	6	
	BANGLES	GOING DOWN TO LIVERPOOL	Columbia	3	
	BLANCMANGE	THAT'S LOVE THAT IS	Sire/Warner Bros.	3	
	BONE SYMPHONY	IT'S A JUNGLE	Unsigned	2	
	JAMES BROWN/AFRIKA BAMBATAA	UNITY	Tommy Boy	3	
	BOBBY CALDWELL	DON'T QUIT	MCA	3	
	DIPECHE MODE	MASTER & SERVANT	Sire/Warner Bros	2	
	DUKE JUPITER	RESCUE ME	Morocco/Motown	2	
	BRUCE COCKBURN	IF I HAD A ROCKET	Gold Mountain/A&M	1	
SHEENA EASTON	STRUT	EMI America	5		
ROO FALCONER	ONLY SO MUCH	MCA	2		
FIONA	LOVE MAKES YOU BLIND	Atlantic	2		
MICHAEL FURLONG	USE IT OR LOSE IT	Atlantic	2		
HOODOO GURUS	I WANT YOU BACK	A&M	8		
HUNTERS & COLLECTORS	THE SLAB	White Label/Slash	3		
INDUSTRY	STILL OF THE NIGHT	Capitol	2		
INXS	BURN FOR YOU	Atco	8		
DAVID JOHANSEN	HAVE YOU HEARD THE NEWS	Passport	2		
JUSTINE JOHNS	BABYLON	Artist International	4		
LOS LOBOS	WILL THE WOLF SURVIVE	Warner Bros.	2		
MELISSA MANCHESTER	THIEF OF HEARTS	Casablanca	1		
STEVE MORSE BAND	CRUISE MISSILE	Elektra/Musician	3		
GMD	LOCOMOTION	A&M	4		
PUBLIC IMAGE LTD.	BAD LIFE	Elektra	14		
RED HOT CHILI PEPPERS	TRUE MEN DON'T KILL COYOTES	EMI America	2		
DIANA ROSS	SWEEP AWAY	RCA	3		
SCRITTI POLITI	WOOD BEEZ	Warner Bros.	11		
BARBRA STREISAND	LEFT IN THE DARK	Columbia	2		
ANDY SUMMERS/ROBERT FRIPP	PARADE	A&M	2		
TORCH SONG	DON'T LOOK NOW	IRS	4		
MARIA VIDAL	BODY ROCK	EMI America	3		
HANK WILLIAMS JR.	ALL MY ROWDY FRIENDS	Warner Bros	2		

For further information, contact Buzz Brindle, director of music programming, MTV, 1133 Avenue of the Americas, New York, N.Y. 10036.

JEFFREY ABELSON
(Continued from opposite page)

lywood are among the artists for whom he has developed video product.

Abelson's entrance into the movie music video clip area came last fall, when he paired Billy Idol with director Tobe Hooper ("The Texas Chainsaw Massacre," "Poltergeist"). The featured song was "Dancin' With Myself," and it was the first time a major motion picture director took charge of a music video.

But what solidified Abelson's position as the movie studios' video liaison was securing Irene Cara's performance in a video for "D.C. Cab." "I assured the studio that I would get a performance from her, even though she was in production on a film in Europe," he recalls. "I flew over there, set everything up and lensed her in less than a day."

According to Abelson, payment for movie music productions has not followed a set pattern. "Sometimes the record label pays, or the artist, or the movie studios. On other occasions the artist, label and studio have shared in the costs."

To avoid having to use unions, he says, record labels or the artist are requested to take charge of payment. "But to tell you the truth, unions are not a big deal. When you compare budgets for videos that used unions with those that did not, the charges are virtually the same. On many occasions record labels are paying above union scale for certain crew members on non-union productions."

Does this growing genre of movie video clips actually have an effect on boxoffice results? "It's nearly impossible to measure the impact of video," Abelson contends.

"Sometimes a film, its soundtrack and video are destined to be a hit. Other times, only the video or soundtrack become a hit, and the movie is a flop, or vice versa. I feel that the video is part of an entire package that has a synergistic effect on either the movie or the soundtrack, or both."

There are also no set rules as to when major motion picture directors take charge of videos for their films. "Sometimes the video is shot during the filming of the movie, and the director has no time to make a music video," Abelson explains.

For "Rumble Fish," movie trailer maker Howard Deutch was brought in to direct the film's clip, with video

director/editor Doug Dowdle taking charge of the editing. Similarly, Dowdle directed and edited a promotional piece for Columbia's "Slugger's Wife," which was also

shot while the film was still in production.

On the other hand, Taylor Hackford directed music videos for "Against All Odds" while it was be-

ing filmed. For one video, he actually culled film footage. And Brian De Palma took charge of doing a new video of "Relax" by Frankie Goes To Hollywood for his movie "Body

Double." Bill Pankow, the film's editor, edited two versions of the video, one for MTV and another, more risqué version for the video nightclub circuit.

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V. P. I.

Video Placement International

September 24, 1984

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WOLFRAM
VIDEO

Rocker Rolls with Changes

STATE OF POP ENCOURAGES MILLER

BY PAUL GREIN

LOS ANGELES There have been a lot of changes in pop music since the Steve Miller Band had its last major hit single, "Abracadabra," in 1982. And not all of these changes would seem to be in Miller's favor—especially the rise of video music and the increased importance of having a striking visual image.

For while Miller collected nine top 30 hits between 1974-82, he was always very much a radio act, without a clearly defined identity.

Miller acknowledges these market changes. But he also contends that the resurgence of top 40 has put radio more in line with his music than at any point in the past five years.

"A couple of years ago there was a lot of resistance to pop music," he says, "but now it's back with a vengeance. Two years ago, radio was pretty tight: It was still Jimi Hendrix and 'Stairway To Heaven' over and over. Now it's opened up again. A lot of pop tunes are being played. When Stevie Wonder hits No. 1 with a song like 'I Just Called To Say I Love You,' things have softened up a lot."

This cheers Miller because, as he notes, "I've always written pop tunes. I've always wanted to do hit

singles. There was a time when both AM and FM were in phase with what I was doing. But then I came back and had to re-establish my career all over again with 'Abracadabra.' And AOR wouldn't touch it.

"I'm not in the main flow of AOR anymore. I'm a pop songwriter. My record company has got to understand that and work it that way. They still want to get AOR play on me because that's what they know. They want me to be Billy Squier."

Some have speculated that Huey Lewis & the News have lately been filling the niche once occupied by the Miller Band—cranking out hooky, mid-to-up-tempo pop-rock singles.

"Sure, I suppose," says Miller. "People always like that kind of music. That niche is always there. There are a lot of hooky records out now, though they don't all have that guitar/harmonica, multi-vocal sound. Maybe he has filled my slot for a while, but I'm back. While Huey's working on his next album, I'll slip in and have a little success, I hope."

While Miller's current single, "Shangri-La," has run into resistance on the Hot 100, his album, "Italian X-Rays," debuts on this week's Top 200 chart at number 142. The album is Miller's first to be re-

corded digitally—and Miller vows he'll never go back to analog.

"Digital is so much better than analog that anybody who works in analog doesn't care about their product," he insists. "They're just being lazy and cheap."

Digital certainly isn't cheap: Miller says the recording of "Italian X-Rays" cost between \$300,000-\$400,000. "It's the most expensive record I've ever made," he says. "I think I made the 'Abracadabra' album for \$36,000. I don't like lounging around at \$300 an hour. There's no reason to."

Miller says Sony approached him about recording the album digitally. "Sony was in the final stages of their prototype multi-track digital machine when I was getting ready to record. People had been using the machine in town, but they wanted to see how it would work on the road under lousy conditions.

"We cut rhythm tracks in Idaho, and then came down here [to Los Angeles] and synched up two 24-track machines. I also had to learn how to run a Synclavier while I was making the album. The instruction manual is the size of the Manhattan Yellow Pages, but we finally got up to speed."

Miller says he was first attracted
(Continued on page 38)



The Firm. Guitarist Jimmy Page, left, and vocalist Paul Rodgers rehearse for a European tour set to begin late this month. The two veteran musicians comprise half of a new band, the Firm, which also includes drummer Chris Slade and bassist Tony Franklyn. The group is currently completing its debut album for Atlantic, and plans to begin a North American tour next February.

Feyline Presents Gets in On Windham Hill Action

LOS ANGELES Three Windham Hill artists—Shadowfax, guitarist Michael Hedges and pianist Liz Story—are in the midst of a 20-city tour of small halls. The tour began Tuesday (30) in Albuquerque and continues through Dec. 8 in Boston.

The first 11 dates are being promoted by Denver-based Feyline Presents in what that company's vice president Chuck Morris characterizes as a bid to get in on the ground floor of Windham Hill's growing success.

"Windham Hill is almost an enigma in our business," says Morris. "With very little hype and promotion, they've become somewhat of a major entity. It's one of the last remaining word-of-mouth situations.

"When we started promoting Willie Nelson in 1975 and '76, a lot of people thought that was unusual—basically a rock promoter working with a country act. It raised some eyebrows. I feel almost the same way about this; it's a situation that's growing and might be ready to explode."

The tour of 1,000- to 3,000-seat venues continues through Denver, Wichita, Dallas, Oklahoma City, Tulsa, Memphis, Lafayette, La., New Orleans, Houston and Austin.

The Austin date marks the end of Feyline's involvement, but the tour is set to continue with a different

promoter in each city through Baton Rouge, Atlanta, Minneapolis, South Bend, Chicago, and three stops in New York state before concluding in Boston.

Morris says this is the first time Feyline has promoted a national tour of small halls. The company has previously promoted national tours by Willie Nelson and Parliament/Funkadelic and regional tours by the Rolling Stones and the Who.

If this tour is successful, Morris says Feyline would consider presenting a bigger tour in outdoor venues as early as next summer. He says those outdoor dates would likely be co-promoted with local promoters in each market.

"Most local promoters weren't that interested in small halls," he says, "so we're doing most of these shows [on the current tour] ourselves."

The tour planning was coordinated by Morris' assistant Phil Lobel. One of those plans—a broadcast on National Public Radio slated for Nov. 2—was pushed back. "There were a couple of problems with the linkup and the satellite," Morris says, "but we might do it toward the end of the tour."

Another plan involves donating 50 cents to \$1 from each ticket to the local public radio station in exchange for promotion.

Public and college radio is still the best source of airplay for Windham Hill acts, according to Margaret Johnstone, the label's director of artist relations. But she says that's changing as the label signs more acts that dabble in electronic sounds.

"We're getting more and more adult contemporary stations, and also rock stations, especially with Shadowfax. And Michael Hedges has a lot of rock edges to him too," Johnstone says.

There are currently 18 acts on the Windham Hill roster, and Feyline picked the three that would go on this package tour. Johnstone notes that a former Windham Hill executive, Gil Bateman, now works for Feyline.

PAUL GREIN

Steve Morse Re-Emerges from the Dregs

BY RUSSELL SHAW

ATLANTA Steve Morse remembers his 10 years as guitarist with the Atlanta-based instrumental rock band the Dregs—a.k.a. Dixie Dregs—for both triumphs and frustrations.

There were the early, cult-gathering shows at various local clubs in the mid-'70s—and long, economically draining unbooked pauses in between. Then around 1980, as reputation spread of an heretofore obscure Atlanta-based quintet that could play both fast and fluidly, the gigs started to come in swarms.

A blessing? Yes and no. "After 10 years, we got to the point that we were working, but we never really did have that big financial success," says the 30-year-old guitar virtuoso, now re-emerging with a new three-piece group, the Steve Morse Band, and an album on Elektra/Musician, "The Introduction."

"We always had to work," says Morse. "And we hated to be in the position that we couldn't afford to stop working."

Finally, in February, 1983, the Dregs went their separate ways. Three of Morse's former col-

leagues—drummer Rod Morgenstein, keyboardist T Lavitz and bassist Andy West—put in a stint with Paul Barrere. Morse, boosted by two citations as best overall guitarist in Guitar Player magazine reader's poll, split his time between a tour with fellow guitarists John McLaughlin, Paco de Lucia and Al DiMeola and a trio project which evolved into the current version of the Steve Morse Band.

Morse's group, which consists of Morse, bassist Jerry Peek and former Dregs drummer Morgenstein, is fresh off a Texas tour. The group traversed the Lone Star State in their company-owned Cessna 310, with Morse himself at the controls.

The ensemble is currently on a 10-city, two-week German tour, which started Saturday (3).

With a considerable critical reputation already his, recording success wasn't the elusive quest for Morse's trio that it had once been for the original Dregs. "Mike Bone, who was head of promotion at Arista when the Dregs were on that label, moved over to Elektra and wanted the new band, as did Bruce Lundvall, who was also with Elektra at the time we signed," Morse

says.

By all accounts, the label has been fully supportive. A video of one of the album's more popular cuts, "Cruise Missile," is in rotation on several cable outlets. The title recalls the Dregs' institutional concert-closing cadenza, "Cruise Control," which—along with several other Dregs-era pieces—the Steve Morse Band has adapted to the three-piece format and still performs in concert.

What challenges do the minimal arrangement possibilities of a three-piece have for Morse, who previously worked with larger ensembles?

"When I started off with the three-piece, I didn't know how successful it would be," Morse says. "I always wanted to play more guitar, and here, it's important that I do so. It's much harder than a four- or five-piece. It's a challenge, and I love it."



Back In Action. Lou Reed performs during a three-night stand at the Beacon Theatre in New York. The date was part of the RCA artist's first U.S. tour in several years. (Photo: Chuck Pulin)

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Talent in Action

CHAKA KHAN

Radio City Music Hall, New York
Tickets: \$20, \$17.50, \$15.50

IN THE WAKE of Tina Turner's renewed success, it seemed likely that Chaka Khan, Turner's only peer in terms of onstage vocal and physical abandon, would respond with her own uninhibited extravaganza. And uninhibited it was, but not in the manner of dazzling lights, wild costumes or played-up sexuality. Khan's voice set off all the fireworks she needed.

The fact that Khan has never been hotter provided an extra charge, but it was her attitude and her full-throttle commitment to her music that carried the show. She seemed to be genuinely enjoying herself, and the feeling couldn't help but rub off on the sold-out audience.

A large portion of the show was devoted to Khan's latest album, "I Feel For You." She balanced the high energy of "This Is My Night" with uncluttered love songs such as "Stronger Than Before," an oft-recorded, slow-to-melt Bacharach/Sager composition that needed a voice like Khan's to bring it some resonance.

More impressive was the care Khan took with her catalog. Too many singers ignore their past hits or casually toss them away in a medley. Khan delivered all of the underrated "What Cha' Gonna Do For Me" and "We Can Work It Out," and her Rufus medley included complete versions of "Sweet Thing" and "Everlasting Love." Even a self-deprecating remark during "Tell Me Something Good" ("This song is older than dirt...") couldn't detract from the vigor she brought to it.

The show took a curious turn midway when Khan performed the current multi-chart topper "I Feel For You." The audience had been anticipating the song all night, and Khan showed that even without the special effects of the recorded version there's still a beefy song and vocal remaining. But because she sang it so soon, the rest of the show was a bit of a letdown, even as she romped through "And The Melody Still Lingers On" and heated up Dinah Washington's "Don't Go To Strangers."

She still had a trump card to play, though: "Ain't Nobody," the Grammy-winning song that started the rejuvenation of Khan's career. By that time, she had the crowd fully in her grasp again, enough to sustain an encore of "I Feel For You."

Maybe Khan could have substituted "I'm Every Woman," another of her underrated gems, to open the second half of the show, and saved "I Feel For You" for the end. But it's a minor flaw.

It's often been written that Khan might possess the most powerful, versatile voice since Aretha Franklin. But now there can be no more talk of potential, because Khan has finally started to fulfill it.

ROB HOERBURGER

THE dB'S

The Ritz, New York
Tickets: \$11

THE DEPARTURE of co-founder and principal songwriter Chris Stamey could have dealt a devastating blow to the dB's, one of the best new American rock bands to have emerged in the last few years. Instead, it has transformed them into a less quirky, more conventional but in some ways much better group.

With singer/guitarist Peter Holsapple at the helm, the dB's are now less of a slightly demented caricature of a rock'n'roll band and more of a real rock'n'roll band. Appearing at the Ritz Oct. 20 in support of their debut Bearsville album "Like This," they demonstrated a level of musicianship and a cohesiveness that didn't always come across in their earlier incarnation.

The group's musical roots are as obvious as ever: The jangly guitars and bright, optimistic melodies recall the best of what, some 20 years ago, used to be called folk-rock. (All that's missing is really good harmonies; only drummer Will Rigby provided background vocals, although a number of songs cried out for a rousing three-part chorus.)

But Holsapple—who displayed an engaging stage presence and a commanding, if occasionally rather whiny, vocal style throughout the hour-long set—is not just a revivalist. He writes original melodies, and his lyrics tend to have a subtle edge that contrasts with the cheerfulness of the music.

These points were most clearly illustrated in the two best numbers of the evening: "A Spy In The House Of Love," which offers an unusual second-person perspective on a difficult love affair, framed in a melody with more than a few touches of Stax/Volt soul; and "Amplifier," quite possibly the most grimly humorous rock'n'roll song ever written on the subject of suicide.

Opening for the dB's was Glass Hands, a band that performed a series of watered-down David Bowie imitations.

PETER KEEPNEWS

SHERYL LEE RALPH

The Bottom Line, N.Y.
Tickets: \$8.00

GONE ARE ANY traces of the innocent overnight star Sheryl Lee Ralph portrayed in the Broadway musical "Dreamgirls." Clad in a red leather mini-skirt, Ralph came on stage to the warm, funky "Your Kind Of Girl" and proceeded to offer a well-balanced hour's worth of r&b and pop.

Ralph's theatrical training was most apparent notably in her ability to shift moods with ease. The highlight of the set was a captivating four-song run that began with Ralph's emotive version of Rodgers

(Continued on page 38)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
EDDY ARNOLD LENNON SISTERS	Fox Theater St. Louis	Oct 23-28	\$441,336 \$17.90-\$4.90	32,404 37,096 eight shows	Ray Shepardson
BARRY MANILOW	Spectrum Philadelphia	Oct. 27	\$262,375 \$17.50/\$15/\$12.50	16,641 18,706	Electric Factory Concerts
KENNY ROGERS CRYSTAL GAYLE RIGHTEOUS BROTHERS	Superdome New Orleans	Oct. 21	\$210,452 \$16/\$13.50	13,888 18,354	North American Tours Inc.
BILLY SQUIER RATT	Omni Atlanta	Oct. 24	\$156,772 \$14	11,705 17,029	Contemporary Prods./New Era Prods.
KENNY ROGERS RIGHTEOUS BROTHERS	Oil Palace Tyler, Tex.	Oct. 19	\$147,122 \$17.50/\$15.50	8,672 sellout	North American Tours Inc.
BILLY SQUIER RATT	Lakeland Florida Civic Center	Oct. 25	\$137,225 \$13.75	10,000 sellout	Marjorie Sexton/Silver Star Prods.
NEIL YOUNG & THE INTERNATIONAL HARVESTERS	Greek Theatre Berkeley, Calif.	Oct. 26	\$126,886 \$16.50/\$15	8,480 sellout	Bill Graham Presents
ROD STEWART	Frank Erwin Center Austin, Tex.	Oct. 16	\$122,393 \$13.50/\$12.50	9,436 10,043	Stone City Attractions
ROD STEWART	Convention Center Arena San Antonio	Oct. 17	\$112,034 \$13.50/\$11.50	9,131 sellout	Stone City Attractions
SMOKEY ROBINSON	Holiday Star Theatre Merrillville, Ind.	Oct. 19-20	\$98,570 \$16.95	6,548 two sellouts	In-House
QUIET RIOT WHITESNAKE HELIIX	Reunion Arena Dallas	Oct. 21	\$98,462 \$13.50/\$12.50	8,067 15,933	Stone City Attractions/462 Inc.
OAK RIDGE BOYS LEE GREENWOOD	Jackson (Miss.) Coliseum	Oct. 12	\$98,100 \$12.50	8,035 9,138	Jerry Bentley Prods.
CYNDI LAUPER BANGLES	Stephan C. O'Connell Center Gainesville, Fla.	Oct. 20	\$95,862 \$12.50	7,910 8,144	Marjorie Sexton/Silver Star Prods.
RUSH FASTWAY	Lakefront Arena Univ. of New Orleans	Oct. 27	\$94,500 \$13.50	7,000 sellout	Beaver Prods.
ALABAMA	Civic Center Lake Charles, La.	Oct. 13	\$92,820 \$13	7,140 sellout	Salem Concerts/Keith Fowier Promotions
JEFFREY OSBORNE PATRICE RUSHEN	Holiday Star Theatre Merrillville, Ind.	Oct. 6	\$91,500 \$15.95	6,648 two sellouts	In-House
CROSBY, STILLS, & NASH PAUL BUTTERFIELD, RICK DANKO & RICHARD MANUEL	Freedom Hall Louisville, Ky.	Oct. 28	\$89,478 \$12.50	6,628 12,000	Sunshine Promotions
RUSH FASTWAY	Wendler Arena Saginaw, Mich.	Oct. 19	\$88,857 \$13.50	6,582 sellout	Brass Ring Prods.
DAVID COPPERFIELD	Queen Elizabeth Theater Toronto	Oct. 12-14	\$86,483 (\$108,104 Canadian)/\$22/ \$18	5,310 7,000 seven shows	Concert Prods. International
JETHRO TULL HONEYMOON SUITE	Providence, (R.I.) Civic Center	Oct. 27	\$80,987 \$12.50	6,479 7,200	Frank J. Russo
BILLY SQUIER RATT	Municipal Auditorium Mobile, Ala.	Oct. 21	\$80,702 \$12.50/\$11.50	6,990 8,000	Contemporary Prods.
SAMMY HAGAR KROKUS	Prairie Capital Convention Center Springfield, Ill.	Oct. 16	\$80,037 \$11.50/\$10.50	7,163 sellout	Contemporary Prods./Pace Concerts
CYNDI LAUPER BANGLES	Bayfront Center St. Petersburg, Fla.	Oct. 26	\$79,787 \$12.50	6,414 8,450	Marjorie Sexton/Silver Star Prods.
JETHRO TULL HONEYMOON SUITE	Baltimore Civic Center	Oct. 18	\$76,875 \$12.50	6,351 6,400	American Amusement Corp.
JETHRO TULL HONEYMOON SUITE	Buffalo Memorial Auditorium	Oct. 20	\$76,404 \$12/\$10	7,164 13,418	Festival East
POINTER SISTERS GEORGE HOWARD	Irvine Meadow Amphitheatre Laguna Hills, Calif.	Oct. 12	\$72,808 \$16/\$15	5,131 6,133	Avalon Attractions
FRANK ZAPPA	New Haven, (Conn.) Coliseum	Oct. 27	\$72,350 \$13.50/\$12.50	5,375 6,146	Cross Country Concerts
BILLY SQUIER RATT	Stephen C. O'Connell Center Gainesville, Fla.	Oct. 28	\$67,970 \$12.75	5,517 8,144	Marjorie Sexton/Silver Star Prods.
SAMMY HAGAR KROKUS	Pacific Arena Pittsburgh	Oct. 23	\$54,055 \$13.75	3,999 12,000	DiCesare-Engler Prods.
TWISTED SISTER	New Haven (Conn.) Coliseum	Oct. 27	\$52,567 \$13.50/\$12.50	4,351 6,500	Cross Country Concerts
GATO BABBIERI JAZZ OVER MIAMI SERIES	James L. Knight Center Miami	Oct. 20	\$52,193 \$13.50/\$10	4,508 4,943	Fantasma Prods.
CURE	Hollywood Palladium	Oct. 26	\$51,459 \$13.50/\$12	4,400 sellout	Avalon Attractions
QUIET RIOT WHITESNAKE HELIIX	Sam Houston Coliseum Houston	Oct. 20	\$49,024 \$12.50	3,901 5,409	Stone City Attractions
WAYNE NEWTON	Rupp Arena Lexington, Ky.	Oct. 23	\$46,332 \$16.50	3,748 6,500	Contemporary Prods./Sunshine Promotions
AIR SUPPLY	Kiel Opera House St. Louis	Oct. 24	\$45,899 \$14.50/\$13.50	3,362 3,557	Contemporary Prods.
THE CURE	Crawford Hall Univ. of California	Oct. 27	\$45,564 \$13/\$11.50	4,000 two sellouts	Avalon Attractions
TWISTED SISTER Y&T DOKKEN	Lakeland (Fla.) Civic Center	Oct. 19	\$44,758 \$11.50	5,000 10,000	Beach Club Concerts
JEFFERSON STARSHIP BUSH PILOTS	Rainbow Music Hall Denver	Oct. 22	\$42,837 \$16/\$15	2,818 two sellouts	Feyline Presents
FRANK ZAPPA	Providence (R.I.) Civic Center	Oct. 26	\$39,520 \$12.50	3,200 sellout	Frank J. Russo
JEFFREY OSBORNE PATRICE RUSHEN	Shear's Buffalo (N.Y.) Theatre	Oct. 21	\$38,175 \$12.50/\$10	3,116 sellout	Festival East

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'Too Tough To Die' After 10 Years

Things Get Exciting Again for Ramones

BY JEFF TAMARKIN

NEW YORK The Ramones are celebrating their 10th year together. And, says singer Joey Ramone, the title of their new album, "Too Tough To Die," has great significance to the band.

After last year's "Subterranean Jungle," which fulfilled the group's original contract with Sire until they re-signed for three more releases, they were unsure of their direction, and even of their ability to carry on.

"There was a lot of tension and hostility within the group at that time," says Ramone, whose given name is Jeffrey Hyman. "I was getting bored. But now that we've added Richie [Ramone, whose real last name is Beau] on drums, it's gotten exciting again. A lot of the things we've done in the past have made me cringe, but this time I can honestly say I love this record."

For "Too Tough To Die" the Ramones—still featuring original guitarist Johnny Ramone and bassist Dee Dee Ramone (none of the members are related)—retrieved their original production team of Ed Sta-

sium and Tom Erdelyi (the latter a former drummer with the group).

The group recorded 13 original compositions which attempt, in Joey's words, to get back to the "real Ramones sound." That means that they stuck to hard and fast, short and fun tunes with little gloss or excess.

The band also recruited Eurythmics' Dave Stewart to produce the first single off the album, "Howling At The Moon (Sha-La-La)." This seemingly unlikely combination came about, reports Joey, because "Dave has always been a fan of the group and thought he could come up with something that would be a big hit in England." The Ramones are currently without a recording contract in the U.K., but hope to remedy that situation soon.

"There's a lot of diversity on this record," continues Ramone.

"There's traditional Ramones, there's hardcore, and there's even some bop or swing. But there are no ballads."

Joey admits that being a Ramone can be musically restrictive at times, due to the band's adherence to bashing non-stop rock'n'roll material, especially live. But the renewed enthusiasm within the band has made performing exciting again, he says.

The group embarked on a tour Friday (Oct. 26), and also intends to promote the album with a video for "Howling," which Ramone calls "sort of a modern day Robin Hood epic." The group's last clip, for the song "Psychotherapy," was banned by many video programs as being too violent.



Dream Girl. New York Music Company recording artist Sheryl Lee Ralph performs at New York's Bottom Line. The artist previously appeared in the Broadway musical "Dreamgirls." (Photo: Chuck Pulin)

TALENT IN ACTION

(Continued from page 37)

& Hammerstein's "Shall We Dance." A medley of Detroit tunes and a campy version of Sheila E.'s "The Glamorous Life" followed, while the downright erotic "Daddy" brought things to a boiling point.

The only weak spot in the show was Ralph's one effort to, as she put it, be "bad." Her rock'n'roll venture, "What've We Got To Lose," left Tina Turner's throne untarnished.

Placing Ralph's debut video "In The Evening" into the set was a risky move that succeeded on the sheer strength of the clip, an upbeat scenario that tracks the travels of a bag lady turned nighttime socialite. Ralph then reappeared in her spangly video outfit to perform the currently charting tune with a loose, fluid stage presence.

Ralph's efforts were well-supported by a six-piece band, including

two "Dreamgirls" musicians. Backing vocalists Yolanda McCullough and Angela Clemmons offered sultry counterpoint harmonies to Ralph's versatile lead.

Given Ralph's theatrical and film background, her grace and flexibility were to be expected. What came as a surprise was her lack of affectation and her willingness to bring the crowd into play with jokes, mild teasers and personal anecdotes.

THE CHURCH

The Palace, Los Angeles
Tickets: \$10

AUSTRALIA'S CHURCH are neophytes in America, with their debut album "Remote Luxury" just released on Warner Bros., but they have a large body of work behind them in their homeland. And it was mostly from this unfamiliar material that they drew their show Oct. 27. The group received a surprisingly enthusiastic reception from a well-filled house for songs the bulk of the crowd had probably never heard before.

"Remote Luxury" has cover art that suggests the Church is a Bauhaus-like gloom-rock band, but the songs inside come across like a hybrid between the Byrds and the Velvet Underground. Live, the band is moodier and more guitar-dominated: an antipodean R.E.M.

Bassist Steven Kilbey is the frontman, delivering his tunes with a rich (if monotonal) voice as he anchors the group on his hollow-body four-string. He didn't say much, not even introducing his bandmates, but did receive a hand for the occasional "This is from our second album" and the stray "Thank you very much." Guitarist Marty Willson-Piper took lead vocal chores on "Volumes" and "10,000 Miles," his voice unfortunately mixed too far back to be discerned.

But drummer Richard Ploog's crisp beat kept the evening from becoming a 90-minute dirge, and guitarists Willson-Piper and Peter Koppes' chiming notes brightened the atmosphere like popping flashbulbs. If the Church were signed to Columbia, rather than Warner Bros., it's a sure bet they'd be produced by David (Bangles, Rank & File) Kahne.

When a group is called back for

two encores without benefit of a chart (or even radio) hit, it's obvious they strike a sympathetic chord with listeners. With a sound halfway between dense and sprightly, you could call the Church a good middleweight contender.

ETHLIE ANN VARE

CLAUDE BOLLING

Bottom Line, New York
Tickets: \$8.50

PIANIST/COMPOSER Claude Bolling has created a musical niche so completely his own that it is hard to judge him by anyone else's standards. His pleasant, well-crafted music isn't exactly jazz, although he can swing and does include moments of improvisation in his work. And it isn't exactly classical, although his albums consistently rank high on classical charts.

Whatever it is, it has a loyal and enthusiastic following, as Bolling demonstrated in a rare nightclub appearance here on Oct. 11.

The bulk of Bolling's performance consisted of excerpts from his "Concerto for Classical Guitar & Jazz Piano," "Suite for Flute & Jazz Piano" and "Picnic Suite," the first of which featured Larry Coryell, the second Pamela Sklar and the third both artists.

Coryell's spirited, muscular play-

ing provided the most straightforward jazz excitement of the evening. Sklar, who displayed a beautiful tone and a confident attack, is apparently no more of a jazz musician than Jean-Pierre Rampal, with whom Bolling recorded the flute suite; she played her part devoid of improvisation, exactly as it was originally written for Rampal.

The two numbers Bolling performed with just bassist John Goldsby and drummer Jean-Luc Dayan, "Etude In Blue" and "A La Francaise," both of which are on his upcoming CBS Masterworks trio album, served as a good illustration of both the strengths and the weaknesses of his musical vision.

Both compositions were highly melodic, and Bolling played them with impeccable and at times dazzling technique. But in the final analysis, both the compositions and Bolling's interpretation of them seemed long on show and short on substance—neither meaty enough to qualify as great jazz nor sophisticated enough to qualify as great concert music. PETER KEEPNEWS

STEVE MILLER

(Continued from page 36)

to digital when an associate brought him a European digital copy of "Abacadabra." "I said this sounds like it did in the cutting room when I was doing the mastering," notes Miller. "I bought a Compact Disc player and started listening to digital recordings. But the thing I like about digital is that it carries down to a mono speaker: It sounds great on a little kid's crummy \$30 Donald Duck player."

While Miller managed himself from 1970-83, he's been represented for the past year and a half by Charlie Fain, a former promoter who also managed Sha Na Na and worked on their television show. "I'd gotten to the point that I couldn't run everything myself anymore," Miller says. "I was tired."

Still, Miller thinks it's possible for an artist to manage himself. "There's nothing tough about this business," he says. "You've got to write hit tunes, you've got to have good promotion and you've got to go play Cleveland, New York, Boston and Atlanta."

"Anybody knows that. You don't need to go pay somebody 25% of what you make to tell you that. It doesn't make any sense to have a manager unless he's going to increase your take."

Miller is signed to Capitol for the U.S., Canada and Japan, but has been signed to PolyGram for the rest of the world since "Fly Like An Eagle" in 1976.

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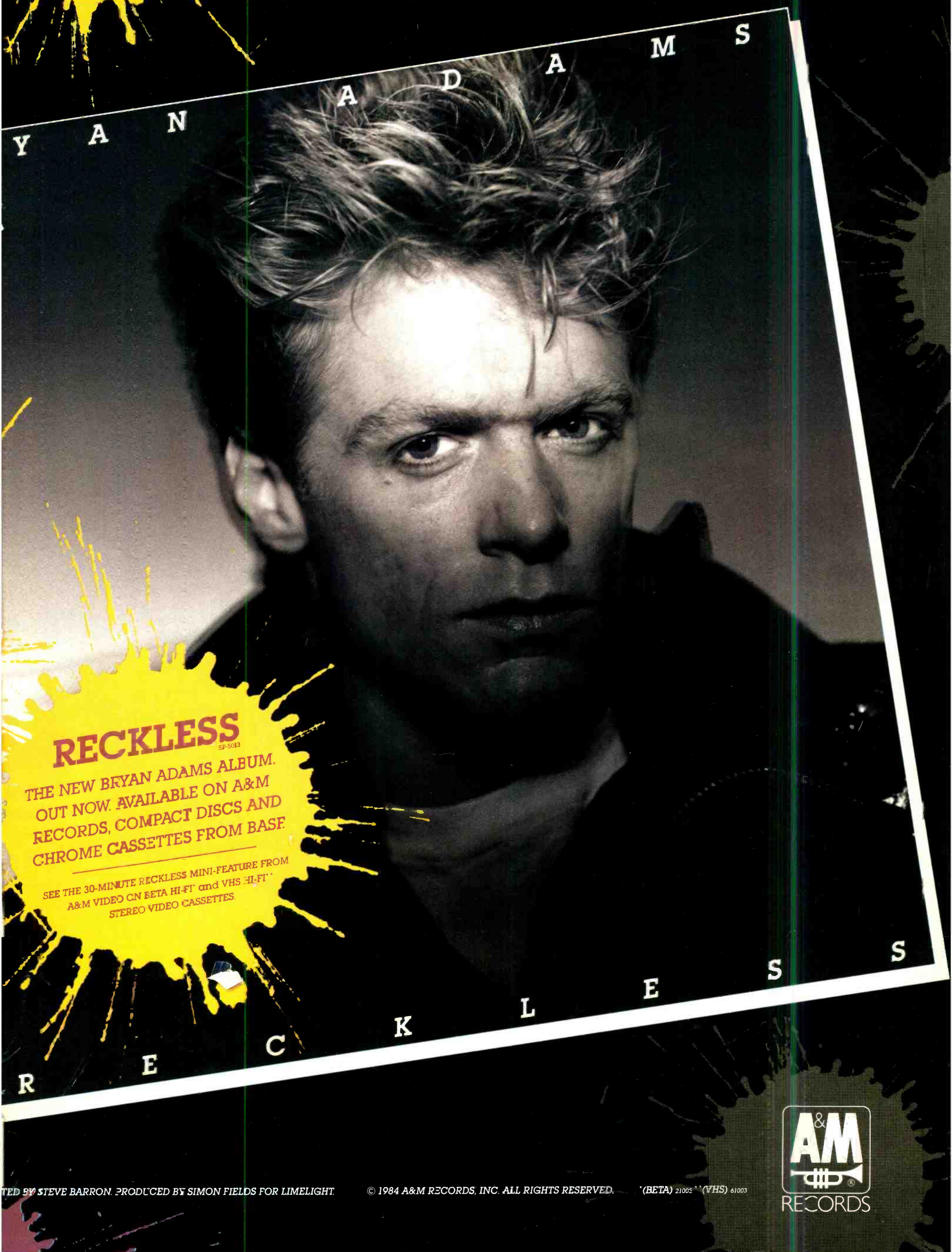
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Grover Helsley Takes Over DOORS REOPEN AT HEIDER STUDIOS

BY STEVEN DUPLER

NEW YORK Until two years ago, the original RCA Recording Studios, located in the RCA building in Los Angeles, were part of Wally Heider Recording. After Heider's operation filed for bankruptcy, the studios went dark. Recently, however, the lights came back up when Grover Helsley opened GHR Recording on July 15.

Much of the studio's appeal comes from the incredibly solid construction and high ceilings of the two rooms. And according to Helsley, those aspects will remain unchanged.

"These are wonderful rooms," says Helsley, whose credits as a scoring and mixing engineer include the films "10" and "S.O.B." "Most of my work was done in this building since 1967, when it was RCA and then Wally Heider Recording. The rooms were built back in 1962 to RCA's own specifications, and they spared no expense. The walls are solid poured concrete."

Although the acoustic qualities of the two studios will remain unchanged, Helsley is planning considerable upgrading of the equipment on the premises. He is replacing the existing consoles with new Neve custom boards, incorporating the new Necam 96 automation system at a cost of about \$360,000 per console. He'll also be adding new outboard gear, such as a Lexicon 224X digital reverb.

"The boards that are now in place are also Neve custom desks, but they're 15 years old," Helsley notes. "We're hoping that the addition of new consoles will be a factor in bringing in new clients. Because they are custom consoles, however, they won't be in place in the studios until May or June of next year."

Helsley says that even though he

is planning to buy new processing gear, he won't need to buy very much, as the rent he pays includes all the equipment left behind when Wally Heider Recording gave up the facility.

"When they went bankrupt, the building owner went to court and purchased the equipment, and it's all included with our rent for the building," he says. "There's plenty of it, too: We've got something like 22 UREI 1176 limiters here."

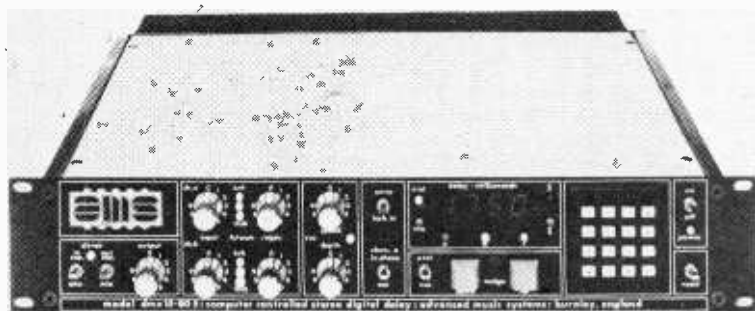
Helsley is planning to tout the studios as multi-purpose facilities able to handle anything from film scoring (a speciality) and television projects to albums. At the moment, he is not planning to add video post-production to the list of the studios' capabilities, but that may change

"down the road."

"Post-production equipment is so bloody expensive," he argues. "We're looking at the possibility of bringing in an outside company on a sub-lease to provide post-production facilities, but that's in the future."

Meanwhile, the upgrading is not slated to include a digital purchase. Helsley says he is considering leasing a digital multi-track system, "possibly the Mitsubishi X-800," but has made no firm commitment to do so. In fact, he says, since he set up shop this summer, he has received only one call inquiring about his interest in acquiring digital equipment.

"It was surprising," he says. "I figured I'd get inundated with calls
(Continued on page 44)



England's Advanced Music Systems showed its DMX 15-80s dual-channel pitch changer at the recent AES convention. The unit provides more than 30 seconds of delay with an 18 kHz bandwidth and 90dB dynamic range. The system accepts one or two pitch changers capable of providing two octaves of pitch change, and is supplied with LES (loop editing system) and a digital sampling and editing system. American distributor for AMS is Harris Sound Inc., Hollywood.

Audio Track

NEW YORK

AT EVERGREEN RECORDING, Rob Stevens is mixing Torsten DeWinkel's debut album for EMI America, with Lothar Segeler assisting. The album features such luminous sidemen as Alphonse Mouzon, Michael Brecker and Billy Cobham. A number of projects are underway at **Quadrasonic:** Gwen Guthrie is in finishing vocal tracks for "I Can't Feel It No More," a cut from her third Island release. Steven Stanley is at the controls, with Lee Friedman assisting. **Freedom Force** is remixing and laying down final overdubs for a new Profile Records 12-inch. The band is producing, with Dave Ogrin and Matthew Kasha engineering and Tommy Gonzalez assisting. And, the **Sensational Gospel Specials** are in recording their new album for the Lance label with producer Joe Lance Williams. Lou Gonzalez is

at the board with Peter Lewis assisting.

LOS ANGELES

AT A&M STUDIOS, Englebert Humperdinck is recording a double album of classic material from the '30s and '40s. James Fitzgerald is producing the Alan Copeland arrangements. Maurice White was in at **Mama Jo's Recording Studio,** producing his new Columbia album with co-producer Robbie Buchanan. Jack Joseph Puig was at the desk, with Steven Ford assisting. Dennis Brown was also in, producing Carol Chapman, with Larry Brown engineering. And producer Richard Podoler was in finishing the next Randy Bell single with engineer Bill Cooper.

NASHVILLE

AT WOODLAND SOUND, lots of
(Continued on page 45)

Video Track

NEW YORK

PRINCE PROTEGE Vanity chose Kim Dempster (Huey Lewis & the News) to take charge of her video for her Motown single "Wild Animal." "It's subliminally sexual," she says of the production, which was lensed by Frank Byers, best known for Haircut 100 clips.

In **Melissa Manchester's** "Thief Of Hearts," a promotional vehicle for the film and album of the same name, movie star Steven Bauer recreated his role especially for the video. It was directed by Graham Henman for HKM Production, PolyGram Records and Paramount Pictures.

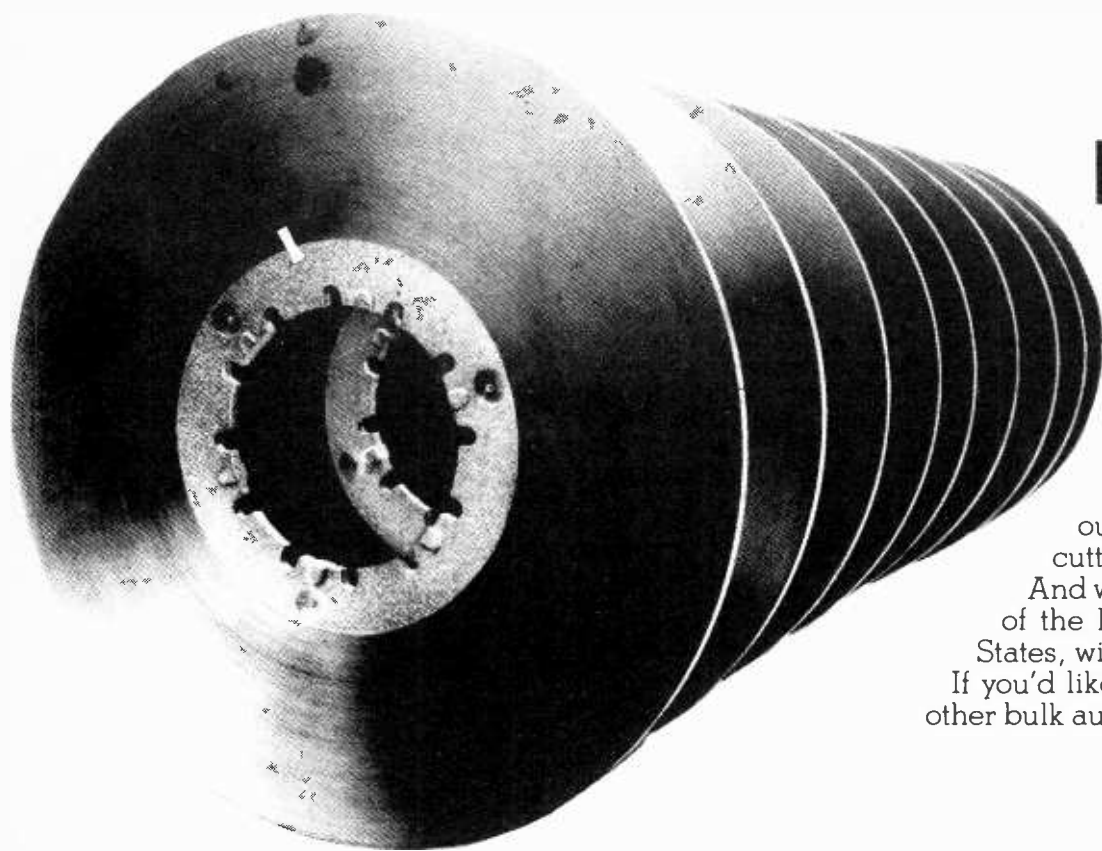
LOS ANGELES

BRIAN DE PALMA'S promotional

video for "Body Double" is going through yet a third re-edit by **Bill Pankaw.** The fledgling director is making a second attempt at directing a successful music video. His first, **Bruce Springsteen's** "Dancing In The Dark," has been highly criticized.

For the film "Body Double," he lensed **Frankie Goes To Hollywood's** "Relax" on specially created sets to accurately mirror interweaves of scenes from the movie. The video's producer **Jeffrey Abelson** says two versions will be released: one for MTV and the other, longer and more risqué, for nightclubs.

When **Ted Turner's Cable Music Channel (CMC)** was launched Friday (26), the final elements were assembled on **Sony's** broadcast
(Continued on page 44)



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MTV Playing Perry 'Prequel' Clip

'No Gimmicks' in Followup to 'Oh, Sherrie'

By FAYE ZUCKERMAN

LOS ANGELES MTV has been featuring its first promotional music video saga Monday since Oct. 1, when it premiered Steve Perry's clip for "Strung Out." The clip is described as a "prequel" to the popular video for "Oh, Sherrie," the first single off Perry's Columbia solo album "Street Talk."

For "Strung Out," the album's third single, Perry re-assembled practically the same crew that worked on "Oh, Sherrie" to produce a clip that, in the end, exemplifies

the directorial acumen of Jack Cole, who pioneered the use of spoken word in music videos. Says Perry: "We wanted to put together something that was technically and visually different—something that would be a first."

With that goal in mind, Cole planned visuals for the video that used few of the standard camera angles and lighting techniques popularly found in promotional clips. "For the performance segments, we used long lenses rather than wide angle and the typical low angle shots," Cole explains. "The long

shots, I believe, have more of an emotional impact and elicit audience involvement."

Lighting also came to play a crucial role in the video, estimated to cost \$100,000. To obtain the desired emotional fervor, Cole used xenon lights, which equal one million candles and were widely utilized in the movie "Blade Runner."

"Much of the emotion was accomplished by back lighting," he says. "The lights provided a cold, hard-edged intensity to Perry's performance."

A Panavision 35mm camera was chosen because of the number of available lenses, Cole notes. Tom Grubb lensed the two-day shoot for Picture Music International.

Producer Paul Flattery, writer John Miller, Perry and Cole collaborated on the script for "Strung Out." The clip reveals how Perry meets Graham Dent, his fictional video director nemesis, who has envisioned a sappy Shakespearean motif for "Oh, Sherrie."

In "Strung Out," Cole and editor Mark West weaved together images of a fictitious practice session being closely scrutinized by record company executives and the arrogant, opinionated Dent. West edited the piece at Complete Post.

"I chose West because of the work he did on Dennis DeYoung's 'Desert Moon,'" Cole says. "I wanted a sense of drama for that clip also. West seemed to have the sensitivity to accomplish what I wanted. We used no gimmicks, no slow motion or special effects of color keying."

Perry points out that the clip does not literally interpret the song "Strung Out." He notes, "I prefer it that way. If videos are too literal, viewers associate the song with the images. I want listeners to conjure up their own images."

But Perry is not completely committed to the music video area. There was no video for the second single off the album, "She's Mine." "I just didn't feel it should be accompanied by a clip," he says.

VIDEO TRACK

(Continued from page 43)

half-inch format Betacam. The Post Group, the official broadcast home of the Turner station, will be making its multi-channel ADO, Mirage, Bosch FGS/4000 and Aurora Computer Graphics System available to CMC. The 24-hour service is offered to cable operators on Galaxy One, transponder 8.

The Post Group also took charge of post-production on "Magic" for Mick Smiley's song from the movie "Ghostbusters." The video was shot on 16mm black and white film and lensed by Dominic Sena. Greg Gold directed and Mark Freedman produced for Mark Freeman Productions. Bob Jenkis edited.

"If you break the rules, you've got Mr. T to fear," says the tv personality, who is hoping to be a video hit when "Mr. T's Commandments" makes its way to MTV. The video was produced by Niles Siegel and Steven Saporta, who say they had director Peter Israelson "follow Mr. T's rules." Israelson, best known for .38 Special and Patti Austin clips, captures the muscleman dancing, performing stunts and rapping to fans.

UNITED KINGDOM

MILLANEY, GRANT, Mallet, Mulcahy Overview (MGMMO) recently took charge of production for Culture Club, Queen and Dokken. The clip for Culture Club's "War Song" was a two-day shoot directed by Russell Mulcahy, who is being lauded for his captivating use of black and white and color in the video, while Boy George is being criticized for imitating Frankie Goes To Hollywood.

Meanwhile, David Mallet lensed Queen in concert in Brussels. It was produced by Jacqui Byford and edited in London by Nick Morris. Mallet also directed Dokken on the London docks.

OTHER CITIES

E.J. STEWART Video Production Facilities oversaw the editing of video footage for Bob Marley, which is being used in the "Legend '84" tour, a worldwide tribute to the late reggae artist.

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

Maintenance, Repair Kurzweil: Technical Classes

NEW YORK Kurzweil Music Systems, manufacturer of the Kurzweil 250 digital keyboard, has instituted a new program to train service reps in the intricacies of repairing and maintaining the instrument.

According to the firm, two classes were recently held, one in Los Angeles and one at the manufacturer's headquarters outside Boston, which graduated more than 30 trained technicians. The workshops were conducted by Kurzweil's engineering manager, Larry Bodony.

Bodony says the 250 is comprised of more than 1,000 discrete parts, and the classes cover how to keep those elements in working order, as well as how to operate the keyboard. The textbook for the course is a detailed 140-page service man-

ual, and technicians are provided with ROM programs which act as diagnostic troubleshooters for the system.

"This new network of factory-trained technicians allows us to provide excellent local service for our machines," says Bodony, who adds that the training programs will be open to independent service organizations as well as reps from Kurzweil's international dealer network. Dates for upcoming workshops have not yet been set.

Since its introduction at the Summer NAMM show in Chicago last year, the Kurzweil 250 has been shipped to about 30 dealers in the U.S., as well as distributors in the U.K., Canada, Japan and Europe. The instrument retails for \$10,700.

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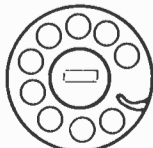
(Continued from page 43)

from digital salesmen, and the only ones we heard from were the Mitsubishi people."

GHR's staff consists mostly of people with whom Helsley has worked in the past, including studio manager Lisa Gerakos, second engineer Chris McNary, maintenance engineer Greg Wakins, assistant maintenance engineer Lemon Gamel and assistant engineer Kevin O'Connor.

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AUDIO TRACK

(Continued from page 43)

commercial work is in progress. Producer **Kelso Herston** has been working on a Long John Silver's jingle, with **Tim Farmer** at the board and **Ken Criblez** assisting. **Ron Chancey** has been producing a Miller beer demo, with independent engineer **Les Ladd** at the controls and **Criblez** assisting. And MCA artist **Lee Greenwood** has been laying down tracks for a Coors beer jingle, with **Bobby Whiteside** producing and **David McKinley** at the controls.

At **Hummingbird**, **Shelly West** recently completed overdubs for her newest Warner Bros. album. **Barry Beckett** produced and **Scott Hendricks** manned the desk. In conjunction with NARAS, artists **Brenda Lee**, **Paul Williams** and songwriter **Steve Davis** were also in the studio.

OTHER CITIES

HIDDEN MEANING RECORDING in Warner Robins, Ga. has been working with several artists on the Toll-Free label, including **Dee Dee Stephenson**, **EC The MC**, **Flikk** and **Elijah Rock**.

Omega Audio in Dallas recently acquired the "Filmways/Heider" Mobile Unit No. 2 from **The Record Plant** in Los Angeles. After refurbishing, the truck has been used for several clients. The **Discovery Satellite Network** of Dallas retained the mobile to provide uplink services and 24-track recording for a live concert by **Andrae Crouch & the Disciples** at Prestonwood Baptist Church in Dallas. **Dan Sampson** produced for the Discovery Network, **Malcom Neal** directed and **Tele-Image of Dallas** provided video facilities. Engineering for Omega were **Bob Singleton**, **Marvin Hlavenka** and **Hassell Teekell**.

At Washington, D.C.'s **Lion & Fox Recording**, a Ras Records reggae Christmas album has been completed. **Gary Himmelfarb** of Ras is producing, and the album will feature the label's full lineup, including

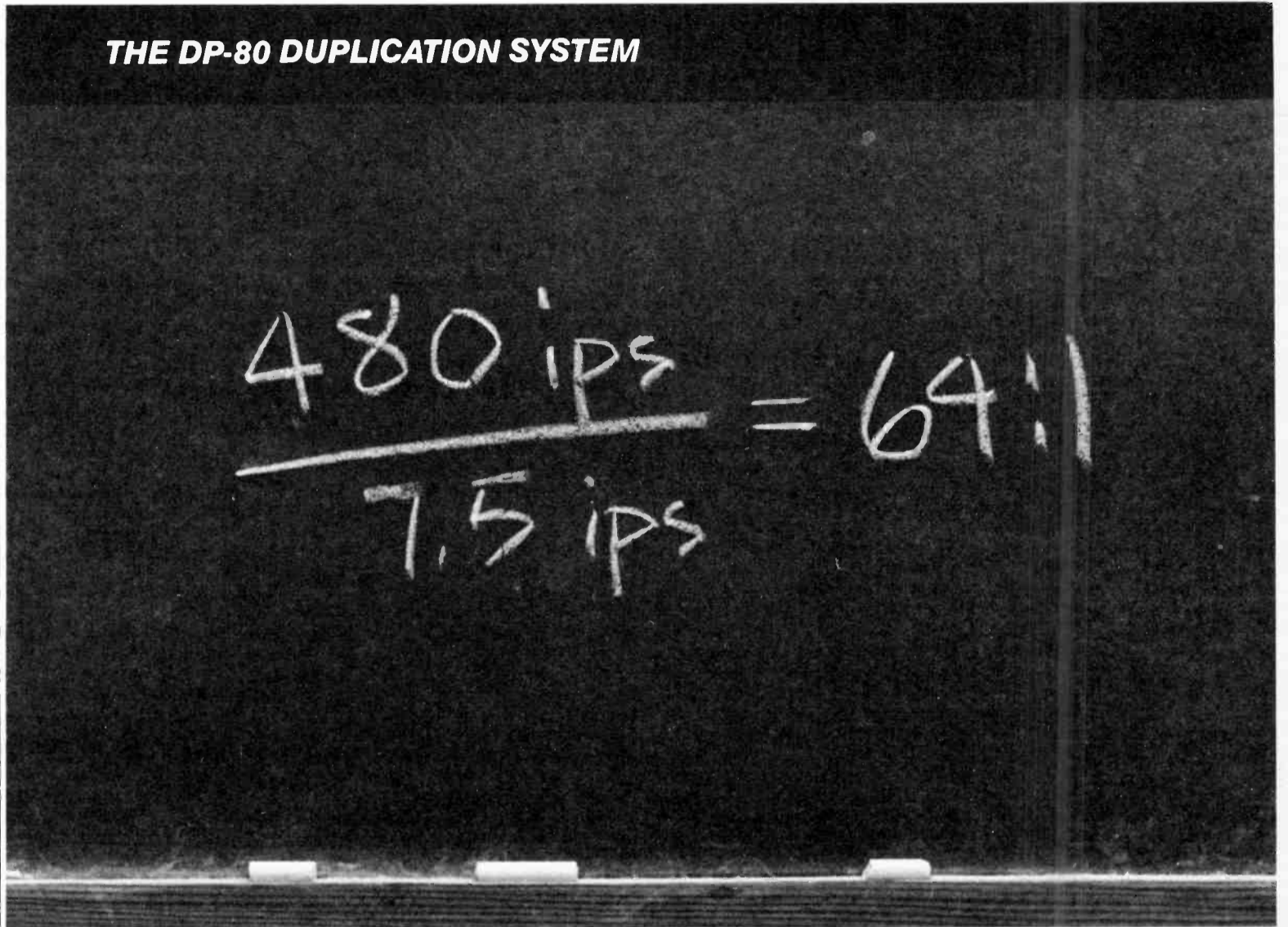
Eek-A-Mouse, **Freddie MacGregor**, **Michigan & Smiley**, **Don Carlos**, **Peter Broggs**, **June Lodge** and **the Studio One Band**. All but one of the songs were mixed at **Lion &**

In London, **Jack Green** has entered an as-yet-unnamed studio to begin work on his first album in a number of years. Working with producer/engineer **John Etchells** (ex-

Dire Straits and **David Gilmore**), **Green** is planning to record in London and the U.S. and move to Germany for mixing, aiming for completion by late November.

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

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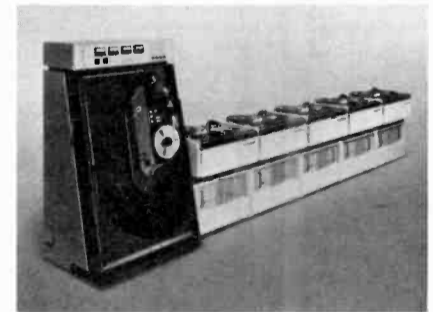
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Ambisonic System 'Catching on': One Dozen Sold

NEW YORK Sales of Audio+Design/Calrec Inc.'s Ambisonic Mastering Package (AMP) are growing, with company president **Nigel Branwell** reporting purchases by five U.S. recording studios since the system's introduction last spring. So far, says Branwell, a dozen AMPs have been sold worldwide.

"The Ambisonic format is catching on," says Branwell. "There are over 200 UHJ-encoded albums and Compact Discs on the market, and **Steve Hackett** just released the first multi-track mastered Ambisonic album." That album, "Till We Have Faces," was mixed at London's **Marcus Music**, and released in September on the **Lamborghini** label.

Audio+Design is also now marketing Ambisonic decoders for the first time in the U.S. Manufactured by the European firm **Minim**, the two models, AD7 and AD10, accept two-channel UHJ-encoded signals from records, CDs, tapes, broadcast and video, as well as B-format signals suitable for professional playback systems.

New Wing Takes Flight

We're in Nashville To Stay, Says MTM Music Group

BY EDWARD MORRIS

NASHVILLE After more than two years of scouting out the country and gospel territory here, Alan Bernard and Howard Stark have planted the MTM Music Group flag at 1207 17th Ave. South, with the declaration that they are here to stay.

The organization will include MTM Records, as well as publishing and production operations. Bernard and Stark, both of whom have relocated in Nashville, will serve as chief executive officer and president, respectively. Tommy West is senior vice president, and Meredith Stewart, formerly of Coal Miners Music, is director of publishing.

Although the MTM Music Group is financially linked to MTM Enterprises on the West Coast, Bernard and Stark stress that the new organization will enjoy almost complete autonomy.

MTM Records has not yet signed its first artist, but West is working with a list of singer/songwriters, attached to the group's publishing arm, who appear to be candidates. MTM bought West's Lawyers Daughter (BMI) and Further West (ASCAP) catalogs when West came with the company. Stark says the old catalog names will remain for the time being.

West, who was with Cashwest Productions for 14 years, still owns part of that company and part of the Sister John and Blendingwell cata-

logs.

The direction of the new label, according to its officers, is toward country music by new artists. But they say they are open to other forms and established names if the deal is right.

For a long time, Bernard and Stark studied the possibility of starting a gospel label, an option they still haven't closed. In spite of the fact that major secular labels have dropped their gospel subsidiaries, Bernard points to the economic health of Word and Sparrow to underline his belief that gospel can still be a moneymaker.

At the request of her managers, Stark and Bernard have attended two Amy Grant concerts and say they were greatly impressed by what they saw. They deny, though, that they are looking to sign Grant. "We're not running after anyone on the Christian market now," Bernard says.

"One of the reasons we're going in a new artist direction," Bernard explains, "is that, for all three of us, our whole career has been spent in building new artists." Adds Stark: "Instead of spending \$100,000 to buy an act, we'd rather spend the same \$100,000 and build from within."

The company has no plans for developing a management division, according to Bernard, but will offer basic management services, if

(Continued on page 52)

NASHVILLE SCENE

by Kip Kirby



(Kip Kirby is on vacation. This week's column is written by Edward Morris.)

THERE COME those hideously truncated afternoons when self-imposed deadlines hurtle past like promises pushed from ledges. There are too many blips on one's radar screen, too many telephone calls on hold and too many publicists in the outer office clutching photos to their hearts like shields against unemployment.

As each publicist clamors for a turn at the steering wheel of entertainment journalism, one begins to hear in the near distance the Mormon Tabernacle Choir scraping its fingernails in unison across a blackboard. On such vexatious occasions as these, one must learn to surmount that squalid activity called "hype," not by taking up arms against it but by acknowledging its remarkable variety.

How hype came to be called that is a question virtually no one cares about. Those few who do disagree wildly on the word's origin. Some say it is a short form of "hyperbole"—an exaggeration or overstatement—while another camp holds that it is an abbreviation of "high powered." Both speculations suffer from having been made at too great a distance from the phenomenon in question.

Those who daily witness hype up close, in all its pristine ugliness, are nearer the mark when they contend that "hype" derives from "hyperglycemia"—an excess of sweetness; "hypodermic"—getting under the skin; or "hypoplasia"—a condition of arrested development.

No one has gone on record with the assertion that "hype" may have its roots in "hypocrisy"—but, then again, no one marvels publicly about the comforting predictability of gravity.

To settle this matter of etymology once and for all: "Hype" is an acronym for High Yield Per Expenditure.

More fascinating still than the question of origin (as almost anything else would have to be) is the variety of hypes one is afflicted with on the way to becoming hypertensive. Herewith, a partial catalog:

Alzheimer's Hype: "Don't you remember asking me for this picture?"

Comparative Hype: "Switching producers has just made all the difference in the world for me."

Conspiratorial Hype: "Sure he's a mental defective—but he's still news."

Dazzle Hype: "Why don't you just hop on the company jet and fly out here to Vegas to do the interview? Dolly's a big fan of yours."

Deja Vu Hype: "This is my best album."

Economic Hype: "Let me know when the story's going to run—we're trying to schedule our ads."

Historical Hype: "We thought you might want to mention that this is Carl's first top 20 hit since he started blow-drying his hair."

Low-Budget Hype: "Ours is a non-profit corporation."

Statistical Hype: "We're shipping this news release platinum."

Terrorist Hype: "Hello. Can you hold for Bob Dylan, please?"

Taking a look at hype in its remarkable variety

Transparent Hype: "Just popped in to say hi."

Victimless Hype: "Forget the pictures. Let's go have a drink."

Nashville has more dodges than Detroit. And on certain short afternoons, they're all parking in one's head.

THERE ARE some good works going on out there that transcend hyping. A series of benefit concerts is being scheduled on behalf of singer **Stoney Edwards**, who has undergone several major and expensive operations this year. Formerly on Capitol Records, Edwards had such hits as "She's My Rock," "Mississippi You're On My Mind," "Hank And Lefty Raised My Country Soul" and "Blackbird." Information on the concerts and the Stoney Edwards Benefit Fund are available from Danny Wolfe, P.O. Box 1268, Lake Granbury, Tex. 76048, (817) 326-2368.

Grand Ole Opry star and songwriter **Justin Tubb** reports that a FOR E.T. fund (For Ongoing Research & Emphysema Treatment) has been established in memory of his father, **Ernest Tubb**, who died recently from the respiratory disease. The organization will operate under the auspices of the American Lung Assn. of Tennessee, P.O. Box 399, Nashville, Tenn. 37202.

DOCTOR RON

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Second Seminar For Entertainment Journalists Assn.

NASHVILLE The National Entertainment Journalists Assn. holds its second annual seminar for writers and photographers at Blair Academy here Saturday (10), with USA Today editorial director John Siegenthaler delivering the keynote address.

Held to raise money for journalism scholarships, the day-long event will feature panels on interviewing; photography; writing press releases; writing for print, movies and television; writing entertainment criticism; and freelancing in other than one's original field.

More than 40 panelists from local and national media—including fan and trade publications—are scheduled to speak on the panels or in a "roundtable" capacity in which the photographers, writers and publicists meet with registrants in small groups.

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FOR WEEK ENDING NOVEMBER 10, 1984

Billboard

HOT COUNTRY SINGLES

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	3	16	I'VE BEEN AROUND ENOUGH TO KNOW J.BOWEN/MCA 52407	JOHN SCHNEIDER
2	3	4	14	GIVE ME ONE MORE CHANCE B.KILLEN/EPIC 34-04567	◆ EXILE
3	4	5	13	SHE SURE GOT AWAY WITH MY HEART J.ANDERSON L.BRADLEY/WARNER BROS. 29207	JOHN ANDERSON
4	5	7	13	FOOL'S GOLD J.CRUTCHFIELD/MCA 52426	LEE GREENWOOD
5	7	11	12	YOU COULD'VE HEARD A HEART BREAK J.BOWEN/WARNER BROS. 7-29206	JOHNNY LEE
6	9	13	11	YOUR HEART'S NOT IN IT B.MONTGOMERY/COLUMBIA 38-04578	JANIE FRICKE
7	10	14	11	PRISONER OF THE HIGHWAY R.MILSAP R.GALBRAITH/RCA PB-13847	RONNIE MILSAP
8	8	10	13	ONE TAKES THE BLAME J.KENNEDY/MERCURY 880-130-7	THE STATLER BROTHERS
9	11	17	10	CHANCE OF LOVIN' YOU N.LARKIN E.T.CONLEY/RCA 13877	EARL THOMAS CONLEY
10	14	19	10	NOBODY LOVES ME LIKE YOU DO J.E.NORMAN/CAPITOL 5401	A.MURRAY & D.LOGGINS
11	12	15	12	PINS & NEEDLES R.SKAGGS/MCA/CURB 52432	THE WHITES
12	13	16	11	MAGGIE'S DREAM D.WILLIAMS G.FUNDIS/MCA 52448	DON WILLIAMS
13	15	18	11	TOO GOOD TO STOP NOW J.BOYLAN/EPIC 34-04563	MICKEY GILLEY
14	1	2	13	CITY OF NEW ORLEANS C.MOMAN/COLUMBIA 06371	WILLIE NELSON
15	17	23	8	SHE'S MY ROCK B.SHERRILL/EPIC 04-04609	GEORGE JONES
16	18	22	10	P.S. I LOVE YOU J.KENNEDY/MERCURY 880-216-7	TOM T. HALL
17	20	25	9	GOD WON'T GET YOU F.POST D.PARTON/RCA 13883	DOLLY PARTON
18	21	26	8	I LOVE ONLY YOU M.MORGAN P.WORLEY/WARNER BROS. 7-29203	NITTY GRITTY DIRT BAND
19	22	28	8	WORLD'S GREATEST LOVER D.BELLAMY H.BELLAMY S.KLEIN/MCA/CURB 52446	THE BELLAMY BROTHERS
20	24	32	6	WHY NOT ME B.MAHER/RCA/CURB 13923	THE JUDDS
21	25	31	7	AMERICA ◆ J.BRIDGES G.SCRUGGS/RCA 13908	WAYLON JENNINGS
22	29	36	7	DOES FORT WORTH EVER CROSS YOUR MIND J.BOWEN G.STRAIT/MCA 52458	GEORGE STRAIT
23	26	29	9	WISHFUL DRINKIN' M.BOGDAN L.MCBRIDE/MCA 52452	ATLANTA
24	19	21	12	RADIO LAND J.E.NORMAN/LIBERTY 1523	MICHAEL MARTIN MURPHY
25	30	33	9	IT'S A BE TOGETHER NIGHT J.E.NORMAN/VIVA 7-29187	D.FRIZZEL & S.WEST
26	31	37	6	THE BEST YEAR OF MY LIFE E.RABBITT E.STEVENS J.BOWEN/WARNER BROS. 7-29186	EDDIE RABBITT
27	32	35	8	SOME HEARTS GET ALL THE BREAKS CHUCKO II/EPIC 34-04586	CHARLY MCCLAIN
28	34	39	7	DIAMOND IN THE DUST B.MONTGOMERY S.BUCKINGHAM/COLUMBIA 38-04610	MARK GRAY
29	35	40	6	ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT J.BOWEN H.WILLIAMS JR./WARNER/CURB 7-29184	◆ HANK WILLIAMS, JR.
30	36	41	6	CROSSWORD PUZZLE T.COLLINS/MCA 52465	BARBARA MANDRELL
31	16	9	14	PLEDGING MY LOVE B.AHERN/WARNER BROS. 7-29218	EMMYLOU HARRIS
32	38	46	5	HOW BLUE H.SHEDD/MCA 52468	REBA MC ENTIRE
33	6	1	15	IF YOU'RE GONNA PLAY IN TEXAS H.SHEDD ALABAMA/RCA 13840	ALABAMA
34	23	12	15	WOMAN YOUR LOVE B.MEVIS/COLUMBIA 38-04466	MOE BANDY
35	28	8	16	I DON'T KNOW A THING ABOUT LOVE F.BOWEN/WARNER BROS. 7-29227	CONWAY TWITTY
36	40	45	8	WHATEVER TURNS YOU ON K.LEHNING/EPIC 34-04590	KEITH STEGALL
37	47	52	4	YEARS AFTER YOU B.LOGAN/MCA 52470	JOHN CONLEE
38	43	49	6	JAGGED EDGE OF A BROKEN HEART G.DAVIES L.SKLAR/RCA 13912	GAIL DAVIES
39	44	48	5	THE BOYS NIGHT OUT B.MEVIS/COLUMBIA 38-04601	◆ MOE BANDY & JOE STEMPLY
40	46	55	5	GOT NO REASON NOW FOR GOIN' HOME R.REEDER G.WATSON/MCA/CURB 52457	GENE WATSON
41	50	56	3	ME AGAINST THE NIGHT J.BOWEN/WARNER BROS. 7-29151	CRYSTAL GAYLE
42	39	42	8	TURN ME LOOSE E.GORDY JR./RCA 13860	VINCE GILL
43	52	57	4	HEARTACHE AND A HALF R.VAN HOY/RCA 13921	DEBORAH ALLEN
44	55	66	3	A PLACE TO FALL APART M.HAGGARD R.BAKER/EPIC 34-04663	MERLE HAGGARD
45	27	6	17	THE LADY TAKES THE COWBOY EVERYTIME R.HALL/COLUMBIA 38-04533	L.GATLIN & GATLIN BROS.
46	37	30	16	SECOND HAND HEART G.MORRIS J.E.NORMAN/WARNER BROS. 7-29230	◆ GARY MORRIS
47	53	58	6	LEONA R.SCRUGGS/CAPITOL/CURB 5403	SAWYER BROWN
48	41	20	16	(YOU BRING OUT) THE WILD SIDE OF ME K.LEHNING/EMI-AMERICA 8220	DAN SEALS
49	51	54	8	GETTIN' OVER YOU D.SCHAFFER R.DIXON/TEXAS 5557	MASON DIXON
50	49	51	7	ON THE WINGS OF A NIGHTINGALE D.EDMONDS/MERCURY 880-213-7	◆ THE EVERLY BROTHERS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	
51	57	65	4	THE GIRL MOST LIKELY TO B.MONTGOMERY/CLEVELAND INTERNATIONAL 38-04608/COLUMBIA	B.J. THOMAS
52	59	68	3	I'D DANCE EVERY DANCE WITH YOU B.MEVIS/MERCURY 880-306	THE KENDALLS
53	65	-	2	SOMETHING IN MY HEART R.SKAGGS/EPIC 34-04668	RICKY SKAGGS
54	NEW			AIN'T SHE SOMETHING ELSE C.TWITTY D.HENRY/WARNER BROS. 7-29137	CONWAY TWITTY
55	NEW			(THERE'S A) FIRE IN THE NIGHT H.SHEDD ALABAMA/RCA 13926	◆ ALABAMA
56	68	-	2	YOU TURN ME ON (LIKE A RADIO) B.MEVIS/RCA 13937	ED BRUCE
57	61	73	3	SLOW NIGHTS H.SHEDD/MCA 52474	MEL TILLIS WITH GLEN CAMPBELL
58	62	67	4	RESTLESS HEART R.LANDIS/RCA 13907	JUICE NEWTON
59	67	-	2	HOW DO YOU FEEL ABOUT FOOLING AROUND? W.NELSON AND K.KRISTOFFERSON	W. NELSON AND K. KRISTOFFERSON
60	42	27	15	ROCK & ROLL SHOES B.SHERRILL/COLUMBIA 38-04531	RAY CHARLES WITH B.J. THOMAS
61	45	34	17	TO ME T.COLLINS J.CRUTCHFIELD/MCA 52415	BARBARA MANDRELL & LEE GREENWOOD
62	NEW			ONE OWNER HEART J.E.NORMAN/WARNER BROS. 7-29167	T.G. SHEPPARD
63	33	24	13	GOODBYE HEARTACHE E.KILROY/RCA 13850	LOUISE MANDRELL
64	70	-	2	MISSIN' MISSISSIPPI N.WILSON/RCA 13936	CHARLEY PRIDE
65	69	79	3	ANOTHER LONELY NIGHT WITH YOU J.KENNEDY/MCA/CHURCH HILL 52469	ROY CLARK
66	60	64	5	ROSE OF MY HEART R.ALBRIGHT/EPIC 34-04628	JOHNNY RODRIGUEZ
67	73	-	2	SHE'S GONE GONE GONE S.CORNELIUS/COLUMBIA 38-04647	CARL JACKSON
68	58	47	10	WHEN THE WILD LIFE BETRAYS ME J.BOWEN M.UTLEY T.BROWN/MCA 52438	JIMMY BUFFETT
69	NEW			MAKE MY LIFE WITH YOU R.CHANCEY/MCA 52488	OAK RIDGE BOYS
70	71	83	3	THINKING 'BOUT LEAVING D.KASTLE/MERCURY 880-256	BUTCH BAKER
71	48	38	17	UNCLE PEN R.SKAGGS/SUGAR HILL/EPIC 34-04527	RICKY SKAGGS
72	56	50	8	DON'T YOU GIVE UP ON LOVE N.WILSON T.BROWN/RCA 13862	STEVE WARINER
73	78	-	2	EIGHT DAYS A WEEK M.DANIEL J.DOWELL/MERCURY 880-316-7	THE WRIGHT BROTHERS
74	NEW			WHAT ABOUT ME K.RODGERS D.FOSTER/RCA 13899	KENNY ROGERS
75	NEW			BABY'S GOT HER BLUE JEANS ON J.KENNEDY/CAPITOL 5418	MEL MCDANIEL
76	81	-	2	PUT ANOTHER NOTCH IN YOUR BELT B.STULL/WEST TEXAS AMERICA 1	SUSAN RAYE
77	63	44	18	EVERYDAY R.CHANCEY/MCA 52419	◆ THE OAK RIDGE BOYS
78	NEW			SHE'S GONNA WIN YOUR HEART E.RAVEN P.WORLEY/RCA 13939	◆ EDDIE RAVEN
79	79	-	2	THE MINSTREL B.HILL/NSD 195	MIKE DEKLE
80	64	53	21	I COULD USE ANOTHER YOU E.RAVEN P.WORLEY/RCA 13839	EDDY RAVEN
81	NEW			GOODBYE HIGHWAY S.BUCKINGHAM/WARNER BROS. 7-29155	PAM TILLIS
82	NEW			RUNNING DOWN MEMORY LANE A.D.MARTINO/MOON SHINE 3034	REX ALLEN JR.
83	54	43	17	WHAT WOULD YOUR MEMORIES DO B.MAVIS/COMPLEAT 126/POLYGRAM	VERN GOSDIN
84	NEW			ALL TANGLED UP IN LOVE M.WRIGHT/RCA 13938	GUS HARDIN
85	76	69	7	HOME AGAIN M.MASSER/ELEKTRA 7-69697	JUDY COLLINS & T.G. SHEPPARD
86	66	59	7	TURN ME TO LOVE N.WILSON/RCA 13810	KEITH WHITLEY
87	74	74	4	OLD MEMORIES ARE HARD TO LOSE J.FULLER J.HOBBS/CAPITOL 5404	KIMBERLY SPRINGS
88	80	75	23	YOU'RE GETTIN' TO ME AGAIN D.TOLLE/NOBLE VISION 105	◆ JIM GLASER
89	83	76	4	THE RIVER'S SONG M.POST W.MURPHEY/RCA 13913	JOEY SCARBURY
90	72	72	4	LOVE AND LET LOVE S.MACLELLAN S.LIMBO/AMOR 1002	DANNY SHIRLEY
91	87	61	9	THAT'S EASY FOR YOU TO SAY R.PEOPLES B.HILL/MERCURY 880-192-7	KATHY MATTEA
92	NEW			JUST LIKE THAT B.MCCRAKEN J.RUTENSCHROER/REVOLVER 84-004	MALCHAK AND RUCKER
93	82	62	9	MAMA SHE'S LAZY PINKARD BOWDEN/WARNER BROS. 7-29205	PINKARD AND BOWDEN
94	90	86	21	FAITHLESS LOVE H.SHEDD/ATLANTIC/AMERICA 7-99768	GLEN CAMPBELL
95	88	82	21	I GOT A MILLION OF 'EM B.KILLEN/EPIC 34-04499	RONNIE MCDOWELL
96	85	81	13	RIDE 'EM COWBOY R.LANDIS/CAPITOL 5379	JUICE NEWTON
97	95	70	19	TURNING AWAY J.BOWEN/WARNER BROS. 7-29254	CRYSTAL GAYLE
98	77	60	14	A SWEETER LOVE (I'LL NEVER KNOW) J.CRUTCHFIELD/MCA 52394	BRENDA LEE
99	84	77	18	LET'S CHASE EACH OTHER AROUND THE ROOM M.HAGGARD/EPIC 34-04512	MERLE HAGGARD
100	97	84	17	STUCK ON YOU L.RICHIE J.A.CARMICHAEL/MOTOWN 1746	LIONEL RICHIE

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

FOR WEEK ENDING NOVEMBER 10, 1984

Billboard Hot Country Singles SALES & AIRPLAY

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

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	2	1	2			
1	2			I'VE BEEN AROUND ENOUGH TO KNOW	JOHN SCHNEIDER	1
2	3			GIVE ME ONE MORE CHANCE	EXILE	2
3	4			SHE SURE GOT AWAY WITH MY HEART	JOHN ANDERSON	3
4	5			FOOL'S GOLD	LEE GREENWOOD	4
5	7			YOU COULD'VE HEARD A HEART BREAK	JOHNNY LEE	5
6	13			PRISONER OF THE HIGHWAY	RONNIE MILSAP	7
7	9			YOUR HEART'S NOT IN IT	JANIE FRICKE	6
8	6			ONE TAKES THE BLAME	THE STATLER BROTHERS	8
9	10			PINS & NEEDLES	THE WHITES	11
10	12			NOBODY LOVES ME LIKE YOU DO	A.MURRAY & D.LOGGINS	10
11	11			CHANCE OF LOVIN' YOU	EARL THOMAS CONLEY	9
12	14			MAGGIE'S DREAM	DON WILLIAMS	12
13	17			TOO GOOD TO STOP NOW	MICKEY GILLEY	13
14	21			P.S. I LOVE YOU	TOM T. HALL	16
15	1			CITY OF NEW ORLEANS	WILLIE NELSON	14
16	19			SHE'S MY ROCK	GEORGE JONES	15
17	24			GOD WON'T GET YOU	DOLLY PARTON	17
18	20			WISHFUL DRINKIN'	ATLANTA	23
19	27			WORLD'S GREATEST LOVER	THE BELLAMY BROTHERS	19
20	26			I LOVE ONLY YOU	NITTY GRITTY DIRT BAND	18
21	29			DOES FORT WORTH EVER CROSS YOUR MIND	GEORGE STRAIT	22
22	-			IT'S A BE TOGETHER NIGHT	D.FRIZZEL & S.WEST	25
23	30			AMERICA	WAYLON JENNINGS	21
24	8			IF YOU'RE GONNA PLAY IN TEXAS	ALABAMA	33
25	-			WHY NOT ME	THE JUDDS	20
26	16			PLEDGING MY LOVE	EMMYLOU HARRIS	31
27	18			I DON'T KNOW A THING ABOUT LOVE	CONWAY TWITTY	35
28	-			IT'S A BE TOGETHER NIGHT	D.FRIZZEL & S.WEST	25
29	15			THE LADY TAKES A COWBOY	L. GATLIN & BROS.	45
30	-			AL MY ROWDY FRIENDS ARE COMING OVER	H. WILLIAMS, JR.	29

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	2	1	2			
1	3			GIVE ME ONE MORE CHANCE	EXILE	2
2	2			I'VE BEEN AROUND ENOUGH TO KNOW	JOHN SCHNEIDER	1
3	4			SHE SURE GOT AWAY WITH MY HEART	JOHN ANDERSON	3
4	5			FOOL'S GOLD	LEE GREENWOOD	4
5	6			YOU COULD'VE HEARD A HEART BREAK	JOHNNY LEE	5
6	7			YOUR HEART'S NOT IN IT	JANIE FRICKE	6
7	9			PRISONER OF THE HIGHWAY	RONNIE MILSAP	7
8	10			CHANCE OF LOVIN' YOU	EARL THOMAS CONLEY	9
9	8			ONE TAKES THE BLAME	THE STATLER BROTHERS	8
10	11			TOO GOOD TO STOP NOW	MICKEY GILLEY	13
11	13			NOBODY LOVES ME LIKE YOU DO	A.MURRAY & D.LOGGINS	10
12	12			MAGGIE'S DREAM	DON WILLIAMS	12
13	1			CITY OF NEW ORLEANS	WILLIE NELSON	14
14	14			PINS & NEEDLES	THE WHITES	11
15	15			SHE'S MY ROCK	GEORGE JONES	15
16	16			P.S. I LOVE YOU	TOM T. HALL	16
17	18			GOD WON'T GET YOU	DOLLY PARTON	17
18	19			I LOVE ONLY YOU	NITTY GRITTY DIRT BAND	18
19	22			WHY NOT ME	THE JUDDS	20
20	21			WORLD'S GREATEST LOVER	THE BELLAMY BROTHERS	19
21	24			AMERICA	WAYLON JENNINGS	21
22	26			THE BEST YEAR OF MY LIFE	EDDIE RABBITT	26
23	27			DOES FORT WORTH EVER CROSS YOUR MIND	GEORGE STRAIT	22
24	29			SOME HEARTS GET ALL THE BREAKS	CHARLY MCCLAIN	27
25	30			IT'S A BE TOGETHER NIGHT	D.FRIZZEL & S.WEST	25
26	-			DIAMOND IN THE DUST	MARK GRAY	28
27	30			WISHFUL DRINKIN'	ATLANTA	23
28	-			CROSSWORD PUZZLE	BARBARA MANDRELL	30
29	-			ALL MY ROWDY FRIENDS ARE COMING OVER	H.WILLIAMS, JR.	29
30	-			HOW BLUE	REBA MC ENTIRE	32

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
RCA	20
MCA	14
WARNER BROS.	13
EPIC	10
COLUMBIA	9
MERCURY	7
CAPITOL	4
MCA/CURB	3
AMOR	1
ATLANTIC/AMERICA	1
CAPITOL/CURB	1
CLEVELAND INTERNATIONAL	1
COMPLEAT	1
ELEKTRA	1
EMI-AMERICA	1
LIBERTY	1
MCA/CHURCHILL	1
MOON SHINE	1
MOTOWN	1
NOBLE VISION	1
NSD	1
RCA/CURB	1
REVOLVER	1
SUGAR HILL/EPIC	1
TEXAS	1
VIVA	1
WARNER/CURB	1
WESTEXAS AMERICA	1

COUNTRY SINGLES A-Z—SONGWriters/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

A-Z (LISTED BY TITLE)

TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.	63	90	67	83
44 A PLACE TO FALL APART - M.Haggard W.Nelson F.Powell (Mount Shasta, BMI)	GOODBYE HEARTACHE - R.C.Bannon M.Spriggs (Warner-Tamerlane/BMI/Three Ships, BMI/Writers House, BMI) WBM	LOVE AND LET LOVE - D.Gray B.Reneau (Simonton, BMI/Think Music, ASCAP)	SHE'S GONE GONE GONE - H.Howard (Tree Publishing Corp., BMI/Harlan Howard, BMI)	WHAT WOULD YOUR MEMORIES DO - H.Cochran D.Dillon (Tree, BMI) HL
98 A SWEETER LOVE (I'LL NEVER KNOW) - J.Crutchfield (Music Corp. of America, BMI)	81 GOODBYE HIGHWAY - P.Tillis M.A.Kennedy (Elektra, BMI/Asylum, BMI/Love Wheel, BMI/Pam Tillis, ASCAP)	12 MAGGIE'S DREAM - D.Loggins L.Silver (Leeds, ASCAP/Patchwork, BMI)	78 SHE'S GONNA WIN YOUR HEART - M.Williams B.Burnette (Welbeck, ASCAP/Dorsey, ASCAP/CAVESSON, ASCAP)	36 WHATEVER TURNS YOU ON - K.Stegall D.Lowery (Blackwood, ASCAP/Stegall, BMI/Sheddhouse, ASCAP) CPP
54 AIN'T SHE SOMETHING ELSE - J.Foster B.Rice (Jack&Bill, ASCAP)	40 GOT NO REASON NOW FOR GOIN' HOME - J.Russell (Vogue, BMI/Sunflower County, BMI)	69 MAKE MY LIFE WITH YOU - G.Burris (Garwin, ASCAP/Sweet Karol, ASCAP)	B.Burnette (Welbeck, ASCAP/Dorsey, ASCAP/CAVESSON, ASCAP)	68 WHEN THE WILD LIFE BETRAYS ME - J.Buffett M.Utley W.Jennings (Coral Reefer, ASCAP/Coconutley, ASCAP/Warner-Tamerlane/BMI/Blue Sky Rider, BMI)
29 ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT - H.Williams, Jr. (Bocephus, BMI) CPP	43 HEARTACHE AND A HALF - D.Allen R.Van Hoy E.Struzick (Posey, ASCAP/Van Hoy, ASCAP/Unichappell, BMI/Struzick Muzick, ASCAP)CHA/HL	93 MAMA SHE'S LAZY - K.O'Dell (Kenny O'Dell, BMI)	15 SHE'S MY ROCK - S.K.Dobbins (Famous, ASCAP/Chappell, ASCAP) HL/CHA/PPP	20 WHY NOT ME - H.Howard B.Maher S.Throckmorton (Cross Keys, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Tree Publishing Corp., BMI) HL
84 ALL TANGLED UP IN LOVE - B.McDill J.Weatherly (Hall-Clement, BMI/Bright Sky, ASCAP/Charlie Monk, ASCAP)	85 HOME AGAIN - M.Masser (Prince Street, ASCAP/Screen Gems-Capitol EMI, ASCAP)	41 ME AGAINST THE NIGHT - P.Rose M.Kennedy P.Bunch (Irving, BMI/Love Wheel, BMI)	57 SLOW NIGHTS - B.Albright (Sawgrass, BMI)	23 WISHFUL DRINKIN' - B.Mevis B.Shore (Blackwood, ASCAP/Stegall, BMI/Sheddhouse, ASCAP) CPP
21 AMERICA - S.Johns (Lowery, BMI/Legibus, BMI/Captain Crystal, BMI) CPP	32 HOW BLUE - J.Moffat (Sonmedia, BMI/Bugshoot, BMI)	64 MISSIN' MISSISSIPPI - B.Gallimore B.Mevis B.Shore (Royalhaven, BMI/Gid, ASCAP/Dejamus, ASCAP)	100 STUCK ON YOU - L.Richie (Brockman, ASCAP) HL	34 WOMAN YOUR LOVE - B.Shore D.Willis (Royalhaven, ASCAP/Gid, ASCAP) CPP
65 ANOTHER LONELY NIGHT WITH YOU - R.Clark C.Anderson (Seductive Lady, BMI/Sweet Street, ASCAP)	59 HOW DO YOU FEEL ABOUT FOOLING AROUND? - K.Kristofferson M.Utley S.Bruton (Resaca, BMI/Music City, ASCAP)	10 NOBODY LOVES ME LIKE YOU DO - J.Dunn P.Phillips (Ensign, BMI) CPP	91 THAT'S EASY FOR YOU TO SAY - B.Clifford D.Hodges (Welbeck, BMI/ATV, ASCAP)	19 WORLD'S GREATEST LOVER - D.Bellamy (Bellamy Brothers, ASCAP) CPP
75 BABY'S GOT HER BLUE JEANS ON - Bob McDill (Hall-Clement, BMI)	80 I COULD USE ANOTHER YOU - C.Waters B.Jones T.Spario (Tree Publishing Corp., BMI/O'lyric, BMI/Cross Keys, ASCAP) HL	87 OLD MEMORIES ARE HARD TO LOSE - J.Fuller J.Self (ATV, BMI/Wingtip/BMI)	26 THE BEST YEAR OF MY LIFE - E.Rabbitt E.Stevens (Deb Dave, BMI/Briarpatch, BMI) CPP	37 YEARS AFTER YOU - T.Schuyler (Deb Dave, BMI/Briarpatch, BMI) CPP
9 CHANCE OF LOVIN' YOU - E.T.Conley R.Scruggs (Blue Moon, ASCAP/Labor Of Love, BMI)	35 I DON'T KNOW A THING ABOUT LOVE - H.Howard (Tree Publishing Corp., BMI) HL	50 ON THE WINGS OF A NIGHTINGALE - P.McCartney (MPL, ASCAP) HL	39 THE BOYS NIGHT OUT - J.Stamper T.Stamper D.Rosson (Mullet, BMI/Banron, BMI)	48 (YOU BRING OUT) THE WILD SIDE OF ME - D.Seals (Pink Pig Music, BMI)
14 CITY OF NEW ORLEANS - S.Goodman (Buddah, ASCAP/Turnpike Tom, ASCAP) CPP	95 I GOT A MILLION OF 'EM - M.Garvin R.Hellard B.Jones (Tree Publishing Corp., BMI/Cross Keys, ASCAP)WBM	62 ONE OWNER HEART - W.Aldridge T.Brasfield M.McAnally (Rich Hall, ASCAP/Almost, ASCAP/Tom Brasfield, ASCAP)	51 THE GIRL MOST LIKELY TO - S.Pippin W.Newton (Warner-Tamerlane, BMI/Writers House, BMI) WBM	5 YOU COULD'VE HEARD A HEART BREAK - M.Rossi (Songmaker, ASCAP)
30 CROSSWORD PUZZLE - S.Dean F.J.Myers (Tom Collins, BMI/Collins Court, ASCAP)	18 I LOVE ONLY YOU - D.Loggins D.Schlitz (Mca/ASCAP/Don Schlitz, ASCAP/Leeds, ASCAP/Patchwork, ASCAP)	8 ONE TAKES THE BLAME - D.Reid (Statler Brothers, BMI)	45 THE LADY TAKES THE COWBOY EVERYTIME - L.Gatlin (Larry Gatlin, BMI) WBM	56 YOU TURN ME ON (LIKE A RADIO) - B.McDill J.Weatherly (Hall-Clement, BMI/Bright Sky, ASCAP)
28 DIAMOND IN THE DUST - M.Gray S.LeMare (Warner-Tamerlane/BMI/Dotcabs, BMI) WBM	52 I'D DANCE EVERY DANCE WITH YOU - M.Paden K.Welch (Tree Publishing Corp., BMI/Cross Keys, ASCAP)	11 PINS & NEEDLES - R.Carnes J.Carnes C.Hardy (Elektra, BMI/Asylum, BMI/Refuge, ASCAP) WBM	79 THE MINSTREL - M.Dekle (Lionsmate, ASCAP)	6 YOUR HEART'S NOT IN IT - M.Garvin B.Jones T.Shapiro (Tree Publishing Corp., BMI/O'lyric, BMI/Cross Keys, ASCAP) HL
22 DOES FORT WORTH EVER CROSS YOUR MIND - S.D.Shafer D.Shafer (Scuff-Rose, BMI)	33 IF YOU'RE GONNA PLAY IN TEXAS - D.Mitchell M.Kellum (Baray, BMI/Dale Morris, BMI)	31 PLEDGING MY LOVE - D.Robey F.Washington (Mca, BMI)	70 THINKING 'BOUT LEAVING - R.Albright M.D.Sanders B.Paulson (Milene, ASCAP)	88 YOU'RE GETTIN' TO ME AGAIN - P.McManus W.Bomar (Music City, ASCAP) WBM
72 DON'T YOU GIVE UP ON LOVE - D.Gibson (Silverline, BMI)	25 IT'S A BE TOGETHER NIGHT - T.Rocco J.Schweers C.Black (Chappell, ASCAP/Bibo, ASCAP/Jack & Bill, ASCAP/John Schweers, ASCAP)HL/CHA	7 PRISONER OF THE HIGHWAY - M.Reid (Lodge Hall/ASCAP) CPP	61 TO ME - M.David M.Reed (Collins Court, ASCAP/Lodge Hall, ASCAP) CPP	
73 EIGHT DAYS A WEEK - J.Lennon P.McCartney (MacLen, BMI)	1 I'VE BEEN AROUND ENOUGH TO KNOW - D.Lee B.McDill (Hall-Clement, BMI) HL	16 P.S. I LOVE YOU - G.Jenkins J.Mercer (Mca/ASCAP/WB, ASCAP) WBM	13 TOO GOOD TO STOP NOW - B.McDill R.Bourke (Hall-Clement, BMI/Chappell, ASCAP) HL/CHA	
77 EVERYDAY - O.Loggins J.D.Martin (Leeds, ASCAP/Patchwork, ASCAP/Music Corp. of America, BMI)	38 JAGGED EDGE OF A BROKEN HEART - W.Igleheart M.Joyce (Black Note, ASCAP/Greaser, BMI)	76 PUT ANOTHER NOTCH IN YOUR BELT - M.Davis (Screen Gems, BMI/EMI, BMI)	42 TURN ME LOOSE - V.Gill (Yenefit, BMI)	
94 FAITHLESS LOVE - J.D.Souther (Warner Bros., ASCAP/Golden Spread, ASCAP)	92 JUST LIKE THAT - S.Throckmorton D.Cook P.R.Battle (Cross Keys, ASCAP/Tree Publishing Corp., BMI)	24 RADIO LAND - C.Rains J.E.Norman M.Murphey (Choskee Bottom, ASCAP/Kahala, ASCAP/Timberwolf, BMI)	86 TURN ME TO LOVE - W.Holyfield (April, ASCAP/Ideas Of March, ASCAP/Blackwood, BMI/Easy Days, BMI) CPP	
4 FDOL'S GOLD - T.Tappan D.Roth (Goldsboro, ASCAP/Ronzomatic, BMI)	47 LEONA - B.Shore D.Walls (Royal Haven, BMI/Gid, ASCAP)CPP	58 RESTLESS HEART - V.Stephenson T.DuBois D.Robbins (Warner House of Music, BMI/WB Gold, BMI) WBM	97 TURNING AWAY - T.Krekel (Combine, BMI) WBM	
49 GETTIN' OVER YOU - C.L.Rutledge (Phono, SESAC/Big Crush, SESAC)	99 LET'S CHASE EACH OTHER AROUND THE ROOM - M.Haggard (Mount Shasta, BMI) HL	96 RIDE 'EM COWBOY - P.Davis (WEB IV, BMI)	71 UNCLE PEN - B.Monroe (Rightsong, BMI) CHA/HL	
2 GIVE ME ONE MORE CHANCE - J.P.Pennington S.LaMaire (Pacfic Island, BMI)HL/PPP		60 ROCK & ROLL SHOES - P.Kennerly G.Lyle (Good Single, BMI/Irving, BMI)CPP	74 WHAT ABOUT ME - K.Rogers D.Foster R.Marx (Lionsmate, ASCAP/SecurityHogg, ASCAP/Foster Frees, BMI)	
17 GOD WON'T GET YOU - O.Parton (Velvet Apple, BMI)CPP		66 ROSE OF MY HEART - H.Moffatt (Atlantic, BMI/Boquillas Canyon, BMI)		
		82 RUNNING DOWN MEMORY LANE - E.Raven (Ravensong, ASCAP/Michael H. Goldsen, ASCAP)		
		46 SECOND HAND HEART - C.Karp M.Gray H.Tipton (Warner-Tamerlane, ASCAP/Daticabo, BMI/Irving Music Inc., BMI)WBM/PPP		
		3 SHE SURE GOT AWAY WITH MY HEART - W.Aldridge T.Brasfield		

Wrangler Sets Its Showdown For Talent

NASHVILLE Two hundred contestants in the Wrangler Country Showdown talent contest will compete for the top prize of \$50,000 cash, a Dodge van, a recording contract and an appearance Nov. 6 and 7 at the Grand Ole Opry House here.

The second night of the competition will be videotaped for a Jan. 27 showing on The Nashville Network, with Brenda Lee and Jim Stafford as hosts and parodists Pinkard & Bowden explaining the contest rules.

Judges for the first round are MTM Music senior vice president Tommy West, PolyGram Records country marketing director Joe Polidor, Capitol Records Nashville director of a&r Terry Choate, former Miss Georgia Lisa Foster, producer and publisher Garth Fundis, Vince Gill's manager Mary Martin, Ben Farrell of Lon Varnell Enterprises, George Strait's manager Erv Woolsey, and William Morris agent Paul Morris.

Judges for the final round are MTM Music Group chief executive officer Alan Bernard, RCA Nashville a&r director Norro Wilson, MCA artist Ray Stevens, PolyGram senior vice president Frank Jones, BMI vice president Joe Moscheo, RCA artist Gail Davies, and CBS Nashville vice president of marketing, Roy Wunsch.

MTM Records will sign the winning act, and Limelighters will offer booking. Second- and third-place winners will each receive a Dodge van and \$15,000 and \$10,000, respectively.

Last year's contest winner, the John Arnold Band, was signed to Compleat Records.

Tessier Talent in Chapter XI Filing

NASHVILLE Tessier Talent Inc. has filed a voluntary Chapter XI bankruptcy here, listing debts of \$124,505.84 and assets of \$3,485. Roy Tessier, president of the agency, says the company will continue its booking activity.

Among the artists Tessier represents are Kitty Wells, Donna Fargo, Freddie Hart, Cal Smith, Big Al Downing, Kenny Price, Jean Shepard, Stonewall Jackson, Dick Curless, Dave Dudley and Jack Greene.

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 Country Singles chart.



REGION 1

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

REGION 2

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

T.G. SHEPPARD
ONE OWNER HEART

ALABAMA
(THERE'S A) FIRE IN THE NIGHT

CONWAY TWITTY
AIN'T SHE SOMETHIN' ELSE

WBOS Boston, MA
WYRK Buffalo, NY
WOKQ Dover, NH
WPOR Portland, ME
WHIM Providence, RI
WSEN-FM Syracuse, NY
WPTR Albany, NY
WXTU Bala Cynwyd,
WCAO Baltimore, MD
WRKZ Hershey,
WHN New York City, NY
WMZQ Washington, DC
WWVA Wheeling, WV

REGION 3

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

ALABAMA
(THERE'S A) FIRE IN THE NIGHT

CONWAY TWITTY
AIN'T SHE SOMETHIN' ELSE

OAK RIDGE BOYS
MAKE MY LIFE WITH YOU

WJAZ Albany, GA
WWNC Asheville, N.
WPLO Atlanta, GA
WGUS Augusta, GA
WXBQ Bristol, VA
WEZL Charleston, SC
WSOC Charlotte, NC
WDOD Chattanooga, TN
WUSY Chattanooga, TN
WCOS Columbia, SC
WFNC Fayetteville, NC
WKQS Ft. Lauderdale, FL
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
WGTO Springs, FL
WQYK St. Petersburg, FL
WPKX Washington, DC
WIRK West Palm Beach, FL
WTQR Winston-Salem, NC

NATIONAL

130 REPORTERS

	NEW ADDS	TOTAL ON
ALABAMA (THERE'S A) FIRE IN THE NIGHT RCA	59	64
CONWAY TWITTY AIN'T SHE SOMETHIN' ELSE WARNER BROS.	54	65
T.G. SHEPPARD ONE OWNER HEART WARNER BROS.	45	53
OAK RIDGE BOYS MAKE MY LIFE WITH YOU MCA	45	48
ED BRUCE YOU TURN ME ON (LIKE A RADIO) RCA	30	74

REGION 4

IL,IN,KY,MI,OH,WI

ALABAMA
(THERE'S A) FIRE IN THE NIGHT

CONWAY TWITTY
AIN'T SHE SOMETHIN' ELSE

OAK RIDGE BOYS
MAKE MY LIFE WITH YOU

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

REGION 5

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

RICKY SKAGGS
SOMETHING IN MY HEART

CONWAY TWITTY
AIN'T SHE SOMETHIN' ELSE

OAK RIDGE BOYS
MAKE MY LIFE WITH YOU

KHAK Cedar Rapids, IA
KSO Des Moines, Io.,
KFGO Fargo, ND
KWMT Fort Dodge, IA
KFKF Kansas City, MO
WDAF Kansas City, MO
WDGY Minneapolis, MN
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

T.G. SHEPPARD
ONE OWNER HEART

CONWAY TWITTY
AIN'T SHE SOMETHIN' ELSE

ALABAMA
(THERE'S A) FIRE IN THE NIGHT

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
KLRA Little Rock, AR
KLLL Lubbock, TX
WMC Memphis, TN
WOKK Meridian, MS
KNOE Monroe, LA
WLWI Montgomery, AL
WSM Nashville, TN
WNQE New Orleans, LA
KYXX Odessa, TX
WPMO Pascagoula,
KKYX San Antonio, TX
KBUC 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,W

ALABAMA
(THERE'S A) FIRE IN THE NIGHT

T.G. SHEPPARD
ONE OWNER HEART

CONWAY TWITTY
AIN'T SHE SOMETHIN' ELSE

KRST Albuquerque, NM
KUZZ Bakersfield, CA
KSSS Colorado Spring, CO
KLZ Denver, CO
KYGO Denver, CO
KBRQ-AM/FM Denver, CO
KVEG Las Vegas, NV
KIK-FM Orange, CA
KNIX-FM Phoenix, AZ
KSOP Salt Lake City, UT
KSON San Diego, CA
KCUB-AM Tucson, AZ
KGHL Billings, MT
KGEM Boise, ID
KBBC Carson City, NV
KHSL Chico, CA
KUGN Eugene, OR
KMAK Fresno, CA
KMIX MODESTO,CA.,
KNEW Oakland, FL
KWJJ Portland OR
KRAK Sacramento, CA
KGAY Salem, OR
KMPS Seattle, WA
KGA Spokane, WA
KRPM Tacoma,WA.,

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Billboard.



VIDEO MUSIC CONFERENCE

Nov. 15-17, 1984
Sheraton Premiere Hotel
Universal City, California

Billboard HOT COUNTRY SINGLES RETAIL ACTION

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

NATIONAL 94 REPORTERS

NUMBER
REPORTING
28

ALABAMA
(THERE'S A) FIRE IN THE NIGHT RCA

KENNY ROGERS
WHAT ABOUT ME RCA

CONWAY TWITTY
AIN'T SHE SOMETHIN' ELSE WARNER
BROS.

OAK RIDGE BOYS
MAKE MY LIFE WITH YOU MCA

MEL MCDANIEL
BABY'S GOT HER BLUE JEANS ON RCA

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

KENNY ROGERS
WHAT ABOUT ME

OAK RIDGE BOYS
MAKE MY LIFE WITH YOU

EDDY RAVEN
SHE'S GONNA WIN YOUR HEART

Am-Bat Records Cincinnati, OH
Arc Distributing Cincinnati, OH
Arrow Dist Beachwood, OH
Gemini Record Cleveland, OH
Martin & Snyder Dearborn, MI
Music Peddlers Troy, MI
National Record Mart # 74 St. Clairsville, OH
National Records Akron, OH
Northern Records Cleveland, OH
Radio Doctors Milwaukee, WI
Scott's 1-Stop Indianapolis, IN
Singer One Stop Chicago, IL
Sounds Unlimited Niles, IL
Vine Records Louisville, KY
Wax Works Owensboro, KY

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

ALABAMA
(THERE'S A) FIRE IN THE NIGHT

CONWAY TWITTY
AIN'T SHE SOMETHIN' ELSE

MEL MCDANIEL
BABY'S GOT HER BLUE JEANS ON

Lee's Records & Tapes Tulsa, OK
Lieberman Kansas City, MO
Lieberman Minneapolis, MN
Music City Bismarck, ND
Musical Sales Minneapolis, MN
Phil's One Stop Oklahoma City, OK
Records & Tapes Omaha, NE
Uptown Records St. Louis, MO

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

OAK RIDGE BOYS
MAKE MY LIFE WITH YOU
CONWAY TWITTY
AIN'T SHE SOMETHIN' ELSE
ALABAMA
(THERE'S A) FIRE IN THE NIGHT

ABC One Stop San Antonio, TX
Big State Dallas, TX
Camelot Music Amarillo, TX
Camelot Music Austin, TX
Central South Dist. Nashville, TN
E&R One Stop San Antonio, TX
Floyd's Wholsler Dist. Ville Platte, LA
H.W. Daily Houston, TX
Handleman Co. Little Rock, AR
Hastings Records Abilene, TX
Lieberman Dallas, TX
Music City Nashville, TN
Poplar Tunes Memphis, TN
Record Bar New Orleans, LA
Record Bar Baton Rouge, LA
Record Bar Mobile, AL
Record Bar # 66 Odessa, TX
Record Service Houston, TX
Record Shop Montgomery, AL
Sound Shop Natchez, MS
Sound Shop Meridan, MO
Sound Shop # 940 Bossier City, LA
Sound Warehouse Metarie, LA
Southwest Wholesalers Houston, TX
Target/Jet Co. Maumelle, AR
The Record Shop Huntsville, AL
Top Ten Records Dallas, TX
Western Merch. Dallas, TX
Western Merchandisers Houston, TX

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

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

ALABAMA
(THERE'S A) FIRE IN THE NIGHT
KENNY ROGERS
WHAT ABOUT ME
CONWAY TWITTY
AIN'T SHE SOMETHIN' ELSE

Charts Records And Tapes Phoenix, AZ
KSG Layton, UT
Mountain Coin Denver, CO
Music Operators Fullerton, CA
Pro One Stop Tempe, AZ
Smash Record Dist Phoenix, AZ
Tower El Cajon, CA
Tower El Toro, CA
Tower Records Las Vegas, NV
American Stereo Springfield, OR
Major Dist. Seattle, WA
Sea Port Records Portland, OR
Tower Fresno, CA
Tower San Francisco, CA
Tower Sacramento, CA

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

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

ALABAMA
(THERE'S A) FIRE IN THE NIGHT

KENNY ROGERS
WHAT ABOUT ME

OAK RIDGE BOYS
MAKE MY LIFE WITH YOU

Peter's One Stop Norwood, MA
Record Town Latham, NY
A&C Records Pittsburgh, PA
Elkins One Stop Charleston, WV
J.E.K. Enterprises Baltimore, MD
Kemp Mill Beltsville, MD
Mobile Record Serv Pittsburgh, PA
Musical Sales Baltimore, MD
Record Wagon Linden, NJ
Universal Record One Stop Philadelphia, PA

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

KENNY ROGERS
WHAT ABOUT ME

OAK RIDGE BOYS
MAKE MY LIFE WITH YOU

EDDY RAVEN
SHE'S GONNA WIN YOUR HEART

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

CBS, Tower, Radio Stations In Exile Push

NASHVILLE CBS Records, the Tower Records chain and country radio stations in seven Western markets have joined in a venture to promote Exile's new Epic album, "Kentucky Hearts."

All of Tower's 32 stores will compete throughout November in an "Exile Music Month" merchandising contest that offers cash prizes to the top three store promotions in each of the chain's three regions. Exile product will be displayed via special dump bins, and racks and double-wide header cards that show the group and lists the tour dates involved. Tower created its own point-of-purchase material for the promotion using graphics provided by CBS.

Tied in with this activity is a two-page Exile spread in the November issue of Tower's magazine, Pulse. Both of Exile's albums will be on sale during the promotion.

In each of the seven cities where Exile will appear, a country radio station will co-sponsor the show with the local Tower store. And in selected markets, the show tickets will be stamped as redeemable for a dollar discount on the purchase of "Kentucky Hearts."

The dates, venues and sponsoring stations are: Nov. 13, Riverside Inn, Seattle, KRPM; 14, the Starry Night, Portland, Ore., KWJJ; 15, Wolfgang's, San Francisco, KNEW; 16, the Crest Theater, Sacramento, KRAK; 17, the Country Club, Los Angeles, KLAC; 18, Graham Central Station, Phoenix, KNIX; and 19, the Wrangler's Roost, San Diego, KSON.

There will be an additional tie-in at the Sacramento date. Each concert goer will be asked to donate a can of food to the city's "One More Chance" drive on behalf of needy children.

Computer
Software Chart
Every Week
In
Billboard

BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY
SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Country Singles, 1948-1983
- Top Ten Country Singles, 1948-1983
- Top Country Singles Of The Year, 1946-1983

- Number One Country Albums, 1964-1983
- Top Ten Country Albums, 1964-1983
- Top Country Albums Of The Year, 1965-1983

FOR INFORMATION, WRITE:
Billboard Chart Research
Attn: Barbara DeMaria
1515 Broadway
New York NY 10036

MTM MUSIC GROUP

(Continued from page 46)

asked, for artists who lack them. "We're not in the management business, per se," Bernard continues, "but Bob Burwell, who comes out of the [Jim] Halsey Co., will be available to help." Burwell oversees artist development for MTM.

Stark says MTM Records is still shopping for a distribution agreement with a major label.

One of the new label's early projects will be to produce a record by the winner of the upcoming Wrangler Country Showdown talent contest. Bernard says he views the Wrangler link as a good move because of the esteem Nashville seems to have for the event, and because it is in keeping with MTM's interest in young talent.

Hugh Prestwood, who wrote Crystal Gayle's hit, "Sound of Goodbye," is the most visible adornment of the company's publishing

wing. He has also had several cuts by Judy Collins and one by Conway Twitty.

Bernard says that MTM Music is funded well enough to stay in the business for the long haul. "Yes, we've got a lot of money, and we're going to keep most of it," he says. "We're going to make deals on what the market value is—not based on the MTM initials."

"The profitability is even greater in a more controlled market," West adds, "where you're not putting out \$200,000 an album or \$150,000 to promote one single. I can produce top quality sounding records here for less than \$60,000, because it's geared toward the song—toward a straightforward presentation of that tune." West produced Ed Bruce until recently.

"Nashville seems to be the one area left," West declares, "where there's a little bit of romance about the record business."



Label Lobbying. Principal officers of the newly established MTM Music Group talk over logo designs for the MTM Records label. They are, from left, Howard Stark, president; Tommy West, senior vice president; and Alan Bernard, chief executive officer.

Jamboree U.S.A. To Split Income With Civic Groups

NASHVILLE In a move to help it fill seats during the slow months of January and February and to help area civic and fraternal organizations raise funds, Jamboree U.S.A. will split income from its ticket sales made by members of the participating groups during this winter period.

Each participating group will have one week during the two months during which all the Jamboree's promotions will acknowledge the group by special feature reports, news releases and displays that recognize its work.

So far the St. Clairsville, Ohio, Chamber of Commerce and the Ohio Valley Jaycees have signed for the program.

FOR WEEK ENDING NOVEMBER 10, 1984

Billboard TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	Weeks at No. One: 7	
1	1	1	15	WILLIE NELSON COLUMBIA FC-39145	Weeks at No. One: 7	CITY OF NEW ORLEANS
2	2	2	30	ALABAMA RCA AHL-1-4939 (8.98)		ROLL ON
3	4	4	17	JOHN ANDERSON WARNER BROS. 25099 (8.98)		EYE OF THE HURRICANE
4	3	3	21	MERLE HAGGARD EPIC FE-39364		IT'S ALL IN THE GAME
5	6	6	11	THE OAK RIDGE BOYS MCA 5496 (8.98)		GREATEST HITS 2
6	7	8	22	LEE GREENWOOD MCA 5488 (8.98)		YOU'VE GOT A GOOD LOVE COMIN'
7	5	7	11	BARBARA MANDRELL & LEE GREENWOOD MCA 5477 (8.98)		MEANT FOR EACH OTHER
8	8	5	22	HANK WILLIAMS JR. WARNER/CURB 25088 (8.98)		MAJOR MOVES
9	13	18	7	EXILE EPIC FE-39424		KENTUCKY HEARTS
10	11	16	10	JOHN SCHNEIDER MCA 5495 (8.98)		TOO GOOD TO STOP NOW
11	10	11	30	MICKEY GILLEY & CHARLY MCCLAIN EPIC FE-39292		IT TAKES BELIEVERS
12	9	10	26	LARRY GATLIN & THE GATLIN BROS. BAND COLUMBIA FC-39291		HOUSTON TO DENVER
13	31	-	2	RICKY SKAGGS EPIC FE-39410		COUNTRY BOY
14	24	-	2	GEORGE STRAIT MCA FE-39546		DOES FORT WORTH EVER CROSS YOUR MIND
15	17	17	26	THE STATLER BROTHERS MERCURY 818-652-1 (8.98)		ATLANTA BLUE
16	19	19	50	JIM GLASER NOBLE VISION NV-2001		THE MAN IN THE MIRROR
17	26	29	12	RAY CHARLES COLUMBIA FC-39415		FRIENDSHIP
18	20	26	9	JANIE FRICKE COLUMBIA FC-39338		THE FIRST WORD IN MEMORY
19	22	22	17	NITTY GRITTY DIRT BAND WARNER BROS. 25113 (8.98)		PLAIN DIRT FASHION
20	16	13	37	THE JUDDS RCA/CURB MHL-1-8515 (8.98)		THE JUDDS - WYNONNA & NAOMI
21	21	25	5	JIMMY BUFFET MCA 5512 (8.98)		RIDDLES IN THE SAND
22	23	23	16	THE WHITES MCA/CURB 5490 (8.98)		FOREVER YOU
23	12	9	55	RICKY SKAGGS ● EPIC FE-38954		DON'T CHEAT IN OUR HOMETOWN
24	14	15	29	BARBARA MANDRELL MCA 5474 (8.98)		CLEAN CUTS
25	15	12	53	GEORGE STRAIT MCA 5450 (8.98)		RIGHT OR WRONG
26	18	14	23	RONNIE MILSAP RCA AHL-1-5016 (8.98)		ONE MORE TRY FOR LOVE
27	28	52	3	KENNY ROGERS RCA AHL-1-5335 (8.98)		WHAT ABOUT ME
28	47	-	2	EARL THOMAS CONLEY RCA AHL-1-5175		TREADIN' WATER
29	29	24	22	DON WILLIAMS MCA 5493 (8.98)		CAFE CAROLINA
30	27	20	26	CONWAY TWITTY WARNER BROS. 25078 (8.98)		BY HEART
31	25	21	69	EARL THOMAS CONLEY RCA AHL-1-4713 (8.98)		DON'T MAKE IT EASY FOR ME
32	30	31	21	THE BELLAMY BROTHERS MCA/CURB 5489 (8.98)		RESTLESS
33	36	27	53	CRYSTAL GAYLE WARNER BROS. 23958 (8.98)		CAGE THE SONGBIRD
34	43	48	4	EDDIE RABBITT WARNER BROS. WB 25151 (8.98)		THE BEST YEAR OF MY LIFE
35	35	28	29	GARY MORRIS WARNER BROS. 25069 (8.98)		FADED BLUE
36	33	33	12	CHARLY MCCLAIN EPIC FE-39425		CHARLY
37	34	36	13	MICKEY GILLEY EPIC FE-39324		TOO GOOD TO STOP NOW
38	38	32	60	THE KENDALLS MERCURY 812-7791-1 (8.98)		MOVIN' TRAIN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
39	48	53	3	JOHN ANDERSON WARNER BROS. 25169 (8.98)		JOHN ANDERSON'S GREATEST HITS
40	49	55	3	EMMYLOU HARRIS WARNER BROS. 21561 (8.98)		PROFILES II - THE BEST OF EMMYLOU HARRIS
41	32	34	29	ATLANTA MCA 5463 (8.98)		PICTURES
42	57	-	2	GEORGE JONES EPIC FE-39546		BY REQUEST
43	45	51	4	JOHNNY LEE WARNER BROS. 25125 (8.98)		WORKIN' FOR A LIVIN'
44	50	54	3	ANNE MURRAY CAPITOL SJ-12363 (8.98)		HEART OVER MIND
45	37	40	27	VERN GOSDIN COMPLEAT CPL-1-1008		THERE IS A SEASON
46	58	65	3	TOM JONES MERCURY 422-822-701 (8.98)		LOVE IS ON THE RADIO
47	55	60	4	TOM T. HALL MERCURY 822-425-1 (8.98)		NATURAL DREAMS
48	41	30	17	MOE BANDY AND JOE STAMPLEY COLUMBIA FC-39426		THE GOOD OL' BOYS - ALIVE AND WELL
49	NEW			WILLIE NELSON & KRIS KRISTOFFERSON COLUMBIA FC-39531		MUSIC FROM 'SONGWRITER'
50	52	41	138	WILLIE NELSON ▲ COLUMBIA FC 37951		ALWAYS ON MY MIND
51	46	46	60	JOHN CONLEE MCA 5434 (8.98)		IN MY EYES
52	56	61	80	JOHN CONLEE MCA 5406 (8.98)		JOHN CONLEE'S GREATEST HITS
53	40	39	15	GLEN CAMPBELL ATLANTIC/AMERICA 90164 (8.98)		LETTER TO HOME
54	39	38	16	SOUNDTRACK RCA ABL-1-5032 (9.98)		RHINESTONE
55	53	43	340	WILLIE NELSON ▲ COLUMBIA JC 35305		STARDUST
56	42	42	164	WILLIE NELSON ▲ COLUMBIA KC 237542		GREATEST HITS
57	44	44	93	WILLIE NELSON & MERLE HAGGARD ▲ EPIC FE 37958		PANCHO & LEFTY
58	54	45	139	ALABAMA ▲ RCA AHL-1-4229 (8.98)		MOUNTAIN MUSIC
59	51	35	86	ALABAMA ▲ RCA AHL-1-4663 (8.98)		THE CLOSER YOU GET
60	60	62	51	WILLIE NELSON COLUMBIA FC-39110		WITHOUT A SONG
61	62	49	16	KAREN BROOKS WARNER BROS. 1-25051 (8.98)		HEARTS ON FIRE
62	NEW			THE EVERLY BROTHERS MERCURY 822-431		EB84
63	64	63	25	THE WRIGHT BROTHERS MERCURY 818-654-1 (8.98)		EASY STREET
64	NEW			DAVID FRIZZELL & SHELLY WEST VIVA 25148 (8.98)		GOLDEN DUETS-THE BEST OF FRIZZELL & WEST
65	67	66	108	HANK WILLIAMS JR. ELEKTRA/CURB 60193 (8.98)		HANK WILLIAMS, JR.'S GREATEST HITS
66	61	47	57	ANNE MURRAY CAPITOL ST12301 (8.98)		A LITTLE GOOD NEWS
67	69	57	55	HANK WILLIAMS JR. ● WARNER/CURB 23924 (8.98)		MAN OF STEEL
68	68	70	15	WAYLON JENNINGS RCA AHL-1-5017 (8.98)		NEVER COULD TOE THE MARK
69	66	67	34	DON WILLIAMS MCA 5465 (8.98)		THE BEST OF DON WILLIAMS VOL. 3
70	63	50	48	EXILE EPIC 86E-39154		EXILE
71	59	37	24	DAVID ALLAN COE COLUMBIA FC-39269		JUST DIVORCED
72	70	68	42	THE STATLER BROTHERS MERCURY 812-184-1 (8.98)		TODAY
73	74	73	23	GEORGE JONES EPIC FE-39002		YOU'VE STILL GOT A PLACE IN MY HEART
74	65	56	18	MCGUFFEY LANE ATLANTIC/AMERICA 90155 (8.98)		DAY BY DAY
75	72	72	28	REBA MCENTIRE MCA 5475 (8.98)		JUST A LITTLE LOVE

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

Billboard Hot Black Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	3
2	2	I FEEL FOR YOU	CHAKA KHAN	1
3	3	COOL IT NOW	NEW EDITION	2
4	4	SWEPT AWAY	DIANA ROSS	8
5	5	CARIBBEAN QUEEN	BILLY OCEAN	13
6	6	PURPLE RAIN	PRINCE AND THE REVOLUTION	5
7	7	CENTIPEDE	REBBIE JACKSON	4
8	8	BETTER BE GOOD TO ME	TINA TURNER	7
9	15	SOLID	ASHFORD & SIMPSON	6
10	19	FRIENDS/FIVE MINUTES OF FUNK	WHODINI	14
11	9	THE MEDICINE SONG	STEPHANIE MILLS	11
12	11	JUNGLE LOVE	THE TIME	9
13	16	PRETTY MESS	VANITY	15
14	14	YOU'RE MY CHOICE TONIGHT	TEDDY PENDERGRASS	23
15	10	LET'S GO CRAZY	PRINCE AND THE REVOLUTION	29
16	21	PENNY LOVER	LIONEL RICHIE	12
17	12	THE LAST TIME I MADE LOVE	J.KENNEDY & J.OSBORNE	35
18	17	DON'T STAND ANOTHER CHANCE	JANET JACKSON	28
19	13	IN THE NAME OF LOVE	RALPH MACDONALD/BILL WITHERS	24
20	26	SHOW ME	GLENN JONES	17
21	20	I OWE IT TO MYSELF	PRIME TIME	21
22	-	SEX O MATIC	THE BAR-KAYS	19
23	18	YOU GET THE BEST FROM ME	ALICIA MYERS	34
24	-	DON'T STOP	JEFFREY OSBORNE	16
25	-	TEARS	FORCE MD'S	20
26	22	8 MILLION STORIES	KURTIS BLOW	93
27	-	OFF AND ON LOVE	CHAMPAIGN	10
28	-	LET IT ALL BLOW	THE DAZZ BAND	18
29	24	ARE YOU THE WOMAN	KASHIF	32
30	29	SEX SHOOTER	APOLLONIA 6	25

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	I FEEL FOR YOU	CHAKA KHAN	1
2	2	COOL IT NOW	NEW EDITION	2
3	3	CENTIPEDE	REBBIE JACKSON	4
4	7	PURPLE RAIN	PRINCE AND THE REVOLUTION	5
5	4	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	3
6	9	SOLID	ASHFORD & SIMPSON	6
7	5	JUNGLE LOVE	THE TIME	9
8	8	OFF AND ON LOVE	CHAMPAIGN	10
9	10	BETTER BE GOOD TO ME	TINA TURNER	7
10	12	DON'T STOP	JEFFREY OSBORNE	16
11	6	SWEPT AWAY	DIANA ROSS	8
12	16	PENNY LOVER	LIONEL RICHIE	12
13	14	SLIPPERY PEOPLE	THE STAPLE SINGERS	22
14	20	LET IT ALL BLOW	THE DAZZ BAND	18
15	21	SHOW ME	GLENN JONES	17
16	15	FRIENDS/FIVE MINUTES OF FUNK	WHODINI	14
17	29	LOOK THE OTHER WAY	E.ISLEY, C.JASPER, M.ISLEY	30
18	11	TENDERONI	LEON HAYWOOD	26
19	26	BLACK BUTTERFLY	DENIECE WILLIAMS	27
20	22	TEARS	FORCE MD'S	20
21	17	PRETTY MESS	VANITY	15
22	30	SEX SHOOTER	APOLLONIA 6	25
23	25	SEX O MATIC	THE BAR-KAYS	19
24	-	JUST FOR THE NIGHT	EVELYN "CHAMPAGNE" KING	31
25	18	CRUSHED	THE CONTROLLERS	33
26	13	THE MEDICINE SONG	STEPHANIE MILLS	11
27	-	OUT OF TOUCH	DARYL HALL & JOHN OATES	37
28	23	I OWE IT TO MYSELF	PRIME TIME	21
29	27	ARE YOU THE WOMAN	KASHIF	32
30	-	YOU TURN ME ON	RICK JAMES	39

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA	7
RCA	7
CAPITOL	6
WARNER BROS.	6
ARISTA	5
EPIC	5
A&M	4
COLUMBIA	4
MOTOWN	4
GEFFEN	3
PRIVATE I	3
SOLAR	3
TOTAL EXPERIENCE	3
ATLANTIC	2
GORDY	2
JIVE/ARISTA	2
MERCURY	2
PHILLY WORLD	2
TABU	2
ASYLUM	1
BEVERLY GLEN	1
CASABLANCA	1
CBS ASSOCIATED	1
CBS ASSOCIATES/S.O.N.Y.	1
CONSTELLATION	1
ELEKTRA	1
GOLDEN BOY/QUALITY	1
KEE WEE	1
LONDON	1
MODERN	1
NEIGHBOR	1
PARK PLACE	1
POLYDOR	1
PROFILE	1
QWEST	1
SINBAN	1
SIRE	1
SPECIFIC	1
STREETWISE	1
SUGARHILL	1
SUTRA	1
SVENGALI	1
TAMLA	1
TOMMY BOY	1
VANGUARD	1
VIDCOM	1
VIRGIN/EPIC	1

BLACK SINGLES A-Z—SONGWriters/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

A-Z (LISTED BY TITLE)

TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.	77 DON'T GIVE UP - T. Comer (Gone Fishin', ASCAP)	80 IT TAKES A LOT OF STRENGTH TO SAY GOODBYE - C.Brubeck (Abkco, BMI/Astray, BMI)	60 SECRET FANTASY - M. Starr (Maurice Starr, ASCAP)
91 50/50 LOVE - F.Knight (Harlem, BMI/Key of Life, BMI)	28 DON'T STAND ANOTHER CHANCE - M.Jackson J.Barnes (Vabritmar, BMI/Ram Wave, ASCAP)	40 JAILHOUSE RAP - K.Blow L. Smith D. Reeve M. Morales D. Robinson S. Abbatiello (Amber Pass, BMI/Too-Much, BMI/Kuwa, ASCAP/Fools Prayer, BMI) WBM	71 SELF CONSCIOUS - C. Favors P. Mozeby H. Mozeby W. Dozier (Missing Publishers)
93 8 MILLION STORIES - W.Waring K.Blow D.Harris S.Breck (Kuwa, ASCAP)	16 DON'T STOP - D.Sembello D.Batteau (No Pain No Gain ASCAP/Unicity ASCAP/David Batteau ASCAP)	63 JAZZY LADY - R.Fields (Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	19 SEX O MATIC - Bar-kays A.A.Jones (Warner-Tamerlane/Bar-kays, BMI)
64 A GENTLEMAN - R.Hall G.Burris (Raha, BMI/Inspired Moment, BMI)	70 DON'T STOP - A.Hudson (Perk's, BMI/Duchess, BMI/Mca, BMI)	9 JUNGLE LOVE - M.Day J.Johnson (Tionna, ASCAP)	25 SEX SHOOTER - Apollonia 6 (Girlsongs, ASCAP)
45 AFTER ALL - A.Jarreau J.Graydon D.Foster (Ajarreau, BMI/Garden Rake, BMI/Foster Frees, BMI)	36 DYNAMITE - A.Goldmark B.Roberts (Nonpareil, BMI/Broozertoons/BMI) HL	31 JUST FOR THE NIGHT - K.Carter P.Leonard B.Gaitsch (Unison, ASCAP/Edge of Fluke, ASCAP/Outer Snake, ASCAP/Johnny Yuma, BMI)	5 SEX SHOOTER - Apollonia 6 (Girlsongs, ASCAP)
76 APPRECIATION - K.McCord R.Ernest (Perk's, BMI/Duchess, BMI/Mca, BMI)	14 FRIENDS/FIVE MINUTES OF FUNK - J.Hutchins L.Smith (Zomba, ASCAP)	96 JUST THE WAY YOU LIKE IT - T.Lewis J.Harris III (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	17 SHOW ME - LaLa G.Jones (New Music Group, BMI/Mca, BMI)
32 ARE YOU THE WOMAN - Kashif (Kashif, BMI)	86 GEORGY PORGY - Paich (Hudmar, ASCAP)	18 LET IT ALL BLOW - K.Harrison B.Harris (Jobete, ASCAP/Dazzle, ASCAP)	83 SING'IN HEY YEA - T.Gatling C.Henderson T.Riley (Cal-Gene, BMI)
100 BECAUSE OF YOU - C.Yarrough A.Peoples (Temp, BMI)	73 GIVE A LITTLE LOVE - M.Starr M.Jonzun (Street Sounds, ASCAP/Maurice Starr, ASCAP)	29 LET'S GO CRAZY - Prince @ Revolution (Controversy, ASCAP)	22 SLIPPERY PEOPLE - D.Byrne T.Weymouth C.Frantz J.Harrison (Index, ASCAP/Bleu Disque, ASCAP/WB, ASCAP)
7 BETTER BE GOOD TO ME - Knight Chinn Chapman (Chinnchap, ASCAP/Land Of Dreams, ASCAP/Arista, ASCAP) CPP	62 GO ON AND CRY - O.Burnette, II (Big Train, ASCAP)	30 LOOK THE OTHER WAY - E.Isley (April, ASCAP/11, ASCAP)	99 SLOW DANCIN' - P.Bryson (Warner Bros., ASCAP/Peabo, ASCAP) WBM/CLM
27 BLACK BUTTERFLY - B.Mann C.Weil (Dyad, BMI)	44 GOTTA GET YOU HOME TONIGHT - M.Horton R.Broomfield (Philly World, BMI/Great Alps, BMI)	49 LOVER GIRL - T.Marie (Midnight Magnet, ASCAP)	6 SOLID - M.Ashford V.Simpson (Nick-O-Vol, ASCAP)
53 BODY - M.Jackson (Vabritmar, BMI)	81 GOTTA THANG - K.Keys R.A.Brown (Life Long, ASCAP/Kwee, ASCAP)	58 LUCKY STAR - Madonna (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP) WBM	47 SOMEBODY - Junior Nightingale (Junior, prs/SaMusic, PRS/Airs & Graces, ASCAP)
55 (CAN'T TAKE HALF) ALL OF YOU - L.Thomas L.Lawrence (Bush Brunin', ASCAP/New Music, ASCAP/Music Corporation of America, BMI)	69 HARMONY - Wiz (Arrival, BMI/Alma, BMI)	59 MAKE MY DAY - Lakeside (Lakesound, ASCAP/Jay Warner, ASCAP)	95 STREET LOVE - G.Bahary J.Sawter (Jackaroo, ASCAP/Bahary, ASCAP)
13 CARIBBEAN QUEEN - K.Diamond B.Ocean (Willesden/Zomba) CPP	79 HOLLIS CREW - J.Mizel J.Simmons D.McDaniels (Protoons, ASCAP/Rush-Groove, ASCAP)	82 NIGHTTIME - Starling Cooler (Genetic, ASCAP)	54 STRONGER THEN BEFORE - C.B.Sager B.Bacharach B.Roberts (Fedora, BMI/Unichappell, BMI/Begonia Melodies, BMI/New Hidden Music, ASCAP)
4 CENTIPEDE - M.Jackson (Mijac, BMI/Warner-Tamerlane, BMI) WBM	43 I CAN'T FIND - W.Robinson (Bertam, ASCAP)	48 NO ONE'S GONNA LOVE YOU - T.Lewis J.Harris, III (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	84 SUPERNATURAL LOVER - D.Summer M.Osmartian B.Sudano (Sweet Summer Night, ASCAP/See This House, ASCAP/Sudano, BMI/Soft Summer Songs, BMI)
65 CHANGE (WE GO THROUGH) - M.Dowling, R.Dewling (Clarkjay, BMI/Specifically, BMI)	1 I FEEL FOR YOU - Prince (Controversy, ASCAP) CPP	10 OFF AND ON LOVE - Champaign (Walkin, BMI)	8 SWEPT AWAY - D.Hall S.Allen (Hot Cha, BMI/Fust Buzza, BMI/Unichappell, BMI) CHA/HL
66 CHANGE YOUR WICKED WAYS - O.Scott P.Ford (TX, ASCAP/Temp, BMI)	3 I JUST CALLED TO SAY I LOVE YOU - S.Wonder (Jobete, ASCAP/Black Bull, ASCAP)	46 OOOHH - M. Adams D. Webster C. Carter K. Nash J. Douglass (Slave Song, ASCAP/Major Toms, BMI)	20 TEARS - Force MD's R.Halpin (T-Boy, ASCAP)
41 C.O.D. (I'LL DELIVER) - J.Mtume Tawatha (Mtume, BMI/Do Drop, BMI)	21 I OWE IT TO MYSELF - J.Hamilton M.Haynes T.Rabb (Temp, BMI)	68 OPERATER - B.Watson R.Calloway B.Lipscomb (Hip Trip, BMI/Midstar, BMI)	26 TENDERONI - L.Haywood (Virgin, ASCAP)
51 CONTAGIOUS - B.Watson R.Calloway M.Gentry B.Lovelace (Hip Trip, BMI/Midstar, BMI)	52 I PROMISE (I DO LOVE YOU) - J.Stanton (Rashida, BMI)	37 OUT OF TOUCH - D. Hall J. Oates (Hot-Cha, BMI/Unichappell, BMI) CHA/HL	35 THE LAST TIME I MADE LOVE - B.Mann C.Weil J.Barry (Dyad, BMI/Steeple Chase, BMI)
2 COOL IT NOW - Brantley Tinas (New Generation, ASCAP)	67 I'M GIVIN' ALL MY LOVE - T.Wells J.King J.Williams (Philly World, BMI/Heart to Heart, ASCAP)	12 PENNY LOVER - L.Richie B.Harvey-Richie (Brookman, ASCAP) CLM	11 THE MEDICINE SONG - D.H.Wolinski (Overdue, ASCAP/WB, ASCAP)
33 CRUSHED - M.Watson (Platinum Star, BMI)	61 IN ONE LOVE AND OUT THE OTHER - L.F.Syvers, III P.P.Oland D.Meyers (Chappell, ASCAP/Richer, ASCAP/Unichappell, BMI/Mr.Dapper, BMI)	85 PREMONITION - E.Magness M.Mueller (Quincy Jones, ASCAP/Yellow Brick Road, ASCAP/Music Corporation of America, BMI/Japusa, BMI/Tomjon, BMI)	78 THE MEN ALL PAUSE - B.Cooper J.Simmons D.McDaniels (Spectrum VII, ASCAP)
89 CRUZAMATIC - P.Powell P.Williams (JC Sinban, ASCAP)	90 IN THE DARK - R.Ayers O.Spragley J.Bedford (Yeldarps, ASCAP/Currrier, ASCAP/AFI, ASCAP)	15 PRETTY MESS - Vanity (Jobete, ASCAP/Wolftoons, ASCAP) CPP	94 THE WAR SONG - Culture Club (Virgin, ASCAP)
88 DO WHAT YOU DO - R.Dino L.D.Tomaso (Unicity, ASCAP/RaRa, ASCAP/Aldente, ASCAP)	24 IN THE NAME OF LOVE - R.MacDonald W.Salter B.Withers (Antisia, ASCAP/Bleunig, ASCAP)	5 PURPLE RAIN - Prince @ Revolution (Controversy, ASCAP) WBM	42 THE WORD IS OUT - J.Stewart J.Lindsay G.Craig (10 BMI/Nymph, BMI/Warner BMI)
			77 THERE GOES MY BABY - B.Nelson L.Patterson G.Treadwell (Jot, BMI/Unichappell Music, BMI) CHA/HL
			75 TORTURE - J.Jackson K.Wakefield (Sigg, BMI/April, ASCAP/Lady of the Lake, ASCAP) CPP
			50 TREAT HER LIKE A LADY - R.Hall G.Burris (Jobete, ASCAP/Tall Temptations, ASCAP)
			72 WATCH MY BODY TALK - B.Bowles B.L.Eager (WB, ASCAP/Bowles & Eager, ASCAP/Lindee, ASCAP)
			98 WE DONT #WORK FOR FREE - C.Savage M.Glover (Sugar Hill, BMI)
			57 WHAT ABOUT ME? - K.Rogers D.Foster (Lionsmate, ASCAP/Security Hogg, ASCAP/Foster Frees, BMI) CLM/CPP
			92 WHAT'S LOVE GOT TO DO WITH IT - T.Britten G.Lyle (Chappell, BMI/Rondor, BMI/Goodsingle, BMI/Irving, ASCAP) CHA/ALM/HL
			74 YOU ARE THE ONE - B.Williams (Screen Gems-EMI, BMI/Beau Williams, BMI)
			34 YOU GET THE BEST FROM ME - K.McCord A.Hudson (Perk's, BMI/Duchess, BMI)
			38 YOU, ME AND HE - J.Mtume (Mtume, BMI)
			39 YOU TURN ME ON - R.James (Stone City, ASCAP/Jay Warner, ASCAP)
			56 YOU USED TO HOLD ME SO TIGHT - J.Harris III T.Lewis (Flyte Tyme, ASCAP)
			87 YOUR RED HOT LOVE - Svengali Funki C.Berry (Funk, Dash and Zeke, BMI)
			23 YOU'RE MY CHOICE TONIGHT - L.Vandross M.Miller (April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)

Platinum Success Would Be 'Cure' For Stephanie Mills

BY STEVE IVORY

LOS ANGELES "More than anything else, my dream right now is to have a platinum record," says Stephanie Mills about her hopes for "I've Got The Cure," her current Casablanca/PolyGram album, currently selling briskly because of the single "The Medicine Song," produced and written by David "Hawk" Wolinski. The prolific George Duke also handled part of the album's production chores.

Mills is not exactly a stranger to recording success. Her highly successful 1979 album on the 20th Century label, "Whatcha' Gonna Do With My Lovin'," began a lucrative association with the production team of James Mtume and Reggie Lucas. Their second collaboration, "Sweet Sensation," garnered Mills a 1980 Grammy Award for best female r&b vocal performance.

Mills' previous album, "Merciless," produced by David Wolfer and Gary Klein, didn't fare as well as expected. (Mtume and Lucas have since gone their separate ways; Lucas has had success with Madonna, while Mtume has enjoyed top charted success as an artist with the singles "Juicy Fruit" and "You, Me and He.")

"I love what George Duke has done with Deniece Williams and Jeffrey Osborne, and 'Hawk' is very aware of what is going on on the charts," says Mills. "I thought it was a great combination."

Since Mills was busy in San Francisco with her starring role as Dorothy in the revival of "The Wiz," the album had to be cut in the Bay Area. For Mills there were other nuances that made the sessions special, such as "singing my own background vocals. I never got to do that in the past. The tracks were usually cut when I went in."

Recent Mills projects have seen her perform at least one of her own songs, but this time she left the songwriting to others. "I wrote one song and George didn't like it, so I decided not to press the issue. I'm not the kind of singer who says, 'If I can't have a song on my album, then you don't get to produce it.'"

For several years, Mills has been managed by her sister and brother, Cassandra and Allen Mills, who comprise the Los Angeles-based Starlight Music. In the big business of pop music, family emotions have often proved to get in the way at the negotiating table, but Mills insists that working with her siblings has only enhanced her career.

"I know being family has gotten in the way of a lot of acts," she says, "but having my family involved has been the best thing for me. They know what is best for me. It's not like some guy sitting behind a desk handling a million other acts. My success means a lot more to them."

Mills' measure of commercial success is the chief focus of the team at the moment. Her interest, she says, is to "become more of a mainstream act."

"The way we look at it, there aren't many new female superstars on the rise. Look at Prince; how many people thought he'd ever rise to his current status? That's the kind of success we're looking for."

Billboard HOT BLACK SINGLES RETAIL ACTION

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

REGION 1

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

REGION 2

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

THE S.O.S. BAND
NO ONE'S GONNA LOVE YOU

ALICIA MYERS
APPRECIATION

KLYMAXX
THE MEN ALL PAUSE

Cambridge One Stop Boston, MA
Cavages Cheektowaha, NY
Easy One Stop N.Quincy, MA
Mass One Stop Boston, MA
Skippy White's Stoughton, MA

A-1 One Stop New York, NY
Al Wicke Records Elizabeth, NJ
Broadway Record Museum Camden, NJ
C&M Distributors Hyattsville, MD
Disc-O-Mat New York, NY
Harmony Music New York, NY
J&R Music World New York, NY
Kemp Mill Beltsville, MD
King James Records Philadelphia, PA
P & L Records Philadelphia, PA
Record & Tape Ltd. Washington, DC
Record And Tape Collector Baltimore, MD
Record Outlet Pittsburgh, PA
Richman Brothers Pennsauken, NJ
Sabins Records Washington D.C., DC
Sam K Records Washington D.C., 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 D.C., 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

THELMA HOUSTON
YOU USED TO HOLD ME SO TIGHT

JERMAINE JACKSON
DO WHAT YOU DO

DONNA SUMMER
SUPERNATURAL LOVER

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
Sound Express 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

135 REPORTERS

NUMBER
REPORTING
35

THE S.O.S. BAND
NO ONE'S GONNA LOVE YOU TABU

THELMA HOUSTON
YOU USED TO HOLD ME SO TIGHT MCA 33

MIDNIGHT STAR
OPERATOR SOLAR 27

KLYMAXX
THE MEN ALL PAUSE CONSTELLATION/MCA 22

DONNA SUMMER
SUPERNATURAL LOVER GEFEN 20

REGION 4

IL,IN,KY,MI,OH,WI

THE S.O.S. BAND
NO ONE'S GONNA LOVE YOU

MIDNIGHT STAR
OPERATOR

THELMA HOUSTON
YOU USED TO HOLD ME SO TIGHT

Angott Detroit, MI
Barneys Chicago, IL
Central One Stop Columbus, OH
Cleveland One-Stop Cleveland, OH
Color Rite Records Chicago, IL
Damon's Detroit, MI
Detroit Audio Oak Park, MI
Eklund Enterprises Kansas City, MO
Filmore Records Cleveland, OH
Fletchers One Stop Chicago, IL
Gemini One-Stop Cleveland, OH
Grapevine Records Flint, MI
Greater Detroit Detroit, MI
Kendricks Records Detroit, MI
Mainstream Records Milwaukee, WI
Metro Music Chicago, IL
Music Master Chicago, IL
Musicland Southfield, MI
Northern Records Cleveland, OH
Old Town Record Shop Hamtramck, MI
Professionals Detroit, MI
Radio Doctors Milwaukee, WI
Record Center Cleveland, OH
Record Den Cleveland, OH
Record Rendezvous Cleveland, OH
Singer One Stop Chicago, IL
Sound Asylum Toledo, OH
Sounds Good Chicago, IL

REGION 5

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

THE S.O.S. BAND
NO ONE'S GONNA LOVE YOU

THELMA HOUSTON
YOU USED TO HOLD ME SO TIGHT

KLYMAXX
THE MEN ALL PAUSE

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

MIDNIGHT STAR
OPERATOR

KLYMAXX
THE MEN ALL PAUSE

DONNA SUMMER
SUPERNATURAL LOVER

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
Reses 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,W

THE S.O.S. BAND
NO ONE'S GONNA LOVE YOU

THELMA HOUSTON
YOU USED TO HOLD ME SO TIGHT

JERMAINE JACKSON
DO WHAT YOU DO

Circles Phoenix, AZ
City One Stop Los Angeles, CA
Flipside Records Los Angeles, CA
Integrity Gardena, CA
Jazz City Los Angeles, CA
Malt Shop Denver, CO
Music Brokers Los Angeles, CA
On Target San Diego, CA
Riverwood Music Inglewood, CA
Sun State Los Angeles, CA
Tower San Diego, CA
Uncle Jam's Los Angeles, CA
World Of Records Los Angeles, CA

Evans House Of Music San Francisco, CA
Leopold Berkeley, CA
Leopold Records San Jose, CA
Music Menu Seattle, WA
Music People Oakland, CA
Record Factory Oakland, CA
Tower San Francisco, CA
Wauzi Records San Francisco, CA

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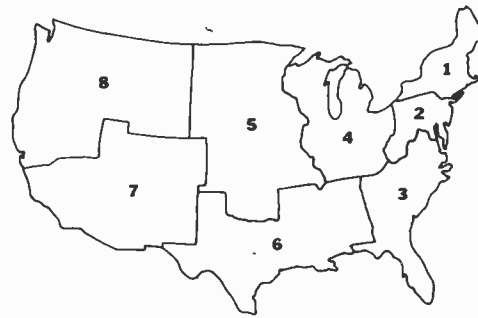
Billboard HOT BLACK SINGLES RADIO ACTION

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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Amazing Magic. Los Angeles Lakers star Earvin "Magic" Johnson stops backstage to congratulate Frankie Beverly of Maze after a sold-out performance at L.A.'s Beverly Theater (no relation). Maze is currently in the studio cutting its seventh Capitol album.



NATIONAL 89 REPORTERS

	NEW ADDS	TOTAL ON
MIDNIGHT STAR OPERATER SOLAR	30	36
THE WHISPERS CONTAGIOUS SOLAR	27	62
THELMA HOUSTON YOU USED TO HOLD ME SO TIGHT MCA	25	49
DONNA SUMMER SUPERNATURAL LOVER GEFEN	24	24
JERMAINE JACKSON DO WHAT YOU DO ARISTA	18	24

REGION 1

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

REGION 2

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

MIDNIGHT STAR OPERATER

ROY AYERS IN THE DARK

PENNYE FORD CHANGE YOUR WICKED WAYS

- WILD Boston, MA
- WKND Hartford, CT
- WNHC New Haven, CT
- WDKX-FM Rochester, NY
- WWIN-FM Baltimore, MD
- WXVY Baltimore, MD
- WRKS New York, NY
- WNJR Newark, NJ
- WDAS-FM Philadelphia, PA
- WUSL Philadelphia, PA
- WAMO Pittsburgh, PA
- WHUR Washington, DC
- WDJY Washington DC, DC

REGION 3

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

DONNA SUMMER SUPERNATURAL LOVER

THE WHISPERS CONTAGIOUS

THELMA HOUSTON YOU USED TO HOLD ME SO TIGHT

- 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
- WPDQ Jacksonville, FL
- WJAX-FM 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

MIDNIGHT STAR OPERATER

THE WHISPERS CONTAGIOUS

THELMA HOUSTON YOU USED TO HOLD ME SO TIGHT

- WBMX Chicago, IL
- WGCI-FM Chicago, IL
- WJPC Chicago, IL
- WCIN Cincinnati, OH
- WBLZ 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
- WNOV Milwaukee, WI
- WLUM Milwaukee, WI

REGION 5

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

MIDNIGHT STAR OPERATER

AL JARREAU AFTER ALL

KIDS AT WORK SING'IN HEY YEA

- KPRS Kansas City, MO
- KAEZ Oklahoma City, OK
- KMJM St. Louis, MO
- WESL St. Louis, MO
- WZEN St. Louis, MO

REGION 6

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

THELMA HOUSTON YOU USED TO HOLD ME SO TIGHT
ERAMUS HALL I CAN'T KEEP MY HEAD
DONNA SUMMER SUPERNATURAL LOVER

- WXOK Baton Rouge, LA
- WATV Birmingham, AL
- WENN 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
- WVOL Nashville, TN
- WQQK Nashville, TN
- WYLD-AM New Orleans, LA
- WYLD-FM New Orleans, LA
- KHYS Port Arthur, TX
- KAPE San Antonio, TX
- KOKA Shreveport, LA
- KZEY Tyler, TX

REGION 7

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

REGION 8

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

THE WHISPERS CONTAGIOUS
JERMAINE JACKSON DO WHAT YOU DO
SHEILA E THE BELLE OF ST. MARKS

- KDKO Denver, CO
- KDAY Los Angeles, CA
- KGFJ Los Angeles, CA
- KJLH Los Angeles, CA
- KACE Los Angeles, CA
- KUKQ Phoenix, AZ
- XHRM San Diego, CA
- KSOL San Francisco, CA

'Inside Moves' Scoring Points For Washington

BY HARRY WEINGER

NEW YORK The basketball season has begun, and that's good news for saxophonist Grover Washington Jr.

Like his producer Ralph MacDonald, Washington spent his formative years with dreams of hitting the floorboards professionally. Height—he's only five foot eight—and a growing talent on the reeds detoured his hoop hopes. Now, this "hard-core Sixers fan" is on the road in support of his latest release, "Inside Moves." The title track, of course, is a reference to his beloved sport.

"By the time I get back home to Philly, I'll have missed five home games," Washington laments. "I've already missed playing the national anthem for the home opener for the first time in years, and it's killin' me."

The road isn't really Washington's favorite place to be. Sinus trouble forces him to reconsider flying to many places, and the saxophonist has often turned down lucrative quick hops to Los Angeles for soundtrack and session work. Washington admits he's a family man, preferring home life to being a music business casualty to his two children. Yet, he says, "As soon as I get in front of a crowd, it's like old home week."

Washington is playing hard on this current tour of mid-sized halls,

(Continued on page 58)

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

GROVER WASHINGTON JR.

(continued from page 57)

often performing twice in one night. A recent sold-out show in New York burned hot until the wee hours. Still, he has found time for other playing opportunities, and one in particular is a far cry from his trademark metier.

"Through conversations my manager had with our label, Elektra, I recorded a track with a new English band, Espionage," Washington reveals. Roy Thomas Baker is producing the rock group's soon-to-be-released debut.

Working with vocalists appears to be a specialty for Washington lately. In addition to the commercial breakthrough he scored with Bill Withers on "Just The Two Of Us," and his recent albums, which have included contributions from Patti LaBelle and Grady Tate, Washing-

ton has given voice to Jon Lucien. The singer, missing in recorded action, appears on two tracks of Washington's current album. Both cuts, "Watching You, Watching Me" and "When I Look At You," are written by partners MacDonald, Bill Eaton and Bill Salter. The latter is the current single. Tate, meanwhile, is singing the saxophonist's songs on tour. Lucien remains label-less at this date.

Crossover success has given Washington a comfortable niche to work with, although he admits to being "harangued" by jazz purists and pop music lovers alike. Washington helped create the fusion market with Creed Taylor's CTI label in the '70s. Today, with individual players from that era enjoying their own degree of popularity, notably George Benson, Bob James and Ron Carter, Washington satisfied a longstanding desire and cut what he calls a "straight-ahead jazz" album.

The saxophonist cut tracks with Carter, guitarist Kenny Burrell and drummer Jack DeJohnette. It remains on tape, however. The record was intended for release on the Elektra/Musician label, but Bruce Lundvall's departure to head the new Manhattan label has left the music in limbo.

Washington and band, including the young quartet Pieces Of A Dream, are on the road until Nov. 19. There are tentative plans to produce a video of the show for the home market after that date. Until then, Washington can be heard through one's television set via "The Cosby Show." He overcomes his fear of flying twice a month to appear as a guest soloist on the program's soundtrack.

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(NGS 9002)

NEWMAN/NEWMAN
Anthony Newman, Organ
(GS 9005)



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FOR WEEK ENDING NOVEMBER 10, 1984

Billboard TOP BLACK ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
1	1	18		PRINCE AND THE REVOLUTION ▲ WARNER BROS. 25110-1 (8.98)	PURPLE RAIN	
2	3	7		STEVIE WONDER MOTOWN 6108ML (8.98)	SOUNDTRACK-WOMAN IN RED	
3	2	21		TINA TURNER ▲ CAPITOL ST-12330 (8.98)	PRIVATE DANCER	
4	4	14		BILLY OCEAN JIVE/ARISTA JLB-8213 (8.98)	SUDDENLY	
5	5	16		THE TIME ● WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE	
6	23	3		CHAKA KHAN WARNER BROS. 25162-1 (8.98)	I FEEL FOR YOU	
7	7	12		DIANA ROSS RCA AFL1-5009 (8.98)	SWEPT AWAY	
8	10	3		NEW EDITION MCA 5515 (8.98)	NEW EDITION	
9	6	6	53	LIONEL RICHIE ▲ MOTOWN 6059ML (8.98)	CAN'T SLOW DOWN	
10	14	3		STEPHANIE MILLS CASABLANCA 822421-1M-1/POLYGRAM (8.98)	I'VE GOT THE CURE	
11	9	10		TEDDY PENDERGRASS ● ASYLUM 60317-1/ELEKTRA (8.98)	LOVE LANGUAGE	
12	12	13		ALICIA MYERS MCA 5485 (8.98)	I APPRECIATE	
13	13	8		THE S.O.S. BAND TABU FZ-39332/EPIC	JUST THE WAY YOU LIKE IT	
14	15	6		VANITY MOTOWN 6102ML (8.98)	WILD ANIMAL	
15	8	7		MTUME EPIC FE-39473	YOU, ME AND HE	
16	16	11		LILLO CAPITOL ST-12346 (8.98)	ALL OF YOU	
17	17	20		THE POINTER SISTERS ▲ PLANET BXL1-4706/RCA (8.98)	BREAK OUT	
18	22	8		KURTIS BLOW MERCURY 822420-1M-1/POLYGRAM (8.98)	EGO TRIP	
19	11	9		KASHIF ARISTA AL8-8205 (8.98)	SEND ME YOUR LOVE	
20	33	3		JEFFREY OSBORNE A&M SP-5017 (8.98)	DON'T STOP	
21	25	4		REBBIE JACKSON COLUMBIA FCBFC 39238	CENTPEDE	
22	20	21		JOYCE KENNEDY A&M SP-4996 (8.98)	LOOKIN' FOR TROUBLE	
23	21	22		MADONNA ▲ SIRE 23867-1/WARNER BROS. (8.98)	MADONNA	
24	24	16		JACKSONS ▲ EPIC QE 38946	VICTORY	
25	18	14		JERMAINE JACKSON ● ARISTA AL8-8203 (8.98)	JERMAINE JACKSON	
26	19	19		JANET JACKSON A&M SP-4962 (8.98)	DREAM STREET	
27	27	15		SHEILA E. WARNER BROS. 25107-1 (8.98)	THE GLAMOROUS LIFE	
28	28	29		RICK JAMES GORDY 6095GL/MOTOWN (8.98)	REFLECTIONS	
29	30	34		SAM HARRIS MOTOWN 6103ML (8.98)	SAM HARRIS	
30	26	27		RALPH MACDONALD POLYDOR 823323-1Y-1/POLYGRAM (8.98)	UNIVERSAL RYTHYM	
31	42	3		APOLLONIA 6 WARNER BROS. 25108-1 (8.98)	APOLLONIA 6	
32	29	30		PEABO BRYSON ELEKTRA 60392 (8.98)	STRAIGHT FROM THE HEART	
33	31	24		DONNA SUMMER GEFEN GHS 24040/WARNER BROS. (8.98)	CATS WITHOUT CLAWS	
34	34	36		BOB MARLEY AND THE WAILERS ISLAND 90169/ATCO (8.98)	LEGEND	
35	35	37		RANDY HALL MCA 5504 (8.98)	I BELONG TO YOU	
36	36	25		O'BRYAN CAPITOL ST-12332 (8.98)	BE MY LOVER	
37	37	46		SADAO WATANABE ELEKTRA 60371 (8.98)	RENDEZVOUS	
38	38	39		THE BAR-KAYS MERCURY 818-478-1/POLYGRAM (8.98)	DANGEROUS	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE	
39	39	28	27	RUN-D.M.C. PROFILE PRO 1201 (8.98)	RUN-D.M.C.	
40	32	32	19	NEWCLEUS SUNNYVIEW SUN 4901/BECKET (8.98)	JAM ON REVENGE	
41	54	60	3	GROVER WASHINGTON JR. ELEKTRA 60318 (8.98)	INSIDE MOVES	
42	44	44	16	BRASS CONSTRUCTION CAPITOL ST-12327 (8.98)	RENEGADES	
43	55	-	2	DAZZ BAND MOTOWN 6117ML (8.98)	JUKEBOX	
44	50	54	4	GLENN JONES RCA NFL1-8036 (8.98)	FINESSE	
45	48	52	4	THE STAPLE SINGERS PRIVATE I FZ 39460/EPIC	TURNING POINT	
46	46	31	21	PATRICE RUSHEN ELEKTRA 60360-1 (8.98)	NOW	
47	47	51	4	SOUNDTRACK ATLANTIC 80158 (8.98)	BEAT STREET VOL. II	
48	41	41	16	LAKESIDE SOLAR 60355/ELEKTRA (8.98)	OUTRAGEOUS	
49	52	57	4	THE CONTROLLERS MCA 5514 (8.98)	THE CONTROLLERS	
50	60	-	2	CHAMPAIGN COLUMBIA FC-39365	WOMAN IN FLAMES	
51	56	-	2	EARL KLUGH CAPITOL ST-12372 (8.98)	NIGHTSONGS	
52	53	53	21	SMOKEY ROBINSON TAMLA 6098TL/MOTOWN (8.98)	ESSAR	
53	NEW			Z.Z. HILL MALACO 7420 (8.98)	BLUESMASTER	
54	51	48	23	DENIECE WILLIAMS COLUMBIA FC39366	LET'S HEAR IT FOR THE BOY	
55	NEW			EVELYN "CHAMPAGNE" KING RCA AFL1-5308 (8.98)	SO ROMANTIC	
56	57	70	10	BEAU WILLIAMS CAPITOL ST-12344 (8.98)	BODACIOUS	
57	58	58	12	BOBBY BLAND MCA 5503 (8.98)	YOU'VE GOT ME LOVING YOU	
58	43	43	5	GRANDMASTER MELLE MEL & THE FURIOUS FIVE SUGARHILL SH-9205 (8.98)	GRANDMASTER MELLE MEL & THE FURIOUS FIVE	
59	61	63	49	Z.Z. HILL MALACO 7415 (8.98)	I'M A BLUES MAN	
60	40	38	29	ONE WAY MCA 5470 (8.98)	LADY	
61	59	61	11	HERBIE HANCOCK COLUMBIA FC-39478	SOUND-SYSTEM	
62	49	50	99	MICHAEL JACKSON ▲ EPIC QE-38112	THRILLER	
63	64	65	66	JEFFREY OSBORNE ● A&M SP-4940 (8.98)	STAY WITH ME TONIGHT	
64	66	55	14	LITTLE MILTON MALACO 7419 (8.98)	PLAYING FOR KEEPS	
65	65	68	46	PATTI LABELLE ● P.I.R. FZ-38539/EPIC	I'M IN LOVE AGAIN	
66	45	45	7	GIL SCOTT-HERON ARISTA AL8-8248 (8.98)	THE BEST OF GIL SCOTT-HERON	
67	63	64	11	RAMSEY LEWIS AND NANCY WILSON COLUMBIA FC-39326	THE TWO OF US	
68	68	40	18	SOUNDTRACK ▲ ARISTA AL8-8246 (8.98)	GHOSTBUSTERS	
69	71	56	47	LUTHER VANDROSS ● EPIC FE-39196	BUSY BODY	
70	62	62	22	CHERRELLE TABU BFZ 39144/EPIC	FRAGILE	
71	69	47	15	THE BROTHERS JOHNSON A&M SP-4965 (8.98)	OUT OF CONTROL	
72	70	74	14	THE VALENTINE BROTHERS A&M SP-4989 (8.98)	HAVE A GOOD TIME	
73	67	67	23	SOUNDTRACK ● ATLANTIC 80154 (8.98)	BEAT STREET	
74	74	59	71	MIDNIGHT STAR ▲ SOLAR 60241-1/ELEKTRA (8.98)	NO PARKING ON THE DANCE FLOOR	
75	73	75	31	YARBROUGH & PEOPLES TOTAL EXPERIENCE TELB-5700/RCA (8.98)	BE A WINNER	

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

LATIN NOTAS

by Enrique Fernandez



ANYONE INTERESTED in home-grown U.S. Latin music should take a good look at **Los Vecinos**, a State-side-based merengue band that has made it in the home of merengue, the Dominican Republic, and in the rest of the tropical music circuit of the Caribbean.

The group is more properly called **Milly, Jocelyn y Los Vecinos**, after the two sisters who front it. In fact, the whole ensemble is a family affair that includes two of Milly and Jocelyn's brothers and is managed by Milly's husband, **Rafael Vasquez**.

Los Vecinos means "the neighbors," and the name comes from the days when these Dominican youths growing up in New York formed a little local combo that grew in popularity with the city's Dominican community. Their hook was the singing sisters, Milly and Jocelyn, and their remarkable ability to do the tongue-twisting scat characteristic of modern merengue, while all the time sticking to the sweetest, most angelic harmonies.

The instrumentals were not ordinary, either. Modern merengue requires a dizzying speed and great control, and Los Vecinos pull it off and add some jazz harmonics and rock-inspired power effects that blend perfectly with the sisters' vocals.

In the U.S., Los Vecinos' albums can be found on both the New York and Miami charts. They are revered in the Dominican Republic, where Milly recently participated in a classical merengue concert by the **Orquesta Sinfonica Nacional**. And last month, Los

Vecinos played for 2,000 fans at the Hotel El Prado in Barranquilla, Colombia and then flew to Bogota to perform for a crowd of more than 30,000 at the opening of that city's Olimpica Stereo radio station.

This month the band is releasing a new album, "Esta Noche . . . Los Vecinos," co-produced by Pafael Vasquez and **Rafael Quezada**, the group's musical director and arranger. Los Vecinos' albums, on New York's **Algar** label, headed by **Marcos Garcia**, enjoy a reputation for technical and artistic quality among this city's serious Latin music aficionados, and their new one should be no exception.

According to sound engineer **Elisam Velasquez**, the album has been digitally mastered. That's something only salsa great **Willie Colon**, among the city's Latin artists, has done so far, and only on his new al-

Los Vecinos offer home-grown merengue

bum for RCA.

When they're not on tour, Los Vecinos perform regularly in New York, most recently at **Phil Peters' "Women's Lib"** dance at Roseland. On that front, Milly and Jocelyn have inspired other female-fronted merengue bands. They can be reached at 700 10th Ave., New York, N.Y. 10019; (212) 884-2053.

CLASSICAL KEEPING SCORE

by Is Horowitz



MORE THAN 500 albums are currently in the active catalog of **Composers Recordings Inc.**, the label founded 30 years ago by **Otto Luening** and **Douglas Moore**. But it is only now that the label is preparing to produce its first digital recording, a production also slated to become CRI's first Compact Disc. That album will couple compositions by **David Olan** and **Nicolas Roussakis**, and it will be performed for disk by the American Composers Orchestra led by **Denris Russell Davies**.

all CRI sales are via mail order.

Headrick, who came to CRI from the top executive slot at the Composers' Forum in New York, replaced **Carter Harman**, who retired after 17 years with CRI. Harman, however, will continue his association with the label as consultant.

Headrick says CRI will continue to seek out license and reissue rights to major contemporary other companies. He also indicates that the label will explore licensing opportunities abroad for its prod-

uct.

that they duplicated more accurately the artist's dynamics and use of pedal.

A specially adapted nine-foot grand piano was utilized for the recording, produced in Kingsway Hall, London to achieve a properly ambient acoustic environment.

The first three LPs—one featuring each pianist—are due out next month. They offer diverse programs of short selections, mixing the still familiar with pieces largely forgotten (can anyone hum Schutt's "A la Bien Aimee"?). Another four will be issued in December—two each by **Rachmaninoff** and **Lhevinne**—along with cassettes of the new titles as well as of the first three. List price per album, disk or tape, is \$11.98.

COMPACT RING: Eurodisc digital recordings of the complete "Ring" cycle will be made available on CD later this month by RCA Records. Some of the operas were distributed here domestically by Tioch a couple of years back, and limited quantities of the CD transfer were brought in by importers more recently. RCA has access to the large catalog of Eurodisc classical recordings through its ties with Ariola, Eurodisc's parent company. However, no other product from this source has yet been scheduled for release by RCA.

Composers Recordings Inc. prepares to produce its first digital recording

Scene of the recording session will be Manhattan Center in New York, once the prestige recording venue in that city for orchestral recordings. Only rare recordings have been made in the Center in recent years since it was taken over by the Unification Church, otherwise known as the "Moonies."

Hollis Headrick, who took over as executive director of CRI earlier this year, says the pace of activity will accelerate as the label expands its scope. For one thing, a more vigorous push will be made into retailer distribution, with the creation of a network of sales representatives. But that won't begin to take form until next spring, he adds. Currently, about one-third of

uct.

On the CRI staff along with Headrick are **Rachel Siegel**, formerly with Sine Qua Non, and **Vera Fine**. Board of the non-profit institution is headed by **Peter Kermani**, chairman, and **David Olan**, president.

STILL ROLLING: Piano rolls made by **Sergei Rachmaninoff**, **Josef Lhevinne** and **Moriz Rosenthal** in the first quarter of the century are the raw material of a new series of albums to be released by London Records under the **L'Oiseau-Lyre** logo. The Ampico rolls were produced by the **American Piano Co.**, and represented a considerable advance for their day in

FOR WEEK ENDING NOVEMBER 10, 1984

Billboard

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TOP LATIN ALBUMS

		THIS WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
NEW YORK	1	1	10					JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035
	2	3	12					EL GRAN COMBO	EN ALASKA	COMBO 2039
	3	2	13					JOSE JOSE	SECRETOS	ARIOLA 6000
	4	—	1					VARIOS ARTISTAS	LOS MERENGAZOS DEL AÑO	KUBANEY 80010
	5	7	5					MARIA CONCHITA	MARIA CONCHITA	A&M 37007
	6	9	7					JULIO IGLESIAS	1100 BELAIR PLACE	CBS 50335
	7	—	1					BOBBY VALENTIN Y EL CANO	ESTREMERA EN ACCION	BRONCO 129
	8	6	5					LA ORGANIZACION SECRETA	ORGANIZACION SECRETA	MUNDO 011
	9	11	3					OSCAR D'LEON	CON CARINO	TH 2304
	10	—	1					FERNANDITO VILLALONA	FERNANDITO	KUBANEY 9000
	11	—	1					NELSON CORDERO	CON ELEGANCIA	ELEGANCIA 001
	12	5	5					LOS NIETOS DEL REY Y SU	ABUELITA	PROFONO 101
	13	—	1					EDDIE PALMIERI	PALO PA' RUMBA	MUSICA LATINA 56
	14	13	4					TOMMY OLIVENCIA	CELEBRANDO OTRO ANIVERSARIO	TH 2296
	15	—	1					BELKIS CONCEPCION & WILFRIDO	VARGAS	KAREN 82
CALIFORNIA	1	3	12					MARIA CONCHITA	MARIA CONCHITA	A&M 37007
	2	2	6					JULIO IGLESIAS	1100 BELAIR PLACE	CBS 50335
	3	1	10					JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035
	4	15	3					GUALBERTO IBARRETO	LEONELA	ALHAMBRA 188
	5	8	12					LANI HALL Y CAMILO SESTO	LANI HALL	A&M 37008
	6	5	13					JOSE JOSE	SECRETOS	RCA 6000
	7	13	6					DANIELA ROMO	AMOR PROHIBIDO	GAMA 433
	8	4	6					DULCE	TU MUNECA	MELODY 033
	9	11	13					LOS BUKIS	MI FANTASIA	PROFONO 3122
	10	—	1					MENUDO	EVOLUCION	RCA 7335
	11	9	7					AMANDA MIGUEL	EL ULTIMO SONIDO	PROFONO 90391
	12	6	8					WILFRIDO VARGAS	EL AFRICANO	KAREN 75
	13	7	10					PERLA	CONFIDENCIAS	RCA 7244
	14	10	8					DYANGO	AL FIN SOLOS	ODEON 9024
	15	—	1					TOMMY OLIVENCIA	CELEBRANDO OTRO ANIVERSARIO	TH 2296
FLORIDA	1	1	7					JULIO IGLESIAS	1100 BELAIR PLACE	CBS 50335
	2	—	1					GUALBERTO IBARRETO	LEONELA	ALHAMBRA 188
	3	2	6					PLACIDO DOMINGO	SIEMPRE EN MI CORAZON	CBS 10355
	4	8	3					JOSE LUIS RODRIGUEZ	VOY A CONQUISTARTE	CBS 30307
	5	6	13					HANSEL Y RAUL	HANSEL Y RAUL	TH 2271
	6	—	1					JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035
	7	—	1					LISSETTE	CARICATURAS	CBS 10333
	8	10	3					JOSE FELICIANO	COMO TU QUIERES	RCA 7338
	9	—	1					BOBBY VALENTIN Y EL CANO	ESTREMERA EN ACCION	BRONCO 129
	10	9	12					RAPHAEL	ETERNAME TUYO	CBS 80379
	11	3	12					MARIA CONCHITA	MARIA CONCHITA	A&M 37007
	12	—	10					ELIO ROCA	SEGUNDA LUNA DE MIEL	RCA 7274
	13	—	1					BOBBY RODRIGUEZ Y LA COMPANIA	MI REGRESO	CAYMAN 9008
	14	4	12					LANI HALL Y CAMILO SESTO	LANI HALL	A&M 37008
	15	—	1					JOSE LUIS PERALES	AMANECIENDO EN TI	CBS 80382
TEXAS	1	1	11					JUAN GABRIEL	RECUERDOS NO 2	ARIOLA 6035
	2	2	11					RAMON AYALA	VESTIDA DE COLOR DE ROSA	FREDDIE 1285
	3	4	13					LOS BUKIS	MI FANTASIA	PROFONO 3122
	4	—	1					LOS INVASORES DE NUEVO LEON	CARINO	TH 312
	5	9	7					LOS YONICS	YA NO ME DEJES	PROFONO 90351
	6	3	12					JOSE JOSE	SECRETOS	ARIOLA 6000
	7	11	11					LANI HALL Y CAMILO SESTO	LANI HALL	A&M 37008
	8	—	1					MIGUEL GALLARDO	TU AMANTE O TU ENEMIGO	RCA 7308
	9	6	6					JULIO IGLESIAS	1100 BELAIR PLACE	CBS 50335
	10	12	3					VICENTE FERNANDEZ	15 NUEVOS EXITOS CON EL IDOLO	CBS 20704
	11	14	3					LA MAFIA	HOT STUFF	CARA 060
	12	—	1					LOS TIGRES DEL NORTE	16 GRANDES EXITOS	PROFONO 90379
	13	8	12					MARIA CONCHITA	ACARICIAME	A&M 7007
	14	—	1					MENUDO	EVOLUCION	RCA 7335
	15	—	4					ANTONIO DE JESUS	ANTONIO DE JESUS	A&M 37005
PUERTO RICO	1	1	5					DANNY RIVERA	ASI CANTABA CHEITO GONZALEZ	ARTIT 314
	2	2	12					EL GRAN COMBO	EN ALASKA	COMBO 2039
	3	—	1					BELKIS CONCEPCION & WILFRIDO	VARGAS	KAREN 82
	4	4	12					RUBEN BLADES	BUSCANDO AMERICA	ELEKTRA 60352
	5	12	3					JOSE FELICIANO	COMO TU QUIERES	RCA 7338
	6	10	4					WILKINS	LA HISTORIA SE REPITE	MASA 012
	7	3	9					JUAN GABRIEL	RECUERDOS 2	RCA 6035
	8	—	9					YOLANDITA MONGE	SUENOS	CBS 10345
	9	9	13					JOSE JOSE	SECRETOS	ARIOLA 6000
	10	5	7					GUILLERMO DAVILA	DEFINITIVAMENTE	SONO—RODVEN 033
	11	—	11					LANI HALL Y CAMILO SESTO	LANI HALL	A&M 37008
	12	—	1					SOPHY MAS	SOPHY QUE NUNCA	VELVET 6038
	13	—	6					VARIOS ARTISTAS	LLENA TU CABEZA DE ROCK '84	CBS 10352
	14	6	5					MENUDO	EVOLUCION	RCA 7335
	15	7	12					BOBBY VALENTIN Y EL CANO	ESTREMERA EN ACCION	BRONCO 129

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Dance TRAX

by Brian Chin



THREE TOP British bands have released U.S. albums this week:

Look no further for proof that Culture Club is here to stay than "Waking Up With The House On Fire" (Epic), their third and musically most ambitious album. Interesting points: (a) the mix takes Boy George's voice out of the echo chambers; (b) when the promised

album was said to be "a rocker," it was a figurative indication that the r&b base of Culture Club would make greater reference to the harder side of soul than previously; (c) ultimately, although this album is about the growing self-consciousness or even paranoia of a big pop group, the reassurance and comforting tone of the music on "House

On Fire" is often moving—even more so than the group's more "conventional" love songs. Here's hopeful music for a pretty tough world.

Our picks, in order: "The Medal Song," a calypso funk with perhaps too many rests for the dance floor; the Philly-beat "Don't Wanna Talk About It"; "Hello Goodbye," the hardest "rocker" here; "The Dive," both delicate and hard edged; "Dangerous Man," with a high-falsetto Imagination-like refrain.

What we like most about Wham!'s "Make It Big" album (Columbia) is that it stays away from the washed-out funk that broke the duo in Britain. Changing their palette almost entirely to a pop/'60s soul sound, they work from more original strengths and retain the

soul-boy identity to which they are well entitled. Sunny-sounding and danceable: "Freedom," already a U.K. No. 1, and a well-chosen cover of "If You Were There," one of the poppiest Isley songs of the early '70s. "Careless Whisper," a No. 1 U.K. hit under George Michael's own name, could be this year's "True."

Frankie Goes To Hollywood's "Welcome To The Pleasure Dome" (Island) is, inevitably, a difficult call, since this double album is being sprung upon a U.S. audience to whom Frankie is/are not yet a pop phenomenon. It's impossible to say what's satire when fairly faithful covers of "Born To Run" and "Do You Know The Way To San Jose" rub shoulders with trashy sex and childish pseudo-revolutionary lit-

any. We can't tell whether this is the weapon against boredom it so obviously purports to be, but it's got pretension and attitude to spare, and if we were all waiting for the new wave "Stairway To Heaven," I think we've found it in the monstrous, overwhelming title track.

SINGLES: The second single from Billy Ocean's just-gold "Suddenly" is "Loveboy" (Jive 12-inch), a seamless funk-rock combination even more on the crossover money than the surprise pop No. 1 "Caribbean Queen." The club remix withholds no possible moves from scratch and digital to heavy metal... Eurythmics' "Sexcrime (Nineteen Eighty-Four)," shipping imme- (Continued on opposite page)

FOR WEEK ENDING NOVEMBER 10, 1984

Billboard HOT DANCE/DISCO

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Compiled from a national survey of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				(CONFIG.) LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	8	I FEEL FOR YOU (weeks) 3 (12 INCH) WARNER BROS. 0-20249	◆ CHAKA KHAN
2	4	8	5	OUT OF TOUCH (12 INCH) RCA PW13917	◆ DARYL HALL & JOHN OATES
3	6	6	7	BLUE JEAN/DANCING WITH THE BIG BOYS (12 INCH) EMI-AMERICA V-7838	◆ DAVID BOWIE
4	3	3	10	TWO TRIBES (12 INCH) ZTT/ISLAND 0-96931 /ISLAND	◆ FRANKIE GOES TO HOLLYWOOD
5	2	2	9	SWEPT AWAY (12 INCH) RCA PW13865	◆ DIANA ROSS
6	7	7	8	TOUCH ME (ALL NIGHT LONG) (12 INCH) KN/PERSONAL KN1001 /PERSONAL	WISH FEATURING FONDA RAE
7	14	19	4	(LOVE IS JUST) THE GAME (12 INCH) COLUMBIA 44-05102	PETER BROWN
8	9	9	6	BODY ROCK (12 INCH) EMI-AMERICA V-7836	◆ MARIA VIDAL
9	10	10	7	STRUT (12 INCH) EMI-AMERICA V-7837	◆ SHEENA EASTON
10	12	15	7	JUNGLE LOVE (12 INCH) WARNER BROS. (PROMO)	THE TIME
11	11	11	7	A GIRL IN TROUBLE (IS A TEMPORARY THING) (12 INCH) COLUMBIA 44-05103	◆ ROMEO VOID
12	8	5	10	LET'S GO CRAZY/EROTIC CITY (12 INCH) WARNER BROS. 0-20246	◆ PRINCE & THE REVOLUTION
13	13	17	6	PRETTY MESS (12 INCH) MOTOWN 4526MG	◆ VANITY
14	18	32	4	THE WORD IS OUT (12 INCH) ARISTA AD1-9273	◆ JERMAINE STEWART
15	15	23	5	SEXOMATIC (12 INCH) MERCURY 880 255-1	THE BAR-KAYS
16	16	29	5	BETTER BE GOOD TO ME (12 INCH) CAPITOL V-8609	◆ TINA TURNER
17	17	28	5	DON'T BE MY ENEMY/WAIT (12 INCH) GEFEN 0-20252 /WARNER BROS.	◆ WANG CHUNG
18	25	53	3	BIG IN JAPAN (12 INCH) ATLANTIC 0-86947	ALPHAVILLE
19	20	41	4	THE WAR SONG (12 INCH) VIRGIN/EPIC 49-05107	◆ CULTURE CLUB
20	21	24	5	TOGETHER IN ELECTRIC DREAMS (12 INCH) EPIC (PROMO)	GIORGIO MORODER & PHIL OAKEY
21	5	4	9	SLIPPERY PEOPLE (12 INCH) PRIVATE 1 429-05078	THE STAPLE SINGERS
22	23	40	4	COVER ME (12 INCH) COLUMBIA 44-05087	BRUCE SPRINGSTEEN
23	32	63	3	LET IT ALL BLOW (12 INCH) MOTOWN 4524MG	DAZZ BAND
24	24	43	4	BAJA (12 INCH) OH MY!/PERSONAL OM4005 /PERSONAL	MASCARA
25	27	34	5	FRIENDS/FIVE MINUTES OF FUNK (12 INCH) JIVE JD1-9227 /ARISTA	WHODINI
26	26	27	6	VICIOUS (12 INCH) GARAGE/ISLAND ITG-201 /ISLAND	BLACK MAMBA
27	19	13	10	WHAT KIND OF GIRL (12 INCH) SLEEPING BAG SLX-00012	APB
28	28	37	5	SOMEBODY (12 INCH) LONDON 882 008-1 /POLYGRAM	JUNIOR
29	29	36	6	CENTIPEDE (12 INCH) COLUMBIA 44-05047	◆ REBBIE JACKSON
30	51	51	3	SOLID (12 INCH) CAPITOL V-8612	ASHFORD AND SIMPSON
31	31	44	4	WAKE ME UP BEFORE YOU GO-GO (12 INCH) COLUMBIA 44-05049	◆ WHAM
32	42	66	3	HELPLESS (YOU TOOK MY LOVE) (12 INCH) TELEFON/PERSONAL TE 3	FLIRTS
33	33	47	6	TIME BOMB/SING YOUR OWN SONG (12 INCH) MEGATONE MT-125	JEANIE TRACY
34	45	-	2	LOVER GIRL (12 INCH) EPIC 49-05100	TEENA MARIE
35	35	50	5	TAKE A BITE (12 INCH) BLACK SUIT BS-003	EVE ELEKTRO
36	36	49	4	REACH FOR LOVE (12 INCH) A&M SP-12106	MARCEL KING
37	37	57	3	LOVIN' IS REALLY MY GAME (12 INCH) PACIFIC SA3-6A	ZINO
38	44	64	3	SUGAR DON'T BITE (REMIX) (12 INCH) MOTOWN 4523MG	◆ SAM HARRIS
39	41	52	3	SUNSET NOW (12 INCH) VIRGIN/ARISTA AD1-9269	HEAVEN 17
40	55	-	2	HELLO AGAIN (12 INCH) ELEKTRA 0-66929	◆ THE CARS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				(CONFIG.) LABEL & NUMBER/DISTRIBUTING LABEL	
41	47	-	2	SUSPENSE (12 INCH) CHRYSALIS 4V9-42824	TONI BASIL
42	53	65	3	OBSESSION (12 INCH) MERCURY 822 580-1 /POLYGRAM	ANIMATION
43	22	22	6	HAND ON MY HEART (12 INCH) IMPORT	SHRIEKBACK
44	48	56	4	DON'T TELL ME (12 INCH) SIRE (PROMO) /WARNER BROS.	BLANCMANGE
45	58	58	3	JUST FOR TONIGHT (12 INCH) RCA PW13915	EVELYN "CHAMPAGNE" KING
46	56	-	2	HE LOVES ME, HE LOVES ME NOT (12 INCH) CRITIQUE CRI-1208	KIM FIELDS
47	63	-	2	RAIN FOREST (12 INCH) PROFILE PRO-7059	PAUL HARDCASTLE
48	40	45	5	AFTER THE DANCE (12 INCH) EPIC 49-05084	KRYSTOL
49	43	48	4	RAIN (12 INCH) POLYDOR 880 291-1 /POLYGRAM	DRAGON
50	30	18	10	THE MEDICINE SONG (12 INCH) CASABLANCA 880 180-1 /POLYGRAM	◆ STEPHANIE MILLS
51	61	-	2	TENDERNESS (12 INCH) I.R.S. SP-70980 /A&M	◆ GENERAL PUBLIC
52	NEW			TEASE ME (12 INCH) ISLAND 0-96912	JUNIE MORRISON
53	57	-	2	JUNGE ROEMER (YOUNG ROMANS) (12 INCH) A&M SP-12107	FALCO
54	NEW			APPRECIATION (12 INCH) MCA (PROMO)	ALICIA MYERS
55	NEW			ROCKIN' IT (12 INCH) POSSE POS1212	M.C. FLEX & THE FBI CREW
56	NEW			BURN FOR YOU (12 INCH) ATCO (PROMO)	INXS
57	NEW			MADAM BUTTERFLY (12 INCH) ISLAND 0-96915	◆ MALCOLM MCLAREN
58	66	-	2	STREET LOVE (12 INCH) VANGUARD SPV-78	TWILIGHT 22
59	NEW			YO' LITTLE BROTHER (12 INCH) EMERGENCY EMDS 6546	NOLAN THOMAS
60	34	25	6	I'M GIVIN' ALL MY LOVE (12 INCH) PHILLY WORLD 0-96924 /ATLANTIC	TERRI WELLS
61	38	30	7	HIEROGLYPHICS/PRIVATE WORLD (12 INCH) MERCURY 880 138-1 /POLYGRAM	THE VELS
62	NEW			ROCK THE BOX (12 INCH) MEGATONE MT-130	SYLVESTER
63	52	14	10	WOOD BEEZ/ABSOLUTE (12 INCH) WARNER BROS. 0-20225	◆ SCRITTI POLITTI
64	68	-	2	SEX SHOOTER (12 INCH) WARNER BROS. (PROMO)	APOLLONIA 6
65	NEW			COOLING THE MEDIUM (12 INCH) RCA PW13920	M+M
66	NEW			LOVE KILLS (12 INCH) COLUMBIA 44-05098	FREDDIE MERCURY
67	60	38	8	HOT POTATO (12 INCH) PRIVATE 1 429-05074	◆ LA TOYA JACKSON
68	NEW			CAN'T SLOW DOWN (12 INCH) ARISTA AD1-9277	ANGELA BOFILL
69	69	-	2	LOCOMOTION (12 INCH) VIRGIN/A&M SP-12108	◆ O.M.D.
70	49	16	10	HONEY TO A BEE (12 INCH) ELEKTRA 0-66944	TINA B.
71	39	12	9	THE LUCKY ONE (12 INCH) ATLANTIC 0-86925	◆ LAURA BRANIGAN
72	54	54	4	BULLISH (12 INCH) A&M SP-12110	HERB ALPERT TIJUANA BRASS
73	50	33	9	NEXT LOVE (12 INCH) COLUMBIA 44-05043	DENIECE WILLIAMS
74	62	31	10	DON'T STAND ANOTHER CHANCE (12 INCH) A&M SP-12105	JANET JACKSON
75	59	26	9	FLESH FOR FANTASY (12 INCH) CHRYSALIS 4V9-42810	◆ BILLY IDOL
76	71	67	6	ONCE IS NOT ENOUGH (12 INCH) OH MY!/PERSONAL OM4010 /PERSONAL	OH ROMEO
77	76	73	10	GIRLS, GIRLS (AH-AH-HI) (12 INCH) NEXT PLATEAU NP50022	SOLO
78	77	59	10	ONE HOT NIGHT (12 INCH) PRISM ITP 204 /ISLAND	PURE ENERGY
79	67	35	10	UNDER THE GUN (12 INCH) EPIC 49-05033	◆ FACE TO FACE
80	80	74	6	REACH OUT (EVERLASTING LOVER) (12 INCH) PRELUDE PRLD-683	UNLIMITED TOUCH

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Pro-Motion Lends Helping Hand to Dance

NEW YORK "It's all about point of purchase," says Brad LeBeau of his 18-month-old dance music promotion and marketing firm Pro-Motion. While LeBeau and his partner Joe Giaco have helped various major labels bring seven records to the top of the dance chart in the last year, he insists that Pro-Motion's work goes beyond the chart numbers.

Acknowledging the precariously crowded state of the current dance market, LeBeau says the fate of a 12-inch single is in the hands of retailers. Stressing the difference between "taking money for a record and selling a record," he says Pro-Motion's emphasis is on creating a high in-store profile for each of its records, which the firm accomplishes by designating copies for in-store play and issuing all manner of merchandising aids.

LeBeau and Giaco employ a two-person marketing staff to keep tabs on a network of 600 retail and radio accounts across the country, 150 of them in New York. The marketing team supplies clients with weekly reports on regional and national airplay, and sales progress and stock reports from stores.

In accordance with Pro-Motion's concern for sales over chart numbers, the company's fees are set up on an incentive basis, whereby the firm's charges increase as the record proves itself at the retail level.

LeBeau says the industry's wariness of the flooded dance market is evident in the fact that Pro-Motion's business now comes not only from labels, but from managers, producers, remixers and artists as well.

Noting that a major label will often release up to 10 12-inches in one month, LeBeau says Pro-Motion's advantage over a label's promotion department is that the firm can choose its projects and devote more time to each one. According to LeBeau, Pro-Motion now turns down half of the business it's offered.

LeBeau and Giaco hail from radio/promotion backgrounds. LeBeau's credits include posts as vice president of the New York promo firm Musico and national promotion director for Ze Records, and a five-year stint as a DJ at Gotham's Xenon disco. Giaco has handled several a&r and promotion duties for Columbia on an independent basis, and earlier was part of WBLS New York's programming staff.

The seven records with which Pro-Motion has helped major labels top the dance chart are Stephanie Mills' "Medicine Song," Jellybean's "The Mexican," Temper's "No Favors," Ollie & Jerry's "Breakin' . . . There's No Stoppin' Us," Deniece Williams' "Let's Hear It For The Boy," the Romantics' "Talking In Your Sleep" and Peter Brown's "They Only Come Out At Night." LeBeau notes that Pro-Motion has also helped several independent labels bring product to the dance top 20.

KIM FREEMAN

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DANCE TRAX

(Continued from opposite page)

diately on RCA 12-inch, is that duo's most groove-oriented cut yet, peak-time material for all types of floors; even the single mix is full of far-out processing effects . . . **Melissa Manchester's** "Thief Of Hearts" (Casablanca 12-inch) is tailor-made high-energy; it will certainly hold the floors that 1982's "You Should Hear How She Talks About You" did. **John Benitez** mixed . . . The same is true, surprisingly, of **Visage's** "Love Glove" (Polydor 12-inch), a far more commercial version of that act's sound earlier this decade. Across-the-board impact—not unlike that of Psychedelic Furs or Eurythmics—is easy to spot.

There is, by the way, a good edit of "Love Glove" on Razor Maid Records, a new DJ subscription service that has pressed its first two editions. On the same volume are recent cuts by Figures On A Beach, Heaven 17 and Vicious Pink (the latter's "Cecan't You See," gathering rock play as a Parlophone import, really calls for domestic re-

lease); an earlier volume features OMD, Bronski Beat, Ultravox and Eddy Grant. Subscriber edits are solicited. (Razor Maid Records, 4076 17th St., Penthouse C, San Francisco, Calif. 94114; (415) 861-4070.)

NOTES ON music and people: We need to correct a recent credit: "Risin' To The Top" on RCA's reissue compilation "Ultra Dance" is by **Kenji Burke** . . . **Arthur Baker** is going to put remixing on the back burner after completing some pending projects for the **Rolling Stones** and **Daryl Hall & John Oates**. He tells us his upcoming year is just about booked out with production commitments with **Jennifer Holiday**, **Maurice White** and his own solo album project on Epic. Baker's solo debut had been on the "Beat Street" soundtrack's James Brown homage, "Breaker's Revenge."

PolyGram is releasing a second "Breakin'" album, which is to include new cuts by **Ollie & Jerry** and **Carol Lynn Townes**; among li-

censed tracks is "Din Daa Daa," the memorable No. 1 hit by **George Kranz**, which we hope will get a pop push, as PolyGram has secured seven-inch rights from originating label Personal. Perhaps PolyGram will be as lucky with a year-old track as in the case of "Cruel Summer" . . . Endless Music's **Rusty**

Garner will remix **Sheena Easton's** (genuinely good) version of Tim Scott's "Swear" as her next single, and **Stephanie Mills'** album cut "Edge Of The Razor."

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- Trust—Ronnie Goes To Liverpool
- Break Me Up—Energy Section
- One Way Love Affair—Girty
- Runaway With My Love—Tapps
- Don't Wanna Lose (remix)/My Love (remix)—Lime
- Helpless—Flirts
- Remembering Love—Tiffany
- Do It Baby—Basha
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- Point Of No Return—X-Possed
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- Telephone Moma—Gazabo
- One Shot Lover—Venus
- I'm On My Way—Tabu
- Hands Off—Laura Pallas
- Power Of Love—Astaire
- If It's Love You're After—Jackson Moore
- All American Boy—B. Pennington
- Dr. DJ—Marsha Raven
- Love On TV—Avalanche
- Back In My Arms—Hazel Dean
- Crosstalk—The Boys
- Game Of Chance—Twins
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- In The Name Of Love/Can You Handle It—Sharon Redd
- Passion—Flirts
- I'll Cry For You—Kumano
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- There But For The Grace—Machine
- Can't Fake The Feeling—Gerardine Hunt
- It's A War/I'm Ready—Kano
- La Bamba—Antonio Rodriguez
- Savage Lover—Ring
- Little Lovin'/Don't Turn Around—Raes
- Heaven Must Have Sent—Bonnie Pointer
- Hil N Run Love/Mercy—Carol Jani
- Born To Be Alive—Patrick Hernandez
- Sex Machine (11 min.)—James Brown
- Feels Like I'm In Love—Kelly Marie
- Babe, We're Gonna Love/You're My Magician—Lime
- Plus Many More

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TOP INSPIRATIONAL ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER	DISTRIBUTING LABEL	
1	1	37	AMY GRANT	MYRRH 7016757064 /WORD	Weeks at No. One: 33 STRAIGHT AHEAD
2	3	73	SANDI PATTI	IMPACT R3818 /BENSON	MORE THAN WONDERFUL
3	2	122	AMY GRANT	MYRRH MSB 6697/WORD	AGE TO AGE
4	7	9	SANDY PATTI	BENSON RO 3884	SONGS FROM THE HEART
5	5	44	PETRA	STAR SONG 7102050860/WORD	NOT OF THIS WORLD
6	6	33	LEON PATILLO	MYRRH 7016771067/WORD	THE SKY'S THE LIMIT
7	4	33	MICHAEL W. SMITH	REUNION 7010004129/WORD	MICHAEL W. SMITH 2
8	10	25	TWILA PARIS	MILK AND HONEY MN 1048/ZONDERVAN	WARRIOR IS A CHILD
9	8	45	DEBBY BOONE	LAMB AND LION 3001 /SPARROW	SURRENDER
10	9	21	THE SWEET COMFORT BAND	LIGHT LS 5831 /LEXICON	PERFECT TIMING
11	11	29	STEVE TAYLOR	SPARROW SPR-1063	MELTDOWN
12	16	4	KEITH GREEN	PRETTY GOOD RECORDS PGR 004	JESUS COMMANDS US TO GO
13	22	21	FARRELL & FARRELL	STAR SONG 710205386X/WORD	CHOICES
14	15	9	KATHY TROCCOLI	REUNION 7-01-000512-5/WORD	HEART AND SOUL
15	39	37	CARMEN	PRIORITY 38713	SUNDAY'S ON THE WAY
16	12	25	THE IMPERIALS	DAYSRING 7014118013 /WORD	THE IMPERIALS SING THE CLASSICS
17	13	104	PETRA	STAR SONG SSR 0045 /WORD	MORE POWER TO YA
18	NEW		DEGARMO AND KEY	POWERDISC PWR 01073 /BENSON	COMMUNICATION
19	18	29	WHITEHEART	MYRRH 7016782069/WORD	VITAL SIGNS
20	28	21	JIMMY SWAGGART	JIM 143	LIVING WATERS
21	14	25	STEVE CAMP	SPARROW SPR-1085	FIRE AND ICE
22	17	9	LISA WHELCHER	SPARROW EMR 4606	ALL BECAUSE OF YOU
23	NEW		NEW GAITHER VOCAL BAND	DAYSRING 7014127012/WORD	NEW POINT OF VIEW
24	29	17	KERRY LIVGREN	CBS ASSOCIATED BFZ 39368	TIME LINE
25	19	13	ANDRAE CROUCH	LIGHT LS 5863/LEXICON	NO TIME TO LOSE
26	23	81	MICHAEL W. SMITH	REUNION 7010002126/WORD	MICHAEL W. SMITH PROJECT
27	21	25	SHEILA WALSH	SPARROW SPR-1088	TRIUMPH IN THE AIR
28	NEW		THE CRUSE FAMILY	MISSI EMR 4610/SPARROW	CRUSE 2
29	26	29	CRISTY LANE	ARRIVAL 9644/DOMINION	ONE DAY AT A TIME
30	32	41	THE MARANATHA KIDS	MARANATHA 7100108829 WORD	KIDS PRAISE 4
31	20	33	HARVEST	MILK AND HONEY MH1051 ZONDERVAN	SEND US TO THE WORLD
32	24	29	STEVE GREEN	SPARROW SPR-1084	STEVE GREEN
33	25	21	RANDY STONEHILL	MYRRH 7016765067/WORD	CELEBRATE THIS HEARTBEAT
34	NEW		STRYPYER	ENIGMA EC1064	THE YELLOW AND BLACK ATTACK
35	30	4	JOHN MICHAEL TALBOT	SPARROW BWC 2056	THE GOD OF LIFE
36	36	49	DEGARMO AND KEY	POWER DISC 1071/BENSON	MISSION OF MERCY
37	27	45	MICHELE PILLAR	SPARROW SPR-1077	REIGN ON ME
38	35	9	JIMMY SWAGGART	JIM 01-141	JESUS JUST THE MENTION OF YOUR NAME
39	38	65	RUSS TAFF	MYRRH MSB 6706 /WORD	WALLS OF GLASS
40	40	65	PHIL DRISCOLL	SPARROW SPR-1074	I EXALT THEE

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▲ RIAA seal for sales of one million units.

GOSPEL LECTERN

by Bob Darden



Steve Camp is about to be in an enviable position. He's got a hit album on one label, and it looks like he's about to have another—for a different label altogether.

The current hit is "Fire And Ice" for Sparrow. The hit to come—possibly—is "It's A Dying World" for his original label, Myrrh. Still floating around the edges of the charts are his last two Myrrh albums, "For Every Man" and what was originally his last Word album, "Only The Very Best." But with the success of "Fire And Ice," Myrrh decided to release "It's A Dying World"—which it had originally decided to release, which was one of the reasons Camp left Word in the first place. Got all that?

Actually, it's not particularly confusing. Camp is a singer/songwriter from Wheaton, Ill., who once had a secular contract with a CBS subsidiary before signing with Word's Myrrh label. He was signed on the basis of an unsolicited completed master that was released virtually unchanged in 1978, "Saying It With Love."

Other hits followed (collected on the "Only The Very Best" album), including his heart-wrenching song to his dead brother "Bobby" and the No. 1 single "Run To The Battle." But Camp and Myrrh came to a parting of the ways last year over "It's A Dying World," an album he recorded in a very short time in Europe.

Camp says "It's A Dying World" was an underground hit overseas. After a concert in Toronto, one store sold all 400 of its imported copies in a week. But at the time, Word didn't think the market was ready for something from Camp that was closer to the Rez Band than to David Meece. At Sparrow, Billy Ray Hearn disagreed.

"Billy Ray said that 'World' seemed most like me," Camp says. "He said my previous albums had lacked focus. I'd alternate a big ballad with an r&b thing. He

wanted me to retain the rock attack, but with a bit more polish and musicianship. And that's how 'Fire And Ice' came about."

"Fire And Ice" is already Camp's best selling album. Although there are still some emotional, moving ballads ("Living In Laodicea" and "Where Are The Heroes"), there's also plenty of synthesizer-dominat-

The hits keep coming for Steve Camp

ed techno-rock, especially the big hit, "Squeeze."

The lyrics show continued growth as well. Camp is heavily influenced by Leonard Ravenhill's book "Why Revival Tarries" (given to him by the late Keith Green shortly before Keith's tragic plane accident), and the lyrics reflect a no-holds-barred call for commitment from professed Christians.

"This is the first time where I don't have to apologize for anything," Camp says. "The music isn't watered down, and the lyrics haven't been tailored to appease anyone. We used a Fairlight and six or seven DX7's in the studio to get the sound we wanted, building high-tech synthesizers over a basic rock rhythm track—something like what the Thompson Twins do on occasion.

"'Fire And Ice' keeps the energy levels of 'It's A Dying World', I think, without being offensive to the book stores or radio stations. Someday I hope that Christian music will grow into a more stylized marketplace, just as it is in the secular world. The record store owners realize that the Thompson Twins and Barbra Streisand are two different markets. Here you have to please both the Gaither audience and the Petra audience at the same time."

JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



A REWARD of \$1,000 is being offered for the return of some Duke Ellington music, never performed, that has been missing for a while—46 years, to be exact.

ing for the missing valise for some time, but now he's decided to go public.

If you have any clue as to the whereabouts of this treasure trove

The case of the missing Ellingtonia: Who's got the sheet music?

Here's the story behind this unusual jazz mystery, as reported recently in the Philadelphia Daily News: When bandleader Russ Morgan played a Philadelphia gig in 1938, he had with him a valise containing the sheet music for five new Ellington originals, which the great composer had given him in gratitude for Morgan's addition of Ellington's "In A Sentimental Mood" to his repertoire. (When Morgan unveiled his arrangement at New York's Paramount Theatre the year before, he became the first white bandleader to perform the number.)

However, the account continues, the valise was inadvertently left behind at the theatre when the gig was over, and it hasn't been seen since. Jack Morgan, who took over the band when his father died 15 years ago, has been quietly search-

ing in the series, a live set by Terry Gibbs and Buddy DeFranco.

PALO ALTO's new midline subsidiary Tall Tree has made an auspicious debut, with five reissues and a new set in its first release. Included are Cannonball Adderley with guests Nancy Wilson and Lou Rawls on "Together"; a 1951 trumpet summit, "Trumpets On High," teaming Dizzy Gillespie, Maynard Ferguson and the young Miles Davis; the late Shelly Manne's "My Fair Lady Swings," with vocals by Irene Kral and Jack Sheldon; "Keeper Of The Flame" by Woody Herman and his Second Herd; "Bright Dimension," teaming George Shearing and Gary Burton on a program of Burton pieces; and the sole new record-

ing in the series, a live set by Terry Gibbs and Buddy DeFranco. Palo Alto has made some big signing news, too, with the announcement that Phil Woods is joining a roster that already includes such significant names as Elvin Jones, Sheila Jordan and Maynard Ferguson. The saxophonist, most recently on Antilles, will be represented by a live quartet album early next year, followed by an album's worth of the music of one of the great jazz composers, Wayne Shorter. The Shorter project will mark the recording debut of Woods' current quintet, which features trumpeter Tom Harrell.

ing in the series, a live set by Terry Gibbs and Buddy DeFranco.

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ALSO NOTED: Anyone who is still skeptical about Columbia's commitment to Wynton Marsalis should check out the ad for his strings album "Hot House Flowers" in the Oct. 28 issue of the New York Times Magazine, not normally a place where jazz albums are advertised. By the way, has anyone noticed that "Stardust," with which side one of "Hot House Flowers" begins, is also the last track on side two of "Clifford Brown With Strings," recently reissued by PolyGram? Talk about continuity.

BPI Blasts New Amstrad Tape-to-Tape Recorder

BY PETER JONES

LONDON The launch of the Amstrad SM104 double-headed high-speed cassette recorder via a costly television and press campaign here has infuriated the British Phonographic Industry (BPI).

BPI chairman Maurice Oberstein, who is also chairman of CBS U.K., says: "The record industry is in no way prepared to stand by and see the growing market for prerecorded cassettes undermined in this way."

"There's no doubt at all in the mind of the BPI council as to the purpose and intention of the marketing of these machines. We'll pursue every remedy available to us in this matter."

The impact of the widespread advertising campaign has been virtually unavoidable. Says BPI legal adviser Patrick Isherwood: "We're incensed by the tv and press advertising for this machine."

"We've already written to Amstrad seeking the company's under-

taking that it will not market it in future without taking precautions against copyright being infringed by the high-speed copying facilities it is offering. We are also demanding disclosure of the names and addresses of all dealers who have been supplied with this machine for sale."

The BPI has also contacted the major retailers who are mentioned in both tv commercials and press advertisements. Says Isherwood: "We're particularly disturbed that there is no point-of-sale material available drawing attention to the fact that copying of prerecorded cassettes constitutes an infringement of copyright laws."

He adds: "Viewers of the television commercial may just have noticed a disclaimer on the subject of copyright which is screened for just four seconds."

The BPI has previously made public denouncements of high-speed cassette-to-cassette recorders and is currently in negotiation over them with the British Radio & Electronic Manufacturers' Assn. (BREMA). Amstrad is not a BREMA member, but was present at an earlier meeting between BPI and the electrical trade group.

Major Labels' Hits Packages In U.K. Battle

LONDON The anticipated battle for supremacy in the television-advertised hit compilation market has hit an early peak through a combined WEA/CBS package which comes out in direct opposition to a joint EMI/Virgin series.

The WEA/CBS link has produced a double-album package called "The Hits Album." The EMI/Virgin teaming moves further ahead with the now-established "Now That's What I Call Music" series.

"They can come out first, then we'll mop up," says Virgin chief Richard Branson. "We established our brand name along with EMI. Anyway, having different hits included, it's likely that the consumer will buy both. That's a lot better than a few years ago, when tv merchandisers were out with almost the same packages."

The 32-track WEA/CBS package, comprising hits from both companies alongside with material licensed from Arista and Jive, will also be available in a cassette version called "The Hits Tape." WEA will sell and distribute, while CBS, with WEA, will handle artwork, tv commercials and general press/media work.

"Both companies involved have had a very good quarter in singles sales," says CBS managing director Paul Russell, "and we'll both do well throughout Christmas. It's natural for us to jump into bed together." Says WEA U.K. chairman Rob Dickins: "It's a major step towards world peace."

And Peter Jamieson, EMI managing director, adds: "It's great for the U.K. record industry that there are too many hits to put into just one package this Christmas."

GOVERNMENT SPENDING CUTS LOOM

CBC, Record Industry Fear Conservative Axe

BY KIRK LaPOINTE

OTTAWA The Canadian Parliament opens for business again this week with a new government that is looking to trim spending. For the recording and broadcasting industry and for those desperate for copyright reform, the first year of the Brian Mulroney government could be a disappointing one.

Already clearly outlined is the cost-cutting. The public radio and television network, the Canadian Broadcasting Corp. (CBC), may see \$138 million to \$150 million chopped from its \$896 million parliamentary appropriation. Neither Communications Minister Marcel Masse nor CBC president Pierre Juneau cares to discuss the exact figure, but Communications Dept. sources confirm the trimming.

A throne speech opens each new session of Parliament, and Mulroney's Conservatives have been waiting years to wrest power from the Liberals. The party had a brief fling in government during 1979 and 1980 under Joe Clark, but the minority government crumbled. This time, with a whopping majority, the Tories can take their time in taking initiatives. But with a national deficit

approaching staggering heights, cost-cutting is a big priority.

Each department has been asked to cut 10% of its program spending. That could spell disaster for the recording industry, which has been waiting patiently through 1984 for the government to make good on its promise of a national sector strategy for the business of making music.

Soon after Masse was appointed, department sources began leaking information of impending program announcements. They also said the new minister would be "highly visible."

However, he may not be visible enough to the recording business. Department officials now say the recording strategy won't be issued until at least next spring, even though Masse brought the strategy out of mothballs when he was appointed. Toward the end of the Liberal government, following John Turner's election as party leader and Ed Lumley's appointment as Communications Minister, the strategy went on hold.

And so, the throne speech may mention the recording strategy indirectly, but the consensus is that no effort is quickly forthcoming.

The same could go for copyright, long overdue for a legal overhaul. The Copyright Act dates back to 1924, and serious reform hasn't been performed or pursued for decades. Earlier this year, however, the Liberal government issued a policy paper on how to reform the act. Although several questions were left open, the spadework was done to move forward in several areas.

For that reason, copyright may be mentioned this week in the throne speech, but the policy paper must be revised. Following that, a House of Commons committee would probably study it, a report on that study would be issued and legislation drafted. It is, in short, a lengthy process.

However, the Conservatives are committed to the strategy, and to reform in the long term, so the short-term pain and anxiety may pay dividends.

Still, the cuts are coming, and at the CBC it may be the radio division that feels the strain most. The \$170-million operation is already pared to the bone, and large-scale cuts could mean an end to much of the network's regional programming, particularly afternoon shows.

Daniel Lavoie Wins Three Quebec Awards

MONTREAL Singer/composer Daniel Lavoie, stymied repeatedly in his attempts to break through in English-speaking Canada, was recognized for his work in his native Quebec as he swept three Felix trophies at the sixth annual Association de L'industrie et du Spectacle Quebecois (ADISQ) ceremonies here on Sunday, Oct. 28.

The Quebec music industry flocked to the Expo Theatre and watched a two-hour gala which every year features more and more artists successful outside the French-speaking market. But this time, the soft-spoken Lavoie grabbed the top honors. His "Tension Attention" was accorded the Felix for best album by a singer/songwriter, while the title track was named top single. Lavoie was also named the year's top male vocalist.

Singer Celine Dion and jazz band UZEB were the other multiple winners. Dion, a teen idol in Quebec, took Felixes for best-selling album and female singer of the year.

UZEB, a Montreal band only now coming to the attention of jazz audiences across Canada, took group of the year and jazz album of the year honors.

The show was carried live on French-language television in Quebec to an estimated 2.5 million viewers. It also featured a bit of the new and a bit of the old in its awards. Newcomer Corey Hart, only 22, was a surprise victor in the pop album of the year category for "First Offense," one of only two English-language winners.

Meanwhile, Beau Dommage, the legendary Quebec group of the mid-'70s which influenced a wide range of French-language pop artists, was given a special Felix for contributions to the local industry. The award capped a successful reunion for the band that weekend at two sold-out Montreal Forum concerts.

Men Without Hats were accorded a Felix for their contributions outside the province. Rene Simard, the ageless adolescent heartthrob, re-

ceived an award for having sold more singles than any other artist in the province.

Martine Chevrier won as newcomer of the year; Robert Charlebois was given a Felix for his concert performances over the last year; Jerry & Jo'anne took the country honors for "Auhourd'hui," and Trans X won dance album of the year for "Message On The Radio." Veronique Beliveau, nominated for a Juno Award as most promising female artist, took top pop album honors for "Transit."

The Montreal Symphony Orchestra, on tour that weekend in New York, swept the classical categories for various releases in the last year. Pianist Andre Gagnon took instrumental artist honors for "Impressions."

"Neige et Graffiti" was given the Felix for top video, while Claire Pimpare's "Moi et Fafoin" was named best children's record.

Maple Briefs

JUNO-WINNING album graphics designer Hugh Syme, a former member of the Ian Thomas Band, will be sentenced this month after pleading guilty in Toronto to taking part in a plan to steal almost \$1 million Canadian (\$700,000 U.S.) in gold bars through a fake transfer of funds in late 1982.

THE FUTURE of CBC president Pierre Juneau is apparently being privately decided by Communications Minister Marcel Masse. Juneau, a Liberal appointee, is not seen as politically agreeable to the new Conservative government. However, he can't be fired because

his appointment is for a seven-year term on "good behavior." Only a forced resignation and a healthy cash settlement could likely replace the head of the national public television and radio network.

Masse's new special assistant on cultural policy is Patricia Finley, reachable at (613) 990-6886.

ALTHOUGH THE official North American debut of Frankie Goes To Hollywood was Wednesday (31) at Le Spectrum in Montreal, Carleton Univ. scored a coup of sorts with the unofficial debut one night earlier. The group wanted to iron out the act in a small setting,

and students only were allowed to attend. "Welcome To The Pleasure Dome," the band's first album, was set for an Oct. 29 or 30 release, but Island was worried it might not have product on the streets for the band's first shows in Montreal and Toronto.

BILLBOARD Canadian correspondent Kirk LaPointe is relocating in Toronto. Mail to Billboard should be sent to 7 Glen Ames, Toronto, Ontario, Canada M6E 2M3. His office phone number at the Canadian Press news agency will be (416) 364-0321 as of Nov. 12.

HITS of the WORLD

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BRITAIN (Courtesy of Music & Video Week) As of 11/3/84

This Week	Last Week	SINGLES
1	1	FREEDOM WHAM! EPIC
2	5	I FEEL FOR YOU CHAKA KHAN WARNER BROS.
3	2	NO MORE LONELY NIGHTS PAUL McCARTNEY PARLOPHONE
4	3	TOGETHER IN ELECTRIC DREAMS GIORGIO MORODER & PHILIP OAKLEY VIRGIN
5	NEW	THE WILD BOYS DURAN DURAN PARLOPHONE
6	12	TOO LATE FOR GOODBYES JULIAN LENNON CHARISMA
7	23	THE WANDERER STATUS QUO VERTIGO
8	8	ALL CRIED OUT ALISON MOYET CBS
9	4	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN
10	9	MISSING YOU JOHN WAITE EMI/AMERICA
11	7	DRIVE CARS ELEKTRA
12	25	CARRIBEAN QUEEN BILLY OCEAN JIVE
13	13	LOVE'S GREAT ADVENTURE ULTRAVOX CHRYSLIS
14	6	THE WAR SONG CULTURE CLUB VIRGIN
15	34	GIMME ALL YOUR LOVIN' ZZ TOP WARNER BROS.
16	10	SHOUT TO THE TOP STYLE COUNCIL POLYDOR
17	17	MODERN GIRL MEAT LOAF ARISTA
18	22	PENNY LOVER LIONEL RICHIE MOTOWN
19	14	GHOSTBUSTERS RAY PARKER JR. ARISTA
20	40	NEVER ENDING STORY LIMAHL EMI
21	15	HIGHLY STRUNG SPANAU BALLET REFORMATION
22	11	I'M GONNA TEAR YOUR PLAYHOUSE DOWN PAUL YOUNG CBS
23	30	LISTEN TO YOUR FATHER FEARGAL SHARKEY ZARJAZZ
24	32	GOTTA GET YOU HOME TONIGHT EUGENE WILDE FOURTH & BROADWAY
25	19	PRIDE U2 ISLAND
26	18	SKIN DEEP STRANGLERS EPIC
27	16	WHY? BRONSKI BEAT FORBIDDEN FRUIT
28	NEW	I'M SO EXCITED POINTER SISTERS PLANET
29	29	THE SECOND TIME KIM WILDE MCA
30	20	SMOOTH OPERATOR SADE EPIC
31	24	LOST IN MUSIC SISTER SLEDGE COTILLION
32	NEW	ACES HIGH IRON MAIDEN EMI
33	21	PURPLE RAIN PRINCE & REVOLUTION WARNER BROS.
34	26	CARELESS WHISPER GEORGE MICHAEL EPIC
35	31	AGADOO BLACK LACE FLAIR
36	NEW	THIS IS MINE HEAVEN 17 VIRGIN
37	27	IF IT HAPPENS AGAIN UB40 DEP INTERNATIONAL
38	NEW	BERSERKER GARY NEUMAN NUMA
39	NEW	HARD HABIT TO BREAK CHICAGO FULL MOON
40	NEW	I SHOULD HAVE KNOWN BETTER JIM DIAMOND A&M
1	NEW	ALBUMS
2	NEW	PAUL McCARTNEY GIVE MY REGARDS TO BROAD STREET PARLOPHONE
3	3	CULTURE CLUB WAKING UP WITH THE HOUSE ON FIRE VIRGIN
4	9	SADE DIAMOND LIFE EPIC
5	1	ZZ TOP ELIMINATOR WARNER BROS.
6	2	BIG COUNTRY STEELTOWN MERCURY
7	4	U2 THE UNFORGETTABLE FIRE ISLAND
8	8	BRONSKI BEAT THE AGE OF CONSENT FORBIDDEN FRUIT
9	12	VARIOUS NOW THAT'S WHAT I CALL MUSIC III VIRGIN
10	14	LIONEL RICHIE CAN'T SLOW DOWN MOTOWN
11	14	MISS RANDY CRAWFORD-GREATEST HITS K-TEL
12	6	VARIOUS HITS, HITS, HITS TELSTAR
13	7	VARIOUS ALL BY MYSELF K-TEL
14	5	UB40 GEFERY MORGAN... DEP INTERNATIONAL
15	10	STEVIE WONDER THE WOMAN IN RED MOTOWN
16	13	CARPENTERS YESTERDAY ONCE MORE EMI
17	11	DAVID BOWIE TONIGHT EMI/AMERICA
18	30	ELAINE PAIGE CINEMA K-TEL
19	15	BARBRA STREISAND EMOTION CBS
20	24	CHAKA KHAN I FEEL FOR YOU WARNER BROS.
21	NEW	JULIAN LENNON VALOTTE CHARISMA
22	18	SISTER SLEDGE WE ARE FAMILY COTILLION
23	17	SPANAU BALLET PARADE REFORMATION
24	25	MICHAEL JACKSON THRILLER EPIC
25	19	QUEEN THE WORKS EMI
26	20	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS.
27	NEW	CONCERT-THE CURE LIVE FICTION
28	40	ANDY WILLIAMS & ROYAL PHILHARMONIC ORCHESTRA GREATEST LOVE CLASSICS EMI
29	21	TINA TURNER PRIVATE DANCER CAPITOL
30	23	BOB MARLEY & WAILERS LEGEND ISLAND
31	26	LEVEL 42 TRUE COLOURS POLYDOR
32	16	LLOYD COLE & COMMOTIONS RATTLESNAKES POLYDOR
33	22	BREWING UP WITH BILLY BRAGG GOL DISCS
34	27	CARS HEARTBEAT CITY ELEKTRA
35	31	HEAVEN 17 HOW MEN ARE B.E.F.
36	28	DARYL HALL/JOHN OATES BIG BAM BOOM RCA
37	NEW	THE EVERETT BROTHERS MERCURY
38	NEW	TALKING HEADS STOP MAKING SENSE EMI
39	34	U2 UNDER A BLOOD RED SKY ISLAND
40	36	MEAT LOAF BAT OUT OF HELL CLEVELAND INTERNATIONAL
41	35	QUEEN GREATEST HITS EMI

CANADA (Courtesy of The Record) As of 11/3/84

Rank	Artist	Title	Label
1	1	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN/QUALITY	
2	2	MISSING YOU JOHN WAITE EMI/AMERICA/CAPITOL	
3	8	THE GLAMOROUS LIFE SHEILA E. WARNER BROS./WEA	
4	4	WAKE ME UP BEFORE YOU GO-GO WHAM! COLUMBIA/CBS	
5	7	PURPLE RAIN PRINCE & THE REVOLUTION WARNER BROS./WEA	
6	9	WE'RE NOT GONNA TAKE IT TWISTED SISTER ATLANTIC/WEA	
7	NEW	CARRIBEAN QUEEN BILLY OCEAN JIVE/QUALITY	
8	5	DRIVE CARS ELEKTRA/WEA	
9	11	THE WAR SONG CULTURE CLUB VIRGIN/POLYGRAM	
10	NEW	BETTER BE GOOD TO ME TINA TURNER CAPITOL	
11	NEW	HARD HABIT TO BREAK CHICAGO FULL MOON/WEA	
12	12	IF EVER YOU'RE IN MY ARMS AGAIN PEABO BRYSON ELEKTRA/WEA	
13	3	THE WARRIOR SCANDAL COLUMBIA/CBS	
14	14	FLESH FOR FANTASY BILLY IDOL CHRYSLIS/MCA	
15	15	BLUE JEAN DAVID BOWIE EMI/AMERICA/CAPITOL	
16	9	WHAT'S LOVE GOT TO DO WITH IT TINA TURNER CAPITOL	
17	NEW	ON THE DARK SIDE JOHN CAFFERTY & THE BEAVER BROWN BAND SCOTTI BROS./CBS	
18	19	OUT OF TOUCH DARYL HALL & JOHN OATES RCA	
19	NEW	DESERT MOON DENNIS DEYOUNG A&M	
20	6	DYNAMITE JERMAINE JACKSON ARISTA/POLYGRAM	
1	1	ALBUMS	
2	2	PRINCE & THE REVOLUTION PURPLE RAIN WARNER BROS.WEA	
3	3	BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS	
4	4	TINA TURNER PRIVATE DANCER CAPITOL	
5	5	DAVID BOWIE TONIGHT CAPITOL	
6	5	CARS HEARTBEAT CITY ELEKTRA/WEA	
7	7	CYNDI LAUPER SHE'S SO UNUSUAL COLUMBIA/CBS	
8	7	TWISTED SISTER STAY HUNGRY ATLANTIC/WEA	
9	14	U2 THE UNFORGETTABLE FIRE ISLAND/MCA	
10	9	STEVIE WONDER THE WOMAN IN RED SOUNDTRACK MOTOWN/QUALITY	
11	11	HUEY LEWIS & THE NEWS SPORTS CHRYSLIS/MCA	
12	11	JULIO IGLESIAS 1100 BEL AIR PLACE COLUMBIA/CBS	
13	10	JOHN WAITE NO BRAKES EMI/AMERICA/CAPITOL	
14	15	ROBER HODGSON IN THE EYE OF THE STORM A&M	
15	20	DARYL HALL & JOHN OATES BIG BAM BOOM RCA	
16	12	SCANDAL WARRIOR COLUMBIA/CBS	
17	13	ZZ TOP ELIMINATOR WARNER BROS./WEA	
18	NEW	JOHN CAFFERTY & THE BEAVER BROWN BAND EDDIE & THE CRUISERS SOUNDTRACK SCOTTI BROS./WEA	
19	18	LIONEL RICHIE CAN'T SLOW DOWN MOTOWN/QUALITY	
20	16	ELTON JOHN BREAKING HEARTS GEFEN/WEA	
21	NEW	CULTURE CLUB WAKING UP WITH THE HOUSE ON FIRE VIRGIN/POLYGRAM	

AUSTRALIA (Courtesy Kent Music Report) As of 10/31/84

Rank	Artist	Title	Label
1	1	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN	
2	2	CARELESS WHISPER GEORGE MICHAEL EPIC	
3	3	GHOSTBUSTERS RAY PARKER JR. ARISTA	
4	NEW	THE WAR SONG CULTURE CLUB VIRGIN	
5	4	PRIDE U2 ISLAND	
6	7	SHE BOP CYNDI LAUPER PORTRAIT	
7	9	WE'RE NOT GONNA TAKE IT TWISTED SISTER ATLANTIC	
8	5	MISSING YOU JOHN WAITE EMI/AMERICA	
9	8	YOU THINK YOU'RE A MAN DIVINE SHAKE	
10	NEW	THE WARRIOR SCANDEL WITH PATTY SMYTH CBS	
11	15	THE GLAMOROUS LIFE SHEILA E. WARNER BROS.	
12	10	DANCING IN THE DARK BRUCE SPRINGSTEEN CBS	
13	6	LEGS ZZ TOP WARNER BROS.	
14	11	DRIVE CARS ELEKTRA	
15	14	NO SAY IN IT MACHINATIONS WHITE LABEL	
16	20	MADAME BUTTERFLY MALCOLM MCLAREN VIRGIN	
17	16	SUNGLASSES AT NIGHT COREY HART EMI/AMERICA	
18	12	BLUE JEANS DAVID BOWIE EMI/AMERICA	
19	18	AGADOO BLACK LACE SONET	
20	NEW	WHY? BRONSKI BEAT LONDON	
1	2	ALBUMS	
2	1	MIDNIGHT OIL RED SAILS IN THE SUNSET CBS	
3	3	U2 THE UNFORGETTABLE FIRE ISLAND	
4	3	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS	
5	4	STEVIE WONDER THE WOMAN IN RED MOTOWN	
6	4	ZZ TOP ELIMINATOR WARNER BROS.	
7	5	JULIO IGLESIAS 1100 BEL AIR PLACE CBS	
8	7	JIMMY BARNES BODYSWERVE MUSHROOM	
9	11	LIONEL RICHIE CAN'T SLOW DOWN MOTOWN	
10	10	TINA TURNER PRIVATE DANCER INTERFUSION	
11	13	RODNEY RUDE LIVE EMI	
12	9	DAVID BOWIE TONIGHT EMI/AMERICA	
13	16	U2 UNDER A BLOOD RED SKY ISLAND	
14	14	INXS THE SWING WEA	
15	17	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS.	
16	15	CARS HEARTBEAT CITY ELEKTRA	
17	12	THE VERY BEST OF KIM WILDE Rak	
18	12	VARIOUS HITS HUGE '84 CBS	
19	NEW	MADONNA SIRE	
20	NEW	PAUL McCARTNEY GIVE MY REGARDS TO BROAD STREET PARLOPHONE	
21	NEW	STEVIE RAY VAUGHAN COULDN'T STAND THE WEATHER EPIC	

WEST GERMANY (Courtesy Der Musikmarkt) As of 11/5/84

Rank	Artist	Title	Label
1	1	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN/RCA	
2	2	NEVERENDING STORY LIMAHL EMI	
3	4	IRGENDWIE, IRGENDWO, IRGENDWANN NENA CBS	
4	3	CARELESS WHISPER GEORGE MICHAEL EPIC/CBS	
5	13	WHEN THE RAIN BEGINS TO FALL JERMAINE JACKSON & PIA ZADORA ARISTA/ARIOLA	
6	8	FOREVER YOUNG ALPHAVILLE WEA	
7	5	WHY BRONSKI BEAT METRONOME	
8	7	GHOSTBUSTERS RAY PARKER JR. ARISTA/ARIOLA	
9	9	DISCO BAND SCOTCH 6 ZYX/MIKULSKI	
10	12	DR. BEAT MIAMI SOUND MACHINE EPIC/CBS	
11	16	DRIVE CARS ELEKTRA/WEA	
12	6	MASTER & SERVANT DEPECHE MODE MUTE/INTERCORD	
13	10	WHAT'S LOVE GOT TO DO WITH IT TINA TURNER CAPITOL/EMI	
14	14	CHINESE EYES FANCY METRONOME	
15	11	SMOOTH OPERATOR SADE EPIC/CBS	
16	17	THE SECOND TIME KIM WILDE MCA/WEA	
17	NEW	FREEDOM WHAM! EPIC/CBS	
18	18	THE WAR SONG CULTURE CLUB VIRGIN/ARIOLA	
19	NEW	SQUARE ROOMS AL CORLEY MERCURY/PHONOGRAM	
20	15	PEOPLE FROM IBIZA SANDY MARTON ARIOLA	
1	1	ALBUMS	
2	2	SADE DIAMOND LIFE EPIC/CBS	
3	3	HERBERT GROENEMEYER 4630 BOCHUM EMI	
4	3	STEVIE WONDER THE WOMAN IN RED MOTOWN/RCA	
5	7	AUDREY LANDERS WO DER SUEDEWIND WEHT ARIOLA	
6	4	ALPHA VILLE FOREVER YOUNG WARNER/WEA	
7	5	DEPECHE MODE SOME GREAT REWARD MUTE/INTERCORD	
8	9	TINA TURNER PRIVATE DANCER CAPITOL/EMI	
9	13	LIMAHL DON'T SUPPOSE EMI	
10	8	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS./WEA	
11	NEW	MIKE OLDFIELD DISCOVERY VIRGIN	
12	17	BRONSKI BEAT THE AGE OF CONSENT METRONOME	
13	16	UDO JUERGENS HAUTNAH ARIOLA	
14	11	JENNIFER RUSH CBS	
15	15	DAVID BOWIE TONIGHT EMI	
16	12	KLAUS LAGE BAND SCHWEISSPERLEN MUSIKANT/EMI	
17	10	TALK TALK IT'S MY LIFE EMI	
18	14	JULIO IGLESIAS 1100 BEL AIR PLACE CBS	
19	19	U2 THE UNFORGETTABLE FIRE ISLAND/ARIOLA	
20	18	ROGER WHITTAKER EIN GLUECK AVON	
21	18	BILLY IDOL REBEL YELL CHRYSLIS/ARIOLA	

JAPAN (Courtesy Music Labo) As of 11/5/84

Rank	Artist	Title	Label
1	NEW	WOMAN HIROKO YAKUSHIMARU TOSHIBA-EMI/VARIETY	
2	4	KOIBITOTACHI NO PAVEMENT ALFEE CANYON/TOP	
3	1	CRAZY LOVE CHEMI HORI CANYON/TOP	
4	2	TENGOKUNI ICHIBANCHIKAI SHIMA TOMOYO HARADA CBS-SONY/VARIETY	
5	3	YAMATONADESHIKO SHICHIHINE KYOKO KOIZUMI VICTOR/BURNING	
6	NEW	MYSTERY WOMAN HIDE MI ISHIKAWA RVC/GEIEI	
7	6	NAKANAIDE HIROSHI TACHI FUN HOUSE/JCM-ISHIHARA	
8	7	NANIWABUSHIDAYO JINSEI WA TOMOE KIMURA VICTOR/KAYO-SHINEI	
9	5	HOSHIKUZU NO STAGE CHECKERS CANYON/YAMAHA	
10	NEW	MICHIKARA NO KUMIKYOKU ISSEIFUUBI SEPIA TJC/ISSEIFUUBI-BURNING	
11	12	NAGARAGAWA ENKA HIROSHI ITSUKI TJC/TV ASAHI-RFMP-SOUND 1	
12	8	SAIAI YOSHIE KASHIWABARA PHONOGRAM/YAMAHA	
13	17	DAKISHIMETE JITTERBUG HIDEKI SAJO RVC/EARTH	
14	14	MOSHIKASHITE PT. 2 KOBAYASHI/MIKI WARNER-PIONEER/DAICHI ONGAKU	
15	15	KOI HAZIMEMASHITE YUKIO OKADA CANYON/SUN	
16	19	CARELESS WHISPER WHAM! EPIC-SONY/INTERSONG	
17	NEW	TARAKO SOUTHERN ALL STARS VICTOR/AMUZE	
18	9	VIRGIN BLUE SALLY PHONOGRAM/JCM-NHONGEINDO ON	
19	13	NANIWABUSHIDAYO JINSEI WA TAKASHI HOSOKAWA COLUMBIA/JCM-BURNING	
20	11	AISHUJOUHUKU YUU HAYAMI TAURUS/SUN-JCM-1	
1	NEW	ALBUMS	
2	4	MIYUKI NAKAZIMA HAZIMEMASHITE CANYON	
3	1	SYOGO HAMADA DOWN BY THE MAIN STREET CBS-SONY	
4	NEW	AKINA NAKAMORI POSSIBILITY WARNER-PIONEER	
5	NEW	CULTURE CLUB HOUSE ON FIRE TOSHIBA-EMI	
6	6	SOUNDTRACK YAH BROAD STORY TOSHIBA-EMI	
7	2	STEVIE WONDER THE WOMAN IN RED VICTOR	
8	NEW	KOJI KIKAWA LA VIE EN ROSE SMS	
9	8	RYUICHI SAKAMOTO ONGAKUZUKAN MIDDY	
10	3	DAVID BOWIE TONIGHT TOSHIBA-EMI	
11	5	MARIKO TAKAHASHI TRIAD VICTOR	
12	7	SOUNDTRACK GHOSTBUSTERS ARISTA/PHONOGRAM	
13	20	HIROSHI TACHI IN THE MOOD FUN HOUSE	
14	NEW	NOBODY NIGHT WALKER TDK	
15	NEW	CASIOPEA DOWN UPBEAT ALFA	
16	NEW	TAKURO YOSHIDA FOREVER YOUNG FOR LIFE	
17	12	MOMOKO KIKUCHI OCEAN SIDE VAP	
18	19	SHEILA E. THE GLAMOROUS LIFE WARNER-PIONEER	
19	NEW	YOSHIE KASHIWABARA SAIAI PHONOGRAM	
20	NEW	ATSUMI KURASAWA PRIVATE VOL.2 WARNER-PIONEER	
21	10	SOUNDTRACK FOOTLOOSE CBS-SONY	

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 11/3/84

Rank	Artist	Title	Label
1	2	PURPLE RAIN PRINCE WARNER BROS.	
2	1	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN	
3	7	FREEDOM WHAM! EPIC	
4	3	WHY BRONSKI BEAT LONDON	
5	9	THE WAR SONG CULTURE CLUB VIRGIN	
6	NEW	PRIVATE DANCER TINA TURNER CAPITOL	
7	8	I FEEL FOR YOU CHAKA KHAN WARNER BROS.	
8	4	ON THE WINGS OF A NIGHTINGALE EVERLY BROS. MERCURY	
9	NEW	WHEN THE RAIN BEGINS TO FALL JERMAINE JACKSON & PIA ZADORA ARISTA	
10	6	CARELESS WHISPER GEORGE MICHAEL EPIC	
1	1	ALBUMS	
2	2	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS.	
3	3	SADE DIAMOND LIFE EPIC	
4	3	TINA TURNER PRIVATE DANCER EMI/BOVEA	
5	4	U2 THE UNFORGETTABLE FIRE ISLAND	
6	5	BRONSKI BEAT THE AGE OF CONSENT LONDON	
7	5	STEVIE WONDER THE WOMAN IN RED MOTOWN	
8	7	BZN REFLECTIONS MERCURY	
9	6	EVERLY BROTHERS EB 84 MERCURY	
10	NEW	UB 40 GEFERY MORGAN VIRGIN	
11	7	DAVID BOWIE TONIGHT EMI/BOVEA	

ITALY (Courtesy Germano Ruscitto) As of 10/30/84

Rank	Artist	Title	Label
1	NEW	I JUST CALLED TO SAY STEVIE WONDER MOTOWN/RICORDI	
2	NEW	SMALL TOWN BOY BRONSKI BEAT POLYGRAM	
3	2	PEOPLE FROM IBIZA SANDY MARTON POLYGRAM	
4	NEW	FOREVER YOUNG ALPHAVILLE WEA	
5	1	SOUND LIKE A MELODY ALPHAVILLE WEA	
6	NEW	THE WAR SONG CULTURE CLUB VIRGIN/RICORDI	
7	NEW	MIRAGGI MIGUEL BOSE CBS	
8	14	CI VORREBBE UN AMICO ANTONELLO VENDITTI RICORDI	
9	5	KALIMBA DE LUNA TONI ESPOSITO RICORDI	
10	8	SUCH A SHAME TALK TALK EMI	
11	NEW	MAYBE ONE DAY FULL TIME CGD-MM	
12	9	TIME AFTER TIME CINDI LAUPER CBS	
13	4	FRIENDS AMI STEWART RCA	
14	7	FOTOROMANZA GIANNA NANNINI RICORDI	
15	16	LOVE RESURRECTION ALISON MOYET CBS	
16	NEW	ALL OF YOU DIANA ROSS & JULIO IGLESIAS CBS	
17	NEW	RAGGIO DI LUNA COMANCHERO DISCOTTO	
18	10	VOICES RUSS BALLARD EMI	
19	3	MOVIN' ON NOVECENTO WEA	
20	15	EYES WITHOUT A FACE BILLY IDOL CHRYSLIS/RCA	

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

NOVEMBER

Nov. 2-9, 27th annual International Film & TV Festival of New York, Sheraton Centre Hotel, New York. (212) 246-5113.

Nov. 6, Challenges Facing The Cable Industry seminar, Gallagher's Restaurant, Oakland, Calif. (415) 828-8510.

Nov. 6-8, Visual Communications Congress West seminar and workshop, Los Angeles Convention Center. (212) 725-2300.

Nov. 7, Southern California Chapter of the Society of Satellite Professionals monthly meeting, Sheraton Universal, North Hollywood, Calif. (213) 474-3500.

Nov. 7-11, fourth annual Conference of the Black Entertainment Lawyers Assn., Exlaris Hyatt Regency, Acapulco. (212) 586-6130.

Nov. 8-10, CMJ Music Marathon & 1984 New Music Awards, Roosevelt Hotel, New York. (516) 248-9600.

Nov. 8-11, National Assn. For Campus Activities Heart of America Regional Conference, Holiday Inn, Omaha. (803) 782-7121.

Nov. 8-11, National Assn. For Campus Activities Pacific Northwest Regional Conference, Portland Hilton, Portland, Ore. (803) 782-7121.

Nov. 8-11, Canadian Music Show, Queen Elizabeth Building, CNE Grounds, Toronto. (416) 762-4088 or (416) 466-6025.

Nov. 10-13, National Assn. For Campus Activities Far West Regional Conference, Sainte Claire Hilton, San Jose, Calif. (803) 782-7121.

Nov. 10-18, 12th Northwest Film & Video Festival, Northwest Film Study Center, Portland, Ore. (503) 221-1156.

Nov. 11-14, Gulf World Film, TV & Radio Equipment Exhibition, Hyatt Regency Hotel, Dubai. (1-831-8981, London.)

Nov. 13-16, Compec '84, Olympia Exhibition Halls, London. (1-643-8040.)

Nov. 14-18, Comdex Fall '84, Las Vegas Convention Center. (617) 449-6600 or (800) 325-3330.

Nov. 15-17, Billboard's Sixth Annual Video Music Conference, Sheraton Premiere Hotel, Universal City, Calif. (818) 842-1212.

Nov. 15-18, National Assn. For Campus Activities Illiana Regional Conference, Hotel Pere Marquette, Peoria, Ill. (803) 782-7121.

Nov. 20-22, Videotex Europe conference and exhibition, RAI Centre, Amsterdam, Holland. (212) 279-8890.

Nov. 23-25, Golden Kite World Song Festival '84, Kuala Lumpur, Malaysia. (213) 642-0849.

Nov. 29-30 fourth annual Sports & Cable/Pay TV Conference, Marriott City Center Hotel, Denver. (303) 694-2249.

DECEMBER

Dec. 4-7, 1984 Videodisc, Optical Disk & Compact Disc Conference & Exhibition, Washington Hilton. (203) 226-6967.

Dec. 5, Juno Awards Show, Exhibition Place, Toronto. (416) 922-5049.

Lifelines

BIRTHS

Girl, Sara Jane, to Jim and Elizabeth Page, Oct. 16 in Orlando. He is North Central sales representative for PolyGram Records in Florida.

Boy, Joshua, to Joel and Melissa Cherry, Oct. 14 in Atlanta. He is a partner with the entertainment law firm of Katz, Weisman & Cherry.

Girl, Michelle Joni, to Mark and Carol Lapidus, Oct. 23 in Westwood, N.J. They are producers of the national Beatles fans' convention, Beatlefest.

Girl, Ashley Suzanne, to Tom and Tricia Fogerty, Oct. 24 in Flagstaff, Ariz. He is a founding member of Creedence Clearwater Revival and currently records for Fantasy Records.

MARRIAGES

Kip Kirby to Todd David Cerney, Oct. 28 in Kuauai, Hawaii. She is Billboard's Nashville bureau chief. He is a songwriter for Chriswald Music Inc.

Randy Anderson to Sandy Reed, Oct. 22 in Baton Rouge. He is general manager retail division for Gonzales Music Centers.

Chip Croop to Sali Nyberg, Oct. 28 in Long Beach, Calif. He is employed by Earth, Wind & Fire. She is employed by Caesar's Palace in Las Vegas.

DEATHS

Herbert Marks, 82, of a heart attack at his home in New York, Oct. 31. Marks was president of E.B. Marks Music from 1945-71 and served as a director until the company was sold to Freddy Bienstock and the Rodgers & Hammerstein interests early last year. He joined the company, founded by his father Edward B. Marks, in 1927. His visits to Cuba in the '20s provided the basis of a strong Latin catalog, including such copyrights as "Peanut Vendor," "Malaguena," "Poinciana," and "Say Si Si." He also ac-

quired the George M. Cohan catalog in 1967. He is survived by brother, Edward Marks, a sister, Phyllis Simon, a daughter, Jean Murphy, and a son, Anthony E. Marks.

Johnnie Lee Wills, 72, of complications following open-heart surgery, Oct. 25 in Tulsa. The younger brother of famed western swing band leader Bob Wills and one of his original Texas Playboys, Johnnie Lee established his own band in Tulsa around 1940 when Bob moved to California to do movies. The younger Wills had a nationally syndicated radio show during the '40s that emanated from Tulsa. His most famous recording was "Rag Mop," which reached number 10 in the pop charts in 1950. He is survived by his wife Irene and two children.

William Henry (Billy) Foreman, 19, following a lengthy illness, Oct. 24 in Los Angeles. He was the son of personal manager/producer Pat Lynn-Patterson and Henry Foreman and the great grandson of the founder and early chairman of the board of CBS, Jerome H. Louchheim. Two memorial funds are being established in Foreman's name, one for the UCLA Children's Cancer Fund and one for Child Development.

Tasha Thomas, 34, Oct. 15 in New York. The native Alaskan was a successful session singer, working with Stevie Wonder, Diana Ross, Kiss, Bette Midler and many others, and also recorded several albums of her own. She created the role of Auntie Em in the original Broadway production of "The Wiz." She is survived by her father J.H. Robinson and two brothers.

Bubbling Under

THE TOP 200 ALBUMS

- 201 XAVION BURNIN' HOT ELEKTRA 60375
- 202 THE SWIMMING POOL Q'S THE SWIMMING POOL Q'S A&M SP-5015
- 203 TEXTONES MIDNIGHT MISSION GOLD MOUNTAIN GM 86010 (A&M)
- 204 JOHN SCHNEIDER TOO GOOD TO STOP NOW MCA 5495
- 205 U2 OCTOBER ISLAND 90092 (ATCO)
- 206 THE RED HOT CHILI PEPPERS THE RED HOT CHILI PEPPERS EMI-AMERICA ST-17128
- 207 SHADOWFAX THE DREAMS OF CHILDREN WINDHAM HILL WH-1038 (A&M)
- 208 RICHARD CLAYDERMAN AMOUR COLUMBIA BFC 39503
- 209 KEATS KEATS EMI-AMERICA ST-17136
- 210 THE TEMPTATIONS TRULY FOR YOU GORDY 6119 GL (MOTOWN)

THE HOT 100 SINGLES

- 101 PLAYIN' IT COOL TIMOTHY SCHMIT ASYLUM 7-69690 (ELEKTRA)
- 102 IN THE AIR TONIGHT PHIL COLLINS ATLANTIC 7-73231
- 103 FRIENDS WHODINI ARISTA 1-9276
- 104 OFF AND ON LOVE CHAMPAIGN COLUMBIA 38-04600
- 105 NOBODY LOVES ME LIKE YOU ANNE MURRAY & DAVE LOGGINS CAPITOL 5401
- 106 SPECIAL GIRL AMERICA CAPITOL 5398
- 107 BIG IN JAPAN ALPHAVILLE ATLANTIC 7-89665
- 108 NO ONE'S GONNA LOVE YOU THE S.O.S. BAND TABU 4-04665 (EPIC)
- 109 NAUGHTY, NAUGHTY JOHN PARR ATLANTIC 7-89612
- 110 OPERATOR MIDNIGHT STAR SOLAR 7-69684 (ELEKTRA)

...newslines...

THE MICHAEL JACKSON Catalog is a new softcover book, detailing collectible items of all types—records, videos, posters, T-shirts, magazines, etc.—featuring the superstar. It's published by the Priam Books division of Arbor House Publishing, New York, at \$7.95. Author is Milt Machlin.

MTV'S EXCLUSIVITY DEALS with labels come under scrutiny when the New York Music Publishers' Forum meets Thursday (8) at the Plaza Hotel, starting at 4. Panelists include Gold Mountain Records' Danny Goldberg, Turner Broadcasting's John McGahn, "Friday Night Videos" producer David Benjamin, video journalist Ed Levine and lawyer Michael Perlstein.

NBC's "TODAY" starts a weekly series Nov. 12-16 on "Rock In America." Each week covers a rock decade, starting, of course, with the '50s. The last week, Dec. 3-7, looks at the '80s and examines "the future and today's emerging groups."

COLUMBIA PICTURES INDUSTRIES is getting settlements in legal actions against alleged manufacturers and sellers of unauthorized "Ghostbusters" T-shirts, baseball caps and similar goods. Columbia says it's likely other suits still pending—all in Southern California—will end in similar cease-and-desist settlements.

New Companies

Bluestown U.S.A., a blues artist management agency, formed by Margaret Jones. 3524 Inwood Rd., Suite 113, Dallas, Tex. 75209.

International Performance Agency Ltd., formed by Marion J. Czerwicz and Wayne Mackie. Firm is an independent a&r promotion and talent agency. P.O. Box 435, Warrenville, Ill. 60555; (312) 393-7066.

Riza Records Inc., a new label formed by Dr. Riza Jordan. Current signings include Azar Lawrence, Billy Higgins, Allan Barnes, Valerie King and Kaef Ruzadan. 1680 Vine St., Suite 418, Hollywood, Calif. 90028; (213) 469-0563.

Carol Solovay & Associates, a public relations firm specializing in dance music and video productions. 1960 School St., East Meadow, N.Y. 11554; (516) 794-8915.

Zig-Pal Records, formed by Jim Zigarelli and Vinnie Palmieri. First release is an EP by Ivory Forest. 1073 Clarkton Dr., Clark, N.J. 07066; (201) 388-6777.

Eastern Standard Productions Inc., formed by James R. Praecht, Deborah L. Mekker, and Mark S. Mekker. They specialize in audiophile-caliber cassette duplicates and allied packaging and printing services. Mastering and audio sweetening services are also provided. 26 Baxter St., Buffalo, N.Y. 14207, (716) 876-1454.

Cash Entertainment Agency, offering management and booking representation, formed by Mike Page and Bob Bean. 2508-B Franklin Rd., Nashville, Tenn. 37204; (615) 292-6701.

Martin & Snow Media Music, formed by Michael Snow, Bill Martin and Bob Todrank, specializing in creating and producing music for radio, television and films. P.O. Box 158355, Nashville, Tenn. 37215; (615) 242-3325.

A&E Enterprises Records, formed by Aaron and Earnestine Smith. First release is "Freedom" by Charlie Roberson. 3030 Cedar Crest Blvd., Dallas, Tex. 75203; (214) 943-8932.

EXECUTIVE TURNTABLE

(Continued from page 4)

Also, **Ewald Lehrmann** is named marketing operations manager of professional markets in St. Paul. He was in the company's medical products division.

In Montvale, N.J., Pioneer Video appoints four new members to its nationwide LaserDisc sales force. **Crag Simonin** joins the Western zone as district manager for the Southwest. He was in video sales with the Federated Group. **Bob Timmons** joins the Central zone as South Central regional sales manager, based in Dallas. He was a regional sales manager for Magnavox. **Ed Verdi** and **Bryan Mitchell** join the Eastern zone. Verdi, named Northeast regional sales manager, was Eastern region audio manager for Sony Corp. of America. Mitchell, named regional sales representative in the Eastern zone, recently graduated from Washington College.

RELATED FIELDS. **Tim Miller** joins Home Box Office as director of Cinemax on-air promotion in New York. He was director of creative services for WABC-TV.

Joh Konjoyan joins tv's syndicated "Entertainment Tonight" as music researcher in Hollywood. He had held national promotions positions at A&M and RSO Records.

HWH, a public relations and advertising firm, makes the following changes: **Joan Towers** is appointed director of credit in Illinois. She was national credit manager for BRK Electronics. And **Linda Alosio** is upped to account executive in New York.

ALBUMS

SPOTLIGHT Predicted to hit top 10 on *Billboard's* Top 200 Albums chart or to earn platinum certification

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

PICKS new releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Reviews are coordinated by Sam Sutherland at *Billboard* 9107 Wilshire Blvd.

Beverly Hills, Calif. 90210

(telephone: 213-273-7040)

and by Fred Goodman, *Billboard* 1515 Broadway

New York, N.Y. 10036

(telephone: 212-764-7427)

Country albums should be sent to:

Kip Kirby, *Billboard* 14 Music Circle East

Nashville, Tenn. 37203

(telephone: 615-748-8100)

POP

PICKS

REO SPEEDWAGON

Wheels Are Turnin'

PRODUCER: Kevin Cronin, Gary Richrath, Alan Gratzner
Epic QE 39593

This self-produced outing finds REO plying its pop and rock muscle to solid effect, tackling both uptempo rockers and gentler, more vulnerable pop ballads with equal aplomb. While those familiar strengths augur mainstream pop acceptance, the long hiatus since their platinum predecessor, "Good Trouble," and a broad wave of new competitors may pose hurdles during the launch.

BIG COUNTRY

Steltown

PRODUCER: Steve Lillywhite
Mercury 822 831

The Scottish quartet's reeling highland rock is well served on this sequel to their Gold debut album, continuing the band's driving twin-guitar attack and galloping rhythms as well as the modal folk sensibilities to the songs. As before, Stuart Adamson's soaring vocals and evocative lyric detail give the music a sweeping feel that balances its classic element and fresh energy adroitly.

FRANKIE GOES TO HOLLYWOOD

Welcome To The Pleasure Dome

PRODUCER: Trevor Horn
Island 90232

Two U.S. singles to date have failed to match Frankie's phenomenal European success, but this specially priced double album could be just the ticket. The visually jarring band's sound is a marriage of slick, old-line disco with tribal rock primitivism. Not a bad place to start, and the execution is handled brilliantly by producer Horn, whose techno field day here couples with inspired segues to keep Frankie from sounding like the Global Village People.

J. GEILS BAND

You're Gettin' Even While I'm Gettin' Odd

PRODUCER: Seth Justman
EMI America SJ-17137

In the wake of Peter Wolf's departure as front man and lead singer, the Beantown bad boys realign their vocal attack to place an emphasis on call-and-response group efforts with a decided rap feel. Keyboardist Seth Justman's emergence since the move to EMI is clinched here by his central role in singing, arranging and producing. Still plenty of humor and a vivid rock'n'soul edge to the playing.

WHAM!

Make It Big

PRODUCER: George Michael
Columbia FC 39595

British pop duo of Andrew Ridgeley and George Michael have their first American hit with "Wake Me Up Before You Go-Go," the seemingly perfect foot-in-the-door for a career as teen heartthrobs. With a pop orientation that compares favorably with Culture Club and a pinup look tailor-made for Tiger Beat, this Wham appears to be a one-two punch. Album contains singles galore.

ELVIS PRESLEY

Rocker

PRODUCERS: Not listed
RCA AFM1-5182

Part of RCA's current 50th anniversary push for the late superstar, this sharply chosen single-pocket anthology offers 12 classics from his hard-rocking side, digitally remastered from the mono originals. Sound is excellent, and tracks include classics like "Jailhouse Rock," "Blue Suede Shoes," "I Got A Woman," "Rip It Up" and "Hound Dog." Still the king, and apt to find new courtiers here.

DEEP PURPLE

Perfect Stranger

PRODUCERS: Roger Glover, Deep Purple
Mercury 824 003

Contrary to the jacket blurb, it's probably career timing, not destiny, that sparked this bona fide reunion for Messrs. Glover, Blackmore, Gillan, Lord and Paice, who reconstitute their original late '60s hard rock blueprint with surprising punch. With Gillan's prototypical vocal leaps, Blackmore's fevered guitar and Lord's surging organ fills, this is AOR revivalism that should click, thanks to a major tour and the rekindled metal market.

RECOMMENDED

DAVID JOHANSEN

Sweet Revenge

PRODUCERS: Various
Passport PB 6043

Another smart, stylish solo outing for Johansen, whose beefy baritone and shrewd mix of rock, pop and dance moves are all well balanced. Standouts include "Heard The News" and the title song.

VARIOUS ARTISTS

Revenge Of The Killer B's

PRODUCERS: Bob Merlis, Kevin Laffey (compilation)
Warner Bros. 25068

More flipped sides in a provocative sequel to the label's earlier foray into rock esoterica from major acts. From Fleetwood Mac's dreamy remake of "Cool Water" and the Pretenders' live "Money" to spicy gems from Marshall Crenshaw, Talking Heads, Madonna, Rank & File and more, a treat.

VARIOUS ARTISTS

Ultra Dance

PRODUCERS: Various
RCA AFL1-5322

Relive the rise of disco with the Hues Corporation's "Rock The Boat," Vicki Sue Robinson's "Turn The Beat Around" and five other leg twisters that suggest dance music by any other name still gets 'em on the floor.

DEPECHE MODE

Some Great Reward

PRODUCERS: Daniel Miller, Depeche Mode, Gareth Jones
Sire 25194

British techno-pop stalwarts bid for a chart comeback with "People Are People" as they recapture their new music heyday with robotic rumblings softened by tender pop.

LOS LOBOS

How Will The Wolf Survive?

PRODUCERS: T-Bone Burnett, Steve Berlin
Slash/Warner Bros. 25177

Terrific followup to the band's powerful mini-album fuses their Mexican folk roots even more seamlessly with classic blues, country and vintage rock. Unvarnished, uncompromised, and truly soulful vision of a cultural merger.

SPOTLIGHT

PAT BENATAR

Tropico

PRODUCERS: Neil Giraldo, Peter Coleman
Chrysalis FV 41471

Benatar has spawned enough hits and imitators to earn serious consideration as rock's reigning first lady. And, since nothing succeeds like success, one might expect "Tropico" to be a rehash of her past performances. Happily, that's not the case. The new album finds the singer and her band attempting to incorporate more styles, tones and colors into their music. A more sophisticated approach to the studio is also applied, and Benatar's voice seems more varied, more pliant, more capable. Best tracks include "We Belong," "Love In The Ice Age," "Painted Desert" and "Outlaw Blues."



CULTURE CLUB

Waking Up With The House On Fire

PRODUCER: Steve Levine
Virgin/Epic OE 39881

Boy George's own established celebrity is already inviting murmurs of a backlash against the quartet's new album, but the songs and production on their third longplayer give ample cause to hedge such bets. Earlier dub and dance inflections have given way here to a more expansive, if traditional, palette of pure pop and glossy soul elements, which fit these tidy, hook-laden songs nicely. The generally sunny, buoyant settings belie the darker twist of the lyrics, however, especially on the deceptively perky "The War Song" and the upbeat but troubled "The Dive." For all its glamor, the band holds to its populist themes, suggesting the real challenge this time will be from the bumper crop of major releases, not any internal decline.



BRYAN ADAMS

Reckless

PRODUCERS: Bryan Adams, Bob Clearmountain
A&M SP-5013

Adams' lean but rich pop/rock continues to breath fresh life into now familiar traditions, from his music's punchy power chords and jangling guitar filigree to the songs' unabashed romanticism, given a vivid, cinematic sweep by Bob Clearmountain's deep-dish sonics. This followup to Adams' career breakthrough, "Cuts Like A Knife," adds a potent marketing twist through the companion release of a video EP tracing a conceptual thread less evident on its audio counterpart. But the album won't need a storyline to find acceptance, given the latitude in singles, starting with "Run To You" and "One Night Love Affair." Add anthemic celebrations of rock itself, the Stones-edged "She's Only Happy When She's Dancing," and several well-crafted ballads, and this set seems anything but reckless in its commercial ambitions.



RICHARD THOMPSON

Small Town Romance

PRODUCER: Not listed
Hannibal HNBL 1316

Seminal British singer, songwriter and guitarist has landed at PolyGram, but this live solo acoustic set from three 1982 club dates in New York offers a de facto anthology of his best work. How about an electric sequel?

JOHN CALE

John Cale Comes Alive

PRODUCER: John Cale
Ze IT 8402

Several studio tracks augment this otherwise live release recorded at London's Lyceum Theatre, featuring solid band readings highlighted by "Never Give Up On You." Most bizarre is Cale's crazed rendition of "Heartbreak Motel."

ORIGINAL SOUNDTRACK

Country

PRODUCERS: William Ackerman, Dawn Atkinson, Charles Gross
Windham Hill WH-1039

Label's maiden soundtrack offering, from the Jessica Lange starring vehicle, proves tailor made for the roster's pastoral instrumental mien.

Composer Charles Gross' music is explored by George Winston, Darol Anger, Mike Marshall and Mark Isham.

JACK STARR

Out Of The Darkness

PRODUCERS: Carl Canedy, Jack Starr
Passport PB 6037

Fast-paced, punchy album featuring members of Riot, the Rods and Virgin Steele isn't limited to a strong metal thrust. Several slower, more refined cuts (notably "Odile," an instrumental) underline Starr's diversity.

ORIGINAL CAST RECORDING

Forbidden Broadway

PRODUCER: Not listed
DRG SBL12585

Cole Porter's "My Heart Belongs To Daddy" is transformed into "I'm Larry Hagman's Mother" in this long-running revue that parodies Broadway chestnuts. It's a hit on recordings, too.

ROSEMARY CLOONEY

Sings The Music Of Irving Berlin

PRODUCER: Carl E. Jefferson
Concord Jazz CJ-255

Clooney, hardly for the first time, meets the master songwriter in a sentimental and swinging jazz setting, and both couldn't sound better.

TERESA BREWER

In London

PRODUCER: Bob Thiele
Signature FW 39421

Mostly countryfied and blues-oriented sessions with rock musicians (such as Peter Frampton) that nicely displays the singer's versatility, though not quite providing a concrete album theme.

SUZY SAXON & THE ANGLOS

Guilt By Association

PRODUCER: Barry Gottlieb
Brat Records MDP 884 1

Refreshing, bright delivery of harmless rock'n'roll tunes with one outstanding AOR cut, "Radio Highlights," an oddly paced ballad that showcases Suzy's insistent vocals.

BLACK

PICKS

THE SYLVERS

Bizarre

PRODUCERS: Leon F. Sylvers III, Foster Sylvers, James Sylvers
Geffen GHS 24039

Geffen gets a cool blast of synth soul from the Sylvers, whose striking album graphics justify the title more than the music. Latter is danceable, straight-ahead black pop, up-to-date but powered by classic attributes of harmony, unity and propulsive rhythm. "In One Love And Out The Other" could turn the pop corner on its way up the charts.

RECOMMENDED

DETROYT

PRODUCERS: Eric Morgeson, Curtiss Boone
Tabu BFZ 39620

Motor City soul-rock outfit has solid enough rhythm attack and sophisticated twists to nick the charts with "Physical Lover" and promise more on "Undercover."

TEDDY PENDERGRASS

Greatest Hits

PRODUCERS: Not listed
Philadelphia International FZ 39252

Pendergrass' hits with his former label, reprised on a single-pocket anthology well timed to the singer's return to action.

SCHEER MUSIC

High Rise

PRODUCER: Scot Scheer
TBA TB 204

With a production assist from Beau Williams and Larry Graham, and vocals by Billy Davis Jr., this fiery, funky big band explosion inspired by tenor saxophonist and composer Scheer shows chart promise with "Falling Back In Love."

MICHELLE WILLIAMS

Make Me Yours

PRODUCER: Jerry Williams Jr.
Rare Bullet RB-LP 2003

Legendary producer Swamp Dogg proves it's definitely in the genes and in the groove on daughter's vocals behind "Kick It" and "Mad Love."

EARTHA KITT

I Love Men

PRODUCER: Jacques Morali
Sunnyview SUN 4902

Vocalist Kitt's first American album in 16 years repeats the dance formula used on her single, "Where Is My Man," included here. Title track and "La Grande Vie" are best for future singles.

FOR WEEK ENDING NOVEMBER 10, 1984

Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	1	CARIBBEAN QUEEN	BILLY OCEAN	1
2	2	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	2
3	3	PURPLE RAIN	PRINCE	3
4	5	WAKE ME UP BEFORE YOU GO-GO	WHAM	4
5	10	I FEEL FOR YOU	CHAKA KHAN	5
6	4	HARD HABIT TO BREAK	CHICAGO	9
7	8	BLUE JEAN	DAVID BOWIE	8
8	15	STRUT	SHEENA EASTON	11
9	9	BETTER BE GOOD TO ME	TINA TURNER	7
10	13	I'M SO EXCITED	THE POINTER SISTERS	15
11	7	ON THE DARK SIDE	J.CAFFERTY & BEAVER BROWN BAND	14
12	11	DESERT MOON	DENNIS DEYOUNG	10
13	12	OUT OF TOUCH	DARYL HALL & JOHN OATES	6
14	30	COOL IT NOW	NEW EDITION	22
15	6	LUCKY STAR	MADONNA	17
16	20	ALL THROUGH THE NIGHT	CYNDI LAUPER	12
17	19	SWEPT AWAY	DIANA ROSS	23
18	18	PENNY LOVER	LIONEL RICHIE	13
19	14	SOME GUYS HAVE ALL THE LUCK	ROD STEWART	16
20	22	WHAT ABOUT ME?	KENNY ROGERS WITH K.CARNES & J.INGRAM	18
21	24	THE WAR SONG	CULTURE CLUB	20
22	25	NO MORE LONELY NIGHTS	PAUL MCCARTNEY	19
23	17	LET'S GO CRAZY	PRINCE & THE REVOLUTION	32
24	21	DRIVE	THE CARS	34
25	29	SEA OF LOVE	HONEYDRIPPERS	25
26	23	COVER ME	BRUCE SPRINGSTEEN	39
27	27	I CAN'T HOLD BACK	SURVIVOR	24
28	28	IT AIN'T ENOUGH	COREY HART	26
29	-	TEACHER TEACHER	.38 SPECIAL	29
30	16	WHO WEARS THESE SHOES?	ELTON JOHN	21

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	5	WAKE ME UP BEFORE YOU GO-GO	WHAM	4
2	3	PURPLE RAIN	PRINCE	3
3	1	CARIBBEAN QUEEN	BILLY OCEAN	1
4	2	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	2
5	12	OUT OF TOUCH	DARYL HALL & JOHN OATES	6
6	9	BETTER BE GOOD TO ME	TINA TURNER	7
7	11	DESERT MOON	DENNIS DEYOUNG	10
8	10	I FEEL FOR YOU	CHAKA KHAN	5
9	20	ALL THROUGH THE NIGHT	CYNDI LAUPER	12
10	8	BLUE JEAN	DAVID BOWIE	8
11	4	HARD HABIT TO BREAK	CHICAGO	9
12	18	PENNY LOVER	LIONEL RICHIE	13
13	15	STRUT	SHEENA EASTON	11
14	7	ON THE DARK SIDE	J.CAFFERTY & BEAVER BROWN BAND	14
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18	25	NO MORE LONELY NIGHTS	PAUL MCCARTNEY	19
19	16	WHO WEARS THESE SHOES?	ELTON JOHN	21
20	13	I'M SO EXCITED	THE POINTER SISTERS	15
21	24	THE WAR SONG	CULTURE CLUB	20
22	27	I CAN'T HOLD BACK	SURVIVOR	24
23	28	IT AIN'T ENOUGH	COREY HART	26
24	29	SEA OF LOVE	HONEYDRIPPERS	25
25	19	SWEPT AWAY	DIANA ROSS	23
26	17	LET'S GO CRAZY	PRINCE & THE REVOLUTION	32
27	-	WALKING ON A THIN LINE	HUEY LEWIS AND THE NEWS	27
28	-	I CAN'T DRIVE 55	SAMMY HAGAR	30
29	30	COOL IT NOW	NEW EDITION	22
30	-	THE WILD BOYS	DURAN DURAN	28

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HOT 100 SINGLES BY LABEL

A ranking of labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA	12
WARNER BROS.	10
CAPITOL	9
EMI-AMERICA	8
RCA	6
A&M	5
ATLANTIC	5
CHRYALIS	5
GEFFEN	5
MCA	4
ARISTA	3
ELEKTRA	3
EPIC	3
MOTOWN	3
ISLAND	2
LONDON	2
MERCURY	2
PORTRAIT	2
SCOTTI BROS.	2
CASABLANCA	1
ES PARANZA	1
FULL MOON/WARNER BROS.	1
JIVE/ARISTA	1
PLANET	1
PRIVATE I	1
QWEST	1
SIRE	1
VIRGIN/EPIC	1

HOT 100

A-Z (LISTED BY TITLE)

<p>TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.</p> <p>60 A GIRL IN TROUBLE (IS A TEMPORARY THING) - D.Jay P.Woods P.Zincavage D.Kahne (Talk Dirty,BMI)/Bug,BMI/See Squared,BMI)CPP</p> <p>69 AFTER ALL - A.Jarreau J.Graydon D.Foster (A.Jarreau,BMI)/Garden Rake, BMI/Foster Frees,BMI)CPP</p> <p>51 ALL I NEED - C.Magness G.Ballard D.Pack (Yellow Brick Road, BMI/MCA,ASCAP/Art Street, BMI)CPP</p> <p>87 ALL NIGHT LONG - B.Squier (Song Of The Knight,BMI)CLM</p> <p>12 ALL THROUGH THE NIGHT - J.Shear (Funzolo, BMI/Jeters, BMI)HL</p> <p>67 ARE WE OURSELVES? - Curmin West Oram Woods Greenall Brown (Colgems-EMI,ASCAP)WBM</p> <p>7 BETTER BE GOOD TO ME - Knight Chinn Chapman (Arista,ASCAP)CPP</p> <p>8 BLUE JEAN - D.Bowie (Jones,ASCAP)HL</p> <p>49 BODY - M.Jackson (Vabritmar,BMI)WBM</p> <p>77 BODY ROCK - S.Levay J.Bettis (Chilly D, ASCAP/John Bettis, ASCAP/WB, ASCAP)</p> <p>62 BOP 'TIL YOU DROP - R.Springfield (Vogue, BMI)CLM</p> <p>52 BORN IN THE USA - B.Springsteen (Bruce Springsteen, ASCAP)</p> <p>80 BOUNCING OFF THE WALL - M.Wilder (Streetwise,ASCAP/Buchu,ASCAP)CPP</p> <p>82 CALL TO THE HEART - G.Guiffria D.G. (Herds of Birds,ASCAP/Gregg Guiffria,ASCAP/Kid Bird,ASCAP/Frozen Flame,ASCAP)</p> <p>95 CAN'T LET GO - J.Esposito A.Willis (Off Backstreet,BMI/Streamline Moderne,BMI/Beanery,BMI/Finger,BMI)</p> <p>1 CARIBBEAN QUEEN - K.Diamond B.Ocean (Wilkesden/Zomba)CPP</p> <p>74 CATCH MY FALL - B.Idol (Bonedol,ASCAP/Rare Blue,ASCAP)</p> <p>48 CENTIPEDE - M.Jackson (Mijac,BMI/Warner-Tamerlane,BMI)WBM</p> <p>76 CONCEALED WEAPONS - S.Justman P.Justman (Center City,ASCAP/Last Licks,ASCAP)</p> <p>22 COOL IT NOW - V.Brantley R.Timas (New Generation,ASCAP)CPP</p> <p>39 COVER ME - B.Springsteen (Bruce Springsteen, ASCAP)CPP</p> <p>91 CRUEL SUMMER - T.Swain S.Jolley Bananarama (MCA,ASCAP)</p>	<p>10 DESERT MOON - D.Deyoung (Grand Illusion, ASCAP/Almo, ASCAP)CPP/ALM</p> <p>43 DO WHAT YOU DO - R.Dino LDiTomaso (Unicity,ASCAP/Ra Ra,ASCAP/Aldente,ASCAP)</p> <p>56 DON'T STOP - D.Sembello D.Bateau (No Pain No Gain,ASCAP/Unicity,ASCAP/David Bateau,ASCAP)</p> <p>34 DRIVE - R.Ocasek (Ric Ocasek, ASCAP/Lido, ASCAP)WBM</p> <p>99 DYNAMITE - A.Goldmark B.Roberts (Nonpareil, BMI/Broozertones, BMI)HL</p> <p>70 EDGE OF A DREAM - Adams Vallance (Irving,BMI/Adams Communications, Proc/Calyso Toonz,BMI)CPP/ALM</p> <p>96 FLESH FOR FANTASY - Idol Stevens (Bonedol, ASCAP/Rare Blue, ASCAP/Rock Steady, ASCAP)</p> <p>35 GIRLS WITH GUNS - T.Shaw (Tranquility Base,ASCAP/Almo,ASCAP)CPP/ALM</p> <p>98 GO INSANE - L.Buckingham (Now Sounds, BMI)CPP</p> <p>58 HADADREAM (SLEEPING WITH THE ENEMY) - R.Hodgson (Unichord, ASCAP/Almo, ASCAP)</p> <p>45 HANDS TIED - M.Chapman H.Knight (The Makiki, ASCAP/Arista, ASCAP)CPP</p> <p>9 HARD HABIT TO BREAK - S.Kipner J.Parker (April, ASCAP/Stephen A. Kipner, ASCAP/MCA,ASCAP)CPP/ABP</p> <p>79 HEAVEN (MUST BE THERE) - B.Lynch (Nostata, BMI)</p> <p>50 HEAVEN'S ON FIRE - P.Stanley D.Child (Kiss, ASCAP/Desmobile, ASCAP)</p> <p>38 HELLO AGAIN - R.Ocasek (Ric Ocasek,ASCAP/Lido,ASCAP)WBM</p> <p>61 HOT FOR TEACHER - E.Van Halen A.Van Halen M.Anthony D.L.Roth (Van Halen,ASCAP)WBM</p> <p>30 I CAN'T DRIVE 55 - S.Hagar (WB, ASCAP/The Nine, ASCAP)WBM</p> <p>24 I CAN'T HOLD BACK - F.Sullivan J.Peterik (Rude, BMI/Easy Action, ASCAP/WB,ASCAP)WBM</p> <p>42 I DO'WANNA KNOW - K.Cronin (Fate,ASCAP)</p> <p>5 I FEEL FOR YOU - Prince (Controversy, ASCAP)WBM</p> <p>2 I JUST CALLED TO SAY I LOVE YOU - S.Wonder (Jobete, ASCAP/Black Bull, ASCAP)CPP</p> <p>41 I NEED YOU TONIGHT - P.Wolf P.Biss (Park, ASCAP)CPP</p> <p>68 I WANNA ROCK - D.Snider (Zomba, ASCAP/Snidest, ASCAP)HL</p> <p>100 IF THIS IS IT - J.Colla H.Lewis (Hulex, BMI/Red Admiral, BMI)CLM</p> <p>15 I'M SO EXCITED - A.Pointer J.Pointer R.Pointer</p>	<p>T.Lawrence (Braintree, BMI/Till Dawn, BMI/Blackwood, BMI)CPP/CLM</p> <p>89 INTO THE GAP - T.Bailey N.Ashford V.Simpson (Zomba,ASCAP)</p> <p>26 IT AIN'T ENOUGH - C.Hart (Crescent, ASCAP/Harco, ASCAP)</p> <p>78 JUNGLE LOVE - J.Johnson (Tionna,ASCAP)</p> <p>71 LEFT IN THE DARK - J.Steinman (Lost Boys,BMI)HL</p> <p>32 LET'S GO CRAZY - Prince And The Revolution (Controversy, ASCAP)WBM</p> <p>88 LOVE AGAIN - J.Denver (Cherry Mountain,ASCAP)</p> <p>64 LOVE SONGS ARE BACK AGAIN - Various (Various Publishers/The Company)</p> <p>17 LUCKY STAR - Madonna (Warner Bros., ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP)WBM</p> <p>53 MISSING YOU - J.Waite C.Sandford M.Leonard (Hudson Bay, ASCAP/Paperwaite, ASCAP/Fullwater, BMI/Markmeem, BMI)HL</p> <p>19 NO MORE LONELY NIGHTS - P.McCartney (MPL Communications, ASCAP)MPL/HL</p> <p>14 ON THE DARK SIDE - S.Cafferty (Aurora Film Partners, BMI/John Cafferty, BMI/Warner-Tamerlane,BMI)</p> <p>93 ON THE WINGS OF A NIGHTINGALE - P.McCartney (MPL Communications, ASCAP)MPL/HL</p> <p>6 OUT OF TOUCH - D.Hall J.Oates (Hot-Cha, BMI/Unichappell, BMI)CHA/HL</p> <p>13 PENNY LOVER - L.Richie B.Harvey-Richie (Brockman, ASCAP)CLM</p> <p>55 (PRIDE) IN THE NAME OF LOVE - U2 (Island,BMI)WBM</p> <p>3 PURPLE RAIN - Prince (Controversy, ASCAP)WBM</p> <p>47 RUN TO YOU - B. Adams J.Vallance (Adams Communications,BMI/Calyso Toonz,BMI/Irving,BMI)</p> <p>81 SATISFIED MAN - T.Deluca T.Jans (Irving, BMI/Cavesson, ASCAP/Merit, ASCAP)CPP/ALM</p> <p>25 SEA OF LOVE - Khoury Baptise (Fort Knox, BMI)CHL</p> <p>86 SEX SHOOTER - Apollonia 6 (Girlsongs, ASCAP)</p> <p>85 SHANGRI-LA - S.Miller K.Lewis (Sailor, ASCAP/Silk Stocking, BMI)</p> <p>73 SHE BOP - C.Lauper S.Lunt G.Corbett R.Chertoff (Rella, BMI/Noyb, BMI/Perfect Punch, BMI/Hobbler, ASCAP)HL</p> <p>90 SOLID - N.Ashford V.Simpson (Nick-O-Val,ASCAP)</p>	<p>4 WAKE ME UP BEFORE YOU GO-GO - G.Michael (Chappel, ASCAP)CHA/HL</p> <p>27 WALKING ON A THIN LINE - A.Pessis K.Wells (Endless Frogs, ASCAP/Bug,ASCAP/Slimey Limey,BMI/McNoodle,BMI)CLM</p> <p>37 WE ARE THE YOUNG - D.Hartman C.Midnight (Blackwood, BMI/Multi-Level, BMI/Janiceps, BMI)CPP/ABP</p> <p>31 WE BELONG - D.E.Lowen D.Navarro (Screen Gems-EMI,BMI)WBM</p> <p>18 WHAT ABOUT ME? - K.Rogers D.Foster R.Marx (Loinsmate,ASCAP/Security Hogg,ASCAP/Foster Frees,BMI)CAP/CLM/CLM</p> <p>66 WHAT'S LOVE GOT TO DO WITH IT - T.Britten G.Lyle (Chappel, ASCAP/Irving,ASCAP/Good Single, BMI)CPP/ALM/CHA/HL</p> <p>21 WHO WEARS THESE SHOES? - E.John B.Taupin (Intersong, ASCAP)CHA/HL</p>
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Advertisement

YULE VIDEO BOOM

(Continued from page 1)

June the Electronic Industries Assn. was projecting that prerecorded videocassette sales for 1984 would come to 18 million.

Trends home video executives say are helping propel the business to its strongest holiday season yet include:

- An increasing acceptance by the core video specialty store network of the potential of selling videocassettes to consumers rather than renting them. Although video retailers are often backing into the sales marketplace, and many have not yet touched it, "Retailers are leaning towards sales in a way that just a year ago they weren't," says Paramount Home Video vice president of sales and marketing Eric Doctorow.

Doctorow says that the changes represent a fundamental turnaround in retailer behavior, and although some disagree on that point, all industry members surveyed by Billboard maintained that more cassettes are being sold both to consumers and per consumer than ever before.

- While video specialty stores are reluctantly getting into the sale

business, outlets that have always pushed the area are now moving greater volume than ever before, with the result that the number of promotions and titles seeing preorders in the multi-hundred-thousand-unit ranges has increased significantly since last year. According to home video sources, the hottest titles and programs are:

Paramount's 25/25 program, which has reportedly now racked up orders in excess of 675,000 units.

Warner Home Video's \$29.98 "Purple Rain," with almost 400,000 copies on order from retailers. Warner executives have expressed hope that they might beat "Raiders Of The Lost Ark's" initial sales of 425,000 units.

CBS/Fox's \$79.95 "Empire Strikes Back," which is reportedly seeing pre-orders in the 250,000 to 300,000-unit range.

Walt Disney Home Video's "Wrapped And Ready To Give" and DTV holiday season promotions, each reportedly scoring in the 300,000-plus-unit range.

- Almost all of these sales are being achieved through the traditional home video specialty network. Al-

though tests and sales efforts by mass merchandisers and other alternative outlets are increasing in scope and tempo, even those most deeply involved say the video specialty outlet will remain the focal point of home video sales efforts at least through 1985.

Harold Okinow of Lieberman Enterprises says results of his company's rackjobbing tests have remained "below expectations." "I think there's going to be a lot of sale business out there," says Okinow, "but the rental places are going have to do most of the sale volume for a long time."

- At the same time that sales activity is increasing, retailers are stocking rental units in greater depth. Distributors report that orders from large stores of 20 units for their rental libraries are not uncommon; last year it was rare for an outlet to carry more than five rental copies of a given program.

- As stocking orders for rental libraries have increased, the numbers of units sold for the average rental-priced A, B and C level rental titles have almost doubled, manufacturers say. For the average A feature,

a film which has seen national, heavily advertised release, sales are up from last year's 30,000-40,000 to 60,000-80,000; B-level films, titles which have seen a limited national release, have moved from 20,000-30,000 to 40,000-55,000. According to a source at Warner Home Video.

"In 1982 orders for an \$80 [retail] film were usually around 20,000; in 1983 they grew to 50,000. This year we are seeing orders of about 100,000" for major A-level titles. The source pointed to Warner's "Greystoke," which performed weakly at the boxoffice but saw preorders of 100,000 units as one example.

- While video retailers are accounting for a dominant share of product sales, new outlets are coming on and coming on strong. Vestron Video vice president of sales Michael Oliveri claims that "most if not all of the major record outlets in the country" are now involved in video in some way. "Some of these outlets will also be carrying other video product," he notes which will bring "a whole new dimension we didn't have this year." Bookstores are now stepping into the video marketplace, with Waldenbooks, B. Dalton and Barnes & Noble among the chains investing time and effort in videocassettes.

- The VCR sales boom continues not only unabated, but stronger than ever. Electronics analysts are projecting a million-machine month for October, and say the pace will not only continue but increase through November and December. The new machine owners appear to be quickly moving into the home video marketplace, and because of that, sales are expected to stay at the current peak through January, as those who've gotten the machines start buying cassettes.

Assistance in preparing this story provided by Faye Zuckerman in Los Angeles.

The ongoing boom is not without its blemishes. Signs are strong that the high sales of this year's super titles are stretching the ability of the industry to carry all the titles being offered. "There is so much product distributors can't stay on top of it," says Saul Melnick, vice president of sales for MGM/UA Home Video.

Melnick warns that the way the industry is shaping up, retailers will have no choice but to invest money in as many titles as possible. "The people with product on their shelves are the ones who are going to do business," he says.

At Karl Home Video, vice president of marketing Court Shannon is worried about the speed at which the marketplace is moving, and about what will happen when its current bills come due. According to Shannon, "Everything is speeded up. [The industry] is jamming product out to retailers five times faster and in one fifth the time frame. Let's see what happens when it comes time to pay."

SAG VIDCLIP NEGOTIATIONS

(Continued from page 1)

laws," he says.

Indeed, Joel's manager Rick London says a key reason "Faith" went all-union was that "Billy wouldn't cross the picket line," symbolic or otherwise.

Record labels and video music producers have long feared that the entry of entertainment unions into the clip business would raise costs to a point where videos could no longer be made.

But video producers now increasingly accept that their high-costs shoots will eventually have to be all-union projects. And they say that with the big-budget projects, they can afford the extra cost.

"It's inevitable," says Ken Walz of Ken Walz productions. But, he adds, he fears that "if the unions should come to bear on a \$40,000 video, we're in trouble."

Sucke's position is, "If they don't have enough money to pay union wages, we feel they shouldn't hire professional performers."

While SAG has made music contracts before they've been on a pro-

ject-by-project basis. The meeting scheduled for later this month is targeted at creating uniform standards for the industry. The talks will be a joint effort by SAG and the American Federation of Television & Radio Artists (AFTRA), Sucke says.

At the "Faith" shoot, conducted last week at Long Island City's Silvercup Studios, producer John Small said that there were a number of advantages to having an all-union shoot.

Both he and London pointed to the avoidance of the "murderous" working hours on many shoots, where 20-hour days are common.

Special terms were negotiated for the shoot which meant that charges for overtime began after 11 hours instead of the usual eight, but even so it "put more pressure on us to get the shots," says London. To him, that means less time wasted, and "I can live with it."

PRINCE TOUR

(Continued from page 1)

to play a good part of the show toward the seats behind him."

Prince's management hopes to take the show to Europe, Japan and perhaps South America before the end of next summer. The sound system and lighting have been custom designed to Prince's specifications by ShowCo, but figures on how much the staging will cost and how many employees will be utilized in running the tour were unavailable at presstime.

The tour's routing has been determined by ticket demand in each market, according to DeBow. It was originally slated to include three shows at Washington's Capitol Centre, Nov. 18-20, but demand was such that four more shows, Nov. 26 and 28-30, were scheduled. "This situation makes it difficult for us to know how many dates Prince will ultimately play and what the finan-

cial picture will look like," says DeBow.

Scenes from "Purple Rain" will not be used during the concert, nor have any plans for taping the tour for home video distribution been confirmed, though DeBow acknowledges there are proposals on the table.

Part of the proceeds from the "Purple Rain" tour will go toward the Teacher Training Institute Endowment Fund, created by noted educator Marva Collins. In 1982, Prince played a benefit concert in Chicago for Collins' Westside Preparatory School.

On this tour there will be special "Purple Circle" seats sold for \$50 that will go toward an endowment to help Collins teach her educational philosophy. Prince's management expects to raise around \$50,000 in this manner.

Computer Software
Chart
Every Week
In Billboard

FOR WEEK ENDING NOVEMBER 10, 1984

Billboard

TOP 200 ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	18	PRINCE AND THE REVOLUTION ▲ WARNER BROS. 25110-1 (8.98) Weeks at No. One: 15	PURPLE RAIN
2	2	2	21	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 38653	BORN IN THE U.S.A.
3	3	3	22	TINA TURNER ▲ CAPITOL ST-12330 (8.98)	PRIVATE DANCER
4	6	7	8	STEVIE WONDER MOTOWN 6108ML	THE WOMAN IN RED-SOUNDTRACK
5	4	4	58	HUEY LEWIS AND THE NEWS ▲ CHRYSALIS FV 41412	SPORTS
6	5	5	11	JULIO IGLESIAS ▲ COLUMBIA QC 39157	1100 BEL AIR PLACE
7	7	6	32	THE CARS ▲ ELEKTRA 60296 (8.98)	HEARTBEAT CITY
8	10	10	53	LIONEL RICHIE ▲ MOTOWN 6059 ML (8.98)	CAN'T SLOW DOWN
9	9	9	27	JOHN CAFFERTY & THE BEAVER BROWN B. ▲ SCOTTI BROS. BFZ 38929/EPIC	EDDIE & THE CRUISERS-SOUNDTRACK
10	13	13	47	CYNDI LAUPER ▲ PORTRAIT BFR 38930/EPIC	SHE'S SO UNUSUAL
11	16	33	3	DARYL HALL & JOHN OATES RCA AFL1-5309 (8.98)	BIG BAM BOOM
12	12	12	24	CHICAGO ▲ FULL MOON/WARNER BROS. 1 25060 (8.98)	17
13	11	11	51	THE POINTER SISTERS ▲ PLANET BXL1 4705/RCA (8.98)	BREAK OUT
14	14	16	12	BILLY OCEAN ● JIVE/ARISTA JL 8-8213 (8.98)	SUDDENLY
15	17	29	4	U2 ISLAND 90231/ATCO (8.98)	THE UNFORGETTABLE FIRE
16	8	8	63	MADONNA ▲ SIRE 1 23867/WARNER BROS. (8.98)	MADONNA
17	21	24	4	DAVID BOWIE EMI-AMERICA SJ 171138 (8.98)	TONIGHT
18	32	50	4	THE HONEYDRIPPERS ES PARANZA 90220/ATCO (8.98)	VOLUME ONE
19	25	59	3	BARBRA STREISAND COLUMBIA QC 39480	EMOTION
20	20	20	6	KISS MERCURY 822495-1/POLYGRAM (8.98)	ANIMALIZE
21	30	51	4	CHAKA KHAN WARNER BROS. 25162-1 (8.98)	I FEEL FOR YOU
22	18	14	34	RATT ▲ ATLANTIC 80143 (8.98)	OUT OF THE CELLAR
23	23	18	19	TWISTED SISTER ● ATLANTIC 80156 (8.98)	STAY HUNGRY
24	15	15	18	JOHN WAITE ● EMI-AMERICA ST-17124 (8.98)	NO BRAKES
25	22	17	52	NIGHT RANGER ▲ CAMEL/MCA 5456 (8.98)	MIDNIGHT MADNESS
26	27	27	7	DIANA ROSS RCA AFL1 5009 (8.98)	SWEPT AWAY
27	29	25	16	THE TIME ● WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
28	28	28	42	VAN HALEN ▲ WARNER BROS. 1 23985 (8.98)	1984
29	19	19	10	THE FIXX ● MCA 5507 (8.98)	PHANTOMS
30	24	21	7	IRON MAIDEN CAPITOL ST-12321 (8.98)	POWER SLAVE
31	26	23	15	SCANDAL FEATURING PATTY SMYTH ● COLUMBIA FC 39173	WARRIOR
32	36	36	8	KENNY ROGERS RCA AFL1-5043 (8.98)	WHAT ABOUT ME
33	35	35	82	ZZ TOP ▲ WARNER BROS. 1-23774 (8.98)	ELIMINATOR
34	34	22	15	BILLY SQUIER ▲ CAPITOL ST 12361 (8.98)	SIGNS OF LIFE
35	42	44	6	DENNIS DEYOUNG A&M SP-5006 (8.98)	DESERT MOON
36	33	31	50	BILLY IDOL ▲ CHRYSALIS FV 41450	REBEL YELL
37	37	38	20	ROD STEWART ▲ WARNER BROS. 25095-1 (8.98)	CAMOUFLAGE
38	38	39	5	THE EVERLY BROTHERS MERCURY 822431-1/POLYGRAM (8.98)	EB 84
39	39	42	14	SAMMY HAGAR GEFEN GHS24043/WARNER BROS. (8.98)	VOA
40	NEW ▶			PAUL MCCARTNEY COLUMBIA SCT 39613	GIVE MY REGARDS TO BROAD STREET
41	43	48	7	SAM HARRIS MOTOWN 6103ML (8.98)	SAM HARRIS
42	49	58	4	SHEENA EASTON EMI-AMERICA SJ 17132 (8.98)	A PRIVATE HEAVEN
43	31	32	10	KROKUS ARISTA AL8-8243 (8.98)	THE BLITZ
44	45	46	5	RICKIE LEE JONES WARNER BROS. 25117-1 (8.98)	THE MAGAZINE
45	46	34	19	SHEILA E. WARNER BROS. 1-25107 (8.98)	THE GLAMOUROUS LIFE
46	41	41	8	THE TALKING HEADS SIRE 25121-1/WARNER BROS. (9.98)	STOP MAKING SENSE
47	76	103	3	SOUNDTRACK CAPITOL SV-12371 (9.98)	TEACHERS
48	52	74	5	NEW EDITION MCA 5515 (8.98)	NEW EDITION
49	55	69	4	JEFFREY OSBORNE A&M SP 5017 (8.98)	DON'T STOP
50	NEW ▶			WHAM COLUMBIA FC 39596	MAKE IT BIG
51	40	26	19	SOUNDTRACK ▲ ARISTA AL8-8246 (8.98)	GHOSTBUSTERS
52	44	30	24	BANANARAMA LONDON 820165/POLYGRAM (8.98)	BANANARAMA
53	51	49	18	COREY HART EMI-AMERICA ST-17117 (8.98)	FIRST OFFENSE
54	64	65	56	SOUNDTRACK ▲ MOTOWN 6062ML (8.98)	THE BIG CHILL
55	47	40	17	ELTON JOHN ● GEFEN GHS 24031/WARNER BROS. (8.98)	BREAKING HEARTS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	48	37	17	JACKSONS ▲ EPIC QE 38946	VICTORY
57	58	57	14	PETER WOLF EMI-AMERICA SJ 17121 (8.98)	LIGHTS OUT
58	83	91	4	TOMMY SHAW A&M SP 5017 (8.98)	GIRLS WITH GUNS
59	50	45	65	BILLY JOEL ▲ COLUMBIA QC 38837	AN INNOCENT MAN
60	56	56	104	PRINCE ▲ WARNER BROS. 1-23720 (10.98)	1999
61	63	66	5	QUEENSRYCHE EMI-AMERICA ST 17134 (8.98)	THE WARNING
62	62	67	8	VANITY MOTOWN 6102 ML (8.98)	WILD ANIMAL
63	57	47	29	LAURA BRANIGAN ● ATLANTIC 80147 (8.98)	SELF CONTROL
64	53	52	15	QUIET RIOT ▲ PASHA QZ 39516/EPIC	CONDITION CRITICAL
65	77	93	3	APOLLONIA 6 WARNER BROS. 25108-1 (8.98)	APOLLONIA 6
66	66	61	21	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC FE 39304	COULDN'T STAND THE WEATHER
67	54	54	13	BOB MARLEY AND THE WAILERS ISLAND 90169/ATCO (8.98)	LEGEND
68	68	68	12	ROMEO VOID COLUMBIA 39155	INSTINCTS
69	70	70	35	SCORPIONS ▲ MERCURY 814-98101/POLYGRAM (8.98)	LOVE AT FIRST STING
70	59	53	17	DIO ● WARNER BROS. 25100-1 (8.98)	THE LAST IN LINE
71	100	108	3	GENERAL PUBLIC I.R.S. SP 70046 A&M (8.98)	ALL THE RAGE
72	72	78	4	BARRY GIBB MCA 5506 (8.98)	NOW VOYAGER
73	84	136	3	JOAN JETT & THE BLACKHEARTS MCA 5476 (8.98)	GLORIOUS RESULTS OF A MISPENT YOUTH
74	74	76	6	W.A.S.P. CAPITOL ST-12343 (8.98)	W.A.S.P.
75	79	85	5	VARIOUS ARTISTS POLYDOR 823490-1/POLYGRAM (8.98)	EVERY MAN HAS A WOMAN
76	82	92	5	STEPHANIE MILLS CASABLANCA 822421-1/POLYGRAM (8.98)	I'VE GOT THE CURE
77	78	82	5	DOKKEN ELEKTRA 60376 (8.98)	TOOTH & NAIL
78	110	126	3	ROGER HODGSON A&M SP-5004 (8.98)	IN THE EYE OF THE STORM
79	69	62	26	JERMAINE JACKSON ● ARISTA AL 8-8203 (8.98)	JERMAINE JACKSON
80	80	83	15	BANGLES COLUMBIA BFC 39220	ALL OVER THE PLACE
81	90	119	7	SURVIVOR SCOTTI BROS. FZ 39578/EPIC	VITAL SIGNS
82	60	60	12	HONEYMOON SUITE WARNER BROS. 25098-1 (8.98)	HONEYMOON SUITE
83	67	64	22	LOU REED RCA AFL1-4998 (8.98)	NEW SENSATIONS
84	126	138	3	JETHRO TULL CHRYSALIS FV 41461	UNDER WRAPS
85	86	80	11	THE S.O.S. BAND TABU FZ 39332/EPIC	JUST THE WAY YOU LIKE IT
86	61	43	8	DONNA SUMMER GEFEN GHS 24040/WARNER BROS. (8.98)	CATS WITHOUT CLAWS
87	117	-	2	DEVO WARNER BROS. 25097-1 (8.98)	SHOUT
88	85	79	13	NEIL DIAMOND COLUMBIA QC 39199	PRIMITIVE
89	75	75	22	TEDDY PENDERGRASS ● ASYLUM 60317/ELEKTRA (8.98)	LOVE LANGUAGE
90	95	100	5	WYNTON MARSALIS COLUMBIA FC29530	HOT HOUSE FLOWERS
91	91	96	5	PAT METHENY GROUP ECM 25008-1/WARNER BROS. (9.98)	FIRST CIRCLE
92	147	-	2	DAN HARTMAN MCA 5525 (8.98)	I CAN DREAM ABOUT YOU
93	87	89	7	JIMMY BUFFETT MCA 5512 (8.98)	RIDDLES IN THE SAND
94	93	87	26	WHITESNAKE GEFEN GHS 4018/WARNER BROS. (8.98)	SLIDE IT IN
95	101	117	3	REBBIE JACKSON COLUMBIA BFC-39238	CENTIPEDE
96	65	55	11	LINDSEY BUCKINGHAM ELEKTRA 60363 (8.98)	GO INSANE
97	161	182	4	THE DAZZ BAND MOTOWN 6117ML (8.98)	JUKEBOX
98	94	88	49	DURAN DURAN ▲ CAPITOL ST 12310 (8.98)	SEVEN AND THE RAGGED TIGER
99	NEW ▶			GROVER WASHINGTON JR. ELEKTRA 60318 (8.98)	INSIDE MOVES
100	88	63	18	GLENN FREY MCA 5501 (8.98)	THE ALLN'GHTER
101	97	86	29	STEVE PERRY ▲ COLUMBIA FC 39334	STREET TALK
102	118	123	8	JACK WAGNER Q WEST 25089-1/WARNER BROS. (5.99)	ALL I NEED
103	103	106	10	LUCIANO PAVAROTTI LONDON 411959-1/POLYGRAM (9.98)	MAMMA
104	141	173	3	ANNE MURRAY CAPITOL ST-12363 (8.98)	HEART OVER MIND
105	89	77	99	MICHAEL JACKSON ▲ EPIC QE 38112	THRILLER
106	108	102	22	PEABO BRYSON ELEKTRA 60362 (8.98)	STRAIGHT FROM THE HEART
107	71	72	35	THOMPSON TWINS ▲ ARISTA AL 8-8200 (8.98)	INTO THE GAP
108	102	98	28	R.E.M. I.R.S. SP-70044/A&M (8.98)	RECKONING
109	99	101	21	RUN-D.M.C. PROFILE PRO 1202 (8.98)	RUN D.M.C.
110	105	107	9	MTUME EPIC FE 39473	YOU, ME AND HE

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

NARM RACKJOBBER MEET

(Continued from page 3)

stores and, to a lesser extent, in racked accounts. Video retailers are not stocking music video in depth, he advised, and the youth demographic naturally prefers to shop in record stores.

The tremendous worldwide success of "Making Michael Jackson's Thriller" misled many people into believing that the music video market had stabilized, Schofer observed. He cautioned that the youth market is still unsteady, but said that good inventories and proper marketing backup can help realize music video's potential.

The value of linking local radio with local rock clubs and a nearby retailer was illustrated by Schofer. A contest, offering free hardware, software and/or concert tickets, can help break a new music videocassette, he promised.

Service merchandisers have proven they can sell computer software through racked locations, asserted Egil Juliussen of Future Computing Co. Software for Commodore, Atari and Coleco computers moves best through racked departments, he added.

The computer industry analyst predicted that important industrial names like AT&T and a number of established tv set manufacturers will enter the home computer derby by 1990. The home market prospects are brightened, Juliussen said, by statistics that show hardware priced above \$750 and \$1,000

leading in unit sales and growing. While 1984 was a slowdown year for hardware, Juliussen foresaw appreciable gains in the years through 1990.

Computer software piracy is a problem, Juliussen said, citing research that shows roughly two titles pirated for each one purchased.

By 1990, he forecast 40 million computers in homes, which represents 40% of all households. By 1995, he predicted 65 million home computers in 60% of all households.

With each gain in penetration, Juliussen also forecast a growing replacement market. "By 1995, the home computer will be a necessity," he concluded.

Droz delved into the marketplace itself, stating that record stores had added 9% to their share of the market from 1979-83. The additional 9% came from 4% captured from record clubs, 3% from department stores and 2% from discount stores. He cited WEA research showing that record stores attract teenagers, while racked locations do best with customers over 35.

Cassette sales far exceed LP sales in racked locations, Droz noted, wondering if this rapid cassette climb might be activated by rackjobbers pulling LPs too quickly from department inventories. He noted that there are still 100 million turntables in use to support his theory.

Senate, House Elections Seen Having Little Impact

BY BILL HOLLAND

WASHINGTON Research into House and Senate race projections indicates there will be few if any changes in membership of those Congressional committees and subcommittees that deal with copyright issue concerns of the music and consumer electronics industries.

On the Senate side, there are no members of the copyright subcommittee up for reelection this year, and all five of the incumbent members of the Judiciary Committee

facing challenges are favored to win, according to a special election report issue of Congressional Quarterly and other political observers here.

Judiciary Committee chairman Strom Thurmond (R-S.C.), as well as Senators Joseph Biden (D-Del.), Max Baucus (D-Mont.), Howard Heflin (D-Ala.) and Alan Simpson (R-Wyo.), are all expected to regain their Senate seats.

On the House side, where all 435 Congressmen are ending their two-year terms and are facing challenges, the story is almost the same: With a few possible exceptions, the familiar faces of those 14 members who serve on the house subcommittee on courts, civil liberties and the administration of justice, which initially handles copyright issues, and the 31 members of the Judiciary Committee should be same in January as when the 98th Congress adjourned in early October.

All subcommittee members, including chairman Robert Kastemeier (D-Wis.), are expected to retain their seats. Only four races are considered close among other Judiciary members, and just one of them a tossup.

One new member can be counted with certainty at this point: the winner of the seat vacated by retiring Harold Sawyer, the three-term Congressman from Michigan's fifth district.

Of the music industry-related issues the returning Senate and House members are expected to once again address when the 99th Congress convenes in January, the most pressing are home taping and video rental.

BMI Stockholders Re-Elect Officers

NEW YORK BMI's directors have unanimously re-elected all of the performing rights group's officers, following an annual stockholders' meeting here Tuesday (30). Stockholders have also elected four new directors to the board: Thomas Bolger of Forward Communications, David Henderson of Outlet Communications, Fred Walker of Broad Street Communications and James Yager of Spartan Radiocasting. Directors also re-elected Robert L. Pratt of radio station KGGF as board chairman.



Cocoon Swooners. Island recording artist Malcolm McLaren entertains guests at New York's Area club, where the release of his latest single and video "Madame Butterfly" was celebrated. Pictured with him are Robbie Kilgor, co-producer of McLaren's third Island album "Fans," and Angie B., vocalist with the Sugar Hill act Sequence.

RIAA CERTIFICATIONS

(Continued from page 4)

singles.

Sheena Easton scored her second gold album in October with "You Could Have Been With Me." The album was first released in November, 1981, which was a month after her first American album, "Sheena Easton," was certified gold.

And Billy Ocean collected October's only gold single with the No. 1 pop, black and dance smash "Caribbean Queen." Ocean's album "Suddenly" on Arista-distributed Jive Records was also certified gold. They're his first gold records in a career stretching back to the mid-'70s.

Here's the complete list of October certifications.

Platinum Albums

Neil Diamond's "12 Greatest Hits, Vol. 2," Columbia. His ninth.

Chicago's "17," Full Moon/Warner Bros. Their fifth.

Billy Squier's "Signs Of Life," Capitol. His third.

Julio Iglesias' "1100 Bel Air Place," Columbia. His second.

John Cafferty & the Beaver Brown Band's "Eddie & the Cruisers" soundtrack, Scotti Bros./CBS. Their first.

Eurythmics' "Touch," RCA. Their first.

Pointer Sisters' "Breakout," Planet/RCA. Their first.

Thompson Twins' "Into The Gap," Arista. Their first.

Twisted Sister's "Stay Hungry," Atlantic. Their first.

Gold Albums

Beatles' "20 Greatest Hits," Capitol. Their 24th.

Neil Diamond's "Primitive," Columbia. His 18th.

Ricky Skaggs' "Don't Cheat In Our Hometown," Sugar Hill. His third.

Billy Squier's "Signs Of Life," Capitol. His third.

Sheena Easton's "You Could Have Been With Me," EMI America. Her second.

The Fixx's "Phantoms," MCA. Their second.

Julio Iglesias' "1100 Bel Air Place," Columbia. His second.

Billy Ocean's "Suddenly," Jive/Arista. His first.

Gold Singles

Billy Ocean's "Caribbean Queen (No More Love On The Run)," Jive/Arista. His first.

"We Make You Look As Good As You Sound"

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VINYL VENDORS

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TOP 200 ALBUMS *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
111	96	71	13	SPANDAU BALLETT	CHRYSLIS FV 41473 PARADE
112	114	111	39	SOUNDTRACK	▲ COLUMBIA JS 39242 FOOTLOOSE
113	73	73	12	GRIM REAPER	RCA NFL 1-8038 (6.98) SEE YOU IN HELL
114	NEW			UB40	A&M SP-5033 (8.98) GEFREY MORGAN
115	125	130	5	RALPH MACDONALD	POLYDOR 823323-1/POLYGRAM (8.98) UNIVERSAL RHYTHM
116	116	121	9	BLACK 'N' BLUE	GEFFEN GHS 24041/WARNER BROS. (8.98) BLACK 'N' BLUE
117	NEW			JULIAN LENNON	ATLANTIC 801814 (8.98) VALOTTE
118	81	81	13	Y&T	A&M SP-5007 (8.98) IN ROCK WE TRUST
119	119	116	10	BARBARA MANDRELL & LEE GREENWOOD	MCA 5477 (8.98) MEANT FOR EACH OTHER
120	120	122	17	KASHIF	ARISTA AL8-8205 (8.98) SEND ME YOUR LOVE
121	106	105	57	MOTLEY CRUE	▲ ELEKTRA 60289 (8.98) SHOUT AT THE DEVIL
122	127	129	40	ALABAMA	▲ RCA AHL1-4939 (8.98) ROLL ON
123	104	94	12	RICK JAMES	GORDY 6095GL/MOTOWN (8.98) REFLECTIONS
124	121	118	15	WILLIE NELSON	COLUMBIA FC 39145 CITY OF NEW ORLEANS
125	130	128	44	PRINCE	▲ WARNER BROS. BSK 3601 (6.98) CONTROVERSY
126	152	180	3	EARL KLUGH	CAPITOL ST-12372 (8.98) NIGHTSONGS
127	129	134	11	HERBIE HANCOCK	COLUMBIA FC 39478 SOUND-SYSTEM
128	112	114	108	LIONEL RICHIE	▲ MOTOWN 6007 ML (8.98) LIONEL RICHIE
129	122	115	10	NEWCLEUS	SUNNYVIEW SUN 4901/BECKET (8.98) JAM ON REVENGE
130	92	84	8	ZEBRA	ATLANTIC 80159 (8.98) NO TELLING LIES
131	146	160	57	PHIL COLLINS	ATCO SD1-6029 FACE VALUE
132	132	139	11	TWISTED SISTER	ATLANTIC 80074 (8.98) YOU CAN'T STOP ROCK 'N' ROLL
133	98	99	10	THE OAK RIDGE BOYS	MCA 5496 (8.98) GREATEST HITS, VOL. 2
134	111	97	13	HELIX	CAPITOL ST-12362 (8.98) WALKING THE RAZOR'S EDGE
135	142	176	4	VARIOUS ARTISTS	WINDHAM HILL WH 1015/A&M (9.98) SAMPLER '84
136	136	142	36	PRINCE	▲ WARNER BROS. BSK 3478 (6.98) DIRTY MIND
137	133	120	22	JEFFERSON STARSHIP	GRUNT BXL1-4921/RCA (8.98) NUCLEAR FURNITURE
138	156	174	22	VARIOUS ARTISTS	MOTOWN 6094 ML (9.98) MORE SONGS FROM THE BIG CHILL
139	154	170	27	SOUNDTRACK/RICK SPRINGFIELD	▲ RCA ABL 1-4935 (9.98) HARD TO HOLD
140	148	162	5	KURTIS BLOW	MERCURY 822420-1/POLYGRAM (8.98) EGO TRIP
141	128	131	67	BILLY IDOL	CHRYSLIS PV-44000 DON'T STOP
142	NEW			STEVE MILLER BAND	CAPITOL ST-12339 (8.98) ITALIAN X RAYS
143	107	90	18	SPYRO GYRA	MCA 2-6983 (9.98) ACCESS ALL AREAS
144	115	109	67	JEFFREY OSBORNE	▲ A&M SP-4940 (8.98) STAY WITH ME TONIGHT
145	143	153	545	PINK FLOYD	▲ HARVEST ST-11163/CAPITOL (8.98) DARK SIDE OF THE MOON
146	109	104	10	JOYCE KENNEDY	A&M SP-4996 (8.98)* LOOKIN' FOR TROUBLE
147	123	95	11	STEPHEN STILLS	ATLANTIC 80177 (8.98) RIGHT BY YOU
148	144	145	19	ELVIS COSTELLO & THE ATTRACTIONS	COLUMBIA FC 39429 GOODBYE CRUEL WORLD
149	131	133	49	U2	▲ ISLAND 90127/ATCO (5.98) UNDER A BLOOD RED SKY
150	134	112	12	BRUCE COCKBURN	GOLD MOUNTAIN GM8002/A&M (8.98) STEALING FIRE
151	145	137	7	SOUNDTRACK	ATLANTIC 80158 (8.98) BEAT STREET II
152	168	177	3	JANET JACKSON	A&M SP-4962 (8.98) DREAM STREET
153	158	157	59	LINDA RONSTADT	▲ ASYLUM 60260/ELEKTRA (8.98) WHAT'S NEW
154	184	195	3	BOB JAMES	COLUMBIA FC 39580
155	155	161	4	SUMMERS & FRIPP	A&M SP-9-5011 (9.98) BEWITCHED

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	165	-	2	JANEY STREET	ARISTA AL 8-8219 (8.98) HEROES, ANGELS & FRIENDS
157	113	113	63	HERBIE HANCOCK	▲ COLUMBIA FC 38814 FUTURE SHOCK
158	150	150	54	CULTURE CLUB	▲ VIRGIN/EPIC QE 39107 COLOUR BY NUMBERS
159	NEW			WILLIE NELSON/KRIS KRISTOFFERSON	COLUMBIA FC 39531 MUSIC FROM 'SONGWRITER'
160	124	110	12	SOUNDTRACK	COLUMBIA JS 39526 METROPOLIS
161	135	127	15	LITA FORD	MERCURY 818864-1M-1/POLYGRAM (8.98) DANCIN' ON THE EDGE
162	NEW			PHILIP BAILEY	COLUMBIA BFC 39542 CHINESE WALL
163	157	156	41	THE PRETENDERS	▲ SIRE 1-23980/WARNER BROS. LEARNING TO CRAWL
164	140	146	25	INXS	ATCO 90160 (8.98) THE SWING
165	174	166	22	PATRICE RUSHEN	ELEKTRA 60360 (8.98) NOW
166	153	143	166	VAN HALEN	▲ WARNER BROS. BSK 3075 (8.98) VAN HALEN
167	159	155	72	THE POLICE	▲ A&M SP-3735 (8.98) SYNCHRONICITY
168	167	151	68	MIDNIGHT STAR	▲ SOLAR 60241/ELEKTRA (8.98) NO PARKING ON THE DANCE FLOOR
169	NEW			LET'S ACTIVE	I.R.S. SP-70648 (8.98)/A&M CYPRESS
170	162	159	55	HUEY LEWIS AND THE NEWS	CHRYSLIS FV41340 PICTURE THIS
171	NEW			TIMOTHY B. SCHMIT	ASYLUM 60359/ELEKTRA (8.98) PLAYIN' IT COOL
172	172	148	25	PSYCHEDELIC FURS	COLUMBIA BFC 39278 MIRROR MOVES
173	169	152	8	PETER TOSH	EMI-AMERICA ST-17126 (8.98) CAPTURED LIVE
174	176	175	100	BILLY IDOL	▲ CHRYSLIS FV41377 BILLY IDOL
175	175	184	5	AZTEC CAMERA	SIRE 1-25183/WARNER BROS. (8.98) KNIFE
176	182	188	3	BLACKFOOT	ATCO 90218 (8.98) VERTICAL SMILE
177	NEW			FEE WAYBILL	CAPITOL ST-12396 (8.98) READ MY LIPS
178	163	167	48	MOTLEY CRUE	▲ ELEKTRA 60174 (8.98) TOO FAST FOR LOVE
179	190	-	2	THE RAMONES	SIRE 25187-1/WARNER BROS. (8.98) TOO TOUGH TO DIE
180	183	-	44	IRON MAIDEN	▲ CAPITOL ST-12274 (8.98) PIECE OF MIND
181	NEW			ASHFORD & SIMPSON	CAPITOL ST-12366 (8.98) SOLID
182	149	149	85	JULIO IGLESIAS	▲ COLUMBIA FC 38640 JULIO
183	NEW			XTC	GEFFEN/VIRGIN 24054/WARNER BROS. (8.98) THE BIG EXPRESS
184	137	124	11	STEVE MORSE BAND	MUSICIAN 60369/ELEKTRA (8.98) THE INTRODUCTION
185	171	154	7	METALLICA	MEGAFORCE 769/IMPORTANT (8.98) RIDE THE LIGHTNING
186	191	-	35	LAURA BRANIGAN	ATLANTIC 80052 (8.98) BRANIGAN 2
187	NEW			CHAMPAIGN	COLUMBIA FC 39365 WOMAN IN FLAMES
188	NEW			AMERICA	CAPITOL ST-12370 (8.98) PERSPECTIVE
189	NEW			GEORGE STRAIT	MCA 5518 (8.98) DOES FORT WORTH EVER CROSS YOUR MIND
190	RE-ENTRY			U2	▲ ISLAND 90067/ATCO (8.98) WAR
191	195	-	65	IRON MAIDEN	▲ CAPITOL ST-12202 (8.98) NUMBER OF THE BEAST
192	RE-ENTRY			U2	ISLAND 90040/ATCO (8.98) BOY
193	189	191	6	EMMYLOU HARRIS	WARNER BROS. 25161-1 (8.98) PROFILES II - THE BEST OF EMMYLOU HARRIS
194	160	165	50	YES	▲ ATCO 90125 (9.98) 90125
195	NEW			RICKY SKAGGS	COLUMBIA FE 39410 COUNTRY BOY
196	151	125	10	NAKED EYES	EMI-AMERICA ST-17116 (8.98) FUEL FOR FIRE
197	139	132	19	BOX OF FROGS	EPIC BFE39327 BOX OF FROGS
198	170	158	12	FRANK SINATRA	QWEST 25145-1/WARNER BROS. (9.98) L.A. IS MY LADY
199	138	135	32	THE GO GO'S	I.R.S. SP-70041/A&M (8.98) TALK SHOW
200	188	193	30	IRON MAIDEN	CAPITOL ST-15017 (8.98) MAIDEN JAPAN

TOP 200 ALBUMS A-Z (LISTED BY ARTISTS)

Alabama 122	Neil Diamond 88	Inxs 164	Greenwood 119	Pretenders 163	Hard To Hold 139	VARIOUS ARTISTS
America 188	Dio 70	Iron Maiden 30, 180, 191, 200	Bob Marley & Wailers 67	Prince 60, 125, 136	Metropolis 160	Every Man Has A Woman 75
Apollonia 6 65	Dokken 77	Janet Jackson 152	Wynton Marsalis 90	Prince & Revolution 1	Teachers 47	More Songs From Big Chill 138
Ashford & Simpson 181	Duran-Duran 98	Jermaine Jackson 79	Paul McCartney 40	Psychedelic Furs 172	Woman In Red 4	Rick Springfield 139
Aztec Camera 175	Sheila E. 45	Michael Jackson 105	Pat Metheny Group 91	Queensryche 61	Bruce Springsteen 2	Spandau Ballet 111
Phillip Bailey 162	Sheena Easton 42	Rebbie Jackson 95	Midnight Star 168	Quiet Riot 64	Spandau Ballet 111	Stevie Ray Vaughan & Double
Bananarama 52	Everly Brothers 38	Jacksons 56	Stephanie Mills 76	R.E.M. 108	Spyro Gyra 143	Trouble 66
Bangles 80	Fixx 29	Bob James 154	Steve Miller Band 142	Ramones 179	Billy Squier 34	Romeo Void 68
Blackfoot 176	Lita Ford 161	Rick James 123	Steve Morse Band 184	Ratt 22	John Waite 24	Sammy Hagar 39
Black 'N' Blue 116	Glenn Frey 100	Jefferson Starship 137	Motley Crue 121, 178	Lou Reed 83	Jack Wagner 102	Daryl Hall & John Oates 11
Kurtis Blow 140	General Public 71	Joan Jett 73	Mtume 110	Lionel Richie 8, 128	Grover Washington Jr. 99	Herbie Hancock 127, 157
David Bowie 17	Barry Gibb 72	Billy Joel 59	Naked Eyes 196	Linda Ronstadt 153	Fee Waybill 177	Emmylou Harris 193
Box Of Frogs 197	Go Go's 199	Elton John 55	Willie Nelson 124	Diana Ross 26	Wham 50	Sam Harris 41
Laura Branigan 63, 186	Grim Reaper 113	Rickie Lee Jones 44	Willie Nelson/Kris Kristofferson 159	Run-D.M.C. 109	Whitesnake 94	Corey Hart 53
Peabo Bryson 106	Sammy Hagar 39	Kashif 120	New Edition 48	Patrice Rushen 165	Peter Wolf 57	Dan Hartman 92
Lindsey Buckingham 96	Daryl Hall & John Oates 11	Joyce Kennedy 146	Newcleus 129	S.O.S. Band 85	Stevie Wonder 4	Dennis DeYoung 35
Jimmy Buffett 93	Herbie Hancock 127, 157	Chaka Khan 21	Night Ranger 25	Scandal Featuring Patty Smyth 31	XTC 183	John Caffery/Beaver Brown Band 9
Champaign 187	Emmylou Harris 193	Kiss 20	Oak Ridge Boys 133	Timothy B. Schmit 171	Y&T 118	Cars 7
Chicago 12	Sam Harris 41	Krokus 43	Billy Ocean 14	Tommy Shaw 58	Yes 194	Bruce Cockburn 150
Phil Collins 131	Corey Hart 53	Cyndi Lauper 10	Jeffrey Osborne 49, 144	Frank Sinatra 198	Zebra 130	Elvis Costello & Attractions 148
Culture Club 158	Dan Hartman 92	Let's Active 169	Luciano Pavarotti 103	Ricky Skaggs 195	ZZ Top 33	Dazz Band 97
Devo 87	Helix 134	Julian Lennon 117	Teddy Pendergrass 89	SOUNDTRACKS		Dennis DeYoung 35
	Roger Hodgson 78	Huey Lewis & News 5, 170	Steve Perry 101	Beat Street II 151		
	Honeydrippers 18	Ralph MacDonald 115	Pink Floyd 145	Big Chill 54		
	Honeymoon Suite 82	Madonna 16	Pointer Sisters 13	Footloose 112		
	Billy Idol 36, 141, 174	Barbara Mandrell & Lee	Police 167	Ghostbusters 51		
	Julio Iglesias 6, 182					

On the Beam

A weekly column focusing on developments in Compact Disc hardware and software.

MEMORY LANE is a pretty fast track for the Compact Disc, given the broad and rising interest in the optical disk's yet-untapped power as a data storage tool. The arrival of CD formats intended for computer applications and related industrial uses has moved a step forward, however, with **Denon's** unveiling last week of the first CD-ROM configuration, developed by Japanese parent firm **Nippon Columbia**.

Denon's CD-ROM blueprint exploits a storage capacity of more than 550 megabytes on a single-sided disk sharing the same dimensions and laser optical retrieval mechanism as the existing audio Compact Disc configuration. That memory power is formidable: A single CD-ROM can store the data that would require from 500 to 1,000 conventional 5¼-inch floppy disks.

"We're definitely the first," says Denon's **Robert Heiblim**, "but there's also no doubt that we won't be alone for long." The earlier confirmation that major information technology firms have licensed CD technology for hardware and software research offers clues to the high stakes for CD's future beyond audio; but, Heiblim notes, **PolyGram** had postponed unveiling of a standard.

Although PolyGram has reportedly been moving toward a newer, modified CD-ROM standard of its

own, Denon decided to go ahead, in part, Heiblim notes, because of the long lead time needed to ready computer and computer peripheral product lines. "If you were to wait until January or February to come out with a standard, you've delayed [the computer manufacturers] by a full year or more," he says.

Heiblim adds that two divergent forecasts for CD-ROM usage are guiding different developmental schemes among the hardware and software majors eyeing CD. "Some companies are considering offering a typical audio CD player with a switch bypassing the digital-to-analog convertor for use in ROM applications," he explains, citing **Matsushita** as one known proponent of that approach.

"Our idea is that this isn't really suitable for the broadest range of computer applications. We see the CD-ROM working most effectively through dedicated peripheral drive units, or in CD-sized memory slots built directly into the computer." Denon is already refining its own drive systems for such peripherals, which Heiblim predicts will reach the market "in the first quarter of 1985 or shortly thereafter—it'll proliferate very quickly from that point on."

Denon's CD-ROM software also employs a unique error detection/correction system, supplementing conventional audio CD correction by a factor of 100, and is expected to use a simplified shape for the data "pits" embedded in the disk, reduc-

ing possible moulding defects during pressing.

Possible applications, given the enormous storage capacity and much faster retrieval time, will likely extend to a flexible variety of graphic display potential, of course.

RANDOM BITS: The Compact Disc's acceptance for mass merchandised product lines continues apace, with **Sharp Electronics** the latest consumer electronics giant to add Compact Disc players to its stereo rack component systems. Sharp is now offering its **CX-600** Compact Disc player in two different systems, the **SYS-235CD** (\$1,069.95 suggested list) and the **SYS-123CD** (\$969.95). Both roll out this month, prompted, according to Sharp Audio general manager **Don LaDieu**, by optimism over software availability and pricing. "We expect CD software to drop to \$10.98 by Christmas," notes LaDieu in a general release on the systems.

CD hardware is also being offered with a familiar nameplate that has been absent from audio product lines in recent years: **RCA**. The Compact Disc figures in the new **Dimensia**, RCA's \$5,000 interactive home entertainment component system. That system's overall strategy, providing centralized operation through a microprocessor-driven remote unit, has brought Nipper back into audio hardware, and its timing has made CD part of the picture.

Edited by SAM SUTHERLAND

Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

COPING WITH THE PROBLEM of records that are limited to regional airplay and, subsequently, regional success, has been made a little easier with the development of the **Music Swap Network**. The New York-based firm, headed by former college programmer **Gordon Polatnick**, aims to create a web of progressive radio stations across the country willing to collate and exchange local music packages.

Noting that the Swap is an "inexpensive" way of promoting artists beyond their local market, Polatnick is urging indies to support the venture by working in tandem with neighbor labels in approaching radio outlets. So far, the young company has found interest in the program at both college and commercial stations, with a few queries from overseas programmers.

WNYU New York upholds its receptive attitude toward indie product with the inception of "This Is Pop." The show's producer **Todd Miller** says it will expose music that "should be or should have been popular." In addition to this program, the station's fare includes several blocks of genre programming well suited for independent releases.

SEEDS & SPROUTS: **Malaco**, (601) 982-4522, makes a well-deserved entry onto the black album chart at 53 with "Bluesmaster," an aptly titled release from the late

Z.Z. Hill. And Profile, (212) 582-3555, comes on the black singles chart with **Run DMC's** "Hollis Crew" at 79.

In order to support an increasing amount of East Coast business, Los Angeles-based **Greenworld Distribution** has opened a Manhattan office at 225 Lafayette St., Suite 204, N.Y. 10012; (212) 431-5110. Former West Coast sales manager **Paul Marotta** has moved to spearhead the operation while **Steve Riccardo** fills his post in Los Angeles. Riccardo reports that Greenworld has just witnessed the best sales month in its approximately five-year history. A large part of the recent success, says Riccardo, was generated by the prolific **Enigma** label (a Greenworld-owned logo that operates as a separate entity) and product from the **Metal Blade** label, including a five-piece picture disk compilation package and other specialty products.

SANTA CLAUS is coming to town and several indies are gearing up for his arrival. **Rhino**, Santa Monica, leads the way with two "Rockin' Christmas" albums, compilations of various artists from the '50s and '60s. In case you find the holidays depressing, look to Rhino's "Teenage Tragedy" project for company. For a mere \$5.98, consumers can purchase every tearjerker on record, packaged with a handy tissue dispenser.

Washington, D.C.'s **Ras** label joins the season spirit with "A Reggae Christmas." The compilation features traditional holiday tunes as interpreted and performed by

Eek-A-Mouse, Freddie McGregor, Michigan & Smiley and others.

FREEWAY RECORDS issues a tribute of sorts to the avant-garde sector of its Los Angeles hometown with "Neighborhood Rhythms (Patter Traffic)." The offbeat and enjoyable double album features a series of spoken and sung monologs and dialogs on L.A. concerns, from the grandiose to the irrelevant. Contributors include X's lead vocalist **Exene**, **Black Flag** members and others from the city's artsy set.

Rounder Records, Cambridge, Mass., has signed **Irma Thomas**, Louisiana's so-called "queen of soul." Thomas' label debut goes into production early next year and will be part of Rounder's Modern New Orleans Masters series... In New York, **Prelude's** newly launched rock'n'roll label, **Prologue**, debuted recently with the release of West Coast band **Runner's** self-titled mini-LP.

The **Independent Label Coalition** has wisely restructured its membership dues to match the number of records a label releases per year. Annual dues for indies issuing one, two to four, or five or more records in the past year are now \$100, \$200 and \$350 respectively. In addition, the Coalition has realigned its organizational personnel. Former intern **Eric Beall** gets an official title as operations manager. **Jeannie Hance** will now concentrate on indie prospects in video, and **David Renzer** will focus on business affairs and legal issues. Finally, **Carl Bowen** has suspended his ILC involvement for the time being.

Billboard

BLACK

CHART RESEARCH PACKAGES

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90 WHO DID

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Response Deadline November 19th . . . MAIL TO: Lee Zhitto, Billboard, 9107 Wilshire Boulevard Beverly Hills, California 90210

\$\$ Awarded in Piracy Case; Raids Net 9,000 Recordings

NEW YORK The record industry's continuing battle with counterfeiters has seen a New York court award \$1.45 million to seven record companies in civil copyright infringement action, while raids in Kentucky and Long Island netted approximately 9,000 recordings.

In an order issued Oct. 24 by Judge Charles S. Haight of the U.S. District Court for the Southern District of New York, Joseph Peri, owner of pressing and graphic plants in Mount Vernon, N.Y., was ordered to make restitution for copyright infringement to seven record companies. Peri had previously pleaded guilty to two counts of mail fraud and criminal copyright infringement as a result of a 1978 raid conducted by the FBI and the Organized Crime Strike Force for the Eastern District of New York.

The seven labels who acted as plaintiffs in the civil suit were RCA, RSO, MCA, Warner Bros., CBS, Casablanca and Elektra/Asylum/Nonesuch.

October also saw a pair of raids net allegedly illegal product in Kentucky and New York. A raid led by Kentucky State Police and an investigator from the Record Industry Assn. of America (RIAA) on the Hazard Flea Market in Perry County, Ky., netted approximately 4,000 allegedly counterfeit and pirated eight-track tapes on Oct. 28. Scheduled for arraignment on charges of possession for sale of illegal product bearing the true name and address of a manufacturer are Kentuckians Brenda K. England and Harvey Hoskins of Manchester, Sharon Estep of Big Creek and Doyle Hamilton of Hazard.

In New York, detectives from the

Suffolk County District Attorney's office arrested Michael Rascio, a.k.a. Charlie Greenberg, for bootlegging at his PRI pressing plant in Wyandanch, N.Y.

Approximately 5,000 albums and 70 masters, as well as presses, mothers, stampers, jackets and sleeves, were seized during the execution of the warrant. Among the items taken were albums containing performances by Jimi Hendrix, Bruce Springsteen, the Beatles, the Rolling Stones and other artists.

Rascio, of Queens, N.Y., paid a \$75,000 fine and served nine weeks in jail after pleading guilty to a similar charge in 1981.

FRED GOODMAN

For The Record

A story in the Oct. 20 Billboard concerning Congressional passage of an amendment cracking down on satellite signal bandits incorrectly stated that the legislation imposes stiff penalties not only on violators who use the signal for commercial gain, but also on home viewers who snag scrambled and unscrambled signals.

The actual intent of the amendment is to impose stiff penalties on violators using the unauthorized signals for private financial gain. Dish owners pulling down unscrambled signals for home viewing are now allowed to do so, although the bill also establishes a compensatory mechanism for program producers to obtain royalties for their snatched unscrambled signals. It also imposes criminal and civil penalties for the piracy of scrambled signals.

Third Quarter Figures

RCA Reports Hike in Earnings

NEW YORK RCA Corp. has declared earnings of \$78 million or 74 cents per share for the third quarter ended Sept. 30, based on sales of \$2.47 billion. The figures represent a hike of 28.8% in earnings over the same quarter of last year.

Although the company did not make division-by-division breakdowns available, the Consumer Electronics division, which includes RCA Records, was touted as having "record profits." Without offering figures, the firm also lauded the performances of its NBC, Hertz and Communications divisions.

For the first nine months of 1984, RCA's earnings rose more than 56% to \$238.2 million or \$2.27 per share, as compared with \$152.1 million or \$1.23 per share a year ago. Sales for the first nine months increased to \$7.32 billion, as compared with \$6.49 billion last year. During the first nine months of 1984, RCA has enjoyed a \$175 million special provision, taken in the first quarter, for restructuring its VideoDisc operation, as well as a \$75.7 million benefit from the cumulative effect of a change in the method of accounting for investment tax credits.

INSIDE TRACK

TED TURNER'S Cable Music Channel started operations Oct. 26 with Randy Newman's "I Love L.A." First hour's tunes included "Olympia" by Sergio Mendes, "I Just Called To Say I Love You" by Stevie Wonder, "A Hard Day's Night" by the Beatles, "Pride In The Name Of Love" by U2 and Prince's "Let's Go Crazy." Signs are strong that the channel's relationship with MTV is going to be even less loving than might have been predicted. A source inside TBS claimed that network was not releasing names of the systems it was on because it was afraid MTV would put the screws on and force them to drop CMC; MTV topper Bob Pittman went on the record as saying that according to a survey by his company, CMC couldn't have more than 500,000 subscribers, despite CMC's statements of an initial subscriber base of 2.5 million.

According to Pittman and MTV Networks, the competition is not between CMC and MTV but between CMC and MTV Networks' scheduled new network, VH-1. MTV Networks claims that before it's even on the air, VH-1 is ahead of CMC, with 13 advertisers and cable systems with a total of three million subscribers signed up so far. Advertisers MTV says have signed up include American Motors, Ford, Jovan, MGM/UA, Wrigley and Chams DeBaron.

CBS, in the latest twist in Compact Disc packaging, floated a new 6- by 12-inch prototype during last week's NARM rack meetings. The new package design, developed by Shorewood, eliminates the Philips jewel box altogether, and replaces the generic plastic blister packs now used by CBS, PolyGram and several others with a more dramatic graphic capability. New package, which is about half as thick as conventional CD merchandising packs, would also enable consumers to slide the laser audio disk directly into their players without even touching the disk.

OTHER NARM developments included a surprise appearance by Pickwick distribution/rack chief Jim Moran and his aide de camp, Paul Hansen, at the "one-on-one" meetings held by vendors. Moran told Track he was just cleaning up odds and ends on the giant's accounts payable and receivable records with various suppliers... Handleman Co. was a no-show at the rack summit. It's the second straight year that the venerable rackjobbing giant was not represented at this advisory meeting... A video presentation on product bar coding, produced by Record Factory's Sterling Lanier, proved a hit during the Scottsdale meetings, drawing the biggest hand as well as plenty of laughs.

AMERICAN MARKETING for Pioneer's new laser-disk/CD player, which can play both 12-inch and eight-inch laser video product as well as digital Compact

Discs using the same spindle and laser scanner, hasn't been set. In Japan, however, we're told the initial shipment of 5,000 players sold out quickly, and more evidence of new, hybrid laser audio/video product was forthcoming at the International Music Video Festival in St. Tropez, where four original music programs (with digital, not analog, audio, unlike conventional laser videodisks) were unveiled. Programs were produced jointly by Windham Hill Productions, Dream Video and Pioneer.

THE MUSIC/FILM INDUSTRY'S United Jewish Appeal tribute to Showtime chief Neil Austrian, held Oct. 27 at New York's Sheraton Centre, raised more than \$500,000 for the charity... Leonard Feist steps down as president of the National Music Publishers Assn. Dec. 31, though he'll stay on as a consultant. The veteran publishing figure first joined NMPA as its executive secretary in 1966, and has served as president since 1976... None other than Ted Turner is now rumored to be eyeing his own record label... SHAPE Inc., which manufactures high-grade clear audio cassette shells for WEA Manufacturing and other duplicating clients, is rumored to be readying its own audiophile blank cassette line. Sources say that the SHAPE Mark 10 shell would be sold with Agfa tape (possibly that firm's highly regarded Magnetite formulation) and pitched to the same keenly competitive premium market now wooed by TDK, Maxell, Fuji et al.

OCTOBER BLUES, not uncommon at record/tape retail, brought "a lot of moaning and groaning" among dealers, reports Budget Tapes & Records' Evan Lasky, but the actual sales tallies may prove less disappointing. Lasky, while noting the month's traditional softness, says his September figures were 10% ahead, and other chains report either flat business or slight increases. September, most claim, was characterized by increases that should take the sting out of October's "usual" straight line.

SEEBURG MUSIC Satellite Network, a division of Capitol Broadcasting Co., has launched the first satellite-delivered foreground music service for business, industrial, retail and commercial applications. Utilizing hits by the original artists, the service is after the 20-49 age group... Speaking of those closer to the 49ers, the Smithsonian Institution is offering a bonanza of pop favorites in "American Popular Song: Six Decades Of Songwriters & Singers," a seven-LP (or four-cassette) set offered through the mail (\$47.96 plus \$2.89 for postage and handling).

Edited by SAM SUTHERLAND

Bogart Fund Raiser: 'A Night at the Races'

BY SAM SUTHERLAND

LOS ANGELES To raise money for the Neil Bogart Memorial Laboratories, a children's cancer research facility founded here through the T.J. Martell Foundation, Bogart's family and friends wanted to find a fresh alternative to the usual banquet gala. Instead, they decided to gamble—literally.

In explaining the genesis of the first annual Bogart Laboratories fundraiser, "A Night at the Races," slated to be held Nov. 14 at the Hollywood Park race track here. Joyce Bogart, former personal manager and wife of the late recording mogul, who died in 1981, recalls that initial talks began last April. The laboratory itself, established at Children's Hospital here in association with Children's Cancer Research Study Group and the Univ. of Southern California's Norris Cancer Research Center, had been seeded with an initial gift from the Martell Foundation. Now, Joyce Bogart and the lab's other supporters want to create a war chest.

She credits A&M president Gil

Friesen with first suggesting a charity horse racing event, an idea that she feels fits her late husband's own personality with gloved closeness. "He was a gambler all his life," she comments, "with his business as well as his life. He gambled to launch careers, and he really loved the races, too."

The strategy for the gala began with the creation of an executive committee designed not only to draw from the music industry, already an active and supportive base for the Martell Foundation, but to draw in the motion picture, television and financial communities.

A blue chip committee was assembled, including Burt Bacharach and wife Carole Bayer Sager, Peter and Lynda Guber, Gil and Joanne Segal, Neil and Marcia Diamond, Jane and Jerry Weintraub, Friesen, Jerry and Ann Moss, Bruce and Nancy Bird, Jeff and Carrie Franklin, Joe and Donnie Smith, Abe Somer, Allen Lenard, Sandy Gallin, Marje Everett, Michael Ameen and Ann Van Bebber. Separate committees for the music, film and financial communities were also created,

and Hollywood Park management added luster by inviting the charity event to be one of the first to use the new five-story pavilion now nearing completion at the track.

The event itself has since expanded into plans for a special commemorative race, in which each of 12 horses has been "sold" to celebrity sponsors at \$12,500 per horse (including, of course, special racing colors and a table at the Pavilion), and a special auction, with decidedly upscale prizes ranging from an Arabian race horse donated by Kenny Rogers and a \$50,000 Range Rover vehicle to myriad trips (fetching four- and five-figure bids), designer wardrobes, vacation packages, weekend trips, cameo appearances in live stage shows and even one prize offering the patron his or her own "album cover" art.

The scale of the event has expanded enough to force the planners to give MC Joe Smith an "assistant," none other than Dick Clark, since the gala will now be held on two different floors of the Pavilion. Barbra Streisand is honorary chairperson.



Super Serviceman. SESAC's executive vice president Vincent Candilora, left, presents the 1984 SESAC Service Award to the Songwriters Guild's George David Weiss for his contributions to songsmiths everywhere. The presentation was made during the recent Country Music week activities in Nashville.

PAT BENATAR



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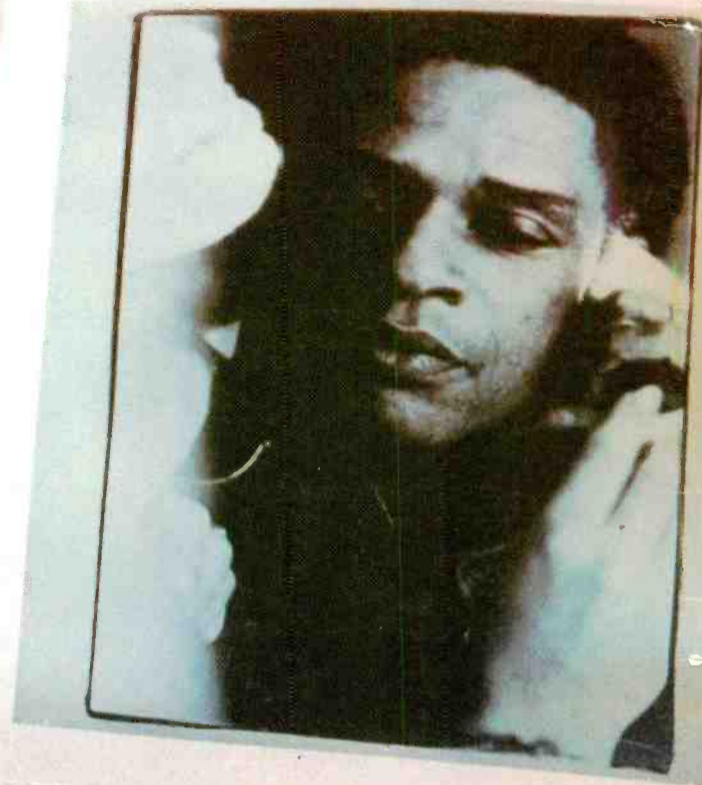
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