

# Billboard



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## MERGER COLLAPSE CLOUDS POLYGRAM'S FUTURE

*This story prepared by Mike Hennessey in London and Is Horowitz in New York.*

LONDON The collapse of the plan to merge the recording interests of PolyGram and Warner Communications, predicted with growing conviction by industry observers, was finally confirmed Tuesday (6). The

decision left a large question mark over the marketing future of PolyGram in the U.S.

Arguments before the courts and the Federal Trade Commission by merger protagonists earlier this year stressed that PolyGram could not stand alone as a viable entity in that market. Testimony claimed that PolyGram would suffer a \$15

million loss in the U.S. in 1984 after losing more than \$200 million over the past several years.

As hopes of salvaging the proposed merger waned, it's known that PolyGram had begun a series of discussions with other potential partners, among them EMI and MCA. Talks with the latter company are reported to be reaching definitive status, although principals on both sides are maintaining a strict no-comment posture.

It's speculated that an arrangement with MCA would not raise charges of monopoly, since together the two companies would not approach the U.S. market share of some 26% that would have resulted from a PolyGram/WCI joint venture.

Meanwhile, those close to the scene insist that a PolyGram/EMI (Capitol) deal also remains an open possibility. They note that as in the case of PolyGram and MCA, Capitol would benefit from sharing distribution clout with a partner. None of the three, it's said, can support a

strong branch network on its own during lean periods.

Should either the MCA or Capitol discussions bear fruit, it is not known whether joint action in markets other than the U.S. would be included. Some observers feel an association could well be limited to the U.S. alone.

PolyGram's plan to seek a merger with WCI, the brainchild of president Jan Timmer, dates back to June, 1983, when the momentous announcement rocked the music industry. It was planned that one joint venture would be set up in the U.S., and another in the rest of the world. The former would be owned 80% by WCI and the latter shared equally by both.

The move was a bold attempt by PolyGram to retrieve a disastrous situation in the American marketplace, where a viable foothold had eluded the group despite 10 years of sustained effort.

The proposed merger would also have benefitted WCI by strengthening its posture in international mar-

kets, where PolyGram was generally conceded to be more effective.

News of the merger collapse came in a terse four-paragraph release issued here and in the U.S. on behalf of PolyGram parents Philips and Siemens, and WCI. The statement blamed the collapse on persistent opposition by the FTC.

"Since the United States and foreign aspects of the proposed merger are interrelated," said the statement, "it has been decided to abandon the entire transaction."

The release added that Philips and WCI "remain firmly convinced that the merger would not have had detrimental effects on competition in

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## Are CDs Safe in New Box? PolyGram Blasts Tray-less 6-by-12s

BY SAM SUTHERLAND

LOS ANGELES A new packaging battle for Compact Disc merchandising has surfaced, prompted by new prototype CD packages from Ivy Hill and Shorewood that would replace the existing plastic jewel box and separate outer packaging with all-board 6-by-12-inch designs.

With major vendors now mulling the cost savings and graphic advantages of the new packages, PolyGram, co-proprietor of CD technology and an historic proponent of jewel box-type packaging for both

cassettes and Compact Discs, is opposing the move. PolyGram's position, outlined by Hans Gout, senior director of Compact Disc coordination, is adamant: "In our opinion, the Compact Disc must still be on a tray. Even a little warpage will make it not track."

PolyGram has consistently argued that the plastic tray used in jewel box construction, which is de-

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## Trade Groups Meet at Video Confab in L.A.

NEW YORK Major meetings by key video and record industry trade organizations, the presentation of the Billboard Video Music Awards, and two days of panels on vital industry issues are highlights of Billboard's sixth annual Video Music Conference in Los Angeles this week.

The event takes place Thursday through Saturday (15-17) at the Sheraton Premiere Hotel, Universal City. At presstime, delegate registrations were at record levels, sur-

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The JONZUN CREW featuring MICHAEL JONZUN leaps into a brand new groove with their high-flying LP "DOWN TO EARTH" (TBLP 1004) which features the new smash soul single "LOVIN'" (TB #50). Artist-writer-producer Michael Jonzun, once "Lost In Space", has landed with his feet on the ground and his head in the clouds. On Tommy Boy. (Photo-Larry Williams)



Don't be the last to hear DEBORAH ALLEN'S "LET ME BE THE FIRST" (AHL1-5318). This is Nashville's first digitally recorded, mixed, and mastered album and the first single is "Heartache And A Half" (PB-13921). Available on RCA Records, Cassettes and Compact Discs.

## Rough Start For Turner's Music Channel

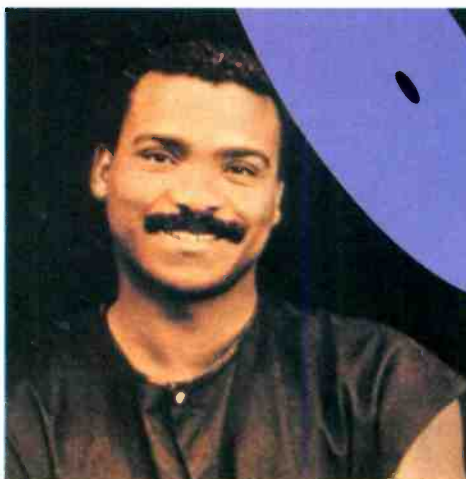
BY TONY SEIDEMAN

NEW YORK Ted Turner's Cable Music Channel is off to a shaky start. It was revealed last week that the company overstated its initial subscriber base by more than two million households, and that current credit agreements limit the losses the Turner Broadcasting System can sustain from its music video channel to far less than what the firm has already conceded is virtually inevitable.

The information on the restricted loan agreements was revealed in a preliminary prospectus TBS filed with the Securities & Exchange Commission as part of an attempt to raise \$130 million to pay off bank loans.

If the offering is successful and the bank loans are paid off, the restrictions will no longer apply. Until then, Turner is prohibited from losing more than \$1.5 million in 1984, \$7.5 million in '85 and \$5 million in '86 on CMC.

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# CBS DISCOUNT PLAN CALLED A WINNER

## Chains, Label Hail Exchange Trade-Off

BY FRED GOODMAN

NEW YORK CBS Records' special one-shot trade of exchange privileges for an extra discount on front-line product has been declared a hands-down winner by both the manufacturer and retailers.

"October was the best sales month in our history," says Thomas McGuinness, vice president of national sales for CBS. "We're very pleased with the retail response to the program."

That retail response has been equally enthusiastic from large retailers. At the Durham, N.C.-based Record Bar, where marketing vice president Ralph King has been advocating exchange/discount trade-offs for several years, the response was unequivocally positive.

"I now keep a picture of Paul Smith on my desk next to the one of my children," says Record Bar chairman Barrie Bergman, referring to CBS's senior vice president and general manager of marketing. "Our average wholesale price has actually dropped over the last two years."

The program, offered for October orders, gave discounts of 10% and 20% on a variety of frontline LPs and cassettes to all accounts waiving return accrual on the order. Seventeen "superstar" titles, including new releases by Culture Club and Barbra Streisand, received the 10% discount, while approximately 200 frontline titles were marked down 20%. The program was a modified version of a CBS program for midlines.

Aside from assisting the label with its best sales month, the discount program helped CBS drain the return accrual pool that had been growing deeper as retailers bought heavy but returned light on hot CBS product. "It certainly has reduced our exposure on returns," says McGuinness.

CBS returns are based on a six-month purchase pool, with accrual of between 18% and 24% less what has been returned in the preceding five months. Consequently, a heavy one-month buy with no return allowance could significantly alter the six-month return allowance for an account.

"I think very few retailers really understand the CBS return policy," says Howard Applebaum, co-owner of the Maryland-based Kemp Mill chain. "It's possible I could go through an entire month without a return, yet my cap can go down because I've added a month into my six-month plan in which I did not earn any return privilege." Nevertheless, he terms the discount program "the best."

A discounter, Kemp Mill passed the discount along, while Record Bar did not. "This is a chance for us to make a decent markup for a change," says Bergman.

Long Island-based TSS/Record World passed along some of the savings while holding others. "We haven't changed our shelf price, but we're offering more sale items," says chain president Roy Imber. "It's combined to make sure we sell what we bought."

While the program was termed a success, there are currently no plans to offer a similar program in the near future. However, McGuinness allows, "We could do it on select superstar releases."

### Retailer Lanier, CBS's Smith Speak Out

## Call for Better Service at One-Stop Meet

BY JOHN SIPPEL

PARADISE VALLEY, Ariz. While acclaiming the contribution of one-stops, industry leaders such as CBS Records' Paul Smith and retailer Sterling Lanier of Record Factory have called for improved service and communication to those who primarily supply the independent dealer.

U.S. one-stops' ability to react quickly to local marketplaces, whether filling chain store hit inventory needs, serving indie dealers or relaying sales data about breaking

"pacemaker acts," remains invaluable, the CBS sales chief asserted at the NARM one-stop conference, here, Oct. 31-Nov. 2. Vertical repertoire areas like black, Latin and country thrive on the assistance of one-stops, as do seven- and 12-inch singles, Smith continued.

Smith cautioned one-stops against placing a heavy emphasis on developing other than quick-fill business with chains, explaining that the majors' branches were well capable of handling regular distribution to the chain stores. "We don't expect to expand our custom-

er base," he assured the 16 one-stops present.

Because the big chains want price, Smith cautioned that the level of overnight fill volume makes using price as a sales tool an unrealistic function of a one-stop.

Prompting mom-and-pop customers to join the Compact Disc bandwagon should involve one-stops, Smith said. Audio specialty stores, which are buying direct from smaller CD labels, could become a good account for one-stops, he advised. And, he forecast, "Home video is part of your future."

Lanier supported Smith's suggestion that one-stops seek additional business avenues. One-stops could provide vital assistance for his own 30-store Bay area chain by advising how to handle Latin product, he noted. The Record Factory has climbed into the top 10 or 15 accounts in classical sales, Lanier said, because PolyGram's Jack Warfield counselled  
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## Dealers' October Surprise: Unusually Strong Sales

BY EARL PAIGE

LOS ANGELES Many record retailers beat the traditional October blahs this year with unusually strong sales. Most report a hike in comparative sales over last year for the notoriously slow month.

"October has been very good for us this year," says Roy Imber, president of the Long Island-based TSS/Record World chain. "We've been on a very positive upswing since August, and we were up close to 10% on comparative sales in October." Adding that the pace continued through first-week results in November, Imber says he is "looking forward to a very good Christmas."

Similarly, the Canton, Ohio-based Camelot Enterprises is up about 10%, according to communications specialist Geoff Mayfield.

A West Coast perspective comes from Record Factory, where marketing vice president Bob Tolifson says early analysis shows a hike of 13% over last October's figures. Still converting stores to video rental, the San Francisco chain reports

an expanded San Jose unit up 88% over a year ago when it was a smaller, music-only outlet.

At Record Bar, where the fiscal year ended Oct. 31, the month's sales continued the year-long trend of running close to 19% above the previous year. Hot items for Record Bar include personal stereo and CBS product, both of which received a chain-wide push.

The biggest jump in sales was reported by Mathew Koenig, manager of Tower's Greenwich Village outlet in New York. "Business is way up," he says, "almost 30%. Our Saturdays were just shy of last Christmas' weekend sales. Of course, we're still a new store, and a lot more people knew about us this year."

In Owensboro, Ky., Terry Woodward at the 28-store Disc Jockey chain projects a sales rise of 20% over last October. "September was 15% chainwide, though we had some stores coming in at 30%-40% better," he adds.

(Continued on page 78)



**Tongue 'n' Groove.** During opening night of his "Purple Rain" tour, Prince is up to his old licks before a sold-out crowd at Detroit's Joe Louis Arena. Review, page 36. (Photo: A.J. Pantsois)

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# WHEREHOUSE VIDEO BOOM OUTLINED

## Kwiker: Rental Income Jumps to \$18 Mil

BY JOHN SIPPEL

LOS ANGELES Wherehouse Entertainment's aggressive expansion into home video rentals has propelled annual rental income from \$3 million to approximately \$18 million over the past three fiscal years, according to the company's chief executive officer, Lou Kwiker.

In a recent presentation to financial analysts at New York's Amex Club, Kwiker outlined corporate strategy and financial planning behind the Gardena, Calif. chain's decision to expand from its original prerecorded music and accessories base into home video product. Of the 130 Wherehouse and Big Ben's outlets operated by the corporation, the nation's only publicly held record/tape/video retail chain, 80 now offer video rentals.

That sector turned in an estimated seven million to eight million rental transactions last year, comprising \$1 per day rentals on Wherehouse's hot title catalog of some 300 to 400 video titles as well as catalog rentals, at \$2.50 each, on the remaining 2,100 titles carried.

Club memberships have figured prominently, increasing by 2,500 per week by the chain's \$1 annual fee to waive deposits. Total memberships to date now number 250,000.

Wherehouse made the decision to ride the home video rental bandwagon in fiscal 1982, Kwiker explained, knowing it would lop \$15 million annually from music volume. At that time, Kwiker told ana-

lysts, music represented 88% of Wherehouse revenues. Two years later, music dropped to 57% of the total, and video rose from less than 10% the first year to 33% in a two-year period.

Kwiker attributed a doubling of store traffic to the addition of home video rentals. Wherehouse's blank videotape business is more than double the industry's growth rate, Kwiker claimed.

He said the 80 stores' success is directly linked to stocking many more titles than competitors, charging approximately half of what independent dealer competition does, the very low membership fee and the introduction of a bar code scanning computer system, the Merlin, which has greatly accelerated and simplified rentals.

Kwiker explained in detail to the analysts' meeting how he handles rentals tax-wise. "The residual value we arbitrarily selected at 5% of cost. We depreciate movies over three years," the Wherehouse president said. "When we buy movies, the government gives us a 10% investment tax credit. And that ITC along with the ITC for the new systems has reduced our tax rate from 50% or so to a little below 45%."

Kwiker elaborated on Wherehouse's financial position: "The ratio of current assets to current liabilities has improved from 1.5 times at June 30, 1983, to 1.8 times one year later, while longterm debt as a percentage of our total capitalization has declined from almost one-half at

June 30, 1983 to less than one-quarter one year later."

When asked how much he paid for a rental movie, Kwiker answered: "I look at our movie inventory in the aggregate. At June 30, 1984 we had \$12 million of movie inventory before investment tax credit and before the \$4 million of depreciation that we had already taken on the movies. Just looking at the original cost, I want to recover it every six months in terms of revenues. If I can recapture our investment twice a year, then I think we have business that's healthy."

"So I don't look at what one movie costs and what do we get for it. I look at what does the aggregate of all movies in our ownership cost and what are our revenues against that aggregate cost," Kwiker added.

In describing the cyclical life of a movie video in terms of turnover, Kwiker explained that when a title slowed down in rental demand, he could either put it into a new store, sell it to a customer by marking it down until it "disappears," or sell it in the used video market.

"When you look at the aggregate of our sales of movies versus our purchase cost, we're about at break-

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### For The Record

A story in last week's issue incorrectly stated CBS Records Group profits for 1983. The figure is \$109.4 million.



**Triple Whammy.** Columbia senior vice president and general manager Al Teller keeps the label's dynamic duo Wham! entertained at a party celebrating the success of the group's "Wake Me Up Before You Go-Go." Shown at New York's Private Eyes from left are George Michael, Teller and Andrew Ridgeley.

## Executive Turntable

**RECORD COMPANIES.** CBS Records International makes the following appointments: **Donald L. Kaplan** is named vice president of business affairs, New York. He was director of that department. **Frank Welzer** becomes vice president of administration and development for Latin American operation in Coral Gables, Fla., and will continue his management responsibilities for subsidiaries in Chile, Peru and the Dominican Republic. **Donna Miceli** becomes director of administration. She was manager in the records management division.



Kaplan



Welzer



Kaiser



Sutter

Other CBS International management changes, affecting the company's Australasian operation, are: **Denis Handlin**, managing director in Australia. He replaces **Bob Jamieson**, who has relocated to the European regional office as vice president of marketing and sales, European operations. **Peter Bond**, vice president of Asian/African operations, who assumes responsibility for Australia and New Zealand in addition to his existing responsibilities with CBS companies in Africa, India, Singapore, Malaysia and Thailand. He is based in Sydney. In addition, **Murray Thom** is promoted from general manager to managing director in New Zealand.

**Steve Ralbovsky** is appointed director of talent acquisition for East Coast a&r at Columbia Records, New York. He was with EMI America Records in a similar capacity.



Becker



Hoffman



Ralbovsky



Hansen

In New York, **Richard Dematteis** is appointed manager of communications for CBS Records Manufacturing U.S. Group. He was with Bernard Hodes Advertising. CBS Records also names **Diarmuid Quinn** manager of college marketing. He moves from account service representative.

**Sam Kaiser** is promoted to vice president of national singles promotion for Atlantic Records in New York. He was director of that division.

Manhattan Records appoints **Sari Becker** national director of press and publicity, New York. She was East Coast director of publicity and artist development for Elektra/Asylum Records.

**Kevin Sutter** is named director of national album promotion for Chrysalis Records, New York. He was sales director for IRS Records.

**Lynne Hoffman** joins PolyGram as classical marketing manager in New York. She was divisional merchandise manager for Barnes & Noble Classical Record Centers.

**Jenny Myers** joins RCA Records as third party product specialist in New York. She was with PolyGram as manager of the international division.

Paradise Records, Nashville, appoints **Lisa Cummings** to the newly created position of national promotion coordinator. She was accounts manager for National Video Industries Inc.

**Elaine Warner** joins Philips Classics, a division of PolyGram, as manager

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## VSDA Chapter Taps Vendor Rep

### Karl's Weitzburg Named a Southern California Director

By EARL PAIGE

FULLERTON, Calif. The explosive growth in home video is having a paradoxical effect on the long-running struggle between dealers and vendors over video rental legislation.

At a Tuesday (6) meeting here of the Southern California Video Software Dealers Assn. (VSDA) chap-

### Former Alpha Executives Form New Distributorship

NEW YORK Two former senior executives of Alpha Distributing here have opened a new regional distributorship, Encore.

The company, headed by Nick Campanella and Murry Viscoso, will serve the New York, New Jersey and New England markets with lines previously handled by Alpha, in addition to labels yet to be announced.

As previously reported, Alpha Distributing has left the regional independent distribution scene to concentrate on rack services.

Both Campanella and Viscoso, Alpha executives for more than two decades, attended the recent NARM independent distributor conference in Miami to arrange label tie-ins.

Encore is located at 20 West End Ave. Phone number is (212) 247-4545.

ter, the group for the first time elected a vendor representative as a director. Vendors are barred from holding such offices in the national group.

VSDA executive vice president Mickey Granberg, revealing a major escalation in lobbying efforts against video rental legislation that would repeal the First Sale Doctrine, said that the apparent conflict is due to the dynamic upsurge in local video dealer groups. "VSDA has just formed a committee to draft by-laws for chapters," she said.

The gathering, one of six held yearly by VSDA's oldest chapter, was also the first at which legal counsel was present. Granberg explained this as another part of VSDA's new organizational stance.

The introduction of Newport Beach attorney Stephen Colby was made at the end of a meeting marked by a frequently lively debate between dealers and vendor panelists.

Commenting on why the chapter nominated three representatives from home movie manufacturers—Karl Home Video, Warner Home Video and MCA Home Video—president Albert Diedrich of Video Station said, "We want the manufacturers to help us, so we invite them to participate." Harold Weitzburg of Karl Home Video was elected as one of seven chapter directors.

VSDA is currently exploring member sentiment regarding selection of officers by local chapters as well as the national group, according to John Pough, VSDA vice pres-

ident and founder of the local chapter here. Pough heads a bylaws committee along with Lou Fogelman of Show Industries here, Art Ross of Video Station, Tampa, John Dinwoodie of Video Specialties, Houston, and VSDA consultant Joe Cohen. Pough owns Videocassettes Unlimited in Santa Ana.

Introduced at the meeting here was new VSDA regional affiliate coordinator Karen Bell, who was en route to organizing chapters in Northern California, Portland, Ore., Sunrise and Tampa, Fla. and Baton Rouge. "I get the New York City one," joked Granberg.

Granberg also identified VSDA's two new national lobbying staffers: Burton Wides, a former aide to Sen. Ted Kennedy, and Philip Dufour, a grass-roots coordinator for the Mondale/Ferraro campaign. Wides and Dufour will headquarter in Washington, D.C. rather than Cherry Hill, N.J., Granberg said.

Typifying the new rapport developing between vendor representatives and chapter member dealers here was Herb Fisher of Key Video, who made a presentation along with Warner Home Video representative Cory Connery. The latter was a director nominee, as was MCA's Bob Stolarski.

"I can remember when we came here and it was two tables at Griswolds with no PA system because we were all screaming about rental plans," said Fisher, who refereed as delegates here argued over early television windows for "The Natural" and "Raiders Of The Lost Ark."

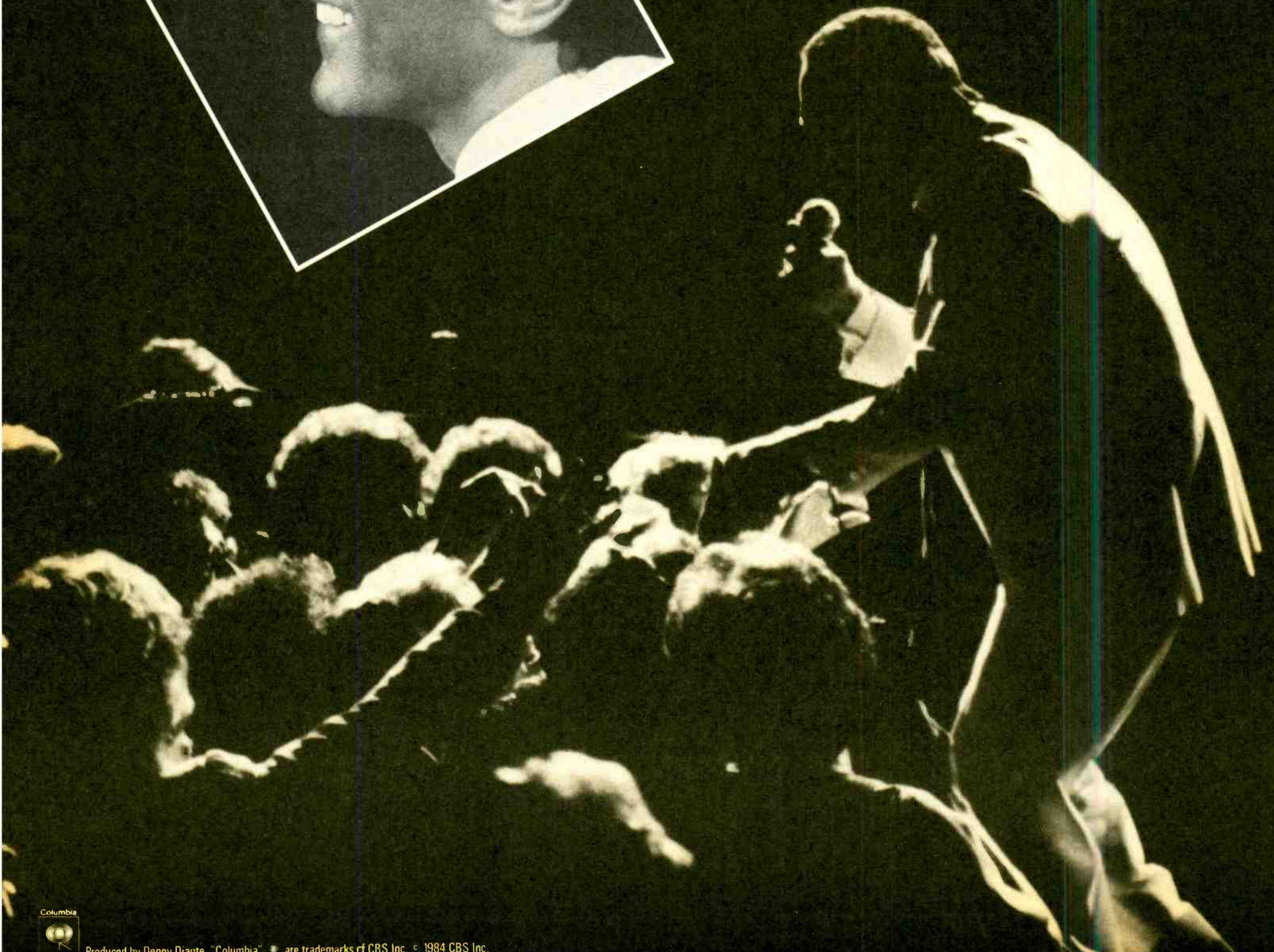


# PAUL ANKA "LIVE"

## THE PERFORMANCES OF A LIFETIME

From a medley that includes his first big hit, "Diana," to last year's smash single, "Hold Me 'Til The Mornin' Comes," Paul Anka's new in-concert album spans the decades with hit after hit. Also included are live versions of "(You're) Having My Baby," "My Way" and "Theme From New York, New York."

Paul Anka. "Live." FC 39323 The concert album that covers one of music's most legendary careers. New. On Columbia Records and Cassettes.



Produced by Denny Diante. "Columbia,"  are trademarks of CBS Inc. © 1984 CBS Inc.



L.A. Publishers' Forum

# Music Video Royalty Prospects Eyed

BY FAYE ZUCKERMAN

LOS ANGELES Long-form and compilation reels of promotional music video clips are emerging as a viable royalty-collecting item for music publishers, attorney Alfred W. Schlesinger said Wednesday (7) at a meeting of the Los Angeles chapter of the Music Publishers' Forum.

Schlesinger advised some 100 attendees, mostly representing the music publishing community, to negotiate "synchronization licenses" for music videos being made available for sale. "As video attains a sales status, publishers should be receiving a fair share," he added.

Airing a concert video or promotional video clip requires a performance license. According to Schlesinger, ASCAP and BMI have not yet set a blanket policy for clip performance rights.

"So keep licenses limited to promotions. Renegotiate for sync rights, when the video is to be turned into a sale item," said Schlesinger. Admitting that the video industry is still in its embryonic

stages, he added, "All we [publishers] can do is sit back and observe how the music video industry grows."

Peter Blachley, representing Picture Music International at the meeting, voiced optimism about music video becoming a viable area for publishers. He indicated that the medium is rapidly broadening, opening up new outlets for old, new and "catalog" music product.

Although the financial opportunities remain limited for music publishers, Blachley said, "We would all benefit by cooperating and helping to build a market." He observed that all music genres could be affected by video, not just rock.

Concurring with Blachley was Dain Eric, representing Discovery Music Network. He said that the fledgling 24-hour music service is catering to a 24- to 45-year old audience. "Our programming is slated for a sophisticated audience," Eric said. "The musical segments will not be limited to hard rock."

Bill Brummel, director of programming for Turner Broadcasting System's "Night Tracks," ex-

pressed concern over the quality of the video clips being made available. He condemned many for being overly violent and insulting to women.

Attorney Schlesinger noted that music publishers currently have little control over the visuals. "Usually the record company takes control of the video," he said, adding "Only the superstar acts can get total creative control."

While music copyright owners have the right to charge a sync fee for a video, Schlesinger said that he rarely sees that power exercised. "The artist would [probably] have to pay the fee. He/she may not use a publisher's material, if one has to pay for it," he noted.



**Tiger Town.** Dave Rozema and Kirk Gibson of the World Series-winning Detroit Tigers stop backstage after catching John Waite's recent show in the Motor City. Pictured from left are Rozema, Waite, EMI America Detroit customer service rep Chuck Swaney and Gibson.

## CHART BEAT

by Paul Grein



"THE HONEYDRIPPERS" leaps 10 notches to number eight on this week's pop album chart, preserving vocalist Robert Plant's perfect record of hitting the top 10 with every album released over a 15-year span.

All 10 of Led Zeppelin's albums cracked the top 10, from "Led Zepelin" in May, 1969, to "Coda" in January, 1983. And both of Plant's first two solo albums went top 10: "Pictures At Eleven" in July, 1982, and "The Principle Of Moments" in September, 1983.

"The Honeydrippers," which also features Nile Rodgers, Jeff Beck and Plant's fellow Led Zeppelin alumnus Jimmy Page, is being boosted by a hit remake of Phil Phillips' "Sea Of Love."

The single leaps to number 18 on this week's Hot 100, becoming Plant's biggest hit since Led Zeppelin's "Black Dog" in early 1972. It eclipses the number 20 peak of Zepelin's "D'yer Mak'er" from early '74, and of Plant's solo hit "Big Log" from a year ago.

The production credit on "Sea Of Love" reads Nugetre Fabulous Brill Brothers—Nugetre being Ertegun (as in Ahmet) spelled backwards.

The Honeydrippers are a major success for the Atlantic chairman, as well as for the three musicians featured on the album, all of whom have been busy this year. Jimmy Page has formed a new band, the Firm, with Paul Rodgers; Nile Rodgers (no relation) produced the forthcoming Madonna album and co-produced the new Duran Duran single; and Jeff Beck played on Rod Stewart's recent top 10 hit "Infatuation."

We'll note in closing that this is the second time in the past three years that "Sea Of Love" has been revived into a top 40 hit. A Del Shannon version, produced by Tom Petty, peaked at 33 in early 1982.

**SHEENA EASTON** this week collects her fifth top 10 single with

"Strut." That means Easton has amassed more top 10 hits than any other female singer to have emerged in the '80s. Of other female singers to have scored their first big hits in the '80s, Easton's closest rivals are Juice Newton and Cyndi Lauper, with four top 10 hits, and Kim Carnes, Irene Cara and Laura Branigan, with three.

Easton's tally of five top 10 hits

er," which yielded seven.

"Thriller" also notched 37 weeks at No. 1, the greatest total of any album in the past 20 years. It's followed by Fleetwood Mac's "Rumours" with 31 weeks, the "Saturday Night Fever" soundtrack with 24, "More Of The Monkees" with 18 and now Prince's "Purple Rain" soundtrack, with 16. Which is our way of saying that "Purple Rain" is now one of the five longest-running No. 1 albums of the past 20 years.

The "Purple Rain" title track moves up to number two on this week's Hot 100, but loses its bullet. It thus looks doubtful that the record will hit No. 1, as did the first two singles from the album, "When Doves Cry" and "Let's Go Crazy." That means the Bee Gees are likely to continue as the only act in pop history to pull three No. 1 singles

### 'The Honeydrippers' continues a perfect record for Robert Plant

puts her third among all female singers in the '80s. Diana Ross is out front with seven top 10 hits in this decade, followed by Olivia Newton-John with six. Donna Summer ties Newton and Lauper with four; Barbra Streisand and Stevie Nicks match Carnes, Cara and Branigan with three.

The success of "Strut" is rubbing off on Easton's album "A Private Heaven," which leaps 14 notches to number 28 on this week's Top 200 chart. Easton's highest-charting album to date was her first, which peaked at number 24.

**THREE OF THE HOTTEST** acts in the business set still more records this week. Cyndi Lauper's "All Through The Night" jumps to number nine on this week's Hot 100, becoming the fourth top 10 single from her "She's So Unusual" album. That makes "Unusual" the first debut album in pop history to produce four top 10 hits, and the first album by a female artist to do so. The Beatles and Culture Club each pulled three top 10 hits off their introductory albums, as did Lionel Richie on his first album apart from the Commodores.

Richie has done even better with his second album, "Can't Slow Down," which as of this week has produced five top 10 hits. That total is equalled by only one album in pop history, Michael Jackson's "Thrill-

from an album. In fact, they did it twice: with "Saturday Night Fever" and "Spirits Having Flown."

**LEAPFROGGING OVER PRINCE** on this week's Hot 100 is Wham's "Wake Me Up Before You Go-Go," which tops the chart in the U.S. five months after it reached No. 1 in Britain. It's the fifth single so far this year to top the charts in both countries, following Culture Club's "Karma Chameleon," Lionel Richie's "Hello," Duran Duran's "The Reflex" and Stevie Wonder's "I Just Called To Say I Love You."

A sixth transatlantic topper appears to be no more than a week or two away. Chaka Khan's "I Feel For You" jumps to No. 1 this week in Britain, and also moves up to number four in the U.S. The record has already topped the U.S. black and dance charts, and is heavily favored to hit No. 1 pop as well.

"I Feel For You" holds at No. 1 on the black chart for the third straight week, but loses the No. 1 dance spot to Daryl Hall & John Oates "Out Of Touch." It's the duo's third No. 1 dance hit, following "I Can't Go For That" and "Say It Isn't So." Daryl Hall also co-wrote and co-produced Diana Ross' "Swept Away," which reached No. 1 dance last month.

## New San Francisco Distrib Also Offers Manufacturing

LOS ANGELES A rare combination of recorded product manufacturing and distribution marks the first new distributorship to open in San Francisco in the last several years.

American Independent Records (AIR) will offer lacquer and mastering services, along with its own cassette duplication facility, together with record/tape/accessories distribution that may eventually span the entire state.

AIR is headed by Gordon Whiting, who started a manufacturing brokerage for Northern California, Disk Print, in 1979, after which he became associated as an instructor and advisor to Leo Kulka's College for the Recording Arts and his label, Sonic Arts Recordings. Whiting, chairman and chief executive officer of AIR, has done consulting for JVC, Japan, and Rhone Poulenc, France.

Forty-year industry marketing/promotion executive Al Bramy is president of AIR. Formerly a principal in San Francisco indie distributorship pioneer Melody Sales, and

later an executive with Eric Mainland there, Bramy was also associated with Pablo Records in a national marketing capacity in the past. Bramy says AIR will probably open a Los Angeles sales office.

Bramy has negotiated for regional and national distribution for Relax America, a 40-cassette line of instrumental albums. The new line features a self-merchandising display rectangle, holding 10 units of six titles, which can be mounted one on top of the other. List on the cassettes ranges from \$5.98 to \$11.98.

To fulfill his intention to become a self-sustained entity, Whiting has a deal with Alberti Record Manufacturing, Monterey Park, Calif., wherein that pressing plant will handle LP production when necessary for AIR.

Whiting estimates the AIR duplicating potential initially at 45,000 units weekly. AIR intends to bid for custom duplicating. Ron Sullivan, another Bay Area industry veteran, is operations manager for AIR.

Bramy says he expects AIR to be a functioning regional distributor soon. The company is quartered at 261 Wattis Way, South San Francisco 94080, but will soon move to larger quarters nearby. Phone number is (415) 875-1949. JOHN SIPPEL

## Income, Revenues Jump for Jem

NEW YORK Jem Records has reported dramatic increases in both revenues and net income for fiscal 1984, according to a statement just issued by the South Plainfield, N.J. manufacturing, marketing and distributing combine.

Net sales were reported at \$13,789,416, compared to \$11,827,243 for fiscal 1983, while net income rose to \$390,888, compared to \$204,461,000 during 1983. Income per share rose from last year's 18 cents to 35 cents for 1984.

Pre-tax income was even more bullish, rising to \$707,223 as compared to \$294,797 a year ago.

**Billboard**



**VIDEO MUSIC CONFERENCE**  
Nov. 15-18, 1984  
Sheraton Premiere Hotel  
Universal City, California



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MAKES IT BIG!**

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IS #1 IN AMERICA!**

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And congratulations George and Andrew!

  
Columbia Records.



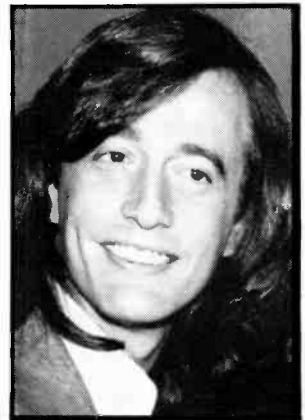
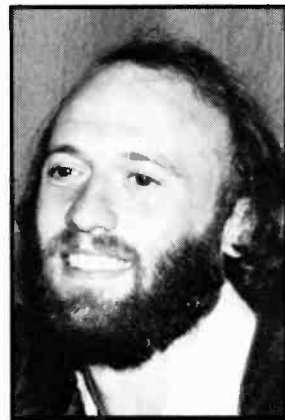
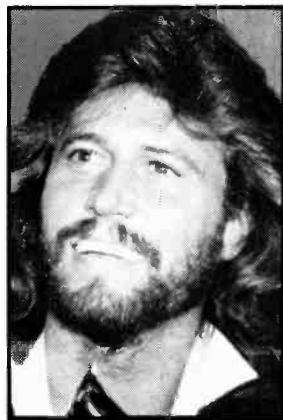
# BMI

## Country Music Award Winners 1983

### The Robert J. Burton Award Country Song of the Year: "Islands In The Stream"



At the Award presentation:  
Frances Preston, Dolly Parton, Ed Cramer and Irwin Robinson



Writers and publisher:  
Barry Gibb, Maurice Gibb and Robin Gibb—Gibb Brothers Music

### Publishers of the Year

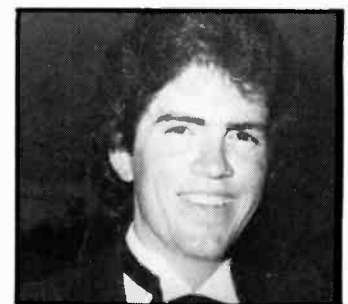


Tree Publishing Co., Inc. - Donna Hilley,  
Buddy Killen and Roger Sovine



Warner-Tamerlane/Warner House of Music - Tim Wipperman,  
Jay Morgenstern, Johnny Wright, Don Daily, Robert Frye and  
Bob Montgomery

### Songwriter of the Year



Lewis Anderson

### Congratulations to all BMI award winning writers for the most performed Country songs of 1983...

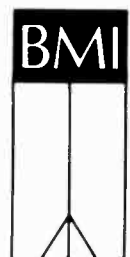
Lou Adler  
Deborah Allen  
Robert Altman  
John Anderson  
Lewis Anderson  
R. C. Bannon  
Max D. Barnes  
Max Troy Barnes  
Ed Bruce  
Mickey Buckins  
Larry Byrom  
Jerry Careaga  
Janis Carnes  
Kerry Chater  
Gary Church  
Donnie Clark  
Vickie Clark  
Albert Collins  
Roger Cook  
Jeff Crossan  
Jan Crutchfield

Michael D'Abo, PRS  
Danny Darst  
Lionel Delmore  
John Detterline  
Bob Di Piero  
Dean Dillon  
Floyd Dixon  
Melvin Endsley  
Rhonda Fleming-Gill  
John Fogerty  
Beckie Foster  
Paul Fraser  
Allen Frizzell  
Lefty Frizzell  
Benny Gallagher, PRS  
Larry Gatlin  
Gary Gentry  
Barry Gibb  
Maurice Gibb  
Robin Gibb  
Dave Gibson

Mark Gray  
Merle Haggard  
Joe Halterman  
Linda Hargrove  
Larry Henley  
John Hiatt  
Sammy Johns  
Paul Kelly  
Bill Kenner  
Merle Kilgore  
Red Lane  
Dickey Lee  
Josh Leo  
Dennis Linde  
Graham Lyle, PRS  
David Malloy  
J. D. Martin  
Hugh Moffatt  
Ralph Mooney  
Dennis Morgan  
Michael Martin Murphey  
Willie Nelson

Spooner Oldham  
Randy Owen  
Richard Penniman  
J. P. Pennington  
Webb Pierce  
Doc Pomus  
Freddy Powers  
Hugh Prestwood  
Eddie Rabbitt  
Don Reid  
Harold Reid  
Johnny Rivers  
Bo Roberts  
Ronnie Rogers  
Steve Runkle  
Shake Russell  
Ronnie Scott, PRS  
Randy Scruggs  
Whitey Shafer  
Bill Shore  
Mort Shuman

Don Singleton  
Hank Snow  
Terry Stafford  
Keith Stegall  
Van Stephenson  
Even Stevens  
Gary Stewart  
Michael Stewart  
Gloria Thomas  
Tanya Tucker  
Rafe Van Hoy  
Wendy Waldman  
Cindy Walker  
Chris Waters  
Freddy Weller  
Tex Whitson  
Dan Williams  
Hank Williams, Jr.  
Leona Williams  
Norro Wilson  
Mark Wright





SPECIAL REPORT: ITALY

...newsline...

**EDITORI MUSICAL RIUNITI (EMA)** a new music publishers' association, held its first meeting in early October. At the meeting, Adriano Solaro, president of Intersong/Chappell Italy, was elected president, with other directors representing Carisch, Southern and Voce Del Padrone. The group includes newcomer publisher trade groups as well as members of AIDEM, still the biggest publisher grouping.

**GIUSEPPE ORNATO** managing director of RCA Italiana, plans to resign as president of Associazione dei Fonografici Italiani (AFI), the Italian IFPI group. Saying that "personal reasons" are behind his decision, he's formally making the announcement at the December AFI meeting. Ornato took over from Guido Rignato, head of Ricordi Dischi in Milan.

**THREE-WAY DISTRIBUTION** is set for a Fonit Cetra anthology. Each of the three volumes of "Tutti Le Canzoni di Fantastico 5" will be handled by a different distributor: CGD/Messagerie Musicali, CBS Dischi and Dischi Ricordi, the latter the usual distribution link for the state-owned RAI company. "Fantastico 5" is a top weekly television put out by RAI. The artists, chosen for a mix of looks and sound, use the collective name Macedonia.

**FOLLOWING ITS DEAL** with Acorn Computers Ltd. (U.K.), the G. Ricordi Group has opened up its own computer division. With the main field of such a division set in the education sector, distribution of its electronic equipment is coupled with software, the main source of which is via a newly signed pact with leading school book publisher Paravia.

**WALT DISNEY PRODUCTIONS** has switched from rental-only to sale for videocassettes in Italy. The entire Disney catalog, currently comprising some 120 items with more to follow soon, retails at lire equivalent prices of \$34-\$40.

**DISCOTTO SAS** is expanding its international link, having recently set deals with Dureco (Holland), Mikulski (West Germany) and Gallo (South Africa). According to international sales chief Paolo Conzadori, the firm's foreign business is matching previous high success rates, but changing from mainly export to license deals and locally pressed records. Current big sellers outside Italy are "Disco Band" by Scotch and "Moon Ray" by Comanchero.

100%-Plus '84 Increase Seen

12-Inch Single Boom Continues in Germany

BY WOLFGANG SPAHR

**HAMBURG** Unit sales of 12-inch singles in West Germany have increased by almost 200% over the past couple of years, and the upturn is continuing. Industry observers expect an increase of more than 100% for 1984.

Statistics covering the first half of this year show that sales of seven-inch singles were down, at 20.4

million units, by some 14% on the same period of 1983. But the 12-inch configuration, with 4.5 million units sold, more than doubled its 1983 first half return.

Says Heino Wirth, Metronome managing director in West Germany: "The 12-inch format has changed from being just some kind of extended single to creating its own independent and profitable category in our business."

Ruth Laycock of Saturn in Cologne, said by some to be the world's largest record store, says: "The 12-inch single is for us already pretty well level with the seven-inch, which has been accounting for 10% of our entire pop music turnover." And Hans Juettner of World Of Music, a leading German retail chain, says: "Turnover of 12-inch product is already very high and set to climb even higher."

Notes RCA Germany marketing chief Eckhart Gundel: "The 12-inch offers artists a better showcase for creativity and provides better sound quality. I'd say the 12-inch single is picking up business turnover at the expense of both LPs and singles."

But a chart breakdown of best-selling 12-inch releases makes it clear that U.K. and U.S. recordings dominate. There's virtually no chance of domestic German-language product competing. Ariola executive Dierk Storthmann says the one hope for strong sales of domestic product would be locally produced English-language material, such as Boney M's "Kalimba de Luna."

However, Gundel suggests, most German-speaking artists just aren't yet aware of the powerful potential of 12-inch singles. And, he adds, "The consumer accepts only 12-inch product with a real character of its own. The days of the instant bubblegum single are over."

One domestic exception to the general rule appears to be local  
*(Continued on page 67)*

C'RIGHT: CALL FOR PUBLIC OPINION PUSH

PRS Chief Freegard Pleads Case at CISAC Congress

**TOKYO** In the face of the patchy, hesitant and extremely slow legislative response in Europe to the challenge to intellectual property protection made by the new technologies, there is a clear priority for authors and their societies to educate and influence public opinion about copyright as never before.

This is the conclusion of Michael Freegard, chief executive officer of Britain's Performing Right Society, from a survey of the current state of authors' copyright in Europe.

Says Freegard: "The first faltering steps have been taken to come to terms with this challenge, and everything now depends on whether these tentative steps can develop into confident strides with a clear sense of direction and purpose."

Freegard's 50-page survey, prepared for presentation to the 34th Congress of CISAC (International Confederation of Societies of Authors & Composers) here this week, covers 34 European countries with a combined population of some 600 million. The meeting begins Monday (12) and runs through Saturday (17).

After a comprehensive review of the European copyright laws governing private recording, reprography, satellite broadcasting, cable distribution of broadcasts, rental and commercial piracy and an analysis of the special problems which have arisen from the application to copyright of the EEC competition rules, Freegard says: "In an age when the 'star system' sets the

tone, along with a shortsighted and one-sided type of consumerism, the climate is more favorable to the singer than the song, and to the consumer than the creator."

Freegard, who is chairman of CISAC's European committee, adds that there are "faint stirrings" here and there in Europe of a renewed awareness that the true health of society requires the nourishing of its creative elements. But he sees an urgent need to quicken the pace of legislative action.

Calling for intensive lobbying of politicians, press and public opinion generally for the adoption of a legislative program, Freegard outlines a 10-point plan which, in order of priority, would:

- Authorize private recordings in return for a royalty on blank tape and hardware;
- Encourage the development of blanket license schemes for reprographic copying;

- Provide for the introduction of a new statutory rental right in favor of the authors of all works incorporated in phonograms and videograms;

- Harmonize and strengthen anti-piracy measures, including more severe penalties and greater powers of search and seizure;

- Give statutory protection to the authors of works transmitted to a communications satellite (the up-leg) in respect of resulting public distribution by broadcasting or cable diffusion;

- Introduce the so-called extended collective license system for the cable distribution of broadcasts;

- Abolish the statutory licenses for the recording of musical works in the U.K. and Ireland;

- Introduce an artist's re-sale right (droit de suite) in respect of paintings and works of sculpture;

- Harmonize the laws governing  
*(Continued on page 67)*

8,000 Cassettes Seized

Dutch Video Stores Raided

BY WILLEM HOOS

**AMSTERDAM** Officials of Dutch authors' rights organization BUMA/STEMRA joined with local police in raids on four video stores in The Hague, confiscating 8,000 allegedly counterfeit videocassettes and several duplicating machines with a total value estimated at around \$300,000.

Also seized were master tapes of feature films yet to be premiered in the Netherlands. Police have not revealed the titles involved. Ten people were arrested, all employees of the video store owners.

A BUMA/STEMRA spokesman says more video store raids in The Hague are planned for the near fu-

ture. "Confiscation of these illicit cassettes is only the tip of the iceberg," he says.

The Hague has long been known as a center of video piracy in Holland, with only an estimated 10% of all shops believed to deal exclusively in legal product. It's estimated here that between 60% and 70% of the videocassette business is in the hands of pirates. In an 18-month campaign to curb their activities, authorities have seized more than 100,000 software units.

Pirate cassettes, mostly of feature movies, are rented for \$1 a day. The industry viewpoint is that Dutch video cannot flourish until the piracy is wiped out.

German Vid Image Eyed  
Suppliers Target Cleaner Reputation

**HAMBURG** West Germany's main suppliers of video software want to polish up an industry reputation that they admit has been tarnished by an emphasis on horror and pornographic material.

Says Friedrich Schoellmann of UFA-Video in Munich: "Our main source of income is certainly not from movies about zombies or horror-sex. We've got to find a way of creating a new image for our business and then get that image through to the media."

Involved in collective planning along these lines with UFA are Eurovideo, Starlight, Video Medien Pool and Video Program Service. There are now 2.5 million VCRs in domestic use in West Germany, with a software catalog of some 6,000 titles available. Only about

10% of that tally is pornography or sadistic horror.

Schoellmann's view is that future video releases should stop at "soft rather than hard" porn. The campaigning companies maintain that the entire video film repertoire should basically consist of comedies, thrillers and action movies.


"We don't need to make money from porn or video shockers," says Schoellmann. "You can't totally ban brutality from the marketplace, but it's certainly done a lot to harm our image."

Schoellman predicts that perhaps 15 major video distributors will survive in the West German video software industry which has a current turnover of around \$200 million a year.

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## Sharing the Challenge

# SELLING COMPACT DISC EXCITEMENT

BY THOMAS E. STECKBECK

To all of us in the audio equipment industry, the recent resurgence in recorded music sales is, of course, most encouraging. This turnaround seems based on two rather distinct factors: first, an overall improvement in the general economy; and second, the exciting new talent that has been breaking into the music scene.

To me, it's this second factor that's most important—especially when one considers how, after the most difficult of business cycles, the recording industry rejuvenated itself with dynamic new music from a variety of sources.

Despite an uncertain economy, consumers everywhere know that for sheer excitement, pleasure and exhilaration, listening to recorded music is hard to beat. Simply stated, music delivers.

In contrast, the audio industry, unlike the business of music retailing, rarely sells excitement. We sell hardware. And hardware, regardless of shape or form, exists for only one reason: to convey the excitement of the music.

As a group, therefore, we hardware types tend to be a bit noncommittal (and perhaps a bit blase) about any particular form of equipment to be merchandised. For most of us it's all the same, whether components or rack systems, portables or car stereos. As long as it sells, the customer can enjoy the music.

Recently, however, even people in the audio industry have become excited about something called Compact Disc. In fact, some of our "experts" say that CD is the most exciting development in music reproduction since the introduction of stereo almost 30 years ago. Anyone who listens to music as much as

And if it's tremendous sound quality that most excites you, then you will be blown away by Compact Disc. All of these things, and others, are why the normally jaded audio dealer loves it.

Why, then, is this excitement so difficult for so many music retailers to comprehend?

tailors persist in ignoring it. If they would only look around them, they would find the facts overwhelming.

Those retailers who have created a special CD traffic display area have seen a dramatic increase in sales. Stores that advertise the availability of CD in their local markets have been extremely gratified by the results. Those who have conducted cross-merchandising promotions with audio hardware dealers have been impressed with the increased CD awareness these promotions have generated.

Finally, those stores that carry a wide variety of CD software have found that there is an equally wide variety of consumers to sell software to.

Most of us in both the hardware and music industries feel that widespread acceptance of Compact Disc is imminent. However, the amount of time it takes to insure that acceptance is up to the music dealer. The CD sales curve is a variable that he can influence positively if he makes the effort to communicate the excitement of CD to his retail customer.

All the hype and hoopla aside, nearly everyone who has witnessed a CD demonstration has come away impressed. Almost every customer who has lived with a CD player and his favorite disks remains, in time, as totally committed to the system as the day he bought it.

Simply stated, like the music itself, Compact Disc delivers.



**'The amount of time it takes to insure acceptance is up to the music dealer'**

Thomas Steckbeck is senior vice president, Audio Division, Sony Consumer Products Co., Park Ridge, N.J.

we do can immediately understand why.

If you are pleased about the absence of clicks, pops and surface noise, then you'll be pleased with Compact Disc. If you are impressed by fast microcomputer access to any song, then you will be impressed by CD. If the elimination of record and stylus wear appeals to you, then so will CD. If a 4 3/4-inch disk that provides up to 74 minutes of music inspires you, then you will be inspired by CD.

Granted, as with any new music format, CD has experienced growing pains. But the minor problems caused by remastering, labeling, licensing and production are only temporary. The medium easily transcends them all. With its multiplicity of benefits, worldwide standardization and the ability to be played in the home, as a portable or in the car, CD becomes the most extraordinary prerecorded music format that can be sold today.

Despite all this, some music re-

## 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.

### SOLVED AT LAST

Those "what's new?" ads have been driving me crazy for weeks. I'm glad to see what's new and it looks great. I like the charts and I like the design.

Sally Albert  
Windham Hill Productions  
Palo Alto, Calif.

### POSITIVE COMMUNICATION

In keeping with the theme of your editorial in the "new-look" Billboard (Oct. 20), we have decided to communicate.

Personally, I didn't see a need to change, but now that it is with us, I have nothing against it. Billboard does have a cleaner, "computerized" look about it, but the most vital aspect is that it still carries all the news, facts and figures that are important to this wonderful world of music and records. Continued success to all at Billboard.

Ron Tudor  
AAV-Australia Pty. Ltd.  
South Melbourne, Australia

### DOWNGRADING SONGWRITERS

I notice one glaring change for the worse in the new Billboard. There are no songwriter credits listed on the Hot 100. There are no songwriter credits listed on any chart.

This must be considered the ultimate insult. Songwriters, the foun-

dation of the entire music business, are apparently not considered important enough to be mentioned in the very charts they create. In the long chain of talented people involved in making a hit record, none is more fundamentally essential than the creator of the song itself. And now the songwriter is taken off the record charts and relegated to an alphabetical index along with sheet music distributors.

I think this is a shameful mistake which needs immediate reconsideration and the reestablishment of songwriter credits to their proper place.

Peter Brown  
Palos Heights, Ill.

### KEEP UP THE GOOD WORK

Just a quick note to let you know the new look is great. The country chart, singles sales and airplay, singles listing and regional breakouts are all superb. Thanks for the new additions and keep up the good work. I, for one, appreciate what you're doing.

Dugg Collins  
Program Director, KMML  
Amarillo, Texas

### HELPING DEALERS SERVE

I want to say "thank you" for two improvements in particular: listing the country singles alphabetically at the bottom of the chart the way you've done with the pop songs, and listing the artists' names off to the side in larger print.

Both improvements make responding to the customer's request a whole lot easier. Here, we still wait on the customers—we're not self-service—and they help us do

our job better.

Spin Shop  
Decatur, Ill.

### HARD TO READ

Your new graphic look is the worst you have come up with in the 15 years that I have been reading Billboard. The articles are hard to read, and you can forget about the song charts. It's ridiculous. I know this letter won't matter, but I just wanted to let you know a reader's viewpoint.

Gary Edwards  
Louisville, Ky.

### EYING THE NEW LOOK

I think the new format is great, but I have a difficult time seeing it. The print is exceptionally small and light. Please remember that all your readers are no longer 18 and that the eyes of us older folks aren't as good as they once were. I refer especially to label and record number information on the charts and "Other Releases" on the review page.

What good is a magazine if it gives you a headache to read it?

M. Kash Weinfeld  
Polyseeds Publishing Co.  
Geneva, N.Y.

### A MAGNIFICENT FACELIFT

Congratulations on the magnificent facelift given Billboard. In an industry which prides itself on its ability to set new trends overnight, it's encouraging to see that the industry's definitive trade magazine follows a similar dynamic approach.

The new format is a welcome change to a well-read and successful magazine. As an avid reader, you have made my weekly ritual

more enjoyable and therefore more productive.

Joe Cohen  
Consultant, NARM  
Cherry Hill, N.J.

### A HATE LETTER

I hate it, terrible layout. If it continues, I'll not renew. The "free" papers are better. Don't destroy Billboard.

Bill Huie  
Atlanta

### CD MARKETING

While I enjoyed Gary Rosenowitz' commentary on Compact Disc (Oct. 27), I feel it necessary to provide him with some information on the methods behind the madness.

First, he should know that the CD is not merchandised in the jewel box alone because of dealer concern over pilferage. Also, standardization of a 6-by-12 package has made it possible for retailers to make use of existing album bins.

Second, the decision on what to release on CD is made by the companies that own the master tapes. With some 2,000 titles to be available in the U.S. by the year's end, and about 5,000 expected to figure in the marketplace by the end of 1985, more satisfying selections are fast entering the market.

As a dealer, Rosenowitz should take advantage of the 44-page catalog of CDs assembled by the Compact Disc Group. This is available in quantity at cost through the group. He can also take advantage of a generic video explaining CD technology, offered to retailers at \$45 in either VHS or Beta Hi Fi.

Leslie Rosen  
Director, Compact Disc Group  
New York

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# PLATINUM

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## WORLD TOUR 1984-85

OCT. 1 - 15 - UK  
OCT. 16 - 18 - WEST GERMANY  
OCT. 21 - DENMARK  
OCT. 22 - NORWAY  
OCT. 24 - 27 - SWEDEN  
OCT. 29 - 31 - WEST GERMANY  
NOV. 1 - SWITZERLAND  
NOV. 3 - BELGIUM  
NOV. 4 - HOLLAND  
NOV. 5 - FRANCE  
NOV. 15 - ALLENTOWN, PA  
NOV. 16 - GLENS FALLS, NY  
NOV. 17 - ROCHESTER, NY  
NOV. 18 - BUFFALO, NY  
NOV. 20 - SYRACUSE, NY  
NOV. 21 - UNIONDALE, NY  
NOV. 23 - WORCESTER, MA  
NOV. 24 - NEW HAVEN, CT  
NOV. 25 - PHILADELPHIA, PA  
NOV. 27 - BALTIMORE, MD

NOV. 28 - POUGHKEEPSIE, NY  
NOV. 29 - BINGHAMTON, NY  
DEC. 2 - INDIANAPOLIS, IN  
DEC. 4 - ST. LOUIS, MO  
DEC. 5 - EVANSVILLE, IN  
DEC. 6 - TERRE HAUTE, IN  
DEC. 7 - FT. WAYNE, IN  
DEC. 8 - DETROIT, MI  
DEC. 11 - SAGINAW, MI  
DEC. 12 - COLUMBUS, OH  
DEC. 13 - DAYTON, OH  
DEC. 14 - CLEVELAND, OH  
DEC. 15 - LOUISVILLE, KY  
DEC. 26 - KANSAS CITY, MO  
DEC. 27 - LINCOLN, NB  
DEC. 29 - MINNEAPOLIS, MN  
DEC. 30 - MILWAUKEE, WI  
DEC. 31 - CHICAGO, IL  
NEXT 3 MONTHS  
TO BE ANNOUNCED.

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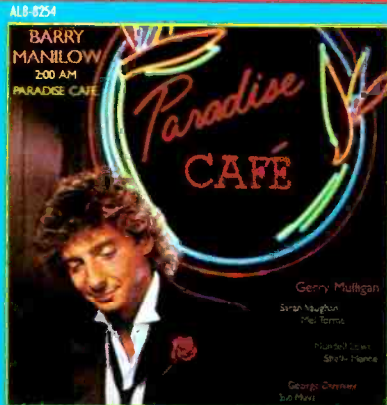


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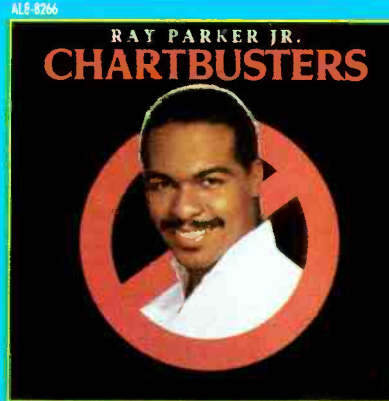
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Something to shout about! The Kinks' new LP is the most rousing rock of their remarkable career. Featuring "Do It Again" and "Sold Me Out."


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JL6-8251



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Congratulations, Barry! Your *Star Trak Profile* was one of the most well-received in the illustrious history of the series, heard on more than 250 of America's finest radio stations.

*Star Trak Profile* delivers the biggest names in contemporary music, and you join an elite group of superstars we've featured, including Paul McCartney, Kenny Rogers, Barbra Streisand, Barry Manilow, Olivia Newton-John, Billy Joel and Elton John.

We're proud you chose the Westwood One Radio Network to present the exclusive story on your first solo album, *Now Voyager*, and we wish you all the best with your new single, "Fine Line."

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





**Frank Goes To Phoenix.** Frank Zappa offers insights on life during a rare radio interview with KSTM Phoenix program director Jeff Parets, left.

## TOP 40 KIIS-AM READIES COMEBACK

### KPRZ Los Angeles Reclaiming Old Calls, Format

BY THOMAS K. ARNOLD

LOS ANGELES After three years of nostalgia, Gannett's KPRZ will return to its top 40 stance Jan. 1, simulcasting Rick Dees' morning show with sister station KIIS-FM and adopting the KIIS-AM call letters, which it had held prior to its switch to gospel/religion in 1979.

The station had been "trending down" with its nostalgia format, a combination of "Music Of Your Life" and "Primetime," for several Arbitron rating periods, says

KPRZ/KIIS president/general manager Wally Clark. In the most recent Arbitron book, the station posted a 1.7, down from a high of 3.1 more than a year ago.

The lengthy interim period between the announcement and the actual change, Clark says, is to give staff members "ample opportunity to relocate elsewhere." Only two air personalities, Gary Owens and Tom Murphy, will be retained, Clark adds, although their exact duties "just haven't been determined at this point."

Owens says he was told by station management that he would be reassigned "somewhere in the development area" with Gannett's radio/television division, which includes 14 radio stations and 10 tv outlets.

And, says the veteran personality, he's not all disappointed about losing the morning show, which he's anchored for the last three years. "I haven't liked doing mornings for 20 years. The last time I did was in '62, when I did mornings on KFVB in Los Angeles; then I went to KMPC for 20 years, and at that time I

didn't ever want to do a morning show again. I mean, you have to be there at 6 a.m."

In addition to the exiting jocks, Clark says, the station is also dropping its two talk shows, Mutual's "Larry King Show" and NBC's "Talknet." The latter program had just been signed by KPRZ on Oct. 1.

No new personality lineup has been announced, Clark says, but the KIIS-FM morning show will be the only simulcast and the station itself "should not sound different from the FM." In fact, he adds, "It will virtually be a carbon copy."

Though the revival of the top 40 format has chiefly been an FM phenomenon, Clark says, the Los Angeles market can support an AM top 40 outlet as long as "it sounds great."

"It all depends on how good we are," he says. "Sure, top 40 on AM hasn't worked in this market in a long time, but nobody has ever had a 10 on FM (KIIS-FM's recent accomplishment), either. It's really more a matter of expertise than it is whether you're FM or AM."

Upped from GSM to GM at Oklahoma City's country-formatted KXXY-AM-FM is **Jim Tillery**... Adding vice president's stripes to his programming post at Blair Radio is **Chet Tart**, who becomes VP/programming and marketing for the rep firm.

After three years as news director and morning anchor on **Bob Price's** K-101 San Francisco, **John Emm** has departed for the land across the bay—Oakland—where he'll join the all-news lineup at **Adam Clayton Powell's** KFYL. Replacing him is **Valerie Geller**, formerly with Phoenix's KTAR/KKLT... Before we leave the subject of Price Broadcasting, let us mention that **Thomas Land** is the new PD at New Orleans' oldies outlet WTIX. The former KQAM Wichita PD replaces **Bruce Kramer**, who now concentrates solely on his morning show.

**JIM CONLEE** has managed to get back into management. The one-time KHTZ Los Angeles PD has moved from weekends to the PD slot at suburban Simi Valley's KWNK, replacing **John Campbell**, who in addition to doing weekends at the aforementioned KHTZ is also available for your challenge. You can reach him at Los Angeles' newest area code: (818) 704-1720.

Also out and about and looking for that golden opportunity is longtime CKLW Detroit personality **Ted Richards**. That number in Windsor is (519) 735-2932, and as winter is setting in, Ted would like a change of pace, like the Southeast.

Across the water in Detroit, **Steve Gramzay** exits his W4 (country-formatted WWWW) morning slot to program Dayton's Magic 104 (AC-formatted WYMJ). Former PD **Steve Gallagher** has decided mornings are more to his liking, and thus he's doing them in Cincy, at W-Lite (WLLT), where he also serves as assistant PD.

With the exit of **Trevelyn Holdridge** from Portland's KCNR, **WOHO** Toledo PD **Scott McCloud** picks up her programming duties at the Duffy station... As **Geoff Davis** relinquishes the programming reins at Rockford's WZOK to concentrate on afternoons, **KFMW** Waterloo's **Kipper B. McGee** steps into that PD slot.

**KFI/KOST** PD **Jhani Kay** is about to be immortalized on **Dick Clark's** soon-to-be-released "Uncensored Bloopers" album. You'll be able to hear him hiccup through a five-minute newscast. You'll also hear the likes of **Gary Owens** and **Rick Dees** making absolute fools of themselves.

**ON TO MORE** serious matters: Minneapolis management vet **Doug Brown** fills the WLTE Minneapolis GM opening vacated by **Paul Stagg** last month. (Paul, as you'll remember, decided to return to the airwaves full-time, and where better to do it than co-owned WCCO?) Brown, a former Malrite exec, most recently managed the Twin Cities' KGBB.

Down in Milwaukee, **Lee Dolnick** vacates his VP/GM post to return to his former VP/sales post at WISN/WBTT there as **Steven Downes** becomes GM at the Hearst stations. Downes was director of affiliate relations for CBS... **Susan Knaack** is upped to GM of WAPL/WHBY Appleton, Wis.

From the land of high finance come a couple of announcements: Sunbelt has agreed to sell its Fresno property, **KFYE**, to Affiliated Broadcasting for \$6.7 million, which will bring Affiliated's total holdings to 10, with three outlets, **KFYE** and Sacramento's **KRAK/KSKK**, in California. And if you're counting, that would leave Sunbelt with six outlets in four cities: Albuquerque, Colorado Springs, Minneapolis and Seattle.

(Continued on page 19)

## WOXY JOXY

by Rollye Bornstein



AFTER SEVERAL YEARS running Los Angeles' KFVB, Group W veteran **Frank Oxarart** once again leaves the West Coast, this time to become vice president of Group W Radio Sales in New York. Sliding into his former VP/GM post is **WIND** Chicago's **David Graves**. **Jan Shay**, former GSM at the Windy City all-news outlet, moves into Graves' former VP/GM post just in time to start contract talks with morning man **Clark Weber**.

That entrepreneurial spirit has gotten hold of J.

### KFVB's Oxarart is heading east

**Robert Wood**, and so it is the 16-year CHUM Group Ltd. executive has left his CHUM-AM-FM general managership to strike out into ownership, possibly the last remaining FM frequency in Toronto if his wishes come true. Meanwhile, president **Allan Waters** steps back in as CHUM-AM-FM general manager, as CHUM-AM PD **Jim Waters** adds operations manager to his list of duties. Upped to operations manager at CHUM-FM is longtime personality **Duff Roman**, while **Ross Davies** remains PD.

Continuing with the CHUM story, this one's not confirmed, so put it down in the rumor column, but we hear KIIS Los Angeles' **Big Ron O'Brien** is packing his bags as we write to join the on-air lineup at the Toronto powerhouse... We also hear (totally unconfirmed) that KIIS's **Tim Kelly** has been offered, and may well accept, a programming position across the street (almost literally) in L.A. If so, those two slots and the KIIS-AM positions (separate story, this page), in addition to the still-unfilled morning news slot on **Rick Dees'** show, mean opportunity if you're out and about and good.

**SORRY TO SAY** that one of our buddies and, more importantly, one of radio's true friends, **Larry Knight**, is fighting for his life at this writing. Larry, who currently programs George Johns' **KLLZ** San Diego and handles middays there, slipped into a coma last week, a complication of pneumonia, and at this writing has not regained consciousness. We'll keep you posted; he's one of the good guys.

**KEYN WICHITA'S** **Dave Stone** moves into the afternoon slot at Doubleday's **WAVA** Washington, now that **Marc Mitchell's** at Blair's **WZOU** Boston. Speaking of **WAVA**, GSM **Dan Wachs** and **WTMA/WSSX** Charleston GSM **Bob Dodenhoff** have formed First Valley Broadcasting and for \$1.4 million have agreed to purchase Wheeling's **WOMP-AM-FM** (licensed to Bellaire, Ohio) and **WNXT-AM-FM** in Portsmouth, Ohio.

### Pompano Beach Combo

## Sconnix Buys WRBD/WCKO

FT. LAUDERDALE New Hampshire-based Sconnix Broadcasting adds two Pompano Beach stations to its growing roster with the \$7 million purchase of **WRBD/WCKO**. Sconnix, a joint venture of **Randy Odeneal**, **Scott McQueen** and **Ted Nixon**, has just received FCC approval for the acquisition of **WBOS** Brookline, Mass. and **WMZR** Moline, Ill., bringing its station total to 10 outlets.

**WRBD**, an AM daytimer at 1470, was the only black-oriented station licensed to Broward County throughout the '60s. While ratings were often low, the influence of "The Rockin' Big Daddy" and its personalities such as **The Crown Prince** were far-reaching. **WCKO**, formerly **WRBD-FM**, adopted a

mellow soul format prior to switching to its current AOR stance several years ago. Both outlets were purchased by **Rose Broadcasting** in 1978.

Sconnix's **Odeneal** says the acquisition of the pair is part of the 14-year-old company's efforts to penetrate the country's top markets. Currently headquartered in **Laconia, N.H.**, Sconnix plans to move its home base to Boston early next year, and **Odeneal** says the firm is interested in buying more stations in the near future.

Sconnix's present holdings include **WLLR** East Moline, Ill., **KFKF-AM-FM** Kansas City, Kan., **WKZU/WLNH** Laconia, N.H., and **WTMA/WSSX** Charleston, S.C.

## Sillerman Morrow Sells

### Bell Gets Four Outlets for \$10.3 Mil

NEW YORK **Sillerman Morrow** Broadcasting, the fast-growing company formed as an equal partnership between veteran rock'n'roll disk jockey **Bruce "Cousin Brucie" Morrow** and **Robert F.X. Sillerman** in 1979, has agreed to sell four of its radio properties to the newly formed **Bell Broadcasting**, located—like **Sillerman Morrow**—in Middletown, N.Y. The \$10.3 million deal includes **WALL/WKGL** Middletown, **WJJB** Poughkeepsie and **WRAN** Dover, N.J.

Last year, **Sillerman** bought out all but 12.5% of **Morrow's** stock, and while **Morrow** is still involved in the company's remaining properties, the more recently acquired Massachusetts properties **WHMP-AM-FM** Springfield and **WGCB/WRZB** West Yarmouth, **Sillerman** says **Morrow** "is pursuing other in-

terests as well." Among those interests: teaching a course at New York Univ. and hosting a monthly program on the city's oldies outlet, **WCBS-FM**.

The sale is part of **Sillerman Morrow's** move away from station operation and into investment, says **Sillerman**. In the future, he says, the company will concentrate on "helping good people like **Bruce** finance station acquisitions."

Also pending is **Sillerman Morrow's** proposed takeover of the **Sun Group** (formerly **Mooney Broadcasting**). Last month **Sillerman Morrow's** proposal of \$8.50 per share—amounting to approximately \$12 million—was voted down by the private stockholders and voted for by the public stockholders. The groups are still in negotiation.



*WLBS Kissed by Gold*

# Detroit's WKSG Focuses on Local Color

BY MOIRA McCORMICK

DETROIT WLBS ended a brief experimentation with top 40 here Friday (9) when the station switched its call letters to WKSG and its format to oldies.

Now known as Kiss 102.7, WKSG has adopted the "Kiss Of Gold" format developed by veteran programmer and Detroit native Paul Christy. According to general manager Joe Buys, the new format focuses on music of the '60s and '70s, emphasizing Detroit artists and songs that were popular in Detroit in particular.

Program director Sergio Dean continues in that capacity. The rest of the staff will remain intact. However, Buys doesn't rule out the possibility of signing longtime Detroit personalities: "We could use at least one person who understands Detroit's lifestyle and characteristics."

According to Buys, who joined the Inner City Broadcasting-owned

station last month after a year in Chicago with Arbitron as central division manager, WLBS had undergone several format changes since its 1979 inception as a disco station. After a lengthy stint with an urban format, the station switched to a "new music" orientation, which remained in place until last August. At that time, a Burkhart/Abrams-consulted "hybrid" hits format known as "the best of everything" went into effect.

"It didn't work," says Buys, noting that WLBS faced stiff competition for the top 40 market from Gannett's WCZY and Capitol Cities' WHYT. After researching and "evaluating the market's holes," Buys says, "we found 'gold' to be the biggest hole." The Detroit area's only other oldies station, he notes, is WHND Monroe, a daytime AM outlet which consultant Christy "got off the ground" in 1978.

"The baby boom generation is growing older, and they're bringing

their musical heritage with them," says Buys. "We found an audience that wants updated gold, and they want stereo FM to hear it on."

According to Christy, a 25-year radio veteran most recently with WCLS (formerly WABX) Detroit and currently consulting four other stations, WKSG's Kiss Of Gold format was "modeled for Detroit."

"There is an emphasis on Motown music, of course," says Christy, "as well as other artists popular in Detroit in the '60s and '70s." In addition to better-known artists such as Bob Seger, the MC5 and Ted Nugent, Christy says local favorites the Dynamics, the Wanted, the Velvelettes, the Gallery, Scot Richard Case and TimTam & the Turnons will be heard.

"I feel a cyclical backlash to top 40 coming on," says Christy. "Artists like Prince and Cyndi Lauper are wonderful, but they're played into the ground. WKSG's new format, on the contrary, involves at least 3,000 titles, which is enough material so that there's no repetition problem—with the advantage of built-in familiarity."

Adds GM Buys: "Gold is a format that traditionally attracted loyal listeners, as well as came sharing tendencies."

## WMCA'S Grant Moving to WABC

NEW YORK Controversial talk show host Bob Grant chose Halloween to end his seven-year alliance with news/talk-formatted WMCA here. On Thursday (15), Grant, who held the 4-7 p.m. weekday shift at WMCA, will go to WABC Talkradio in a yet-unannounced time slot.

WMCA program director Jeanne Straus says the move was not the "trick" its timing might suggest. As Grant and the station had been renegotiating the host's expired contract, Straus says, "It was no surprise.

"We were not displeased either," she says, noting that Grant's program had slipped to number 23 out of 39 shows in Arbitron's summer ratings for that shift.

WMCA air talents Barry Gray and Barry Farber are sharing Grant's shift at present. The station has yet to announce his replacement.



**For Crying Out Loud.** PolyGram state manager Rod Cameron, left, awards a set of Elton John albums to Barry Goff, winner of a prize in 61X Tuart Hill, Australia's "Elton John Sad Songs Weekend" contest.

# Billboard RADIO AWARDS

## RULES

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

## BILLBOARD RADIO AWARDS 1984 ENTRY FORM

NAME (of entrant): \_\_\_\_\_  
 STATION: \_\_\_\_\_  
 ADDRESS: \_\_\_\_\_  
 CITY STATE ZIP: \_\_\_\_\_  
 PHONE: \_\_\_\_\_

CATEGORY ENTERING: (check one only)

\_\_\_\_\_ STATION OF THE YEAR  
 in present format since: mo: \_\_\_\_\_ yr: \_\_\_\_\_

\_\_\_\_\_ PROGRAM DIRECTOR OF THE YEAR  
 in present position since: mo: \_\_\_\_\_ yr: \_\_\_\_\_

\_\_\_\_\_ PERSONALITY OF THE YEAR  
 daypart \_\_\_\_\_ since: mo: \_\_\_\_\_ yr: \_\_\_\_\_

\_\_\_\_\_ INTERNATIONAL PERSONALITY OF THE YEAR  
 military \_\_\_\_\_ commercial \_\_\_\_\_  
 market: \_\_\_\_\_ daypart \_\_\_\_\_

\_\_\_\_\_ FEATURED PROGRAMMING  
 station produced \_\_\_\_\_ syndicator/network produced \_\_\_\_\_

### MARKET INFORMATION:

(American entrants state Arbitron market served and size)  
 MAJOR 1-30 # \_\_\_\_\_ market \_\_\_\_\_  
 MEDIUM 31-100 # \_\_\_\_\_ market \_\_\_\_\_  
 SMALL 101-over # \_\_\_\_\_ market \_\_\_\_\_

(Canadian applicants state market and metro population:

\_\_\_\_\_ contemporary hit/ \_\_\_\_\_ AOR  
 \_\_\_\_\_ adult contemporary \_\_\_\_\_ MOR/nostalgia  
 \_\_\_\_\_ urban/black \_\_\_\_\_ miscellaneous  
 \_\_\_\_\_ country \_\_\_\_\_ (please describe): \_\_\_\_\_

All entries must be submitted no later than Jan. 1, 1985 to:  
 Rollye Bornstein Radio Editor  
 Billboard Magazine 9107 Wilshire Blvd. Beverly Hills, CA 90210

## Zapoleon Moving to KZZP PD Sets Return to Western Cities

NEW YORK "It's a lateral move," admits Guy Zapoleon, soon to be program director of Phoenix's top 40 outlet, KZZP. But Zapoleon, who for the past six months has been programming EZ's B-94 (WBZZ) Pittsburgh, not only returns to Western Cities Broadcasting, where he previously programmed Tucson's KRQQ prior to joining B-94; he also returns to the Pacific Southwest. Zapoleon, a native Angeleno, previously served as music director for L.A.'s KRTH.

Having nothing but praise for EZ Communications, Zapoleon says, "My biggest regret in leaving is that we didn't beat KDKA. But I feel I left the tools for improve-

ment." B-94 ranked third in the spring Arbitron sweep, up to a 7.4 from a 6.3, which put it just behind second place AOR-formatted WDVE at a 7.9 and No. 1 KDKA, which scored a 15.5.

While Zapoleon's arrival date has yet to be decided, the PD is already plotting his course for entering the heavily AOR-influenced Phoenix market.

Zapoleon, who rejoins Western Cities as the chain is in the process of being acquired by Nationwide (Billboard, Nov. 10), fills the vacancy created by Charlie Quinn's exit for CBS's WHTT Boston.

KIM FREEMAN

## GREAT FOOD OPEN 24 HOURS LARRY PARKER'S BEVERLY HILLS DINER



Parker's limo service—the finest in limo luxury. Service so unique, it makes all else seem obsolete. We will send our stretch limo to your studios 24 hours a day for food deliveries or to transport your group anywhere.

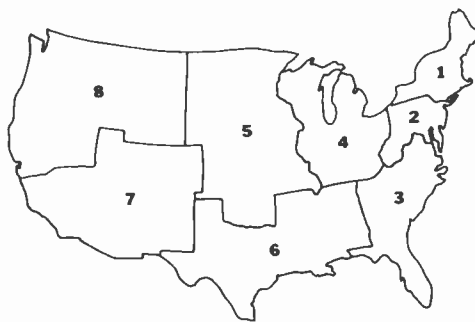
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A weekly national and regional compilation of the most added records on the radio stations currently reporting to the Hot 100 Singles chart.

NATIONAL 178 REPORTERS		NEW ADDS	TOTAL ON
<b>MADONNA</b> LIKE A VIRGIN SIRE		115	115
<b>CHICAGO</b> YOU'RE THE INSPIRATION FULL MOON/WARNER BROS.		62	65
<b>RAY PARKER JR.</b> JAMIE ARISTA		57	57
<b>JOHN CAFFERTY AND THE BEAVER BROWN BAND</b> TENDER YEARS SCOTTI BROS.		42	42
<b>BOB SEGER</b> UNDERSTANDING CAPITOL		41	121


**REGION 1**

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

**MADONNA**  
LIKE A VIRGIN

**CHICAGO**  
YOU'RE THE INSPIRATION

**JOHN CAFFERTY AND THE BEAVER BROWN BAND**  
TENDER YEARS

**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

**REGION 6**

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

**MADONNA**  
LIKE A VIRGIN

**CHICAGO**  
YOU'RE THE INSPIRATION

**RAY PARKER JR.**  
JAMIE

**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-Browns, 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

**MADONNA**  
LIKE A VIRGIN

**CHICAGO**  
YOU'RE THE INSPIRATION

**RAY PARKER JR.**  
JAMIE

**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

**MADONNA**  
LIKE A VIRGIN

**RICK SPRINGFIELD**  
BRUCE

**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  
**WKTU** 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

**MADONNA**  
LIKE A VIRGIN

**RAY PARKER JR.**  
JAMIE

**CHICAGO**  
YOU'RE THE INSPIRATION

**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  
**KFMV** Provo, UT  
**KDZA** Pueblo, CO  
**KRSP** Salt Lake City, UT  
**KSDO-FM (KS 103)** San Diego, CA

**CA**  
**XTRA** San Diego, CA  
**KIST** Santa Barbara, CA  
**KHYT** Tucson, AZ

**REGION 3**

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

**MADONNA**  
LIKE A VIRGIN

**CHICAGO**  
YOU'RE THE INSPIRATION

**RAY PARKER JR.**  
JAMIE

**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

**MADONNA**  
LIKE A VIRGIN

**RAY PARKER JR.**  
JAMIE

**DON HENLEY**  
THE BOYS OF SUMMER

**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

**MADONNA**  
LIKE A VIRGIN

**CHICAGO**  
YOU'RE THE INSPIRATION

**RAY PARKER JR.**  
JAMIE

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

**KITS** San Francisco, CA  
**KWSS** San Jose, CA  
**KSLY** San Luis Obispo, CA  
**KPLZ** Seattle, WA  
**KUBE** Seattle, WA  
**KNBQ** Tacoma, WA



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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 100 Singles chart.

## NATIONAL

196 REPORTERS

NUMBER  
REPORTING

34  
28  
20  
16  
14

### REGION 1

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

**BRUCE SPRINGSTEEN**  
BORN IN THE U.S.A.

**JULIAN LENNON**  
VALOTTE

**TOTO**  
STRANGER IN TOWN

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

### REGION 2

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

**JULIAN LENNON**  
VALOTTE

**PETER WOLF**  
I NEED YOU TONIGHT

**JERMAINE JACKSON**  
DO WHAT YOU DO

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

**BRYAN ADAMS** RUN TO YOU A&M  
**BRUCE SPRINGSTEEN** BORN IN THE U.S.A. COLUMBIA  
**JULIAN LENNON** VALOTTE ATLANTIC  
**JERMAINE JACKSON** DO WHAT YOU DO ARISTA  
**DURAN DURAN** THE WILD BOYS CAPITOL

### REGION 3

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

**BRYAN ADAMS**  
RUN TO YOU

**DURAN DURAN**  
THE WILD BOYS

**BRUCE SPRINGSTEEN**  
BORN IN THE U.S.A.

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 4

IL,IN,KY,MI,OH,WI

**JULIAN LENNON**  
VALOTTE

**TOTO**  
STRANGER IN TOWN

**BRYAN ADAMS**  
RUN TO YOU

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  
Lauri's Records Des Plaines, 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 5

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

**DURAN DURAN**  
THE WILD BOYS

**BRYAN ADAMS**  
RUN TO YOU

**JULIAN LENNON**  
VALOTTE

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 6

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

**TOTO**  
STRANGER IN TOWN

**JULIAN LENNON**  
VALOTTE

**BRYAN ADAMS**  
RUN TO YOU

Budget Corpus Christi, TX  
Camelot N.Richland Hills, TX  
Camelot Little Rock, AR  
Camelot Plano, TX  
Central-South One-Stop Nashville, TN  
Disc Records El Paso, TX  
Discount Records Nashville, TN  
H.W. Daily Houston, TX  
Hastings Arlington, TX  
Hastings Austin, TX  
Hastings Houston, TX  
Hastings San Antonio, TX  
Hastings Tyler, TX  
Melody Shop Dallas, TX  
Music City One-Stop Nashville, TN  
Musicland Birmingham, AL  
Peaches Memphis, TN  
Poplar Tunes Memphis, TN  
Star Records El Paso, TX  
Sunbelt Music 1-Stop Dallas, TX  
Texas Tapes & Records Houston, TX  
Western Merch. One Stop Houston, TX  
Wherehouse Records Metairie, LA

### REGION 7

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

**BRUCE SPRINGSTEEN**  
BORN IN THE U.S.A.

**JULIAN LENNON**  
VALOTTE

**JERMAINE JACKSON**  
DO WHAT YOU DO

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 8

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

**BRUCE SPRINGSTEEN**  
BORN IN THE U.S.A.

**BRYAN ADAMS**  
RUN TO YOU

**LAURA BRANIGAN**  
TI AMO

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

## VOX JOX

(Continued from page 15)

**WRITING THIS** with a temperature of 102, we find there's not too much to say, although the benefits of this "vita-meata-vega-men" type (remember from "I Love Lucy"?) cough medicine could lead us to plenty of conjecture. Right about now, we're convinced it has morphine in it. Nothing else would explain why we're calling in our requests and dedications to **Willy Sancho** on KGFJ. Needless to say, we'll be brief.

**DID YOU HEAR** that **E. Alvin Davis** signed Columbus' WNCI? ... Or that Houston's 97 Rock (KSRR) has a new night jock? **Dusty Scott**, late of Colorado Springs' KIL0, joins the ABC AOR outlet doing 10 p.m. to 2 a.m.

**Larry B. Walton** is still alive. However, having moved into management, he's feeling a bit forgotten—paranoid, too, since some folks are circulating premature rumors of his death. You may remember

him as "Dr. W," whose claims to fame include the setting of a Guinness World Record for the longest continuous on-air broadcast by a jock (379 hours, almost 16 days, in 1983). Either way, he is inhabiting the land of the living and currently serves as GM at El Dorado, Ill.'s Class A FM outlet, Musicroadio, WKSI.

Equally death-defying was **Terry Donahue's** "on-air wife hunt." We never did hear how that came out, but five years later he's netted a job: overnights on Z-100, Portland's KKRZ.

"Gee, if only I could find a good afternoon gig, decent bucks, some creative control, nice folks to work for..." It may not sound like Doubleday's KDWB in Minneapolis to you, but according to PD **Dave Anthony**, it's all that and more and he'd love to get your tape, a.s.a.p.

With a name like **Whitey Gleason**, he should have been on "Leave It To Beaver." Instead, Gleason has

been spending his time as **True Don Bleu's** producer on KYUU. Now he's upped to morning sports anchor at the NBC San Francisco station.

**UP THE COAST** a bit in San Rafael, KTIM-AM-FM station manager **Susan Bice** is upped to vice president of Art Astor's Aries Communications. She'll continue to oversee the San Rafael properties as well as Aries' KIKF in Orange, Calif.

There's another **Savitch** on the scene. This one is the late **Jessica's** younger sister **Lori**, who is upped to full-time inside reporter status on Philadelphia's all-news leader, KYW.

Joining the KCBS San Francisco news staff is on-air reporter/editor **Dory Culver**, who hails from Phoenix's KTAR... Faithful WDOV Dover, Del. morning listeners in search of the "Kimballs & Bits" team, give up. Or move to Ocean City, Md., where **Rick Kimball** and his bits now grace the early airwaves of 100-KHI. Back at WDOV, afternoon **Jerry Stewart** is waking up early.

**FLYING SOLO** these days is WDCG program director **Rick Freeman**. Consultant **Randy Kabrich's** one-year contract came to an end recently, leaving Kabrich momentarily (but not for long) at large in the Raleigh/Durham area.

KIUL is in Garden City, Kan. Currently it's an AC outlet, but it won't be too current for too long if you don't send them some records. Yes, this is a plea for service. Address those Care packages to PD **Lee Garey** at KIUL, P.O. Box 878, Garden City, Kan. 67846.

The new lineup at Albany's WGNA has PD **Chris Warren** in mornings, MD **Walt Adams** mid-days, **Chet Good** afternoons, **John Hart** nights and "CK" overnights on the country outlet.



**Purple Imposters.** KDAY Los Angeles air personality Jack Patterson poses with contestants in the station's Prince look-alike contest promotion. Shown outside the city's OSKO club from left are Prince parody Robert Moore, Patterson, and Appolonia and Morris Day contenders Lillian Barclay and Ronny Jones.

## Promotions

### TRIVIA MANIA

**KHOW Denver (AC)**

Contact: *Deb Dowling*

Jumping on the trivia bandwagon with a unique concept, KHOW's "Trivia Mania" touches all the bases of a good promotion. Advertisements with entry blanks run in the Denver Post. Contestants fill them out and mail them to KHOW's morning team, **Hal & Charley**.

Daily, the duo draws an entry, with the chosen name having 15 minutes to respond. Upon calling in, the contestant has a choice of six categories (sports, television, literature, movies, science and nature, history and geography) and 30 seconds to answer the question posed. If successful, the winner receives a trip for two to any city served by Frontier Airlines (62 choices) and \$500 cash.

### SLIDE-O-MATIC

**KLOS Los Angeles**

Not aimed at the general public, KLOS's "Slide-O-Matic" should be an instant hit with the media community. Rather than paraphrase the

use of the large, heavy cardboard slide rule, we'll reprint the instruction sheet accompanying this item, which—with KLOS's logo emblazoned upon each side—is guaranteed to be seen on desk tops for a long time to come:

"We at KLOS are proud to introduce something that we hope you'll find useful. It's called the KLOS Slide-O-Matic. Like every other product in this country with the suffix 'o-matic' the KLOS Slide-O-Matic will be introduced to America with a very special tv offer. At great expense to the American Broadcasting Co., we've gone out and done the following: 1. Hired a whole bunch of telephone operators who are experienced at 'standing by.' 2. Gotten ourselves a toll-free 800 number. 3. Laid our hands on those little books that tell you whose Visa and Mastercards are stolen or delinquent in payment. 4. Bought a ton of time on the all-night movies on Ted Turner's SuperStation.

"Needless to say, it is only a mat-

(Continued on page 20)



**Back To School Time.** WDMT Cleveland personality Carol Ford, right, escorts Private I recording artist LaToya Jackson on a tour of the city's schools during part of the station's ongoing "Beat It" rally, an on-campus campaign promoting attendance, good grades and academic perseverance.

# THE NEWEST, FRESHEST, MOST EXCITING CHRISTMAS MUSIC OF OUR TIME.

*Program Your Season's play list now!*

SINGLES BEING SERVICED TO RADIO STATIONS OF ALL FORMATS THIS WEEK ACROSS THE USA

MANNHEIM STEAMROLLER

*Christmas*

*You heard it first at  
Billboard's Radio Programming Convention*

AMERICAN GRAMAPHONE RECORDS  
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**MANNHEIM STEAMROLLER CHRISTMAS SINGLE AND ALBUM**



## 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	8	17	3	BRYAN ADAMS A&M	RUN TO YOU
2	1	1	10	SURVIVOR SCOTTI BROS.	I CAN'T HOLD BACK
3	2	3	10	U2 ISLAND	PRIDE (IN THE NAME OF LOVE)
4	10	9	5	JULIAN LENNON ATLANTIC	VALOTTE
5	7	5	6	BOB SEGER & THE SILVER BULLET BAND CAPITOL	UNDERSTANDING
6	3	2	10	DAVID BOWIE EMI-AMERICA	BLUE JEAN
7	12	12	4	REO SPEEDWAGON EPIC	I DO WANNA KNOW
8	31		2	DON HENLEY Geffen	THE BOYS OF SUMMER
9	4	4	8	.38 SPECIAL CAPITOL	TEACHER TEACHER
10	5	7	6	RODGER HODGSON A&M	HAD A DREAM
11	9	8	4	PAT BENATAR CHRYSALIS	WE BELONG
12	11	10	6	HONEYDRIPPERS ATLANTIC	ROCKIN' AT MIDNIGHT
13	6	6	8	TOMMY SHAW A&M	GIRLS WITH GUNS
14	30		7	BRUCE SPRINGSTEEN COLUMBIA	BORN IN THE U.S.A.
15	13	13	6	MOLLY HATCHET EPIC	SATISFIED MAN
16	18	23	5	PAUL MCCARTNEY COLUMBIA	NO MORE LONELY NIGHTS
17	24	35	3	JOHN CAFFERTY & BEAVER BROWN BAND SCOTTI BROS.	TENDER YEARS
18	19	29	4	HONEYDRIPPERS ES PARANZA	SEA OF LOVE
19	21	19	7	DARYL HALL & JOHN OATES RCA	OUT OF TOUCH
20	16	21	4	HUEY LEWIS AND THE NEWS CHRYSALIS	WALKING ON A THIN LINE
21	29	46	3	TOTO COLUMBIA	STRANGER IN TOWN
22	23	27	9	DOKKEN ELEKTRA	INTO THE FIRE
23	27	25	5	THE CARS ELEKTRA	HELLO AGAIN
24	32		2	JOHN PARR ATLANTIC	NAUGHTY, NAUGHTY
25	25	31	3	SCANDAL FEATURING PATTY SMYTH COLUMBIA	HANDS TIED
26	22	26	5	PETER WOLF EMI-AMERICA	I NEED YOU TONIGHT
27	<b>NEW</b>			DEEP PURPLE MERCURY	PERFECT STRANGERS
28	28	45	3	THE J.GEILS BAND EMI-AMERICA	CONCEALED WEAPONS
29	<b>NEW</b>			THE KINKS ARISTA	DO IT AGAIN
30	14	11	15	SAMMY HAGAR Geffen	I CAN'T DRIVE 55
31	17	15	13	JOHN WAITE EMI-AMERICA	TEARS
32	44		3	FRANKIE GOES TO HOLLYWOOD ZTT/ISLAND	TWO TRIBES
33	15	14	9	KISS MERCURY	HEAVEN'S ON FIRE
34	37		2	VAN HALEN WARNER BROS.	HOT FOR TEACHER
35	36	42	3	EUROGLIDERS COLUMBIA	HEAVEN (MUST BE THERE)
36	42	39	4	COREY HART EMI-AMERICA	IT AIN'T ENOUGH
37	35	40	3	TWISTED SISTER ATLANTIC	I WANNA ROCK
38	41	48	3	AC/DC ATLANTIC	JAIL BREAK
39	20	18	9	ZEBRA ATLANTIC	BEARS
40	45	38	5	CYNDI LAUPER PORTRAIT	ALL THROUGH THE NIGHT
41	<b>NEW</b>			KROKUS ARISTA	OUR LOVE
42	34	30	6	JETHRO TULL CHRYSALIS	LAP OF LUXURY
43	<b>NEW</b>			DEEP PURPLE MERCURY	KNOCKING AT YOUR BACK DOOR
44	<b>NEW</b>			DURAN DURAN CAPITOL	THE WILD BOYS
45	40	43	3	DAVID BOWIE EMI-AMERICA	NEIGHBORHOOD THREAT
46	<b>NEW</b>			GIUFFRIA CAMEL/MCA	CALL TO THE HEART
47	47		4	HONEYMOON SUITE WARNER BROS.	BURNIN' IN LOVE
48	46	34	9	TINA TURNER CAPITOL	BETTER BE GOOD TO ME
49	43	41	4	THE FIXX MCA	SUNSHINE IN THE SHADE
50	<b>NEW</b>			AUTOGRAPH RCA	TURN UP THE RADIO

◆ Video clip availability.

## YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

1. **Whatever Gets You Thru The Night**, John Lennon, APPLE
2. **Do It ('Til You're Satisfied)**, B.T. Express, SCEPTER
3. **My Melody Of Love**, Bobby Vinton, ABC
4. **Tin Man**, America, WARNER BROS.
5. **Back Home Again**, John Denver, RCA
6. **I Can Help**, Billy Swann, COLUMBIA
7. **Longfellow Serenade**, Neil Diamond, COLUMBIA
8. **Life Is A Rock (But The Radio Rolled Me)**, Reunion, RCA
9. **Everlasting Love**, Carl Carlton, ABC
10. **Carefree Highway**, Gordon Lightfoot, REPRISE

### POP SINGLES—20 Years Ago

1. **Baby Love**, Supremes, MOTOWN
2. **Leader Of The Pack**, Shangri-Las, RED BIRD
3. **Last Kiss**, J. Frank Wilson & the Cavaleers, JOSIE
4. **Come A Little Bit Closer**, Jay & the Americans, UNITED ARTISTS
5. **Have I The Right?**, Honeycombs, INTERPHON
6. **The Door Is Still Open To My Heart**, Dean Martin, REPRISE
7. **Do Wah Diddy Diddy**, Manfred Mann, ASCOT
8. **Let It Be Me**, Betty Everett & Jerry Butler, VEE JAY
9. **She's Not There**, Zombies, PARROT
10. **Ringo**, Lorne Greene, RCA VICTOR

### TOP ALBUMS—10 Years Ago

1. **Walls And Bridges**, John Lennon, APPLE
2. **Photographs & Memories—His Greatest Hits**, Jim Croce, ABC
3. **It's Only Rock 'N Roll**, Rolling Stones, ATLANTIC
4. **Holiday**, America, WARNER BROS.
5. **Not Fragile**, Bachman-Turner Overdrive, MERCURY
6. **Wedding Album**, Cheech & Chong, ODE
7. **Wrap Around Joy**, Carole King, ODE
8. **Alice Cooper—Greatest Hits**, WARNER BROS.
9. **When The Eagle Flies**, Traffic, ASYLUM/ISLAND
10. **War Child**, Jethro Tull, WARNER BROS.

### 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. **How Glad I Am**, Nancy Wilson, CAPITOL
5. **Something New**, Beatles, 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 Best Of Jim Reeves**, RCA VICTOR
10. **Sugar Lips**, Al Hirt, RCA VICTOR

### COUNTRY SINGLES—10 Years Ago

1. **Country Is**, Tom T. Hall, MERCURY
2. **Trouble In Paradise**, Loretta Lynn, MCA
3. **Mississippi Cotton Pickin'** Delta Town, Charley Pride, RCA
4. **Back Home Again**, John Denver, RCA
5. **Get On My Love Train**, LaCosta, CAPITOL
6. **Take Me Home Somewhere**, Joe Stampley, ABC/DOT
7. **Love Is Like A Butterfly**, Dolly Parton, RCA
8. **She Called Me Baby**, Charlie Rich, RCA
9. **Bring Back Your Love To Me**, Don Gibson, MGM
10. **Can't You Feel It?**, David Houston, EPIC

### SOUL SINGLES—10 Years Ago

1. **Woman To Woman**, Shirley Brown, TRUTH
2. **Let's Straighten It Out**, Latimore, GLADES
3. **Sha-La-La (Makes Me Happy)**, Al Green, HI
4. **Love Don't Love Nobody, Part I**, Spinners, ATLANTIC
5. **Party Down**, Little Beaver, CAT
6. **Do It ('Til You're Satisfied)**, B.T. Express, SCEPTER
7. **She's Gone**, Tavares, CAPITOL
8. **I Feel A Song (In My Heart)**, Gladys Knight & the Pips, BUDDAH
9. **Higher Plane**, Kool & the Gang, DE-LITE
10. **Three Ring Circus**, Blue Magic, ATLANTIC

## PROMOTIONS

(Continued from page 19)

ter of time before every home and office in America is equipped with a KLOS Slide-O-Matic. Sounds exciting, doesn't it? You're probably wondering how the heck you can get one of these terrific KLOS Slide-O-Matics. Hey, you're one of our favorites! We're gonna give it to you for free! We've even included some information that tells you what the KLOS Slide-O-Matic does. Enjoy it.

"1. Los Angeles Radio Station Directory. A listing of 42 L.A. radio stations—20 AM and 22 FM. Simply match the red diamond with the desired station call letters and frequency. The station's address and phone number will appear in the appropriate window at the top of the dial.

"2. Calendar. A quick and easy way to determine start and end dates for broadcast schedules of up to 13 weeks. Line up your schedule's start date with the green arrow in the window's upper left hand corner. The schedule's end date will appear next to the green number on the window's right side that corresponds to the number of weeks in your schedule.

"3. Arbitron Column Headings: No more eye strain or confusion! No longer fear looking for a station's numbers in the middle of the page. Column headings on the ruler match up exactly with column headings in the Arbitron Ratings book."

### GOING DOWN IN HISTORY

KGW Portland (AC)

Contact: Christine L. Sowards

If you have any trouble relating to your audience now, how do you

think you'd sound 100 years from now? Portland residents in 2084 will make their own decisions on that when the time capsule buried there last month is unearthed.

Among the memorabilia placed in the capsule buried at the city's new Riverplace development downtown is a bottle of Henry Weinhard's Private Reserve beer, a 1984 IRS tax form, presidential campaign buttons, an Artquake poster, a Michael Jackson poster, an "Expose Yourself To Art" poster and an aircheck of Craig Walker's morning show on KGW. Walker, with more than a decade in the highly successful time period on KGW, was invited to be a part of the package by the Pihas Schmidt Westerdahl Co., the marketing counsel to Riverplace developers.

(Is something similar planned for your city? It might be worth your while to find out. It's not only good for play on the air, but a great morale builder inside the station as well.)

ROLLYE BORNSTEIN

Billboard



## VIDEO MUSIC CONFERENCE

Nov. 15-17, 1984  
Sheraton Premiere Hotel  
Universal City, California

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## RUDOLPH

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### BRENDA LEE

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### FRANK SINATRA BING CROSBY PLACIDO DOMINGO

## I HEARD THE BELLS ON CHRISTMAS DAY

Eddy Arnold, Harry Belafonte, Kate Smith, Ed Ames, Ray Price, Burl Ives, Chet Atkins, Fred Waring, Bert Kaempfert, Living Voices, Lawrence Welk, Living Strings, etc.

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# Featured Programming

**IT'S PLAY TIME** at WVVX-FM Chicago, where "Gameshow Radio—All Games, All The Time" debuts Dec. 3 for a 13-week test run before entering the national syndication scene. Produced by **Ed Leonard** of the **Leonard Agency** in Evanston, Ill., the 30-minute program invites listeners to on-air challenges with crossword puzzles, riddles, trivia contests, music quizzes and armchair treasure hunts. The new show is available in four levels of difficulty from the simple to the mind-boggling.

Relief for nicotine addicts comes in the form of **ABC Direction Network's** "A Smoker's Guide To Quitting." The five-part program airs this week in conjunction with the American Cancer Society's Great Smoke-Out Day." Tips on kicking the habit will be augmented by updates from the Surgeon General and the latest medical horror stories on the subject.

**DONNELLEY MEDIA**, Arlington, Tex., announces a healthy first term for its two new comedy programs, "Whamco" and "Ronniegrams." Offered as a two-part package, the 90-minute spots have been picked up by 12 outlets in just three weeks on the market. Disgruntled Mondale supporters may take some comfort in the latter program, during which **KPKE Denver's Don Hawkins** poses as our President delivering personal opinion telegrams to the Ayatollah and other figures.

If the name **Donnelley Media** rings a bell, that's because its founder, **T.J. Donnelley**, is also half of **Dorsey & Donnelley**, creators of the infamous Hiney Wine campaign. Latest news from these silly buddies is that they've chosen **Ben Steel's** jingle as the official Hiney Wine anthem. The distinction brought the New York-based songwriter \$1,000, a shopping spree in Hiney Wine's merchandise catalog and a stint on **WHTZ's** "Z Morning Zoo," which carries the fictitious wine spots in New York.

Still from **Dorsey & Donnelley**, the latter principal reports that he has sold 500 copies of the first Hiney Wine compilation cassette, thanks, of course, to **Dorsey's** plugs during his morning show at **KPLX Dallas**.

Out of New York, **Blair Radio** creates a retail development program headed by new recruit **Lisa Morrison**, a former marketing director at **WJAR-TV** in Providence, R.I. Morrison's intent is to tap local retail communities to create revenues beyond the normal co-op funds.

**MOVING INTO** its second half century of business, **Mutual Broadcasting** of Arlington, Va. makes a series of appointments. Manager **Pat Piper** is upped to producer of the network's special programs. **Emma Green** is promoted to regional clearance coordinator for the Southeast. She was a secretary in that department. And **Juan Rodriguez** joins the firm as systems engineer. He was part of the FCC's mass media branch.

The **United Stations** goes top 10 with its "Dick Clark's Rock, Roll & Remember." The four-hour weekly program has just cleared **KXOL Dallas**, putting itself in all 10 of the top Arbitron-rated metro markets.

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. 11-17, **Boy George**, Rock Over London, Radio International, one hour.

Nov. 11-17, **John Cafferty & the Beaver Brown Band**, Guest DJ, P.F.M., one hour.

Nov. 12, **Stevie Wonder**, Live From The Record Plant, RKO Radioshows/P.G. Productions, one hour.

Nov. 12, **Quiet Riot**, Captured Live, RKO Radioshows, one hour.

Nov. 12, **Tommy Shaw**, Inner-view, Innerview Network, one hour.

Nov. 12-18, **Pat Benatar**, Part I, Off The Record, Westwood One, one hour.

Nov. 12-18, **The Alarm**, Talk Talk, In Concert, Westwood One, 90 minutes.

Nov. 12-18, **Michael McDonald**, Pop Concerts, Westwood One, one hour.

Nov. 12-18, **Mel Tillis**, Live From Gilley's, Westwood One, one hour.

Nov. 12-18, **Johnny Bristol**, Special Edition, Westwood One, one hour.

Nov. 16, **Ronnie James Dio**, Metalshop, MJI Broadcasting, one hour.

Nov. 16-18, **Reggae Dementia**, Dr. Demento, Westwood One, two hours.

Nov. 16-18, **Chicago**, Top 30 USA hosted by M.G. Kelly, CBS Radioradio, three hours.

Nov. 16-18, **Quiet Riot**, Captured Live, P.G. Productions, one hour.

Nov. 16-18, **Journey with Steve Perry**, Stars-Star Talk, IRAP Productions, 90 minutes.

Nov. 16-18, **Wilson Pickett**, **Martha Reeves**, Don & Deanna On Bleecker Street, Continuum Broadcasting, one hour.

Nov. 16-18, **Billy Ocean**, Rick Dees' Weekly Top 40, United Stations, four hours.

Nov. 16-18, **Carol Channing**, The Great Sounds, United Stations, four hours.

Nov. 16-18, **Tammy Wynette**, Solid Gold Country, United Stations, three hours.

Nov. 16-18, **Oak Ridge Boys**, Weekly Country Music Countdown, United Stations, one hour.

Nov. 16-18, **Lionel Richie & the Commodores**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

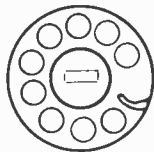
Nov. 17, **Jim Glaser**, **Kathy Mattea**, Silver Eagle, ABC Entertainment, 90 minutes.

Nov. 18, **Stevie Wonder**, Live From The Record Plant, RKO Radioshows/P.G. Productions, one hour.

Nov. 18, **Lou Reed**, **Bruce Cockburn**, King Biscuit Flower Hour, ABC Rock Radio, one hour.

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FOR WEEK ENDING NOVEMBER 17, 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	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	3	7	PENNY LOVER MOTOWN 1762	Weeks at No. One: 1 ◆ LIONEL RICHIE
2	1	1	10	WHAT ABOUT ME? RCA 13899 KENNY ROGERS WITH KIM CARNES AND JAMES INGRAM	
3	5	10	6	NO MORE LONELY NIGHTS COLUMBIA 38-04581	◆ PAUL MCCARTNEY
4	4	5	10	DESERT MOON A&M 2666	◆ DENNIS DEYOUNG
5	6	8	7	WAKE ME UP BEFORE YOU GO-GO COLUMBIA 38-04552	◆ WHAM
6	3	2	14	I JUST CALLED TO SAY I LOVE YOU MOTOWN 1745	◆ STEVIE WONDER
7	13	16	6	ALL THROUGH THE NIGHT PORTRAIT 37-04639/EPIC	◆ CYNDI LAUPER
8	14	21	5	SEA OF LOVE ES PARANZA 7-99701/ATCO	◆ HONEYDRIPPERS
9	12	14	7	OUT OF TOUCH RCA 13916	◆ DARYL HALL & JOHN OATES
10	10	12	11	NOBODY LOVES ME LIKE YOU DO CAPITOL 5140 ANNE MURRAY & DAVE LOGGINS	
11	7	7	11	CARIBBEAN QUEEN JIVE/ARISTA 1-9199	◆ BILLY OCEAN
12	15	22	5	AFTER ALL WARNER BROS 7-29262	◆ AL JARREAU
13	8	6	15	HARD HABIT TO BREAK FULL MOON/WARNER BROS. 7-29214	◆ CHICAGO
14	19	26	4	DO WHAT YOU DO ARISTA 1-9279	JERMAINE JACKSON
15	16	18	9	SPECIAL GIRL CAPITOL 5398	AMERICA
16	9	4	10	LEFT IN THE DARK COLUMBIA 38-04605	◆ BARBRA STREISAND
17	18	19	7	MOONLIGHT LADY COLUMBIA 38-04645	JULIO IGLESIAS
18	11	11	9	WHO WEARS THESE SHOES? GEFEN 7-29189/WARNER BROS	◆ ELTON JOHN
19	17	17	8	REAL LIFE A&M 2672	SERGIO MENDES
20	20	15	16	DRIVE ELEKTRA 7-69706	◆ THE CARS
21	26	38	3	VALOTTE ATLANTIC 7-89609	◆ JULIAN LENNON
22	24	30	5	IT AIN'T ENOUGH EMI-AMERICA 8236	◆ COREY HART
23	28	34	4	CAN'T LET GO ATLANTIC 7-89611	◆ STEVEN STILLS
24	21	13	13	IN THE NAME OF LOVE POLYDOR 881221-7/POLYGRAM RALPH MACDONALD WITH BILL WITHERS	
25	35	-	2	ALL I NEED QWEST 7-29238/WARNER BROS	JACK WAGNER
26	29	33	4	SLEEP WITH ME TONIGHT COLUMBIA 38-04646	NEIL DIAMOND
27	25	25	12	I'M SO EXCITED PLANET 13857/RCA	◆ THE POINTER SISTERS
28	22	9	11	ON THE WINGS OF A NIGHTINGALE MERCURY 880213-7/POLYGRAM	◆ THE EVERLY BROTHERS
29	39	-	2	UNDERSTANDING CAPITOL 5413	BOB SEGER
30	38	-	2	THEIF OF HEARTS CASABLANCA 880308-7/POLYGRAM	◆ MELISSA MANCHESTER
31	33	39	3	EDGE OF A DREAM CAPITOL 5412	JOE COCKER
32	32	32	5	SOME GUYS HAVE ALL THE LUCK WARNER BROS. 7-29215	◆ ROD STEWART
33	NEW			WHEN OCTOBER GOES ARISTA 1-9295	BARRY MANILOW
34	37	-	2	TI AMO ATLANTIC 7-89608	LAURA BRANIGAN
35	27	24	11	LUCKY STAR SIRE 7-29177/WARNER BROS	◆ MADONNA
36	40	-	2	LOVE AGAIN RCA 13931	JOHN DENVER & SYLVIE VARTAN
37	30	29	17	IF THIS IS IT CHRYSALIS 4-42803	◆ HUEY LEWIS
38	34	35	5	LOVE SONGS ARE BACK AGAIN RCA 13866	◆ BAND OF GOLD
39	NEW			WE BELONG CHRYSALIS 4-42826	◆ PAT BENATAR
40	NEW			I'VE GOT A RADIO MOROCCO 1766/MOTOWN	COYOTE SISTERS

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

## Billboard® ADULT CONTEMPORARY MOST ADDED

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

	76 REPORTERS	NEW ADDS	TOTAL ON
BARRY MANILOW		31	31
WHEN OCTOBER GOES			
BOB SEGER		19	34
UNDERSTANDING			
JACK WAGNER		13	31
ALL I NEED			
JULIAN LENNON		10	41
VALOTTE			
CHICAGO		10	10
YOU'RE THE INSPIRATION			

- WSKY Asheville, NC
- WRMM Atlanta, GA
- WSB-AM Atlanta, GA
- KEYI Austin, TX
- WBAL Baltimore, MD
- WBFR 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
- WLSI 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
- WWOE 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
- WIQI Tampa, FL
- WWWMM Toledo, OH
- KRAV Tulsa, OK
- WLTT Washington, DC

Strongest Chain Push in Years

## CHRISTMAS MUSIC BACK IN SPOTLIGHT

BY EARL PAIGE

LOS ANGELES Prerecorded Christmas music, in recent seasons neglected because of short shelf life, meager sales and inventory risk, is getting its strongest push in years, say record/tape chains.

Many chain executives surveyed indicate that the push on Christmas music is part of the retail community's overall optimism for the approaching holidays. But just as many describe it as a hedge.

"We see Christmas music as a merchandising tool," says Evan Lasky of Budget Tapes & Records, Denver. Like others, he contends that there are perennial, once-a-year shoppers replenishing Christmas collections. Not wanting to miss even this customer, Lasky says, "If we have Christmas items, we have a chance to sell them something else. If we don't, we miss them altogether."

The push on Christmas music is all the more dramatic in light of two recurring problems. First, product is difficult to select, since holiday product often includes unfamiliar artists and obscure catalog titles. Second, some vendor policies affecting key seasonal titles are restrictive, reflecting the conservatism that followed the 1979 slump.

More than one respondent points to the MCA 500-unit purchase requirement, with no return. "I passed," says Lasky. "I won't have Bing Crosby." In Owensboro, Ky., Terry Woodward of 28-unit Disc Jockey says, "It looks like they [MCA] are getting out of the Christmas business."

The wariness shown by Lasky and Woodward is all the more significant in that both also have one-stops, Danjay Music & Video and Wax Works respectively.

On the other hand, many respondents are unconcerned, among them Lloyd Welch at Harmony House in Detroit. "[The MCA plan] didn't bother us at all," he says. "We carefully track sales each year and know just what we want."

Others, including Woodward, identify many other sources for goods. Pointing to CBS's program, which includes a Christmas catalog, Woodward says, "We'll sell a ton of it."

At Record Shop, the 25-unit Minneapolis/Sausalito chain, Jeff Loud-

en notes that cutout and budget Christmas merchandise is now important, too. "Customers don't care who is singing 'Jingle Bells,' just so it's a recognizable name," says Louden, emphasizing the need to have tremendous breadth at the low-price end. "But we go right up to the complete 'Messiah,' too," he adds, adding that too many retailers don't want the work and exposure required to merchandise Christmas music.

To make his point, Louden says he even stocks singles—although many surveyed say otherwise. "We sold 'Grandma Got Run Over By A Reindeer' last year by the hundreds," says Louden of the obscure Oink label release by Elmo & Patsy.

Another chain high on Christmas is the Nashville-based 50-unit Sound Shop, where Ann Gass notes that a 1,000-item list for the chain's buyers has been published. She also points to a Christian division of parent company Central South, which adds impetus and urges more attention to gospel music in Christmas buying.

All the same, Gass echoes complaints about poor co-op support from labels. "We got some on Conway Twitty last year and on Barbara Mandrell this time," she notes. Also discouraged by spotty support is Dan Kennedy of the J.R.'s/Oranges chain in Chicago. "We have a hard time getting co-op," he says, adding that the 50% return by some vendors is further limiting.

Most respondents, like Stella Brillhart at 21-unit Tape Town, Seattle, say they can understand labels' Christmas music restrictions, but still point to dealer risks. "It's hard to purchase with the same expectations [as pop]," says Brillhart. "It's not that the dealers want to return goods. After all, we pay freight and lose time."

Among the uncertainties plaguing buyers is the cassette/LP ratio, with Woodward and others asserting that the elusive once-a-year buyer is still LP-oriented. All the same, Licorice Pizza here is going all-out in cassette, says the chain's Randy Gerston.

"We're even putting up special signing," Gerston notes. "We've never done that before."

The strength of cassette product is also noted by Fred Traub of Adelle Industries, which offers 20

budget selections in cassette form only. The veteran ex-Musicland executive contends that key components of successful Christmas merchandising programs should include "prominent presentation, great breadth of repertoire, and by all means children's, and pay attention to tracking." Calling the category very "price driven," Traub also notes that catalog items from acts with present chart success get added life.

Traub, Gerston, Welch and others also emphasize how well less familiar artists can sell. Welch immediately identifies Vince Guaraldi at the top of his list.

Overall, Christmas merchandise scores best in mall sites, according to Traub and others, with mass merchandisers limited by fixturing inflexibility and independents less able to participate in some programs and therefore dependent on one-stops.

## Counter Intelligence

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

**CROSS DRESSING?** During the late '70s, retailers countered the slumping record market by adding plus-profit items and alternative lines. One of the most popular was T-shirts and other clothing accessories. And although plus-profit remains an integral part of the retailers product mix, the industry's current hot streak has seen a renewed emphasis on music rather than other lines.

Now it seems that the pendulum has swung all the way back, at least in Minneapolis. That's where clothing store Tatters has added record store Platters.

The just-opened shop-within-a-shop is described as a good fit—pun intended—by Platters co-manager Kevin Cole, who is also a DJ at local club First Avenue (familiar to "Purple Rain" viewers as well as Minneapolis natives).

"Marc Luers, the owner of Tatters, always played tapes in the store," explains Cole, who made the tapes for the shop. "The tapes were always very heavy on new things, imports, stuff like that, and people shopping for clothes were constantly asking where they could buy the records being played. Marc felt he was selling records without stocking them."

Cole adds that the idea of a record shop received an extra push from regional indie distributor Navarre, which has been delivering same-day service on import and domestic 12-inch titles.

Since Tatters already had a reputation as a hip hangout—the clothing store's clientele has included Prince and the Time—getting acceptance as a credible record shop seemed simple.

"Having that built-in clientele really helped to get the record division  
(Continued on page 25)

# ON TARGET

by Mike Shalett

**T**IS THE SEASON to run print ads. 'Tis also time for us to take a look at the record consumers who have told us that they find out about the records they purchase through newspapers.

At the beginning of the year, 7.6% of our record buyers told us that papers were a stimulant for purchases. Eighty percent of that particular segment were men. Two-thirds of these reader/record buyers were between 19 and 30 years old.

In a Street Pulse Group consumer survey taken at the start of the summer, we found that the number of women who found out about possible purchases through newspapers increased by 50%. We also found a change in age. The dominant age of the segment shifted to younger record buyers, between the ages of 16 and 18.

During our most recent poll, taken in September, the female swing continued, with women now representing almost a third of the record consumers who mention print as a way they find out about records. Age moved back again to favor the 19-30 demographic. Throughout the year, the percentage of record buyers who told us that newspapers were a stimulant for purchase remained constant at approximately 7 1/2%.

What do we know about this buyer? In the past nine months he has shown a greater preference for purchasing cassettes. At the start of the year, LPs were favored by this buyer nine out of ten times. Currently, this buyer still favors vinyl, but the ratio is now only two out of every three.

This is a serious record buyer, too. He buys more than our average respondent, and on the average, half of our respondents indicate that they buy six or more albums every six months. Seventy percent of the record buyers af-

ected by newspapers are these so-called "heavy buyers," and that trend has remained constant through this year.

In our most recent sample, only half of our respondents indicated that they had bought any singles in the past six months. This record buyer is much more active in the singles market. Seventy percent of the newspaper readers buy singles, and 25% buy quite a few. They also show a greater amount of 12-inch single purchases.

Their radio habits are changing.

particular segment of record buyer. Now, half of this segment prefers an AOR station, while 20% favor contemporary radio and 15% favor alternative.

All three surveys that we're looking at for this data were taken in Atlanta, Minneapolis, Dallas, Los Angeles and New York. Of the entire segment of buyers who said newspapers were a way that they found out about the records they bought, New Yorkers constantly represented the greatest share, and record buyers in Atlanta the

### Examining the buying habits of the newspaper reader

At the start of the year, our sample indicated an equal interest in top 40, AOR and alternative radio. In the summer we began to see an erosion of interest in top 40 for this

"On Target" is a bi-weekly feature to help readers understand more about consumer buying habits and trends. The column is based on retail research conducted by the Street Pulse Group, a New York-based music industry marketing consultancy of which Mike Shalett is president.

For its primary retail survey technique, Street Pulse distributes packets containing questionnaires and product to 50 retail stores around the country. A packet is handed out randomly to a consumer immediately after he or she has paid for a purchase, and a \$2 coupon, good for the consumer's next purchase at the store, is the motivation for completing the questionnaire. The average survey incorporates over 700 respondents, a sample equal to those used by Gallup or Roper in their polls on political issues.

smallest. Minneapolis was also a good market for this segment.

Is there any way to determine what type of product to advertise? New wave/new music has been the most popular type of music cited by all our respondents this year. If you use an average guide of 30% preference among all buyers for new music and compare it to our tabloid readers, you get an interesting picture. At the start of the year, 46.1% of buyers who find out about their purchases through newspapers cited new music. In September, that fell slightly to 43.1%.

Overall preference for hard rock has risen from 17.5% in January to 26% in September. In our newspaper segment, we began the year at 7.6% and have jumped to 22.7%. Soft rock began the year at an overall score of 26.6% and has fallen slightly to 23.1%. In the newspaper segment, soft rock was preferred by 10.2% the first of the year, fell to 6.9% during the summer and currently is at 11.3%.



**Mexican Bean Gets 'Em Jumping.** EMI America recording artist John "Jellybean" Benitez recently made an in-store appearance in support of his EP "The Mexican" at Vinyl Mania's downtown location in Manhattan. In addition to signing records, the club DJ-turned-producer played records for several hours. Pictured from left at Vinyl Mania are store manager Judy Russell, Benitez and several customers.



# NOW PLAYING

by Faye Zuckerman

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

**T**HE U.K. marketplace is emerging as the next viable sales arena for American home computer software firms, according to **Simon Treasure**, a market researcher based in London. Treasure, who has been following home computer developments in the U.K. for the firm **Research Analysis Marketing**, notes: "Entertainment computer software sales are beginning to mirror the Billboard computer software chart [which is based on American software sales only]. 'Beach-Head,' 'Zaxxon,' 'Raid Over Moscow' and many of **Activision's** titles are top sellers here."

This year will see British advertising expenditures for home computer products total \$15 million, Treasure says. He describes this ad outlay as the largest yet for the burgeoning U.K. microcomputer industry.

Many of the advertisements are earmarked for general consumer publications—women's magazines, for example. "Until now, the home computer market was dominated by hobbyists and enthusiasts. Now it's becoming a mass item," Treasure explains.

In 1983, fewer than 600,000 U.K. homes contained a microcomputer. This year, it is expected that some one million computers will be sold, nearly doubling the U.K.'s installed base, which will fuel the demand for entertainment software.

The **Commodore 64** and **Sinclair's Spectrum** are said to be the most popular home computers in

the U.K. Cartridge-based computer programs retailing for between \$14 and \$25 dominate software sales, mainly because few home computer owners purchase disk drives, according to Treasure.

Titles from **Electronic Arts** and **Infocom** have not become popular in the U.K. yet, since those companies publish programs on floppy disks, Treasure continues. "Home management computer software [primarily offered on floppy disks]

to have placed an order for about 150 units.

According to a spokesman for the San Jose-based **ViMart**, the interactive sales systems will debut in consumer electronics departments of selected **Sears Roebuck**, **Montgomery Ward**, **Fred Meyer**, **Payless**, **Murphy Mart**, **Jamesway**, **Bookland**, **K mart**, **Hudsons** and **Jafcos**. "The test stores will have units operational prior to the holiday selling rush," the spokes-



## The British market is seen as increasingly viable for U.S. firms

has not taken off here. I guess the U.K. market is not ready for home [business] applications."

It is ready for computer games, however. Treasure points out that a top-selling title in Britain can usually garner initial sales of 50,000. In the U.S., the average "hit" title only sees sales nearing 30,000 after five or six months on the charts.

Treasure concludes: "In the last few months, we have seen several American computer software firms license titles to U.K. companies because of the marked increase in demand. I think this will be a record Christmas for the home computer industry in the U.K."

**VIMART CORP.**, the maker of an interactive laserdisk computer software merchandising and marketing system, is about to start testing its system in stores serviced by the giant rackjobber **Handleman Co.** Handleman is said

man adds.

**ViMart** describes its system as a silent salesperson. It's a desktop unit that contains 30- to 60-second informational commercials on top-selling computer software packages. Called the **Series 1000**, it acts as a point-of-sale display.

Handleman chose to test the units because of recent research by **ViMart** that revealed an increase in computer software sales in those stores that made in-store demonstration units available, according to a spokesman for the giant Michigan rack service, who adds, "It also is a good way for us to introduce new releases." The system is also being tested by book, video and software distributor **Ingram**.



**Hey, Sports Fans.** Memorex is offering a free sports wallet with the purchase of three audio cassettes. The company purports that both items are perfect stocking stuffers, and the deal runs through the holiday season.

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## PolyGram Teams With Musicland in Yoko Ono Promo

**NEW YORK** A piano owned by John Lennon and Yoko Ono is first prize in a special contest being run by PolyGram Records and the Musicland Group in support of the album "Every Man Has A Woman." The winner of the lottery contest will be drawn by Sean Ono Lennon.

All Musicland and Sam Goody stores will feature contest displays that include postcard entry ballots, a picture of Lennon and Ono, copies of the album, trim fronts and posters. Advertising will include spots on MTV over Thanksgiving weekend, leading into MTV's own promotion of a Yoko Ono documentary set to air Dec. 2.

The album will also be featured in a four-color circular tab to be carried in newspaper inserts. The print ad is in support of the album's sale price.

An additional contest for Musicland Group store managers will award a Compact Disc player and PolyGram CDs to a manager in each of the Group's five regions.



# NEW DENON CD RELEASE!

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This 71 minute CD is packaged in an elegant presentation box with libretto.

# DENON

Denon America, Inc., 27 Law Drive, Fairfield, N.J., 07006 (201) 575-7810



## COUNTER INTELLIGENCE

(Continued from page 22)

started," says Cole, who once ran local record shop Northern Lights when it was called Hot Licks. He adds that clothes sales have also increased since the advent of Platters, and he expects that to escalate as the record shop gains its own reputation.

To build that atmosphere, Platters has been carefully constructed, both physically and stock-wise. Located on the second floor of Tatters, the Platters record shop is visible to customers entering the store below because half of the floor has been removed, making a mezzanine. Natural light from three sides of windows illuminates the posters and bins. And Cole has been ultra-selective in his stocking choices.

"We only have about 2,000 titles, and all of it with just a few exceptions is from no earlier than '76," he says. "We have mostly new music and dance records, with about another 1,000 titles on cassette, I think it adds a higher excitement level to be selective. We don't carry Journey, but we do have Wham!"

**STILL NOT HAPPY WITH PAT:** Prior to its release, retailers were expressing chagrin over the buck more Chrysalis is asking for the chrome cassette of Pat Benatar's "Tropico" album. And now that it's out, retailers haven't changed their tune.

Speaking at a recent meeting of the music and performing arts lodge of B'nai B'rith in New York, Jeff Sturman, operator of the two Vogel's stores in Elizabeth and Plainfield, N.J., declared that "\$8.98 is enough." He added that "to go back to the days when cassettes were a dollar higher is ridiculous."

Edited by FRED GOODMAN

# COPIES OF WEEKLY CHARTS

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

**Billboard Chart Research**  
1515 Broadway  
New York, NY 10036  
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FOR WEEK ENDING NOVEMBER 17, 1984

**Billboard**

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## TOP MIDLINE ALBUMS

			Compiled from national retail store and one-stop sales reports.		
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	(ORIG. YEAR RELEASED)	
1	1	64	ELTON JOHN	MCA 37215 (1974)	Weeks at No. One: 18 ELTON JOHN'S GREATEST HITS
2	2	64	THE WHO	MCA 37217 (1971)	WHO'S NEXT
3	3	62	ELTON JOHN	MCA 37216 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
4	5	56	AEROSMITH	COLUMBIA PC 36865 (1980)	GREATEST HITS
5	4	122	BILLY JOEL	COLUMBIA PC 32544 (1974)	PIANO MAN
6	6	70	STEELY DAN	MCA 37214 (1977)	AJA
7	7	120	DAVID BOWIE	RCA AYL1-3843 (1972)	THE RISE AND FALL OF ZIGGY STARDUST
8	8	104	DON MCLEAN	UNITED ARTISTS LN 10037 (1971)	AMERICAN PIE
9	9	52	RICK SPRINGFIELD	RCA AYL1-4767 (1982)	SUCCESS HASN'T SPOILED ME YET
10	11	62	LYNYRD SKYNRD	MCA 37211 (1973)	PRONOUNCED LEH-NERD SKI-NERD
11	12	50	JIMMY BUFFETT	MCA 37150 (1977)	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
12	10	106	JOE JACKSON	A&M 3187 (1979)	LOOK SHARP!
13	14	70	JEFF BECK	EPIC PE 33409 (1975)	BLOW BY BLOW
14	13	114	THE WHO	MCA 37003 (1978)	WHO ARE YOU
15	15	112	THE WHO	MCA 37000 (1970)	LIVE AT LEEDS
16	18	26	RUSH	MERCURY SRM1-1046 (1975)	CARESS OF STEEL
17	19	22	STEELY DAN	MCA 37040 (1972)	CAN'T BUY A THRILL
18	20	116	THE MONKEES	ARISTA AL5-8061 (1976)	THE MONKEES' GREATEST HITS
19	16	104	THE PRETENDERS	SIRE 3563 (1981)	EXTENDED PLAY
20	17	30	JACKSON FIVE	MOTOWN M5-201 (1971)	GREATEST HITS
21	21	84	ELVIS COSTELLO	COLUMBIA PC 35331 (1978)	THIS YEAR'S MODEL
22	26	22	STEPPENWOLF	MCA 37049 (1973)	16 GREATEST HITS
23	27	54	AEROSMITH	COLUMBIA PC-33479 (1975)	TOYS IN THE ATTIC
24	24	64	STEELY DAN	MCA 37220 (1980)	GAUCHO
25	25	90	SPYRO GYRA	INFINITY 37148 (1979)	MORNING DANCE
26	22	26	MARVIN GAYE	MOTOWN M5-191 (1976)	GREATEST HITS
27	23	30	RUSH	MERCURY SRM1-1023 (1975)	FLY BY NIGHT
28	29	66	JUDAS PRIEST	COLUMBIA PC-34787 (1977)	SIN AFTER SIN
29	34	14	JEFF BECK	EPIC PE 33849 (1976)	WIRED
30	35	10	QUINCY JONES	A&M SP 3248 (1981)	THE DUDE
31	31	86	BOZ SCAGGS	COLUMBIA PC-36841 (1980)	HITS
32	32	118	DAN FOGELBERG	EPIC PE 33137 (1974)	SOUVENIRS
33	33	52	JUDAS PRIEST	RCA AYL1-4747 (1983)	SAD WINGS OF DESTINY
34	28	26	MARVIN GAYE	MOTOWN M5-192 (1973)	LET'S GET IT ON
35	39	10	THE GO GO'S	I.R.S. SP 75031 (1982)	VACATION
36	30	26	RUSH	MERCURY SRM1-1011 (1974)	RUSH
37	37	14	GUESS WHO	RCA AYL1-3662 (1971)	THE BEST OF THE GUESS WHO
38	RE-ENTRY		STYX	A&M SP-3240 (1981)	PARADISE THEATER
39	36	22	PSYCHEDELIC FURS	COLUMBIA PC 37339 (1981)	TALK TALK TALK
40	40	10	MARVIN GAYE	MOTOWN M5-339 (1971)	WHAT'S GOING ON

● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units.  
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**Fuji Launches Videotape Rebate Program**

NEW YORK Fuji is the latest blank videotape vendor to roll out a major consumer rebate promotion, adding its most ambitious rebate program yet to a rising tide of recent and current campaigns targeted at the retail level.

According to Fuji sales executive Jim Auer, the rebate tag will push the brand via 125 television spot buys in each of the selected markets, buttressed by half-page newspaper ad buys and national magazine layouts.

Evidence that rebate offers are approaching a peak can be found in such ads as a recent one for Warehouse in Los Angeles. That ad offers rebates on BASF, TDK and Sony videocassettes and Maxell audio tape.

From his base here, Auer, consumer product manager of Fuji's Magnetics Product Division, says that if the rebate crunch continues, consumers could "find them somewhat less important."

Auer acknowledges an added

challenge posed by pricing. "When we had our first rebate in 1982," he says, "it was \$2 off on a tape just over \$10. Now it's \$1 off on a \$6.50 tape, so it works out as not quite as great."

All the same, rebates continue to offer enough pull that Fuji came right back from a summer rebate program to launch the current push, which runs through January.

Auer claims rebates more than offset another negative pointed to by some marketers, often without a current rebate plan: that rebates create unrealistic volume spikes, with brand share precipitously dropping off afterwards.

Instead, he identifies the "immediate returns" offered by rebating. "Sales skyrocket," he declares. Additionally, Auer points to the strong performance of rebate offers as a way to inspire brand trial.

"We're not just stimulating purchase of a couple of pieces," Auer says of the Fuji program, "but rather multiple purchases." The Fuji of-

fer is a step-up: a \$1 cash rebate on one videocassette and \$5 for four with a household limit of \$25 in cash. Auer claims results from the summer program show that many households hit the \$25 limit.

For the retailer, he says, it amounts to new sales excitement with no extra fuss, other than positioning signing and other point-of-purchase materials. For consumers, however, Fuji requires rather elaborate directions—which Auer says customers do not mind.

Customers must submit outer cellophane, proof-of-purchase sticker, sales slip and the rebate coupon. Auer says that because Fuji has many more than the nine items involved in the rebate program, proof of purchase and "mis-redemption" vigilance require rigid attention.

Computer analysis aids Fuji in guarding against friends and relatives combining households to further rip off a rebate offer. Auer says spot checks can pinpoint when a household could be cheating.

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## RCA Sets New CD Returns Policy

NEW YORK Compact Discs purchased from RCA, A&M & Associated Labels are now combined with album and tape sales in earning return accruals, effective with sales this month.

According to a letter to accounts, all customers will receive a combined return allowance based on the prior month's purchases in accordance with the branch's returns policy. For the sales period of January through October, Compact Disc earned returns will only apply to re-

turns of Compact Disc product.

The new policy, first adopted earlier this year by PolyGram, also calls for separate return allowances to be issued for the RCA, A&M, Arista and Total Experience labels; the return prepaid of product to the Foglesville Compact Disc Return Center; and branch manager authorization of defectives, considered part of each customer's return allowance.

IRV LICHMAN

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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

**ANDERSON, LAURIE**  
 United States Live  
 LP Warner Bros. 1-25192 (5)/WEA/\$29.98  
 CA 4-25192/\$29.98

**BIG COUNTRY**  
 Steeltown  
 LP Mercury 822831-1/PolyGram/\$8.98  
 CA 822831-4/\$8.98

**BROWN, JULIE**  
 Goddess in Progress  
 LP Rhino RNEP 610/\$5.98  
 CA RNEC 610/\$5.98

**CLAPTON, BECK & PAGE**  
 White Boy Blues  
 LP Compeat 672005-1/PolyGram/\$9.98  
 CA 672005-4/\$9.98

**DEEP PURPLE**  
 Perfect Strangers  
 LP Mercury 824003-1/PolyGram/\$8.98  
 CA 824003-4/\$8.98

**EVERYTHING BUT THE GIRL**  
 LP Sire 1-25212/WEA/\$8.98  
 CA 4-25212/\$8.98

**MADONNA**  
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 LP Sire 1-25157/WEA/\$8.98  
 CA 4-25157/\$8.98

**MOORE, DUDLEY**  
 John Williams—The Boston Pops  
 LP Philips 412556-1/PolyGram/\$9.98  
 CA 412556-4/\$9.98

**MORRISON, VAN**  
 Sense of Wonder  
 LP Mercury 822895-1/PolyGram/\$8.98  
 CA 822895-4/\$8.98

**MUSIC MACHINE**  
 Best Of The Music Machine  
 LP Rhino RNLP 119/\$8.98

**SHOK PARIS**  
 Go For The Throat  
 LP Auburn AU 001/\$8.98

**SMALL FACES**  
 Big Music—A Complete Collection  
 LP Compeat 672004-1/PolyGram/\$9.98  
 CA 672004-4/\$9.98

**TKO**  
 In Your Face  
 LP Combat MX8010/Important/\$8.98  
 CA MXT8010/\$8.98

**VARIOUS ARTISTS**  
 The Girls Can't Help It  
 LP Rhino RNLP 024/\$8.98

**VARIOUS ARTISTS**  
 Neighborhood Rhythms (Patter Traffic)  
 LP Freeway/Rhino FRWY 213 (2)/\$8.98

**VARIOUS ARTISTS**  
 Rockin' Christmas—The '50s  
 LP Rhino RNLP 066/\$8.98

**VARIOUS ARTISTS**  
 Rockin' Christmas—The '60s  
 LP Rhino RNLP 067/\$8.98

**VARIOUS ARTISTS**  
 Teenage Tragedy  
 LP Rhino RNEP 611/\$5.98  
 CA RNC 611/\$5.98

### BLACK

**DEODATO**  
 Motion  
 LP Warner Bros. 1-25175/WEA/\$8.98  
 CA 4-25175/\$8.98

**GLADIATORS**  
 Serious Thing  
 LP Nighthawk NH-308/\$8.98

**KOOL AND THE GANG**  
 Emergency  
 LP De-Lite 822943-1/PolyGram/\$8.98  
 CA 822943-4/\$8.98

**TEMPTATIONS**  
 Truly For You  
 LP Gordy/Motown 6119GL/MCA/\$8.98  
 CA 6119GC/\$8.98

**VISAGE**  
 Beat Boy  
 LP Polydor 823052-1/PolyGram/\$8.98  
 CA 823052-4/\$8.98

### CLASSICAL

**LAINE, CLEO**  
 Cleo At Carnegie  
 LP DRG Records DARC-2-2101 (2)/\$12.98  
 CA DARC-2-2101 (2)/\$12.98

**VARIOUS ARTISTS**  
 Celebration  
 LP Audio Arts NC-Hif. Spd. Mstr. 102/\$11.98  
 CA Ri. Tr. HB 102/\$11.98

### JAZZ

**FITZGERALD, ELLA**  
 The Johnny Mercer Songbook  
 LP Verve 823 247-1/PolyGram/\$6.98  
 CA 823 247-4/\$6.98

**TORME, MEL**  
 The Duke Ellington & Count Basie Songbooks  
 LP Verve 823 248-1/PolyGram/\$6.98  
 CA 823 248-4/\$6.98

**VARIOUS ARTISTS**  
 ECM Presents (ECM Sampler)  
 LP ECM PRO A-2227/WEA/na

**VAUGHAN, SARAH, & BILLY ECKSTINE**  
 The Irving Berlin Songbook  
 LP Emarcy 822 526-1/PolyGram/\$6.98  
 CA 822 526-4/\$6.98

**WASHINGTON, DINAH**  
 The Fats Waller Songbook  
 LP Emarcy 818 930-1/PolyGram/\$6.98  
 CA 818 930-4/\$6.98

### GOSPEL

**THE JOE RUSSELL SINGERS**  
 When I Cross Over  
 LP White Line Records 1151/\$8.98  
 CA C-1151/\$8.98

### COUNTRY

**THICK PIGEON**  
 Two Crazy Cowboys  
 LP Factory FACT 85/Rough Trade/\$8.98  
 CA Factus 16/\$8.98

**WILLS, BOB, & THE TEXAS PLAYBOYS**  
 Texas' Greatest Hits  
 LP RNDP 284/\$8.98

### SOUNDTRACK

**KNOPLER, MARK**  
 Music From The Film Cal  
 LP Mercury 822769-1/PolyGram/\$9.98  
 CA 822769-4/\$9.98

**TOTO**  
 Dune  
 (Original Motion Picture Soundtrack)  
 LP Polydor 823770-1/PolyGram/\$9.98  
 CA 823770-4/\$9.98

**VARIOUS ARTISTS**  
 Breakin' 2 is Electric Boogaloo  
 (Original Motion Picture Soundtrack)  
 LP Polydor 823696-1/PolyGram/\$9.98  
 CA 823696-4/\$9.98

**VARIOUS ARTISTS**  
 Thief of Hearts  
 (Original Motion Picture Soundtrack)  
 LP Casablanca 822942-1/PolyGram/\$9.98  
 CA 822942-4/\$9.98

### COMPACT DISC

**BASIE, COUNT**  
 Basic Basie  
 CD MPS 821 291-2/PolyGram/no list

**FITZGERALD, ELLA**  
 The Johnny Mercer Songbook  
 CD Verve 823 247-2/PolyGram/no list

**MCCONNELL, ROB, & THE BOSS BRASS**  
 Present Perfect  
 CD MPS 823 543-2/PolyGram/no list

**MOORE, DUDLEY**  
 John Williams—The Boston Pops  
 CD Philips 412 556-2/PolyGram/no list

**MORRISON, VAN**  
 Sense Of Wonder  
 CD Mercury 822 895-2/PolyGram/no list

**SHEARING, GEORGE, & STEPHANE GRAPPELLI**  
 The Reunion  
 CD MPS 821 868-2/PolyGram/no list

**THE STATLERS**  
 The Best Of... Vol. I  
 CD PolyGram 822 524-2/no list

**THE STATLERS**  
 Rides Again... Vol. II  
 CD PolyGram 822 525-4/no list

**SUPERSAX**  
 Chasin' The Bird  
 CD MPS 821 867-2/PolyGram/no list

**TORME, MEL**  
 The Duke Ellington & Count Basie Songbooks  
 CD Verve 823 248-2/PolyGram/no list

**TYZIK**  
 Jammin' In Manhattan  
 CD Mercury 821 605-2/PolyGram/no list

**VARIOUS ARTISTS**  
 Hear The Light Vol. I  
 CD PolyGram 816 054-2/no list

**Hear The Light Vol. II**  
 CD PolyGram 816 055-2/no list

**VAUGHAN, SARAH, & BILLY ECKSTINE**  
 The Irving Berlin Songbook  
 CD Emarcy 822 526-2/PolyGram/no list

**WASHINGTON, DINAH**  
 The Fats Waller Songbook  
 CD Emarcy 818 930-2/PolyGram/no list

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

## HOME VIDEO

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

**ALWAYS FOR PLEASURE**  
 Various Artists  
 ♠♥ Flower Films 1110/\$49.95

(Continued on page 79)

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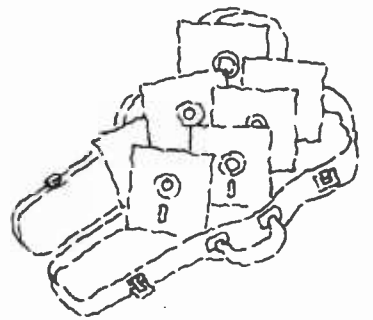
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FOR WEEK ENDING NOVEMBER 17, 1984

# Billboard TOP COMPUTER SOFTWARE

**A lot of our clients end up on a hit list.**



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		
<b>ENTERTAINMENT</b>	1	1	44	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•							
	2	2	58	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•						
	3	3	8	RAID OVER MOSCOW	Access	Strategy Game			•							
	4	4	58	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•									
	5	5	6	ZORK I	Infocom	Fantasy Adventure Strategy Game	•	•	•	•	•		•	•		
	6	10	52	FLIHT SIMULATOR	Microsoft	Simulation Package				•						
	7	7	45	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game	•	•	•							
	8	13	24	SUMMER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•						
	9	8	14	SARGON III	Hayden	Chess Program	•			•						
	10	9	4	SARGON II	Hayden	Chess Program	•	•*	•*				•*			
	11	14		ARCHON II: ADEPT	Electronic Arts	Strategy Arcade Game		•	•							
	12	11	4	MISSILE COMMAND	Atari	Arcade Game		♦								
	13	17	3	CUT THROATS	Infocom	Action Role Playing Game	•	•		•	•					•
	14	6	9	SKYFOX	Electronic Arts	Fantasy Role-Playing Game	•									
	15	12	4	SPACE INVADERS	Atari	Arcade Game		♦								
	16	NEW ▶		KING'S QUEST	SOL	Adventure Game	•			•						
	17	19	2	ASTROIDS	Atari	Arcade Action Game		♦								
	18	15	5	RAID ON BUNGULE BAY	Broderbund	Arcade Action Game			•							
	19	16	46	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game	•	•	•	•						
	20	18	2	GATO	Spectrum HoloByte Inc.	Strategic Game				•						

<b>EDUCATION</b>	1	1	59	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	21	BARRON'S COMPUTER STUDY FOR THE SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.	•		•	•						
	3	4	42	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.	•	•	•							
	4	5	7	TYPING TUTOR III	Kriya	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•						
	5	3	40	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•							
	6	8	14	TYPING TUTOR II	Microsoft	Interactive educational program designed for ages 7 to adult.	•									
	7	6	6	MASTERING THE SAT	CBS	Educational Program designed to help prepare for the SAT exam.	•		•	•						•
	8	7	15	KOALA TOUCH PAD	Koala Technologies Corp.	Graphic generator for home computers	•	•	•	•						
	9	RE-ENTRY		STICKY BEARS ABC	Xerox Education	Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.	•	•	•							
	10	9	2	FRACTION FEVER	Spinaker	An educational game designed to teach people aged 7 to adult about fractions.	•	♦	♦	•						

<b>HOME MANAGEMENT</b>	1	1	59	FS: FILE	Software Publishing	Information Management System	•			•	•					
	2	4	51	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•						
	3	3	59	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•						
	4	2	59	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program	•	•	•	•	•	•	•	•	•	•
	5	5	19	PAER CLIP	Batteries Included	Word Processing Package			•♦							
	6	NEW ▶		THINK TANK	Living Video Texts	Designed as an idea processor. Used in creating and storing report outlines.	•			•						
	7	NEW ▶		SYMPHONY	Lotus	Word Processing Package				•						
	8	9	17	PRINT SHOP	Broderbund	At Home Print Shop	•									
	9	6	5	PFS: WRITE	Software Publishing Company	Word Processing Package	•			•						•
	10	NEW ▶		GENERAL LEDGER	Commodore	Business oriented program designed to help set up accounts and general ledger sheets.							•			

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•—DISK ♦—CARTRIDGE ★—CASSETTE

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# WARNER BROS. LAUNCHES NEW ARM

## Madonna Compilation, Dio Concert Christen Division

BY FAYE ZUCKERMAN

LOS ANGELES Warner Bros. Records has formed a new division, Warner Music Video, which will distribute, produce and acquire originally produced videocassettes.

WEA Distributing will handle releases from the new division. A 20-minute compilation of Madonna's four most recent video clips and a recent concert video by the heavy metal band Dio will be the new division's first releases, slated to ship Dec. 7.

A spokesman for WEA says that pre-ordering ends in mid-November. "It's too early to tell the success of these titles," he adds. The Madonna video will retail for \$19.95; the hour-long concert video will be tagged at \$29.95.

Warner Bros. Records executives Jeff Ayeroff, Jo Bergman and David Altschul are currently jointly overseeing the new division. No official appointments have been made yet, the spokesman says, adding that the record company is "still in the testing phase for video."

In 1985, the new division is planning to roll out a comedy video by Pee Wee Herman, recently signed to the record company. Warner Bros. Records is contemplating releasing a video in advance of an album by the comedian.

Additionally, a series of video compilations for various Warner Bros. artists will be forthcoming. The spokesman notes that Warner Music Video is not precluded from bidding for outside home video product, hence sharing a role played by Warner Home Video, a sister company.

**Assistance in preparing this story provided by Tony Seideman in New York.**

"Obviously most of the titles we acquire or produce will be somehow connected to Warner Bros. artists," the spokesman says. "[The new division] is an extension of our primary business."

Madonna's four-song compilation reel will contain the promotional video for "Like A Virgin," the first single off her new album of the same name. "Lucky Star," "Burning Up" and "Borderline" are the other songs included on the reel.

The Dio concert video was filmed at the Spectrum in Philadelphia. It was produced by NFL Films and Wendy Dio.

Warner Bros. Records is the fourth major record company to set up a separate division for home video products. PolyGram, A&M and RCA Records already have operational video divisions. Motown is rumored to be the next record label to

announce a video arm.

Word from Madonna's management is that the videos on her cassette will be exactly the same ones that have been appearing on MTV, a fact that left a number of distributors unenthusiastic about the product.

Noting Madonna's reputation for sultry performances, Marcia Kesselman, vice president of New York's Metro Video Distribution, asserts that if Warner and the performer accentuated her sensuality for her cassette, they might have a unique title with a great deal of marketplace appeal. But if the compilation simply consists of a collection of videos which have already been seen on MTV, distributors agreed, it will not have enough appeal to break out of music video's low-sales rut.



**Devo Dining.** The fully evolved winner of a Sony Video Software Operations promotion of the company's Video LP "We're All Devo" sits down for some spuds at L.A.'s Hard Rock Cafe. Pictured from left are Devo's Mark Mothersbaugh, Sony Video Software Operations' head of sales Duncan Frederick, contest winner Russell Beck and Devo's Jerry Casale.

## Prism Shells Out Big Bucks For 'Sakharov,' Other Films

BY FAYE ZUCKERMAN

LOS ANGELES Prism Entertainment Corp., the home video firm which once boasted about snapping up video rights to major motion pictures for less than \$20,000, upped its equity outlay policy in November, putting up funds in the six-figure realm for the Home Box Office feature "Sakharov" and four films the independent video company acquired at this year's MIFED in Milan.

The Los Angeles firm would not comment specifically on how much it actually paid out. But company president Barry Collier notes that the fees were "substantially" more than the firm has been used to paying.

He explains: "The 'Sakharov' film was a lot less than what the studios pay for blockbusters. And the other films cost us more than we usually

pay, which is way under six figures. I guess [Prism] is getting into the six-figure racket [for new acquisitions]."

The four films Prism picked up at MIFED are Sybil Danning in "Private Passions," the action/adventure thriller "Aftermath," David Keith in "Gulag" and "Lady Caroline Lamb," a historical drama set in the 19th Century. These titles will ship during next year's first quarter. They will be priced at \$59.95, except for "Aftermath," which will retail for \$49.95, Collier says.

December will see an American theatrical release for "Private Passions." Prism can launch the feature on videocassettes 90 days after the film opens in the U.S.

The other three films will not have American theatrical runs, Collier says. "Gulag" has already aired on HBO.

The critically acclaimed "Sakharov," which traces the life of Nobel Prize winner Andrei Sakharov, stars Jason Robards and Glenda Jackson. The film details Sakharov's ongoing conflicts with Soviet officials over human rights. It will retail for \$59.95.

"Sakharov" was produced by Robert Berger, with Herbert Brodtkin as executive producer. Jack Gold, best known for "The Naked Civil Servant," directed from a screenplay by David W. Rintels.

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## 'Rewind' Made-for-Home Run Vestron Says Its Stones Pitch Connects

BY TONY SEIDEMAN

NEW YORK Vestron Video is claiming a video home run with its "Video Rewind" Rolling Stones compilation, saying that pre-orders for the title came to more than 110,000 units.

An intense and carefully focused marketing campaign, increased guarantees to video distributors and a series of cross-marketing efforts with radio and other media helped the title achieve pre-order numbers that may amount to the highest yet achieved for a made-for-home video music title, says Vestron president John Peisinger.

"Making Michael Jackson's 'Thriller,'" which has so far racked up sales of 850,000 units, saw pre-orders of only 50,000 copies, Vestron executives say.

According to Peisinger, the increased guarantees were part of a Vestron marketing effort that focused on "working hand in hand with our distributors." Normal exchange privileges are 15%, he says, but for "Video Rewind's" pre-order period, the company "has extended to our wholesalers an opportunity to go up to 25% on this one program."

Although Peisinger vigorously denies it, describing the tactic as "profitless prosperity," word is that Vestron is offering select record retailing and sales-intense video accounts 100% guarantees via arrangements with distributors.

Peisinger says that a number of music accounts that "experienced some success with 'Thriller,' and who backed away afterwards, are now back in the [video] business."

Besides marketing tactics, he says the power of the Stones name and the strength of the clips they have produced are proving to be key reasons for the title's success. "It's product like this that really has the ability to penetrate the marketplace," he says.

Peisinger notes that while last year "Thriller" was the only powerhouse music video title on the market, this year "Rewind" and "Purple Rain" are proving a powerful combination in boosting each other's ability to get into retail outlets and consumers' hands.

Despite Vestron's renewed optimism about music video, however, distributors remain negative about the current performance of the genre. "It stinks," says one executive who preferred not to be identified. "Music video has not shown itself to be a viable product yet."

(Continued on opposite page)

FOR WEEK ENDING NOVEMBER 17, 1984

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	10	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98
2	2	8	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	CED Laser	29.98 34.98
3	NEW ▶		GREYSTOKE: THE PES ▲	War Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	Laser	39.98
4	4	12	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	CED Laser	29.95 29.95
5	3	9	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	Laser CED	29.95 29.95
6	5	3	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	CED Laser	29.95 29.95
7	9	19	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	CED Laser	29.98 39.98
8	6	2	ICEMAN ▲ ◆	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	Laser	29.98
9	7	15	EDUCATING RITA ▲ ◆	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	CED Laser	29.95 29.95
10	8	7	BLAME IT ON RIO ▲ ◆	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	CED Laser	29.95 39.95

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

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## New York Gathering ITA Sets 'Update Seminar'

NEW YORK Hardware, blank tape, computer media, Compact Discs and duplication will be the key topics covered at this year's International Tape/Disc Assn. (ITA) "Update Seminar," set for Tuesday, Nov. 20 at the Sheraton Centre Hotel here.

The official theme of the one-day event will be "The Current Status And Future Trends Of The Audio, Video And Magnetic Media Industry." The ITA will also be holding a general membership meeting the morning of the seminar.

Speakers and topics will include MGM/UA Home Video executive

vice president Bill Gallagher on pre-recorded video, RCA Consumer Electronics division vice president Stephen Stepnes on home video equipment, CBS Records operations and marketing senior vice president Cal Roberts on audio duplication, Technicolor Videocassette Division executive vice president William Hickey on video duplication, Compact Disc Group director Leslie Rosen on Compact Discs, and BASF Systems Corp. director of marketing, computer media Sigmar H. Tullman on floppy disks and computer tape.

### VESTRON 'REWIND'

(Continued from page 28)

"Music video has not shown itself to be a viable product yet."

Others are more gentle, but take a similar tack. "Music video has not lived up to its potential," says Marcia Kesselman of New York's Metro Video.

According to Malcom Ferris of the Seattle-based Metro Video (no connection with the New York firm), "Everyone wants music video to be a big deal, and it hasn't actually happened yet."

The entry of non-video outlets that have a better comprehension of what music product is about and how it can best be marketed to consumers is essential to getting the genre off the ground, Ferris contends, but so far the major stores in his area have "chickened out."

## RCA/Columbia Offering Poster For 'It Happened'

NEW YORK RCA/Columbia Pictures Home Video is using a reproduction of a movie poster to help move one of its film classics off retailers' shelves.

The company is releasing "It Happened One Night" on videocassette this month at \$59.95. In order to encourage consumers to buy the tape rather than rent it, the movie's silver foil-wrapped, custom-designed box will include both a proof-of-purchase seal and an order form for the poster.

The "Happened" poster, measuring 25 by 36 inches, is a reproduction of the original 1934 one-sheet.

FOR WEEK ENDING NOVEMBER 17, 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	10	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98 79.98
2	2	131	JANE FONDA'S WORKOUT ▲◆	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NR	VHS Beta	59.95 59.95
3	3	10	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	39.95 39.95
4	5	8	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	79.95 79.95
5	4	48	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95 39.95
6	9	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	79.95 79.95
7	7	22	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MaClaine Debra Winger	1983	PG	VHS Beta	39.95 39.95
8	8	6	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta	79.95 79.95
9	6	6	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta	79.98 79.98
10	14	6	1984 SUMMER OLYMPICS HIGHLIGHTS ●	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR	VHS Beta	29.95 29.95
11	13	21	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY ◆	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95 29.95
12	16	46	MAKING MICHAEL JACKSON'S THRILLER ▲◆	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95 29.95
13	15	2	FIRESTARTER ●	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta	79.95 79.95
14	10	21	LIMITED GOLD EDITION CARTOON CLASSICS DONALD ◆	Walt Disney Home Video 200	Donald Duck	1984	NR	VHS Beta	29.95 29.95
15	NEW ▶		NEVER CRY WOLF	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	VHS Beta	79.95 79.95
16	11	8	HEARTBEAT CITY	Elektra Entertainment Warner Home Video 34024	The Cars	1984	NR	VHS Beta	29.98 29.98
17	18	2	BREAKIN' ▲	Cannon Films Inc. MGM/UA Home Video 800447	Adolfo Quinones Michael Chambers	1984	PG	VHS Beta	79.95 79.95
18	17	35	THE JANE FONDA'S WORKOUT CHALLENGE ●	Karl Video Corporation KVC-RCA 051	Jane Fonda	1984	NR	VHS Beta	59.95 59.95
19	21	20	LIMITED GOLD EDITION CARTOON CLASSICS MINNIE ◆	Walt Disney Home Video 199	Minnie Mouse	1984	NR	VHS Beta	29.95 29.95
20	20	41	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Association 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95 39.95
21	25	20	LIMITED GOLD EDITION CARTOON CLASSICS SILLY SYMPHONIES ◆	Walt Disney Home Video 204	Animated	1984	NR	VHS Beta	29.95 29.95
22	19	15	THE BIG CHILL ▲◆	RCA/Columbia Pictures Home Video 100211	William Hurt Gene Hackman	1983	R	VHS Beta	79.95 79.95
23	24	4	BEAT STREET ●	Orion Pictures Vestron 5047	Gianna Belafonte Rae Dawn Chong	1984	PG	VHS Beta	No listing
24	27	24	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	79.95 79.95
25	26	5	SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta	79.95 79.95
26	39	20	LIMITED GOLD EDITION CARTOON CLASSICS PLUTO ◆	Walt Disney Home Video 202	Pluto	1984	NR	VHS Beta	29.95 29.95
27	38	15	LASSITER ▲	Warner Home Video Warner Brothers Pictures 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta	79.95 79.95
28	35	7	ICEMAN ▲◆	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta	69.95 69.95
29	29	69	DURAN DURAN ●	Thorn/EMI TVD Thorn/EMI Tvd 1646	Duran Duran	1983	NR	VHS Beta	29.95 29.95
30	34	12	SWING SHIFT ▲	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta	79.95 79.95
31	30	5	RACING WITH THE MOON	Paramount Pictures Paramount Home Video 1668	Elizabeth McGovern Sean Penn	1984	PG	VHS Beta	59.95 59.95
32	22	60	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95 39.95
33	23	35	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95 39.95
34	33	89	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
35	12	18	CULTURE CLUB: KISS ACROSS THE OCEAN	CBS-Fox Music Video 6659	Culture Club	1984	NR	VHS Beta	29.98 29.98
36	28	2	THE BOUNTY	Orion Pictures Vestron 5044	Mel Gibson Anthony Hopkins	1984	PG	VHS Beta	No listing
37	40	47	RISKY BUSINESS ▲◆	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.95 39.95
38	31	20	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta	79.95 79.95
39	36	16	VERTIGO ●	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta	59.95 59.95
40	37	3	MUTINY ON THE BOUNTY	MGM/UA Home Video 400450	Clark Gable Charles Laughton	1935	NR	VHS Beta	39.95 39.95

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FOR WEEK ENDING NOVEMBER 17, 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	9	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta
2	2	8	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta
3	3	5	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	6	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta
5	6	3	FIRESTARTER ●	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta
6	5	5	SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta
7	7	9	FOOTLOOSE	Paramount Home Video Paramount Pictures 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta
8	8	5	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta
9	9	8	ICEMAN ▲ ◆	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta
10	15	3	THE BOUNTY	Orion Pictures Vestron 5044	Mel Gibson Anthony Hopkins	1984	PG	VHS Beta
11	10	15	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
12	11	6	ICE PIRATES ●	MGM/UA Home Video 800427	Robert Urich Mary Crosby	1984	PG	VHS Beta
13	NEW ▶		MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Conchita Alonso	1984	R	VHS Beta
14	35	2	CANNONBALL RUN II	Warner Bros. Pictures Warner Home Video 11377	Burt Reynolds Dean Martin	1984	PG	VHS Beta
15	12	4	RACING WITH THE MOON	Paramount Pictures Paramount Home Video 1668	Elizabeth McGovern Sean Penn	1984	PG	VHS Beta
16	27	2	NEVER CRY WOLF	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	VHS Beta
17	19	3	BEAT STREET ●	Orion Pictures Vestron 5047	Gina Belafonte Rae Dawn Chong	1984	PG	VHS Beta
18	14	22	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MaClaine Debra Winger	1983	PG	VHS Beta
19	18	5	UP THE CREEK ●	Orion Pictures Vestron 5043	Tim Matheson Stephan Furst	1984	R	VHS Beta
20	23	16	TANK ▲ ◆	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1983	PG	VHS Beta
21	20	17	BLAME IT ON RIO ▲ ◆	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta
22	26	11	PURPLE HEARTS ▲	Warner Brothers Pictures Warner Home Video 20018	Cheryl Ladd Ken Wahl	1984	R	VHS Beta
23	16	20	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
24	21	18	EDUCATING RITA ▲ ◆	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta
25	13	24	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
26	31	49	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	Beta VHS
27	25	4	HARDBODIES	RCA/Columbia Pictures Home Video 60366	Grant Cramer Teal Roberts	1984	R	VHS Beta
28	NEW ▶		THE PHILADELPHIA EXPERIMENT	Thorn/EMI Home Video 2547	Nancy Allen Michael Pare	1984	PG	VHS Beta
29	24	15	LASSITER ▲	Warner Home Video Warner Brothers Pictures 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta
30	36	2	FRIDAY THE 13TH-THE FINAL CHAPTER	Paramount Pictures Paramount Home Video 1539	Dana Kimball Paul Krata	1984	R	VHS Beta
31	22	2	THIS IS SPINAL TAP	Embassy Pictures Embassy Home Entertainment 2081	Christopher Guest Michael McKean	1984	R	VHS Beta
32	17	12	SWING SHIFT ▲	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta
33	32	28	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
34	28	5	HOT DOG... THE MOVIE	MGM/UA Key Video 4723	David Naughton Shannon Tweed	1984	R	VHS Beta
35	30	23	SILKWOOD ◆	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta
36	34	2	BREAKIN' ▲	Cannon Films Inc. MGM/UA Home Video 800447	Adolfo Quinones Michael Chambers	1984	PG	VHS Beta
37	29	11	HOTEL NEW HAMPSHIRE ●	Orion Pictures Vestron 5042	Jodie Foster Beau Bridges	1984	R	VHS Beta
38	38	35	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
39	33	9	THE DRESSER ▲ ◆	RCA/Columbia Pictures Home Video 10184	Albert Finney Tom Courtney	1983	PG	VHS Beta
40	37	4	MAKING THE GRADE	Cannon Films Inc. MGM/UA Home Video 800448	Judd Nelson	1984	PG	VHS Beta

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### Industry Analyst Speaks

## Canada Market Growth Eyed

EDMONTON A top media executive here says videocassette rentals will "be showing a relatively flat viewer-rental growth curve" by late 1986, lessening the impact on broadcasters.

Mimi Fullerton, marketing executive for Telemedia Inc., told the Canadian Assn. of Broadcasters' annual convention in Edmonton that broadcasters will experience the "maximum competitive pressure" from VCRs as a product competing for viewers' time over the next 18 months.

Fullerton, who recently came to Telemedia from the Burns Fry industry analyst firm, also predicted that recent U.S. research that music video's share of the home market will grow more than 500% is "over-optimistic."

Fullerton said that, for music video to acquire a substantial share of the home market, tape prices would have to come down and copyright holders would have to incorporate advertising or sponsorship to help bring that price down.

"A more likely scenario is that the music video viewers will make their own tapes from MTV in the U.S. or MuchMusic in Canada or copy from one another's tapes," Fullerton told the conference. "The advent of new VHS high fidelity audio systems and the imminent arrival of stereo tvs could contribute to this scenario."

Fullerton said that VCR penetration in Canadian homes could reach 50% by 1990 and that broadcasters will have to rethink such areas as off-season programming to avoid serious audience erosion caused by VCRs.

KIRK LaPOINTE

## Vestron Signs Deal With New Horizons For Corman Titles

NEW YORK Vestron Video has signed a multi-picture deal with famed low-budget director Roger Corman's New Horizons Pictures.

According to Vestron, the initial deal is only the beginning of what it contends will be a long-term relationship. First titles due out are "Deathstalker" with Barbie Benton, "Love Letters" with Jamie Lee Curtis, "Suburbia," and "Little Shop Of Horrors," the 1960 Corman film that spawned a successful Off-Broadway musical. The titles will probably come out in 1985.

Signing the deal were New Horizons president Roger Corman and Vestron vice president of film acquisitions Ruth Vitale.

## Horror-Only Label Launched

### IVE Bows "Thrilling" Subsidiary

NEW YORK Looking to target directly one of home video's strongest genres, International Video Entertainment has created ThrillerVideo, a horror-only label.

"The horror genre has probably been one of the most important in home video," says IVE vice president Len Levy. The genre, he claims, "appeals to viewers of all ages."

Besides centering on a single program category, IVE's new sublabel will have one other unique aspect: a host, Elvira, the personality invented by actress Cassandra Peterson. Peterson/Elvira will introduce and close each ThrillerVideo title.

IVE has "30-35 titles in the can at the moment," says Levy. Features have been licensed from Britain's Hammer, American International Pictures and the Dan Curtis Signature Collection. Films involved include the Jack Palance version of "Dracula," "I Was A Teenage Vampire" and "Horrors Of The Black Museum." Prices on the ThrillerVideo line will probably be in the \$39.95 range, with three of the first four titles released priced at \$29.95.

## Continental Goes Break Dancing

LOS ANGELES Included in Continental Video's December releases is an instructional long-form video on break dancing with a \$19.95 retail price.

A spokesman for the Los Angeles video firm says that the low pricing for "Breaking NY Style" is intended to "make it more accessible to its primary audience target—pre-teens and teenagers," as well as to compete with other break dancing videotapes. The hour-long "Breaking NY Style" instructs on "bodyrocking," "moonwalking" and "spinning."

Other upcoming releases from Continental Video include Elke Sommer in "The Invincible Six," Lou Gossett Jr. in "The River Niger," "Vampire Hookers," "Alien Prey" and "Color Me Blood Red."

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**24 Hours of Programming Scrutinized**

# A DAY IN THE LIFE OF MTV: 164 CLIPS



**Hanging By A Thread.** Video music director Zbigniew Rebchynski shot the whole of his video of Belfegore's "All That I Wanted" with his camera suspended on a wire. Pictured from left are, backs to the camera, bassist Raul Walton and drummer Charly T. Charles. Facing are lead guitarist and vocalist Miekel Claus and Rebchynski.

MTV has restructured its playlist and increased the number of rotation categories (*Billboard*, Nov. 3). Adam White watched 24 hours of the channel's programming, from noon (EST) Friday, Oct. 26 to noon the following day, and filed this report.

**NEW YORK** How much has MTV changed the music industry? In many ways, but few as wide-reaching as its effect on the cost of promoting artists and repertoire. The 24 hours of programming under review comprised 164 different videos, only a handful of which were not originated as promotional clips. Multiply 160 videos by their esti-

mated cost, say the industry average of \$30,000 each, and it amounts to \$4.8 million in production expenses. If one uses the figure of \$40,000 per clip—not unrealistic, given prevailing creative and production trends—that same 24 hours of MTV cost \$6.4 million to create.

The total number of video clip exposures during the Oct. 26-27 survey was 259, comprised of 164 clips aired anywhere from one to six times each. Currents, as published in the weekly MTV playlist, comprised 62 (38%) of the 164 titles, and 152 (58%) of the 259 plays. The balance in both cases was made up of recurrent and oldies.

The primary rotation under MTV's new categories is "power," a/k/a "sneak preview videos." This features the exclusives acquired by the network through its agreements with various record companies.

Culture Club's "The War Song" (Virgin/Epic) received six "power" plays during the 24 hours viewed, followed by five each for Steve Perry's "Strung Out" (Columbia), Paul McCartney's "No More Lonely Nights" (Columbia), Quiet Riot's "Party All Night" (Pasha/CBS) and Scandal's "Hands Tied" (Columbia).

Daryl Hall & John Oates' "Out of Touch" (RCA) and Peter Wolf's "I Need You Tonight" (EMI America) were aired four times apiece. John Lennon's "Every Man Has A Woman" (Polydor) was aired twice.

All eight of the above clips were identified and promoted on-air as MTV exclusives. A further five in "power" rotation were John Waite's "Tears" (EMI America) and the Police's "Synchronicity I Live" (from the band's concert home video release on IRS/A&M), with three exposures each; Pat Benatar's "We Belong" (Chrysalis) and Elton John's "Who Wears These Shoes" (Geffen), with two each; and the Honeydrippers' "Sea of Love" (Es Paranza/Atlantic), with one.

Thus, these 13 exclusives represented 21% of the current titles aired during the 24 hours. Their total of 47 plays represented 31% of the exposure given to currents, out of the total of 152.

The second MTV rotation category is "heavy," characterized by vice president of programming Les Garland as the home of the "monster

hits." One dozen clips fell into this group during the noon-to-noon survey, representing 19% of current titles played.

They were: John Cafferty & the Beaver Brown Band's "On The Dark Side" (Scotti Bros./CBS), Chicago's "Hard Habit To Break" (Full Moon/Warner Bros.), David Bowie's "Blue Jean" (EMI America), Dennis DeYoung's "Desert Moon" (A&M), Lindsay Buckingham's "Go Insane" (Elektra), Madonna's "Lucky Star" (Sire), Prince's "Let's Go Crazy" (Warner Bros.), Rod Stewart's "Some Guys Have All The Luck" (Warner Bros.), Sammy Hagar's "I Can't Drive 55" (Geffen), Sheila E.'s "The Glamorous Life" (Warner Bros.), Tina Turner's "Better Be Good To Me" (Capitol) and Van Halen's "Hot For Teacher" (Warner Bros.). All received four plays apiece, except for Prince and Turner (three each) and Sheila E. (two).

MTV's third rotation identity is "active," and 11 titles were thus programmed during the 24 hours, for 18% of current clips. Stevie Wonder's "I Just Called To Say I Love You" (Motown) and Wham's "Wake Me Up Before You Go-Go" (Columbia) were played four times each in this category. Receiving from one to three exposures were clips by Billy Ocean, the Cars, the Fixx, the Pointer Sisters, the Scorpions, Talking Heads, 38 Special, Twisted Sister and U2.

"Medium" is MTV's fourth rotation slot, and nine tunes so classified Oct. 26-27 represented 16% of current releases aired. Survivor's "I Can't Hold Back" (Scotti Bros./CBS) got the most plays in this group, three. Others, receiving two, were by Eurogliders, Iam Siam, Ratt and Stone Fury. One play apiece went to clips from Kiss, Jethro Tull and Golden Earring. Frankie Goes To Hollywood was also slotted into "medium" with "Relax" and "Two Tribes," both of which accrued one exposure each.

In the "breakout" category, one play apiece went to six songs, and two to one, representing 11% of current clips programmed. Bad Manners' "My Girl Lollipop" (Portrait) got the double exposure; Dokken, Grim Reaper, Iron Maiden, Whitesnake, Xavion and Zebra got the one-time broadcast.

(Continued on page 33)

## Low-Power Clip Power in Gainesville

### TV-69 Offers 'Radio with Pictures' on Tight Budget

BY TONY SEIDEMAN

This is the first in a series of profiles of video clip outlets which will cover broadcast, cable and syndicated programmers, as well as club pools.

**NEW YORK** Gainesville, Fla.'s TV-69 (WVOD) is a member of a new video species that could end up transforming the video music industry: the low-power television station.

LPTV outlets are tv stations whose signals are designed to cover the holes left by existing full-power VHF and UHF stations. With the far smaller areas their signals cover, LPTV outlets have correspondingly small budgets. For this and other reasons, many of them are going the video clip route.

That's what TV-69 is doing. The station describes itself as "radio with pictures," and is currently broadcasting 18 hours a day of video clips seasoned with a few performer interviews.

TV-69's executives stress the radio comparison. Operations manager Thomas Zingale describes operating costs as "fairly similar" to a radio station's, while construction costs came in somewhat higher, at about \$1 million.

Small staff and highly automated equipment help give TV-69 the ability to present video programming without the high expenditures needed to maintain a conventional tv station, says Zingale. He describes TV-69 as "just a little bit more complex than a radio station," saying that "instead of spinning records, we're spinning tape."

The station has an "automatic, computerized tape machine" for keeping its tapes rolling, while its on-air engineering costs are kept low by the fact that with the use of a number of remote controls, the station's video jocks "can actually run the entire studio," Zingale says.

TV-69's total staff comes to about 17, a number of whom are part-time employees. According to general manager Jack DeHaven, the station has about a dozen full-time employees, with the largest contingent consisting of three full-time and two part-time salespeople.

Broadcast and cable competition in the Gainesville area is low compared to major urban markets. Gainesville's only other broadcast station is a PBS outlet, and viewers with good antennae can get one net-

work affiliate, ABC's WCTB, on UHF and an independent, WBSP, also a UHF station.

MTV is carried on the local cable system, but it is offered as a premium, not a basic, service, which means that Gainesville subscribers have to pay extra to get it. That means that only about 12,000 of the 60,000-70,000 homes in the area can receive the service. Even so, however, Cox Cable still sells advertising on the service, says DeHaven, and thus "they are, in essence, a competitor."

The population makeup of Gainesville is crucial to the survival of TV-69, and a major reason for its creation. Because there are two colleges in the city, about 64% of the people who live there are in the 18-34 age range, claims DeHaven.

The station is counting on those numbers and its low ad rates to lure

advertisers. According to DeHaven, his rates are "priced between radio and tv," with "the highest rate [being] the lowest rate on tv, and the lowest the same as the street rate on radio."

Specific dollar charges come to "\$35 on the highest and \$29 on the lowest," he says. The economics of the situation leave TV-69 (and stations like it) with more than enough room to make profits if its programming is free, but little chance of survival if it has to pay for clips, its managers claim.

Charging all outlets for clips "might stifle this type of thing coming into being across the county," says Zingale, who likens the application of fees to "record companies charging radio stations for the records they play."

TV-69 has six live, on-air VJs, and

(Continued on page 32)

## Research Firm Offering 24-Hour MTV Monitoring

BY RUSSELL SHAW

**ATLANTA** With their comprehensive national survey of music video play and popularity now carried on a weekly basis by several industry tip sheets, Music Video Services (MVS), the research- and marketing-oriented firm based here, is offering a new option for clients: 24-hour monitoring of MTV.

"This is a tracking and monitoring service," says John Persico, president of MVS. "It's similar in concept to those companies that hire people to see when and how often commercial spots run. We see the need for somebody to do this, because it's important for a record company to know how much their product is being played."

Continues Persico: "It's not a problem with honesty, but with MTV's new playlist categories; sometimes that important, precise information just isn't clear."

"The service will be of interest to many facets of the industry," Persico says. "The information developed will help better coordinate marketing and promotional efforts by providing data which will better coordinate expenditures on videos. Labels, managers and others will

know how many people they are accessing with the video they spent \$80,000 for. They then will be able to determine whether that \$80,000 was justified."

According to MVS vice president Mike Cooper, "The record companies aren't doing this because staying up all night is real labor-intensive. But with our research staff, we're set up to do it, and furnish the information in a variety of forms. We'll give them a list of when their videos ran—or if they want, even the full MTV playlist for the week."

So far the company has not tried to assemble its own version of MTV's playlist. The firm has "only been working on specific projects," says Cooper, with more in-depth surveys planned for the future.

Also a possibility for the future is a monitoring service which will keep watch on Ted Turner's new Cable Music Channel. Persico says his company may try out that sort of operation by Jan. 1.

MVS's current monitoring effort involves four people each working six-hour shifts keeping watch on MTV. There are special shifts for the weekend as well.

### New Rental Network

## Japan Bookstores Targeted

**TOKYO** Shuppan Hanbai (Tohan), Japan's biggest distributor of magazines and books, is setting up a nationwide chain of video rental stores via a planned link with Network. Network is a subsidiary of Bandai, Japan's largest toy-making company, which operates a chain of video software stores.

Tohan's retail web will be concentrated in book/magazine shops, and the video addition is seen as producing fast growth potential. Tohan will use Network's rental know-how and look to get the bookshops on line on a franchise basis.

Under the planned scheme, Tohan will buy video software from manufacturers and lease it to the franchise stores. A condition is that

there will be at least seven square meters of video rental space in each store, and that points to a concentration in the less-crowded suburban outlets. The rental scheme should be under way by the summer of 1985.

Network itself has seven fully-owned stores and 12 more under franchise, under the Top 10 banner. Video software involved will be bar-coded so complete control of rental statistics can be maintained.

This, says Tohan, will help calculate accurate copyright fees and general division of profits. It will also make it possible for the consumer to rent from a store near his home and return the tape to a store near his place of employment.



# MTV PROGRAMMING

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

WEEKS ON  
PLAYLIST

VIDEOS ADDED THIS WEEK	ARTIST / TITLE / LABEL	WEEKS ON PLAYLIST	
VIDEOS ADDED THIS WEEK	AC/DC JAILBREAK Atlantic	Breakout	
	BRYAN ADAMS RUN TO YOU A&M	Power	
	ALPHAVILLE BIG IN JAPAN Atlantic	New	
	DEVO ARE YOU EXPERIENCED Warner Bros.	Breakout	
	RONNIE JAMES DIO WE ROCK Warner Bros.	Light	
	DURAN DURAN WILD BOYS Capitol	Power	
	IRON MAIDEN ACES HIGH Capitol	Light	
	CHUCK MANGIONE DIANA "D" Columbia	New	
	STEVE MORSE BAND GENERAL LEE Elektra/Musician	New	
	SHERYL LEE RALPH IN THE EVENING N.Y. Music Co.	New	
	RAMONES HOWLING AT THE MOON Sire/Warner Bros.	New	
	TOM ROBINSON WAR BABY Geffen	New	
	SILENT TREATMENT LIFE ON EARTH Red Label	New	
	SUICIDAL TENDENCIES INSTITUTIONALIZED Frontier	New	
	MARK A. THOMPSON SO FINE Warner Bros.	New	
W.A.S.P. I WANNA BE SOMEBODY Capitol	New		
POWER ROTATION	BRYAN ADAMS RUN TO YOU A&M	1	
	DEEP PURPLE PERFECT STRANGERS Mercury	2	
	DURAN DURAN WILD BOYS Capitol	1	
	J. GEILS BAND CONCEALED WEAPONS EMI America	2	
	JIMI HENDRIX ARE YOU EXPERIENCED Warner Bros.	2	
	BILLY IDOL CATCH MY FALL Chrysalis	3	
	MADONNA LIKE A VIRGIN Sire/Warner Bros.	2	
	REO SPEEDWAGON I DO WANNA KNOW Epic	2	
	SCANDAL HANDS TIED Columbia	3	
	TIMOTHY B. SCHMIT PLAYIN' IT COOL Elektra	3	
	TOMMY SHAW GIRLS WITH GUNS A&M	2	
	BILLY SQUIER ALL NIGHT LONG Capitol	2	
	HEAVY ROTATION	PAT BENATAR WE BELONG Chrysalis	4
		DAVID BOWIE BLUE JEAN EMI America	8
		DENNIS DEYOUNG DESERT MOON A&M	10
SAMMY HAGAR I CAN'T DRIVE 55 Geffen		11	
DARYL HALL & JOHN OATES OUT OF TOUCH RCA		6	
JULIAN LENNON VALOTTE Atlantic		2	
PAUL McCARTNEY NO MORE LONELY NIGHTS Columbia		6	
POLICE SYNCHRONICITY A&M		4	
ROD STEWART SOME GUYS HAVE ALL THE LUCK Warner Bros.		13	
SURVIVOR I CAN'T HOLD BACK Scotti Bros./CBS		5	
TALKING HEADS ONCE IN A LIFETIME Sire/Warner Bros.		6	
.38 SPECIAL TEACHER TEACHER Capitol		6	
TINA TURNER BETTER BE GOOD TO ME Capitol		11	
U2 PRIDE Island		5	
VAN HALEN HOT FOR TEACHER Warner Bros.		7	
ACTIVE ROTATION	CARS HELLO AGAIN Elektra	20	
	FRANKIE GOES TO HOLLYWOOD TWO TRIBES Island	9	
	ROGER HODGSON HAD A DREAM A&M	3	
	HONEYDRIPPERS SEA OF LOVE Esperanza/Atlantic	6	
	CHAKA KHAN I FEEL FOR YOU Warner Bros.	6	
	KISS HEAVEN'S ON FIRE Mercury	7	
	JOHN LENNON EVERY MAN HAS A WOMAN Polydor	9	
	BILLY OCEAN CARRIBBEAN QUEEN Jive/Arista	5	
	STEVE PERRY STRUNG OUT Columbia	6	
	POINTER SISTERS I'M SO EXCITED RCA	10	
	LIONEL RICHIE PENNY LOVER Motown	7	
	SCORPIONS I'M LEAVING YOU Mercury	5	
	TWISTED SISTER I WANNA ROCK Atlantic	7	
	J.D.H. WAITE TEARS EMI America	5	
	WHAM WAKE ME UP BEFORE YOU GO-GO Columbia	9	
PETER WOLF I NEED YOU TONIGHT EMI America	2		
MEDIUM ROTATION	JOHN CAFFERTY & THE BEAVER BROWN BAND TENDER YEARS Scotti Bros./CBS	3	
	CULTURE CLUB THE WAR SONG Virgin/Epic	5	
	EUROGLIDERS HEAVEN MUST BE THERE Columbia	6	
	GOLDEN EARRING LONG BLOND ANIMAL 21/PolyGram	5	
	COREY HART IT AIN'T ENOUGH EMI America	7	
	DAN HARTMAN WE ARE THE YOUNG MCA	3	
	I AM SIAM TALK TO ME Columbia	8	
	JETHRO TULL LAP OF LUXURY Chrysalis	6	
	ELTON JOHN WHO WEARS THESE SHOES Geffen	6	
	RICKIE LEE JONES THE REAL END Warner Bros.	6	
	MOLLY HATCHET SATISFIED MAN Epic	3	
	QUIET RIOT PARTY ALL NIGHT Pasha/CBS	5	
	RATT WANTED MAN Atlantic	8	
	STONE FURY BREAK DOWN THE WALLS MCA	6	
	XAVION EAT YOUR HEART OUT Asylum/Mirage	10	
BREAKOUT ROTATION	AC/DC JAILBREAK Atlantic	1	
	BIG COUNTRY WHERE THE ROSE IS SOWN Mercury	2	
	BLACKFOOT MORNING DEW Atco	3	
	DEVO ARE YOU EXPERIENCED Warner Bros.	1	
	DOKKEN INTO THE FIRE Elektra	6	
	GENERAL PUBLIC TENDERNESS IRS	3	
	GRIM REAPER SEE YOU IN HELL RCA	11	
	UB40 IF IT HAPPENS AGAIN A&M	3	
	WHITESNAKE LOVE AIN'T NO STRANGER Geffen	4	
	LIGHT ROTATION	BELFEGORE ALL THAT I WANTED Elektra	7
MORRIS DAY JUNGLE LOVE Warner Bros.		3	
RONNIE JAMES DIO WE ROCK Warner Bros.		1	
LITA FORD DRESSED TO KILL Mercury		5	
EDDY GRANT BOYS IN THE STREET Portrait		4	
IRON MAIDEN ACES HIGH Capitol		1	
QUEENSRYCHE TAKE HOLD OF THE FLAME EMI America		3	
WANG CHUNG DON'T BE MY ENEMY Geffen		5	
MATTHEW WILDER BOUNCING OFF THE WALLS Private I/CBS		3	
Y & T LIPSTICK AND LEATHER A&M		3	
NEW ROTATION	ALPHAVILLE BIG IN JAPAN Atlantic	1	
	AZTEC CAMERA ALL I NEED IS EVERYTHING Warner Bros.	6	
	BANANARAMA THE WILD LIFE MCA	7	
	BANGLES GOING DOWN TO LIVERPOOL Columbia	4	
	BLANCMANGE THAT'S LOVE THAT IS Sire/Warner Bros.	4	
	BONE SYMPHONY IT'S A JUNGLE No Label	3	
	JAMES BROWN/AFRIKA BAMBAATAA UNITY Tommy Boy	4	
	BOBBY CALDWELL DON'T QUIT MCA	3	
	BRUCE COCKBURN IF I HAD A ROCKET Gold Mountain/A&M	2	
	DEPECHE MODE MASTER & SERVANT Sire/Warner Bros.	3	
	SHEENA EASTON STRUT EMI America	6	
	ROD FALCONER ONLY SO MUCH MCA	3	
	FIONA LOVE MAKES YOU BLIND Atlantic	3	
	HOODOO GURUS I WANT YOU BACK A&M	9	
	HUNTERS & COLLECTORS THE SLAB White Label/Slash	4	
	INDUSTRY STILL OF THE NIGHT Capitol	3	
	LOS LOBOS WILL THE WOLF SURVIVE Warner Bros.	3	
	MELISSA MANCHESTER THIEF OF HEARTS Casablanca	2	
	CHUCK MANGIONE DIANA "D" Columbia	1	
	STEVE MORSE BAND CRUISE MISSILE Elektra/Musician	4	
	SHERYL LEE RALPH IN THE EVENING New York/Music Co.	1	
	RAMONES HOWLING AT THE MOON Sire/Warner Bros.	1	
	RED HOT CHILI PEPPERS TRUE MEN DON'T KILL COYOTES EMI America	3	
	TOM ROBINSON WAR BABY Geffen	1	
	DIANA ROSS SWEPT AWAY RCA	4	
	SCRITTI POLITI WOOD BEEZ Warner Bros.	12	
	SILENT TREATMENT LIFE ON EARTH Red Label	1	
	BARBRA STREISAND LEFT IN THE DARK Columbia	3	
	SUICIDAL TENDENCIES INSTITUTIONALIZED Frontier	1	
	ANDY SUMMERS/ROBERT FRIPP PARADE A&M	3	
MARK A. THOMPSON SO FINE Warner Bros.	1		
TORCH SONG DON'T LOOK NOW IRS	5		
MARIA VIDAL BODY ROCK EMI America	4		
W.A.S.P. I WANNA BE SOMEBODY Capitol	1		
HANK WILLIAMS JR. ALL MY ROWDY FRIENDS Warner Bros.	3		

## ideo music

# Movie Houses 'Zap' Clips

## Music Motion Resistance

BY TONY SEIDEMAN

NEW YORK Clip conversion costs, reluctance by movie theatres to jump into a new genre, and unwillingness by record companies to subsidize a new kind of video clip exploitation are making Music Motion's road to profits a difficult one.

Music Motions is a New York-based firm that is repackaging video clips as what it describes as "Music Zaps." It currently plans to charge movie houses \$225 a month for the use of each of its videos.

But so far the company has not made any profits, says president Tom Hayes, and until it does "we're looking for the same kind of support that MTV got in its early stages." Hayes admits that so far he has had a "great deal of difficulty" convincing the record labels to give this support.

"There's been dialog," admits Epic national director of video promotion Harvey Leeds. But he isn't too hot on the idea, asking, "How many videos can you play in a movie theatre? Is a movie theatre going to rotate and expose new artists?"

Other label executives are more positive. "It's a whole new area that's just beginning to be exploited," says Arista's Peter Baron. "There are no advances" built into Music Motion's payment structure, says Baron; rather, the system is "like a royalty," with the labels getting money after the distribution company has covered its costs, which in this case are considerable.

Besides money for development, marketing and promotion, Music Motion foots the full bill for clip conversion costs that usually run about \$17,000 a video, and rarely go below

\$8,000. Clips shot on film are most often edited on video, so the company has to go back and make prints of and recut original negatives, besides "repositioning" scenes to make the almost-square video screen fit into cinema's rectangle, says Hayes.

Music Motions also has to find out who owns the rights, which frequently ends up being difficult, says Hayes. Video clip rights are an "unclarified area" in many cases, he says, with uncertainties often popping up as to whether artists, management or record labels have rights to shares of the money generated, and what kind of rights they have.

Music Motion's early tests involved about 50 movie theatres, says Hayes, and deals are in progress which could put clips on a total of 4,000 screens.

For the future, says Hayes, "The idea is to have a catalog of product. We can't just match any Zap with any movie." But first he has to guarantee his supply, and several label video executives are showing uncertainty.

Although Epic's Leeds says there is "a lot of cross-promotional value" in Music Motion's work, he voices the fear that "there are union problems. Once something becomes a theatrical release, you've got to get clearances and pay royalties and all that kind of stuff," he says.

Hayes says that this is untrue. His company has settled all the union problems, he claims, and the unions won't make any moves on the feature film video clip business until it starts producing enough profits to make their efforts pay off.

### GAINESVILLE'S TV-69

(Continued from opposite page) despite the need to keep costs low has already done a number of interviews since it went on the air Oct. 18. A number of factors are involved in the service's selection of the clips it plays. About 40% of the videos aired are chosen via viewer requests, says Zingale, and the station keeps in tight contact with local record stores to find out what tunes are hot in its area. Radio charts from various publications including Billboard also help TV-69 decide the clips it will play, says Zingale.

The station heavily dayparts its programming, and also makes use of the fact that its VJs can offer giveaways live on the air, once again making use of its request lines.

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

**MTV PROGRAMMING**
*(Continued from page 31)*

"Light" rotation meant two airings for Matthew Wilder's "Bouncing Off The Walls" (Private I/CBS), and one each for clips by Lita Ford, Wang Chung and Y&T. This adds up to 6% of current titles played within those 24 hours.

"New" rotation saw one play apiece for titles by Bananarama, Barbra Streisand, Bone Symphony, Hoodoo Gurus and James Brown with Afrika Bambaataa, adding up to 9% of current clips programmed during the survey period. The single exposure for Streisand's "Left In The Dark" (Columbia)—at around 5:30 a.m. EST—seemed to ensure it would not offend too many of MTV's rock'n'roll constituents.

Away from rotation categories, the artist with the most screen time during the Oct. 26-27 watch was David Bowie, not only via his "Blue Jean" video, aired four times, but also through three plays of his "Jazzin' For Blue Jean" 20-minute short film—which also contains "Blue Jean."

Among the oldies programmed were three from Media Home Entertainment's "That Was Rock" home video release: "Can I Get A Witness" by Marvin Gaye, "Be My Baby" by the Ronettes and "Hey Bo Diddley" by Bo Diddley. All three were presented as "Closet Classics," as were two clips of later vin-

**State-of-the-Art  
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TORONTO About 20,000 people took in the three-day Video/Culture trade show and art festival at Ontario Place Nov. 2-4, featuring seminars and exhibitions of the most advanced video productions.

Grand prize winners at the festival, sponsored by MuchMusic Network, were England's James Pymman for "Damaged Light" and American Bill Viola for "Anthem." "Snoot & Muttly" by Susan Van Baerle and Douglas Kingsbury won the computer graphics prize.

"Amok" by Ledernacken of West Germany was the international competition winner for commercially produced music videos, while "Go For It Mike" by Michael Smith of the U.S. was the winner in the independently produced music video category.



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tage: "Natural Born Woman" from Humble Pie's 1972 album "Lost And Found," and "Strange Brew" from Cream's 1967 long-player "Disraeli

Gears."

In total, the 24 hours from noon to noon showcased 131 artists/groups. The home video releases

aside, only two clips featured performers signed to independently distributed labels: James Brown with Afrika Bambaataa (Tommy

Boy) and Johnny Winter (Alligator). Everything else originated from major, i.e. branch-distributed, companies

# Video Placement International

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# V. P. I.

Video Placement International

September 24, 1984

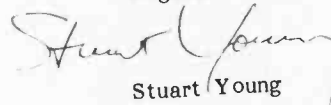
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Major San Francisco Studio

# RUBINSON'S AUTOMATT CLOSES

BY JACK McDONOUGH

**SAN FRANCISCO** One of this city's major studios, the Automatt, has closed. Producer David Rubinson, who founded the studio in 1976, shuttered it on Nov. 1.

Rubinson, who terminated his own production activities several years ago following heart surgery, cited increasing involvement in personal management activities and the huge cost of bringing the Automatt fully into the video/digital age as his reasons for shutting down the studio. Rubinson manages the careers of Herbie Hancock, Narada Michael Walden and Debora Iyall, lead singer of Romeo Void.

"Herbie's career has exploded over the past year," says Rubinson. "Narada's career is changing and exploding. We have a new deal with Warner Bros., and a new record will ship in January. And I've just signed Debora as a solo artist, and her career will require a tremendous amount of time.

"I was at a crossroads with the studio," says Rubinson, who had one of the country's first fully automated operations with the Automatt. "It either had to get great or it had to close. I had to either invest a tremendous amount of time and money to redo it, or not.

"I don't believe in audio studios anymore," he continues. "Now a studio has to be totally into all kinds of media—video post-production, movies and so on—to really do well.

"There is a new generation of equipment now, and that leap had to be made. It's not possible to rest on the technology of the past, and the amount of money and resources required for the conversion are huge. It's something I'm just not prepared to do."

Rubinson emphasizes that the studio "had been profitable since the day it opened. The profit is quite healthy. But even though I have a good staff, it's still been a tremendous strain. It's just time to move onto the next thing."

Rubinson says he considered selling the Automatt's name and operation, "but the people who were interested in buying it were not going to do something that I thought was the right thing. I didn't want to just sell it to somebody and have them run it as a low-budget operation, because I've worked too hard over the years to build up a reputation for quality."

Rubinson says he plans to sell off all the equipment in his three rooms "all in one bunch. I don't want to sell it one piece at a time."

The closure affects 22 employees, who are being offered placement counseling in the industry.



**Fairlight Bash.** Fairlight vice president Michael Geller is flanked by Herbie Hancock and Ebn-Ozn at the synthesizer manufacturer's Oct. 9 cocktail party during the recent New York AES convention. Hancock is endorsing Fairlight's CMI.

## Sparrow's Chicago Studio Takes Wing

**CHICAGO** Jazz musician/composer Bradley Parker-Sparrow and jingle singer Joanie Pallatto believe art and commerce should go hand in hand. Their newly opened North Side studio, Sparrow Sound Design, provides a recording facility for local practitioners of esoteric music as well as a sound living for the husband/wife team.

"In order to preserve what's left of the jazz business in this town, it's necessary to work in new media," says Sparrow. "You need a solid base income in order to continue recording and performing your own material."

The 16-track facility was completed at less than \$100,000, with Sparrow working as general contractor. Bill Bradley of Universal Studios acted as sound consultant, and architect John Lewis drew up the blueprints.

Floors and walls are floated, the latter angled to prevent standing waves, and the ceiling rolls gently to avoid the same effect. The englassed 90 square foot isolation booth features a floating floor as well. Custom oversized air and heating ducts reduce outside noise, says Sparrow.

Sparrow and Pallatto consider their collection of vintage Neumann tube microphones "the second largest in the city next to Universal," according to Sparrow. Other equipment includes a modified Tascam 15 mixing board, UREI 813B monitors,

Tascam 85 16-track recorder, Technics 1520 half-track mixing machine, Tascam 38 eight-track recorder and 3440 modified four-track recorder, and a patch bay constructed by pro equipment supplier/designer AVC Systems.

Sparrow Sound Design is intended primarily for album work, "specializing in, but not limited to, jazz, blues, Latin, and classical works," says Sparrow. It will also serve as an alternative to both the costly downtown facilities and the less accessible suburban rooms.

"A lot of times people who do commercial work need a quieter locale and lower rates than the Michigan Ave. area," Sparrow notes. "But they don't want to go to some

suburban industrial park where you can't get a can of Coke." Hourly rates at Sparrow Sound Design hover around the \$50 mark, considerably less than the \$75-\$200 charged by downtown rooms.

Though Sparrow maintains that 16 tracks are ideal for the punchy immediacy of jazz and blues, he hopes eventually to go to 24 tracks.

At present, Sparrow Sound Design is "a classy, big, comfortable space," says Pallatto, "with the feel of downtown, but with accessible rates. And the fact that Sparrow and I are musicians means we can offer what a strictly technical engineer can't: a different perspective and an ear for music."

MOIRA McCORMICK

## Audio Track

NEW YORK

**VANGUARD RECORDING ARTIST** Alisha is in at Vanguard Studios with producer Mark Berry recording vocals for her new single, "Too Turned On." At Sigma Sound, the Thompson Twins were in recently doing overdubs for their upcoming live Arista album. Also in are Melba Moore and producer Reggie Lucas, beginning sessions for her next album. Joe Furla is engineering.

LOS ANGELES

**AT GROUP IV recording,** composer Mike Post is scoring new segments for "The A Team," "Hardcastle & McCormick" and "Hunter." Andy D'Addario is at the board, assisted by Jay Palmer. Singer Dick Williams was in laying the vocal track to "Moon River" for a "Cheers" episode. Also in is Louisiana-based singer/songwriter Shad Weathersby, mixing his new album for Dancing Cat Records, with producer Frosty Horton and engineer Peter Kelsey, assisted by Bob Winard.

At California Recording Studios, post-production for the underscoring and source music for the CBS-TV series "Dreams" is underway. The show is the first CBS series to be broadcast in stereo. Engineer Tim Garrity is manning the controls, including the studio's newly acquired BTX Softouch.

Stephanie Spruill is set to begin recording her debut album at Lion's Share and Sunset Sound. Albert Hammond is producing, and Julio Iglesias is executive producer.

NASHVILLE

**AT THE SOUND SHOP,** Patty Parker recently completed production of a session for new Paylo Records artist Eddie Max. Jim Williamson engineered.

At Chelsea Studio, Parker and Williamson again collaborated, this time with R.J. McClintock on his

new Comstock Records single.

OTHER CITIES

**RUSSIAN HILL RECORDING** in San Francisco has been the site of work this month on Automated Dialogue Replacement (ADR) for Lucasfilm's "The Ewok Movie," a family-oriented tv special to air this Christmas. Other film work at Russian Hill includes "Mishima," a Japanese film with Francis Ford Coppola and George Lucas as executive producers, now working on its foley sessions, and Coppola's "Cotton Club," now wrapping up in post-production, recording some music.

At International Sound in North Miami Beach, recently signed Portrait artist Nicole will be laying tracks for her first album. Lou Pace will be producing, with Eric Schilling at the desk.

Michael Wagener is mixing British act Raven's new album at Pyramid Sound in Ithaca, N.Y. The album was engineered by Norman Dunn, with Alex Perialas and Peter Bombar assisting.

(Continued on opposite page)

### Split of Profits Planned

## QL Gets Criteria's Wheels

**NEW YORK** QL Mobile Recording of Coral Gables, Fla. has signed an agreement with Criteria Recording that will see QL assume operation of Criteria's Wheels, the mobile recording facility currently operated by the Miami-based Criteria.

QL's president and chief engineer Rob Burr says that the terms of the deal will involve a split of profits from the truck's activities between his company and Criteria. He adds that while Criteria's Wheels has been relatively dormant for the better part of a year, the new audio/video complex planned by Criteria and the video production firm Century One should provide a great deal of work for the mobile unit.

"The truck has been up at Fanta for the past nine months," says

Burr, "and it was not really doing any work. Since Mack Emerman [Criteria's owner] has his own 32-track truck, we were able to cut the deal with him to operate this one." Burr adds that the planned a/v complex should be together by next March, and that by then "we'll really be making some big moves into music video down here."

The mobile unit is a 26-foot GMC Trans Mode van, currently equipped with a digital-ready customized MCI 600 series 36 in/out console and a pair of MCI 24-track analog recorders. Burr notes that by the end of 1984 the truck will be equipped with Mitsubishi 32-track digital as well.

STEVEN DUPLER

## Video Track

NEW YORK

**AVANT-GARDE** filmmaker/video artist Kit Fitzgerald ("Static And Episodes" in conjunction with John Sanborn) took charge of a conceptual video piece for the Doors' "Strange Days." Lensed in New York City Nov. 9-11, it will be included in a long-form program currently in production for MCA Home Video. Fitzgerald also scripted the clip, produced by George Paige (Men At Work's recent HBO concert special). Post-production will occur in Los Angeles at The Editing Company.

Former Alvin Ailey dancer Keith McDaniel choreographed and starred in Evelyn "Champagne" King's "Just For The Night," a promotional video shot over a two-day period at New York's Mother's Studios. Director Michael Deane, whose prior music video work includes Dr. John's "Jet Set," shot a three-minute piece reminiscent of traditional Hollywood musicals. Andrew Praskai and Deane jointly edited the video at PVC. Clifford Cohen produced the video for the RCA artist and Panart Productions Inc., a division of PMC International.

Special effects firm Charlex (the Cars' "You Might Think") took charge of effects for a long-form music video for Atco recording artists Yes. Negotiations are underway for a pay-tv, home video and/or theatrical distributor. Steve Soderbergh, who directed the feature-

length piece, lensed the band over a two-day period at two recent concerts in Canada. It was an eight-camera 35mm shoot. John B. House of Razor Productions acted as line producer.

LOS ANGELES

**NEW JERSEY'S** John Sayles ("Baby It's You," "Lianna," "The Brother From Another Planet") is the latest major motion picture filmmaker to direct a music video. He showed up at Bruce Springsteen's last three Los Angeles concert dates at the Sports Arena to head up a three-camera 35mm shoot for "Born In The U.S.A.," the third single off Springsteen's Columbia album of the same name.

Hollywood Center Stage, formerly Francis Ford Coppola's Zoetrope Studios, played host to heavy metal band Helix, which filmed "Gimme Gimme Good Lovin'" there. Directed by Mark Rezyka for Fusion Films, the Capitol artists' newest promotional piece features a beauty contest. Beth Broday, its executive producer, says the video was shot with an Arriflex 3 35mm camera manned by Rolf Kesterman.

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.

**AUDIO TRACK**

*(Continued from opposite page)*

At Ft. Lauderdale's New River Studios, Ray Martinez is in recording a single for Paris International Records. Martinez is producing, with Ted Stein at the board and Teresa Verplanck assisting. Also, local act One On One is in recording its new single "Doing Time." Stein is again at the console, assisted by Verplanck.

At Philadelphia's Alpha International, London recording artists Loose Ends are working on their second album, with Al Albertini Jr. at the board, assisted by Richard Walter and Steve Pala. Cashmere is also in, working on its second album for Philly World Records, produced by Mike Forte, Donald Robinson and Bobby Eli. Remo Leomporra and Albertini are engineering, with assistance from Mike Bonghi and Richard Welter.

At Seagrave Recording in Chicago, John Kerslake, Harvey Mandel, Graham Maby and Tommy White are cutting basic tracks for England Hooker. Tom Haban and Mike Konopka are engineering. Reggie Calloway of Midnight Star is in at Cincinnati's Fifth Floor Recording Studios, finishing tracks for his new album with Jeff Cooper producing and Robin Jenney at the board.

Sumet-Bernet Sound Studios, Dallas, was recently called upon to record Culture Club while the band was in town rehearsing for and beginning its current U.S. tour. The session was engineered by Bobby Dennis, with assistant engineers Bill Foshee and Ace Bowen.

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



**Exchange Students.** Recording engineers from the People's Republic of China's national record company, China Records, are shown at London's Townhouse Studios, completing a special two-week course on all aspects of the SSL 4000 E master studio system console.

# Sound Investment

By STEVEN DUPLER

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

FOR NEW YORK'S Evergreen Studios, it was simply a question of cost-effectiveness, of dollar versus performance. After placing an order for an AMS digital delay, studio owner Joel Greenbaum went to the recent Audio Engineering Society show and saw another British digital delay, the Bel BD-80. Greenbaum was impressed by the unit's eight-second sampling ability; but more importantly, he was impressed by the price difference.

"The AMS can sample up to eight seconds as well, if you go for that option, but it's much more expen-

sive to get it that way," he says. "Once I saw the Bel, I cancelled my order for the AMS."

Greenbaum says that his original plans involved purchasing the AMS, which would have cost him around \$11,000, and then renting the unit out to clients to help recoup the investment. "There's no doubt the AMS provides greater versatility and more functions," he points out. "It's stereo with a 20kHz bandwidth and can do harmonizing."

But, says Greenbaum, Evergreen already has an Eventide 2016 Harmonizer, and he feels that the Bel's 15kHz bandwidth is more than sufficient for his needs. And, he adds, at \$2,500, there's "nothing for that price that can do what this Bel does."

"We've used it already on sessions," says Greenbaum. "Bill Laswell has been using it on a personal project of his, a band called Dead-

line, and it sounds just great.

"Most people use sampling units on very short sampling times for percussion, so they don't necessarily need longer time settings," he continues. "But with the Bel, I'm able to fly in a whole four-bar guitar phrase easily."

At the moment, there is no East Coast distributor for Bel products, although Harvey Audio may soon assume that role. Evergreen purchased its BD-80 from Peter Tempel Associates, the American distributor for Bel, located in San Francisco.

So far, he's had no problems with the delay that required servicing. If he does, he says he'll have to ship the unit back to San Francisco for servicing, although "once Martin becomes the dealer here in New York, Tempel has told us that they will assume the servicing contract."

To Greenbaum's knowledge, Evergreen is the first East Coast studio to acquire the BD-80, although Fantasy in Berkeley has one. Well-known in the U.K., Bel has only recently named Tempel its U.S. distributor, and expects that the company's profile will grow here as the device gains greater exposure.

The only minor problem Evergreen has encountered since it began using the BD-80 is a small impedance foulup with its console. "We experienced some sort of impedance problem with our Harrison MR3 console," says Greenbaum. "The input impedance of the Bel is 39 kOhms, but if you use it off of a send, you can eliminate that problem simply."

## New Software Planned Studer Postponing CD Player

NEW YORK Studer Revox America is holding off production of its Studer A725 professional Compact Disc player, after industry reaction at the Audio Engineering Society (AES) convention here convinced the new firm that new software should be designed for the unit.

According to the company, new software that will "have more functions specifically targeted at broadcast applications" is being designed, and the software changes will also involve "some modification of the front panel controls." The final production version of the A725 is expected to be available sometime in December.

According to a spokesman for Studer, certain software changes were already on the drawing board

when the company came to the AES on Oct. 8 with a pre-production model. "We had discussions both before and during the show to get feedback from a number of sources, including pro CD dealers and users," says the spokesman. "Based on those discussions, we're incorporating a number of changes into the unit."

"We're adding a 'time remaining' display, which many of the broadcast users feel is very important, and we're changing the placement and function of a number of the front panel controls. Basically, we're making ergonomic and display changes."

The expected list price for the A725 stays at \$1,395.

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# KHAN CAN 'FEEL' MARKETPLACE

## Singer Heeds Label's Call To Deliver Hit Single

BY PAUL GREIN

LOS ANGELES Chaka Khan's "I Feel For You" is shaping up as one of the biggest pop, black and dance hits of the year. That's quite a feat for a singer who hadn't cracked the top 20 on the pop chart since 1976. But Khan says the record's multi-format appeal wasn't a happy accident, but rather her response to Warner Bros.' call for a more commercial record.

"They said, 'You're not listening to the pulse of America and the industry,'" Khan remembers. "So Arif [Mardin, her producer] and I had to make a conscious effort to do that."

"I Feel For You" is obviously a song that appeals to a lot of younger kids," she says. "And the stuff that Arif and I have been doing for the past five years hasn't. We've been Michelangelo-ing out. We've been scratching each other's backs, doing a lot of jazz and having a good time doing what we wanted to do. We didn't really have an ear tuned in to the rest of the world or the market. With this album, Warner Bros. did say, 'We'd like to sell some albums now, guys, if you don't mind.'"

Khan says she went along because she thought Warner Bros. might otherwise ask her to look for a new producer. "They were coming to that if Arif and I didn't do something," she suggests.

Instead, Mardin brought in eight producers to assist him on various cuts, while he oversaw the entire project as executive producer.

When an album features nine producers, that's usually a danger sign that the album won't be unified. "It's very scary," Khan notes. "It was up to Arif to organize it and to bring it in at a certain price, and we did it. We had a \$500,000 budget, and we used half of that."

Khan has only one reservation about using so many different producers: "Every time I went to record, I went to a different studio where there was a different producer and all I had to do was sing the song. There was no watching a song grow. It was like I hadn't really taken part in the project."

"But I really can't complain because it's doing so well. It's giving me a new audience. Before, I had an audience that grew up with me. Now I'm getting their kids."

Khan says she's surprised by the top five pop success of the single. "You can never know what pop is going to do," she says. "It's ironic that a parody of something that's as black as breaking and rapping would do so well pop. When we cut this, we didn't even think this would be the single."

Though Khan's solo career is flourishing, she has also renewed her commitment to Rufus. "We just signed a contract with Warner Bros. for five years to do an album together a year," she says. "I'll be doing a solo album a year and a Rufus album a year."

Khan says she's not worried about oversaturating the market, because Rufus albums in recent years haven't sold as well as Khan's solo works. "The public sees me differently with Rufus than they see me by myself," she notes. "A certain amount of people buy Rufus albums and a certain amount buy my albums, and it pretty much stays the same."

So why is she realigning with the group, especially when her own career is doing so well? "I like singing with them. It's not a lot of work, it's fun, and it's a nice way to make a lot of money. I have no qualms with any of it."

"And we've got fans that want us to work together, even if we don't get a hit. When I quit the group, it was a big deal to a lot of people out there who were really insulted that I had the audacity to do that."

Khan says she has retained her ties to the other members of the group. "Even when I left, I never lost contact with those guys. Last year I did a tour of Japan, and I took three of them with me."

But a major reason for the re-grouping is clearly economic. "We have a deal worked out where I get a lot of money from Warner Bros. to record with them," she says. "I have two weeks to do my part, and if I take more than two weeks, they start taking money from me."

Rufus is managed by Fitzgerald/Hartley, but Khan has her own manager, Burt Zell, formerly of Management III. Before that, she was managed by Jack Nelson. Khan says she would tour with Rufus if the group scored a hit, but for now she's planning her own solo tour.

She's undertaking a mini-tour of 3,000- to 5,000-seat halls from mid-November until Christmas, and in

February will begin an extensive U.S./U.K. tour of 10,000-seat auditoriums. The tour is being booked by Regency Artists.

Khan sees the increased openness of pop radio to black music as one of the keys to the success of her single.

"Look at all the black acts on the white charts," she says. "It's becoming less and less popular to use the cliché 'r&b music' because of the color of one's skin."

Khan says that her frustration at being slotted an "r&b singer" was behind her decision to feature an illustration instead of a photo on her album cover.

"I wanted the picture to appear colorless," she says. "Art can be misleading, and that's what I wanted to do: to mislead. I didn't want anyone to get any idea of what I look like."



Public Dancer. Elton John delights a recent audience at Madison Square Garden by coming out dressed as Tina Turner. (Photo: Philip Ollerenshaw/Starfile)

### Concert Review

## TOO MUCH 'RAIN' CLOUDS PRINCE SHOW

BY NELSON GEORGE

DETROIT From the moment Prince & the Revolution ripped into the opening chords of "Let's Go Crazy," the first show of the much anticipated "Purple Rain" tour Nov. 4 at the Joe Louis Arena was fascinating and often exciting, but filled with far too many moments of déjà vu.

The impulse is strong in the age of video for artists to repeat the imagery of a popular clip on stage, cementing the connection between the visual statement and the live performance. But Prince is basing the bulk of his concert tour on "Purple Rain," the film, instead of using "Purple Rain," the tour, as a platform to go beyond those symbols and gestures.

From the black lace that covers his eyes in "Darling Nikki" to the water-spewing guitar of "Baby I'm A Star," Prince is obedient to the images of "Purple Rain." At the start of the anthemic title song, he started to play a brown guitar—then, apparently realizing his mistake, switched to the white guitar utilized in the film.

The solo that followed was better than the one he takes in the film: a soaring, biting, beautifully sustained bit of musicianship worthy of the AOR hall of fame. Yet it came at the end of the second encore and was one of the rare times he superseded the film version of a "Purple Rain" song. He did just as well, but differently, during "Baby I'm A Star" when the Revolution fell into a JB's vamp and he displayed a James Brown-esque shimmy.

Part of the show's "is-it-live-or-is-it-Memorex" quality derived from the fact that drummer Bobby Z, who during the "Dirty Mind" and "Controversy" tours played Prince's licks with power and drive, has had his role curtailed by drum machines to the point that he barely plays all night, other than to occasionally crash a cymbal or play along with the pre-set rhythms.

More disappointing was the absence of so many standards from Prince's rich catalog. After opening with "Crazy," he played "Deliri-

ous," "1999" and "Little Red Corvette," but that was the end of the non-"Purple Rain" hits. "Erotic City" was given to opener Sheila E., but sadly missing were "Controversy," "I Wanna Be Your Lover," "Uptown," "Let's Pretend We're Married" and Prince's oft covered pop-rock standard "When You Were Mine."

Instead, the two-hour show's mid-section consisted of "Free," a deservedly obscure cut from "1999," the instrumental piano interlude "Father's Song" from the film soundtrack, and "God," the B side of the "Purple Rain" single. One of these introspective tunes would have been enough, but in light of what wasn't played, it was definitely two too many.

As a showman Prince was in good, not top, form, dancing and singing well throughout. Once a

rather dirty-minded kid, bare-chested and clad in G-strings, Prince isn't as sexually explicit, in word or deed, as he used to be. His erotic bed-humping during "International Lover" on his last tour has been replaced by a decidedly casual entry into an elevated bathtub. The newly named Revolution was competent musically, but had none of the brash onstage strut and swagger of Prince's band when Andre Cymone played bass and Dez Dickerson lead guitar.

Overall, it was a quality arena rock show, but with one obvious room for improvement. The tour is already sold out until January, so Prince has no financial incentive to add older hits or re-think his staging. Still, he has led us to expect him to reach for greatness, and this show, for all his appeal, simply doesn't do it.

## New Firm Offers Pool Of Movie-Scoring Talent

BY RUSSELL SHAW

ATLANTA Many movie soundtracks are filled with material chosen for reasons of either political or logistical expediency. But if Kansas drummer Phil Ehart's locally-based venture, The Inside Track, takes off, movie directors will have a broader pool of talent from which to choose.

"Too often, directors don't know how to reach bands and artists," Ehart says. "Instead, they go to the record company that's going to put the soundtrack album out, and the label might want to use previously recorded material. That's not doing a lot for creativity, for the story line of the film."

Writers currently on the Inside Track roster include Stephen Bishop, Wayne Nelson of Little River Band, Rick Davies of Supertramp, former Doobie Brother Patrick Simmons, former Genesis guitarist Steve Hackett, the Commodores' William King and Survivor's Jim

Peterik, who wrote "Eye Of The Tiger."

Ehart says his first step in assigning a composer is meeting with the director. "We'll look at the script," he says, "and then try to put the director and the project with the client whose talents best match the director's wishes."

As far as the extent of a composer's contribution is concerned, Ehart cites several variables. "It could just be incidental music, one song, or a full soundtrack. The band might even wish to appear in the film."

Ehart notes that short and long-form videos serve to demonstrate the compatibility of the artists' music to the cinematic format. He sees videos as a de facto "demo" tool to sway movie directors.

With four Kansas albums still to go (the group is currently on sabbatical), Ehart is operating The Inside Track in partnership with New York-based music business attorney David Werchen.

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# Talent in Action

**FRANKIE GOES TO HOLLYWOOD**  
*Ontario Theater,  
 Washington, D.C.*  
 Tickets: \$14

AMID ONE OF the hottest industry buzzes in some time, Frankie came to Washington on election night, Nov. 6, for the U.K. quintet's American debut. Given the group's highly charged image as sexual and political outrages, the setting was appropriately controversial, as the young, white, suburban-looking crowd (most in Frankie T-shirts) was treated to a roaring hour-long set that, had all been understood, would have shocked most of them, not to mention their parents.

As it was, the pounding beat of most of the ZTT Island group's songs held the audience, with Holly Johnson's strong vocals the other primary source of rapture. This fairly typical approach, emphasizing the most easily accepted and ingrained portions of the music, was what brought Frankie a very warm reception from the capacity crowd.

It's the sometimes flashy, sometimes backhanded toying with social/sexual taboos that has distinguished the group so far, however. What earned them a radio ban by the BBC (weeks after the song had already become popular) for "Relax" and uncertain retailer acceptance (due to a "Guernica"-derived album jacket and faintly naughty sleeve pictures) before this tour is still there, but the band makes it easy to miss. Unless one watches the fast-moving montage of slides projected onto the backdrop or knows and listens to the lyrics, the controversy is not apparent. Close, guided attention highlights the titillating side of the group's image.

A ferocious cover of Edwin Starr's "War" opened the show, with the tomahawk attack of bassist Mark O'Toole, drummer Peter Gill and synthesist Peter Oxendale under the vocals of Paul Rutherford and Johnson making for a jarring beginning. The band then moved into "Wish (The Lads Were Here)," followed by "Relax," which drew the greatest audience response. The song was accompanied by a very graphic set of slides, full of big bare buns and various acts of copulation. Small, bright explosions of light were perfectly timed to coincide with the song's climaxes, making "Relax," whose groove oozes sex, a powerful entry by virtue of both its aural and visual presentation.

"The Power Of Love" was next, and Johnson provided a very controlled Spandau-ish reading over Oxendale's elegant accompaniment, proving that there's a greater emotional range to Frankie Goes To Hollywood than the tawdry lust and anger the first numbers suggested. "Welcome To The Pleasure Dome" followed after a long, Floydian instrumental passage. The tribal drumming and grunted chants built to a heavy, almost anthemic performance, much more lively than the recorded track.

"Krisco Kisses" was another outrageous number, with suggestive lyrics again couched in a tough beat. By this time, Rutherford has shed his shirt and was coming dangerously near to removing his pants as well. He finally settled for prancing about with a microphone held lowly to get his point across.

"Two Tribes" ended the set prop-

er, and the expected Reagan mask made its way onstage atop Rutherford's head. Following a brief exit, the band returned in black leather jackets for a rousing cover of "Born to Run." That the boys managed to pull off that most American of songs so convincingly is remarkable, and perhaps attests to the power they may find for themselves in the U.S. (if they remain as straightforward). A reprise of "Relax" capped the show, after which a "Frankie Say No More" slide ushered out the crowd.

Opening act was 14 Karat Soul, an a capella doo-wop group that got a warm reception from the anxious audience.

KATHY GILLIS

**BARRY MANILOW**  
*Radio City Music Hall, New York*  
 Tickets: \$35, \$30, \$25

FOR ALL his undeniable skill as a pop songsmith, Barry Manilow has become a kind of man-you-love-to-hate for a significant number of listeners. But seeing him in action on Nov. 1, the third night of a boxoffice record-shattering 10-night stand at Radio City, it was impossible for even the most hard-hearted non-enthusiast to deny that Manilow in performance is extremely likable.

The surprising thing about Manilow in concert isn't the rapport he has with his audience, although that is remarkable. Rather, it's the relative lack of sophistication he displays as a performer—which clearly contributes to that rapport. Manilow, who spent a lot of time hopping around the stage with a goofy grin on his face and his curly blond locks bouncing up and down, came across not as a pop icon but as an unassuming, slightly gangly, overgrown kid.

He didn't move too well, and from time to time he forgot the choreography entirely. And his between-songs patter was hesitant at times and marked by frequent bursts of mildly self-deprecating humor. ("This band is so hot, even I can sound decent singing rock'n'roll," he said at one point. He was half right; the band was indeed hot, but Manilow doesn't sound decent singing rock'n'roll.)

As for the music—well, you either love "Can't Smile Without You," "Daybreak" and their ilk or you don't. But one doesn't have to be enthralled by Manilow to acknowledge that he has mastered the art (or craft, if you will) of writing a catchy melody, and he didn't hit any wrong notes. His predilection for the grandiose can get to be a bit much, but it is an interesting comment on Manilow the composer that the three most overblown numbers he performed at Radio City—"Memory," "Read 'Em And Weep" and the ghastly "I Write The Songs"—were all written by other people. And anyone who doesn't get at least a little bit of a kick out of "Copacabana" is simply not being fair to Manilow.

In a welcome display of artistic daring, Manilow early in the evening surprised the audience by offering new arrangements of some familiar hits. It's debatable whether "The Old Songs" was improved by being given a Latin lilt, or whether a Ray Charles-ish gospel reworking did much for "It's A Miracle." But at least Manilow tried something

(Continued on page 38)

## AMUSEMENT BUSINESS BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BRUCE SPRINGSTEEN	Memorial Sports Arena Los Angeles	Nov. 2-4	\$1,694,784 \$16	111,139 seven sellouts	Avalon Attractions
GRATEFUL DEAD	Berkeley Community Theater Calif.	Oct 27-28/ 30-31/Nov 2-3	\$300,915 \$15	20,062 six sellouts	Bill Graham Presents
ALABAMA JUICE NEWTON BILL MEDLEY	Ridgefield Coliseum Cleveland	Oct. 26	\$262,328 \$16.50	15,902 (18,000)	Salem Spirit Concert Series/Keith Fowler Promotions
ALABAMA JUICE NEWTON BILL MEDLEY	Civic Arena Pittsburgh	Oct. 28	\$247,381 \$15.50	15,961 sellout	Salem Spirit Concert Series/Keith Fowler Promotions
KENNY ROGERS CRYSTAL GAYLE SAWYER BROWN	The Summit Houston	Oct. 27	\$217,622 \$16.75/\$14.75	13,443 (15,372)	North American Tours Inc.
ALABAMA JUICE NEWTON BILL MEDLEY	Expo Hall Louisville	Oct. 27	\$216,760 \$16.50	13,137 (18,700)	Salem Spirit Concert Series/Keith Fowler Promotions
KENNY ROGERS CRYSTAL GAYLE SAWYER BROWN	Kemper Arena Kansas City	Oct. 23	\$188,144 \$16/\$13.50	12,191 (15,680)	North American Tours Inc.
RUSH FASTWAY	The Omni Atlanta	Oct. 30	\$180,414 \$13.50	13,364 sellout	Beaver Prods.
ALABAMA JUICE NEWTON	Mississippi Coast Coliseum Biloxi	Nov. 2	\$170,164 \$16.50	10,313 (11,400)	Salem Spirit Concert Series/Keith Fowler Promotions
KENNY ROGERS CRYSTAL GAYLE SAWYER BROWN	Mabee Center Tulsa	Oct. 24	\$147,579 \$16/\$13.50	9,269 (10,463)	North American Tours Inc.
DARRYL HALL & JOHN OATES XANADU	The Centrum Worcester, Mass.	Oct. 31	\$140,280 \$14/\$12/\$10	10,665 sellout	Straw Boss Presents
BILLY SQUIER RATT	Lakeland Civic Center Fla.	Oct. 25	\$137,225 \$13.75	9,980 sellout	Silver Star Prods.
RAPHAEL	Radio City Music Hall New York	Oct. 17	\$136,250 \$20	5,874 sellout	In-House
CULTURE CLUB	Frank Erwin Center Univ. of Texas at Austin	Oct. 27	\$131,782 \$15/\$12.50	9,080 (12,797)	In-House/Pace Concerts
ALABAMA	Hirach Coliseum Shreveport	Nov. 3	\$127,197 \$13.50	9,422 (10,359)	Salem Spirit Concert Series/Keith Fowler Promotions
KENNY ROGERS CRYSTAL GAYLE SAWYER BROWN	Myriad Convention Center Oklahoma City	Oct. 25	\$124,338 \$16/\$13.50	8,160 sellout	North American Tours Inc.
ROD STEWART	Myriad Convention Center Oklahoma City	Oct. 20	\$119,812 \$13.50	8,875 (9,313)	Innex Visions/Alex Cooley/Southern Promotions
KENNY ROGERS CRYSTAL GAYLE SAWYER BROWN	Taylor County Coliseum Abilene, Kan.	Oct. 26	\$112,188 \$16/\$13.50	7,404 (8,082)	North American Tours Inc.
CHAKA KHAN BYRON ALLEN	Radio City Music Hall New York	Oct. 26	\$110,150 \$20/\$17.50/\$15	5,874 sellout	In-House
AMY GRANT RANDY STONEHILL PHIL KEAGGY	The Centrum Worcester, Mass.	Oct. 11	\$106,088 \$12.50/\$10.50	9,050 (10,000)	New Sound Concerts
RUSH FASTWAY	Municipal Auditorium Nashville	Oct. 29	\$102,514 \$12.50/\$11.50	8,393 (9,900)	Sound Seventy Prods.
ALABAMA	Univ. of Arkansas Fayetteville	Nov. 4	\$102,492 \$13	7,884 (9,567)	Salem Spirit Concert Series/Keith Fowler Promotions
OAK RIDGE BOYS SYLVIA	BSU Pavilion Boise, Idaho	Nov. 3	\$100,909 \$12.50/\$10	8,273 (12,048)	Chrchill Prods.
PAT METHENY GROUP	Warfield Theater San Francisco	Nov. 2-4	\$96,211 \$15/\$13.50	5,497 three sellouts	Bill Graham Presents
JETHRO TULL	Maple Leaf Gardens Toronto	Oct. 23	\$94,766 (\$118,458 Canadian) \$16.50/\$15.50	7,153 (10,000)	Concert Prods. International
CHICAGO	BSU Pavilion Boise, Idaho	Oct. 29	\$92,994 \$12.50	8,420 (11,777)	United Concerts
CHICAGO ALAN KAYE	Moby Gym Ft. Collins, Colo.	Oct. 6	\$88,652 \$14/\$10.50	7,204 (8,200)	Stevens/CSU Prods.
CROSBY, STILLS & NASH	Ohio Center Columbus	Oct. 30	\$85,684 \$13.50	6,347 sellout	Sunshine Promotions
CROSBY, STILLS & NASH	Wings Stadium Kalamazoo	Nov. 1	\$79,455 \$15	5,297 (7,300)	Brass Ring Prods.
CROSBY, STILLS & NASH	Lansing Civic Center Mich.	Nov. 2	\$66,781 \$16.50/\$14.50	4,178 (5,300)	Brass Ring Prods.
I THREES WAILERS	Civic Auditorium San Francisco	Nov. 2	\$58,620 \$15/\$13.50	4,182 (8,500)	Bill Graham Presents
TWISTED SISTER Y & T DOKKEN	Portland Civic Center Me.	Oct. 26	\$58,380 \$12	5,028 sellout	Larry Vaughn Presents
RODNEY DANGERFIELD	Civic Center Providence, R.I.	Oct. 26	\$47,244 \$13	3,198 sellout	Larry Vaughn Presents
SCANDAL JOHN WAITE	Community Theater Berkeley Calif.	Nov. 4	\$46,399 \$13.50	3,441 sellout	Bill Graham Presents
GEORGE CARLIN	Roy Thompson Hall Toronto	Oct. 22	\$46,161 (\$57,702 Canadian) \$21.50/\$19.50/\$17.50	\$2,700 sellout	Concert Prods. International
GEORGE STRAIT	Strahan Coliseum Southwest Texas State University San Marcos	Nov. 3	\$46,108 \$12	4,062 (8,000)	Ronald & Joy Cotton
SCANDAL JOHN WAITE	DOP Spanos Center Stockton, Calif.	Nov. 5	\$45,027 \$12.50/\$11.50	3,627 sellout	Rock 'N' Chair Prods.
JEFFERSON STARSHIP	Univ. of Wyoming Arena Laramie	Oct. 21	\$44,787 \$12.50	3,583 (8,857)	Inner Visions/Alex Cooley/Southern Promotions
JETHRO TULL HONEYMOON SUITE	Veterans Memorial Auditorium Columbus, Ohio	Nov. 1	\$40,062 \$12.50	3,205 (3,964)	Sunshine Promotions

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Swiss Instrumentalist

# Vollenweider Doesn't Harp on His Success

BY SAM SUTHERLAND

LOS ANGELES One of 1984's more improbable success stories centers on an elfin Swiss performer and composer whose lush instrumental recordings have spawned significant sales without radio airplay or concert exposure. On paper, at least, Andreas Vollenweider and his two CBS albums elude easy categorization, yet during the past few months Vollenweider has begun generating sufficient sales to enter Billboard's jazz chart and creep toward six-figure sales.

Making Vollenweider's sleeper success all the more noteworthy is the fact that his primary instrument is the pedal harp. A multi-instrumentalist who has played keyboards, guitars and reed instruments, Vollenweider says he's now concentrating primarily on his modified "electroacoustic" harp. His two U.S. releases, "Behind The Gardens..." and "Caverna Magica," attest to his enthusiasm with a startling palette of instrumental timbres.

Now completing his first American tour, Vollenweider employs a larger ensemble for live dates than in the studio, where he has relied on percussionist Pedro Haldemann, drummer Walter Keiser and Budi Siebert on reeds and synthesizers. Between them, they weave elements of European classical and folk music, Third World vocal and percussive effects and even natural sound effects into fluid cyclical

suites.

"It didn't happen consciously," Vollenweider says in softly accented English, describing how his eclectic influences have gradually entered his work. "I learned the instruments first, and then was led to these ideas. Also, because there wasn't only music around me while I was growing up, I tended to think visually." His mother is a painter, while his father is a well-established European organist.

Vollenweider's music emphasizes a free-wheeling, free-associative approach. "I act the way a painter would," he explains. "I choose certain atmospheres, or a certain depth to the pictures. But it's not necessarily me that's creating this; everyone brings their own pictures to me when they listen."

That guileless emphasis on the audience carries through to Vollenweider's current stance regarding video. Because his solo recordings since 1981 have collectively neared the million-unit mark on the Continent, Vollenweider has been able to produce and direct his own video clip for "Pace Verde," a single that has cemented his European audience's response while being adopted by the peace movement.

With a 12-inch single release here, the accompanying video has been aired on cable and pay services, and has garnered awards at video art festivals overseas. Yet despite video's importance as a marketing tool, Vollenweider now claims he's no

longer interested in producing clips.

"Maybe I'll do it again," he says, "but first I want to learn how to do it without limiting the imagination of the listener. That's why, for 'Pace Verde,' I worked mostly with landscapes."

This sensibility has invited a "new age" tag for Vollenweider's recordings, which have sold well to that market, but the composer himself is still new to that putative genre. "It's difficult, and a bit delicate," he says diplomatically of the "new age" connection.

"To me, the 'new age' is defined by the community, and what it thinks about what I'm doing. What I'm doing is really a very old thing, a very 'old age' thing, because I'm doing what people have been doing for thousands of years."

## TALENT IN ACTION

(Continued from page 37) new.

The real artistic daring, however, was saved for the second half of the show, when Manilow previewed a handful of songs from what he called his "semi-jazz" Arista album, "2 A.M. Paradise Cafe." Accompanying himself on piano and backed by a tasty combo of baritone sax, guitar, acoustic bass, a stripped-down drum kit and—incongruously and superfluously—electric piano, Manilow demonstrated that both his singing and his writing (he co-wrote all the new material) are nicely adaptable to the vintage torch song milieu.

At first listen, the melodies sounded just a bit derivative and the lyrics just a bit corny, and Manilow's limited, somewhat adenoidal vocal style isn't likely to make people forget Sinatra. But the new songs did succeed in evoking a laid-back supper club groove, and served as an effective counterpoint to the bombast of which Manilow and his enthusiastic fans are so aggressively fond. Manilow could do a lot worse than to continue exploring this genre.

PETER KEEPNEWS

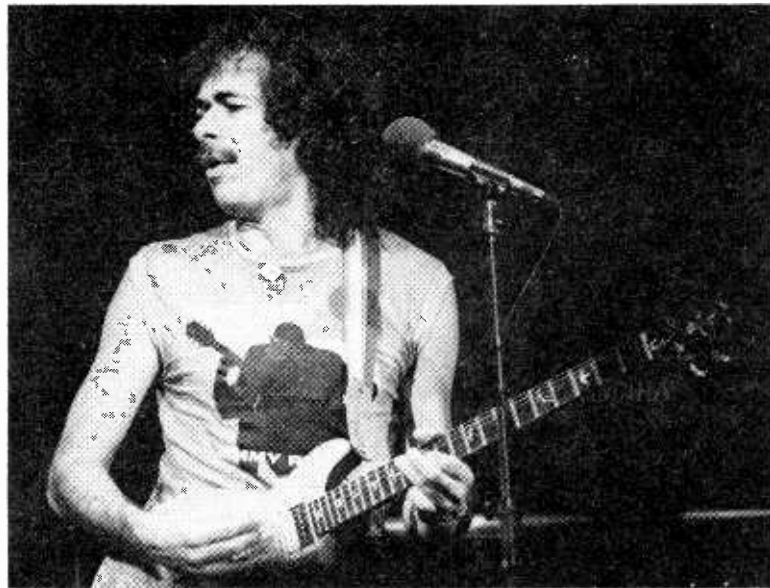
### LOU REED

Universal Amphitheatre, Los Angeles  
Tickets: \$15, \$13.50

WHAT WOULD Toulouse-Lautrec's paintings have looked like if he had been tall? What would Homer's poetry have sounded like if he had been able to see? How will Lou Reed perform now that he's happy?

It was a curious crowd—filling three-fourths of an inappropriately large and clean venue—that came to see "the new Lou" on Nov. 1 after his long touring hiatus. In the past, Reed's songs have been tortured primal screams, his performances akin to group therapy. But after the turning point RCA album "Legendary Hearts" and the commercial followup "New Sensations," his fans knew that they would be seeing a different soul up there.

It was obvious from the first moment of the two-hour show that this was a changed rocker. Though dressed in the New York uniform of black T-shirt and jeans, Reed looked filled-out and healthy. He did "Waiting For My Man" as an upbeat, life-affirming rock'n'roll number, and



Carlos Returns. Carlos Santana leads his band through a recent show at the Ritz in New York. (Photo: Chuck Pulin)

introduced "Legendary Hearts" by saying "Isn't that what life's all about—things working out?"

Every song was punctuated by friendly, self-effacing chats. "I copped this riff off the Contours," he said about "I Love You Suzanne"; "This is the same three chords as the one before, but in a different key," he said of "Down By The Arcade." The older numbers were done half again as fast as they had been done originally, and every tune was backed by a loping iambic pentameter drumbeat that made the evening sound like a Browning poetry reading.

Old-line followers, their shouts of "Loooo" echoing off the walls, didn't seem disappointed in this change of pace. Reed gave them their favorites, all the way back to "White Light/White Heat" and "Street Hassle," and catered to newcomers with funky deliveries of "Red Joystick" "Turn To Me." It may have been a show you'd expect more from Peter Wolf or Mitch Ryder than from Lou Reed, but it was good rock'n'roll nonetheless.

Lou Reed has finished his "growing up in public"; his contentment is hard-won and well deserved. And if his music has become a little mundane because of it and his concert is no longer an outlet for the night terrors of his devoted followers, no one is going to suggest that he go back to committing slow suicide simply to provide a more interesting evening, for the crowd.

ETHLIE ANN VARE

### SANTANA

The Ritz, New York  
Tickets: \$16.50

THE SURPRISE ON this Halloween night was Carlos Santana in a comfortable old costume: shoulder-length hair, a sleeveless T-shirt and a cigarette dangling from his lower lip. Gone were the white suit, the dark glasses, the mysterious signals from the rear amplifier.

That's not to say Santana has rejected his spiritual center, but his attitude was looser onstage. When he wasn't playing at a near-constant pace, this Woodstock reincarnate bounced from player to player with physical and verbal encouragement. The emphasis on a more aggressive, rocking sound was evident right from the opening number.

The material in the set made no audible concessions to contempo-

rary hip-hop. With drummer Graham Lear's drive and the dense Latin rhythms, Santana provided more than adequate dancing fare. And the guitarist's solos, in the spirit of the new energy, were worth the crowd's fist salutes.

Also included in the band again this time are percussionists Armando Peraza and Raul Rekow and vocalist/guitarist Alex Ligertwood. Returning to the fold is singer Greg Walker, who provided the cool of the evening. Also in the lineup is ex-Tower Of Power keyboardist Chester Thompson, who lends a funky kick, and ace bassist Alphonso Johnson. Timbales player Orsteszilato rounds out the group.

This amalgam is expected to be featured on the next Santana album, due on Columbia in early 1985. Plenty of new material was auditioned during the Ritz show; in fact, no songs from "ZeBop!" or "Marathon" were performed, and although Santana himself had the look of 1969, "Evil Ways" was notably missing in action.

After their tour with Bob Dylan this summer, and now with the fall swing through mid-sized clubs and theatres, the Santana band is still a powerful draw. And best of all, Santana's eyes, ears and hands appear to have a more earthbound focus this time around.

HARRY WEINGER



Angie Baby. Angela Bowie performs during a recent show at the Cat Club in New York. (Photo: Chuck Pulin)

# O'Keefe Ready To Rock Out

## 'Goodtime' Singer Forms Own Label

BY JACK McDONOUGH

SAN FRANCISCO After a five-year hiatus, Danny O'Keefe is back with a new album, "The Day To Day," on his own independent label, Coldwater Records.

"The Day To Day" is O'Keefe's seventh album, following three for Atlantic in the early '70s and three for Warner Bros., the last being 1979's "The Global Blues." O'Keefe is best known for writing and recording the 1972 top 10 hit "Goodtime Charlie's Got The Blues," which has been covered by Elvis Presley, Willie Nelson and numerous others.

At present, O'Keefe doesn't have a band, with most of the backing on the album provided by electronic instruments. But he has resolved that if the album is successful enough to

warrant a tour, he won't go out alone.

"I don't want people to think of me as a country or folk singer," he says. "Unfortunately, that's the danger of having a song like 'Goodtime Charlie' last for so long. I want people to know that I do other things. I've always liked to rock, and right now I feel I'd like to rock a little harder.

"I'm certainly not going to go heavy metal, but I see people like Bruce Springsteen or Phil Collins or Roger Hodgson work pretty well on AOR, but also have stuff that can be played on AC and other formats."

Coldwater Records has shipped a single, "Along For The Ride," which label chief Bill Buckley says is aimed mainly at AC formats. A 12-inch single of "Hold Your Fire" and "Protection" will be sent to AOR stations.

In addition to forming his own independent label, O'Keefe is also overseeing his own publishing. "My feeling is that most publishing companies don't do much good except to act as banks," he says. "So when we started talking about this new project, I figured I might as well hang on to all this material.

O'Keefe notes that he originally envisioned Coldwater as a production company. But, he adds, "As we got into it, we found our backers were just as interested as we were in going independent."

The Sausalito-based label's principal distributors are California Record Distributors in the West and Schwartz Bros. in the East.

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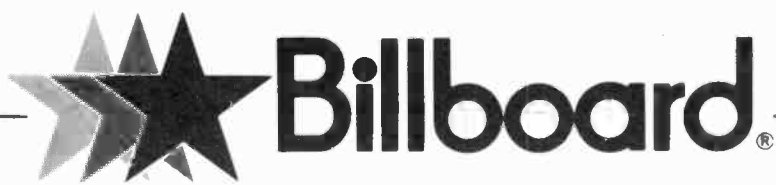
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FOR WEEK ENDING NOVEMBER 17, 1984

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## TOP JAZZ ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	Weeks at No. One: 1	
1	2	5	WYNTON MARSALIS	COLUMBIA FC 39530	HOT HOUSE OF FLOWERS
2	20	5	PAT METHENY GROUP	ECM 25000-1 WARNER BROS	FIRST CIRCLE
3	1	19	SPYRO GYRA	MCA 2-6893	ACCESS ALL AREAS
4	6	19	DAVE GRUSIN	GRP A-1006	NIGHT LINES
5	7	19	MILES DAVIS	COLUMBIA FC 38991	DECOY
6	3	52	DAVID SANBORN	WARNER BROS 23906-1	BACKSTREET
7	39	3	EARL KLUGH	CAPITOL ST-12372	NIGHT SONGS
8	NEW		GROVER WASHINGTON JR.	ELEKTRA 60318	INSIDE MOVES
9	4	11	SADAO WATANABE	ELEKTRA 60371-1	RENDEZVOUS
10	13	11	GEORGE WINSTON	WINDHAM HILL C 1012 A&M	AUTUMN
11	21	36	ANDREAS VOLLENWIEDER	CBS FM 37827 CAVERNA MAGICA (... UNDER THE TREE-IN THE CAVE ...)	
12	5	11	RAMSEY LEWIS	COLUMBIA FC 39326	THE TWO OF US
13	18	3	BOB JAMES	COLUMBIA FC 39580	12
14	12	101	GEORGE WINSTON	WINDHAM HILL C 1025 A&M	DECEMBER
15	9	11	HERBIE HANCOCK	COLUMBIA FC 39478	SOUND SYSTEM
16	8	11	FRANK SINATRA	QWEST 25145-1 WARNER BROS	L.A. IS MY LADY
17	10	72	WYNTON MARSALIS	COLUMBIA FC 38641	THINK OF ONE
18	14	25	GEORGE HOWARD	TBA TB 201 PALO ALTO	STEPPIN' OUT
19	11	21	PATRICE RUSHEN	ELEKTRA 60360-1	NOW
20	15	11	STEVE MORSE BAND	MUSICIAN 60369-1 ELEKTRA	THE INTRODUCTION
21	22	5	ELLA FITZGERALD & DUKE ELLINGTON	VERVE 3286 POLYGRAM	ELLA AT DUKE'S PLACE
22	26	7	STAN GETZ/CHARLIE BYRD	VERVE UMJ 3158 POLYGRAM	JAZZ SAMBA
23	16	35	EARL KLUGH	CAPITOL ST-12323	WISHFUL THINKING
24	19	29	STEPS AHEAD	MUSICIAN 60351 ELEKTRA	MODERN TIMES
25	24	62	HERBIE HANCOCK	COLUMBIA FC 38814	FUTURE SHOCK
26	17	27	PAT METHENY	ECM 25004-1 WARNER BROS	REJOICING
27	32	5	MAX ROACH & CECIL TAYLOR	SOUL NOTE 1100-1 POLYGRAM	HISTORICAL CONCERTS
28	25	50	LINDA RONSTADT	ASYLUM 60260 ELEKTRA	WHAT'S NEW
29	23	29	THE CRUSADERS	MCA 5429	GHETTO BLASTER
30	29	9	CHUCK MANGIONE	COLUMBIA FC 39479	DISGUISE
31	31	7	AZYMUTH	MILESTONE M-9128 FANTASY	FLAME
32	35	124	GEORGE WINSTON	WINDHAM HILL C-1019 A&M	WINTER INTO SPRING
33	28	19	TYZIK	POLYDOR 821605-1Y-1 POLYGRAM	JAMMIN' IN MANHATTAN
34	37	3	MAKOTO OZONE	COLUMBIA BFC 39624	MAKOTO OZONE
35	40	3	TOM BROWNE	ARISTA AL8-8249	TOMMY GUN
36	27	29	STANLEY CLARKE	EPIC FE 38688	TIME EXPOSURE
37	NEW		HANK CRAWFORD	MILESTONE M-9129/FANTASY	DOWN ON THE DEUCE
38	NEW		DAVE VALENTIN	GRP 1009	KALAHARI
39	30	17	MICHAEL HEDGES	WINDHAM HILL WH-1032 A&M	AERIAL BOUNDARIES
40	34	11	HERB ALPERT & THE TIJUANA BRASS	A&M SP-5022	BULLISH

○ Products with the greatest sales gains during last two weeks. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units.

## JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



ATLANTIC'S JAZZLORE reissue and anthology line yielded seven new titles last week, offering heartening proof that the venerable label hasn't forgotten its roots. It's been more than a year since the last batch of Jazzlore titles appeared, so it's apparent that Atlantic has no plans for a broad-based catalog re-packaging program, but the new release at least quells the depressing prospect that a vital repository of important '50s and '60s jazz masters would lie entirely fallow.

### Welcome return for Atlantic's reissue series

Leading the release in terms of historical interest is "Aretha's Jazz," an anthology of jazz-oriented tracks cut after Aretha Franklin moved to Atlantic, where her long-predicted success finally materialized—ironically enough, by paring away the jazz and pop production settings that had characterized her Columbia sides. This new release couples her versions of major jazz and pop chestnuts from her 1968 commercial peak with producers Jerry Wexler and Tom Dowd with material from a 1972 session with Quincy Jones, which Aretha co-produced.

Also included is "Nirvana," recorded by Herbie Mann and the Bill Evans Trio in 1961-62 and originally issued in 1966, produced by Nesuhi Ertegun; Stephane Grappelli's "Feelings + Fitness = Jazz," produced by Frank Tenot in 1962 and released that year; "Sonny Stitt & the Top Brass," another 1962 release, produced by Ahmet Ertegun; Charles Mingus' "The

Clown," produced by Nesuhi Ertegun and originally released in 1957; "Double Exposure" by Chris Connor & Maynard Ferguson, also produced by Nesuhi Ertegun and issued in 1961; and quotes the "Jimmy Giuffry the clarinet," produced by Nesuhi in 1956.

WE LIKE THE WAY the jazz word spread during the third Guinness Jazz Festival, which was held in Cork, Ireland, Oct. 26-29. Billboard's globe-trotting Mike Hennessey reports that festival organizer Jim Mountjoy made 100 jazz albums available to local background music contractors, with the result that swinging sounds were heard in hotels, department stores, restaurants and even dentists' offices for the duration of the festival.

In addition, Hennessey reports, Mountjoy lured the youth audience by broadcasting an invitation to Cork school children on local radio, inviting them to attend a free weekend jazz concert. The show was well attended and jubilantly received.

Among the highlights of the festival was a performance by singer Buddy Greco, backed by Britain's National Youth Orchestra, that was presented live by Irish television (and which was so well acclaimed that Greco ran over his allotted time, leaving Nancy Wilson, who followed, with only 20 minutes because of union restrictions). Also noteworthy were sets by several local artists, as well as the Widespread Jazz Orchestra and pianist Dick Wellstood, both of whom had been flown in from the U.S. especially for the festival, and a tribute to Benny Goodman led by Teddy Wilson.

Mountjoy estimates that 25,000 people attended the festival.

## GOSPEL LECTERN

by Bob Darden



THEY'RE STILL buzzing over Amy Grant's sold-out performance at Radio City Music Hall in New York in early October. Other contemporary Christian artists have performed in the Big Apple, but none have received the attention of Gary Chapman's beautiful bride.

On hand at the show, which got considerable media coverage, were various executives from Word Inc. and ABC Publishing, Word's parent company. Opening act Leon Patillo drew raves for his one-man mixture of synthesizers and soul. Patillo, incidentally, had a showcase of his own at the Beverly Theatre in Beverly Hills on Oct. 25, attended by the likes of Deniece Williams, Philip Bailey and others.

BREAKING OUT on the East Coast is Adrian Backus' black gospel musical, "Don't Sit On A Blessing." Backus, who is a corporate lawyer for a computer company, wrote and produced most of the songs on the album, using a variety of gospel soloists and groups, including the Voices of Faith Ensemble of Boston and the New Birth Baptist Church Choir, the Mt. Carmel Baptist Church Gospel Ensemble and the Rogeriettes & Intermediate Choral Ensemble

of Isle of Patmos Baptist Church, all of Washington, D.C.

Backus says that two of the songs, "Aren't You Tired Of Sitting On A Blessing" and "There's Room For Him," are being considered for a new Off-Broadway show. He's also donating all profits from the album to various charities. It's available through Elevation Records of Boston.

### Amy Grant draws Radio City raves; opening act Leon Patillo scores, too

WARNER BROS. Records recently released "Gospel At Colonus," which turns a traditional gospel choir into a Greek chorus while setting the story of Oedipus' final hours in a black Baptist church. Featured on the album are Clarence Fountain & the Five Blind Boys of Alabama, J.J. Farley & the Original Soul Stirrers, the J.D. Steele Singers, the Institutional Radio Choir and the Bob Telson Band. The album was produced by ex-Steely Dan member Doanld Fagen, along with Gary Katz, Donald Lazerus and Bob Telson. "Gospel At Colonus" received

rave reviews when it played Off-Broadway not long ago.

NEW RELEASES: Scott Wesley Brown's "Kingdom Of Love," his sixth from Sparrow... Harry Browning & Laury Boone's "Push Back The Darkness" on Lamb & Lion... "Masterworks," a live, digitally recorded and mastered performance by the full

Houston Symphony Orchestra and a choir of more than 250 voices, on Sparrow's Birdwing label.

Tony Comer's latest, "Don't Give Up," is showing up on a lot of r&b charts as well. It's from the Vidcom album "Visions"... Brent Lamb, best known for penning "The Wedding Day" and "The Army Of The Lord" for Harvest, has signed with Milk & Honey Records. His first album is entitled "Tug Of War."

FOR WEEK ENDING NOVEMBER 17, 1984

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## TOP CLASSICAL ALBUMS

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
			LABEL & NUMBER	DISTRIBUTING LABEL	
1	1	17	Mamma	LONDON 411 959	Weeks at No. One: 10 Pavarotti (Mancini)
2	2	67	Haydn/Hummel/L. Mozart: Trumpet Concertos	CBS MASTERWORKS IM 37846	Marsalis, National Philharmonic Orch. (Leppard)
3	3	35	Pachelbel: Canon/Fasch: Trumpet Concerto	RCA FRL1 5468	Paillard Chamber Orchestra
4	4	108	Bach: Goldberg Variations	CBS IM 37773	Glenn Gould
5	6	11	Sunday In The Park With George	RCA HBC1 5042	Original Broadway Cast
6	8	11	Songs Of Ernesto Lecuona	CBS FM 38823	Placido Domingo
7	9	51	Strauss: Four Last Songs	PHILIPS 6514 322	Jessye Norman (Masur)
8	24	258	Pachelbel: Canon	RCA AGL1 5211	Paillard Chamber Orchestra
9	5	17	Come To The Fair	ANGEL DS 38097	Te Kanawa
10	10	4	The Best Of Wolfgang Amadeus Mozart	PHILIPS 412 244	Neville Marriner
11	7	9	Boulez Conducts Zappa-The Perfect Stranger	ANGEL DS 38170	(Boulez)
12	25	5	Gershwin: An American In Paris	ANGEL DS 38130	Labeque Sisters
13	18	4	Mozart: Requiem	L'OISEAU LYRE 412 711	Hogwood
14	15	13	Pachelbel: Canon	DG 413 3091	Berlin Philharmonic (Karajan)
15	13	11	Mozart: Eine Kleine Nachtmusik	LONDON 411 720	Academy Of Ancient Music (Hogwood)
16	14	35	Handel: Water Music	DGG ARCHIV 410 575	The English Concert (Pinnock)
17	23	3	Baroque Solos And Duets	CBS MASTERWORKS IM 39061/CBS Wynton Marsalis with Edita Gruberova	
18	NEW		Amadeus-Original Soundtrack Recording	FANTASY WAM 1791	Neville Marriner
19	11	35	Bolling: Suite For Cello and Jazz Piano Trio	CBS M 39059	Bolling, Yo-Yo Ma
20	12	458	Rampal & Bolling: Suite For Flute & Piano	CBS MASTERWORKS M 33233	Jean-Pierre Rampal & Claude Bolling
21	16	9	Ghena Dimitrova-Opera Arias	ANGEL DS 38074	Dimitrova
22	28	9	Rachmaninoff: Piano Concerto No. 2	CBS IM 38672	Licad (Abbado)
23	27	3	Vivaldi Four Seasons	L'OISEAU LYRE 410 126	Academy Of Ancient Music (Hogwood)
24	22	17	Mahler: Symphony No. 4	LONDON 410 138	Te Kanawa, Chicago Symphony Orch. (Solti)
25	31	81	Canteloube: Songs Of The Auvergne	LONDON LDR 71104	Te Kanawa English Chamber Orch. (Tate)
26	NEW		Carmen Highlights	ERATO HBC 15302/RCA	Domingo (Mazzel)
27	19	15	Haydn: 3 Concertos	CBS IM 39310	Marsalis, Ma, Lin
28	17	15	Bizet: Carmen	Complete ERATO 75113	Domingo (Maazel)
29	26	61	Nocturne	RCA ARL1 4810	James Galway
30	37	3	Pachelbel's Greatest Hit	RCA-8573	Various Artists
31	20	11	Greatest Hits of 1720	CBS MX 34544	Philharmonia Virtuosi (Kapp)
32	39	13	Brass In Berlin	CBS IM 39035	The Canadian Brass
33	32	104	Beethoven: Cello Sonatas No's 3 & 5	CBS MASTERWORKS IM 39024	Yo-Yo Ma, Emanuel Ax
34	34	41	Dvorak: Symphony No. 9 ("New World")	LONDON 410 116	Chicago Symphony Orch. (Solti)
35	33	4	Love Is . . . .	PHILIPS 412 270	Jose Carreras
36	NEW		Beethoven: 9th Symphony	DEUTSCHE GRAMMOPHON 2535349	(Karajan)
37	21	51	J.S. Bach: Unaccompanied Cello Suites	CBS M W 13M 37867	Yo-Yo Ma
38	30	21	Vivaldi: The Four Seasons	CBS MASTERWORKS MY 38478	Zukerman
39	38	6	Delibes: Lakme	SERAPHIM 560386	Various Artists (Lombard)
40	NEW		Brahms: Lieder	DEUTSCHE GRAMMOPHON 413 511	Jessye Norman

● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units.  
▲ RIAA seal for sales of one million units.

# CLASSICAL KEEPING SCORE

by Is Horowitz



**AFTER LONG GERMINATION, Concert Music Satellite Systems finally gets off the ground Dec. 1 when it feeds a Texaco broadcast from the stage of the Metropolitan Opera to 18 radio station affiliates of the Concert Music Network. Another eight commercial classical radio stations will be added to the web early next year, as will some 200 National Public Radio stations.**

## Concert Satellite Web Readies Dec. 1 Debut

CMSS, a subsidiary of Concert Music Broadcast Sales Inc., has leased two full-time channels on Westar IV and will supply downlinks with about 40 hours of programming to start. Some of the channel capacity may be used to "hand-off" programs in other formats through classical affiliates, says CMSS president Peter Besheer although first priority will always be given to classics.

Dish receivers are being fur-

nished to commercial stations free of charge, and NPR airers, which already have dish capability through NPR, may have their equipment altered to accept the CMSS channels, again at no charge.

In addition to the Metopera broadcasts, initial programming will include broadcasts by the New York Philharmonic, the Boston Symphony and Boston Pops, and "Carnegie Hall Tonight," all furnished by WCRB Boston. From affiliate WFMT Chicago come performances by the Chicago Symphony, the Lyric Opera, the Philadelphia Orchestra and "Lincoln's Music In America." Cleveland Orchestra concerts and the long-running "Adventures In Good Music" with Karl Haas are among the programs that will be supplied through WCLV Cleveland.

Until now, all these programs have been furnished on tape to commercial stations and through the satellite facilities of NPR to non-commercial stations. A variety of new programming for CMSS is being developed, says Besheer.

**COMPACT DISC** is the road being

traveled by indie Centaur Records, based in Baton Rouge, La. Two of its first three CDs will be available only in that configuration, says Victor Sachse, president, while the third may have an LP counterpart. Just released is a CD of Bach harpsichord music played by Tom Pixon, music by Howard Hanson and Henry Brant performed by the Eastman Wind Ensemble under Donald Hunsberger, and a program performed by the Scarborough Chamber Players, including works by Ludwig Spohr.

Upcoming on CD only is a Dvorak Eighth Symphony by the Houston Symphony led by Sergiu Comissiona and a "Death and the Maiden" by the Manhattan String Quartet. Price to dealers per CD is \$10.50, says Sachse, whose company sells mostly direct to retailers but utilizes a few field reps.

**DEUTSCHE GRAMMOPHON** is one of the last major labels to reach back into its pool of prestigious analog recordings to meet the demand for wider repertoire on CD. First out on CD from this source are a  
*(Continued on page 79)*

# LATIN NOTAS

by Enrique Fernandez



**THE VIDEO** revolution is hitting the Latin market, and the question is: Are we ready for it? The Spanish-language tv network SIN is presenting a weekly one-hour video show called "Furia," which its producers hope will spur the Latin record industry to avail itself of this promotional resource.

"Furia" is produced by Carlos Sotomayor and associate producer Cedar Baldrige. The program is directed by Dario Boronat and written by Alejandro Avendano. It airs on Saturday from 5 to 6 p.m. EDT, with repeats at 11:30 p.m. on the following Friday.

Featuring an MTV-type format of video clips, top 40 listings, live interviews and segments on youth-oriented topics like movies and fashion, the show plans to capture the Latin music market. Initial response has been quite favorable, claim the show's producers, but right now they're concentrating their efforts on expanding their audience and on their relationship with the Latin music industry.

Basically, any Spanish-language video show is competing for attention with the ultra-sophisticated offerings of Anglo video, with their big-budget productions, top name directors and big-draw music acts. The onus is on the Latin music industry, then, to produce videos

that can keep the young Latin viewer from switching channels.

The trouble is that, except for the major labels, the Latin industry does not have the established video connections to start an output of state-of-the-art clips. Nor do the Latin labels have the kind of promotional budgets that can take on this kind of work.

On the other hand, there's probably a lot of hot-to-trot Latin video talent out there, for whom Latin music video may be the opportunity of a lifetime. In any case, the video age has come to the Latin market.

so far has featured such talent as Adalberto Santiago, Orquesta Broadway, Orquesta La 84, Roberto Torres, Ray Barreto and Charanga 76.

**THE NEW ALBUM** by Mexican balladeer Emmanuel has been released by RCA. Titled simply "Emmanuel," it marks the second collaboration between the singer and legendary Spanish composer/producer Manuel Alejandro. The single "Pobre Diablo" has been selected for radio release.

**THE NEW PROMOTION** firm

## SIN's weekly clip show 'Furia' competes with MTV in Spanish

"Furia" will originate at New York's fabled disco, The Roxy, known for its role in the hip-hop boom of the last few years. And it's no secret that many of the top figures in that movement, the breakers and artists, are Latin.

It seems, then, like a logical step for The Roxy to host a weekly salsa night, adding its name to the list of top New York venues that have seen it profitable to incorporate Latin music in their programming. The Thursday night series

Promotores Unidos is presenting Rocio Jurado's second Lincoln Center show on Nov. 25. The Spanish singer, known for her sensual delivery and flamenco-toned presentation of pop ballads, played Lincoln Center's Avery Fisher Hall two years ago to one of the most enthusiastic audiences in recent New York concert history. One fan, a Spanish woman long separated from her homeland, came to the foot of the stage and wept openly in Rocio's arms.



# Dance TRAX

by Brian Chin



**SINGLES:** Madonna's "Like A Virgin" (Sire 12-inch) can't be anything but the quintessential multi-format hit of this year-end. Turning in her most pop-oriented cut yet despite the obvious lyric bent, she delivers a flawlessly phrased, witty performance, in producer Nile Rodgers' sparkling clean setting. The commercial 12-inch, mixed by

frequent collaborator **John Benitez**, soft pedals the dance effects, wisely.

**Nuance's** "Loveride" (4th & Broadway 12-inch) is another of the hip-hops heavily influenced by the Run-D.M.C. hot-and-sparse big-beat productions; it follows up a top 40 black single success. Co-mix credits are by **Mark Kamins**, Jay

**Burnett** and producer **Ron Dean Miller**; with edits by the New York-based **Latin Rascals**, the cut ties the standing record of five collaborators for one mix... "Manhunt"—not the "Flashdance" cut—by **Silhouette**, featuring **Jeanie Tracy** (Fantasy 12-inch), is one of the most interesting treatments of basic Eurodisco one could ask for; it borrows the 16th-beat bass drum and violent edits from hip-hop and comes up with something quite unusual... **The Jonzun Crew's** "Lovin'" (Tommy Boy 12-inch) is, in turn, one of the most interesting adaptations of hip-hop around, a mostly electronic ballad full of hooks from the pop-charted producer of Peter Wolf's recent album... **Love Bug Starski's** "Do The Right Thing" (The Fever 12-inch,

now distributed through Sutra) is another in the line of **Kurtis Blow's** inspirational fusions of rap with gospel choral counterpoint... Australia's **SPK**, which caused some underground buzz earlier this year with "Metal Dance," is back with the almost-commercial "Junk Funk," a busy disco-tempo production with across-the-board appeal. Elektra will release "Junk Funk" soon, but wisely serviced the import. The flip, "High Tension," is also a witty, pounding production number.

**REQUIRED READING:** "How can anyone put down the contribution of the club DJs?" is a good question put to the industry by a recent newsletter written by **Bobby Davis**, president of the Bronx's

S.U.R.E. record pool. "Comparing our power with radio is very unjust to the club jocks." In this position paper, Davis puts the co-optation of dance by radio in some historical perspective, observing that it was directly due to the influence of clubs and dancers that radio was made to "take a listen to the music our dancers wanted. We started reporting to stations, doing special mixes and 'dance parties,' and helping programmers select hot new tunes. Now the stations have people with good ears, and they no longer wait to receive reports."

But the power of radio to sell records does not erase the fact that hits are spawned in the club network, as overshadowed as it may be by radio follow-through. (That *(Continued on opposite page)*)

FOR WEEK ENDING NOVEMBER 17, 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 (CONFIG) LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	4	6	OUT OF TOUCH Weeks at No. One: 1 (12 INCH) RCA PW13917	◆ DARYL HALL & JOHN OATES
2	3	6	8	BLUE JEAN/DANCING WITH THE BIG BOYS (12 INCH) EMI-AMERICA V-7838	◆ DAVID BOWIE
3	1	1	9	I FEEL FOR YOU (12 INCH) WARNER BROS. 0-20249	◆ CHAKA KHAN
4	7	14	5	(LOVE IS JUST) THE GAME (12 INCH) COLUMBIA 44 05102	PETER BROWN
5	6	7	9	TUCH ME (ALL NIGHT LONG) (12 INCH) KN/PERSONAL KN1001 /PERSONAL	WISH FEATURING FONDA RAE
6	9	10	8	STRUT (12 INCH) EMI-AMERICA V-7837	◆ SHEENA EASTON
7	18	25	4	BIG IN JAPAN (12 INCH) ATLANTIC 0-86947	◆ ALPHAVILLE
8	19	20	5	THE WAR SONG (12 INCH) VIRGIN/EPIC 49 05107	◆ CULTURE CLUB
9	10	12	8	JUNGLE LOVE (12 INCH) WARNER BROS. (PROMO)	◆ THE TIME
10	23	32	4	LET IT ALL BLOW (12 INCH) MOTOWN 4524MG	THE DAZZ BAND
11	14	18	5	THE WORD IS OUT (12 INCH) ARISTA AD1-9257	◆ JERMAINE STEWART
12	5	2	10	SWEPT AWAY (12 INCH) RCA PW13865	◆ DIANA ROSS
13	22	23	5	COVER ME (12 INCH) COLUMBIA 44-05087	BRUCE SPRINGSTEEN
14	4	3	11	TWO TRIBES (12 INCH) ZTT/ISLAND 0-96931 /ISLAND	◆ FRANKIE GOES TO HOLLYWOOD
15	15	15	6	SEXOMATIC (12 INCH) MERCURY 880 255 1	THE BAR-KAYS
16	16	16	6	BETTER BE GOOD TO ME (12 INCH) CAPITOL V-8609	◆ TINA TURNER
17	8	9	7	BODY ROCK (12 INCH) EMI-AMERICA V-7836	◆ MARIA VIDAL
18	24	24	5	BAJA (12 INCH) OH MY/PERSONAL OM4005 /PERSONAL	MASCARA
19	40	55	3	HELLO AGAIN (12 INCH) ELEKTRA 0-66929	◆ THE CARS
20	20	21	6	TOGETHER IN ELECTRIC DREAMS (12 INCH) EPIC (PROMO)	GIORGIO MORODER & PHIL OAKY
21	11	11	8	A GIRL IN TROUBLE (IS A TEMPORARY THING) (12 INCH) COLUMBIA 44-05103	◆ ROMEO VOID
22	34	45	3	LOVER GIRL (12 INCH) EPIC 49 05100	TEENA MARIE
23	41	47	3	SUSPENSE (12 INCH) CHRYSALIS 4V9 42824	TONI BASIL
24	12	8	11	LET'S GO CRAZY/EROTIC CITY (12 INCH) WARNER BROS. 0-20246	◆ PRINCE & THE REVOLUTION
25	25	27	6	FRIENDS/FIVE MINUTES OF FUNK (12 INCH) JIVE JD1-9227 /ARISTA	WHODINI
26	32	42	4	HELPLESS (YOU TOOK MY LOVE) (12 INCH) TELEFON/PERSONAL TE 3	FLIRTS
27	30	51	4	SOLID (12 INCH) CAPITOL V 8612	ASHFORD & SIMPSON
28	17	17	6	DON'T BE MY ENEMY/WAIT (12 INCH) GEFEN 0-20252 WARNER BROS.	◆ WANG CHUNG
29	47	63	3	RAIN FOREST (12 INCH) PROFILE PRO-7059	PAUL HARDCASTLE
30	31	31	5	WAKE ME UP BEFORE YOU GO-GO (12 INCH) COLUMBIA 44 05049	◆ WHAM
31	26	26	7	VICIOUS (12 INCH) GARAGE/ISLAND ITG-201 /ISLAND	BLACK MAMBA
32	38	44	4	SUGAR DON'T BITE (REMIX) (12 INCH) MOTOWN 4523MG	◆ SAM HARRIS
33	37	37	4	LOVIN' IS REALLY MY GAME (12 INCH) PACIFIC SA3-6A	ZINO
34	21	5	10	SLIPPERY PEOPLE (12 INCH) PRIVATE 1 429 05078	THE STAPLE SINGERS
35	29	29	7	CENTIPEDE (12 INCH) COLUMBIA 44-05047	◆ REBBIE JACKSON
36	52	-	2	TEASE ME (12 INCH) ZE/ISLAND 0-96912 /ISLAND	JUNIE MORRISON
37	33	33	7	TIME BOMB/SING YOUR OWN SONG (12 INCH) MEGATONE MT-125	JEANIE TRACY
38	27	19	11	WHAT KIND OF GIRL (12 INCH) SLEEPING BAG SLX-00012	APB
39	39	41	4	SUNSET NOW (12 INCH) VIRGIN/ARISTA AD1-9269	HEAVEN 17
40	42	53	4	OBSESSION (12 INCH) MERCURY 822 580-1 /POLYGRAM	◆ ANIMOTION

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE (CONFIG) LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
41	13	13	7	PRETTY MESS (12 INCH) MOTOWN 4526MG	◆ VANITY
42	51	61	3	TENDERNESS (12 INCH) I.R.S. SP-70980 /A&M	◆ GENERAL PUBLIC
43	<b>NEW</b>			YOU USED TO HOLD ME SO TIGHT (12 INCH) MCA 23520	THELMA HOUSTON
44	44	48	5	DON'T TELL ME (12 INCH) SIRE (PROMO) /WARNER BROS	BLANCMANGE
45	45	58	4	JUST FOR TONIGHT (12 INCH) RCA PW13915	EVELYN "CHAMPAGNE" KING
46	46	56	3	HE LOVES ME, HE LOVES ME NOT (12 INCH) CRITIQUE CRI-1208	KIM FIELDS
47	35	35	6	TAKE A BITE (12 INCH) BLACK SUIT BS-003	EVE ELEKTRO
48	64	68	3	SEX SHOOTER (12 INCH) WARNER BROS. (0-20274)	APOLLONIA 6
49	28	28	6	SOMEBODY (12 INCH) LONDON 882 008-1 /POLYGRAM	JUNIOR
50	58	66	3	STREET LOVE (12 INCH) VANGUARD SPV-78	TWILIGHT 22
51	56	-	2	BURN FOR YOU (12 INCH) ATCO (PROMO)	INXS
52	53	57	3	JUNGE ROEMER (YOUNG ROMANS) (12 INCH) A&M SP-12107	FALCO
53	55	-	2	ROCKIN' IT (12 INCH) POSSE POS1212	M.C. FLEX & THE FBI CREW
54	54	-	2	APPRECIATION (12 INCH) MCA (PROMO)	ALICIA MYERS
55	65	-	2	COOLING THE MEDIUM (12 INCH) RCA PW13920	M+M
56	62	-	2	ROCK THE BOX (12 INCH) MEGATONE MT-130	SYLVESTER
57	57	-	2	MADAM BUTTERFLY (12 INCH) ISLAND 0 96915	◆ MALCOLM MCLAREN
58	59	-	2	YO' LITTLE BROTHER (12 INCH) EMERGENCY EMDS 6546	NOLAN THOMAS
59	<b>NEW</b>			THE WILD BOYS (12 INCH) CAPITOL V-8617	DURAN DURAN
60	68	-	2	CAN'T SLOW DOWN (12 INCH) ARISTA AD1-9277	ANGELA BOFILL
61	<b>NEW</b>			COLOR MY LOVE (12 INCH) TSR TSR836	FUN FUN
62	69	69	3	LOCOMOTION (12 INCH) VIRGIN/A&M SP-12108	◆ O.M.D.
63	36	36	5	REACH FOR LOVE (12 INCH) A&M SP-12106	MARCEL KING
64	66	-	2	LOVE KILLS/ROTWANG'S PARTY (12 INCH) COLUMBIA 44-05098	FREDDIE MERCURY
65	<b>NEW</b>			KISS ME QUICK/PRETENDING TO BE DRUNK (12 INCH) ATLANTIC 0 86917	SPARKS
66	<b>NEW</b>			SLEEPING DOGS LIE (12 INCH) COLUMBIA 44-05113	DOUBLE ENTENTE
67	50	30	11	THE MEDICINE SONG (12 INCH) CASABLANCA 880 180-1 /POLYGRAM	◆ STEPHANIE MILLS
68	<b>NEW</b>			MY RED JOYSTICK (12 INCH) RCA PW13928	LOU REED
69	<b>NEW</b>			THIEF OF HEARTS (12 INCH) CASABLANCA (PROMO)	◆ MELISSA MANCHESTER
70	49	43	5	RAIN (12 INCH) POLYDOR 880 291-1 /POLYGRAM	◆ DRAGON
71	<b>NEW</b>			WE ARE THE YOUNG (12 INCH) MCA 23517	DAN HARTMAN
72	<b>NEW</b>			YOU DON'T KNOW (12 INCH) EASY STREET EZS-7512	SERIOUS INTENTION
73	<b>NEW</b>			BODY (12 INCH) EPIC (PROMO)	THE JACKSONS
74	43	22	7	HAND ON MY HEART (12 INCH) IMPORT	SHRIEKBACK
75	60	34	7	I'M GIVIN' ALL MY LOVE (12 INCH) PHILLY WORLD 0-96924 /ATLANTIC	TERRI WELLS
76	61	38	8	HIEROGLYPHICS/PRIVATE WORLD (12 INCH) MERCURY 880 138-1 /POLYGRAM	THE VELS
77	67	60	9	HOT POTATO (12 INCH) PRIVATE 1 429-05074	◆ LATOYA JACKSON
78	74	62	11	DON'T STAND ANOTHER CHANCE (12 INCH) A&M SP-12105	JANET JACKSON
79	48	40	6	AFTER THE DANCE (12 INCH) EPIC 49-05084	KRYSTOL
80	63	52	11	WOOD BEEZ/ABSOLUTE (12 INCH) WARNER BROS. 0-20225	◆ SCRITTI POLITTI

○ Products with the greatest play increases this week. ◆ Video Clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

## DANCE TRAX

(Continued from opposite page)

goes not only for obvious dance breakthroughs like "Caribbean Queen" and the Shannon, Pointer Sisters and Madonna albums, but also for the Thompson Twins, Nena and Eddy Grant; just a few of the many cases in which club attention assured labels that records and artists were indeed worth going after.)

Davis also makes a crucial connection between the gross overproduction of music and the perceived waning of club influence in favor of radio: "Music industry people want to hear new tunes making it right away, but it is damn near impossible. DJs, labels and distributors must work records longer. Give a

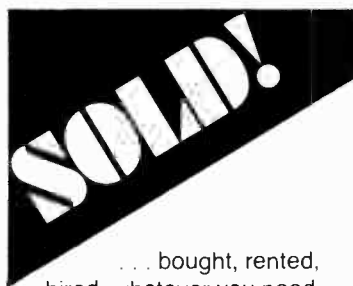
record eight to twelve weeks before giving up."

Looking down this week's dance chart, even records which have reached their peaks in the top five are dropping all the way off within 10 weeks of initial release. Davis warns that the enforced cycling of records on and off the chart is undercutting the normal sales lives of club records. The disco chart, we note, has always been a fast one, but since the resurgence of dance, more records have lived and died in the sub-three-month period of their chart lives than ever in the past, when records were allowed to play—and sell—for months in the underground, charted or not.

We'd even take Davis' logic a couple of steps further and submit that

record label release policies and promotional strategy have already trivialized the club network, in an attempt to turn it into an incidental, malleable appendage of the radio-music process—a successful one judging from this year. The result is that the top five "hits" that radio does not choose to pick up simply look like insignificant records which are disposable on a rotating basis, when, with more respectful handling and more time, records like those might begin selling substantially on the strength of club play again.

It's baffling and saddening that DJs are being blamed for a perceived devaluation of club music when, in fact, the entire system's natural strengths are being cut off at the knees by music industry managers.



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Space Connection—Rich Cason  
What's The Beel—Rice & Beans  
Goddess Of Love (remix)—Soil De La Vie  
Used To Be A Time—Tasty Lips  
Christmas Medley—Bonnie Forman  
Strange Day For Dancing—Moral Support  
Spark The Universe—Ramm  
Hot For You—N.Y. Models  
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  
Do It Baby—Basha  
Point Of No Return—X-Possed

**EUROPEAN 12"**

Seduction—Village People  
Relight My Fire—Cafe Society  
Bobby O Classics (20 min.)  
Cecilia—Mike Mareen  
Energy Tonight—Proof Of Energy  
Man In Uniform—Boytronic  
Steppin Out—Digital Emotion  
Telephone Mom—Gazabo  
One Shot Lover—Venus  
I'm On My Way—Tabu  
Hands Off—Laura Pallas  
Power Of Love—Astaire  
If It's Love—Jackson Moore  
All American Boy—B. Pennington  
Dr. DJ—Marsha Raven  
Back In My Arms—Hazel Dean  
Crosstalk—The Boys  
Game Of Chance—Twins  
I Don't Give A Damn—Nicci Gable  
I'm On Fire—Kelly Marie  
I'm Going To Make It—Jocelyn Brown

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Passion—Flirts  
I'll Cry For You—Kumano  
Runaway Love—Linda Clifford  
There But For The Grace—Machine  
Can't Fake The Feeling—Geraldine Hunt  
It's A War/I'm Ready—Kano  
La Bamba—Antonio Rodriguez  
Little Lovin'/Don't Turn Around—Raes  
Heaven Must Have Sent—Bonnie Pointer  
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Feels Like I'm In Love—Kelly Marie  
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AVENIDA 29 / IT'S PIZZA TIME  
DUKE LAKE / SATISFACTION, LOVE AND PASSION  
AFRICA / A I E (A MWANA)  
BRIAN MARTIN / SEX TONIGHT  
MANUEL DE LEO / HASTA LA VISTA  
ANDREA MINGARDI / SALUDOS AMIGOS  
P. LION / DREAM  
NATASH KING / ON ICE  
WOMAN AND CAR / STEVE DOESN'T DRIVE  
PAUL SHARADA / FLORIDA  
CHRIS LANG / DISCO ISLAND

BETTY MIRANDA / TAKE ME TO THE TOP  
MAX HIM / NO ESCAPE  
THE BREAKOUT CREW / BREAKOUT THEME  
SCOTCH / DISCO BAND  
MICHAEL RAY / JUST A DREAM  
TEXAS JOHNNY / SUPERMAN  
BRYVAN STAGE / WAY OUT  
BRAND IMAGE / MOVIN' UP  
SHOO SHOO / BON BON WOMAN  
REEDS / THE GAME  
FAKE / FROGS IN SPAIN  
ROBERT BRAVO / LOVE ME LIKE I DO  
SAXOPHONE / SOUVENIR  
LOVABLES / IT'S BEAUTIFUL  
RED GANG / FLY TO AMERICA  
PHIL GRANT / HEY GIRL  
VERAGO / I DONT REMEMBER  
LA TF / LET YOUR BODY DANCE

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		WKS. ON CHART			ARTIST	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	4	5	11	WAKE ME UP BEFORE YOU GO-GO	G. MICHAEL/COLUMBIA 38-04552	◆ WHAM Weeks at No. One: 1
2	3	3	7	PURPLE RAIN	PRINCE/WARNER BROS. 7-29174	PRINCE
3	1	1	15	CARIBBEAN QUEEN	K. DIAMOND/JIVE/ARISTA 1-9199	◆ BILLY OCEAN
4	5	10	11	IFEEL FOR YOU	A. MARDIN/WARNER BROS. 7-29195	◆ CHAKA KHAN
5	2	2	14	I JUST CALLED TO SAY I LOVE YOU	S. WONDER/MOTOWN 1745	◆ STEVIE WONDER
6	6	12	8	OUT OF TOUCH	D. HALL J. OATES B. CLEARMOUNTAIN/RCA 13916	◆ DARYL HALL & JOHN OATES
7	7	9	10	BETTER BE GOOD TO ME	R. HINE/CAPITOL 5387	◆ TINA TURNER
8	11	15	13	STRUT	G. MATHIESON/EMI-AMERICA 8227	◆ SHEENA EASTON
9	12	20	7	ALL THROUGH THE NIGHT	R. CHERTOFF/PORTRAIT 37-04639/EPIC	CYNDI LAUPER
10	13	18	7	PENNY LOVER	L. RICHIE J. CARMICHAEL/MOTOWN 1762	◆ LIONEL RICHIE
11	8	8	10	BLUE JEAN	D. BOWIE D. BRAMBLE H. PADGHAM/EMI-AMERICA 8231	◆ DAVID BOWIE
12	10	11	11	DESERT MOON	D. DEYOUNG/A&M 2666	◆ DENNIS DEYOUNG
13	9	4	16	HARD HABIT TO BREAK	D. FOSTER/FULL MOON/WARNER BROS. 7-29214	◆ CHICAGO
14	19	25	6	NO MORE LONELY NIGHTS	G. MARTIN/COLUMBIA 38-04581	◆ PAUL MCCARTNEY
15	18	22	10	WHAT ABOUT ME?	K. ROGERS D. FOSTER/RCA 13899	KENNY ROGERS WITH K. CARNES & J. INGRAM
16	22	30	9	COOL IT NOW	V. BRANTLEY R. TIMAS/MCA 52455	◆ NEW EDITION
17	20	24	7	THE WAR SONG	S. LEVINE/VIRGIN/EPIC 34-04638	◆ CULTURE CLUB
18	25	29	6	SEA OF LOVE	NUGETRE FABULOUS BRILL BROS./ES PARANZA 7-99701 /ATCO	◆ HONEYDRIPPERS
19	28	38	3	THE WILD BOYS	N. RODGERS DURAN DURAN/CAPITOL 5417	◆ DURAN DURAN
20	24	27	10	I CAN'T HOLD BACK	R. NEVISON/SCOTTI BROS. 4-04603/EPIC	◆ SURVIVOR
21	14	7	14	ON THE DARK SIDE	K. VANCE/SCOTTI BROS. 4-04594/EPIC	◆ J. CAFFERTY & BEAVER BROWN BAND
22	26	28	8	IT AIN'T ENOUGH	J. ASTLEY P. CHAPMAN/EMI-AMERICA 8236	◆ COREY HART
23	27	31	5	WALKING ON A THIN LINE	H. LEWIS & NEWS/CHRYSALIS 4-42825	HUEY LEWIS AND THE NEWS
24	15	13	16	I'M SO EXCITED	R. PERRY/PLANET 13857/RCA	◆ THE POINTER SISTERS
25	31	35	4	WE BELONG	N. GERALDO P. COLEMAN/CHRYSALIS 4-42826	◆ PAT BENATAR
26	16	14	13	SOME GUYS HAVE ALL THE LUCK	M. OMARTIAN/WARNER BROS. 7-29215	◆ ROD STEWART
27	30	33	8	I CAN'T DRIVE 55	T. TEMPLEMAN/GEFFEN 7-29173/WARNER BROS.	◆ SAMMY HAGAR
28	29	32	8	TEACHER TEACHER	R. MILLS 38 SPECIAL/CAPITOL 5405	◆ .38 SPECIAL
29	22	22	5	VALOTTE		◆ JULIAN LENNON

		WKS. ON CHART			ARTIST	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
51	23	19	12	SWEPT AWAY	D. HALL A. BAKER/RCA 13864	◆ DIANA ROSS
52	59	70	4	THE BELLE OF ST. MARK	SHEILA E. STARR COMPANY/WARNER BROS. 7-29180	SHEILA E.
53	63	-	2	THE BOYS OF SUMMER	D. HENLEY D. KORTCHMAR G. LADANYI M. CAMPBELL/GEFFEN 7-29141/WARNER BROS.	DON HENLEY
54	56	60	6	DON'T STOP	G. DUKE/A&M 2687	◆ JEFFERY OSBORNE
55	57	64	5	TWO TRIBES	ZTT/ISLAND 7-99695/ATCO	◆ FRANKIE GOES TO HOLLYWOOD
56	58	61	6	HAD A DREAM (SLEEPING WITH THE ENEMY)	R. HODGSON/A&M 2678	◆ ROGER HODGSON
57	61	73	4	HOT FOR TEACHER	T. TEMPLEMAN/WARNER BROS. 7-29199	◆ VAN HALEN
58	32	17	16	LET'S GO CRAZY	PRINCE & REVOLUTION/WARNER BROS. 7-29216	◆ PRINCE & THE REVOLUTION
59	34	21	16	DRIVE	R. LANGE CARS/ELEKTRA 7-69706	◆ THE CARS
60	39	23	15	COVER ME	B. SPRINGSTEEN J. LANDAU C. PLOTKIN S. VANZANDT/COLUMBIA 38-04561	BRUCE SPRINGSTEEN
61	NEW	NEW	NEW	YOU'RE THE INSPIRATION	D. FOSTER/FULL MOON/WARNER BROS. 7-2926	CHICAGO
62	46	26	23	THE GLAMOROUS LIFE	SHEILA E. STARR COMPANY/WARNER BROS. 7-29285	◆ SHEILA E.
63	74	89	3	CATCH MY FALL	K. FORSEY/CHRYSALIS 4-42840	◆ BILLY IDOL
64	53	34	22	MISSING YOU	J. WAITE D. THOENER G. GERESH/EMI-AMERICA 8212	◆ JOHN WAITE
65	NEW	NEW	NEW	JAMIE	R. PARKER, JR./ARISTA 1-9293	RAY PARKER JR.
66	82	-	2	CALL TO THE HEART	G. GUIFFRIA/CAMEL/MCA 52497	GUIFFRIA
67	78	83	4	JUNGLE LOVE	M. DAY STARR COMPANY/WARNER BROS. 7-29181	◆ THE TIME
68	68	71	5	I WANNA ROCK	T. WERMAN/ATLANTIC 7-89617	◆ TWISTED SISTER
69	70	76	5	EDGE OF A DREAM	KEITH FORSEY/CAPITOL 5412	◆ JOE COCKER
70	76	85	3	CONCEALED WEAPONS	S. JUSTMAN/EMI-AMERICA 8242	◆ J. GEILS BAND
71	79	-	2	HEAVEN (MUST BE THERE)	N. GRAY/COLUMBIA 38-64626	◆ EUROGLIDERS
72	NEW	NEW	NEW	TENDER YEARS	K. VANCE/SCOTTI BROS. 4-04682/EPIC	◆ JOHN CAFFERTY AND THE BEAVER BROWN BAND
73	71	69	9	LEFT IN THE DARK	J. STEINMAN/COLUMBIA 38-04605	◆ BARBRA STREISAND
74	83	90	3	TI AMO	J. WHITE R. BUCHANAN/ATLANTIC 7-89608	LAURA BRANIGAN
75	72	56	11	STRUNG OUT	S. PERRY/COLUMBIA 38-04598	◆ STEVE PERRY
76	89	-	2	THE GAP	A. SADKIN T. BAILEY/ARISTA 1-9290	◆ THOMPSON TWINS
77	84	-	2	SUPERNATURAL LOVE	M. OMARTIAN/GEFFEN 7-29142/WARNER BROS.	DONNA SUMMER
78	66	54	27	WHAT'S LOVE GOT TO DO WITH IT	T. BRITTEN/CAPITOL 5354	◆ TINA TURNER
79	60	45	12	A GIRL IN TROUBLE (IS A TEMPORARY THING)		◆ ROMEO VOID



# ACTION MART

BILLBOARD CLASSIFIED ADVERTISING SECTION

## To order an ad... check the type of ad you want...

- Regular classified (ads without borders): \$2.00 per word, per insertion. Minimum ad order, \$40.00.
- Display classified (all ads with borders): \$68.00 per column per inch, per insertion; 4 insertions \$62.00 per; 12 insertions \$58.00 per; 26 insertions \$55.00 per; 52 insertions \$45.00 per. Price discounts are based on insertions in consecutive issues.
- Reverse ad (display ads only) add charge of \$6.50 per insertion.
- Box Number c/o Billboard add service charge of \$6.00

## Check the heading you want...

- Help Wanted  Position Wanted  For Sale  Wanted to Buy
- Used Equipment for Sale  Golden Oldies  Comedy Material
- Distributing Services  Video Hardware  Computer Software
- Business Opportunity  Schools and Instruction  Video Software

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, N.Y., N.Y. 10036.

Your Name \_\_\_\_\_  
 Company \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Telephone \_\_\_\_\_

Please fill in the information below if you wish to charge the cost of your classified advertising.

American Express  Diners Club  Visa  Master Charge  
 Bank # \_\_\_\_\_ Credit card # \_\_\_\_\_  
 Expiration date \_\_\_\_\_  
 Your signature \_\_\_\_\_

Need to get your ad in fast? Call Jeff Serrette...  
 In NY State phone 212/764-7388... Outside N.Y.  
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### AMERICA'S LEADING DISTRIBUTOR OF BLANK TAPE & ACCESSORIES

Free Catalog Featuring:  
 Maxell • Discwasher • Memorex • TDK  
 Recoton • Sony • Koss • Scotch • Fuji  
 Eveready • BASF • Allsop • Savoy  
 Audio Technica • PD Magnetics  
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 many more!

24 Hour Freight Paid Service

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Dealers Only Send or Call Toll Free for Your Free Copies: 800-523-2472

**A.I. Rosenthal Associates**  
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CONVERT overseas videotapes, PAL/SECAM, to American system, vice versa. Optical/digital, lowest rates. 110-220 Audio, Video, TV's, copying machines, discounted.

Apple Audio  
 74-18 37th Ave.  
 Jackson Heights, NY 11372  
 (718) 507-5800

# 800-223-7524

**TOLL FREE CLASSIFIED ADS HOT LINE!**

**CALL NOW (It's free!) TO PLACE YOUR AD!**

(212) 764-7388 in N.Y. State

## COLLECTIBLES

**BROTHER DAVE GARDNER**  
 Last live performance recorded July 83, 2 LP set for advanced orders \$12.98 plus \$1.50 P&H. Send to:  
 HMC Records  
 5457 Monroe Rd.  
 Charlotte NC 28212  
 or call: 1 (800) 334-4333

**RARE-OBSCURE-CULT COLLECTORS**  
 Get huge one hundred plus page catalog listing all types rock albums (American and imports) from 60's and 70's. New catalog every 2 months. Send \$2 (credited to first order).  
 BeBop Records  
 Box 2610B Philadelphia PA 19130  
 (215) 496-0382

## COMEDY MATERIAL

**NEW SERVICE!!**  
 No advance preparation - one page per day - trivia, celebrational consumerism, fun, free sample!  
**Immaterial**  
**S. 6012 Smith St.**  
**Spokane WA 99203**

Hundreds renewed again! Funniest service available. Free sample! Write on station letterhead to: Contemporary Comedy, 5804-A Twinning, Dallas, Texas 75227

**FUN-MASTER**  
 PROFESSIONAL COMEDY MATERIAL  
 (The Service of the Stars Since 1940)  
 "THE COMEDIAN"  
 12 Available Issues \$50 Plus \$5 postage  
 HOW TO MASTER THE CEREMONIES \$15 plus \$3 postage  
 ANNIVERSARY ISSUE (all different) \$40 plus \$3 postage  
 35 FUN MASTER Gag Files (all different) \$100 plus \$10 postage  
**BILLY GLASON**  
 200 W. 54th St. N.Y.C. 10019 (212) 265-1316  
 NO FREEBIES - I'M PROFESSIONAL!

## FOR SALE

**CARL PERKINS**  
 Just recorded 20 great Rock & Roll hits-double LP or cassette \$12.98 plus \$1.50 P&H. Send to:  
 HMC Records  
 5457 Monroe Rd  
 Charlotte NC 28212  
 or call 1 (800) 334-4333

**Michael Jackson "THRILLER"**  
 t-shirt \$ 9.50 ea.  
 sleeveless \$ 9.50 ea.  
 jersey \$11.50 ea.  
 button \$ 1.50 ea.  
 Add \$1 per order for shipping.  
 CATALOG \$ 1.00  
**WHOLESALE INQUIRIES WELCOME**  
 Quality Promotions  
 670 E. Third Ave. Ste. #800BB  
 San Mateo, CA 94401

**SAM ASH STORES**  
**MAIL ORDER SERVICE**  
 Deal with the professionals. N.Y.C.'s largest inventory and best prices on musical instruments, sound and recording gear.  
 1-800-645-3518  
 N.Y. State 1-800-632-2322

**EXPORT TO ALL COUNTRIES 12" & LP'S**  
 We specialize in all disco/dance releases from U.S. and Canada. We have the best stock and service. Try us.  
**EXPORT-O-DISC**  
 855 E. CONKLIN ST.  
 FARMINGDALE, NY 11735  
 CALL (516) 694-4545  
 TELEX. 4758158 IMPDISC

**CASSETTES! CASSETTES! CASSETTES!**  
 Budget line - First quality Cut-outs LP's and Cassettes  
 Misprints - Cassettes only  
 Biggest selection in the country  
 Immediate delivery from stock  
 Write or call for catalog and price list  
 Video Warehouse, Inc.  
 P.O. Box 1181  
 Neptune, NJ 07753  
 (201) 571-9696  
 Ask about our deal on pre-recorded video tapes with top artists to retail for \$9.95

**BIG TIME**  
 Blues, Soul, Rock & Roll & All That Jazz!!  
 New Catalog Just Out!!  
 Ace, Chry, Sonet, Blue Note, Vogue, Pathe Marconi, & Domestic Cut-outs.  
 Write or Call:  
 Big Time  
 150 Main St.  
 North Hampton, MA 01060  
 Telex: 595717-(413) 584-1580

**WHOLESALE ONLY WE SPECIALIZE IN 12" PRODUCT**  
 Also current LP's, Cass & 45s.  
 Lowest Prices!  
 Same day UPS.  
**GLO MDSE CORP.**  
 43-02 34th Ave. L.I.C., NY 11101  
 (212) 706-0515

**ITALIAN, SPANISH, BRAZILIAN Imports.**  
 LP's and cassettes largest and newest selections. Ask for free catalog. Revival Enterprises  
 305-325-9272, 1852 N.W. 20th Street, Miami, Fla. 33142

**CD BUYERS**  
 Compact Disc Lists. Both complete and up-to-date listing available. Published monthly. Send for FREE issue.  
**DiscList**  
**P.O. Box 444**  
**Birmingham, MI 48012**

Whit - Other People are raising their prices we are slashing ours. Major label LP's is low as 50¢. Your choice of the most extensive listings available. Send \$3.00 for catalog.  
**Scorpio Music**  
 Box 391-BC  
 Bensalem PA 19020 USA

**DISTRIBUTOR WHOLESALE ONLY**  
 We are specialists on: 12" records, blank audio, blank video, video games, movies accessories... Weekly sales sheets.  
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 800-645-6558, Telex 6852201

**Budget Cassettes**  
 Rock - Pop - Country - R & B  
 Classical - Jazz - Children  
 Call or write for catalog  
**Golden Circle Inc.**  
 45 Jefferson Street Stamford, CT 06902  
 203-325-2436

**ROCK & SOUL PRICE WAR!!!**  
 Lowest prices ever!  
 Top 12 inch \$1.99-\$2.49  
 Top LPs \$3.99-\$4.88  
 Top Latin \$3.99-\$4.44  
**Blank Tapes, Audio & Video at Very Low Prices!**  
 470 7th Ave.  
 (Eet. 35th & 36th Sts.)  
 New York City  
 (212) 695-3953 or 3954  
 (No Mail Orders)

**LP's, 8 TRACKS AND CASSETTES AS LOW AS 22¢**  
 Write for our free giant catalog. Retailers and distributors only.  
**RECORD-WIDE DISTRIBUTORS, INC.**  
 1755 Chase Dr.  
 Fenton (St. Louis) MO 63026  
 (314) 343-7100

**CASSETTES**  
 Cut-outs and imports at a budget price - we specialize in cassettes and 8-track tapes. Call or write for free list and prices.  
**J S J DISTRIBUTORS**  
 5620 W. Belmont, Chicago, IL 60634  
 (312) 286-4444

**EMMS Record Exports KG**  
 Graflinger Str 226 Postfach 1525  
 D-3360 D'dorf / West-Germany  
 Phone (0391) 22071 Telex 69780  
 We are specialized in exporting all german labels, independent and major companies (45, 12", LP's and Compact)  
**Retail orders handled preferred!**  
**Weekly new release informations!**  
 Call us or write for detailed stock-lists and shipping informations. We want to service all your european import needs.

**BEATLES**  
 U.S. Concert recording, 11 songs with intros by McCartney/Lennon. Studio quality, 2 track mono-Best offer/private owner.  
 Box 1003  
 7070 Skillman St. Dallas TX 75231  
 241-341-8586

**MUSIC VIDEO STORE** for sale—choice location on U.S. 41 in Northern Indiana. Annual gross sales of \$400,000—16 years in business. Please call: 219) 365-8908.

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**WHY PAY MORE?**  
 cassette • 8-trk blanks, 3m tape  
 1-45 cass 65 8trk 89  
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 CASSETTE & 8TRK DUPLICATORS CUSTOM  
 DUPLICATION SHRINK WRAP & LABEL ADD 45¢  
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 Tel: (305) 943-2334

**BLANK AUDIO & VIDEO CASSETTES**  
 COMPUTER FLOPPY DISCS  
 20TH ANNIVERSARY  
 CHEAPEST PRICES IN TOWN  
 • Audio Cassettes • Video Cassettes  
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 Low delay, all tapes for more information  
 Andol Audio Products, Inc.  
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## MISCELLANEOUS

**MAN OF MANY VOICES NEEDED**  
 Creative person to write and produce radio commercials \$1,000 per year and a few more tapes a month.  
 TSI  
 5900 Dewey Street Hollywood FL 33021  
 Send Attn. Mr. T.

**NOTICE OF PUBLIC SALE OF NAME, CONTRACT RIGHTS, COPYRIGHTS AND OTHER RIGHTS, TITLES AND INTEREST.**  
 On Nov. 11, 1984, at 10:00 am the name ("THE GAP BAND") and certain rights, titles and interests of Ronnie Wilson, Charles Wilson, and Robert Wilson, including among other things, the rights to certain record royalties, songwriter's royalties, copyrights, and rights and so-called "Publisher's Shares" will be sold to the highest bidder at the law offices of Shearer & Rudich, located at 9200 Sunset Blvd., Suite 918, Los Angeles, CA 90069. ("THE NAME "THE GAP BAND" AND ALL GOOD WILL ASSOCIATED THEREWITH, TOGETHER WITH ALL PRODUCTS AND PROFITS THEREOF WILL BE SOLD SUBJECT TO A CLAIM OF A PRIOR PERFECTED SECURITY INTEREST.)

## GOLDEN OLDIES

**DISCOUNT OLDIES BY PHONE**  
 MAIL ORDERS ALSO ACCEPTED  
 215-649-7565 - SAME DAY SERVICE  
 SPECIAL DISCOUNTS TO RADIO STATIONS  
 SEND \$2 FOR CATALOG -  
 OVER 10,000 OLDIES  
**DISCOUNT OLDIES**  
**BOX 77-B, NARBERTH, PA 19072**

**CASSETTE TAPE SECURITY DEVICES**  
 DESIGNED FOR RETAIL OUTLETS  
 EASY TO USE - INEXPENSIVE  
 REUSABLE & DISPOSABLE

## 5 SELECTIVE MODELS

—FOR SAMPLES AND PRICES—  
 CONTACT  
**C & D SPECIAL PRODUCTS**  
 401 SE QUINCY DRIVE  
 HOPKINSVILLE KY 40240  
 502/885-8088

## SONGWRITERS

"The best demos I've heard in a long time."  
 —MIK VINET, Veteran Producer for the BEACH BOYS & LINDA RONNSTADT.  
 \* Call or write for FREE sample record \*  
**DEMO MASTERS**  
 PROFESSIONAL DEMOS FOR AMERICA'S FINEST SINGERS & SONGWRITERS  
 1850 Union Street, #434 / San Francisco, CA 94123  
 Telephone: (415) 381-8185

**SONGWRITERS**  
 We bring your songs to life inexpensively with top session players from THE DOOBIE BROS., BOZ SCAGGS, THE JACKSONS, GEORGE BENSON, etc. Call, write for free sample tape  
**MOONLIGHT DEMOS**  
 213 893 0257 or 665-7464 • 5313 Bakman Ave  
 Box 124 • No. Hollywood, CA 91601



# Billboard **TOP** POP ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	19	PRINCE & THE REVOLUTION ▲ WARNER BROS. 25110-1 (8.98) 16	PURPLE RAIN
2	2	2	22	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 38653	BORN IN THE U.S.A.
3	3	3	23	TINA TURNER ▲ CAPITOL ST-12330 (8.98)	PRIVATE DANCER
4	4	6	9	STEVIE WONDER MOTOWN 6108ML (8.98)	THE WOMAN IN RED-SOUNDTRACK
5	5	4	59	HUEY LEWIS AND THE NEWS ▲ CHRYSALIS FV 41412	SPORTS
6	8	10	54	LIONEL RICHIE ▲ MOTOWN 6059 ML (8.98)	CAN'T SLOW DOWN
7	6	5	12	JULIO IGLESIAS ▲ COLUMBIA QC 39157	1100 BEL AIR PLACE
8	18	32	5	HONEYDRIPPERS ES PARANZA 90220 / ATCO (8.98)	VOLUME ONE
9	7	7	33	THE CARS ▲ ELEKTRA 60296 (8.98)	HEARTBEAT CITY
10	10	13	48	CYNDI LAUPER ▲ PORTRAIT BFR 38930/EPIC	SHE'S SO UNUSUAL
11	11	16	4	DARYL HALL & JOHN OATES RCA AFL1-5309 (9.98)	BIG BAM BOOM
12	9	9	28	JOHN CAFFERTY & THE BEAVER BROWN B. ▲ SCOTTI BROS. BFZ 38929/EPIC	EDDIE & THE CRUISERS-SOUNDTRACK
13	13	11	52	THE POINTER SISTERS ▲ PLANET BXL1-4705 /RCA (8.98)	BREAK OUT
14	14	14	13	BILLY OCEAN ● JIVE/ARISTA JL 8-8213 (8.98)	SUDDENLY
15	15	17	5	U2 ISLAND 90231/ATCO (8.98)	THE UNFORGETTABLE FIRE
16	16	8	64	MADONNA ▲ SIRE 1-23867 /WARNER BROS. (8.98)	MADONNA
17	17	21	5	DAVID BOWIE EMI-AMERICA SJ-17138 (8.98)	TONIGHT
18	12	12	25	CHICAGO ▲ FULL MOON/WARNER BROS. 1-25060 (8.98)	17
19	19	25	4	BARBRA STREISAND COLUMBIA QC 39480	EMOTION
20	20	20	7	KISS MERCURY 822495-1/POLYGRAM (8.98)	ANIMALIZE
21	21	30	5	CHAKA KHAN WARNER BROS. 25162-1 (8.98)	I FEEL FOR YOU
22	40	-	2	PAUL MCCARTNEY COLUMBIA SCT 39613	GIVE MY REGARDS TO BROAD STREET
23	23	23	20	TWISTED SISTER ● ATLANTIC 80156 (8.98)	STAY HUNGRY
24	24	15	19	JOHN WAITE ● EMI-AMERICA ST-17124 (8.98)	NO BRAKES
25	50	-	2	WHAM COLUMBIA FC-39596	MAKE IT BIG
26	22	18	35	RATT ▲ ATLANTIC 80143 (8.98)	OUT OF THE CELLAR
27	27	29	17	THE TIME ● WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
28	42	49	5	SHEENA EASTON EMI-AMERICA ST-17132 (8.98)	A PRIVATE HEAVEN
29	35	42	7	DENNIS DEYOUNG A&M SP-5006 (8.98)	DESERT MOON
30	28	28	43	VAN HALEN ▲ WARNER BROS. 1-23985 (8.98)	1984
31	32	36	9	KENNY ROGERS RCA AFL1-5043 (8.98)	WHAT ABOUT ME
32	26	27	8	DIANA ROSS ● RCA AFL1-5009 (8.98)	SWEPT AWAY
33	25	22	53	NIGHT RANGERS ▲ CAMEL/MCA 5456 (8.98)	MIDNIGHT MADNESS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	55	47	18	ELTON JOHN ● GEFEN GHS 24031/WARNER BROS. (8.98)	BREAKING HEARTS
57	51	40	20	SOUNDTRACK ▲ ARISTA AL-8-8246 (8.98)	GHOSTBUSTERS
58	56	48	18	JACKSONS ▲ EPIC QE 38946	VICTORY
59	59	50	66	BILLY JOEL ▲ COLUMBIA QC 38837	AN INNOCENT MAN
60	78	110	4	ROGER HODGSON A&M SP-5004 (8.98)	IN THE EYE OF THE STORM
61	61	63	6	QUEENSRYCHE EMI-AMERICA ST-17134 (8.98)	THE WARNING
62	65	77	4	APOLLONIA 6 WARNER BROS. 25108-1 (8.98)	APOLLONIA 6
63	63	57	30	LAURA BRANIGAN ● ATLANTIC 80147 (8.98)	SELF CONTROL
64	81	90	8	SURVIVOR SCOTTI BROS. FZ 39578 /EPIC	VITAL SIGNS
65	60	56	105	PRINCE ▲ WARNER BROS. 1-23720 (10.98)	1999
66	71	100	4	GENERAL PUBLIC I.R.S. SP-70046/A&M (8.98)	ALL THE RAGE
67	67	54	14	BOB MARLEY AND THE WAILERS ISLAND 90169/ATCO (8.98)	LEGEND
68	57	58	15	PETER WOLF EMI-AMERICA SJ-17121 (8.98)	LIGHTS OUT
69	70	59	18	DIO ● WARNER BROS. 25100-1 (8.98)	THE LAST IN LINE
70	73	84	4	JOAN JETT & BLACKHEARTS MCA 5476 (8.98)	GLORIOUS RESULTS OF A MISPEENT YOUTH
71	69	70	36	SCORPIONS ▲ MERCURY 814-98101/POLYGRAM (8.98)	LOVE AT FIRST STING
72	77	78	6	DOKKEN ELEKTRA 60376 (8.98)	TOOTH & NAIL
73	76	82	6	STEPHANIE MILLS CASABLANCA 822421-1 /POLYGRAM (8.98)	I'VE GOT THE CURE
74	62	62	9	VANITY MOTOWN 6102 ML (8.98)	WILD ANIMAL
75	75	79	6	VARIOUS ARTISTS POLYDOR 823490-1/POLYGRAM (8.98)	EVERY MAN HAS A WOMAN
76	79	69	27	JERMAINE JACKSON ● ARISTA AL-8-8203 (8.98)	JERMAINE JACKSON
77	92	147	3	DAN HARTMAN MCA 5525 (8.98)	I CAN DREAM ABOUT YOU
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79	64	53	16	QUIET RIOT ▲ PASHA QZ 39516 /EPIC	CONDITION CRITICAL
80	66	66	22	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC EE 39304	COULDN'T STAND THE WEATHER
81	83	67	23	LOU REED RCA AFL1-4998 (8.98)	NEW SENSATIONS
82	68	68	13	ROMEO VOID COLUMBIA 39155	INSTINCTS
83	87	117	3	DEVO WARNER BROS. 25097 1 (8.98)	SHOUT
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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	
1	1	44	FLIGHT SIMULATOR II	Sublogic	Simulation Package	●	●	●	●					
2	2	58	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	●	●	●	●					
3	3	8	RAID OVER MOSCOW	Access	Strategy Game			●						
4	4	58	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	●								
5	5	6	ZORK I	Infocom	Fantasy Adventure Strategy Game	●	●	●	●	●	●	●	●	●
6	10	52	FLIHT SIMULATOR	Microsoft	Simulation Package				●					
7	7	45	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game	●	●	●						
8	13	24	SUMMER GAMES	Epyx	Arcade Style Sports Game	●	●	●	●					
9	8	14	SARGON III	Hayden	Chess Program	●			●					
10	9	4	SARGON II	Hayden	Chess Program	●	●★	●★				●★	●★	
11	14		ARCHON II: ADEPT	Electronic Arts	Strategy Arcade Game		●	●						
12	11	4	MISSILE COMMAND	Atari	Arcade Game		◆							
13	17	3	CUT THROATS	Infocom	Action Role Playing Game	●	●		●	●				●
14	6	9	SKYFOX	Electronic Arts	Fantasy Role-Playing Game	●								
15	12	4	SPACE INVADERS	Atari	Arcade Game		◆							
16	<b>NEW</b> ▶		KING'S QUEST	SOL	Adventure Game	●			●					
17	19	2	ASTROIDS	Atari	Arcade Action Game		◆							
18	15	5	RAID ON BUNGLE BAY	Broderbund	Arcade Action Game			●						
19	16	46	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game	●	●	●	●					
20	18	2	GATO	Spectrum HoloByte Inc.	Strategic Game				●					

## ENTERTAINMENT

1	1	59	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	21	BARRON'S COMPUTER STUDY FOR THE SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.	●		●	●					
3	4	42	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.	●		●						



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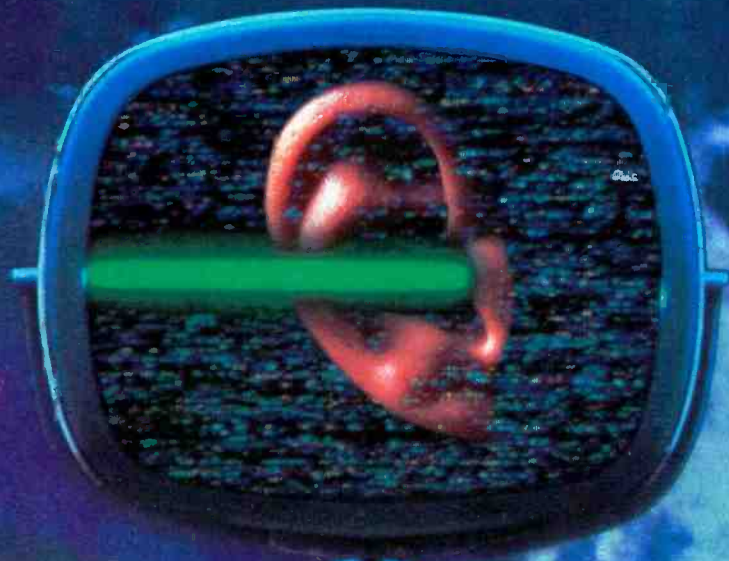
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# VIDEO CLIPS RACE TO MATURITY: FIRST STEPS IN A JOURNEY FROM COST TO PROFIT CENTER

By TONY SEIDEMAN

**T**he ferocity of the battles fought over video music in the past year are the strongest signs possible of the speed of the industry's race towards maturity, and with it, profitability.

Until this year, the video clip business was a one-legged industry, a business hobbled by the fact that its product was created not to make money for itself, but to spur the sales of a far different industry in a way that was and remains impossible to clearly measure.

But video clips began to get something this year they'd never had before—a price tag. MTV decided that it was



Phil Collins in "That's All."

worth millions to get exclusive title to the clips that are its lifeblood. Deals were signed, reportedly with CBS, RCA, MCA and Geffen, certainly with Elektra, as videos took the first steps in a journey that could transform them from a cost to a profit center.

The MTV exclusivity deals provided some of the biggest headlines of the video music year, but they were only steps in an evolutionary process which will end up completely changing the video music industry.

The basic use of the video clip is being redefined. Business affairs departments now have much say in the way video clips are used as do the promotional divisions that send them out to the world's media. And it's hard to have an off-the-record talk with anyone in the business without hearing that those who aren't paying for clips will probably have to, and soon.

Video is too expensive a medium for its musical child to survive as a monetary afterthought. Estimates are that as many as 2,000 clips will be made this year. With record companies now paying an average of more than \$40,000 a clip, this year's bill could come to \$60-\$80 million dollars.

The home video marketplace, where sales of more than 20,000 units sometimes seem harder to get than 200,000 units in the record business, can't yet provide the dollars to fuel the young industry's voracious appetite for dollars.

When Billboard decided to mark each single on its Hot 100 chart that had a video, the results were expected but still amazing. Over 80% of the singles had videos out on the marketplace. The vast majority of the remaining 20%

*Tony Seideman is Billboard's Home Video & Video Music Editor and Video Conference Director.*

had videos in the works.

Whether video brings success or is a result of it, making a clip for virtually every viable AOR single has become an inevitable fact of record industry life.

Right now the video music industry is squeezed between the video clip's past as a promotional item and its future as a key programming element in America's media. Budgets stay low because promotional items are provided free to those who will exhibit them; clip costs rise as artists demand the scale of their clips match the limits of their imaginations.



Paul McCartney in "Pipes Of Peace."

And now there will be markets for even more video clips, with the arrival of Turner's Cable Music Channel and MTV's scheduled Video Hits One. USA Network's "Heartlight City," a show that features MOR music, is already on the air, and labels are talking about making clips for acts where imagery would never have even been considered just a few months ago.

With videoclips having woven themselves inextricably into virtually all facets of the American media the business is obviously not something for producers just to flirt with, but to exploit with regularity.

The relationship between video producers and the record labels who pay them was not a loving one in 1984. While music video's original production houses solidified their grip on the industry, outsiders found the price to buy in was too high to make the cost worthwhile.

Production houses working off of a tv commercial base found themselves confronting an industry where they were having trouble getting more than \$50,000 for a three minute video instead would be taking in \$200,000 for a thirty-second music video.

The gap was large enough to force at least one major production house out of the business almost as soon as it tried to make an entry, and keeps many producers wondering if they'll be forever trying to accumulate political capital in a business that may never give them financial wealth.

All the same, as in any industry, a core group of producers and directors has formed around which most of the best-budgeted videos seems to gather. Groups looking to go with those who've had the hits hope that success will make for more success; but the budget battles insure that there will always be chances for new directors as those groups which lack the clout to get the man or woman of their choice team up with the video newcomers.



Duran Duran's "Hungry Like A Wolf."

Video music has even grown to the point where it has spawned an association, with the Video Music Producers Assn. starting out this year as producers tried to make certain the efforts they'd invested in making their reputations paid off.

*(Continued on page MV20)*

www.americanradiohistory.com



The Bangles in "Hero Takes A Fall."

## HAVE YOU SEEN THE LATEST VIDEO FOR...?

BY FAYE ZUCKERMAN

**H**ave you seen the latest video for...? is undoubtedly the most-asked question for the 1980s. And a question record company executives most definitely revel in hearing.

After all, in 1984 the entire music industry pumped some \$60 million into promotional video clip productions, turning out an excess of 1,500 three-to-four-minute com-



Mel Brooks in "The Hitler Rap."

mercials for their latest releases.

MTV—Music Television—pioneered the "radio format" for the clips, successfully piquing viewer attention that, some believe, translated into album sales. Some 200 local and national tv stations as well as many nightclubs followed MTV's lead. They all openly built a new viable promotional outlet for the record industry to showcase their latest and greatest.

But, what was perceived as only promotions by the record labels rapidly became valued programming to a plethora of tv executives and nightclub owners. MTV again took the lead. This time it secured the exclusive rights to air key clips from top-name artist by offering record labels cash payments and free advertising.

The exclusivity pacts not only underlined Warner Communication's attempt to maintain an edge in the burgeoning music video field, but underscored the notion that video clips are more than just promotions. Even prior to recent charges that the massive cable tv service is monopolizing music programming, record company execu-

*(Continued on page MV17)*

*Faye Zuckerman is Billboard's Associate Video Editor.*



# VIDEO DEAL MAKING: PRODUCERS, ARTISTS SEARCH FOR BOTTOM LINE BETWEEN BUDGETS AND BUSINESS

BY ANTHONY FREEDMAN II

**"M**oney makes the world go 'round,' sang Joel Grey in the hit movie "Cabaret." Money makes the world of music video go around as well.

But depending on who you talk to, business and budget considerations for making both short form and long term video music has about as many twists, turns and permutations as the most complicated and inscrutable computer adventure game. Understandably, not everyone likes to go on the record when it comes to video music deal-making. Most involved parties prefer to "screen" their "press" side when it comes to money matters. They adopt their tough negotiating personas behind closed doors.

The general public doesn't know, for example, as an



Backstage on the Jacksons' "Victory" set.

artist flashes a wide, pearly-white MTV Awards smile, that his or her hangover (or worse!) resulted in a lost day of shooting and that the record label or other parties underwriting the project had to pick up the "overage." Net result? Higher budget costs on the project. Usually an independent production company doesn't have to "eat" an artist's excesses.

While the general public, thanks in large measure to the success of MTV and such "hits" as "Thriller," "The Making Of Michael Jackson's Thriller" or "Duran Duran," may think that music video has become big money oozing with increasing profits for everyone. But that's not really the case.

There are, however, certain generalizations about the finances surrounding music video projects that can be made, while other extravagant notions appear to be misconceptions.

Short form video, or promotional music videoclips, cost in the neighborhood of \$30,000 on up. A first time act may command \$30,000-\$40,000 if the label believes strongly enough in the performer(s). A manager or lawyer may have made that a stipulation in the label contract. Perhaps the artist will have to settle for less of something else... maybe not have a lengthy or costly tour. Does the artist even fit video? More established artists can get budgets of \$50,000-\$60,000 for a one-song clip. Superstars move up into \$100,000 and over territory.

Typically, a label will underwrite a short form video. Often times the budget is shared between the domestic and international arms of record labels.

"But there are still a lot of variables," notes one L.A.-based producer/director of music video. "Things can de-

*Anthony Freedman II is a writer in Los Angeles specializing in video.*

pend on the climate of the record label. Are they having a good year or a bad year? How well did the artist's last album do? There might be a tax advantage, not only for the label but for the artist as well. The artist's accountant might tell him to pay for half of it or all of it. Of course, if the artist picks up the entire tab, they may even get to own it. And there's the possibility that it may make money downstream."

Short form music videoclips are not exactly money-makers. Labels justify the expense in the hopes that it will increase album sales and for the most part, budgeting comes out of the label's profits. Expectations for making money or even breaking even are not that high, although more and more revenue producing channels such as cable television and video juke boxes are opening up. As the home VCR population grows, there is optimistic po-



Jethro Tull and band preview "Slipstream."

tential about home videocassette and videodisk profits.

The label normally sets the budget and production companies usually submit their proposals. They listen to the music and write a proposal outlining an idea or a script.

Taking \$50,000-\$60,000 as an average cost, the breakdown would probably go as follows in an approximate sense. \$10,000 for production costs. \$10,000 for crew. \$10,000 on equipment. \$10,000 for a set. \$5,000 on post production. \$15,000 to producer/director.

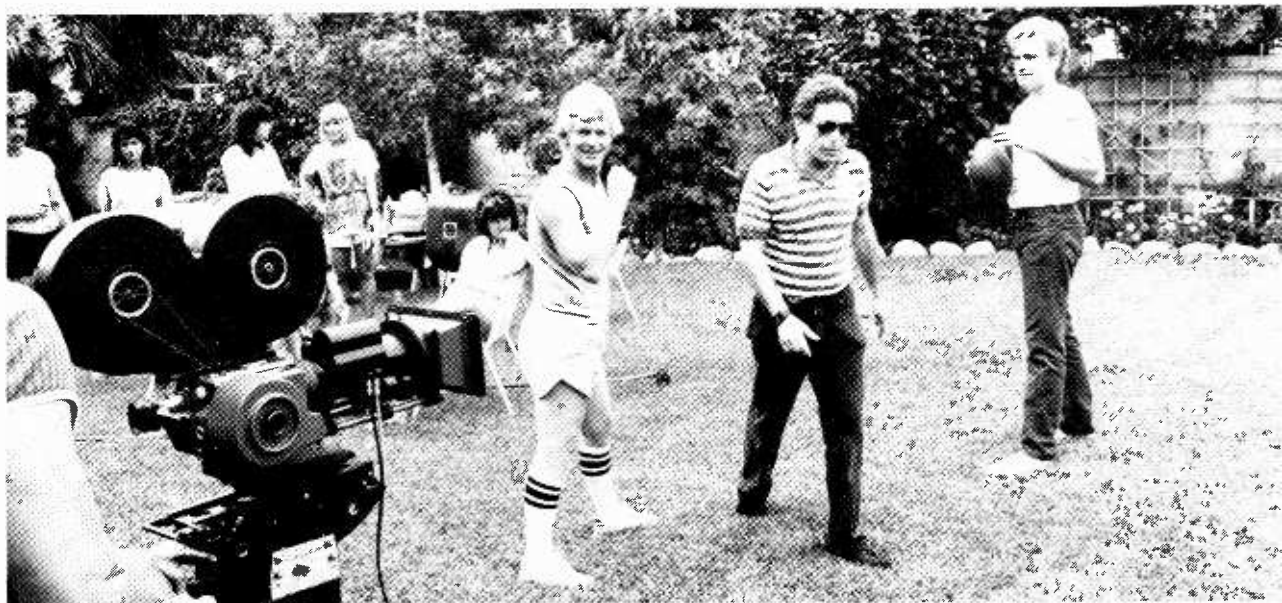
"A production company may submit a \$100,000 idea," notes another L.A. based producer but you still have to live with the \$50,000 budget.

"Short form music video has drawn the attention of many more producers and directors and many newer video music production houses have sprung up. It's a little more competitive."

"It's caught the attention of Madison Ave.," observes savvy veteran John Weaver, producer, KEEFCO Productions, L.A. "You've got advertising people getting involved, as well as movie and television directors. Brian de Palma did Bruce Springsteen and I notice where Michael Mann, the executive producer of television's 'Miami Vice,' is doing Peter Wolf's new video, it's gotten more competitive in that sense but it hasn't gotten cutthroat. We're all faced with certain fixed production costs.

"Compare the number of films being made with the number of directors there are. Often times a director is 'between movies' and it's a job. But it's a fun job, you can make a little money and grab some attention. Who knows? Maybe some director who had a hit movie five years ago will do a striking music video short and jar the movie industry's memory. That could lead to another movie.

"As far as costs go, the producer is constantly fighting



Director Jack Cole, left, walks through a scene in "Desert Moon" with Dennis DeYoung, right.

to reduce costs. It's not an attempt to do a project in the cheapest possible way since you don't want to sacrifice the creative side. The key is to build a good 'lean and mean' plan from the ground up at the outset. The short form music video business will only become profitable to production companies when budgets become commensurate with television advertising budgets."

The finances surrounding a long form video—straight-



David Bowie takes a break during "Modern Love" shoot. Director Jim Yukich raises hands to set up next scene.

ahead concert, conceptual or interpretive—are much higher with the deal making more complicated by a factor of 100.

As Weaver puts it: "Well, if it costs \$50,000 for a good three-minute clip, an hour, with the same high degree of quality, will cost a cool one million. You don't see too many of those kinds of projects being made today. While some venture capitalists are sniffing around, you don't see too many getting involved in this business yet. Again



Eddie Money and Bill Graham in "Club Michelle."

budgets and prices vary. Usually when you hear someone say that a long-form music video was 'dreadful,' that means there was a lack of time and money rather than a lack of creativity necessarily. Usually it's a shared expense. Between a record label, home video or entertainment company and a pay television service like HBO or Showtime.

"You could produce a good one hour straight concert shoot on one-inch video tape for about \$80,000. Naturally a performance is out of your control in certain respects such as sound. But for \$5,000, which would be included in that total figure, you would be able to do some first-rate sound post production."

Whether or not a long form video is a straight ahead concert shoot or something conceptual/interpretive, the deal making is extraordinarily complex. And after that the marketing of the programming becomes even more

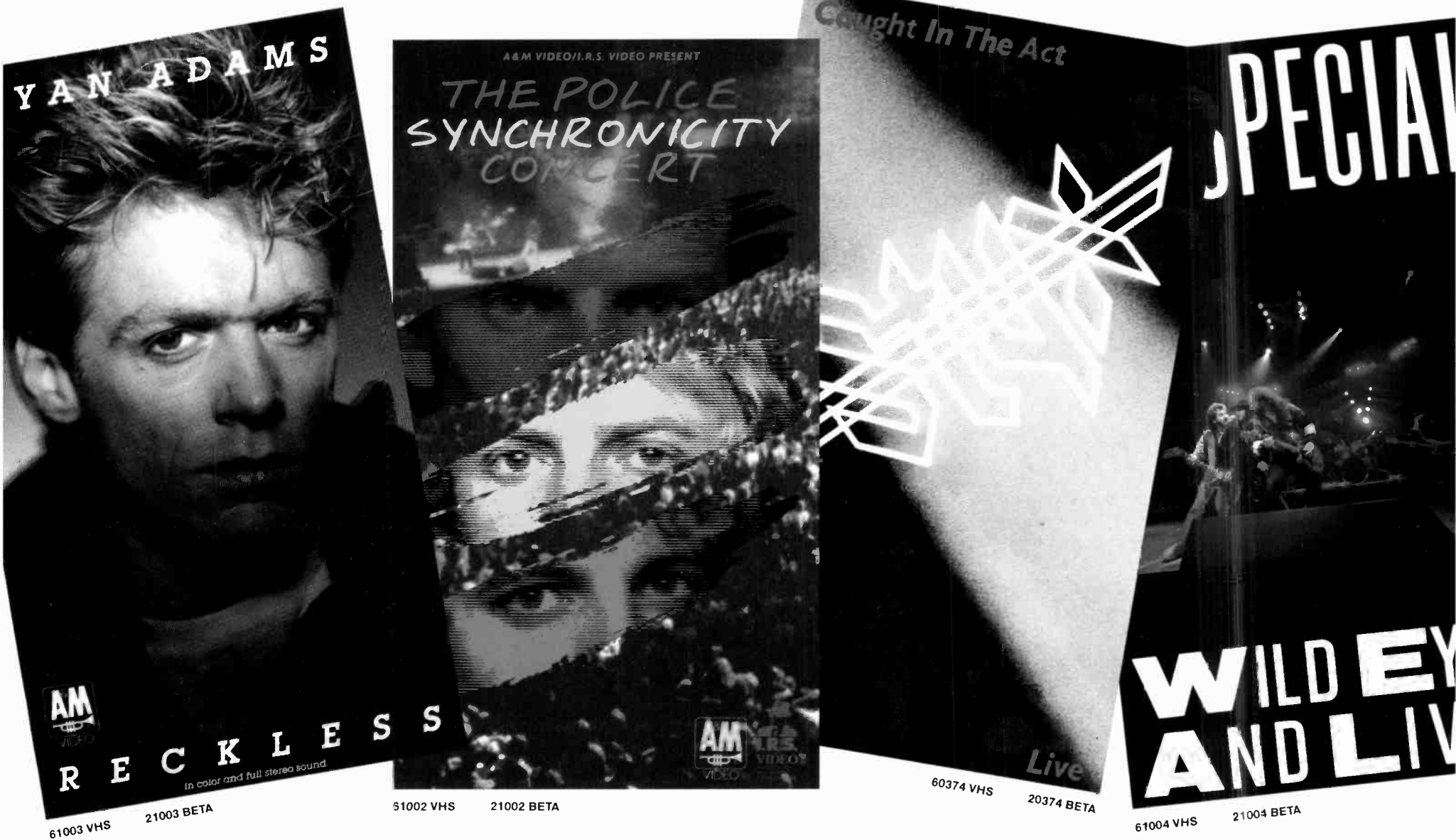
maze-like.

A New York producer/director points out: "Maybe an few exceptions, video music is not exactly setting the artist will say give me \$75,000 up front and that's it; I don't care what happens to it later. Of course, he may need the money at the time. Who knows for sure? Or, the artist

(Continued on page MV20)

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DIRECTED BY STEVE BARRON. PRODUCED BY SIMON FIELDS FOR LIMELIGHT. MUSIC PRODUCED BY BRYAN ADAMS AND BOB CLEARMOUNTAIN. RECKLESS ALBUM. CHROME CASSETTE AND CD AVAILABLE FROM A&M RECORDS.

## THE POLICE "SYNCHRONICITY CONCERT"

The world's preeminent rock band live in a 75 minute spectacle. Included are "Every Breath You Take," "Synchronicity," "Message In A Bottle," "King of Pain" and 11 more. Four of the tracks on this cassette have never been seen on television before, anywhere. Directed by Godley and Creme. From A&M Video/IRS Video.

DIRECTED BY GODLEY AND CREME. PRODUCED BY ALEXIS GODFREY FOR MEDIALAB. EXECUTIVE PRODUCERS: MILES COPELAND, DEREK POWER, KIM TURNER. SYNCHRONICITY ALBUM AVAILABLE ON A&M RECORDS, TAPES, AND COMPACT DISCS.

## STYX "CAUGHT IN THE ACT LIVE"

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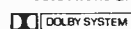
DIRECTED BY JERRY KRAMER. PRODUCED BY JERRY KRAMER AND ASSOCIATES IN ASSOCIATION WITH FRONT LINE MANAGEMENT. MUSIC PRODUCED AND ARRANGED BY STYX. ALBUM AVAILABLE ON A&M RECORDS AND TAPES.

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DIRECTED BY JIM YUKICH. PRODUCED BY PICTURE MUSIC INTERNATIONAL.

All selections are in Hi-Fi Stereo and are mono compatible.



A&M Video is distributed by RCA/Columbia Pictures Home Video.

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Elton John in "Who Wears These Shoes?," directed by filmdom's Just Jaeckin of "Emmanuelle."

RECORD-SELLING TOOL SPAWNS NEW TALENT POOL

# VIDEO ARTISTS PASS SCREEN TEST TO HOME MARKET

"An artist today can't release a record without a visual counterpart if [he or she] wants to be competitive," says Clay Baxter, EMI/America national director of artist development. Baxter echoes the sentiments of label executives in general in his assessment of music video's importance to current recording artists.

None of these execs go so far as to say their companies sign new talent largely on the basis of visual appeal; not surprisingly, the time-honored phrase "it's all in the grooves" still holds sway over any other consideration. "The greatest video in the world won't make a difference if the song is a stiff," says Baxter.

However, as he observes, "Visuals combined with a strong song can cause a groundswell... that will make the difference between Top 10 and a Top 5 song."

Music video has helped break new artists, revive old ones, and achieve format crossovers. Some performers, such as Duran Duran, Billy Idol, and Stray Cats, are often regarded as having been "made" by video. Some, like the Police, the Cars, and Genesis have swelled the ranks of their already-existing legions of followers through their video repertoire. Some, such as Herbie Hancock, Lionel Richie, and Ray Parker, found entirely new audiences as a result of their video exposure.

Michael Jackson's unprecedented success has been undeniably abetted by video although its precise effect is difficult to measure. As Harvey Leeds, director of video promotions for Epic Records, points out, "You can't put a

Moira McCormick is Billboard's Contributing Editor in Chicago.



Cyndi Lauper and mom celebrate MTV triumph with "Girls Just Want to Have Fun."

number on video's influence in 'Thriller' 's [30 million-plus] sales. 'Thriller' was a magic record, musically, and would have been enormous without video... But the world got to see Michael dance." Leeds does note that "when 'Thriller' [debuted] on MTV, the album jumped back to number one on the charts from number two."

Visually striking performers such as Jackson, Prince, and Cyndi Lauper took to the camera as if they'd been born in front of it. For others, the transition took a little longer.

Veteran metal band Twisted Sister, an unknown quantity even after the release of its first video, hit paydirt the second time around with "We're Not Gonna Take It." It's already-classic intro—a takeoff on flamboyant lead singer Dee Snider's pet movie "Animal House," emphasized the band's sense of humor "without making Twisted Sister itself the object of humor," says Snyder.

Snyder says he conceived the idea for "We're Not Gonna Take It" and its like-minded followup "I Wanna Rock," assisting in the former's script and the latter's editing.

"Video's the greatest thing that could happen to a visual group like Twisted Sister," Snider declares, and recalls a recent conversation he had with longtime idol Alice Cooper: "Alice was remarking on what he could have



Eurythmics' Annie Lennox and Dave Stewart.

done with video, had it been around at the time. I told him, 'What you *could* have done with video, we're gonna do!'"

"For a band whose first album sold only okay," remarks Donna Kriess, Atlantic Records' associate director of artist relations in tv/video, "they're now platinum. And they haven't changed their look."

Video's had a hand (or should we say fist) in more than one heavy metal band's fortunes, including relative newcomers like Quiet Riot, Motley Crue, and Def Leppard as well as relative oldtimers like Rush, Scorpions, and Krokus.

"Record sales for Def Leppard were substantial, but not as explosive as they were from the 'Photograph' video on," says France Harper, PolyGram's manager of video. "As for Rush and the Scorpions, they've widened their audiences considerably since their video exposure."

Geffen act Whitesnake "had two LPs on Mirage and couldn't get arrested," says Robin Rothman, Geffen's director of label operations. "Their first Geffen project, 'Slide It In,' has sold 350,000 copies without a hit single: video has helped in that respect."

Video helped catapult Wall Of Voodoo's "Mexican Radio" into the Top 40, says IRS Records vice president and creative ambassador Carl Grasso. It's given Berlin, Black'n'Blue, and Wang Chung solid visual images which their audiences can identify with, says Geffen's Rothman. "The 'Dance Hall Days' video was a major help in defining what Wang Chung is," describes Rothman. "It gave them an identity as a band rather than a Chinese delicatessen."

A plethora of bands from across the Atlantic has felt the welcome lift in U.S. exposure that video provides. Platinum act Eurythmics "is emphatically perceived as a video music band," says Laura Foti, RCA Video Productions, manager of marketing and promotion. Frankie Goes To Hollywood's "Relax" and "Two Tribes" 12-inch singles

(Continued on page MV18)

GROWTH OF CONTENT STILL IN DOUBT AS

# FILM GIANTS TOY WITH MUSIC VIDEO POSSIBILITIES

By FAYE ZUCKERMAN

Francis Ford Coppola, Brian de Palma, Timothy Hutton, Nicholas Roeg, Andy Warhol, John Landis, Tobe Hooper and Taylor Hackford are names that appear on movie theater marquees throughout the nation. The association is the mighty silver screen; certainly not music video or MTV.

But, these film giants and others have turned their directional prowess on music video, a field Coppola describes as "a new innovation that allows for diversity and abundance of choice. The end result of that is free-wheeling creativity."

Coppola's promotional video for "Rumble Fish" stands

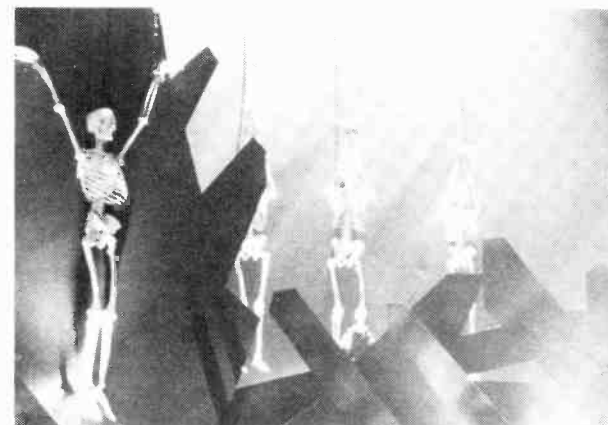


Brian Grant, Russell Mulcahy, David Mallet, Scott Millaney.

as a precedent for the three-minute promotions because it essentially pioneered the visual music documentary. It shows how a film is scored by weaving scenes for the movie with footage of Police band member Stewart Copeland and Stan Ridgway, formerly the lead singer for Wall Of Voodoo, working on the film's score.

"Rumble Fish," "Thriller," Roeg's "Pros & Cons of Hitchhiking," Timothy Hutton's "Drive," Warhol's "Hello Again" and Ivan Reitman's "Ghostbusters," among a plethora of others, can no longer be considered just video milestones. There are simply too many.

Is the film industry's contribution to visual music evidence that video music is moving beyond its embryonic stages? Has music video finally progressed beyond yesterday's common depictions of half-naked woman,



Skeletons dance in Jacksons' "Torture."

turned-over tables and pyrotechnics?

Some industry observers say, "Not really." The violence and sexism found in Chicago's "Stay the Night," in which the band's lead singer is run down by a car, as well as the anti-male sentiment in "Dominatrix," exemplify the number of poorly produced product still sanctioned by video music shows.

Jo Bergman, vice president of video for Warner Brothers Records counters, "This year saw more concern for pro-

(Continued on page MV18)



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# VIDEO VENUES SURROUND AUDIENCES WITH WALL-TO-WALL SIGHTS AND SOUNDS

By MOIRA McCORMICK

**T**wo or three years ago, in music video's ancient past, just about the only place to go to see the latest clips was a nightclub. In these modern times, of course, one never need leave one's living room a flick of the tv dial most any time of day will do the trick.

With the proliferation of music video programs on network, cable, and local television, venue operators for whom video has been a primary drawing card now must rely on more than just the latest clips to keep their coffers filled. "When customers are paying \$8-\$10 to get in a club, they want more for their money," observes Joe Verange of Boston video nightspot Metro. "They could always just stay in their living rooms, open a beer, and watch 'Friday Night Videos' for free."

Venue operators and video programmers are turning more and more to in-house video production (including ambient or "wallpaper" video), technical advances both visual and aural, and out-of-the-mainstream clips to maintain audience interest. "The appeal of music videos per se is not what it was when they were launched," opines programmer Steve Jarvis of the Chicago area Snuggery clubs.

"You can't play only music video any more," agrees Chris Russo, president of New York-based national video pool Telegenics.

"You'd bore people to death. You have to keep things alive with ambient video."

The two-year old Telegenics, which services 100 clients coast to coast, is exclusive distributor for ambient service Zoom Video. In addition, the pool offers around 20 hours of ambient footage produced in-house. "Ambient has come a long way, out of necessity," says Russo. "A lot of records don't have accompanying videos; a club with an expensive system might as well use it to create ambience in the room while those records are on the turntable."

Programmer Shelley Howard of Chicago's Cabaret Metro, regarded as a pioneer in ambient video, was syncing public-domain footage and assorted graphics to dance tracks four years ago. Now, his "Shelleyvision"

inch editing system," says Howard, "and while a song is playing, the images are quick-cut to synch with the beats." Six programs are run simultaneously, keyed by a Panasonic industrial switcher and projected on Cabaret Metro's three connected large screens. "We're drawing 1,000 a night at 'Video Metro,'" Howard stresses, "and we don't get that many for a live band."

Many venues are experiencing the benefits of creating their own ambient footage. Full-time cameramen are becoming more common, clips produced in-house are gaining in popularity, and even a club's dancing patrons can provide onscreen visual focus. "We use hired performers and people in the club for 'live ambient' visuals," notes Steve Jarvis, referring to the Snuggery flagship Schaumburg outlet. "People love to look at themselves integrated onscreen with the music video."

Production manager and veejay Steve Robinson of Los Angeles' pre-eminent video club Revolver places a premium on in-house production. "I have nine production people on my staff alone, including cameraman, senior editor, and veejays," he relates. "We're known for out edits; you'll never see the same thing twice here."

Revolver relies to a large extent on comedy videos to flesh out its music video repertoire (something of a necessity, Robinson observes, with video running there 14 hours a day, seven days a week), as does the 16-unit Confetti nightclub chain. Echoing many a venue operator in these times, director of entertainment David Greenberg says, "We don't just play video for videos's sake. We run our own comedy tapes, produced out of studio in Confetti's corporate offices in Houston."

While ambient video and in-house productions continue to gain prominence, the traditional music video clip



Bob Dylan's "Jokerman."

has by no means disappeared. "We're in the business of promoting music video," states Revolver's Robinson.

"We're based here on the West Coast, along with the record companies and many of the artists, and we do a lot of promotions for the record companies." These promotions may involve an original video produced by the club itself, as was the case recently with a Heaven 17 cut, or they may center around a premier of a new record company clip. "We had Wham!'s imported videos before they even had a U.S. deal," notes Robinson.

Several thousand miles due east, New York's most noted video club Private Eyes finds itself in a similar situation. "We have a commitment to music video," pledges vice president Steve Sukman, "and we work very closely with the record companies." "Friday Night Videos" has shot



Clarence Clemons in "A Woman's Got The Power."

# NEW OUTLETS BRING IN VIDEO TO CREATE LIVELY BACKDROP

**V**ideo, video everywhere, and not a chance to blink. Music video appears not only to have taken over the airwaves, it can be found anywhere from a department store to a restaurant to a roller rink to a supermarket to a gymnasium to a dentist's office.

"Ever since corporate America decided that music video is here and acceptable, it's been turning up in restaurants, bars, skating rinks, etc.," observes Ed Steinberg, president of pioneer national video pool Rockamerica. "Music video used to be regarded as weird, and now it's normalized."

Although 80% of Rockamerica's 450 national accounts are still in the nightclub category, Steinberg does see "a shift to more non-bar-type venues. The promotional value will be greatly increased as a result, and that's the bottom line—selling records." Steinberg says Rockamerica's accounts grew 20% this year over last year, and expects a 40% increase next year. What's more, he adds, "I get affidavits from accounts saying their businesses picked up 40% since adding video."

Some of Rockamerica's "non-bar-type" accounts include the California-based El Torito and Red Onion Mexican restaurant chains, A&S department stores in New York, Six Flags Over Mid-America theme park, and various roller rinks and bowling alleys.

Chris Russo, president of Telegenics video pool, finds that hotel chains around the country are installing video to glamorize their cocktail hours. "It's still a dance business," observes Russo, "but since dance music is becoming a crossover Top 40 sound, it's becoming easier to deal with the market at large."

Telegenics services Holiday Inn and Marriott franchises around the country, as well as the May Co. and Hect's department stores, and assorted video restaurants.

Telegenics continues to be a primary outlet for music video (Capitol Records' video manager Mark Rodriguez notes that low-power stations and local channels adding music video programming around the country means

(Continued on page MV16)



Bonnie Tyler in "Looking For A Hero."

encompasses sophisticated computer graphics, old newsreels, commercials, and film trailers, thanks in large part to his association with major film companies such as Paramount, Warner Bros. Universal, Columbia, MGM, and Orion.

"The tapes are compiled onto master reels via a 3/4-

segments here, he says, and Private Eyes has also hosted video shoots for the Thompson Twins, Difford and Tilbrook, and MTV's "Basement Tapes."

Private Eyes is one of the most technically sophisticated

(Continued on page MV17)



Director Gary Marshall and Robby of Menudo on set of "Like A Cannonball."

AFTER THE 'THRILLER'S' GONE?

# LONG FORM MUSIC VIDEO SOFTWARE EXPLOSION STILL BURNING ON LONG FUSE

By MICHAEL SHORE

**T**he birth pangs and labor pains are over for music video software, but that doesn't mean things are getting any easier. There are growing pains to face up to now. And just as with people, that will mean traumas and setbacks as well as thrills and rewards. Especially due to the unrealistic expectations the fledgling biz couldn't help but set in the wake of the phenomenal marketplace performance of "Making Michael Jackson's Thriller," which is fast closing in on the 750,000-units-sold mark and may even eclipse "Raiders of the Lost Ark" in the all-time home-video sweepstakes.

Of course "Making Thriller" was a great thing for music

Michael Shore is a New York writer and author of "The Rolling Stone Book of Rock Video."



"Culture Club's 'A Kiss Across The Ocean.'"

video software in some ways: it proved that music video software *could* move big numbers, and went a long way all by itself in helping non-theatrical titles like music, how-to and kid's programs garner an unprecedented 15% share of the software market last year. Ah, but those unrealistically heightened expectations... Michael Wiese, programming VP at Vestron, who marketed "Making Thriller, even admits it himself: "What nobody remembers is that "Making Thriller" did so well not because it was music video but because it was *Michael Jackson*." Among those who forgot that were the hordes of rock stars and their managers who subsequently approached Wiese and other software execs. As Wiese laughingly recalls, "You just would not *believe* the people coming to us wanting to sell us their own how-I-made-my-video videos for *outrageous* rights prices: I'm talking like in the millions or something."

The Doors' Jim Morrison.



Way-off rights price tags are only one negative side effect, of course. Programming execs themselves are left somewhat in the lurch by the stats on big-selling music video tapes and discs. Most music software programs sell between 10,000 and 15,000 units, if that much, and are considered to hold their own if they do so. Scores of feature films on video rack up many times the revenues of music programs in sales and rentals, while carrying price tags two to three times as high as a music program's typical \$20 to \$30 cost. Obviously, the public is still not quite familiar enough with the very idea of music video software yet.

So it figures that the handful of music programs that have sold over, say, 30,000 units, are *all* big-name superstars: "Making Thriller," "The Complete Beatles," "Olivia Physical," "Duran Duran," "Police Around the World," Cul-



David Bowie in "Blue Jean."

ture Club's "A Kiss Across the Ocean," David Bowie's "Serious Moonlight." Again, while proving that music video *can* move substantial units, such success stories paint a rather more bleak overall picture. Think about it: if superstar name-value is the only surefire drawing card, then music video software's in big trouble. After all, how many superstar names are there? And what happens when they are exhausted? One thing we know for sure based on the name-value aspect is that the masses still won't buy music video *for its own sake*, just to enjoy the latest in revolutionary audio-visual high-tech synergism, but rather only as another window through which to view their idols. As for long-form programs of profound artistic creativity and challenging synergistic integrity, like for instance Sony's Video LP of "We're All Devo," well the public doesn't really want to know. And too many other programs in between are well-intentioned, but have in many cases been shown to death on cable outlets like HBO or

(Continued on page MV21)

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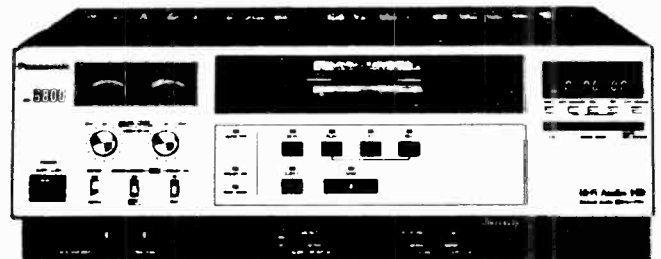
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# PRODUCERS TAKE CUE: COMBINED POWER OF AUDIO AND VIDEO EXPANDING MARKETS

By KEN WINSLOW

**B**ehind the dazzling array of today's Hi-Tech, Hi-Fi video developments lies an important new concept for music producers. Video is discovering the power of good audio, and audio is finding in video a path to a tremendously expanded market.

And it is all being triggered by the simple act of vastly increasing the writing speed of home VCR audio by pumping the signals through rotating instead of fixed audio heads.

As a result, top audio playback quality, previously only available to a relatively small esoteric market segment, will start to widely and routinely reach a much larger market as an integral part of home video technology.

What have been largely separate audio and video hardware technologies and recording media are joining together to exploit the capabilities of broad bandwidth home video components.

Case in point. RCA, Panasonic, Sony and other 1/2-inch VCR brands and manufacturers are now promoting their standard stereo and surround sound reproduction capable Hi-Fi VHS and Beta decks... without the benefit of past offered PCM or other special accessories... as audio-only recorders and/or players.

Creative program producers, accustomed to seeing their top sound and video quality efforts thrown away during the typical customer playback of release copies, can look forward to new generations of integrated audio-video mix and match components that will deliver a level of control room quality to the mass home market as never before.

Introduced early last year by Sony and its 1/2-inch Beta VCR licensees as a feature of their high-end decks, this year has seen rotary head, dual track, Hi-Fi audio also picked up by VHS and moved down into the mid-price VCR range in both formats. 1985 will see these vastly superior Hi-Fi audio VCR models start to creep into the low end. In two years, every price level from the leading brands will routinely offer Hi-Fi audio record/play capability.

The Hollywood video releasing companies, such as MGM-UA and RCA-Columbia, are already starting to remaster and reissue past releases with VCR Hi-Fi mono/stereo tracks. Music producers should take heed.

Helping to move along this new concept of an integrated Hi-Tech, Hi-Fi, audio-video consumer capability is this year's FCC authorization of stereo TV broadcasting, already on the air in some major markets including Los Angeles, Chicago and this month starting in Boston as 24-hr video music station WZTZ.

With leading TV set manufacturers such as RCA, Zenith, Sylvania and others starting to respond with a full line of stereo reception-ready receivers, Hi-Fi stereo VCRs are getting an even further boost.

Hardware manufacturers are also rushing to market integrated front end audio-video system components. The result is that broadband video capability, whether for video/audio or audio-only, is becoming the centerpiece of home entertainment systems.

Jensen has commanded the field for several years with its top-rated AVS-1500 which combines the functions of a 133-channel TV tuner, and AM/FM-stereo tuner, dual 50-watt channel audio amplifier and a fully isolated microprocessor controlled input/output switcher. Heavy competition is now appearing with the offering of various combinations of these and other functions by Sansui, Sony, Technics and others.

Although metal tapes have long been available for audio cassette, metal-particle and the even still higher quality-capable metal-evaporated tapes are now being introduced into video as the basis for a newly designed, world-wide, intermanufacturer agreed upon, 8mm video (8mmV) format, whose cassette plastic is only slightly larger than that of a C60 audiocassette and which was designed to handle not only analog rotating head audio but digital rotating head audio as well.

Although capable of providing a considerable improvement in both audio and video VCR quality, the designers of the initial 8mmV models have instead chosen to go for the "small" on the mistaken theory that this is still the weakest chink in what presently seems to be an almost impenetrable 1/2-inch grip on the world-wide VCR market.

The initial use by video of these new metal tape formulations is occurring in the 8mmV battery-portable, 1-piece, combination camera-recorder or camcorder models now moving into retail from Kodak. Also preparing 8mmV camcorders for retail are General Electric and Polaroid, looking longingly at 8mmV is Sony, a dangerous move which could pull

the already weakening confidence rug out from under its Beta.

Nixing the 8mmV camcorder, for the time being, are RCA and Hitachi, its Japanese manufacturing OEM source. Their stated preference seems to be to stay with developing VHS into a 1-piece camcorder patterned after Sony's BetaMovie camcorder with the added feature of playback, a capability BetaMovie does not have.

But until that time, JVC is making great gains with its VHS-C 1-piece, miniaturized T20 (20 min capacity at the fastest speed) VideoMovie camcorder that both records and plays back and, with a cassette adapter, will program interchange with any standard size VHS deck.

Adoption of metal tapes is also being eyed by 1/2-inch Beta and VHS manufacturers in Japan who are just about ready to cut loose with "super" models that will be able to interchangeably use today's metal-oxide videotapes as well as the new particle and evaporated formulations. And when this happens, expected to begin next year, VCR's picture quality will start catching up to today's Hi-Fi audio quality.

With the recognition that the same competitive VCR factors

that socked it to RCA's CED videodisk earlier this year are also hammering at its LV disk format in respect to costs, quality and limited playing time, Pioneer Video appears to have launched a multi-step campaign to reposition its laser-based technology from its past strong identification with long-form feature film programming.

Drawing on its audio Hi-Fi experience, Pioneer for the near term is pushing its LaserDisc deep into audio including, among other things, dropping the price on its low-end LV player to \$300 and introducing an LV LaserDisc jukebox to support its new \$10.99 priced line of Pioneer Artists labeled, 8-inch, 3 to 4 selection video music albums.

For the mid-term, Pioneer has announced a combination CD audio/LV video laser player, due first quarter '85 at U.S. retail, along with the first introduction of stereo digital audio tracks.

At the heat of the combo LV/CD laser player is the development of a single solid-state laser to properly handle the pickup of both analog video and digital audio.

Other manufacturers are preparing to announce combo LV/CD laser players as well. This is bound to attract many present

day CD manufacturers and branders, if only to protect their market share.

This is yet another cue to music producers, planning on video release, that they must prepare for the stepped-up audio playback quality which video is providing.

Just as music, feature films and other programming releases now being made in tape to carry both mono/stereo fixed head and Hi-Fi rotating head audio tracks, Pioneer's new LaserDisc players will also offer simultaneous playback provision for both the current analog as well as the new digital audio tracks. Pioneer is already pressing dual analog and digital stereo track LV disk programming.



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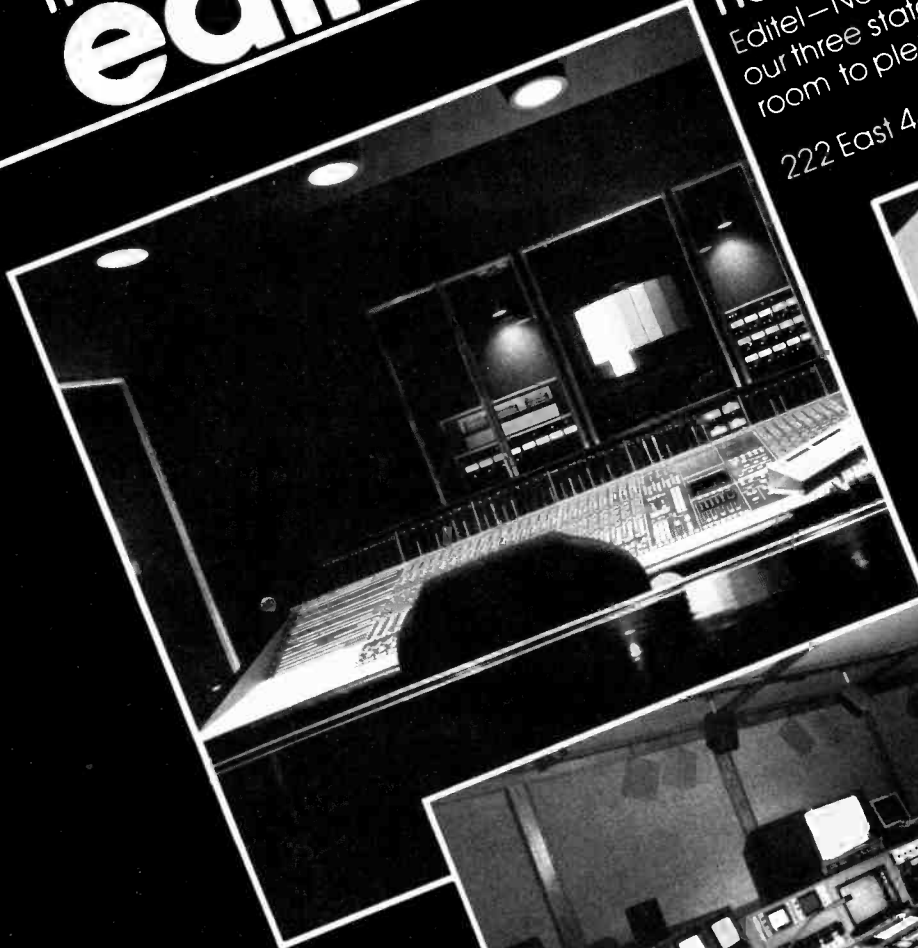
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# A RETAILER'S GUIDE TO VIDEO MUSIC

**A FLOCK OF SEAGULLS**-(Sony 45). Features "Wishing," "Nightmares," "I Ran." **ASHFORD & SIMPSON**-(Sony 45). Features "High Rise," "It's Much Deeper," "Street Opera Medley."

**AVERAGE WHITE BAND-Shine** (Media Home Entertainment) Beta, VHS. 30 minutes. In a concert from their European tour the group perform ballads, funk and their dance hit "Let's Go 'Round Again."

**ABC-Mantrap** (RCA/Columbia Pictures; RCA VideoDiscs) Beta, VHS, CED. A music video that follows "Mantrap" on a path that leads from obscurity to international stardom. Includes their top hits: "Look Of Love," "All Of My Love" and "Poison Arrow."

**ASIA-Asia In Asia** (Vestron Home Video) Beta, VHS. 60 minutes. Live from their concert performance in Japan. The group performs "The Smile Has Left Your Eyes," "Soul Survivor," "The Heat Goes On" and many more.

**ADAM AND THE ANTS-Prince Charming Revue** (CBS/Fox Home Video) Beta, VHS. 76 minutes. Extravagant backdrops, lighting and exotic costumes make this a magical video. Songs include, "Ant Music," "Stand And Deliver" and "Prince Charming."

**THE BAND-The Band Reunion** (Media Home Entertainment) Beta, VHS. 87 minutes. Levon Helm, Rick Danko, Richard Manuel and Garth Hudson live at Vancouver's Queen Elizabeth Theatre. Performances include "Cripple Creek,"

"The Shape I'm In" and "Rag Mama Rag."

**THE BAND-The Last Waltz** (RCA VideoDisc; CBS/Fox Video) CED, Beta, VHS. 117 minutes. Rock documentary of the Band's farewell tour, featuring guest appearances by Bob Dylan, Joni Mitchell, Neil Young, Van Morrison, Eric Clapton and others.

**THE BEATLES-Beatlemania-The Movie** (U.S.A. Home Video) Beta, VHS. 60 minutes. This program pictorially and musically reflects the incredible events of the 60's featuring 30 of the greatest songs of John Lennon and Paul McCartney. Not the Beatles, but a good simulation.

**THE BEATLES-The Complete Beatles** (MGM/UA Home Video) Beta, VHS, CED. 120 minutes. A "documentary" featuring news footage, interviews, animation, vintage film clips and live performances.

**THE BEATLES-Let It Be** (CBS/Fox Video; RCA VideoDisc) Beta, VHS. Laser disc, CED. 80 minutes. Documentary and recording session footage of the last days of the Beatles' career together.

**THE BEATLES-Magical Mystery Tour** (Video Magic) Beta, VHS. 55 minutes. Conceptual program originally broadcast on British television. Features "Fool On The Hill," "Your Mother Should Know," and the title song.

**PAT BENATAR-Hit Videos** (RCA/Columbia Home Video) Beta, VHS. 26 minutes. Her first homevideo is a compilation of such hits as "Anxiety," "Lipstick Lies," "Shadows Of The Night," and "Love Is A

Battlefield."

**CHUCK BERRY-Chuck Berry Live At The Roxy** (Prism) Beta, VHS. Chuck Berry with his special guest Tina Turner rock the stage of Los Angeles' Roxy Theatre in this 1982 performance.

**BIG COUNTRY-Big Country Live** (Media Home Entertainment) Beta, VHS. 75 minutes. This 1984 New Year's Eve concert in Glasgow includes, "Wonderland," "Tracks Of My Tears," "In A Big Country" and "Fields Of Fire."

**BLONDIE-The Best Of Blondie** (Chrysalis Visual Programming) Beta, VHS. 60 minutes. Documentary footage and promotional videos combined to present 15 Blondie hits including, "Call Me," "Rapture," and "The Tide Is High."

**BLONDIE-Blondie Live** (MCA Home Video) Beta, VHS. 55 minutes. This concert video program of the group's last appearance includes a cover version of the Rolling Stones' "Start Me Up," and many tunes that made this group one of the most popular in recent years.

**BLOTTO**-(Sony 45). Features "Metalhead," "I Quit," "I Wanna Be A Life-guard."

**DAVID BOWIE**-(Sony 45). Features "Let's Dance," "China Girl," "Modern Love."

**DAVID BOWIE-Mini Movie** (Sony 45). "Jazzin' For Blue Jean."

**DAVID BOWIE-Serious Moonlight** (Music Media) Beta, VHS. 90 minutes. Drawing from all phases of his career Bowie performs 19 songs that have made him one of rock's most innovative performers. In-

cluded are "Space Oddity," "Young Americans," "Let's Dance," and "China Girl."

**KIM CARNES**-(Sony 45). Features "Invisible Hands," "Voyeur," "Draw Of The Cards," "Bette Davis Eyes."

**CARS-Heartbeat City** (Warner Home Video) Beta, VHS. A compilation of clips from the band's latest, best-selling album including "You Might Think."

**RAY CHARLES-An Evening With Ray Charles** (Optical Programming Associates) Beta, VHS. 40 minutes. A performance in Edmonton, Canada, featuring "Busted," "Georgia On My Mind," "Hit The Road Jack" and others.

**PHIL COLLINS-Live At Perkins Palace** (Thorn EMI Home Video) Beta, VHS. 60 minutes. Taped live in stereo featuring Phil and the fabulous Jacuzzis and the Phoenix Horns. Tunes include "I Don't Care Anymore," "Behind The Lines," "You Can't Hurry Love," "Missed Again" and "The West Side."

**PHIL COLLINS**-(Sony 45). Features "I Missed Again," "Through These Walls," "Can't Hurry Love."

**ALICE COOPER-Welcome To My Nightmare** (Select-A-Tape) Beta, VHS. 84 minutes. Alice Cooper live in concert, including songs "School's Out," "No More Mr. Nice Guy," "Eighteen," and others.

**CHICK COREA & GARY BURTON-Chick Corea & Gary Burton In Tokyo** (Pioneer Artists) Laser videodisk. 58 minutes. The Grammy Award winning duo perform "La Fiesta," "Children's Songs" and many others.

**CREAM-Farewell Concert of Cream** (Video Magic) Beta, VHS. 84 minutes. A film of the super-group's final appearance at the Royal Albert Hall in London. Includes backstage interviews and songs "White Room," "Sunshine Of Your Love" and others.

**CULTURE CLUB-A Kiss Across The Ocean** (CBS/Fox Music Video) Beta, VHS. 56 minutes. Live in concert at Hammersmith Odeon in London. Includes "Do You Really Want To Hurt Me," "White Boys," "Karma Chameleon" and nine more of their smash hits.

**DANSPAK II-Six Groups** (Sony EP). Jim Carroll Band, Lenny Kaye Connection, Strange Party, Michael Musto & the Must, Go Ohgami, Jason Harvey.

**RICK DERRINGER**-(Sony LP). "Easy Action," "Is This A Cool World, Or What," "Just Like You," "Rush."

**DEVO-We're All Devo** (Sony LP). Features "Satisfaction," "The Day My Baby Gave Me A Surprise," "Whip It," "Peek-A-Boo," "Joko Homo."

**DEVO-We're All Devo** (Pioneer Artists) Beta, VHS. 54 minutes. Spellbinding visual images and robot-like rhythms are combined with hits like these, "Whip It," "Girl I Want" and "Dr. Detroit."

**NEIL DIAMOND-Love At The Greek** (Vestron Video) Beta, VHS, CED, Laser videodisk. 52 minutes. This stereo spectacular features the Grammy Award-winning star singing his greatest hits "Sweet Caroline," "Play Me," "Holy Holy" and many more.

**DIRE STRAITS-Alchemy** (Music Media) Beta, VHS. 95 minutes. Recorded live at Hammersmith Odeon in London July 1983. This concert footage contains no re-recordings or overdubs of any kind. Visually stimulating with intimate camera work. Includes "Sultans Of Swing," "Tunnel Of Love," "Solid Rock," "Private Investigations" and concluding with the acclaimed theme from "Local Hero."

**DIRE STRAITS-Dire Straits** (Warner Home Video) Beta, VHS. 21 minutes. Performance of the "Making Movies" album, including "Romeo And Juliet" and "Ska-teaway."

**THOMAS DOLBY-Thomas Dolby** (Thorn EMI Home Video; Pioneer Video Imports) Beta, VHS. 58 minutes. The music video by this popular star includes such songs as "She Blinded Me With Science," "Europa" and "One Of Our Submarines."

**THOMAS DOLBY**-(Sony 45). Features "She Blinded Me With Science," "Hyperactive," "Europa."

**THE DOORS-A Tribute To Jim Morrison** (Warner Home Video) Beta, VHS. 60 minutes. Interviews and live performance footage of the Doors, including "Light My Fire" and "The End."

**DURAN DURAN-Duran Duran** (Thorn EMI Home Video) Beta, VHS. The "video album" of the popular British new wave band.

**DURAN DURAN**-(Sony 45). "Dancing On The Valentine."

**DURAN DURAN**-(Sony 45). "Girls On Film" (uncut version).

**SHEENA EASTON**-(Sony 45). Features "Morning Train," "Machinery," "Ice Out In The Rain," "Telephone."

**SHEENA EASTON-Sheena Easton-Act I** (Prism) Beta, VHS. 60 minutes. Easton is joined in this 1983 music special by Kenny Rogers and Al Jarreau. Tunes performed include, "For Your Eyes Only," "Out Here On My Own," "We've Got Tonight" and others.

**SHEENA EASTON-Sheena Easton Live At The Palace**, Hollywood. (Thorn EMI Home Video; RCA Videodisc) Beta, VHS, CED. 60 minutes. The Grammy Award winner sings "Modern Girl," "Morning Train (9 to 5)," "For Your Eyes Only" and others.

**EDDIE AND THE CRUISERS-Eddie And The Cruisers** (Embassy Home Entertainment) Beta, VHS. Laser videodisk, CED. 100 minutes. Box office bomb turned into cable smash. The movie is about a New Jersey club rock and roll band striving to make it big. Music by John Cafferty & the Beaver Brown Band.

**EURYTHMICS-Sweet Dreams** (RCA/Columbia Pictures Home Video; RCA VideoDiscs, Pioneer Artists) Beta, VHS. Laser videodisk. 50 minutes. David Stewart and Annie Lennox perform their hits, "Sweet Dreams Are Made Of This," "Love Is A Stranger" and 12 other songs in a combination of live concert performances and music videos.

**EVERLY BROTHERS-Everly Brothers Reunion Concert** (MGM/UA Home Video) Beta, VHS. 60 minutes. After years of bitter separation and crisis, the undisputed number one duo of the golden age of rock'n'roll join together at London's Royal Albert Hall and perform such mega-hits as "Bye Bye Love," "Wake Up Little Suzie," "All I Have To Do Is Dream" and "Cathy's Clown."

**EVERLY BROTHERS-The Everly Brothers Rock'n'Roll Odyssey** (MGM/UA Home Video) Beta, VHS. 73 minutes. The story of Phil and Don from their early success through their triumphal reunion concert in 1983. This documentary is made up of live clips and in-depth interviews with the brothers as well as the musicians they inspired.

**JUDY GARLAND-Miss Judy Garland** (All Star) Beta, VHS. 90 minutes. A collection of rare television appearances by Garland including the 1965 Academy Awards show and highlights from the Hollywood Palace.

**CRYSTAL GAYLE-Crystal Gayle In Concert** (Prism) Beta, VHS. 60 minutes. A live concert of the country singer at Hamilton Place, Canada.

**GENESIS-Three Sides Live** (Thorn EMI Home Video) Beta, VHS. 90 minutes. Their greatest hits live in concert, including "No Reply At All," "Misunderstanding" and "Behind The Lines."

**DAVID GILMOUR-David Gilmour In Con-**  
(Continued on opposite page)



Frankie Goes To Hollywood's controversial "Two Tribes."

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**cert** (CBS/Fox Video) Beta, VHS, 100 minutes. Live performance by ex-Pink Floydian, David Gilmour. The guitarist/singer's concert features selections from his albums, "David Gilmour" and "About Face."

**THE GRATEFUL DEAD-Grateful Dead In Concert** (RCA VideoDiscs) CED, 120 minutes. Backstage footage and live performance at Winterland in San Francisco. "Truckin'," "Casey Jones," "Sugar Magnolia." 20 songs in all.

**THE GO-GO's-Totally Go-Go's** (Thorn EMI Home Video) Beta, VHS, 77 minutes. The IRS recording act performs songs from their hit albums, including "Our Lips Are Sealed," "We Got The Beat" and others. **GUESS WHO-Guess Who Reunion** (Music Media) Beta, VHS, 118 minutes. Before a live audience in Toronto, the original Guess Who perform the hits that made them worldwide superstars. Included are "Shakin' All Over," "These Eyes" and "American Woman."

**DARYL HALL & JOHN OATES-Daryl Hall & John Oates Rock 'N Soul Live** (RCA/Columbia Pictures Home Video) Beta, VHS, 50 minutes. Taped during their 1983 "H2O" tour. The duo perform a program of hits including "She's Gone," "Man Eater" and "Family Man."

**DARYL HALL AND JOHN OATES-The Daryl Hall & John Oates Video Collection** (RCA/Columbia Pictures Home Video) Beta, VHS. Hall & Oates perform seven of their biggest hits including, "Maneater," "Family Man" and "Adult Education."

**LIONEL HAMPTON-"Live Hampton"** (Sony LP). **HERBIE HANCOCK-Herbie Hancock And The Rockit Band** (CBS/Fox Video) Beta, VHS. The multi-media presentation taped live in London features robots, breakdancers and a spectacular light show. Includes the music video "Rockit" and "Autodrive."

**JIMI HENDRIX-Jimi Hendrix At Rainbow Bridge** (Video Tape Network) Beta, VHS, 60 minutes. Live concert performance of the late guitar virtuoso.

**JIMI HENDRIX-Jimi Hendrix Live** (Harmony Vision) Beta, VHS, 30 minutes. Performances include "Purple Haze," "Hey Joe" and "Wild Thing."

**JIMI HENDRIX-VideoGram** (Harmony Vision) Beta, VHS, 38 minutes. Top video artists bring their unique and colorful visual interpretations to "Red House," "Little Wing," "Stone Free" and "Fire." All classics from the guitarist.

**JIMI HENDRIX-Jimi Hendrix** (Warner Home Video) Beta, VHS, 102 minutes. Includes interviews with Eric Clapton and Pete Townshend and concert footage from Monterey, Isle of Wight and Woodstock.

**LENA HORNE-Lena Horne: The Lady And Her Music** (RKO Home Video) Beta, VHS, 134 minutes. Lena Horne's Broadway performance of all the music she has identified with during her career includes "Can't Help Loving That Man," "Stormy Weather" and "The Lady Is A Tramp."

**FREDDIE HUBBARD** (Sony LP). Features "Hubbard's Cupboard," "Two Moods For Freddie," "Bridgette," "Condition Alpha."

**IRON MAIDEN** (Sony 45). Features "Run To The Hills," "The Number Of The Beast," "Flight Of Icarus," "The Trooper."

**J. GEILS BAND** (Sony 45). Features "Freeze Frame."

**MICHAEL JACKSON-Making The Michael Jackson's Thriller** (Vestron Home Video) Beta, VHS, Laser Videodisk, CED, 60 minutes. The program is a behind-the-scenes look at how the music video was created. The program includes highlights of Jackson's highly acclaimed videos for "Billie Jean," and "Beat It," as well as the 10-minute video for the title song of the "Thriller" album.

**THE JAZZ IN AMERICA SERIES** (Sony 45s—four separate videos). Dream Band At Lincoln Center featuring Jerry Mulligan, Max Roach & Dizzy Gillespie, "Groovin' High"; Dizzy Gillespie, "BeBop," "Birke's Works"; Jerry Mulligan, "K4 Pacific," "North Atlantic Run"; Max Roach, "Six Bets Blues," "Effie."

**JEFFERSON STARSHIP-Jefferson Starship** (RCA/Columbia Home Video) Beta, VHS. Concert performances that capture every detail of the music, the color and the reverent fun that have kept these rockers on the top of the heap through all the changes.

**JESSE RAE** (Sony 45). Features "Rusha," "D.E.S.I.R.E."

**BILLY JOEL-Billy Joel Live From Long Island** (CBS/Fox Video) Beta, VHS, Laser optical Videodisk, CED, 80 minutes. A recording of Billy Joel's dynamic New Year's Eve performance at Nassau Coliseum. Classic tunes showcased include "Piano Man," "Allentown," "You May Be Right" and "Still Rock And Roll To Me."

**ELTON JOHN-To Russia With Elton** (CBS/

Fox Video) Beta, VHS, CED, 75 minutes. Dudley Moore narrates a documentary about Elton John's 1979 tour of the Soviet Union. Includes performances of "Your Song," "Benny And The Jets" and others.

**ELTON JOHN** (Sony 45). Features "Breaking Down The Barriers," "Elton's Song," "Just Like Belgium."

**JOURNEY-Frontiers And Beyond** (Media Home Entertainment) Beta, VHS, 98 minutes. Exciting visuals for this entertaining inside look at life on the road. Features such songs as "Chain Reaction," "Wheel In The Sky," "Still They Ride" and "Keep On Running."

**KAJAGOOGOO** (Sony 45). Features "Too Shy," "Ooh To Be Ah," "Hang On Now." **THE KINKS-One For The Road** (Warner Home Video) Beta, VHS, 60 minutes. The Kinks in concert, including "Lola," "You Really Got Me," and much of the "Low Budget" album.

**GLADYS KNIGHT AND THE PIPS-Gladys Knight And The Pips In Concert** (Vestron Home Video) Beta, VHS, 75 minutes. Ray Charles is the special guest at this concert which features "Imagination," "Midnight Train To Georgia," and "Heard It Through The Grapevine."

**KOOL AND THE GANG-Kool And The Gang In Concert** (Independent United Distributors) Beta, VHS, 60 minutes. Kool and the Gang perform "Celebration," "Ladies Night," "Too Hot" and others.

**MANHATTAN TRANSFER-Manhattan Transfer In Concert** (Pioneer Artists) Laser videodisk, 58 minutes. Selections include, "Gloria," "Four Brothers," "Operator" and more.

**BARRY MANILOW-Barry Manilow Live At The Greek** (Pioneer Artists) Laser videodisk, 107 minutes. This concert features Barry's early hits including "Copacabana," "It's A Miracle," "Weekend In New England" and many others.

**BOB MARLEY-Bob Marley And The Wailers Live From The Santa Barbara Bowl** (Pioneer Artists) Laser disk, 50 minutes. The reggae artist in his 1979 American tour, featuring performances and an interview with the singer.

**MAZE** (Sony 45). Features "We Are One," "Southern Girl," "Never Let You Down," "Happy Feelin'."

**ROB McCONNELL & THE BOSS BRASS** (Sony LP). "The Waltz I Blew For You," "My Man Bill," "Streets Of Dreams."

**PAUL McCartney-Rockshow** (Thorn EMI Home Video) Beta, VHS, 102 minutes. Paul McCartney and Wings perform at the King Dome in Seattle. "Band On The Run," "Venus And Mars," "Yesterday," a total of 23 songs.

**CHRISTINE McVIE-Christine McVie** (Vestron Video Home Video; Pioneer Artists) Beta, VHS, 60 minutes. The ex-Fleetwood Mac artist sings new and old favorites including "Don't Stop," "Songbird," and video clips of "Got A Hold On Me" and "Love Will Show Us How."

**MEATLOAF-Meatloaf In Concert** (Prism) Beta, VHS. In this 1977 concert from Wembley in London you'll see and hear Meatloaf perform his outrageous hits, "Bat Out Of Hell," "Dead Ringer For Love" and all your other favorites.

**MENUDO-Una Aventura Liamada Menu-do** (Embassy Home Entertainment) Beta, VHS, 90 minutes. Latino teenage group sing 10 of their best known hits in Spanish.

**BETTE MIDLER-Divine Madness** (Warner Home Video) Beta, VHS, 87 minutes. Bette Midler in concert at the Pasadena Civic Auditorium.

**BETTE MIDLER-The Bette Midler Show** (Embassy Home Entertainment) Beta, VHS, Laser disk, CED, 84 minutes. Bette Midler accompanied by the Harlettes, jokes, dances and belts out a medley of songs ranging from the Andrews Sisters' "Boogie Woogie Bugle Boy" to "Friends." **MIDNIGHT STAR-Midnight Star In Concert** (USA Home Video) Beta, VHS, 60 minutes. This video features songs from their chart-buster album, "No Parking On The Dance Floor," including "Freak-a-Zoid," "Wet My Whistle" and "Slow Jam."

**STEVE MILLER BAND-Steve Miller Band** (Thorn EMI Home Video) Beta, VHS, 50 minutes. This music video showcases one of America's premier rock bands live in concert and includes the hits "Abracadabra," "Rock 'N Me," and "Fly Like An Eagle," among others.

**MOTELS** (Sony 45). Features "Suddenly Last Summer," "Only The Lonely," "Take The L," "Remember The Nights."

**NAKED EYES** (Sony 45). "Always Something There To Remind Me," "When The Lights Go Out."

**NAZARETH-Nazareth Live** (Media Home Entertainment) Beta, VHS, 58 minutes. Explosive Scottish rock band perform many of their hits including their top 10 hit, "Love Hurts."

**WILLIE NELSON-Boxcar Willie In Concert**

(Prism) Beta, VHS. This concert live from London's Hammersmith Odeon features such hits for Willie as "Depression Resion Blues," "Wayward Wind," and others.

**WILLIE NELSON-Willie Nelson And Family In Concert** (CBS/Fox Video) Beta, VHS, 89 minutes. Twenty-eight great hits performed by the country legend include "Always On My Mind," "On The Road Again," "Stardust" and "Georgia."

**MICHAEL NESMITH-Elephant Parts** (Pacific Arts Video) Beta, VHS, 60 minutes. This concept video won Grammy and Video of the Year Awards.

**WAYNE NEWTON-Wayne Newton At The London Palladium** (MGM/UA Home Video) Beta, VHS, 63 minutes. Wayne Newton performs a show-stopping program for his legions of fans. Songs include "Danke Schoen," "Jambalaya" and "The Impossible Dream."

**OLIVIA NEWTON-JOHN-Olivia-Physical** (MCA Videocassette and Videodisk) Beta, VHS, Laser disk, Stereo VHS and disk, 54 minutes. Video album includes performances of "Magic," "Let's Get Physical," "Make A Move On Me" and others.

**OLIVIA NEWTON-JOHN-Twist Of Fate** (MCA Home Video) Beta, VHS, Laser disk, CED, 19 minutes. Six of Olivia's music videos are combined on this tape, including four songs from the movie "Two Of A Kind."

**STEVE NICKS-Stevie Nicks In Concert (Pioneer Artists)** Laser disk, Stereo, 56 minutes. Fleetwood singer goes solo with "Edge Of Seventeen," "Stop Draggin' My Heart Around," "Sara" and others.

**YOKO ONO-Yoko Ono Then & Now** (Music Media) Beta, VHS. Includes never-before-seen John Lennon and Yoko Ono

footage from home movies and photo albums. Paul and Linda McCartney appear in an intimate interview in this montage of memories of John and Yoko and their life together.

**DOLLY PARTON-Dolly In London** (RCA/Columbia Pictures Home Video; RCA Videodisc) Beta, VHS, CED, 50 minutes. Dolly Parton is featured in this concert from London's Dominion Theatre singing such hits as "9 to 5," "Jolene," and "Here You Come Again."

**TEDDY PENDERGRASS-Live In London** (CBS/Fox Video) Beta, VHS, 75 minutes. A Hammersmith Odeon concert taped in February 1982. Includes "Close The Door," "If You Don't Know Me By Now," "Wake Up."

**PINK FLOYD-The Wall** (MGM/UA Home Video) Beta, VHS, Stereo. The fantasy musical based on Pink Floyd's album includes 27 songs. Starring Bob Geldof of the Boomtown Rats.

**POLICE-Police Around The World** (IRS Video) Beta, VHS, 77 minutes. Follows the Police in their worldwide concert tour, 1980-81. Includes "Roxanne," "Message In A Bottle," "Don't Stand So Close," and a look both at the band members and the cultures they encounter.

**POLICE-Synchronicity** (A&M/IRS Video) Beta, VHS. Kevin Golday and Lal Creme direct this rock concert video using amazing camera work, editing and special effects that add more excitement to the band's great performance.

**ELVIS PRESLEY-Elvis On Tour** (MGM/UA Home Video) Beta, VHS, CED, 93 minutes. Onstage and backstage with Elvis during a whirlwind tour.

**ELVIS PRESLEY-Elvis The Legend** (King Of Video) Beta, VHS, 60 minutes. Private

moments include his wedding reception in Las Vegas, press conferences in the days that followed. Elvis sings such classics as "Heartbreak Hotel," "All Shook Up" and many more.

**ELVIS PRESLEY-This Is Elvis** (Warner Home Video) Beta, VHS, 144 minutes. An in-depth view of the King featuring many interviews with people who knew him.

**PRINCE-Purple Rain** (Warner Home Video) Beta, VHS, 113 minutes. The box office smash featuring the 1984 superstar performing many of his hits including the title song.

**QUEEN-Queen's Greatest Flix** (Thorn EMI) Beta, VHS, 60 minutes. A compilation of Queen's promotional videos including "Bohemian Rhapsody," "We Will Rock You," and "Another One Bites The Dust."

**LOU REED-A Night With Lou Reed** (RCA/Columbia Home Video) Beta, VHS. Reed performs songs from his days with the Velvet Underground and his solo career. Includes "Sweet Jane" and "Take A Walk On The Wild Side."

**ROLLING STONES-Gimme Shelter** (Columbia Pictures Home Entertainment) Beta, VHS, CED, 91 minutes. The shattering Altamont concert, relived in documentary and performance footage.

**ROLLING STONES-Let's Spend The Night Together** (Embassy Home Entertainment) Beta, VHS, Laser Videodisk, CED, 94 minutes. All formats in stereo. Chronicle of the Stones' 1981 American tour including 25 songs spanning their career.

**ROLLING STONES-Sympathy For The Devil** (CBS/Fox Video) Beta, VHS, 110 minutes. Political cartoons are interspersed with music in this commentary on the 60s.

**ROLLING STONES-Video Rewind** (Vestron

*(Continued on page MV22)*

# Money For Music Video

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Andrew Schofer



# NEW OUTLETS

(Continued from page MV8)

"there are new shows every week.") but it appears that the movie theater isn't far behind. The 86-unit Essaness Theater chain in Chicago has been experimenting with a combination of music video and taped concerts in an effort to determine whether music video is "a viable added programming source for theater owners across the nation," according to Essaness president Alan Silverman.

Essaness' suburban Forest Park Theater has been used for the video "experiment," which involves a technique imparting "35mm quality to half-inch videotape," according to Silverman.

At New York-based Music Motions, music video actually shot

on 35mm film is marketed to movie theaters, to be used as short subjects. The not-quite-year-old company has released two of its "Music Zaps"—an original video featuring Carly Simon, and Jermaine Jackson's "Dynamite" clip (Arista)—and is working on a third, Malcolm McLaren's "Madame Butterfly" (Island).

"We like to treat video as an art form, not just promotion," remarks Chris Puskiewicz, national director of video promotions for Island Records. "Malcolm's clip is slow, dreamy, and clocks in at 6:20, which is too long for tv. Cinema distribution is a good plan for product of this nature."

According to Music Motion's vice president/special projects Pamela Henning, the 35mm video clip is adjusted for wide

screen projection, and the audio remixed onto a four-channel Dolby SurroundSound track. "On Jermaine's 'Dynamite,' the crickets are chirping right in your ear—and when the cell door slams, you're inside it," Henning elaborates.

Music Zaps are playing in 60 major markets at present, and president Tom Hayes expects 1,600 theaters to subscribe to the service "by Christmas at the very least." Current subscription rates are \$200 per month per theater. "Some of the clips may be seen on tv as well," notes Hayes, "but the impact of a 40-foot screen is an exclusive."

A Chicago area non-theatrical film distributor is also involved in music video, but on a different basis. Films Inc. of suburban Wilmette has been putting on "Video Dance Nights" at colleges for almost a year. Working in conjunction with Warner Bros. Records, with whom they have exclusive college video distribution rights, Films Inc. offers three hours of dance tapes presented by a live veejay. "We took the idea from old sock hops," explains president Ed Wakeman, adding, "It's a complete entertainment package. Anybody can watch music video on tv—this is a specially-produced program."

For a fee of \$100-\$3,500, Films Inc. supplies tapes, hardware, and veejay, as well as advertising, marketing, promotion, and ticket printing. "The college market is one of the biggest untapped video markets in the country," states Jim Thompson, president of Chicago-based firm Video Pool.

Video Pool, whose 60 accounts are mainly concentrated in areas where the national pools do not reach, has its share of non-club video venues, including Southern California's J.W. Robinson department store (which uses video as part of the overall decor of its teen clothing departments) and Fastrax "video restaurant" in Minneapolis.

The video restaurant appears to be something of a mini-trend. Fastrax, which bills itself as "the Video-Tech Bar and Cafe," features 11 monitors and two large screens showing continual video clips 14 hours a day. "You're pretty well surrounded by video when you come in here," remarks owner Terry Selb.

Fastrax caters to a 20-25-year old crowd, says Selb, serving "American cuisine" and running heavy on the dance clips. "We also assemble our own ambient video in-house in a 3/4-inch editing machine," adds Selb.

Though Selb notes that Fastrax's video setup costs "thousands of dollars a month to run," he feels the results make it worthwhile. The eatery has found its core audience—although, he recalls, "there was some resistance to the idea at first. It's an Orwellian type of experience that Mr. and Mrs. John Doe might have found unfamiliar."

"The challenge is to continually change," Selb goes on. "Rock videos per se won't bring people in, to spend money on what they can get at home. The key is to be expansive, to have a live deejay who comes up with new programming ideas."

At Long Island, N.Y.'s Planet Earth Video Cafe, the key is unusual programming. "We show a lot of videos that don't make it to MTV, as well as self-produced ambient material," says manag-

er Bill Chu.

Planet Earth draws most of its 20-22-year old crowd from nearby Hofstra and Adelphi Universities, and utilizes progressive AOR station WLIR-FM to cross-promote itself. "We go after the people who aren't interested in Top 40 stations," says Chu.

Thirty-five monitors are set in rows along the restaurant's walls, with a table in front of each. By pressing a button, customers can choose between three pre-programmed channels: 1) Planet Earth's menu and wine list; 2) video music clips (in the Frankie Jones, and Thompson Twins mold); and 3) "bits and pieces of old movies, wacky moments in sports, etc.," according to Chu.

Music video in every lane greets bowlers at Milwaukee's Red Carpet Regency Lanes, according to the bowling chain's entertainment director Bob Huntington. "We feature music video in three of our 10 bowling center lounges," says Huntington, "but at the Regency Lanes, there is an automated Brunswick scoring system with a 25-inch color monitor over each lane. During moonlight bowling periods, usually on weekends, we turn out the lights over the alley and play videos while people bowl... We get all ages, so we play all types of videos—country, black, and rock."

Huntington says that while response has been favorable, it's hard to gauge whether business has increased appreciably as a result of video. "It does seem to make people bowl faster," he muses. "The waiting lines move more quickly."

Similarly, public interest in video, and perhaps even customer

traffic itself, has increased at Long Island video roller rink Hotskates, according to general manager Arthur Freedland. "We've been open five years and had video for two," he says, "and I feel it's brought more people in the door."

Hotskates features five monitors throughout the facility, with a large screen visible from the skating area. Surprisingly, there aren't any collisions between video-gazing skaters, says Freedland. "The screen's so large, it takes no effort to see from the rink," he elaborates. "You will, however, see 150 or so people at peak times, standing in the center of the rink watching a video."

Hotskates possesses one of the most sophisticated, and largely unheralded, video systems on the East Coast, says Freedland, including effects generators, switchers, time base correctors, graphics generators, and live cameras, as well as an IBM PC computer for cross-indexing the video and record library. "Some clubs will spend a minimum of money on a system that'll soon be obsolete," Freedland says. "If you spend your money right the first time, you don't need to update. Our system right now is state of the art production quality."

Music video has even found its way into the supermarket check-out line, courtesy of COLTV (pronounced "coal tee vee," an acronym for "check out line television.") The Pittsburgh-based firm offers closed-circuit video programming to 22 area grocery stores, which keeps shoppers amused while waiting to pay for their goods.

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Producer Ken Walz and Patty Smyth on "The Warrior" set.

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# HAVE YOU SEEN

(Continued from page MV3)

tives had been mulling strategies to recoup clip costs as well as turn visual music into a viable saleable entertainment medium likened to records, movies and computer software.

While MTV executive Les Garland rationalized its move with such statements as "NBC, CBS and ABC (among other major networks) pay for programming that is most definitely exclusive," record labels, including A&M, PolyGram, RCA, CBS and Elektra set up video division to scheme video projects. "That is exactly why we set up A&M Video," says Laura Reitman, the director of the firm's new unit. "Visual music is becoming a complement to records."

The Hollywood music company will attempt to dramatize the merging of video and audio this November, when it virtually simultaneously releases an album with a corresponding video EP for Bryan Adams. "Essentially, if you like the video or the album, you will purchase both," Reitman adds.

Other record labels also are planning to rollout longer conceptual videos RCA has a video project developed by Ray Davies ready to ship. PolyGram stands poised to launch "Now Voyager" starring Barry Gibb. And Capitol is planning a theatrical release for David Bowie's "Jazzin' With Blue Jean."

"Video music is still basically a tool to sell records," points out Michelle Peacock, director of National Video Production for Capitol Records. She and independent long-form music video producer George Paige agree that the record labels have to begin to look for other avenues to exploit its video products. "Video clips can be extracted from a longer form video at no extra cost, and serve to promote both a video and an album," Paige explains.

Later this year, MCA Home Video will announce a long-form video for the rock group the Doors which will contain newly produced video clips. Paige, who is producing the project, points out, "It (the long form) was pre-sold to one medium (home video). That took care of all production costs, thus a sale to ancillary markets (cable tv and others) is additional income."

The jury is still out on the viability of long-form music as a retail sale item. Initial sales figures reveal sluggish home video sales for the genre. But, Suzie Peterson, director of new product development for MCA Home Video, contends that the home video firm continues to receive orders on most of its music titles.

"The orders are not great," she adds. "But there is still demand for two-and-three-year-old product." Retail orders for some of the firm's movies tend to stop after a while, she notes, revealing that music titles have a substantially longer shelf life than many films on prerecorded videocassettes.

Most of the long-form music

videos being made available for sale currently are primarily compilation reels of an artist's promotional clips or a live concert on videotape. Says Laura Foti, director of marketing for RCA Video Productions, "The concert video is dead." Adds Reitman of A&M, "We have to move beyond compilations reels—with some flimsy bridge work—to more cohesive complete packages."

Yet the record companies have to be willing to spend more money for the longer form, contends Mark L. Lawrence, who produced a \$150,000 EP for CBS Records' Weather Report titled "The Evolutionary Spiral." He describes the 15-minute conceptual music video as a "mini-movie," and an example of the "direction music video should take." Sony Video Software Operations is currently distributing the video as a Video 45.

For music video to emerge as a sale item, releases need to be timely and there needs to be a marked increase in the number of VCR owners, explains Peter Blachley, director of marketing for Picture Music International, PMI. "The distribution system has to change. More thought has to go into marketing and merchandising music video. Are we hitting the right demographic?"

As longer forms of music video develop into a viable industry, record labels still have to contend with escalating clip costs and a marked increase in the number of clips being produced. The average music video clip costs about \$45,000, \$10,000 more than in 1983.

According to Jo Bergman, vice president of video for Warner Brothers Records, "We are already beginning to see a lot

more attention given to longer form." She cites "Purple Rain" and an upcoming Talking Heads movie. "Also artists are taking charge of their own videos: Laurie Anderson, Devo and Van Halen," she adds.

Carl Grasso, vice president, creative, for IRS Records, lauds the record industry for "making more money available for video production. More creativity and imagination are going into the clips. Film directors are making them now. I guess you could say it's become a bonafide explosion."

But, he admits that sales on long-form have been inconsistent, if not dismal. "We were surprised to see 'The Beast Of IRS' pass 5,000 in sales. Although 'Police Around The World' sold about 35,000, David Bowie (Serious Moonlight) and other concert videos haven't even sold 20,000."

Arma Andon, vice president product development, Columbia Records, says CBS hit some high water marks in '84: "Herbie Hancock had a great impact on video, and for the first time ever Bruce Springsteen was on video. The Julio Iglesias solo video done by Steve Horn was excellent. Bob Dylan was a surprise and showed his willingness to grow and to accept video as a new medium."

Andon also cited the general excellence of videos from Billy Joel, Paul McCartney and "Footloose," "where excerpts from the movie were developed for video."

The biggest problem facing music videos? According to Andon, it's "unquestionably the tremendous increase in costs and expenditures in producing videos. Some of the factors that contribute to these spiraling costs including the 'can you top this attitude.' Video outlets only want to play these high cost, high quality videos subsequently leaving the new artist out in the cold, because they can not compete for funds. We therefore run the risk of programmers programming superstar videos only.

# VIDEO VENUES

(Continued from page MV8)

ed video venues in the country, utilizing a costly array of industrial and broadcast equipment in its presentation. The 500-capacity club was designed as an alternative to New York's myriad dance clubs, according to Sukman, to the effect that "there is no defined dance area—it's like a living room with the coffee table pushed aside." Thirty-four projections surfaces dot the club, including a two large Barco rear projection screens, 20 19-inch Sony Profeel monitors, and 12 13-inch NEC monitors. A Sony SEG 2000 A switcher/effects generator makes beat-for-beat transitions between videos, as well as wipes, fades, and full mix effects for the club's six tape decks.

Unlike some venues, Private Eyes utilizes half-inch machines instead of 3/4-inch. "Our tape library is built on VHS," says Sukman. "It's not only cost-effective from a tape standpoint, it can deliver the quality that a club like this demands."

Effects generators, time base correctors, industrial switchers, multiscreen projection, and in-house editing facilities are among the technological elements that characterize a top-flight video venue, circa 1984. Elaborate sound systems are also much in evidence, though music clips generally substandard audio quality must often be adjusted by retracking, a process accomplished by video pools and often by the clubs themselves.

State-of-the-art hardware has helped many a video club beef up attendance. "Since we put in video a year ago, we've doubled our audience," says Mike Frangoes, owner of Cleveland's Rascal House. "We're now drawing about 20,000 people a week." The club's capacity will


increase further with the imminent addition of 3200 more square feet, according to promotions director Keith Gurney.

Rascal House features "34 to 40 different monitors, including large screen, which are periodically moved around," says Gurney. Effects generators, time base correctors, and broadcast-quality character titles courtesy of a Sony SMC70G computer are joined by in-house lighting and fog effects. "We started as a 20-seat club with only a simple playback machine," marvels Gurney. "It seems we keep doubling our technical knowledge in less and less time."

He notes that, as other venue operators have found, the club's computer can be used to keep books and run discreet commercials, as well as generate effects. "They're low-key, MTV-style spots," he stresses. "You don't want to break up the party."

Minneapolis' First Avenue club and New York's Ritz had each started video on a relatively simple level several years ago—with one large rear-projection screen—progressing to multiscreen presentations generated by snazzier hardware. "We used to struggle with old top-loading Panasonic decks," recalls First Avenue's Ray Freedom, "which didn't even allow us to start one video on top of the other. Now we have two Sony decks."

Unlike most of the other video clubs surveyed here, New York's Ritz is "surviving on live bands," according to video programmer John Montenero. This doesn't, he says, stop them from presenting a challenging blend of music and ambient video. Montenero is concerned, however, that "there's not enough new stuff coming out to interest people."



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# MV18 SONY 45s SEEK RETAIL SPIN

A Billboard Spotlight

Amid industry cynicism and criticism, John O'Donnell's Sony Video 45 and LP line has managed to bypass the predicted legal and licensing obstacles to reveal a sale/rental market for new, old and originally produced video product.

When O'Donnell set out to distribute promotional videos commercially, the record industry pooh-poohed his efforts. "Easier said than done," they judged. "It's just a device to sell records."

But, he kept appealing to the record companies. "We promise to take charge of the marketing and merchandising. Just give us the programming. We will spend the money to convert the clips to VHS and Beta."

And, today, O'Donnell heads up Sony's Video Software Operations, a division devoted to the marketing of a sizable catalog of music and children's prerecorded videocassettes. Believed to be a \$9 million unit of the electronics giant, most of the titles are compilation reels of video clips from top-name record companies.

"We took the position that we wanted to develop a marketplace for music video. We strongly believed in the concept that inexpensive videotapes containing about three-to-five clips were viable products," explains Andy Schofer, national marketing manager for Sony's Video Soft-

ware Operations.

David Bowie, Phil Collins, the Kinks, Stray Cats, Dizzy Gillespie, Bill Wyman, Warren Zevon and Split Enz are just a sampling of what Sony's music software division offers. It recently added children's titles as well as taken on producing its own original product. Later this year, Sony will roll out classical music, opera, ballet and even breakdancing on pre-recorded videocassettes.

Another aggressive undertaking is "The Evolutionary Spiral," one of the first completely conceptual jazz EPs by CBS Records' Weather Report. Mark L. Lawrence, its producer, sold it to Sony as a 45, before making a sale to cable or tv.

Explains the producer, "It has universal appeal as an art form. I believe it can be watched repeatedly. That is why we sold it to video."

Daring as O'Donnell has been, the music video medium still has not emerged as a viable retail industry. He still has cynics to contend with.

Less than 25% of the record stores in the U.S. carry Sony EPs or LPs. And only a handful of the larger record store chains have picked up music video titles. The few mass merchandisers offering Sony titles tend to keep them behind locked cabinets thwarting any kind of impulse buy or customer browsing.

# VIDEO ARTISTS

(Continued from page MV6)

"have sold a combined 300,000 copies, with very little airplay," according to Island Records' national director of video promotions Chris Puskiewicz, who attributes sales "solely to video exposure, word of mouth, and press."

Thompson Twins had their first U.S. Top 40 breakthrough hit with "Hold Me Now," (though Arista Records a&r chief Michael Barackman says its success was not based entirely on the accompanying videos). And Nena's "megahit" "99 Luftballons" landed them a gold single and album, observes Epic's Leeds, with both the German and English-language versions appearing on MTV.

Older artists who have successfully made the transition to video find their careers taking off anew. "ZZ Top had just gotten to be this boogie band from Texas, but the 'Sharp Dressed Man,' 'TV Dinners,' and 'Legs' videos brought them back to superstar status," observes Craig Kostich of

Warner Bros.

Similarly, according to Geffen's Rothman, MTV "jumped on Elton John's 'Sad Songs Say So Much' immediately, and people were caught by surprise. Elton had been in a lull, and now he's back at a sales level where he hadn't been in five or six years."

Kiss took off their makeup and familiarized audiences with their new image through video, according to PolyGram's Harper, and Golden Earring came back from obscurity via video. Lou Reed is reaching mass audiences he previously hadn't been able to touch with his video "I Love You Suzanne," says RCA's Foti.

Rock'n'roll icon David Bowie, according to EMI's Baxter, "had never had a platinum record in this country prior to 'Let's Dance,' which a lot of people don't realize. When the videos [from that album] came out, it was the impetus that took him from selling under 500,000 to over 2,000,000." Bowie's current hit followup, "To-

night," has also gone platinum, Baxter notes (undoubtedly due in part to the success of the long-form "Blue Jean" video).

Peter Napolioello of Motown acknowledges video's role in Lionel Richie's considerable crossover success, and says he expects Rick James, the Dazz Band, DeBarge, and the Coyote Sisters to reach wider crossover acceptance with the debuts of non-rock-oriented 24-hour music channels by Turner Broadcasting, Discovery, and MTV.

Barry Wiess, manager of artist development at Jive Records, attributes video in no small part to Billy Ocean's ride at the top of the pop charts, noting that his "Caribbean Queen" video was receiving airplay before the record crossed over from the urban to the pop charts. "It would probably have been the number one black record, without having done as well on the pop charts," Wiess theorizes, without the influence of video play.

"Sales are generated through visual exposure," states Motown's Napolioello. "Listeners today are more aware of whom they're listening to—and it shows in back catalog as well as concert ticket sales."

MOIRA MCCORMICK

# FILM GIANTS

(Continued from page MV6)

duction values, artists getting involved and increased competition." Names including Tim Pope, Jack Cole, Julien Temple, Steve Barron, Tim Newman, Danny Kleinman, Jim Yukich, Lol Creme and Kevin Godley became identifiable video directors not only to record company executives, but to the general public. Limelight Productions MGGMO, Millany, Grant, Mallet & Mulcahy Overview, and Picture Music International, PMI, took center stage as premiere video production firms.

The average clip costs jumped by \$10,000 in 1984. Last year the mean was about \$35,000 and this year its pegged to a \$45,000 figure.

Probably the most critically acclaimed promotional videos have emerged from Island Records, a record company that has placed an emphasis on developing video as an art form. It launched the innovative "Close To the Edit" for Art Of Noise by the Oscar-winning Polish director Zbigniew Rybczynski; Godley and Creme's highly controversial

"Two Tribes" from "Frankie Goes To Hollywood"; Bob Marley's "One Love" directed by Don Letts; and "Hitler Rat" featuring Mel Brooks' parody of Hitler breakdancing and "rapping."

Zbigniew Rybczynski's video has been lauded for its near perfect synchronization of images and music. It is one of the few clips to foster "repeat viewing."

"Two Tribes" and "One Love" reveal how images can be used to express the intricacies of another culture. And, CBS recording artist Babatunde Olatunji points out that record company executives need to become sensitive to the kinds of visuals that accompany a song. "Images are powerful tools that can give shape and perception to a culture," he notes.

Says Simon Fields of Limelight Productions, "The creative side is growing. We are seeing much more experimentation. In essence we are creating a business and we can make it whatever we want it to be."

But film and video director Alan Arkush, whose credits include

"Rock and Roll High School," several "Fame" tv episodes, Bette Midler and Mick Jagger in "Beast Of Burden" and Elvis Costello's "Only Game In Town," cautions that the video music field is becoming codified. "There are now several major companies representing a bunch of directors whose livelihoods are based on producing videos. How many ideas can they have for a one-day shoot? Some of the clips continue to exploit the same location. How many different shots can we set up? The clips are beginning to look the same," he explains.

But Schofer is confident that the "retail situation will change." He points out that the division's marked growth in 1984 is evidence of a changing marketplace. "In 1976, the only video programming available (in stores) was porno. Then the studios jumped in. After the studios, we saw the independent video firms start up."

"I think the next step for the video field is originally produced product for video. The next frontier might be some kind of environmental music video—video wallpaper," Schofer explains.

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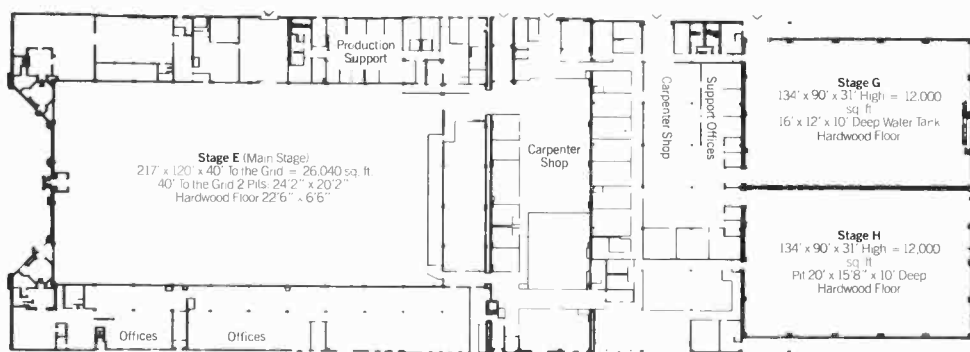
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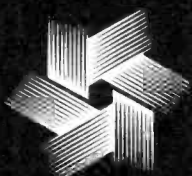


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# VIDEO CLIPS

(Continued from page MV3)

In programming, the boom kept on strong despite never-ending predictions of an oversaturated market. Video promotion departments complain not about the difficulty of placing videos on shows, but serving all of the programs that are demanding product.

While "Hot" and "Solid Gold Hits" went under, new shows such as "This Week's Music" replaced them, seeking tighter links with local radio shows, and in the end, reinforcing the video clip-record link even more.

Money wasn't the only news on the programming front. MTV now has 24-hour competition, with Turner's Cable Music Channel hitting the waves on Oct. 26. The new network will try and carve out a new video music audience, seeking viewers older and hopefully better off than those who watch MTV.

Some of the biggest changes in the video music business this

year came at the record label level. Video became its own department at labels big and small, and with staffs of one, others with more, but all dedicated to getting their clips videotape in a marketplace more hungry for the hits than anything else.

Video music didn't grow up in 1984. The industry is still a relative toddler, unable to truly prove that it can survive on its own financial feet. But it has made its rules now, set up a solid structure that is growing at one of the most rapid rates the entertainment industry has ever seen.

Video music has proven it is a genre, an art form, not a fad. It is too much a part of America's media to disappear now, and although slumps may come, there are no signs any will arrive soon. On the contrary, video music seems to be the latest global entertainment industry, a business whose appetites will keep artists active and manufacturers busy for many years to come.

# VIDEO DEAL MAKING

(Continued from page MV4)

may say 'I don't want anything upfront; I'll just settle for 75% of the lifelong profits of the work.' Then they haggle about net or gross figures. It can be wild. Right now, with a few exceptions, video music is not exactly setting the world on fire, either as a rental item or a sales item. Maybe in five years the scenario will change. Some artists might even be advised to wait a year or two so the stakes will be even higher."

Budget-wise and finance-wise, long form music videos are being made. Recently, for example, MCA Home Video committed to a major long form Doors project slated for 1985 release.

One music video executive, Tom Kuhn, who helms RCA Video Productions in New York, does go out on a limb to explain the finances of music home video. In fact, he made it the topic of his speech—"Producing For Home Video: The Bottom Line"—during a recent VIDCOM.

"It sounds simple but it isn't," he says. "The complexities are enormous and still shaking out. Certainly our shows, from the early 'Jane Fonda's Workout' to our most recent Ray Davies' 'Return To Waterloo' are released on cassette and disk. But if we had to rely solely on home video revenues, most of these shows wouldn't get made. Despite the fact that there will be 16-17 mil-

lion VCRs in U.S. homes by the end of 1984, and 35 million more worldwide, these are still too few to make most non-feature film programming profitable. Still, these programs do get made, by us and by others. The challenge is in trying to figure out how to make money on these programs."

Kuhn sketches the life cycle of a hypothetical program—"Global Rock"—and notes today's procedures.

"A writer/producer brings us this proposal, which is a one-hour look at rock'n'roll's influences in three world capitals, New York, London and Tokyo. The writer wants to document the local music scene, past and present, and its effect on fashion and lifestyle. His estimated budget is \$650,000. These proposals may also come from directors, artists, managers and, in some cases, other production companies who are looking for partners.

"We're interested in 'Global Rock.' The producer has some respectable television credits, he's gotten guarantees from some older and one current 'name' act in each city, and his budget is well thought out. He's anticipated his audience, and has designed the entire show for the 24-39 demographic, the heart of the VCR owners. Finally, the proposal is flexible: We could sell 'Global Rock' as a series of specials to pay-tv; repackage it in different home video versions; and cross-promote it with the albums of the participating musical artists. Some of the artists would be on the RCA label; others would not. The clearance problems with non-RCA acts can be a nightmare, but it wouldn't be fun if it were easy.

"We estimate that the home video version will sell 20,000 copies in the U.S. at a list price of \$29.95. For the sake of real numbers, let's presume that there is no advance against royalties for this income. If our net as a production company is around \$5.00 per unit, that gives us \$100,000 to be applied toward recouping our \$650,000 investment.

"Foreign home video can bring in another \$50,000-\$100,000, depending on the name value of the stars. You can see very quickly that this show is not going to be made without several things happening first.

"We know from experience that a number of foreign television outlets will probably buy the show, based on their past acquisitions, and we estimate various small sales to U.S. outlets such as STV systems, DBS, SMATV, college campuses, and so on. That may be another \$30,000-\$40,000. U.S. television syndication could vary anywhere from \$50,000-\$100,000, but it will be quite some time before we'll see that income.

"If you've followed my arithmetic, we have an estimated \$325,000 so far. Obviously, I've saved the largest hunk until last. This type of show must be pre-sold for TV exhibition. In the U.S., our most logical buyers for 'Global Rock' include HBO, Showtime and MTV. The first two are pay

services, and might come up with anywhere from \$300,000-\$600,000, depending again upon star names. MTV, a basic cable service, could be worth \$50,000-\$100,000, but only if they can air a special version of the show prior to pay-tv, or very early in the pay window and only if the stars fit their demographics. There are other forms of pre-buys, but more on that later.

"You can see that with a substantial up-front commitment, a project like this finally begins to make economic sense. But remember, all the previous income sources I've mentioned are speculative. For every 'Thriller' and 'Duran Duran' there are hundreds and hundreds of titles that never even make the sales charts.

"Now, let's talk about windows. People outside the industry hearing us talk would think we are architects, and to some extent we are. Building a distribution set-up for a program is almost as complex as erecting a high-rise, and seems to have almost as many windows.

"What we are talking about, of course, is exclusivity. Our home video company, RCA/Columbia, may want a 'window' of exclusivity on 'Global Rock' before it appears on television."



John Waite, left, and director Kort Falkenberg on location for "Missing You."

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# LONG FORM

(Continued from page MV9)

Showtime (in the case of concert programs) or MTV and its ilk (in the case of promo-clip compilations)—and perhaps home-taped off of them—before they ever reach the home-video dumping ground as hand-me-down lame ducks.

Speaking of MTV, its amazing success and outsize media coverage over the last two years or so have also served a two-fold function as far as the music video biz itself is concerned. Yes, MTV has done as much as any other single factor to foster and intensify across-the-board awareness of and interest in music video. But, especially now that in the wake of MTV's success the broadcast, cable, UHF and Low Power TV channels are all aswarm with vidclip shows, one has to wonder if the inundation of the masses with clips-on-TV acts as an incentive or deterrent to sales of music software. After all, why bother to buy or rent when you can tape what you like off the tube, or have probably seen it so often you already have it memorized (even if you never wanted to memorize it in the first place)?

Another big problem: Catch-22-style marketing myopia. Video specialty shops have remained stuck in a movie-rentals rut, going with a proven success, and the record, book and even grocery stores that are just now beginning to market music and other video software *also* see music video as an alien life form. And for both of them, the mass-market demographics aren't quite out there yet to make it worth their while to figure out how to deal with it. Listen to John O'Donnell of Sony, one of the earliest and most vociferous advocates of music video as a sales item: "We always hear from retailers who say 'Well, I stock a dozen or so music titles but we never get much demand for 'em.' I mean, *come on!* Would you go into a record store if they only had one little bin off in the corner marked rock? If people don't know the music video's there, why should they even bother to ask for it? But it *is* getting better, slowly but surely."

Of course it's getting better—it couldn't get much worse. Now, industry pacesetter Tower Records is leading the way to cross-merchandising sanity. Tower just opened its second store in New York City—and opened the video half of the store a couple of months before the record department was fully constructed. Most Tower stores not only carry the typically deep inventory of music video typical to Tower's approach, but they market it aggressively, with knowledgeable

sales staff, multi-monitor in-store video displays and extensive use of point-of-purchase materials, and as much in-store cross-promotion with recording stars as possible. As Joe Medwick, manager of Tower Video in Manhattan, puts it: "With us, it works the same as with records: if you have

it, you can sell it. We have it—and we *sell* it. Music's much more of an owner-oriented and repeatable thing than movies on video anyway. We sell so many music programs that we often end up selling our non-shrink-wrapped rental copies when we run out of sales stock!"

More good news: at the last summer CES, a bunch of lowballing hardware makers like Samsung, Sankyo, Emerson and Goldstar introduced VHS VCRs listing for \$250 to \$350, which means that many video dealers may discount them at under \$200 or even less. Which means

that for the first time, the young generation that buys the most records and watches the most music video on TV may now be able to own its own machines—and, of course, supply them with programs of their own choosing, which are sure to include a lot of low-priced music software.

Great Music  
should be seen  
as well as heard.

**CREDITS:** Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Photo Assistance, Faye Zuckerman; Cover electronic imagery, Peter Kirby; Cover photo & design, Douglas Brian Martin.

SCENE THREE

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# A RETAILER'S GUIDE TO VIDEO MUSIC

(Continued from page MV15)

Home Video) Beta, VHS, Laser Videodisk, CED. 60 minutes. A compilation of recent Stones' clips and rarely shown vintage footage, including a Julien Temple-directed scenario that casts Bill Wyman as a curator of a rock museum and Mick Jagger as one of the exhibits.

**LINDA RONSTADT-Linda Ronstadt With Nelson Riddle And His Orchestra In Concert-What's New** (Vestron Home Video) Beta, VHS, CED, Laser Videodisk. Ronstadt and Riddle perform nine classics including, "I've Got A Crush On You," "What'll I Do," "Crazy He Calls Me" and "What's New."

**DIANA ROSS-Diana Ross In Concert** (RCA/Columbia Home Video, RCA Videodisc) Beta, VHS, CED, 90 minutes. Diana Ross performs at Caesar's Palace. Including "Baby Love," "Ain't No Mountain High Enough" and others.

**ROXY MUSIC-The High Road** (RCA/Columbia Pictures Home Video) Beta, VHS. This concert was filmed during Brian Ferry and Roxy Music's 1982 world tour and features old standards such as "Avalon"

and "Dance Away," plus many more. **RUBBER RODEO**-(Sony 45). Features "Anywhere With You," "The Hardest Thing," "How The West Was Won," "The Theme From Rubber Rodeo."

**RUSH-Exit Stage Left** (RCA/Columbia Pictures Home Video; RCA Videodisc; Pioneer Artists) Beta, VHS, Laser optical Videodisk. 60 minutes. This concert includes highlights from the group's two-hour stage show. Songs include, "Limelight," "Xandau," "The Trees," "Freewill" and "Closer To The Heart."

**NEIL SEDAKA-Neil Sedaka In Concert** (RKO Home Video) Beta, VHS. 60 minutes. The singer/songwriter performs his vast repertoire of hits in concert at the Forum in Ontario, Canada.

**SIMON AND GARFUNKEL-The Concert In Central Park** (CBS/Fox Video) Beta, VHS. 87 minutes. The free reunion concert in 1981 drew 500,000 fans to hear songs like "Mrs. Robinson," "Scarborough Fair," "Sounds Of Silence," and others.

**PAUL SIMON-Paul Simon In Concert** (Warner Home Video) Beta, VHS. 56 minutes. Live performances are combined with inter-

views with the band members. **ROD STEWART-Rod Stewart Live At The L.A. Forum** (Warner Home Video) Beta, VHS, CED. 60 minutes. Highlights of Stewart's 1979 concert in Los Angeles includes "Maggie May," "Hot Legs," "Do Ya Think I'm Sexy."

**ROD STEWART-Rod Stewart: Tonight He's Yours** (Embassy Home Entertainment) Beta, VHS, LaserVideodisk, CED. 90 minutes. Seventeen top hits including "Sweet Little Rock 'n Roller," "Tear It Up," and his classic, "Maggie May." Special guest Tina Turner.

**STRAY CATS**-(Sony 45). Features "(She's) Sexy + 17," "Stray Cat Strut," "Rock This Town."

**SPINAL TAP-This Is Spinal Tap** (Embassy Home Entertainment) Beta, VHS. Laser videodisk. 87 minutes. Hilarious satire about a British heavy metal band on an American tour. Stars Michael McKean, Christopher Guest, Harry Shearer and Rob Reiner.

**RICK SPRINGFIELD-Rick Springfield Platinum Videos** (RCA/Columbia Home Video) Beta, VHS. Six electrifying short films that include, "Jesse's Girl," "Don't Talk To Strangers," "What Kind Of Fool Am I," "Affair Of The Heart" and "Souls."

**SPYRO GYRA-Spyro Gyra** (Warner Home Video) Beta, VHS. 56 minutes. Live performances are combined with inter-

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**SPYRO GYRA-Spyro Gyra** (Warner Home Video) Beta, VHS. 56 minutes. Live performances are combined with inter-

formance by the queen of American disco. Tunes include, "MacArthur Park," "One Night Only," "Bad Girls" and "She Works Hard For The Money."

**THOMPSON TWINS-Thompson Twins** (Thorn/EMI Home Video) Beta, VHS. 60 minutes. The popular dance music group perform their hits "Kamikaze," "Lies," "Love On Your Side," and much much more.

**PETE TOWNSHEND**-(Sony EP). Features "Prelude," "Face Dances Part 2," "Stit Skirts."

**TUBES-Tubes Live At The Greek** (Monte-rey Home Video) Beta, VHS. 60 minutes. Rock 'n' roll's most outrageous group appear in a night of pure musical madness.

**TINA TURNER-Tina Turner** (Thorn/EMI Home Video) Beta, VHS. Stereo. 55 minutes. Live concert with Turner singing "Honky Tonk Woman," "Jumping Jack Flash" and others.

**TINA TURNER-Queen Of Rock & Roll** (Media Home Entertainment) Beta, VHS. 60 minutes. Live on stage of Harlem's Apollo Theatre. Turner's electrifying performance includes, "Acid Queen," "Proud Mary," "Nutbush City Limits," "I Want To Take You Higher" and many many more.

**TWISTED SISTER-Stay Hungry** (Embassy Home Entertainment) Beta, VHS. Laser-disk. 60 minutes. This performance of the group's shock pyrotechnics includes concept videos, contage footage, computer graphics and hard-edge rock and roll.

**U2-U2 Live At Red Rock: Under A Blood Red Sky** (MCA Home Video) Beta, VHS. This innovative Dublin-based group give an unforgettable performance at Colorado's dramatic outdoor Red Rock amphitheatre. Includes "Sunday Bloody Sunday," "Gloria," and "New Years Day."

**FRANKIE VALLI-20th Anniversary Concert** (Prism) Beta, VHS. 60 minutes. This collection contains material that spans Valli's four decades as a top singing star. His three octave range is depicted in favorites such as "Grease," "My Eyes Adored You," "Rag Doll," "Sherry" and many more.

**VARIOUS ARTISTS-ARMS Concert** (Music Media) Beta, VHS. 120 minutes. Live from London's Royal Albert Hall this charity concert for multiple sclerosis features some of rock's most legendary performers including Stevie Winwood, Eric Clapton, Jeff Beck, Jimmy Page, Bill Wyman, Charlie Watts and many more including Ronnie Lane who was instrumental in putting the show together. Available as two separate 60 minute cassettes. ARMS I and ARMS II.

**VARIOUS ARTISTS-The Beast Of IRS Video** (IRS Video) Beta, VHS. A wild and wooly collection of rock videos, including the Go-Go's, R.E.M., English Beat, Wall Of Voodoo, the Alarm and much much more.

**VARIOUS ARTISTS-Blues Alive** (RCA/Columbia Home Video) Beta, VHS. Performances by Mick Taylor, John McVie, Colin Allen, Albert King, Etta James, Sipie Wallace, Buddy Guy and Junior Wells from the stage of the Capitol Theater in Passaic, New Jersey.

**VARIOUS ARTISTS-Blues 1** (Video Gems) Beta, VHS. 58 minutes. Brock Peters hosts this historic journey to the "roots" of Blues. Features Linda Hopkins, B.B. King, Loretta Galloway, Ernie Andrews, Eddie "Cleanhead" Vinson, Vi Reed and "Pee Wee" Crayton.

**VARIOUS ARTISTS-A Celebration** (Monte-rey Home Video) Beta, VHS. 60 minutes. A star studded tribute in memory of a musical legend—Dorsey Burnett. Featured performers are Glen Campbell, Tanya Tucker, Kris Kristofferson and Roger Miller.

**VARIOUS ARTISTS-Concert For Bangladesh** (Thorn/EMI Home Video) Beta, VHS. 90 minutes. This Madison Square Garden extravaganza charity concert for the children of Bangladesh features George Harrison, Bob Dylan, Eric Clapton, Ringo, Ravi Shankar, Billy Preston and Leon Russell.

**VARIOUS ARTISTS-Cool Cats: 25 Years Of Rock 'n Roll Style** (MGM/UA Home Video) Beta, VHS. 90 minutes. The effect of rock music on contemporary style and more is the subject of this "rockumentary" which features clips and interviews by 34 rock trendsetters including Elvis, the Beatles, Culture Club, David Bowie.

**VARIOUS ARTISTS-Gospel** (Monte-rey Home Video) Beta, VHS. 92 minutes. A rousing musical theatrical tribute to the leading exponents of Gospel. Performers include, Mighty Clouds Of Joy, Clark sisters and Walter Hawkins and the Hawkins Family.

**VARIOUS ARTISTS-Gospel 1** (Genesis Home Video) Beta, VHS. Volume 13 of America's Music Series contains a col-

(Continued on opposite page)

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lection of inspiring gospel music by Andre Crouch, Walter Hawkins' Family, the Archers, Marion Williams and Doug Miller.

**VARIOUS ARTISTS-In Our Hands** (Continental Video) Beta, VHS. Features performances by Peter, Paul & Mary, James Taylor and Carly Simon.

**VARIOUS ARTISTS-Jazz In America** (Embassy Home Entertainment) Beta, VHS. 60 minutes. Performances by Gerry Mulligan, Billy Hart, Frank Luther and Harold Danko.

**VARIOUS ARTISTS-Jazz Then-Dixieland 1** (Genesis Home Video) Beta, VHS. Volume 9 of America's Music Series contains selections by Della Reese, Scotty Plummer, Al Hirt, Woody Herman, Clara Bryant and Johnny Guarneri.

**VARIOUS ARTISTS-Kool Street Videos** (Continental Videos) Beta, VHS. Performances by Kool and the Gang, Shalamar and Earth, Wind and Fire.

**VARIOUS ARTISTS-MTV Live Videos To Go** 45 minutes. Includes live performances by Tina Turner, Duran Duran, Thomas Dolby, Billy Squier and others.

**VARIOUS ARTISTS-MTV Videos To Go** 45 minutes. Features video clips of Tina Turner, Duran Duran, Thomas Dolby, Billy Squier and others.

**VARIOUS ARTISTS-Musicourt-A Superstar Jam Live From Forest Hills** (Pacific Arts Video) Beta, VHS. 60 minutes. A charity tennis match between Carlos Santana, Vitas Gerulaitis, Meatloaf and John McEnroe. All-star rockers performing after the match include Joe Cocker, Todd Rundgren, Commander Cody, Nona Hendryx and for a finale McEnroe and Gerulaitis join in for a party version of "Johnny Be Good."

**VARIOUS ARTISTS-One Night Stand** (CBS/Fox Video) One Night Stand (CBS/Fox Video) Beta, VHS. 98 minutes. Jazz concert filmed in 1981 features Eubie Blake, Arthur Blythe, Stanley Clarke, Herbie Hancock, Buddy Williams and others.

**VARIOUS ARTISTS-The Other Side Of Nashville** (MGM/UA Home Video) Beta, VHS. 118 minutes. An inside look at the country music scene. Includes concert footage of Johnny Cash, Willie Nelson, Emmylou Harris and others; revealing interviews with stars and producers and films of stars recording in the studio.

**VARIOUS ARTISTS-Picture Music** (Vestron Home Video; Pioneer Video Imports) Beta, VHS. 60 minutes. A compilation of 14 of the hottest music videos, including top-10 hits by Kim Carnes, America, Steve Miller, J. Geils Band, Billy Squier and Thomas Dolby.

**VARIOUS ARTISTS-Playboy Jazz Festival Vol. 1** (RCA/Columbia Pictures Home Video) Beta, VHS. Incredible live performances at the Hollywood Bowl include Willie Bobo, Art Farmer, Ron Carter, McCoy Tyner and others.

**VARIOUS ARTISTS-Prime Cuts** (CBS/Fox Video) Beta, VHS. Collection of top artists including Cyndi Lauper's, "Girls Just Want To Have Fun," Quiet Riot's, "Cum On Feel The Noize," Romantics', "Talking In Your Sleep" and many others.

**VARIOUS ARTISTS-The Prince's Trust Rock Gala** (MGM/UA Home Video) Beta, VHS. 60 minutes. Rock star-studded Royal Command performance of the biggest names in British rock including Pete Townshend, Ian Anderson, Joan Armatrading, Phil Collins, Gary Brooker and many more.

**VARIOUS ARTISTS-Ready Steady** (Thorn EMI Home Video) Beta, VHS. 60 minutes. The Beatles, Rolling Stones, the Who, Animals, Gerry & the Pacemakers. The first in a series of classic rock video collectibles from the 60's. Contains 16 of the 60's top hits.

**VARIOUS ARTISTS-Rhythm and Blues 1** (Video Gems) Beta, VHS. 57 minutes. Performances by Billy Preston, Gloria Lynn, Sheer Delight, Gil Asky, Billy Eckstein and Ruth Brown in this program documenting the R&B movement from the farms to the cities.

**VARIOUS ARTISTS-Stars On 45** (MCA Home Video) Beta, VHS, CED, Laser optical videodisk. 71 minutes. An elaborate

live stage revue covering the past 30 years of pop music history. Featured are Little Richard, Chuck Berry, Elvis and the Beatles. Woodstock, soul and disco tunes are all highlighted in the show.

**VARIOUS ARTISTS-That Was Rock** (Media Home Entertainment) Beta, VHS. 90 minutes. Performances from the TAMI and TNT shows include Marvin Gaye, Chuck Berry, James Brown, Lesley Gore, Jan &

Dean, the Ronettes, Rolling Stones and many others.

**VARIOUS ARTISTS-Rock And Roll The Early Days** (RCA/Columbia Pictures Home Video) Beta, VHS. Featured artists include, Chuck Berry, Buddy Holly, Fats Domino, Bill Haley, Joe Turner and others.

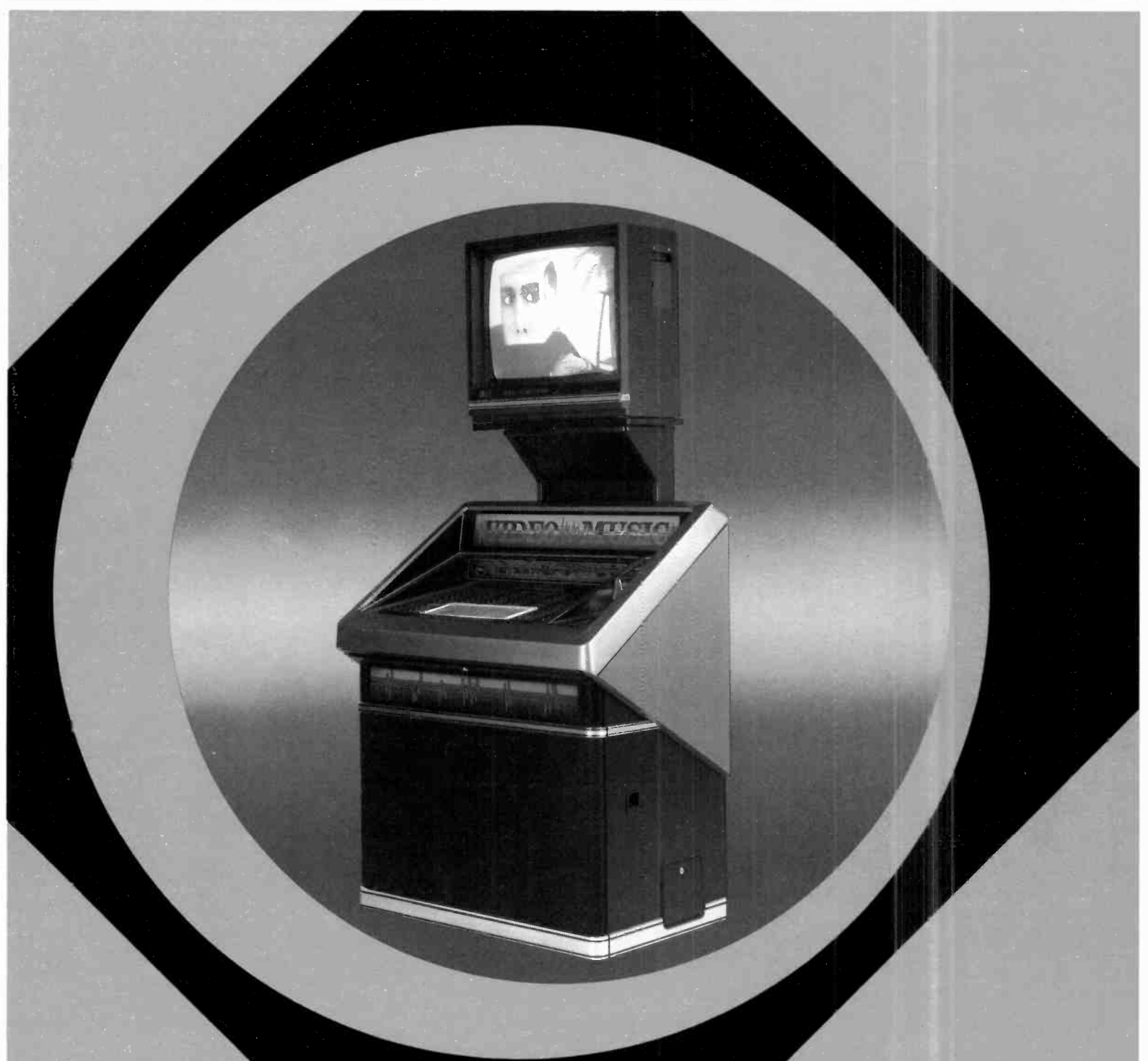
**WEATHER REPORT**-(Sony 45). "The Evolutionary Spiral."

**DIONNE WARWICK-Dionne Warwick In Concert** (Prism) Beta, VHS. 60 minutes. This live concert performance includes "Alfie," "Walk On By," "Will You Still Love Me Tomorrow," "I Say A Little Prayer" and many other of the artist's great hits.

**STEVIE WONDER-Stevie Wonder Live** (Media Home Entertainment) Beta, VHS. 80 minutes. Stevie Wonder and guest Curtis Mayfield perform, and Wonder

discusses his career and music. "All Is Fair In Love," "Ain't Superstitious," "Superfly."  
**BILL WYMAN**-(Sony 45). Features "Si Si, Je Suis Un Rock Star," "Come Back Suzanne," "A New Fashion."  
**WARREN ZEVON**-(Sony LP). "Excitable Boy," "Werewolves Of London," "Cadillac Ranch," "Ain't That Pretty."

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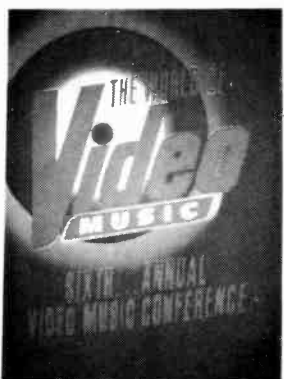
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4	5	7	TYPING TUTOR III	Kriya	Program that develops speed, and shows progress in Typing Speed and Accuracy.	•	•	•	•		
5	3	40	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•	•		
6	8	14	TYPING TUTOR II	Microsoft	Interactive educational program designed for ages 7 to adult.	•					
7	6	6	MASTERING THE SAT	CBS	Educational Program designed to help prepare for the SAT exam.	•	•	•	•	•	•
8	7	15	KOALA TOUCH PAD	Koala Technologies Corp.	Graphic generator for home computers	•	•	•	•		
9	RE-ENTRY		STICKY BEARS ABC	Xerox Education	Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.	•	•	•	•		
10	9	2	FRACTION FEVER	Spinaker	An educational game designed to teach people aged 7 to adult about fractions.	•	♦	♦	•		

## HOME MANAGEMENT

1	1	59	FS: FILE	Software Publishing	Information Management System	•			•	•	
2	4	51	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•		
3	3	59	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•		
4	2	59	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program	•	•	•	•	•	•
5	5	19	PAER CLIP	Batteries Included	Word Processing Package				♦♦		
6	NEW▶		THINK TANK	Living Video Texts	Designed as an idea processor. Used in creating and storing report outlines.	•			•		
7	NEW▶		SYMPHONY	Lotus	Word Processing Package				•		
8	9	17	PRINT SHOP	Broderbund	At Home Print Shop	•					
9	6	5	PFS: WRITE	Software Publishing Company	Word Processing Package	•			•		•
10	NEW▶		GENERAL LEDGER	Commodore	Business oriented program designed to help set up accounts and general ledger sheets.						•

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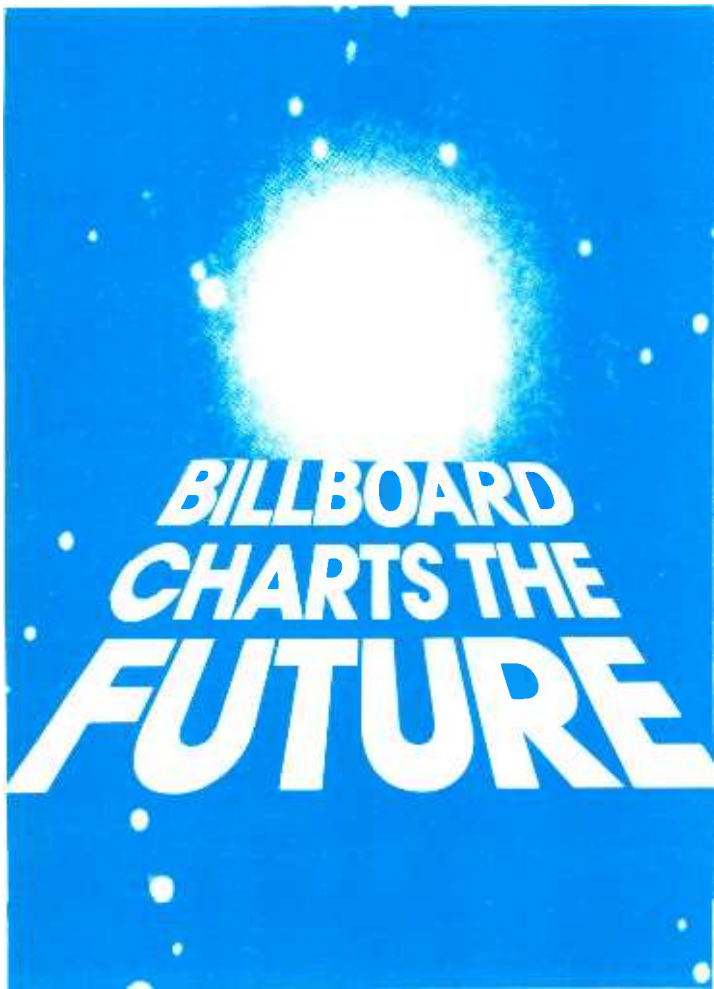
—Michael Schneider, President/Publisher Ahoy! (For Commodore users.)

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***The 90 Who Made It Happen...  
The 90 Who Will Make It Happen***

**...to appear in our December 15th  
90th Anniversary Issue**

## 90 WHO DID

## 90 WHO WILL



Response Deadline November 19th . . . MAIL TO: Lee Zhitto, Billboard, 9107 Wilshire Boulevard Beverly Hills, California 90210

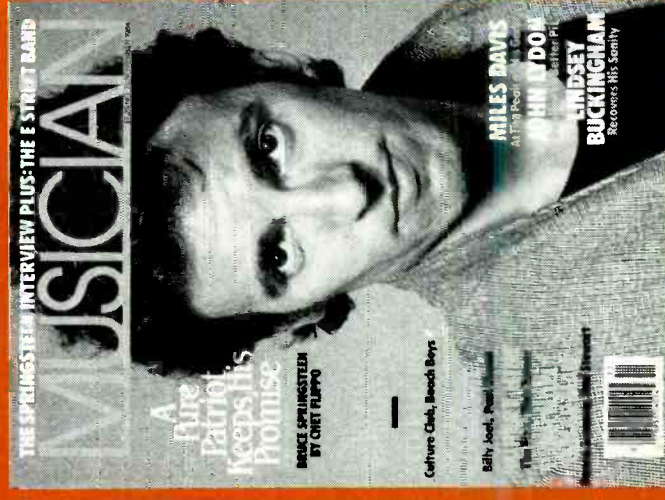


34	29	19	11	TIME FIXA	MCA 5507 (8.98)	CHAIN LUNDS
35	39	39	15	<b>SAMMY HAGAR</b>	GEFFEN GHS24043/WARNER BROS. (8.98)	VOA
36	36	33	51	<b>BILLY IDOL</b>	CHRYSALIS FV 41450	REBEL YELL
37	31	26	16	<b>SCANDAL FEATURING PATTY SMYTH</b>	COLUMBIA FC 39173	WARRIOR
38	30	24	8	<b>IRON MAIDEN</b>	CAPITOL ST-12321 (8.98)	POWER SLAVE
39	41	43	8	<b>SAM HARRIS</b>	MOTOWN G103 ML (8.98)	SAM HARRIS
40	48	52	6	<b>NEW EDITION</b>	MCA 5515 (8.98)	NEW EDITION
41	49	55	5	<b>JEFFREY OSBORNE</b>	A&M SP-5017 (8.98)	DON'T STOP
42	47	76	4	<b>SOUNDTRACK</b>	CAPITOL SV-12371 (9.98)	TEACHERS
43	34	34	16	<b>BILLY SQUIER</b>	CAPITOL ST-12361 (8.98)	SIGNS OF LIFE
44	44	45	6	<b>RICKIE LEE JONES</b>	WARNER BROS. 25117-1 (8.98)	THE MAGAZINE
45	45	46	20	<b>SHEILA E.</b>	WARNER BROS. 1-25107 (8.98)	THE GLAMOUROUS LIFE
46	38	38	6	<b>THE EVERLY BROTHERS</b>	MERCURY 822431-1/POLYGRAM (8.98)	EB 84
47	37	37	21	<b>ROD STEWART</b>	WARNER BROS. 25095-1 (8.98)	CAMOUFLAGE
48	33	35	83	<b>Z Z TOP</b>	WARNER BROS. 1-23774 (8.98)	ELIMINATOR
49	117	-	2	<b>JULIAN LENNON</b>	ATLANTIC 801814 (8.98)	VALOTTE
50	46	41	9	<b>TALKING HEADS</b>	SIRE 25121-1/WARNER BROS. (9.98)	STOP MAKING SENSE
51	43	31	11	<b>KROKUS</b>	ARISTA AL8-8243 (8.98)	THE BLITZ
52	52	44	25	<b>BANANARAMA</b>	LONDON 820165/POLYGRAM (8.98)	BANANARAMA
53	54	64	57	<b>SOUNDTRACK</b>	MOTOWN 6062ML (8.98)	THE BIG CHILL
54	58	83	5	<b>TOMMY SHAW</b>	A&M SP-5020 (8.98)	GIRLS WITH GUNS
55	53	51	19	<b>COREY HART</b>	EMI-AMERICA ST-17117 (8.98)	FIRST OFFENSE

89	80	80	14	THE S.U.S. BAND	TABUFZ 39332/EPIC	JUST THE WAY YOU LIKE II
90	90	95	6	<b>WYNTON MARSALIS</b>	COLUMBIA FC29530	HOT HOUSE FLOWERS
91	86	61	9	<b>DONNA SUMMER</b>	GEFFEN GHS 24040/WARNER BROS. (8.98)	CATS WITHOUT CLAWS
92	94	93	27	<b>WHITESNAKE</b>	GEFFEN GHS-4018/WARNER BROS. (8.98)	SLIDE IT IN
93	114	-	2	<b>UB 40</b>	A&M SP-5033 (8.98)	GEFFREY MORGAN
94	88	85	14	<b>NEIL DIAMOND</b>	COLUMBIA QC 39199	PRIMITIVE
95	104	141	4	<b>ANNE MURRAY</b>	CAPITOL ST-12363 (8.98)	HEART OVER MIND
96	96	65	12	<b>LINDSEY BUCKINGHAM</b>	ELEKTRA 60363 (8.98)	GO INSANE
97	98	94	50	<b>DURAN DURAN</b>	CAPITOL ST-12310 (8.98)	SEVEN AND THE RAGGED TIGER
98				<b>AC/DC</b>	ATLANTIC 80178 (8.98)	'74 JAILBREAK
99	107	71	36	<b>THOMPSON TWINS</b>	ARISTA AL-8-8200 (8.98)	INTO THE GAP
100	82	60	13	<b>HONEYMOON SUITE</b>	WARNER BROS. 25098-1 (8.98)	HONEYMOON SUITE
101	89	75	23	<b>TEDDY PENDERGRASS</b>	ASYLUM 60317/ELEKTRA (8.98)	LOVE LANGUAGE
102	80	80	16	<b>BANGLES</b>	COLUMBIA BFC 39220	ALL OVER THE PLACE
103	74	74	7	<b>W.A.S.P.</b>	CAPITOL ST-12343 (8.98)	W.A.S.P.
104	106	108	23	<b>PEABO BRYSON</b>	ELEKTRA 60362 (8.98)	STRAIGHT FROM THE HEART
105	101	97	30	<b>STEVE PERRY</b>	COLUMBIA FC 39334	STREET TALK
106	105	89	100	<b>MICHAEL JACKSON</b>	EPIC QE 38112	THRILLER
107	91	91	6	<b>PAT METHENY GROUP</b>	ECM 25008-1/WARNER BROS. (9.98)	FIRST CIRCLE
108	93	87	8	<b>JIMMY BUFFETT</b>	MCA 5512 (8.98)	RIDDLES IN THE SAND
109	109	99	22	<b>RUN-D.M.C.</b>	PROFILE PRO 1202 (8.98)	RUN D.M.C.
110	115	125	6	<b>RALPH MACDONALD</b>	POLYDOR 823323-1/POLYGRAM (8.98)	UNIVERSAL RHYTHM

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New Sound, Surprising Tour Sponsor

## OSBORNE MAKES PROVOCATIVE MOVES

BY NELSON GEORGE

NEW YORK Changing musical direction and having a beer company sponsor your national tour are hardly unusual career moves. Yet for Jeffrey Osborne, both decisions have proven to be provocative.

Following two gold solo albums on A&M featuring mainstream pop/r&b styles, Osborne's "Don't Stop" has an electronic high-tech sound that emphasizes production values over his distinctive baritone

vocals. And Coors Beer, a company with a questionable reputation among blacks (it is not sold in most major black population centers), is underwriting the singer's 40-city tour.

The genesis of "Don't Stop" can be heard on "Stay With Me Tonight" from Osborne's last album. The melodic synth-funk single, written by Osborne's bandleader Raymond Jones, was remixed by New York club spinner Larry Levan and went on to become a major dance

hit.

"Most of the remixes are done in New York, and you get more of a feel for dance music there than anywhere else," Osborne says. "The DJs become artists. It's incredible the way they mix and give you an entirely different outlook on the music. It led me to approach some of the material on the album as a remixer would," heightening the music's rhythmic elements, he adds.

"I came up in an era when I had to prove myself vocally and a singer had to have his own individual sound," he says. "That's still important, but today production can wipe out a singer's voice and you can still have a hit song. A lot of artists today don't have to establish themselves; they don't have to have their own sound.

"I always include performance on my records, but I've also learned the importance of having a hit record, and that doesn't necessarily

(Continued on page 59)



Jammin'. After listening to Herbie Hancock's recent two hour-set at New York's Ritz, Stevie Wonder came on stage at 3:30 in the morning to trade synthesizer riffs with the Columbia artists.

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## Dazz Band Has Woes Whipped, Lets It Blow

BY STEVE IVORY

LOS ANGELES One of the surprise hits of 1983 was the Dazz Band's "Let It Whip," which hit both the black and pop top 10, pushing sales of the Motown act's Grammy-winning "Keep It Live" over the platinum mark. But the band's two subsequent albums, "On The One" and "Joystick," both failed to go gold.

As a result, the Cleveland-based self-contained band has made several changes. That they were for the better is reflected by the acceptance of the first single from the group's new "Jukebox" album, "Let It All Blow."

For the past six months, the Dazz Band has been managed by the Los Angeles-based Cross Light company, run by principals Peter Golden and Bill Siddon. Bobby Harris, the Dazz Band's leader, saxophonist and co-producer, says the firm, which also manages Crosby, Stills & Nash, Champaign and Jackson Browne, is responsible for swinging the band's relationship with Motown from a negative to a positive.

"There have been differences between Motown and the band," says Harris. "But we've given them four top 10 records, so they respect us. When we're in the studio, they don't come sniffing around for something; they wait for us to present what we want them to hear."

What Motown received, according to Harris, was "a record crafted to the market" that featured more music written and played by band members than recent efforts. With the aid of longtime producer Reggie Andrews, Harris says confidently, "We knew we had the material this time. Things had cooled down a bit since 'Let It Whip,' and this album was designed to get the band back on the right track. We wanted to show that 'Let It Whip' was no fluke."

Asked why the band released four albums in a two-year period,

(Continued on page 59)

## THE RHYTHM & THE BLUES

by Nelson George

JEFFREY OSBORNE'S comments about the current state of black singing in an article appearing elsewhere on this page raise some interesting issues about today's marketplace. Osborne observes that production values have become so dominant, particularly with the rise of remixing, that vocals have become just another part of the record, and not always the most important part. The melody has become just another groove, like the bass line or rhythm guitar riff, but because it rides on top of the instrumental mix, hooking the listener's ear, it is still crucial to commercial success.

In response, one could point out that the relationship between voices and instruments in Holland-Dozier-Holland's great Motown Sound hits was very much as Os-

borne describes. But, of course, while Motown was churning out hits in the '60s, Stax Records and the Southern soul sound worked in glorious opposition, fusing gospel and blues and leaving plenty of room for vocal flamboyance.

In 1984, however, Osborne's comments seem right on target. With the exception of Glenn Jones' "Show Me" and, ironically, Osborne's own self-produced duet "The Last Time I Made Love" with Joyce Kennedy, most of the other recent top 20 black hits have emphasized hot rhythm arrangements as much as the singer's voice.

This is not to say that Rebbie Jackson's performance on "Centipede" or Chaka Khan's on "I Feel For You" or Ashford & Simpson's on "Solid" or Stephanie Mills' on "The Medicine Song" or Diana Ross' on "Swept Away" are unimportant. That isn't the point. However, one could argue forcefully that it is the intensity of these densely arranged, quirky sounding, synthesizer-laden tracks that has powered them to success.

The synthesizer is a crucial part of this story. The sonic textures of all the records just mentioned were impossible to achieve just a couple of years ago. In fact, recent advances in synthesizer (and studio) technology have been so rapid that every new record made by a top producer, be it Michael Jackson, Arif Mardin or David "Hawk" Wolinski, can be an adventure into unexplored territory. No disrespect to Rebbie Jackson intended, but the star of "Centipede" is the multi-layered, maze-like rhythm tracks created around her voice by bro' Michael and some brilliant engineering.

The flexibility of the black music audience is also a crucial part of this evolution. During the golden years of the "Philly Sound," Kenny Gamble and Leon Huff, on records such as the O'Jays' "I Love Music" and Harold Melvin &

the Blue Notes' "Bad Luck," beautifully balanced longer tracks and soul voices. The disco era tipped the scale, and records like Giorgio Moroder's seminal Donna Summer synth hit "I Feel Love" ushered in an era in which defiantly synthesized records overran the dance floor.

In the decade since disco's rise, black record buyers have come to embrace these longer, "computerized" records without reservation, thus changing the nature of what constitutes "commercial" black music and, as always, profoundly affecting the pop mainstream.

### Are great vocal performances getting lost in the synthesized mix?

In making these observations, however, it would be wrong to say that the sound Osborne describes is the only option available. It should be noted that we're in the middle of a most eclectic period in black pop music (and one of great

pop crossover, which suggests a lesson the industry should be learning), a time when blacks support teeny-bopper pop (New Edition's "Cool It Now"), pure pop (Stevie Wonder's "I Just Called To Say I Love You"), rock ballads (Prince's "Purple Rain"), funk (the Time's "Jungle Love"), and songs in the style of Osborne's "Don't Stop."

**SHORT STUFF:** The seventh annual Black College Radio Conference is scheduled for April 5-6 in Atlanta. For more info call (404) 577-3150... **Homer Banks** and **Chuck Brooks** are finishing work on **J. Blackfoot's** second Sound Town album, "Physical Attraction," following up "City Slicker," which contained the top 10 black single "Taxi"... As part of Swatch's sponsorship of the rap/hip-hop "Fresh Fest" concert series, the watch manufacturer is introducing scented watches into the American market. Sutra Records' **Fat Boys** are involved in the promotion.

Mingo Jones has signed **Janet Jackson** as the spokesperson for a national radio and print campaign for Mountain Dew... Island Records' socially conscious rock band **U2** has two songs on its new album, "Unforgettable Fire," that make reference to Dr. Martin Luther King Jr.: "Pride (In The Name Of Love)" and "MLK." U2's members are Christians, and King is a personal hero of several members of the Irish band, who saw in the civil rights movement a connection to the conflicts that have racked Ireland for so many years... **Billy Davis Jr.** provides the guest vocal on two tracks on **Scheer Music's** TBA album "High Rise." The songs are "She Can Dance (Poetry In Motion)" and "Falling Back In Love." Scheer Music is led by tenor saxophonist **Scott Scheer**, and the album was produced by Scheer, **Beau Williams** and **Larry Graham**.

FOR WEEK ENDING NOVEMBER 17, 1984

# 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	3	COOL IT NOW	NEW EDITION	2
3	2	I FEEL FOR YOU	CHAKA KHAN	1
4	7	CENTIPEDE	REBBIE JACKSON	4
5	8	BETTER BE GOOD TO ME	TINA TURNER	7
6	6	PURPLE RAIN	PRINCE & THE REVOLUTION	5
7	4	SWEPT AWAY	DIANA ROSS	16
8	9	SOLID	ASHFORD & SIMPSON	6
9	10	FRIENDS/FIVE MINUTES OF FUNK	WHODINI	8
10	16	PENNY LOVER	LIONEL RICHIE	9
11	12	JUNGLE LOVE	THE TIME	11
12	22	SEX O MATIC	THE BAR-KAYS	14
13	11	THE MEDICINE SONG	STEPHANIE MILLS	20
14	5	CARIBBEAN QUEEN	BILLY OCEAN	18
15	20	SHOW ME	GLENN JONES	12
16	13	PRETTY MESS	VANITY	19
17	14	YOU'RE MY CHOICE TONIGHT	TEDDY PENDERGRASS	27
18	24	DON'T STOP	JEFFREY OSBORNE	13
19	17	THE LAST TIME I MADE LOVE	J.KENNEDY & J.OSBORNE	54
20	28	LET IT ALL BLOW	THE DAZZ BAND	15
21	25	TEARS	THE FORCE MD'S	17
22	30	SEX SHOOTER	APOLLONIA 6	23
23	-	JAILHOUSE RAP	FAT BOYS	31
24	15	LET'S GO CRAZY	PRINCE & THE REVOLUTION	52
25	27	OFF AND ON LOVE	CHAMPAIGN	10
26	-	BLACK BUTTERFLY	DENIECE WILLIAMS	24
27	18	DON'T STAND ANOTHER CHANCE	JANET JACKSON	51
28	21	I OWE IT TO MYSELF	PRIME TIME	26
29	19	IN THE NAME OF LOVE	RALPH MACDONALD/BILL WITHERS	30
30	23	YOU GET THE BEST FROM ME	ALICIA MYERS	55

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	6	SOLID	ASHFORD & SIMPSON	6
5	4	PURPLE RAIN	PRINCE & THE REVOLUTION	5
6	8	OFF AND ON LOVE	CHAMPAIGN	10
7	14	LET IT ALL BLOW	THE DAZZ BAND	15
8	10	DON'T STOP	JEFFREY OSBORNE	13
9	9	BETTER BE GOOD TO ME	TINA TURNER	7
10	15	SHOW ME	GLENN JONES	12
11	12	PENNY LOVER	LIONEL RICHIE	9
12	7	JUNGLE LOVE	THE TIME	11
13	17	LOOK THE OTHER WAY	E.ISLEY, C.JASPER, M.ISLEY	21
14	16	FRIENDS/FIVE MINUTES OF FUNK	WHODINI	8
15	5	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	3
16	19	BLACK BUTTERFLY	DENIECE WILLIAMS	24
17	20	TEARS	THE FORCE MD'S	17
18	24	JUST FOR THE NIGHT	EVELYN "CHAMPAGNE" KING	25
19	13	SLIPPERY PEOPLE	THE STAPLE SINGERS	22
20	23	SEX O MATIC	THE BAR-KAYS	14
21	22	SEX SHOOTER	APOLLONIA 6	23
22	-	C.O.D. (I'LL DELIVER)	MTUME	28
23	27	OUT OF TOUCH	DARYL HALL & JOHN OATES	32
24	28	I OWE IT TO MYSELF	PRIME TIME	26
25	-	NO ONE'S GONNA LOVE YOU	THE S.O.S. BAND	33
26	30	YOU TURN ME ON	RICK JAMES	34
27	11	SWEPT AWAY	DIANA ROSS	16
28	-	THE WORD IS OUT	JERMAINE STEWART	40
29	21	PRETTY MESS	VANITY	19
30	-	AFTER ALL	AL JARREAU	35

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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
ARISTA	6
WARNER BROS.	6
CAP TO	5
EPIC	5
MOTOWN	5
A&M	4
COLUMBIA	4
SOLAR	4
ATLANTIC	3
JIVE-ARISTA	3
PHILLY WORLD	3
PRIVATE I	3
GEFFEN	2
GORDY	2
TOTAL EXPERIENCE	2
ASYLUM	1
BEVERLY GLEN	1
CASABLANCA	1
CBS ASSOCIATED	1
CBS ASSOCIATES/S.O.N.Y.	1
CONSTELLATION	1
GOLDEN BOY/QUALITY	1
ISLAND	1
ISLAND/ZE	1
JAMAICA	1
KEE WEE	1
LONDON	1
MERCURY	1
MODE RN	1
NEIGHBOR	1
PARK PLACE	1
POLYDOR	1
PROFILE	1
QWEST	1
SINBAN	1
SIRE	1
SPECIFIC FANTASY	1
STREETWISE	1
SUTRA	1
SVENGALI	1
TABU	1
TAMLA	1
TOMMY BOY	1
VIDCOM	1

## BLACK SINGLES A-Z—SONGWRITERS/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

A-Z (LISTED BY TITLE)

TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.	51 DON'T STAND ANOTHER CHANCE - M.Jackson J.Barnes (Vabritmar, BMI/Ram Wave, ASCAP)	30 IN THE NAME OF LOVE - R.MacDonald W.Salter B.Withers (Antisia, ASCAP/Bleumg, ASCAP)	84 PREMONITION - C.Magnus M.Mueller T.Keane (Quincy Jones, Yellow Brick/ASCAP/Music Corporation of America, BMI/Japus, BMI/Tomjon, BMI)
97 50/50 LOVE - F.Knight (Harlem, BMI/Key of Life, BMI)	13 DON'T STOP - D.Sembello D.Batteau (No Pain No Gam ASCAP/Unicity ASCAP/David Batteau ASCAP)	80 IT TAKES A LOT OF STRENGTH TO SAY GOODBYE - C.Brubeck (Abkco, BMI/Ast-ay, BMI)	19 PRETTY MESS - Vanity (Jobete, ASCAP/Wolftoons, ASCAP) CPP
60 A GENTLEMAN - R.Hall G.Burr (Rata, BMI/Inspired Moment, BMI)	61 DON'T STOP - A.Hudson (Perk's, BMI/Duchess, BMI/MCA, BMI)	31 JAILHOUSE RAP - K.Blow L.Smith D.Reeve M.Morales D.Robinson S.Abbatiello (Amber Pass, BMI/Too-Much, BMI/Kiwa, ASCAP/Fools Prayer, BMI) WBM	5 PURPLE RAIN - Prince @ Revolution (Controversy, ASCAP) WBM
35 AFTER ALL - A.Jarreau J.Graydon D.Foster (Aljarreau, BMI/Garden Rake, BMI/Foster Frees, BMI)	71 DYNAMITE - A.Goldmark B.Roberts (Nonpareil, BMI/Brozer/loons/BMI) HL	93 JAZZY LADY - R.Fields (Dot Richfield Kat, BMI/Songs Can Sing, ASCAP)	79 RADIO MAN - L.Price R.Larkins E.Thorngren B.Baker J.Gregory (April, ASCAP/Thornsong, BMI)
42 ALL OF YOU - L.Thomas L.Laurence (Bush Brunn, ASCAP/New Music, ASCAP/Music Corporation of America, BMI)	8 FRIENDS/FIVE MINUTES OF FUNK - J.Hutchins L.Smith (Zomba, ASCAP)	11 JUNGLE LOVE - M.Day J.Johnson (Trenna, ASCAP)	57 SECRET FANTASY - M.Starr (Maurice Starr, ASCAP)
78 AMNESIA - G.Duke H.Hewett (Hip Trip, BMI/Lakiva, BMI/Mycenae, ASCAP)	82 GEORGY PORGY - Paich (Hudmar, ASCAP)	25 JUST FOR THE NIGHT - K.Carter P.Leonard B.Gaitsch (Unison, ASCAP/Edge of Fluke, ASCAP/Outer Snake, ASCAP/Johnny Yuma, BMI)	67 SELF CONSCIOUS - C.Favors P.Mozeby H.Mozeby W.Dozier (Not Listed)
64 APPRECIATION - K.McCord R.Ernest (Perk's, BMI/Duchess, BMI/MCA, BMI)	65 GIVE A LITTLE LOVE - M.Starr M.Jonzun (Street Sounds, ASCAP/Maurice Starr, ASCAP)	15 LET IT ALL BLOW - K.Harrison B.Harris (Jobete, ASCAP/Dazzle, ASCAP)	14 SEX O MATIC - Bar-kays A.A.Jones (Warner-Tamerlane, BMI/Bar-kays, BMI)
43 ARE YOU THE WOMAN - Kashif (Kashif, BMI)	62 GO ON AND CRY - O.Burnette, II (Big Train, ASCAP)	23 SEX SHOOTER - Apollonia 6 (Girlsongs, ASCAP)	23 SEX SHOOTER - Apollonia 6 (Girlsongs, ASCAP)
7 BETTER BE GOOD TO ME - Knight Chinn Chapman (Chinnchap, ASCAP/Land Of Dreams, ASCAP/Arista, ASCAP) CPP	36 GOTTA GET YOU HOME TONIGHT - M.Horton R.Broomfield (Philly World, BMI/Great Alps, BMI)	12 SHOW ME - LaLa G.Jones (New Music Group, BMI/MCA, BMI)	12 SHOW ME - LaLa G.Jones (New Music Group, BMI/MCA, BMI)
24 BLACK BUTTERFLY - B.Mann C.Weil (Dyad, BMI)	77 GOTTA THANG - K.Keys R.A.Brown (Life Long, ASCAP/Kwee, ASCAP)	68 SING'IN HEY YEA - T.Gatling C.Henderson T.Riley (Cal-Gene, BMI)	68 SING'IN HEY YEA - T.Gatling C.Henderson T.Riley (Cal-Gene, BMI)
44 BODY - M.Jackson (Vabritmar, BMI)	95 HARMONY - Wiz (Arrival, BMI/Alma, BMI)	22 SLIPPERY PEOPLE - D.Byrne T.Weymouth C.Frantz J.Harrison (Index, ASCAP/Bleu Disque, ASCAP/WB, ASCAP)	22 SLIPPERY PEOPLE - D.Byrne T.Weymouth C.Frantz J.Harrison (Index, ASCAP/Bleu Disque, ASCAP/WB, ASCAP)
90 CAN'T SLOW DOWN - D.Frank M.Murphy (April, ASCAP/Science Lab, ASCAP)	74 HOLLIS CREW - J.Mizel J.Simmons D.McDaniels (Protoons, ASCAP/Rush-Groove, ASCAP)	6 LOVE SONGS ARE BACK - Various (Various)	6 LOVE SONGS ARE BACK - Various (Various)
18 CARIBBEAN QUEEN - K.Diamond B.Ocean (Willesden/Zomba) CPP	70 I CAN'T FIND - W.Robinson (Bertam, ASCAP)	81 LOVER BOY - K.Diamond B.Ocean R.J.Lange (Zomba, BMI/Willesden, BMI)	47 SOMEBODY - Junior Nightingale (Junior, prs SaMusic, PRS/Airs & Graces, ASCAP)
4 CENTIPEDE - M.Jackson (Mijac, BMI/Warner-Tamerlane, BMI) WBM	1 I FEEL FOR YOU - Prince (Controversy, ASCAP) CPP	37 LOVER GIRL - T.Marie (Midnight Magnet, ASCAP)	48 STRONGER THEN BEFORE - C.B.Sager B.Bacharach B.Roberts (Fedora, BMI) Unichappell, BMI Begonia Melodies, BMI/New Hidden Music, ASCAP)
58 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)	96 LUCKY STAR - Madonna (WB, ASCAP/Bleu Disque, ASCAP/Who Girl, ASCAP) WBM	73 SUPERNATURAL LOVE - D.Summer M.Omarhan B.Sudano (Sweet Summer Night, ASCAP/See This House, ASCAP/Sudano, BMI/Soft Summer Songs, BMI)
63 CHANGES (WE GO THROUGH) - M.Dowling, R.Dowling (Clarkjay, BMI/Specifically, BMI)	26 I OWE IT TO MYSELF - J.Hamilton M.Haynes T.Rabb (Temp, BMI)	92 MAKE MY DAY - Lakeside (Lakesound, ASCAP/Jay Warner, ASCAP)	16 SWEPT AWAY - D.Hall S.Allen (Hot Cha, BMI/Fust Buzza, BMI/Unichappell, BMI) CHA/HL
28 C.O.D. (I'LL DELIVER) - J.Mtume Tawatha (Mtume, BMI/Do Drop, BMI)	46 I PROMISE (I DO LOVE YOU) - J.Stanton (Rashida, BMI)	99 NIGHTIME - Starling Cooler (Genetic, ASCAP)	17 TEARS - Force MD's R.Halpin (T.Boy, ASCAP)
39 CONTAGIOUS - B.Watson R.Calloway M.Gentry B.Loveace (Hip Trip, BMI/Midstar, BMI)	83 I REALLY LOVE YOU - H.Melvin M.Horton (Philly World, BMI/Hal Mel, BMI)	33 NO ONE'S GONNA LOVE YOU - T.Lewis J.Harris, III (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	85 TEASE ME - W.Morrison (Island U.S.A., BMI/Jun-Trac, BMI)
2 COOL IT NOW - Brantley Timas (New Generation, ASCAP)	66 I'M GIVIN' ALL MY LOVE - T.Wells J.King J.Williams (Philly World, BMI/Heart to Heart, ASCAP)	10 OFF AND ON LOVE - Champaign (Walkin, BMI)	29 TENDERONI - L.Haywood (Jim Eddi, BMI)
53 CRUSHED - M.Watson (Platinum Star, BMI)	87 I'M IN LOVE WITH YOU - C.Powell R.Philmore (Jobete, ASCAP/Koko-Pop, ASCAP/Stone Diamond, BMI/Chris Powell, BMI)	41 OOOHH - M.Adams D.Webster C.Carter K.Nash J.Douglass (Slave Song, ASCAP/Major Toms, BMI)	54 THE LAST TIME I MADE LOVE - B.Mann C.Weil J.Barry (Dyad, BMI, Steeple Chase, BMI)
88 CRUZAMATIC - P.Powell P.Williams (JC Sinban, ASCAP)	50 IN ONE LOVE AND OUT THE OTHER - L.F.Sylvers, III P.P.Oland D.Meyers (Chappell, ASCAP/Richter, ASCAP/Unichappell, BMI Mr Dapper, BMI)	49 OPERATOR - B.Watson R.Calloway B.Lipscomb (Hip Trip, BMI/Midstar, BMI)	20 THE MEDICINE SONG - D.H.Wolinski (Overdue, ASCAP/WB, ASCAP)
75 DO WHAT YOU DO - R.Dino L.D.Tomaso (Unicity, ASCAP/RaRa, ASCAP Aidentie, ASCAP)	72 IN THE DARK - R.Ayers D.Spragley J.Bedford (Yeldarps, ASCAP Carrier, ASCAP/AFT, ASCAP)	32 OUT OF TOUCH - D.Hall J.Oates (Hot-Cha, BMI/Unichappell, BMI)CHA/HL	
100 DON'T GIVE UP - T.Comer (Gone Fishin', ASCAP)		9 PENNY LOVER - L.Richie B.Harvey-Richie (Brockman, ASCAP)CLM	



## Melba Moore Keeps Singing, Resumes Acting

NEW YORK In the mid-'70s, Melba Moore was known more for her roles in Broadway musicals, among them "Purlie" and "Timbuktu," than for her work on records. But in recent years she has concentrated on recording, cutting a series of danceable black pop albums for Capitol.

Now Moore is attempting a fusion of acting and recording with her participation in the CBS mini-series "Ellis Island" this week and recording with Keith Diamond, producer of Billy Ocean's No. 1 pop single "Carribbean Queen."

On "Ellis Island" Moore plays Flora Mitchum, an expatriate black singer who travels to Europe at the turn of the century to find recognition. There she marries a black pianist played by Ben Vereen. After a series of plot twists, including befriending a Russian Jew emigrating to America, Moore's character becomes the first black woman on Broadway.

Moore is currently in the studio with Diamond cutting songs for an album slated for January release. The album will contain three ballads, a departure from recent efforts that will please fans of Moore's '70s hits "I Am His Woman" and "Lean On Me."

"I've been getting a lot more requests for ballads," she says, "and with the changes occurring in black radio today the market seems ready to accept them." But Moore isn't playing it completely safe, since she's also recorded her first rock'n'roll song, "Read My Lips."

NELSON GEORGE

## Def Jam Label Will Specialize in 'Real Street Music'

NEW YORK Def Jam Records, a new independent label specializing in rap music, is being started by Run-D.M.C. manager/producer Russell Simmons and producer Rick Rubin.

"The purpose of this company is to educate people to real street music by putting out records nobody in the business would distribute but us," says Simmons.

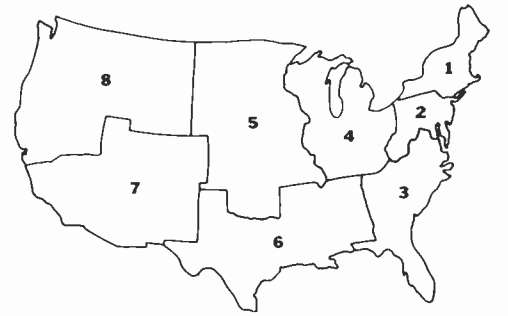
The first single on the Malverne-distributed label is L.L. Cool J's "I Need A Beat." Also on the roster are Run-D.M.C. spinner Jazzy Jay, who will have a single titled "Def Jam"; TLA Rock, whose Rubin-produced 12-inch, "It's Yours," was an underground rap favorite last summer; Jimmy Spicer, who has previously recorded for Spring; and the Beastie Boys, a group of white rockers who rap over heavy metal rhythms.

# 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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		NATIONAL 89 REPORTERS		NEW ADDS		TOTAL ON	
<b>REGION 1</b> CT,MA,ME,NY State,Ri,VT		<b>JERMAINE JACKSON</b> DO WHAT YOU DO ARISTA		14	38		
<b>REGION 2</b> DE,D.C.,MD,NJ,NY Metro,PA,WV		<b>KIDS AT WORK</b> SING'IN HEY YEA CBS ASSOCIATES/S.O.N.Y.		19	39		
<b>JERMAINE JACKSON</b> DO WHAT YOU DO		<b>BAND OF GOLD</b> LOVE SONGS ARE BACK RCA		16	30		
<b>KIDS AT WORK</b> SING'IN HEY YEA		<b>THELMA HOUSTON</b> YOU USED TO HOLD ME SO TIGHT MCA		15	64		
<b>DONNA SUMMER</b> SUPERNATURAL LOVE		<b>SHALAMAR</b> AMNESIA SOLAR		14	24		
<b>WILD</b> Boston, MA <b>WKND</b> Hartford, CT <b>WNHC</b> New Haven, CT <b>WDKX-FM</b> Rochester, NY		<b>REGION 4</b> IL,IN,KY,MI,OH,WI					
<b>WWIN-FM</b> Baltimore, MD <b>WXYV</b> Baltimore, MD <b>WRKS</b> New York, NY <b>WNJR</b> Newark, NJ <b>WDAS-FM</b> Philadelphia, PA <b>WUSL</b> Philadelphia, PA <b>WAMO</b> Pittsburgh, PA <b>WDJY</b> Washington, DC <b>WHUR</b> Washington, DC		<b>THELMA HOUSTON</b> YOU USED TO HOLD ME SO TIGHT					
<b>REGION 3</b> FL,GA,NC,SC,East TN,VA		<b>ROY AYERS</b> IN THE DARK					
<b>JERMAINE JACKSON</b> DO WHAT YOU DO		<b>LILLO THOMAS</b> ALL OF YOU					
<b>BAND OF GOLD</b> LOVE SONGS ARE BACK		<b>WBMX</b> Chicago, IL <b>WGCI-FM</b> Chicago, IL <b>WJPC</b> Chicago, IL <b>WBLZ</b> Cincinnati, OH <b>WCIN</b> Cincinnati, OH <b>WDMT</b> Cleveland, OH <b>WJMO</b> Cleveland, OH <b>WZAK</b> Cleveland, OH <b>WDAO</b> Dayton, OH <b>WDRQ</b> Detroit, MI <b>WGPR</b> Detroit, MI <b>WJLB</b> Detroit, MI <b>WKWM</b> Grand Rapids, MI <b>WTLC</b> Indianapolis, IN <b>WLou</b> Louisville, KY <b>WLUM</b> Milwaukee, WI <b>WNOV</b> Milwaukee, WI					
<b>THELMA HOUSTON</b> YOU USED TO HOLD ME SO TIGHT		<b>REGION 5</b> IA,KS,MN,MO,NE,ND,OK,SD					
<b>WAOK</b> Atlanta, GA <b>WIGO</b> Atlanta, GA <b>WVEE</b> Atlanta, GA <b>WPAL</b> Charleston, SC <b>WWWZ</b> Charleston, SC <b>WGIV</b> Charlotte, NC <b>WPEG</b> Charlotte, NC <b>WRBD</b> Ft. Lauderdale, FL <b>WJAX-AM</b> Jacksonville, FL <b>WJAX-FM</b> Jacksonville, FL <b>WPDQ</b> Jacksonville, FL <b>WEDR</b> Miami, FL <b>WOWI</b> Norfolk, VA <b>WRAP</b> Norfolk, VA <b>WORL</b> Orlando, FL <b>WPLZ</b> Petersburg, VA <b>WANT</b> Richmond, VA <b>WEAS</b> Savannah, GA <b>WRXB</b> St. Petersburg, FL <b>WWDM</b> Sumter, SC <b>WANM</b> Tallahassee, FL <b>WQKS</b> Williamsburgh, VA <b>WWIL-FM</b> Wilmington, NC <b>WAAA</b> Winston-Salem, NC		<b>BAND OF GOLD</b> LOVE SONGS ARE BACK					
		<b>KLYMAXX</b> THE MEN ALL PAUSE					
		<b>BILLY OCEAN</b> LOVER BOY					
		<b>KPRS</b> Kansas City, MO <b>KAEZ</b> Oklahoma City, OK <b>KMJM</b> St. Louis, MO <b>WESL</b> St. Louis, MO <b>WZEN</b> St. Louis, MO					
		<b>REGION 6</b> AL,AR,LA,MS,West TN,TX					
		<b>BRASS CONSTRUCTION</b> INTERNATIONAL					
		<b>BAND OF GOLD</b> LOVE SONGS ARE BACK					
		<b>SADE</b> HANG ON TO MY LOVE					
		<b>WXOK</b> Baton Rouge, LA <b>WATV</b> Birmingham, AL <b>WENN</b> Birmingham, AL <b>KNOK</b> Ft. Worth, TX <b>KCOH</b> Houston, TX <b>KMJQ</b> Houston, TX <b>WJMI</b> Jackson, MS <b>WKXI</b> Jackson, MS <b>KLAZ</b> Little Rock, AR <b>KRNB</b> Memphis, TN <b>WDIA</b> Memphis, TN <b>WHRK</b> Memphis, TN <b>WLOK</b> Memphis, TN <b>WBLX</b> Mobile, AL <b>WQQK</b> Nashville, TN <b>WVOL</b> Nashville, TN <b>WYLD-AM</b> New Orleans, LA <b>WYLD-FM</b> New Orleans, LA <b>KHYS</b> Port Arthur, TX <b>KAPE</b> San Antonio, TX <b>KOKA</b> Shreveport, LA <b>KZEY</b> Tyler, TX					
		<b>REGION 7</b> AZ,Southern CA,CO,HI,Southern NV,NM,UT					
		<b>REGION 8</b> AK,Northern CA,ID,MT,Northern NV,OR,WA,W					
		<b>SHALAMAR</b> AMNESIA					
		<b>OLLIE AND JERRY</b> ELECTRIC BUGALOO					
		<b>JERMAINE JACKSON</b> DO WHAT YOU DO					
		<b>KDKO</b> Denver, CO <b>KACE</b> Los Angeles, CA <b>KDAY</b> Los Angeles, CA <b>KGFJ</b> Los Angeles, CA <b>KJLH</b> Los Angeles, CA <b>KUKQ</b> Phoenix, AZ <b>XHRM</b> San Diego, CA					
		<b>KSOL</b> San Francisco, CA					



## BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1983
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- Number One Black Albums, 1965-1983
- Top Ten Black Albums, 1965-1983
- Top Black Albums Of The Year, 1966-1983

FOR INFORMATION, WRITE: Billboard Chart Research Attn: Debra Todd 1515 Broadway New York, NY 10036

# Billboard HOT BLACK SINGLES RETAIL ACTION

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.

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## NATIONAL 135 REPORTERS

NUMBER  
REPORTING  
25

**MIDNIGHT STAR**  
OPERATOR SOLAR

**THE TEMPTATIONS**  
TREAT HER LIKE A LADY GORDY

**JERMAINE JACKSON**  
DO WHAT YOU DO ARISTA

**THE WHISPERS**  
CONTAGIOUS SOLAR

**THE JACKSONS**  
BODY EPIC

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

**ONE WAY**  
DON'T STOP

**MIDNIGHT STAR**  
OPERATOR

**BILLY OCEAN**  
LOVER BOY

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 TEMPTATIONS**  
TREAT HER LIKE A LADY

**ANGELA BOFILL**  
CAN'T SLOW DOWN

**AL JARREAU**  
AFTER ALL

Circles Phoenix, AZ  
City One Stop Los Angeles, CA  
Flipside Records Los Angeles, CA  
Integrity Gardena, CA  
Jazz City Los Angeles, CA  
Malt Shop Denver, CO  
Music Brokers Los Angeles, CA  
On Target San Diego, CA  
Riverwood Music Inglewood, CA  
Sun State Los Angeles, CA  
Tower San Diego, CA  
Uncle Jam's Los Angeles, CA  
World Of Records Los Angeles, CA

Evans House Of Music San Francisco, CA  
Leopold Berkley, CA  
Leopold Records San Jose, CA  
Music Menu Seattle, WA  
Music People Oakland, CA  
Record Factory Oakland, CA  
Tower San Francisco, CA  
Wauzi Records San Francisco, CA;

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

**MIDNIGHT STAR**  
OPERATOR

**MTUME**  
C.O.D. (I'LL DELIVER)

**THE TEMPTATIONS**  
TREAT HER LIKE A LADY

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

**BILLY OCEAN**  
LOVER BOY

**JERMAINE JACKSON**  
DO WHAT YOU DO

**THE STYLISTICS**  
GIVE A LITTLE LOVE

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 1 CT,MA,ME,NY State,Ri,VT

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

**THE TEMPTATIONS**  
TREAT HER LIKE A LADY

**THE WHISPERS**  
CONTAGIOUS

**MIDNIGHT STAR**  
OPERATOR

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

**THE WHISPERS**  
CONTAGIOUS

**THE JACKSONS**  
BODY

**MIDNIGHT STAR**  
OPERATOR

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



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**Breakin' Smiles.** This happy trio gathered to celebrate the platinum certification of the "Breakin'" movie soundtrack. From left are producer/writer Jerry Knight, PolyGram's pop division senior vice president Russ Regan, and producer/writer Ollie Brown. Under the name Ollie & Jerry, the musicians had the hit single "Breakin' . . . There's No Stoppin' Us."

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FOR INFORMATION, WRITE:  
**Billboard Chart Research**  
**Attn: Debra Todd**  
**1515 Broadway**  
**New York, NY 10036**

FOR WEEK ENDING NOVEMBER 17, 1984

# Billboard TOP BLACK ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	19	PRINCE & THE REVOLUTION ▲ WARNER BROS. 25110-1 (8.98)	Weeks at No. One: 7 PURPLE RAIN
2	2	3	8	STEVIE WONDER MOTOWN 6108ML (8.98)	SOUNDTRACK-WOMAN IN RED
3	3	2	22	TINA TURNER ▲ CAPITOL ST-12330 (8.98)	PRIVATE DANCER
4	4	4	15	BILLY OCEAN ● JIVE/ARISTA JLB-8213 (8.98)	SUDDENLY
5	5	5	17	THE TIME ● WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
6	6	23	4	CHAKA KHAN WARNER BROS. 25162-1 (8.98)	I FEEL FOR YOU
7	7	7	7	DIANA ROSS RCA AFL1-5009 (8.98)	SWEPT AWAY
8	8	10	4	NEW EDITION MCA 5515 (8.98)	NEW EDITION
9	9	6	54	LIONEL RICHIE ▲ MOTOWN 6059ML (8.98)	CAN'T SLOW DOWN
10	10	14	4	STEPHANIE MILLS CASABLANCA 822421-1M-1/POLYGRAM (8.98)	I'VE GOT THE CURE
11	20	33	4	JEFFREY OSBORNE A&M SP-5017 (8.98)	DON'T STOP
12	11	9	22	TEDDY PENDERGRASS ● ASYLUM 60317-1 /ELEKTRA (8.98)	LOVE LANGUAGE
13	13	13	12	THE S.O.S. BAND TABU FZ-39332 /EPIC	JUST THE WAY YOU LIKE IT
14	14	15	7	VANITY MOTOWN 6102ML (8.98)	WILD ANIMAL
15	15	8	12	MTUME EPIC FE-39473	YOU, ME AND HE
16	16	16	13	LILLO CAPITOL ST-12346 (8.98)	ALL OF YOU
17	17	17	15	THE POINTER SISTERS ▲ PLANET BXL1-4706/RCA (8.98)	BREAK OUT
18	18	22	9	KURTIS BLOW MERCURY 822420-1M-1/POLYGRAM (8.98)	EGO TRIP
19	19	11	19	KASHIF ARISTA ALB-8205 (8.98)	SEND ME YOUR LOVE
20	21	25	5	REBBIE JACKSON COLUMBIA CBFC 39238	CENTIPEDE
21	12	12	12	ALICIA MYERS MCA 5485 (8.98)	I APPRECIATE
22	NEW			WHODINI JIVE/ARISTA JLB-8251 (8.98)	ESCAPE
23	NEW			ASHFORD & SIMPSON CAPITOL ST-12366 (8.98)	SOLID
24	31	42	4	APOLLONIA 6 WARNER BROS. 25108-1 (8.98)	APOLLONIA 6
25	23	21	59	MADONNA ▲ SIRE 23867-1/WARNER BROS. (8.98)	MADONNA
26	27	27	21	SHEILA E. WARNER BROS. 25107-1 (8.98)	THE GLAMOROUS LIFE
27	24	24	17	JACKSONS ▲ EPIC QE 38946	VICTORY
28	22	20	12	JOYCE KENNEDY A&M SP-4996 (8.98)	LOOKIN' FOR TROUBLE
29	25	18	27	JERMAINE JACKSON ● ARISTA ALB-8203 (8.98)	JERMAINE JACKSON
30	41	54	4	GROVER WASHINGTON JR. ELEKTRA 60318 (8.98)	INSIDE MOVES
31	29	30	7	SAM HARRIS MOTOWN 6103ML (8.98)	SAM HARRIS
32	43	55	3	THE DAZZ BAND MOTOWN 6117ML (8.98)	JUKEBOX
33	38	38	31	THE BAR-KAYS MERCURY 818-478-1 /POLYGRAM (8.98)	DANGEROUS
34	30	26	9	RALPH MACDONALD POLYDOR 823323-1Y-1/POLYGRAM (8.98)	UNIVERSAL RYTHYM
35	36	36	26	O'BRYAN CAPITOL ST-12332 (8.98)	BE MY LOVER
36	26	19	9	JANET JACKSON A&M SP-4962 (8.98)	DREAM STREET
37	28	28	12	RICK JAMES GORDY 6095GL/MOTOWN (8.98)	REFLECTIONS
38	44	50	5	GLENN JONES RCA NFL1-8036 (8.98)	FINESSE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	35	35	11	RANDY HALL MCA 5504 (8.98)	I BELONG TO YOU
40	39	39	28	RUN-D.M.C. PROFILE PRO 1201 (8.98)	RUN-D.M.C.
41	53	-	2	Z.Z. HILL MALACO 7420 (8.98)	BLUESMASTER
42	33	31	7	DONNA SUMMER GEFEN GHS 24040/WARNER BROS. (8.98)	CATS WITHOUT CLAWS
43	45	48	5	THE STAPLE SINGERS PRIVATE I FZ 39460/EPIC	TURNING POINT
44	NEW			THE TEMPTATIONS GORDY 611GL/MOTOWN (8.98)	TRULY FOR YOU
45	50	60	3	CHAMPAIGN COLUMBIA FC-39365	WOMAN IN FLAMES
46	51	56	3	EARL KLUGH CAPITOL ST-12372 (8.98)	NIGHTSONGS
47	49	52	5	THE CONTROLLERS MCA 5514 (8.98)	THE CONTROLLERS
48	55	-	2	EVELYN "CHAMPAGNE" KING RCA AFL1-5308 (8.98)	SO ROMANTIC
49	40	32	20	NEWCLEUS SUNNYVIEW SUN 4901/BECKET (8.98)	JAM ON REVENGE
50	46	46	22	PATRICE RUSHEN ELEKTRA 60360-1 (8.98)	NOW
51	34	34	12	BOB MARLEY AND THE WAILERS ISLAND 90169/ATCO (8.98)	LEGEND
52	37	37	10	SADAO WATANABE ELEKTRA 60371 (8.98)	RENDEZVOUS
53	NEW			THE FORCE MD'S TOMMY BOY TBLP 1003 (8.98)	LOVE LETTERS
54	42	44	17	BRASS CONSTRUCTION CAPITOL ST-12327 (8.98)	RENEGADES
55	60	40	30	ONE WAY MCA 5470 (8.98)	LADY
56	32	29	22	PEABO BRYSON ELEKTRA 60392 (8.98)	STRAIGHT FROM THE HEART
57	NEW			PRINCE ▲ WARNER BROS. 1-23720 (10.98)	1999
58	NEW			DARYL HALL & JOHN OATES RCA AFL1-5309 (8.98)	BIG BAM BOOM
59	48	41	17	LAKESIDE SOLAR 60355/ELEKTRA (8.98)	OUTRAGEOUS
60	57	58	13	BOBBY BLAND MCA 5503 (8.98)	YOU'VE GOT ME LOVING YOU
61	61	59	12	HERBIE HANCOCK COLUMBIA FC-39478	SOUND-SYSTEM
62	63	64	67	JEFFREY OSBORNE ● A&M SP-4940 (8.98)	STAY WITH ME TONIGHT
63	54	51	24	DENIECE WILLIAMS COLUMBIA FC39366	LET'S HEAR IT FOR THE BOY
64	59	61	50	Z.Z. HILL MALACO 7415 (8.98)	I'M A BLUES MAN
65	58	43	6	GRANDMASTER MELLE MEL & THE FURIOUS FIVE SUGARHILL SH-9205 (8.98)	GRANDMASTER MELLE MEL & THE FURIOUS FIVE
66	52	53	22	SMOKEY ROBINSON TAMLA 6098TL/MOTOWN (8.98)	ESSAR
67	47	47	5	SOUNDTRACK ATLANTIC 80158 (8.98)	BEAT STREET VOL. II
68	56	57	11	BEAU WILLIAMS CAPITOL ST-12344 (8.98)	BODACIOUS
69	64	66	15	LITTLE MILTON MALACO 7419 (8.98)	PLAYING FOR KEEPS
70	68	68	19	SOUNDTRACK ▲ ARISTA ALB-8246 (8.98)	GHOSTBUSTERS
71	65	65	47	PATTI LABELLE ● P.I.R. FZ-38539 /EPIC	I'M IN LOVE AGAIN
72	62	49	100	MICHAEL JACKSON ▲ EPIC QE-38112	THRILLER
73	67	63	12	RAMSEY LEWIS AND NANCY WILSON COLUMBIA FC-39326	THE TWO OF US
74	66	45	8	GIL SCOTT-HERON ARISTA ALB-8248 (8.98)	THE BEST OF GIL SCOTT-HERON
75	74	74	72	MIDNIGHT STAR ▲ SOLAR 60241-1/ELEKTRA (8.98)	NO PARKING ON THE DANCE FLOOR

○ 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.

## JEFFREY OSBORNE

(Continued from page 52)

mean showcasing my individual ability. That means coming up with a song and sticking close to the melody line."

Osborne, who has written or co-written virtually all the songs on his three solo albums since leaving LTD, made a significant change in recording his voice on "Don't Stop." "One mistake I think vocalists make is to sing to the track," he says, "and then have the arranger come in and write around that. I reverse that. I want the arrangements to be finished, so I can have the final say on the record."

Osborne adds that the voice "has now become another color on the record. That's how [prominent black/pop producer/writer] Leon Sylvers does it. The voice has to fit a certain space just as any other instrument would."

Just before embarking on his current tour a month ago, Osborne and manager Jack Nelson signed with Coors Beer for tour sponsorship. The Colorado-based brewery has been the target of a protest by several black organizations over its hiring practices and the perception that Coors' upper management was anti-black. But after receiving commitments from Coors about funding for community programs aimed at minorities, Osborne accepted the offer.

Ivan Burrwell, Coors' national program manager of community relations, says his company hopes to make Osborne its symbol, much as Budweiser has done with Lou Rawls. Coors is cross-merchandising Osborne and its product in the 37 states in which the beer is available via posters, radio spots and

## Vancouver Added to Jacksons' Itinerary

VANCOUVER The Jacksons' "Victory" tour is adding this city to its itinerary. Barely had two dates, Nov. 16-17, been announced before Nov. 18 was added to accommodate ticket demand.

Ronald Andrew, event supervisor for Perryscope Concert Productions Ltd., says the indoor dates at the covered B.C. Place Stadium could gross \$4.8 million (Canadian) if all three shows sell out. The large stage and a decision by the promoter has shrunk the stadium capacity to 40,000 for the concerts about two-thirds of the normal seating for football and other events.

The Jacksons will donate 600 tickets to the needy and underprivileged. Mayor Mike Harcourt will hand the tickets to the United Way for distribution.

Earlier dates in Toronto netted more than \$6 million on the largest single-city gross so far on the tour. Two dates in Montreal also fared well.

## DAZZBAND

(cont'd from 52)

Harris says, "Our philosophy is pretty basic. If you keep good product on the street, you'll always be able to tour. The band's working fate is in our hands."

The band, booked by Norby Walters, stays on the road about half the year, averaging 60 dates during that span.

"hero cards" that feature Osborne's picture and biography. Burrwell won't put a dollar figure on Coors' commitment to Osborne other than to say, "It's a substantial involve-

ment and still growing."

Blacks constitute 6.5% of Coors consumption. The Western beer isn't distributed in many key black population centers, including Phila-

delphia, Chicago and Detroit. Coors hopes to have a national brewery by 1990, and sees underwriting the Osborne tour as a way to increase its longterm visibility in the black mar-

ket. Coors previously had Lakeside cut a radio spot and sponsored a concert in Memphis by Gladys Knight & the Pips, James Brown and Z.Z. Hill.

# TOMMY BOY

## CAN THE LABEL THAT BROKE ELECTRO BREAK A BALLAD?

For crying out loud,  
**#17 BULLET!**

"Tears"  
TB 848



B/W "FORGIVE ME GIRL"

NEW SINGLE:  
"FORGIVE ME GIRL"

by the **FORCE M.D.'S**  
from their debut LP **LOVE LETTERS**  
TBLP 1003

The FORCE M.D.'s are breaking hearts and charts across the country with their old-fashioned harmonies and new-fangled beat.

**Torch Song!**

"Lovin"  
TB 850

by the **JONZUN CREW** featuring **MICHAEL JONZUN**  
from their brand new LP **DOWN TO EARTH**  
TBLP 1004

ON:  
**WDAS KDAY KKDA**  
**WDMT KACE WWWS**  
**WPAL WDAO WZEN**  
**WUFO WNOV WQBH**

"Lovin'" has already ignited a flame that's burning up the country, and it's spreading fast! Artist-writer-producer MICHAEL JONZUN's brand new sound is sure to set everyone on fire.

moon, June, spoon, croon to a bold new beat!





# INDIES' CLIP OPPORTUNITIES WIDEN

## Video Jukebox Executive Sees Growing Interest

BY ANDREW ROBLIN

NASHVILLE If charting records seems to be increasingly difficult for independent country labels, the indies face a brighter picture when it comes to video.

At least, that's the view of Michael Reinart, who is video services director for Rowe International, headquartered in Whippany, N.J. Though Reinart says his firm hasn't yet contracted with any independent country labels, he hopes to do so soon to meet the expanded interest in country clips.

"We want to get into diversified programming," Reinart explains, "and we've had lots of requests for country."

Each of Rowe's existing 250 video jukeboxes—the chain is expanding at the rate of 30 to 35 boxes per month—now carries 10 country videos, but in February Rowe intends to introduce specialty reels featuring 20 country video selections. "It's rare for us to reject a country video, because demand is so great and availability so limited," Reinart adds, noting that even simple three-camera performance clips are acceptable to country viewers.

Interest in country video has been strongest in the South, he says, because there's been less penetration of cable television there than in other parts of the nation.

In response to Rowe's increased country video programming and projected income-generating potential, Reinart hopes Nashville labels will boost their video output. "We're hoping to see an increase in country video production at the first of the year," he says. "We found a hesitancy to get committed because of the cost, but some major labels are very aware of the new cable outlets and are looking for a correlation between music videos and sales."

"Country's one of the areas where the major labels aren't producing as much [as in the pop market]," Reinart continues. Only one of the major country labels—thought by sources to be MCA—is not working with Rowe and an agreement is believed to be in the

works. But the limited number of clips now produced by the majors creates a useful window of opportunity for indie labels.

While video exposure hasn't been proven to translate into increased country record sales, Rowe's video jukeboxes, which offer a choice of 160 audio tracks and 40 video selections, do provide labels with a glimmer of hope for the recouping of production costs.

Reinart predicts geometrically increasing royalty payments for videos seen on the jukeboxes' playlists. "If we have 1,500 machines in locations by the fall of 1985, and a video clip gets played for three months, we'll pay 20%-25% of the production costs on a \$75,000 video," he says.

Label executives won't comment on Reinart's revenue estimates. But

(Continued on page 65)



**Bare Songwriter.** Bobby Bare was recently presented with the Nashville Songwriters Assn. International's Friendship Award. Presenting the award are Maggie Cavender, NSAI executive director, and Don Wayne, NSAI president.

## Sam Marmaduke Named New CMA Chairman

NASHVILLE Sam Marmaduke, president of Western Merchandisers, has been named chairman of the board of the Country Music Assn. for its 1984-85 term. Richard L. McCullough, senior vice president of the J. Walter Thompson Agency in Chicago, has been re-elected president, after serving in the same capacity in 1983-84.

Elected as officers for one-year terms were: Irving Waugh, executive vice president; Joe Galante of RCA Records, senior vice president; and vice presidents Bud Wendell, Opryland USA Inc.; Frank Jones, PolyGram Records; Lynn Shults,

(Continued on page 64)

# NASHVILLE SCENE

by Kip Kirby



**ACROSS OUR DESK** each week come some amazing documents. Press releases touting "the next Elvis." News of "prestigious award winners," winning awards we've never heard of. Artists citing superhuman recording feats for their next "guaranteed smash."

Many of these releases are taken with appropriate grains of salt. Fact always speak louder than hyperbole. (See last week's column.)

Recently an announcement of a new "Music Industry Prayer Line" floated across our desk, set up by two "concerned music industry business associates" worried about recent publicity concerning drugs and alcohol abuse among entertainers.

According to the accompanying press release, the "Music Industry Prayer Request Line" is open from 5:30 a.m. to 11 p.m. every day, with all requests kept confidential. No mere Dial-A-Prayer this; you can specify your requests.

The idea intrigued us, so we dialed the number listed on the release. No answer. We tried again the following day, and again the next. No answer. On the release, it says in large letters: "God Cares For You—God Answers Prayer." We're sure He does. But we're not so sure about the Request Line!

**THE NASHVILLE NETWORK'S "Bobby Bare & Friends"** won a gold medal at the recent International Film & Television Festival of New York, held at Manhattan's Sheraton Centre. The Bare show, which spotlights songwriters in informal studio settings, earned its gold in the "talk and interview program" category, under the general heading, "tv entertainment program/series."

"Bobby Bare and Friends" is aired on the weekends as an hour-long program via The Nashville Network, which has seen a dramatic rise in the show's ratings since it first went on the air two years ago. The new season will begin tapings in February.

Meanwhile, Bare has been in the studio recording with producer **Brien Fisher**. Manager **Steven Greil** (who also produces "Bobby Bare & Friends") says he is optimistic that his artist will have a label deal by the first of the year on the strength of what's been cut.

Cable-captives might want to catch the Dec. 1 appearance of husband-wife team **Deborah Allen** and **Rafe VanHoy** when they join host Bare to talk about their creative collaboration as songwriters and as artist and producer.

**FROM TV TO FILMS:** Dottie West has a featured dramatic role in a new film entitled "Aurora." The movie is based on newspaper stories and eyewitness accounts of a UFO that crashed into a water tower in Aurora, Tex. in 1897, 15 years before the Wright

Brothers' flight at Kitty Hawk, N.C. (We told you we get some amazing stuff across our desks.)

According to the published accounts—or the movie, we're not sure which—the alien pilot's body was recovered. West plays the role of a widow whose house happens to be the hub of events.

And **Dene Anton**, an actress/singer who is also the wife of BMI's West Coast head Ron Anton, will play the role of a "fading country superstar" in a film titled "Rigged." **George Kennedy** stars in the movie, which shoots in Galveston, Tex.

Texas has become the new alternative Hollywood for film projects—especially the small town of Waxahachie, which claims two critical triumphs: "Tender Mercies" (which brought **Robert Duvall** his recent Academy Award) and "Places In The Heart" (which appears likely to do the same for **Sally Field**).

Aside from these are a number of other movies now shooting or recently wrapped in the Lone Star State.

## Has the music industry got a prayer (line)?

At the rate its celluloid and video projects are growing, Texas may soon be called the *Second Coast* instead of the *Third Coast*.

**CHARITY UPDATE:** 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.

**WJIL Jacksonville, Ill.** reports that **Ed Bruce's** fundraising performance for the Pathway School there constituted the biggest individual contribution the institution has ever received. The school serves mentally retarded and physically handicapped adults and children in the west central Illinois area.

Proceeds from the sale of the HMC Records album "Shine On Cape Hatteras Lighthouse" will be used to restore that North Carolina coastal landmark. The compilation project features cuts by such notable North Carolinians as **Charlie Daniels**, **Earl Scruggs**, **George Hamilton IV**, **Arthur Smith**, **Don Gibson**, **Ronnie Milsap**, **Billy "Crash" Craddock**, **Del Reeves**, **Livingston Taylor** and **Donna Fargo**. The title cut is performed by **Pete Peterson**. HMC is a Charlotte-based label.

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for giving Digital Associates  
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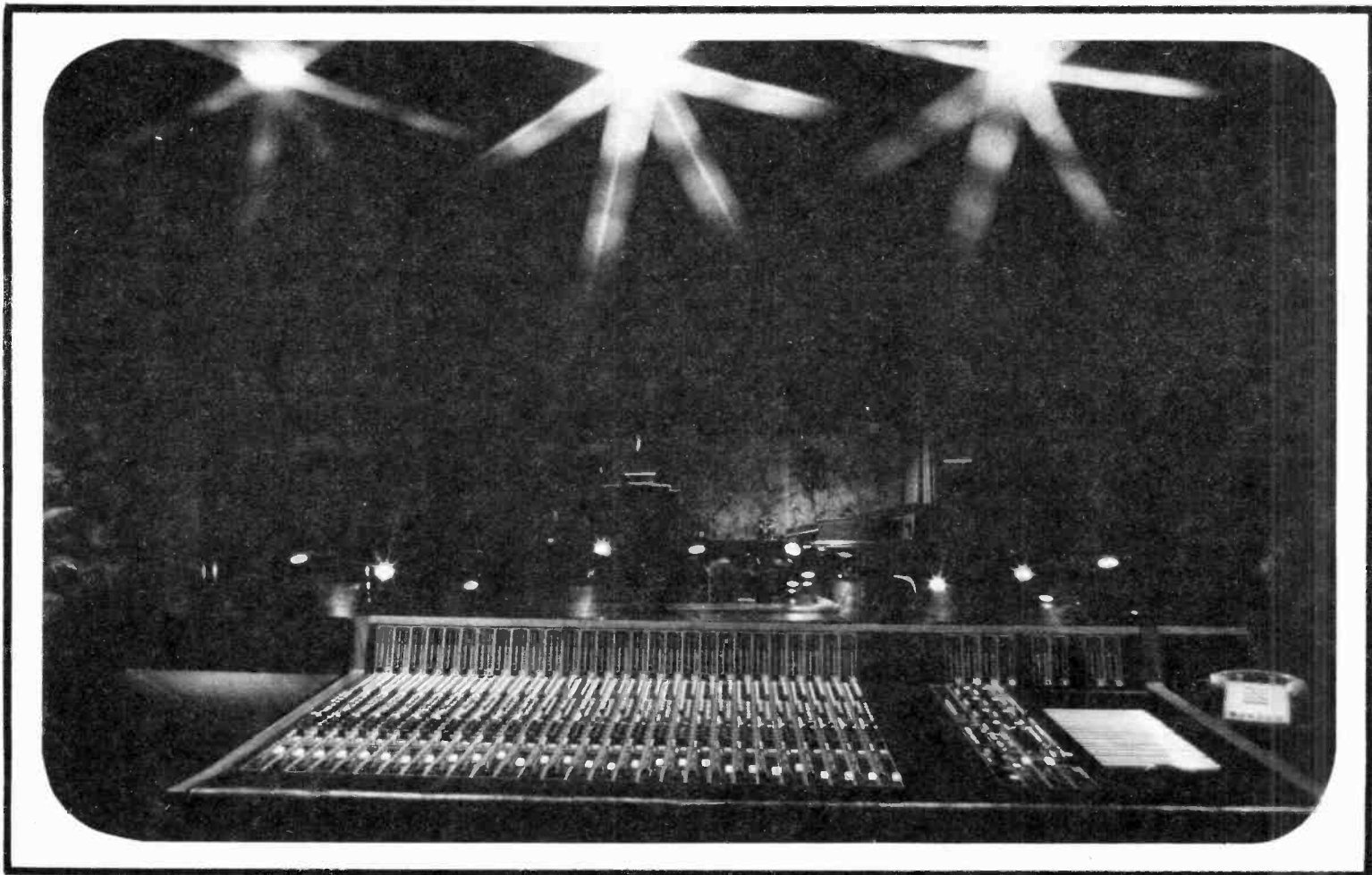
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# HOT COUNTRY SINGLES

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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 PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	15	GIVE ME ONE MORE CHANCE B.KILLEN/EPIC 34-04567	◆ EXILE
2	5	7	13	YOU COULD'VE HEARD A HEART BREAK J.BOWEN/WARNER BROS. 7-29206	JOHNNY LEE
3	4	5	14	FOOL'S GOLD J.CRUTCHFIELD/MCA 52426	LEE GREENWOOD
4	6	9	12	YOUR HEART'S NOT IN IT B.MONTGOMERY/COLUMBIA 38-04578	JANIE FRICKE
5	9	11	11	CHANCE OF LOVIN' YOU N.LARKIN E.T.CONLEY/RCA 13877	EARL THOMAS CONLEY
6	7	10	12	PRISONER OF THE HIGHWAY R.MILSAP R.GALBRAITH/RCA PB-13847	RONNIE MILSAP
7	10	14	11	NOBODY LOVES ME LIKE YOU DO J.E.NORMAN/CAPITOL 5401	A.MURRAY & D.LOGGINS
8	13	15	12	TOO GOOD TO STOP NOW J.BOYLAN/EPIC 34-04563	MICKY GILLEY
9	1	2	17	I'VE BEEN AROUND ENOUGH TO KNOW J.BOWEN/MCA 52407	JOHN SCHNEIDER
10	11	12	13	PINS & NEEDLES R.SKAGGS/MCA/CURB 52432	THE WHITES
11	12	13	12	MAGGIE'S DREAM D.WILLIAMS G.FUNDIS/MCA 52448	DON WILLIAMS
12	15	17	9	SHE'S MY ROCK B.SHERRILL/EPIC 04-04609	GEORGE JONES
13	16	18	11	P.S. I LOVE YOU J.KENNEDY/MERCURY 880-216-7	TOM T. HALL
14	17	20	10	GOD WON'T GET YOU F.POST D.PARTON/RCA 13883	DOLLY PARTON
15	18	21	9	I LOVE ONLY YOU M.MORGAN P.WORLEY/WARNER BROS. 7-29203	NITTY GRITTY DIRT BAND
16	20	24	7	WHY NOT ME B.MAHER/RCA/CURB 13923	THE JUDDS
17	19	22	9	WORLD'S GREATEST LOVER D.BELLAMY H.BELLAMY S.KLEIN/MCA/CURB 52446	THE BELLAMY BROTHERS
18	22	29	8	DOES FORT WORTH EVER CROSS YOUR MIND J.BOWEN G.STRAIT/MCA 52458	GEORGE STRAIT
19	21	25	8	AMERICA J.BRIDGES G.SCRUGGS/RCA 13908	◆ WAYLON JENNINGS
20	25	30	10	IT'S A BE TOGETHER NIGHT J.E.NORMAN/VIVA 7-29187	D.FRIZZEL & S.WEST
21	26	31	7	THE BEST YEAR OF MY LIFE E.RABBITT E.STEVENS J.BOWEN/WARNER BROS. 7-29186	EDDIE RABBITT
22	23	26	10	WISHFUL DRINKIN' M.BOGDAN L.MCBRIDE/MCA 52452	ATLANTA
23	3	4	14	SHE SURE GOT AWAY WITH MY HEART J.ANDERSON L.BRADLEY/WARNER BROS. 7-29207	JOHN ANDERSON
24	8	8	14	ONE TAKES THE BLAME J.KENNEDY/MERCURY 880-130-7	THE STATLER BROTHERS
25	27	32	9	SOME HEARTS GET ALL THE BREAKS CHUCKO II/EPIC 34-04586	CHARLY MCCLAIN
26	28	34	8	DIAMONDS IN THE DUST B.MONTGOMERY S.BUCKINGHAM/COLUMBIA 38-04610	MARK GRAY
27	29	35	7	ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT J.BOWEN H.WILLIAMS JR./WARNER/CURB 7-29184	◆ HANK WILLIAMS, JR.
28	30	36	7	CROSSWORD PUZZLE T.COLLINS/MCA 52465	BARBARA MANDRELL
29	32	38	6	HOW BLUE H.SHEDD/MCA 52468	REBA MCENTIRE
30	14	1	14	CITY OF NEW ORLEANS C.MOMAN/COLUMBIA 06371	WILLIE NELSON
31	37	47	5	YEARS AFTER YOU B.LOGAN/MCA 52470	JOHN CONLEE
32	36	40	9	WHATEVER TURNS YOU ON K.LEHNING/EPIC 34-04590	KEITH STEGALL
33	41	50	4	ME AGAINST THE NIGHT J.BOWEN/WARNER BROS. 7-29151	CRYSTAL GAYLE
34	38	43	7	JAGGED EDGE OF A BROKEN HEART G.DAVIES L.SKILAR/RCA 13912	GAIL DAVIES
35	40	46	6	GOT NO REASON NOW FOR GOIN' HOME R.REEDER G.WATSON/MCA/CURB 52457	GENE WATSON
36	39	44	6	THE BOYS NIGHT OUT B.MEVIS/COLUMBIA 38-04601	◆ MOE BANDY & JOE STAMPLEY
37	44	55	4	A PLACE TO FALL APART M.HAGGARD R.BAKER/EPIC 34-04663	MERLE HAGGARD
38	43	52	5	HEARTACHE AND A HALF R.VAN HOY/RCA 13921	DEBORAH ALLEN
39	24	19	13	RADIO LAND J.E.NORMAN/LIBERTY 1523	MICHAEL MARTIN MURPHY
40	31	16	15	PLEDGING MY LOVE B.AHERN/WARNER BROS. 7-29218	EMMYLOU HARRIS
41	47	53	7	LEONA R.SCRUGGS/CAPITOL/CURB 5403	SAWYER BROWN
42	55	-	2	(THERE'S A) FIRE IN THE NIGHT H.SHEDD ALABAMA/RCA 13926	◆ ALABAMA
43	51	57	5	THE GIRL MOST LIKELY TO B.MONTGOMERY/CLEVELAND INT'L 38-04608/COLUMBIA	B.J. THOMAS
44	53	65	3	SOMETHING IN MY HEART R.SKAGGS/EPIC 34-04668	RICKY SKAGGS
45	52	59	4	I'D DANCE EVERY DANCE WITH YOU B.MEVIS/MERCURY 880-306	THE KENDALLS
46	54	-	2	AIN'T SHE SOMETHING ELSE C.TWITTY D.HENRY/WARNER BROS. 7-29137	CONWAY TWITTY
47	56	68	3	YOU TURN ME ON (LIKE A RADIO) B.MEVIS/RCA 13937	ED BRUCE
48	62	-	2	ONE OWNER HEART J.E.NORMAN/WARNER/CURB 7-29167	T.G. SHEPPARD
49	69	-	2	MAKE MY LIFE WITH YOU R.CHANCEY/MCA 52488	OAK RIDGE BOYS
50	57	61	4	SLOW NIGHTS H.SHEDD/MCA 52474	MEL TILLIS WITH GLEN CAMPBELL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
51	49	51	9	GETTIN' OVER YOU D.SCHAFFER R.DIXON/TEXAS 5557	MASON DIXON
52	34	23	16	WOMAN YOUR LOVE B.MEVIS/COLUMBIA 38-04466	MOE BANDY
53	59	67	3	HOW DO YOU FEEL ABOUT FOOLING AROUND? B.T.JONES/COLUMBIA 38-04652	W. NELSON & K. KRISTOFFERSON
54	64	70	3	MISSIN' MISSISSIPPI N.WILSON/RCA 13936	CHARLEY PRIDE
55	33	6	16	IF YOU'RE GONNA PLAY IN TEXAS H.SHEDD ALABAMA/RCA 13840	ALABAMA
56	42	39	9	TURN ME LOOSE E.GORDY JR./RCA 13860	VINCE GILL
57	58	62	5	RESTLESS HEART R.LANDIS/RCA 13907	JUICE NEWTON
58	78	-	2	SHE'S GONNA WIN YOUR HEART E.RAVEN P.WORLEY/RCA 13939	◆ EDDY RAVEN
59	67	73	3	SHE'S GONE GONE GONE S.CORNELIUS/COLUMBIA 38-04647	CARL JACKSON
60	35	28	17	I DON'T KNOW A THING ABOUT LOVE F.BOWEN/WARNER BROS. 7-29227	CONWAY TWITTY
61	65	69	4	ANOTHER LONELY NIGHT WITH YOU J.KENNEDY/MCA/CHURCHILL 52469	ROY CLARK
62	50	49	8	ON THE WINGS OF A NIGHTINGALE D.EDMUNDS/MERCURY 880-213-7	◆ THE EVERLY BROTHERS
63	75	-	2	BABY'S GOT HER BLUE JEANS ON J.KENNEDY/CAPITOL 5418	MEL MCDANIEL
64	73	78	3	EIGHT DAYS A WEEK M.DANIEL J.DOWELL/MERCURY 880-316-7	THE WRIGHT BROTHERS
65	70	71	4	THINKING 'BOUT LEAVING D.KASTLE/MERCURY 880-256	BUTCH BAKER
66	48	41	17	(YOU BRING OUT) THE WILD SIDE OF ME K.LEHNING/EMI-AMERICA 8220	DAN SEALS
67	45	27	18	THE LADY TAKES THE COWBOY EVERYTIME R.HALL/COLUMBIA 38-04533	L.GATLIN & GATLIN BROS.
68	46	37	17	SECOND HAND HEART G.MORRIS J.E.NORMAN/WARNER BROS. 7-29230	◆ GARY MORRIS
69	84	-	2	ALL TANGLED UP IN LOVE M.WRIGHT/RCA 13938	GUS HARDIN
70	<b>NEW</b>	-	-	LET ME DOWN EASY D.TOLLE/NOBLE VISION 107	JIM GLASER
71	66	60	6	ROSE OF MY HEART R.ALBRIGHT/EPIC 34-04628	JOHNNY RODRIGUEZ
72	82	-	2	RUNNING DOWN MEMORY LANE A.D.MARTINO/MOON SHINE 3034	REX ALLEN JR.
73	74	-	2	WHAT ABOUT ME K.ROGERS D.FOSTER/RCA 13899	KENNY ROGERS
74	63	33	14	GOODBYE HEARTACHE E.KILROY/RCA 13850	LOUISE MANDRELL
75	81	-	2	GOODBYE HIGHWAY S.BUCKINGHAM/WARNER BROS. 7-29155	PAM TILLIS
76	76	81	3	PUT ANOTHER NOTCH IN YOUR BELT B.STULL/WESTTEXAS AMERICA 1	SUSAN RAYE
77	<b>NEW</b>	-	-	IF YOU THINK I LOVE YOU NOW C.STEWART/AMERICAN COUNTRY 45-2	THE SHOPPE
78	60	42	16	ROCK & ROLL SHOES B.SHERRILL/COLUMBIA 38-04531	RAY CHARLES WITH B.J. THOMAS
79	68	58	11	WHEN THE WILD LIFE BETRAYS ME J.BOWEN M.UTLEY T.BROWN/MCA 52438	JIMMY BUFFETT
80	<b>NEW</b>	-	-	WHAT AM I GONNA DO WITHOUT YOU S.GARRETT/VIVA 7-29147/WARNER BROS.	RAY PRICE
81	61	45	18	TO ME T.COLLINS J.CRUTCHFIELD/MCA 52415	BARBARA MANDRELL & LEE GREENWOOD
82	<b>NEW</b>	-	-	IF IT'S LOVE (THEN BET IT ALL) PENRAE/EMH 0035	JACK GREENE
83	72	56	9	DON'T YOU GIVE UP ON LOVE N.WILSON T.BROWN/RCA 13862	STEVE WARINER
84	71	48	18	UNCLE PEN R.SKAGGS/SUGAR HILL/EPIC 34-04527	RICKY SKAGGS
85	83	54	18	WHAT WOULD YOUR MEMORIES DO B.MEVIS/COMPLEAT 126/POLYGRAM	VERN GOSDIN
86	77	63	19	EVERYDAY R.CHANCEY/MCA 52419	◆ THE OAK RIDGE BOYS
87	80	64	22	I COULD USE ANOTHER YOU E.RAVEN P.WORLEY/RCA 13839	EDDY RAVEN
88	85	76	8	HOME AGAIN M.MASSER/ELEKTRA 7-69697	JUDY COLLINS & T.G. SHEPPARD
89	87	74	5	OLD MEMORIES ARE HARD TO LOSE J.FULLER J.HOBBS/CAPITOL 5404	KIMBERLY SPRINGS
90	89	83	5	THE RIVER'S SONG M.POST W.MURPHY/RCA 13913	JOEY SCARBURY
91	86	66	8	TURN ME TO LOVE N.WILSON/RCA 13810	KEITH WHITLEY
92	91	87	10	THAT'S EASY FOR YOU TO SAY R.PEOPLES B.HILL/MERCURY 880-192-7	KATHY MATTEA
93	90	72	5	LOVE AND LET LOVE S.MACLELLAN S.LIMBO/AMOR 1002	DANNY SHIRLEY
94	88	80	24	YOU'RE GETTIN' TO ME AGAIN D.TOLLE/NOBLE VISION 105	◆ JIM GLASER
95	94	90	22	FAITHLESS LOVE H.SHEDD/ATLANTIC/AMERICA 7-99768	GLEN CAMPBELL
96	92	-	2	JUST LIKE THAT B.MCCRACKEN J.RUTENSCHROER/REVOLVER 84-004	MALCHAK AND RUCKER
97	79	79	3	THE MINSTREL B.HILL/NSD 195	MIKE DEKLE
98	97	95	20	TURNING AWAY J.BOWEN/WARNER BROS. 7-29254	CRYSTAL GAYLE
99	98	77	15	A SWEETER LOVE (I'LL NEVER KNOW) J.CRUTCHFIELD/MCA 52394	BRENDA LEE
100	100	97	18	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 17, 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	GIVE ME ONE MORE CHANCE	EXILE	1
2	4	FOOL'S GOLD	LEE GREENWOOD	3
3	5	YOU COULD'VE HEARD A HEART BREAK	JOHNNY LEE	2
4	7	YOUR HEART'S NOT IN IT	JANIE FRICKE	4
5	11	CHANCE OF LOVIN' YOU	EARL THOMAS CONLEY	5
6	6	PRISONER OF THE HIGHWAY	RONNIE MILSAP	6
7	10	NOBODY LOVES ME LIKE YOU DO	A.MURRAY & D.LOGGINS	7
8	9	PINS & NEEDLES	THE WHITES	10
9	1	I'VE BEEN AROUND ENOUGH TO KNOW	JOHN SCHNEIDER	9
10	13	TOO GOOD TO STOP NOW	MICKEY GILLEY	8
11	12	MAGGIE'S DREAM	DON WILLIAMS	11
12	17	GOD WON'T GET YOU	DOLLY PARTON	14
13	16	SHE'S MY ROCK	GEORGE JONES	12
14	20	I LOVE ONLY YOU	NITTY GRITTY DIRT BAND	15
15	14	P.S. I LOVE YOU	TOM T. HALL	13
16	19	WORLD'S GREATEST LOVER	THE BELLAMY BROTHERS	17
17	18	WISHFUL DRINKIN'	ATLANTA	22
18	21	DOES FORT WORTH EVER CROSS YOUR MIND	GEORGE STRAIT	18
19	25	WHY NOT ME	THE JUDDS	16
20	22	IT'S A BE TOGETHER NIGHT	D.FRIZZEL & S.WEST	20
21	26	PLEDGING MY LOVE	EMMYLOU HARRIS	40
22	23	AMERICA	WAYLON JENNINGS	19
23	30	ALL MY ROWDY FRIENDS ARE COMING OVER	H.WILLIAMS, JR.	27
24	-	THE BEST YEAR OF MY LIFE	EDDIE RABBITT	21
25	3	SHE SURE GOT AWAY WITH MY HEART	JOHN ANDERSON	23
26	15	CITY OF NEW ORLEANS	WILLIE NELSON	30
27	8	ONE TAKES THE BLAME	THE STATLER BROTHERS	24
28	-	DIAMONDS IN THE DUST	MARK GRAY	26
29	-	RADIO LAND	MICHAEL MARTIN MURPHY	39
30	-	SOME HEARTS GET ALL THE BREAKS	CHARLY MCCLAIN	25

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	1	GIVE ME ONE MORE CHANCE	EXILE	1
2	5	YOU COULD'VE HEARD A HEART BREAK	JOHNNY LEE	2
3	4	FOOL'S GOLD	LEE GREENWOOD	3
4	6	YOUR HEART'S NOT IN IT	JANIE FRICKE	4
5	8	CHANCE OF LOVIN' YOU	EARL THOMAS CONLEY	5
6	11	NOBODY LOVES ME LIKE YOU DO	A.MURRAY & D.LOGGINS	7
7	7	PRISONER OF THE HIGHWAY	RONNIE MILSAP	6
8	10	TOO GOOD TO STOP NOW	MICKEY GILLEY	8
9	15	SHE'S MY ROCK	GEORGE JONES	12
10	12	MAGGIE'S DREAM	DON WILLIAMS	11
11	16	P.S. I LOVE YOU	TOM T. HALL	13
12	14	PINS & NEEDLES	THE WHITES	10
13	2	I'VE BEEN AROUND ENOUGH TO KNOW	JOHN SCHNEIDER	9
14	19	WHY NOT ME	THE JUDDS	16
15	18	I LOVE ONLY YOU	NITTY GRITTY DIRT BAND	15
16	17	GOD WON'T GET YOU	DOLLY PARTON	14
17	21	AMERICA	WAYLON JENNINGS	19
18	20	WORLD'S GREATEST LOVER	THE BELLAMY BROTHERS	17
19	23	DOES FORT WORTH EVER CROSS YOUR MIND	GEORGE STRAIT	18
20	22	THE BEST YEAR OF MY LIFE	EDDIE RABBITT	21
21	3	SHE SURE GOT AWAY WITH MY HEART	JOHN ANDERSON	23
22	24	SOME HEARTS GET ALL THE BREAKS	CHARLY MCCLAIN	25
23	9	ONE TAKES THE BLAME	THE STATLER BROTHERS	24
24	25	IT'S A BE TOGETHER NIGHT	D.FRIZZEL & S.WEST	20
25	26	DIAMONDS IN THE DUST	MARK GRAY	26
26	28	CROSSWORD PUZZLE	BARBARA MANDRELL	28
27	30	HOW BLUE	REBA MCENTIRE	29
28	29	ALL MY ROWDY FRIENDS ARE COMING OVER	H.WILLIAMS, JR.	27
29	27	WISHFUL DRINKIN'	ATLANTA	22
30	13	CITY OF NEW ORLEANS	WILLIE NELSON	30

## 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.	11
COLUMBIA	9
EPIC	8
MERCURY	7
CAPITOL	3
MCA/CURB	3
NOLE VISION	2
VIVA	2
WARNER/CURB	2
AMERICAN COUNTRY	1
AMOR	1
ATLANTIC/AMERICA	1
CAPITOL/CURB	1
CLEVELAND INT'L	1
COMPLEAT	1
ELEKTRA	1
EMH	1
EMI-AMERICA	1
LIBERTY	1
MCA/CHURCHILL	1
MOON SHINE	1
MOTOWN	1
NSD	1
RCA/CURB	1
REVOLVER	1
SUGAR HILL/EPIC	1
TEXAS	1
WESTEXAS AMERICA	1

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## COUNTRY SINGLES A-Z—SONGWriters/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

A-Z (LISTED BY TITLE)

<p>TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.</p> <p>37 A PLACE TO FALL APART - M.Haggard W.Nelson F.Powers (Mount Shasta, BMI)</p> <p>99 A SWEETER LOVE (I'LL NEVER KNOW) - J.Crutchfield (Music Corp. of America, BMI)</p> <p>46 AIN'T SHE SOMETHING ELSE - J.Foster B.Rice (Jack&amp;Bill, ASCAP)</p> <p>27 ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT - H.Williams, Jr. (Bocephus, BMI) CPP</p> <p>69 ALL TANGLED UP IN LOVE - B.McDill J.Weatherly (Hall-Clement, BMI/Bright Sky, ASCAP/Charlie Monk, ASCAP)</p> <p>19 AMERICA - S.Johns (Lowery, BMI/Legibus, BMI/Captain Crystal, BMI) CPP</p> <p>61 ANOTHER LONELY NIGHT WITH YOU - R.Clark C.Anderson (Seductive Lady, BMI/Sweet Street, ASCAP)</p> <p>63 BABY'S GOT HER BLUE JEANS ON - Bob McDill (Hall-Clement, BMI)</p> <p>5 CHANCE OF LOVIN' YOU - E.T.Conley R.Scraggs (Blue Moon, ASCAP/Labor Of Love, BMI)</p> <p>30 CITY OF NEW ORLEANS - S.Goodman (Buddah, ASCAP/Turnpike Tom, ASCAP) CPP</p> <p>28 CROSSWORD PUZZLE - S.Dean F.J.Myers (Tom Collins, BMI/Collins Court, ASCAP)</p> <p>26 DIAMONDS IN THE DUST - M.Gray S.LeMare (Warner-Tamerlane, BMI/Dotcabs, BMI) WBM</p> <p>18 DOES FORT WORTH EVER CROSS YOUR MIND - S.D.Shafer (Scuff-Rose, BMI)</p> <p>83 DON'T YOU GIVE UP ON LOVE - D.Gibson (Silverline, BMI)</p> <p>64 EIGHT DAYS A WEEK - J.Lennon P.McCartney (MacLen, BMI)</p> <p>86 EVERYDAY - D.Loggins J.D.Martin (Leeds, ASCAP/Patchwork, ASCAP/Music Corp. of America, BMI)</p> <p>95 FAITHLESS LOVE - J.D.Souther (Warner Bros., ASCAP/Golden Spread, ASCAP)</p> <p>3 FOOL'S GOLD - T.Tappan D.Roth (Goldsboro, ASCAP/Ronzomatic, BMI)</p> <p>51 GETTIN' OVER YOU - C.L.Rutledge (Phono, SESAC/Big Crush, SESAC)</p> <p>1 GIVE ME ONE MORE CHANCE - J.P.Pennington S.LaMaire (Pacific Island, BMI) HL/CPP</p> <p>14 GOD WON'T GET YOU - D.Parton (Velvet Apple, BMI) CPP</p>	<p>74 GOODBYE HEARTACHE - R.C.Bannon M.Spriggs (Warner-Tamerlane, BMI/Three Ships, BMI/Writers House, BMI) WBM</p> <p>75 GOODBYE HIGHWAY - P.Tillis M.A.Kennedy (Elektra, BMI/Asylum, BMI/Love Wheel, BMI/Pam Tillis, ASCAP)</p> <p>35 GOT NO REASON NOW FOR GOIN' HOME - J.Russell (Vogue, BMI/Sunflower County, BMI)</p> <p>38 HEARTACHE AND A HALF - D.Allen R.Van Hoy E.Struzick (Posey, ASCAP/Van Hoy, ASCAP/Unichappell, BMI/Struzick Muzick, ASCAP) CHA/HL</p> <p>88 HOME AGAIN - M.Masser (Prince Street, ASCAP/Screen Gems-Capitol EMI, ASCAP)</p> <p>29 HOW BLUE - J.Moffat (Sonmedia, BMI/Bugshoot, BMI)</p> <p>53 HOW DO YOU FEEL ABOUT FOOLING AROUND ? - K.Kristofferson M.Utley S.Bruton (Resaca, BMI/Music City, ASCAP)</p> <p>87 I COULD USE ANOTHER YOU - C.Waters B.Jones T.Spario (Tree Publishing Corp., BMI/O'lyric, BMI/Cross Keys, ASCAP) HL</p> <p>60 I DON'T KNOW A THING ABOUT LOVE - H.Howard (Tree Publishing Corp., BMI) HL</p> <p>15 I LOVE ONLY YOU - D.Loggins D.Schlitz (MCA, ASCAP/Don Schlitz, ASCAP/Leeds, ASCAP/Patchwork, ASCAP)</p> <p>45 I'D DANCE EVERY DANCE WITH YOU - M.Paden K.Welch (Tree Publishing Corp., BMI/Cross Keys, ASCAP)</p> <p>82 IF IT'S LOVE (THEN BET IT ALL) - J.R.Cochran (Tee Off Tunes, BMI)</p> <p>77 IF YOU THINK I LOVE YOU NOW - J.Mundy (Mundy, ASCAP/Shermari, ASCAP/Marilark, ASCAP)</p> <p>55 IF YOU'RE GONNA PLAY IN TEXAS - D.Mitchell M.Kellum (Baray, BMI/Dale Morris, BMI)</p> <p>20 IT'S A BE TOGETHER NIGHT - T.Rocco J.Schweers C.Black (Chappell, ASCAP/Bibo, ASCAP/Jack &amp; Bill, ASCAP/John Schweers, ASCAP) HL/CHA</p> <p>9 I'VE BEEN AROUND ENOUGH TO KNOW - D.Lee B.McDill (Hall-Clement, BMI) HL</p> <p>34 JAGGED EDGE OF A BROKEN HEART - W.Igleheart M.Joyce (Black Note, ASCAP/Greaser, BMI)</p> <p>96 JUST LIKE THAT - S.Throckmorton D.Cook P.R.Battle (Cross Keys, ASCAP/Tree Publishing Corp., BMI)</p> <p>41 LEONA - B.Shore D.Wills (Royal Haven, BMI/Gid, ASCAP) CPP</p>	<p>70 LET ME DOWN EASY - J.Michael L.Lafferty (Tolover, BMI/Jidobi, BMI)</p> <p>93 LOVE AND LET LOVE - D.Gray B.Reneau (Simonton, BMI/Think Music, ASCAP)</p> <p>11 MAGGIE'S DREAM - D.Loggins L.Silver (Leeds, ASCAP/Patchwork, BMI)</p> <p>49 MAKE MY LIFE WITH YOU - G.Burr (Garwin, ASCAP/Sweet Karol, ASCAP)</p> <p>33 ME AGAINST THE NIGHT - P.Rose M.Kennedy P.Bunch (Irving, BMI/Love Wheel, BMI)</p> <p>54 MISSIN' MISSISSIPPI - B.Gallimore B.Mevis B.Shore (Royalhaven, BMI/Gid, ASCAP/Dejamas, ASCAP)</p> <p>7 NOBODY LOVES ME LIKE YOU DO - J.Dunn P.Phillips (Ensign, BMI) CPP</p> <p>89 OLD MEMORIES ARE HARD TO LOSE - J.Fuller J.Self (ATV, BMI/Wingtip/BMI)</p> <p>62 ON THE WINGS OF A NIGHTINGALE - P.McCartney (MPL, ASCAP) HL</p> <p>48 ONE OWNER HEART - W.Aldridge T.Brasfield M.McAnally (Rich Hall, ASCAP/Almost, ASCAP/Tom Brasfield, ASCAP)</p> <p>24 ONE TAKES THE BLAME - D.Reid (Staller Brothers, BMI)</p> <p>10 PINS &amp; NEEDLES - R.Carnes J.Carnes C.Hardy (Elektra, BMI/Asylum, BMI/Refuge, ASCAP) WBM</p> <p>40 PLEDGING MY LOVE - D.Robey F.Washington (MCA, BMI)</p> <p>6 PRISONER OF THE HIGHWAY - M.Reid (Lodge Hall/ASCAP) CPP</p> <p>13 P.S. I LOVE YOU - G.Jenkins J.Mercer (MCA, ASCAP/WB, ASCAP) WBM</p> <p>76 PUT ANOTHER NOTCH IN YOUR BELT - M.Davis (Screen Gems, BMI/Emi, BMI)</p> <p>39 RADIO LAND - C.Rains J.E.Norman M.Murphy (Choskee Bottom, ASCAP/Kahala, ASCAP/Timberwolf, BMI)</p> <p>57 RESTLESS HEART - V.Stephenson T.DuBois D.Robbins (Warner House of Music, BMI/WB Gold, BMI) WBM</p> <p>78 ROCK &amp; ROLL SHOES - P.Kennery G.Lyle (Good Single, BMI/Irving, BMI) CPP</p> <p>71 ROSE OF MY HEART - H.Moffatt (Atlantic, BMI/Boquillas Canyon, BMI)</p> <p>72 RUNNING DOWN MEMORY LANE - E.Raven (Ravensong, ASCAP/Michael H.Goldsen, ASCAP)</p> <p>68 SECOND HAND HEART - C.Karp M.Gray H.Tipton (Warner-Tamerlane, ASCAP/Daticabo, BMI/Irving Music Inc., BMI) WBM/CPP</p> <p>23 SHE SURE GOT AWAY WITH MY HEART - W.Aldridge T.Brasfield (Rick Hall, ASCAP) CPP</p>	<p>59 SHE'S GONE GONE GONE - H.Howard (Tree Publishing Corp., BMI/Harlan Howard, BMI)</p> <p>58 SHE'S GONNA WIN YOUR HEART - M.Williams B.Burnette (Welbeck, ASCAP/Dorsey, ASCAP/CAVESSON, ASCAP)</p> <p>12 SHE'S MY ROCK - S.K.Dobbins (Famous, ASCAP/Chappell, ASCAP) HL/CHA/CPP</p> <p>50 SLOW NIGHTS - B.Albright (Sawgrass, BMI)</p> <p>25 SOME HEARTS GET ALL THE BREAKS - J.Raymond B.Moore (Tapadero, BMI) CPP</p> <p>44 SOMETHING IN MY HEART - W.Patton (Jack&amp;Bill, ASCAP/Amanda-Lin, ASCAP)</p> <p>100 STUCK ON YOU - L.Richie (Brockman, ASCAP) HL</p> <p>92 THAT'S EASY FOR YOU TO SAY - B.Clifford D.Hodges (Welbeck, BMI/ATV, ASCAP)</p> <p>21 THE BEST YEAR OF MY LIFE - E.Rabbitt E.Stevens (Deb Dave, BMI/Briarpatch, BMI) CPP</p> <p>36 THE BOSS NIGHT OUT - J.Stampley T.Stampley D.Rosson (Mullet, BMI/Banron, BMI)</p> <p>43 THE GIRL MOST LIKELY TO - S.Pippin W.Newton (Warner-Tamerlane, BMI/Writers House, BMI) WBM</p> <p>67 THE LADY TAKES THE COWBOY EVERYTIME - L.Gatlin (Larry Gatlin, BMI) WBM</p> <p>97 THE MINSTREL - M.Dekle (Lionsmate, ASCAP)</p> <p>90 THE RIVER'S SONG - S.Geyer M.Post (Famous, BMI/Darla, BMI/April, ASCAP/Ensign, BMI)</p> <p>42 (THERE'S A) FIRE IN THE NIGHT - B.Corbin (Sabal, ASCAP)</p> <p>65 THINKING 'BOUT LEAVING - R.Albright M.D.Sanders B.Paulson (Milene, ASCAP)</p> <p>81 TO ME - M.David M.Reed (Collins Court, ASCAP/Lodge Hall, ASCAP) CPP</p> <p>8 TOO GOOD TO STOP NOW - B.McDill R.Bourke (Hall-Clement, BMI/Chappell, ASCAP) HL/CHA</p> <p>56 TURN ME LOOSE - V.GH (Yenefit, BMI)</p> <p>91 TURN ME TO LOVE - W.Holyfield (April, ASCAP/Ideas Of March, ASCAP/Blackwood, BMI/Easy Days, BMI) CPP</p> <p>98 TURNING AWAY - T.Krekel (Combine, BMI) WBM</p> <p>84 UNCLE PEN - B.Monroe (Rightsong, BMI) CHA/HL</p> <p>73 WHAT ABOUT ME - K.Rogers D.Foster R.Marx (Lionmate, ASCAP/SecurityHogg, ASCAP/Foster Frees, BMI)</p>	<p>80 WHAT AM I GONNA DO WITHOUT YOU - L.Bastian (Blue Lake, BMI/Peso, BMI/Wallet, BMI)</p> <p>85 WHAT WOULD YOUR MEMORIES DO - H.Cochran D.Dillon (Tree, BMI) HL</p> <p>32 WHATEVER TURNS YOU ON - K.Stegall D.Lowery (Blackwood ASCAP/Stegall, BMI/Sheddhouse, ASCAP) CPP</p> <p>79 WHEN THE WILD LIFE BETRAYS ME - J.Buffett M.Utley W.Jennings (Coral Reefer, ASCAP/Coconutley, ASCAP/Warner- Tamerlane, BMI/Blue Sky Rider, BMI)</p> <p>16 WHY NOT ME - H.Howard B.Maher S.Throckmorton (Cross Keys ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Tree Publishing Corp., BMI) HL</p> <p>22 WISHFUL DRINKIN' - B.Mevis B.Shore (Gid, ASCAP/Royal Haven, BMI) CPP</p> <p>52 WOMAN YOUR LOVE - B.Shore D.Willis (Royalhaven, ASCAP/Gid, ASCAP) CPP</p> <p>17 WORLD'S GREATEST LOVER - D.Bellamy (Bellamy Brothers, ASCAP) CPP</p> <p>31 YEARS AFTER YOU - T.Schuyler (Debdave, BMI/Briarpatch, BMI) CPP</p> <p>66 (YOU BRING OUT) THE WILD SIDE OF ME - D.Seals (Pink Pig Music, BMI)</p> <p>2 YOU COULD'VE HEARD A HEART BREAK - M.Rossi (Songmaker, ASCAP)</p> <p>47 YOU TURN ME ON (LIKE A RADIO) - B.McDill J.Weatherly (Hall-Clement, BMI/Bright Sky, ASCAP)</p> <p>4 YOUR HEART'S NOT IN IT - M.Garvin B.Jones T.Shapiro (Tree Publishing Corp., BMI/O'lyric, BMI/Cross Keys, ASCAP) HL</p> <p>94 YOU'RE GETTIN' TO ME AGAIN - P.McManus W.Bomar (Music City, ASCAP) WBM</p>
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# 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.

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**Porter Ponders.** During a four-day swing in Canada on behalf of Opryland USA, Grand Ole Opry star Porter Wagoner, right, stops at radio station CFGM in Toronto for an interview with DJ Bill Kelly.

## CMA OFFICERS

(Continued from page 60)

Capitol/EMI America Records; Bruce Hinton, MCA Records, Don Nelson, radio station KSON; Connie Bradley, ASCAP; Jeff Davidson, Gannett Broadcasting Group.

Also elected as vice presidents were: Bill Lowery, The Lowery Group; David Lieberman, Lieberman Enterprises; Stan Moress, Scotti Brothers, Moress & Nanas; Sam Lovullo, Gaylord Program Services; Lee Zhito, Billboard Publications; Hal Durham, Grand Ole Opry; Richard Sterban, Oak Ridge Boys; and Buddy Killen, Tree International.

At its Nov. 2 board meeting and election, the CMA also elected as international vice presidents Leonard Rambeau, Balmur Ltd., Toronto, and Hiroshi Kanai, CBS/Sony, Tokyo.

Serving as CMA secretary this year will be Bill Anderson. Jim Powers of the Handleman Co. was elected assistant secretary; David Skepner of Loretta Lynn Enterprises was named treasurer; Louise Mandrell was named assistant treasurer; Jay Morgenstern of Warner Bros. Music was chosen sergeant-at-arms; and Tandy Rice of Top Billing International was elected assistant sergeant-at-arms. Morey will act as this year's CMA historian. Assistant historian is Steven Greil of Greilworks in Nashville.



### REGION 1

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

### REGION 2

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

#### B.J. THOMAS

THE GIRL MOST LIKELY TO

#### CONWAY TWITTY

AIN'T SHE SOMETHING ELSE

#### ALABAMA

(THERE'S A) FIRE IN THE NIGHT

**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, PA

**WCAO** Baltimore, MD

**WRKZ** Hershey, PA

**WHN** New York City, NY

**WMZQ** Washington, DC

**WWVA** Wheeling, WV

### REGION 3

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

#### T.G. SHEPPARD

ONE OWNER HEART

#### EDDY RAVEN

SHE'S GONNA WIN YOUR HEART

#### ALABAMA

(THERE'S A) FIRE IN THE NIGHT

**WJAZ** Albany, GA

**WWNC** Asheville, NC

**WPLO** Atlanta, GA

**WGUS** Augusta, GA

**WXBQ** Bristol, VA

**WEZL** Charleston, SC

**WSOC** Charlotte, NC

**WDOO** 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

#### T.G. SHEPPARD

ONE OWNER HEART WARNER/CURB

#### OAK RIDGE BOYS

MAKE MY LIFE WITH YOU MCA

#### EDDY RAVEN

SHE'S GONNA WIN YOUR HEART RCA

#### ALABAMA

(THERE'S A) FIRE IN THE NIGHT RCA

#### CONWAY TWITTY

AIN'T SHE SOMETHING ELSE WARNER BROS.

NEW ADDS	TOTAL ON
42	95
41	89
37	72
38	102
35	100

### REGION 4

IL, IN, KY, MI, OH, WI

#### T.G. SHEPPARD

ONE OWNER HEART

#### OAK RIDGE BOYS

MAKE MY LIFE WITH YOU

#### CONWAY TWITTY

AIN'T SHE SOMETHING ELSE

**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

**WTOS** 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

#### T.G. SHEPPARD

ONE OWNER HEART

#### ALABAMA

(THERE'S A) FIRE IN THE NIGHT

#### OAK RIDGE BOYS

MAKE MY LIFE WITH YOU

**KHAK** Cedar Rapids, IA

**KSO** Des Moines, IA

**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

#### OAK RIDGE BOYS

MAKE MY LIFE WITH YOU

#### EDDY RAVEN

SHE'S GONNA WIN YOUR HEART

#### 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

**WNOE** New Orleans, LA

**KYXX** Odessa, TX

**WPMO** Pascagoula, MS

**KBUC** San Antonio, TX

**KKYX** San Antonio, TX

**KRMD** Shreveport, LA

**KWKH** Shreveport, LA

**WACO** Waco, TX

**KLUR-FM** Wichita Falls, TX

### REGION 7

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

### REGION 8

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

#### CONWAY TWITTY

AIN'T SHE SOMETHING ELSE

#### T.G. SHEPPARD

ONE OWNER HEART

#### OAK RIDGE BOYS

MAKE MY LIFE WITH YOU

**KRST** Albuquerque, NM

**KUZZ** Bakersfield, CA

**KSSS** Colorado Spring, CO

**KBRQ-AM/FM** Denver, CO

**KLZ** Denver, CO

**KYGO** Denver, CO

**KVEG** Las Vegas, NV

**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

**KKBC** Carson City, NV

**KHSL** Chico, CA

**KUGN** Eugene, OR

**KMAK** Fresno, CA

**KMIX** Modesto, CA

**KNEW** Oakland, CA

**KWJJ** Portland, OR

**KRAK** Sacramento, CA

**KGAY** Salem, OR

**KMPS** Seattle, WA

**KGA** Spokane, WA

**KRPM** Tacoma, WA

1195 Mt. Paran Rd., N.W.  
Atlanta, Georgia 30327  
404-233-5167

**COUNTRY MUSIC  
PROMOTION AT ITS  
HIGHEST LEVEL.  
REPRESENTING PUBLISHERS,  
ARTISTS AND  
RECORD COMPANIES.**

# Billboard HOT COUNTRY SINGLES RETAIL ACTION

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

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## VIDEO JUKEBOX

(Continued from page 60)

they share his optimism in viewing the continued growth of the video jukeboxes.

"It's got to be the next generation," says Brian Kelleher, director of administration for PolyGram. "There's no question in my mind. I think the potential for that number of outlets is very real."

And Arnie Holland, RCA Video's vice president of business affairs and program distribution, while noting that "the jukebox is producing negligible income for us at this point," asserts that "once they reach the threshold of 1,000 boxes, it should get significant." Holland predicts that by 1986, these video jukeboxes "could help us offset the rapidly increasing cost of video production."

Publishers, too, are intrigued by the video jukebox. Tree International in Nashville is even considering embarking on its own video productions.

"It's in the discussion stages now," confirms Donna Hilley, vice president of Tree, Nashville's largest independent publishing operation. "It's an area that we'll be deriving income from, so we're looking into how we can make the most money for our writers."

## 'Alabama Moon' Rises on New Kentucky Label

NASHVILLE Former Exile member Bernie Faulkner has established the BFI Records label in his hometown of Hazard, Ky. and has issued its first album, "Alabama Moon," by new artist Kathy Ritchie.

Faulkner, also a one-time member of the short-lived Warner/Viva trio Hazard, says his plans are to promote the album heavily in Hazard, then in Lexington, and then throughout Kentucky as a way of methodically building a base for Ritchie. He is already advertising the project locally on radio.

With the financial backing of a Lexington television station owner to the tune of \$20,000-\$30,000, Faulkner says his next step is to shoot a video, probably on the title cut, and then follow with a single release in middle or late November.

Available as a cassette only, "Alabama Moon" mixes both secular and Christian numbers. Such top country writers as Steve Dorff, Jerry Gillespie and Bob DiPiero are represented on the project.

### NATIONAL 94 REPORTERS

NUMBER  
REPORTING  
24

**EDDIE RABBITT**  
THE BEST YEAR OF MY LIFE WARNER  
BROS.

**HANK WILLIAMS, JR.**  
ALL MY ROWDY FRIENDS ARE COMING  
OVER TONIGHT WARNER/CURB

**REBA MC ENTIRE**  
HOW BLUE MCA

**MARK GRAY**  
DIAMONDS IN THE DUST COLUMBIA

**GAIL DAVIES**  
JAGGED EDGE OF A BROKEN HEART RCA

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

**HANK WILLIAMS, JR.**  
ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT

**GAIL DAVIES**  
JAGGED EDGE OF A BROKEN HEART

**SAWYER BROWN**  
LEONA

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

**REBA MC ENTIRE**  
HOW BLUE

**MARK GRAY**  
DIAMONDS IN THE DUST

**EDDIE RABBITT**  
THE BEST YEAR OF MY LIFE

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

**EDDIE RABBITT**  
THE BEST YEAR OF MY LIFE  
**MARK GRAY**  
DIAMONDS IN THE DUST  
**THE JUDDS**  
WHY NOT ME

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 Metairie, LA  
Southwest Wholesalers Houston, TX  
Target/Jet Co. Maumelle, AR  
The Record Shop Huntsville, AL  
Top Ten Records Dallas, TX  
Western Merchandisers 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,WY

**HANK WILLIAMS, JR.**  
ALL MY ROWDY FRIENDS ARE COMING OVER  
TONIGHT  
**WAYLON JENNINGS**  
AMERICA  
**GAIL DAVIES**  
JAGGED EDGE OF A BROKEN HEART

Charts Records And Tapes Phoenix, AZ  
KSG Layton, UT  
Mountain Coin Denver, CO  
Music Operators Fullerton, CA  
Pro One Stop Tempe, AZ  
Smash Record Dist Phoenix, AZ  
Tower El Cajon, CA  
Tower El Toro, CA  
Tower Records Las Vegas, NV  
American Stereo Springfield, OR  
Major Dist. Seattle, WA  
Sea Port Records Portland, OR  
Tower San Francisco, CA  
Tower Sacramento, CA  
Tower Stockton Fresno, CA

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

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

**EDDIE RABBITT**  
THE BEST YEAR OF MY LIFE

**REBA MC ENTIRE**  
HOW BLUE

**SAWYER BROWN**  
LEONA

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

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

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

**EDDIE RABBITT**  
THE BEST YEAR OF MY LIFE

**MARK GRAY**  
DIAMONDS IN THE DUST

**GAIL DAVIES**  
JAGGED EDGE OF A BROKEN 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

## 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



# DAVID ALLAN COE FINALLY GETS 'COMMERCIAL CONSCIOUS'

BY EDWARD MORRIS

NASHVILLE After a mere 10 years on Columbia Records, David Allan Coe says he has persuaded himself that it's finally time he became "commercial conscious." His decision coincides neatly with the release of the first single from his upcoming "Darlin', Darlin'" album and the announcement earlier this year that his "Greatest Hits" album (issued in 1979) had at last gone gold—the first gold certification of Coe's career.

Recently, Columbia released the Coe double album "For The Record—The First 10 Years." The label is now planning a promotional tour in support of the January debut of "Darlin', Darlin'." The single "She Used To Love Me A Lot" was released this week.

As part of the overall promotion,

Coe is doing a benefit concert here Tuesday (13) in honor of the late Steve Goodman, whose "You Never Even Called Me By My Name" was Coe's first top 10 hit. Proceeds will go to Dream Makers, an organization that fulfills the last wishes for terminally ill children, most of whom are suffering from leukemia, the disease from which Goodman died.

The benefit will mark one of Coe's infrequent concerts in Nashville and will give the music community an opportunity to get an up-close look at the "new" Coe.

Another factor in Coe's turn toward more commercial music is his newfound acceptance by radio. For years, programmers largely ignored his records, owing, he maintains, to his tough-guy image and unorthodox lifestyle, which embraced, among other tenets, a loud-

ly proclaimed and openly practiced belief in polygamy. But last year, Coe released what he thought was just another single that radio would ignore, and it proved to be the biggest airplay hit of his career. "The Ride," a story of a hitchhiker's encounter with the ghost of Hank Williams, reached number four on the country chart.

A subsequent sleeper, "Mona Lisa Lost Her Smile," did even better, peaking at two. And all of a sudden, the one-time pariah was getting radio exposure commensurate with his record sales.

The old Coe—the one given to concept albums and philosophical pronouncements—surfaced again earlier this year via his "Just Divorced" project, which chronicled a particularly wrenching marital breakup. "Darlin', Darlin'," Coe promises, will be measurably less

heavy: "What we're looking for is more of a commercial album than we've had in the past. There are probably five singles on this album."

Coe is absolutely placid about his switch in musical emphasis: "I've made enough artistic statements now, and I have enough artistic representation in my catalog that I can be commercial conscious. I've conquered the cult market. I've conquered the artistic market. Now it's really a challenge to me to be commercial."

He admits, and CBS/Nashville general manager Rick Blackburn confirms, that some of the songs Coe proposed for the "Just Divorced" project were rejected because, as Coe describes them, "they were too emotional, too personal."

Not long after he got his first contract with Columbia, Coe moved

away from Nashville, finally establishing a base in Florida. He returned to Tennessee in mid-1982 and has since spent a good deal of time in Nashville.

Coe does most of his own booking and says that his show books in the \$15,000-a-night range. "But you've got to remember, we have three 18-wheelers, three buses and two limousines. I guess if we were making \$50,000 [a night] I'd have two Lear jets to take care of. What it all comes down to is that you still eat peanut butter sandwiches."

Besides his solo concerts, Coe has lately been packaged with such acts as Hank Williams Jr., Willie Nelson, Michael Martin Murphey and Sylvia. "Probably the greatest act I've worked with in the last year," he says, "was Carl Perkins." Coe says he does about 300 dates a year.

FOR WEEK ENDING NOVEMBER 17, 1984

Billboard

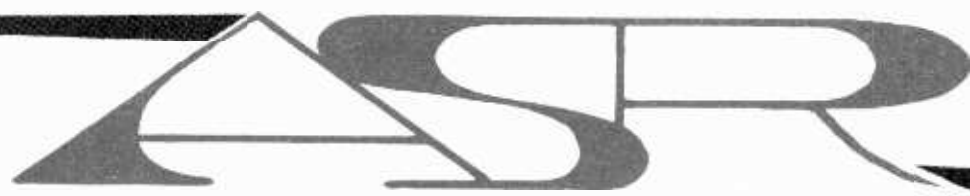
## TOP COUNTRY ALBUMS

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Compiled from national retail store and one-stop sales reports.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE
1	1	1	16	WILLIE NELSON COLUMBIA FC-39145 Weeks at No. One: 8	CITY OF NEW ORLEANS
2	5	6	12	THE OAK RIDGE BOYS MCA 5496 (8.98)	GREATEST HITS 2
3	2	2	31	ALABAMA RCA AHL1-4939 (8.98)	ROLL ON
4	3	4	18	JOHN ANDERSON WARNER BROS. 25099 (8.98)	EYE OF THE HURRICANE
5	4	3	22	MERLE HAGGARD EPIC FE-39364	IT'S ALL IN THE GAME
6	7	5	12	BARBARA MANDRELL & LEE GREENWOOD MCA 5477 (8.98)	MEANT FOR EACH OTHER
7	6	7	23	LEE GREENWOOD MCA 5488 (8.98)	YOU'VE GOT A GOOD LOVE COMIN'
8	9	13	8	EXILE EPIC FE-39424	KENTUCKY HEARTS
9	10	11	11	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW
10	13	31	3	RICKY SKAGGS EPIC FE-39410	COUNTRY BOY
11	14	24	3	GEORGE STRAIT MCA FE-5518	DOES FORT WORTH EVER CROSS YOUR MIND
12	8	8	23	HANK WILLIAMS, JR. WARNER/CURB 25088 (8.98)	MAJOR MOVES
13	17	26	13	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
14	28	47	3	EARL THOMAS CONLEY RCA AHL1-5175	TREADIN' WATER
15	19	22	18	NITTY GRITTY DIRT BAND WARNER BROS. 25113 (8.98)	PLAIN DIRT FASHION
16	16	19	51	JIM GLASER NOBLE VISION NV-2001	THE MAN IN THE MIRROR
17	18	20	10	JANIE FRICKE COLUMBIA FC-39338	THE FIRST WORD IN MEMORY
18	21	21	6	JIMMY BUFFETT MCA 5512 (8.98)	RIDDLES IN THE SAND
19	15	17	27	THE STATLER BROTHERS MERCURY 818-652-1 (8.98)	ATLANTA BLUE
20	12	9	27	LARRY GATLIN & THE GATLIN BROS. BAND COLUMBIA FC-39291	HOUSTON TO DENVER
21	20	16	38	THE JUDDS RCA/CURB MHL1-8515 (8.98)	THE JUDDS - WYNONNA & NAOMI
22	27	28	4	KENNY ROGERS RCA AJL-5335 (8.98)	WHAT ABOUT ME
23	11	10	31	MICKEY GILLEY & CHARLY MCCLAIN EPIC FE 39292	IT TAKES BELIEVERS
24	24	14	30	BARBARA MANDRELL MCA 5474 (8.98)	CLEAN CUTS
25	44	50	4	ANNE MURRAY CAPITOL SJ-12363 (8.98)	HEART OVER MIND
26	25	15	54	GEORGE STRAIT MCA 5450 (8.98)	RIGHT OR WRONG
27	29	29	23	DON WILLIAMS MCA 5493 (8.98)	CAFE CAROLINA
28	49	-	2	WILLIE NELSON & KRIS KRISTOFFERSON COLUMBIA FC-39531	MUSIC FROM 'SONGWRITER'
29	31	25	70	EARL THOMAS CONLEY RCA AHL1-4713 (8.98)	DON'T MAKE IT EASY FOR ME
30	22	23	17	THE WHITES MCA/CURB 5490 (8.98)	FOREVER YOU
31	33	36	54	CRYSTAL GAYLE WARNER BROS. 23958 (8.98)	CAGE THE SONGBIRD
32	26	18	24	RONNIE MILSAP RCA AHL-1-5016 (8.98)	ONE MORE TRY FOR LOVE
33	23	12	56	RICKY SKAGGS • SUGAR HILL/EPIC FE-38954/EPIC	DON'T CHEAT IN OUR HOMETOWN
34	34	43	5	EDDIE RABBITT WARNER BROS. WB 25151 (8.98)	THE BEST YEAR OF MY LIFE
35	32	30	22	THE BELLAMY BROTHERS MCA/CURB 5489 (8.98)	RESTLESS
36	41	32	30	ATLANTA MCA 5463 (8.98)	PICTURES
37	38	38	61	THE KENDALLS MERCURY 812-7791-1 (8.98)	MOVIN' TRAIN
38	62	-	2	THE EVERLY BROTHERS MERCURY 822-431	EB84

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	48	4	JOHN ANDERSON WARNER BROS. 25169 (8.98)	JOHN ANDERSON'S GREATEST HITS
40	40	49	4	EMMYLOU HARRIS WARNER BROS. 21561 (8.98)	PROFILES II - THE BEST OF EMMYLOU HARRIS
41	42	57	3	GEORGE JONES EPIC FE-39546	BY REQUEST
42	30	27	27	CONWAY TWITTY WARNER BROS. 25078 (8.98)	BY HEART
43	46	58	4	TOM JONES MERCURY 422-822-701 (8.98)	LOVE IS ON THE RADIO
44	NEW			GEORGE JONES EPIC FE-39272	LADIES CHOICE
45	47	55	5	TOM T. HALL MERCURY 822-425-1 (8.98)	NATURAL DREAMS
46	45	37	28	VERN GOSDIN COMPLEAT CPL1-1008	THERE IS A SEASON
47	35	35	30	GARY MORRIS WARNER BROS. 25069 (8.98)	FADED BLUE
48	43	45	5	JOHNNY LEE WARNER BROS. 25125 (8.98)	WORKIN' FOR A LIVIN'
49	37	34	14	MICKEY GILLEY EPIC FE-39324	TOO GOOD TO STOP NOW
50	NEW			JOHN CONLEE MCA 5521 (8.98)	BLUE HIGHWAY
51	36	33	13	CHARLY MCCLAIN EPIC FE-39425	CHARLY
52	53	40	16	GLEN CAMPBELL ATLANTIC/AMERICA 90164 (8.98)	LETTER TO HOME
53	56	42	165	WILLIE NELSON ▲ COLUMBIA KC 237542	GREATEST HITS
54	NEW			CONWAY TWITTY WARNER BROS. 25170 (8.98)	CONWAY'S LATEST GREATEST HITS-VOL. 1
55	NEW			REBA MCENTIRE MCA 5516 (8.98)	MY KIND OF COUNTRY
56	64	-	2	DAVID FRIZZELL & SHELLY WEST VIVA 25148 (8.98)	GOLDEN DUETS-THE BEST OF FRIZZELL & WEST
57	57	44	94	WILLIE NELSON & MERLE HAGGARD ▲ EPIC FE 37958	PANCHO & LEFTY
58	48	41	18	MOE BANDY & JOE STAMPLEY COLUMBIA FC-39426	THE GOOD OL' BOYS - ALIVE AND WELL
59	60	60	52	WILLIE NELSON COLUMBIA FC-39110	WITHOUT A SONG
60	52	56	81	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
61	55	53	341	WILLIE NELSON ▲ COLUMBIA JC 35305	STARDUST
62	65	67	109	HANK WILLIAMS, JR. ELEKTRA/CURB 60193 (8.98)	HANK WILLIAMS, JR.'S GREATEST HITS
63	NEW			DAN SEALS EMI-AMERICA ST-17131 (8.98)	SAN ANTOINE
64	63	64	26	THE WRIGHT BROTHERS MERCURY 818-654-1 (8.98)	EASY STREET
65	66	61	58	ANNE MURRAY CAPITOL ST12301 (8.98)	A LITTLE GOOD NEWS
66	50	52	139	WILLIE NELSON ▲ COLUMBIA FC 37951	ALWAYS ON MY MIND
67	59	51	87	ALABAMA ▲ RCA AHL 1-4663 (8.98)	THE CLOSER YOU GET
68	51	46	61	JOHN CONLEE MCA 5434 (8.98)	IN MY EYES
69	61	62	17	KAREN BROOKS WARNER BROS. 1-25051 (8.98)	HEARTS ON FIRE
70	58	54	140	ALABAMA ▲ RCA AHL 1-4229 (8.98)	MOUNTAIN MUSIC
71	72	70	43	THE STATLER BROTHERS MERCURY 812-184-1 (8.98)	TODAY
72	54	39	17	SOUNDTRACK RCA ABL1-5032 (9.98)	RHINESTONE
73	68	68	16	WAYLON JENNINGS RCA AHL 1-5017 (8.98)	NEVER COULD TOE THE MARK
74	70	63	49	EXILE EPIC B6E-39154	EXILE
75	67	69	56	HANK WILLIAMS, JR. ● WARNER/CURB 23924 (8.98)	MAN OF STEEL

○ 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.



**RECORDING SERVICES INC.**

10<sup>th</sup>

Anniversary

Specialists in

Tape & Floppy Disk Duplicating Services

for

Music, Education, Industry & Computer Software



# ASR Recording Services: At The Top Of Tape Duplication

By JIM BESSMAN

In 10 years, Sani Rothberg and Al Weintraub have taken ASR Recording Services, Inc. to the top of the tape duplication business. This is not only a remarkable achievement in itself, but truly amazing considering ASR is strictly an independent custom duplicating house in an ever-changing industry typically dominated by major corporations.

There are a number of reasons for ASR's success story. Four years ago the company doubled its East Coast operation in a move from its former Fairfield, N.J. plant to a 65,000 square foot facility in nearby Glen Rock. Coupled with a seven year old, 35,000 square foot building in Los Angeles' Chatworth section, ASR has a duplication capacity of over 200,000 cassettes a day. Besides using state-of-the-art equipment in both the duplication and packaging ends of the production process, sophisticated computerization now ensures that all aspects of company business are maintained with optimal efficiency.

Of course, the best equipment in the world cannot guarantee a healthy business without first-class customer service, and here A&R is second to none. The ASR philosophy in this regard is that the size of an account makes little difference. A \$10,000 a year account receives the same responsive service as the multi-million dollar client. At ASR, customer service staff are highly trained to ensure that if any unforeseen problems do arise, they are dealt with promptly and smoothly remedied.

For a 250-strong organization to be able to handle the enormous complexities of such a high-tech and highly competitive business, there has to be a genuine bond between everyone involved. This is certainly the case at ASR, where the word "family" is used whenever employees speak about their company, regardless of their department and position. Workers at all levels go to great lengths to point out that there is no bureaucratic hierarchy standing in the way of their making suggestions. Putting in one's two cents is actively encouraged and gladly accepted.

But perhaps the greatest factor behind ASR's success is its principals, uncanny foresight in peering into the future of



From left: Larry Block, vice president, sales; co-founders Sani Rothberg and Al Weintraub; and Barry Rothberg, vice president, finance.



Cesar Irizarry changing pancakes on one of the five duplication lines at ASR East.



ASR East



Jose Plnero, labeler, and Bud Grabowski, first shift foreman, check a job.



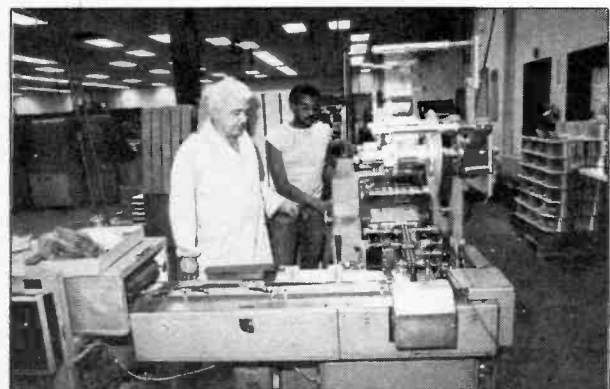
Marie Chateller and Cynthia Hamlett load floppy disks for duplication.

## ASR

### 10th ANNIVERSARY



Packaging supervisor Brenda Williams shrinking a multiple tape package.



Mike Perrotti, mechanic, and Pablo Delgado, operator, watch cassettes being shrink wrapped.

such a volatile industry. This skill was first manifested in ASR's decision years ago not to enter the record pressing end of prerecorded sound duplication, and was later apparent in the company's early preparation for the massive shift from 8-track to the cassette configuration, as well as LP to cassette. But even while ASR managed to stay a step ahead of the duplication industry as a whole, the tremendous demand for cassettes opened up the market to more and more competitors and a consequent erosion in cassette margins. Thus, ASR realized that in order to stay profitable, total volume would have to be increased, and increased volume required diversification.

Diversification at ASR took on various forms. The company moved into the packaging area to attract those accounts in need of full servicing as well as to obtain more volume from previous customers who could also benefit from the new service. A concerted effort was also undertaken to bring in different kinds of new accounts, especially non-music, spoken word programs such as foreign language, informational, instructional, educational, industrial, religious, and literary cassettes. These efforts have paid off as production has increased by five million cassettes in each of the last two years, to where over 45 million cassettes were manufactured at ASR in the year ending July 31, 1984.

Last January, ASR branched out beyond tape-only duplication into computer floppy disks and quickly reached sales of full production capacity. The company is now gearing up for installation of the most sophisticated diskette duplication equipment available. Duplication of encrypted programs without regard to what the encryption is and simultaneous double-sided duplication are two of the key features of the new unit.

ASR's success with floppy disk duplication has further encouraged a move into videocassette duplication. Unlike floppy disk clients, videocassette manufacturers are seen as being similar to record labels, and videocassette duplication is

(Continued on page ASR 13)



Gary Mayo, chief mastering engineer, checks a sample cassette in ASR's client listening room.



Elda Gonzalez and Andrea Herrera at one of the bagging machines.



*Al:*

*Here we are again,  
another ten years later,  
still working together  
and having fun. You've  
come a long way, baby.  
Keep it up forever.*

*Milt*





**CO-FOUNDER SANI ROTHBERG**

## Setting Standards For The Industry



Sani Rothberg

**S**ani Rothberg co-founded ASR with Al Weintraub in 1974, solidifying a professional and personal relationship that had begun years earlier when Sani, a Bronx native, was at Globe Albums, then a local packaging operation.

Rothberg had started at Globe 30 years ago as a shipping clerk, swiftly working his way up to plant manager. He continued to increase his knowledge of the trade while the company expanded into a national record jacket fabricating business; his innovations in four-color printing, lamination, and boxing soon became industry standards.

Although promoted to vice president of manufacturing at Globe in 1969, he retained his fascination with the sales end of the operation. "I had good, dependable key people at the plant which enabled me to go out and sell printing and fabricating business," Rothberg has said of his Globe years. "Then Globe opened an office in Los Angeles, which was becoming a mecca for record companies. Working on a sales level in that market, I became cognizant of the needs of the West Coast early in the game."

That cognizance would later pay off when ASR opened a second custom duplication facility, in Los Angeles.

In 1970, Globe Albums was bought by Viewlex Corp., the same company that had purchased Al Weintraub's Bell Sound Studios, A&B Duplicators, and Electro Sound, the year before. And just as Weintraub remained on as president of those companies following their sale, Rothberg continued at Globe, overseeing the manufacturing operation. But he

also excelled on the sales side, so much so that in three years he was named National Vice President of Sales for the entire Viewlex custom division. While serving in that position, he not only set up a highly capable national sales network but also netted one of the largest record and tape television offers.

In the meantime, Rothberg had been selling 8-track slip cases and labels to Weintraub for many years. "Naturally, I had always wanted to start my own business," says Rothberg. "Weintraub and I had known each other for years and shared the same thoughts about the future of the industry. We thought that the tape duplication business had a very promising future. When we opened ASR on Dec. 6, 1974, we knew there was a vast market of not only music but educational, pharmaceutical and publishing duplication as well. It's all in the marketplace but you have to know where it is."

Knowing where the market has been is one of the major reasons for ASR's success, and Rothberg's understanding of the nuances of his business ensures that ASR's dominance will continue. "Needless to say, the tape duplication business has become more competitive. The immense shift from albums to cassettes has meant that many record pressers have gotten into tapes, while many others have come into our business fresh. But even though more and more people are entering the market, we still have the firepower of being able to produce one million cassettes a week capacity."

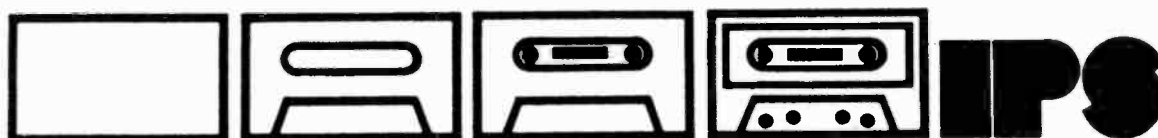
*(Continued on page ASR 13)*

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**CO-FOUNDER ALLEN WEINTRAUB**

# Listening To The Sound Of Continued Success



Allen Weintraub

**F**or a man who has taken his company through an extraordinary period of growth and change, Al Weintraub offers a down-to-earth explanation for the continued success of ASR Recording Services. "We just keep our ears on the railroad tracks and listen for any signals that are coming down the line!"

Following that way of putting it, Weintraub and ASR have shown a keen sense of hearing ever since he established the company with Sani Rothberg. "When we got into tape duplication initially, we were primarily doing 8-track duplication," recalls Weintraub. "But we've always been able to swing as the market swings. We saw early on that cassettes were the way to go, because the configuration not only retrieved more information but also weighed less and therefore cost less. So we tooled up for volume cassette production, fortunately before other duplicators made the same discovery."

Much in the manner that ASR foresaw the cassette market's development, the company has discerned the potential in floppy disk duplication. "Computer software is the same as the record business," states Weintraub. "Instead of a recording artist, you have a programmer, and product is sold on consignment like records used to be. The trick is to find hit programs, which are like songs. The merchandising techniques are the same."

"We saw the same kind of market developing and believed that we had an opportunity there so we moved and have been running very heavily with the product. We're contemplating

getting into video duplication by the first quarter of 1985. I guess the industry has treated us well."

But that's only fair, for Weintraub has treated the industry well indeed, not only through ASR but via his historic involvement with the legendary Bell Recording Co., home of the doo-wop sound made famous by such groups as the Harptones, Frankie Lymon and the Teenagers, and the Crows as well as Paul Anka, Steve Lawrence and Eydie Gorme, Buddy Holly, Ferranti & Teicher, Dionne Warwick. The list goes on and on.

Weintraub, who was born on a farm in the Catskills and raised in New York City, was an engineer for station WNYC in 1950 when he and the late Dan Cronin bought a tiny recording studio in Chinatown. They started out small, recording bar mitzvahs, weddings, college graduations, and air checks. When Cronin was drafted into the Korean War, Weintraub kept it going even while working days at WNYC and going to college at night.

The company grew, moved uptown, and changed its name to Bell Sound Studios, scoring its first big hit with Faye Adams' "Shake A Hand." After achieving great success with the aforementioned artists, Bell expanded again, and as Bell Sound Studios, employed some 80 people as one of the biggest indie studios in the country.

As the tape market developed, Weintraub pursued its technical aspects, founding A&B Duplicators in 1967, the year when 8-track tapes attained their greatest popularity. Shortly thereafter he developed an 8-track duplicating system which could be readily converted to accommodate other tape formats. This brought about the formation of a third company, Electro Sound, which remains the world's largest manufacturer of high speed tape duplicating equipment.

Cronin died in 1967, and two years later Weintraub sold his three companies to Viewlex, although he continued as president of the three new Viewlex divisions. He also continued to develop new tape duplicating methods, including the standard C-Zero cassette used in cassette loading.

Weintraub and Rothberg, who had been friends and business associates for many years, finally joined together their extensive record business experiences in 1974 with the birth of ASR. "I'm almost embarrassed to admit that I've been around this business now for 35 years. About the best way I can sum it all up is to quote Dave Miller, the original owner of 101 Strings, who said that he was in the business to of course make money but also to have fun doing it. If either of those two things aren't there, it isn't worth it."

Obviously, it's been worth it.

# ASR

## 10th ANNIVERSARY

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# Executive Profiles

**Larry Block, vice president of sales**



**Bill Dawson, West Coast vice president of sales**



**Barry Rothberg, vice president of finance**



**Leslie Ward, West Coast plant manager**



**Joe Nametko, data processing manager**



**Steve Periman, director of quality control**

## BARRY ROTHBERG

Barry Rothberg is vice president of finance at ASR, where he is in charge of securing capital and funding—both externally and internally—and then deciding how the available funds can best be used. In this function, he is credited with adding a new creative dimension to financial procedures, especially in his extensive use of computerized data processing.

"When we first set up the computer system, we weren't getting as much out of it as we could have," he recalls. "So I brought in a programmer to redesign and update the system to enable a professional presentation of our financial analyses to the company principals. We now use the IBM System 34, and have it set up so that our West Coast facility is hooked up through remote terminals. That way they can check to see what we're doing the same as we can see what they're doing, all at the push of a button."

Currently, Rothberg's pet project is to interface his IBM PC office unit with the System 34, which would allow him to pull out the data in the master files for his financial reporting while cutting way back on time spent, and at the same time increasing accuracy.

A native New Yorker, Rothberg has been with ASR for four years, having served in systems design, computer work, and as controller before assuming his current position a year ago. Prior to joining ASR, he worked for American Standard, specifically with the pension fund and investments. A graduate of New York University, he holds an MBA in Finance and a BS in Statistics.

## LARRY BLOCK

Larry Block, vice president of sales at ASR's East Coast plant, is the first to tell you that he learned the business from "the premiere customer service person in the industry," the late Charlie Cerasia. "We had only a year and a half together before he died," recalls Block, "but under his tutelage I learned quickly. Charlie was as tough as they came in getting things done on the production level, but he was sweet as sugar to the customers."

It was always Block's goal to get into the sales end of ASR, though he served for three years as director of customer service before moving into sales. In fact, Block, who holds an MBA in Marketing from New York Univ., was working at ASR in 1979 while earning his MBA. "My thesis was on 8-track vs. cassette duplication. It was management's belief that the trend was toward cassettes and I geared my thesis in that direction. That's where Al and Sani's thinking was, and they were right on target."

The tremendous growth in pre-recorded cassette sales, to where it now surpasses LPs, has obviously borne out the company's predictions, though Block is quick to point out that "as long as there's a need for 8-track duplication, as there is with some of our direct mail accounts, we'll continue to do it." But it is this kind of attention to the needs of all of ASR's customers, big and small, that is responsible for the company's great success, according to Block. "We have been able to bring in some heavyweight accounts, but every customer is important here whether they do \$10,000 or \$3 million a year; all our client's needs are always met. In fact, it's the \$100,000 to \$300,000 accounts that form the backbone of ASR."

Block also recognizes that the key to staying healthy in today's tape duplication business climate is increased volume, and to that end, he notes ASR's sales penetration into spoken word and the kiddie tape market, such as Block's successful enlistment last January of Parker Brothers new children's cassette line. Equally important is ASR's increasing share of the cassette production of those current customers who also do business elsewhere. "Our servicing has got us greater portions of business from clients, increasing sometimes from under 10% of their overall duplication requirements to over 50%. That kind of increase tells me that they are happy here; ASR is obviously doing something right!"

Block notes that ASR's future cannot be solely audio cassettes. "The diversification into computer diskette duplication early this year and the entry into video duplication in the first quarter of '85, indicates that ASR is no longer a one product company. We are continuously looking at areas for

possible market entry whether they are natural extensions of our business (such as diskette and video duplication) or not".

## BILL DAWSON

Like many of his ASR co-workers, West Coast vice president of sales Bill Dawson came to the tape duplication business after many years in the record industry. After some 11 years spinning records at numerous radio stations throughout the U.S., Dawson served Capitol for 13 years, working his way up the sales and marketing ladder before moving over to CBS Records' magnetic tape division, where for four years he worked in sales to tape duplicators. He then joined a tape duplication company in Los Angeles and put in a year there before coming over to ASR 3½ years ago. "ASR was primarily involved with record companies in music oriented product at that time," remembers Dawson. "My main purpose was to broaden the customer base to include all kinds of duplication."

Dawson lists spoken word, religious, foreign language, and computer software under the "wide gamut" of new accounts now serviced by ASR. These accounts, he believes, make for a far more "interesting and reliable" business. "You can't get too reliant on one or two major companies, because if one goes bad your entire business drops off dramatically. You have to be spread out in other areas to sustain ongoing business."

He stresses that both large and small accounts must all be treated equally. "Even if a customer's order is only 500 pieces, to them it's just as important as anyone else's work."

And it's these smaller accounts that can add up, as Dawson has learned with several different Vietnamese clients. "It started about a year ago. One Vietnamese customer came in and got good service and quality and the word spread quickly. Now they come in and ask for Mr. Bill to place orders for the highest quality product!"

Here Dawson notes that his customers are much more quality conscious than ever before and quite willing to pay for it. ASR, for its part, is able to provide the individualized service necessary for a custom duplicator to thrive. "What's so great about ASR is that our sales and customer service people are serious from the first time they meet with the customer. The people working on the production lines are serious at every checkpoint so that nothing but the best product gets through."

"From Sani and Al right on down, ASR is a people's organization!"

## LESLIE WARD

West Coast plant manager Leslie Ward vividly recalls her job interview at ASR. "As soon as I walked in I knew I wanted to work here," she says of the interview, which took place three months after the facility opened. "It's a close relationship here; you can say anything you want to anyone. No matter what a person's position is, their opinion is considered. And as a woman, I've never had the feeling of being less than equal. Our customer service head is female also. It's nice to know that senior management have no prejudice when it comes to placing women at the top!"

Ward's end of the ASR picture is slightly different from the East Coast facility, which is twice as large as her approximately 30,000 square foot space. "Due to our location we have somewhat different customers, including a greater number of Spanish clients, because of our proximity to Mexico, as well as more Vietnamese and Iranian. Besides foreign language product, we've seen an expansion of educational and religious accounts, as well as classical, Hawaiian, kiddie, and computer cassettes. This makes it more of a year-round business than with hit-oriented rock'n'roll, which is what it used to be before. But we no longer have that 'Hollywood, hippie' nature anymore; now it's more of a business mentality though it's very friendly. And our quality keeps getting better."

But what Ward likes most about what she does is that it keeps her right in the middle of "what's going on" in music. You really stay young in this business. When you're making what you hear on the radio and your kids hear it and like it, it keeps you young."

Prior to joining ASR West, Ward filled a similar slot for a plastic extrusion company.

## JOE NAMETKO

Data processing manager Joe Nametko came over to ASR in March from Ingersoll-Rand, where for three years he travelled throughout Europe and South East Asia installing the IBM System 34.

At ASR, Nametko is using the same computer system to fully streamline the company's massive data processing requirements. He has already automated many manual functions handled by his data entry staff, in return, getting the customer orders out to the shop floor much sooner. Sales forecasting has also been optimized, such that ASR will soon be able to predict what clients will buy based on their past ordering patterns.

Nametko is also pleased to state that his system now breaks down all inventory management and accounting reports into two categories—cassettes and floppy diskettes. This way the customer service staff receives reports pertinent to their job function. As for the floppies, all diskette la-

(Continued on page ASR 10)



**Debi Caddle, customer service rep, and Frank Demody, head of the computer disk division**



**Len Louls, regional sales manager**



**Chuck Edwards, West Coast sales director**



**Sue McCarthy, customer service manager, East Coast**



**Kathleen Anthony, customer service manager, West Coast**



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# Executive Profiles



From left: Vincent Scattareggia, purchasing; Nancy Vander Stad, accounts payable; Linda Wardell and Ellis Coleman, data processing; Karen Fitzsimmons, payroll; and Elizabeth Loeffler, assistant controller.



Susan McCarthy, customer service manager, left; Ed Schlesinger, duplication manager; and Lila Wassenaar, customer service rep, scheduling duplicating.

(Continued from page ASR 8)  
bel printing is done on the System 34's matrix printer.

## STEVE PERLMAN

Steve Perlman, Director of Quality Control, joined ASR in 1975, a year after the facility opened, though he traces his association with Al Weintraub back to 1968, when he made masters for Weintraub's A&B Duplicators while working for him at Bell Sound Studios. "They used to wind cassettes practically by hand," recalls Perlman of the good old days. But as in any other business, times have changed a lot since then.

"The listening public and our clients have all become much more quality-conscious than they were when cassettes were the stepchild of the industry," he observes. "And in the last few years there's been a massive effort to upgrade the quality standards of cassette duplication. Now we get many of our sources on digital formats such as Beta Videotape, and, increasingly, clients are specifying chrome and other high-performance tapes for their product. So not only is it possible to make high quality cassettes, people have good reason to expect them."

But Perlman feels that the heightened audio awareness on the part of consumers and customers has been beneficial to quality control at ASR. "Because clients and consumers are much more critical, there's more contact between client and manufacturer. We find that our clients now have quality assurance people of their own, so we can keep good lines of communication going at all times. I really prefer this involvement because it makes our work so much easier when we don't have to second guess. This way you can define problems very accurately, which wasn't always the case."

As ASR's volume and clientele have increased enormously, so has Perlman's department, which is now 37 strong. And while he is justifiably proud of the job that his controllers do in checking each step of the transfer process, he also lauds both the maintenance department and the production team's contributions to achieving the two-fold duplicating goal of matching the original source and maintaining consistency.

"Solid electronics maintenance support is unquestionably  
(Continued on opposite page)



Michel Papaleukas, director equipment maintenance, checks frequency response on a 64:1 duplicating line.



Receptionist Susan Goldberg.

# ASR

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ASR West, back row, left: Betsy Briggs, customer service rep; Bill Dawson, vice president, sales; Mohammed Farooq, engineer; Melody Ingram, receptionist; front row: Laurie Nicholson, accounts receivable; Lucy Johnson, data processing; Leslie Ward, general manager; Doreen Ramirez, duplicating supervisor; and Kathleen Anthony, customer service manager.

## Executive Profiles

(Continued from opposite page)

the single most important aspect of our operation. And with Michel Papaleukas and Jim Rossi, we have the most intelligent and knowledgeable electronics shop in the industry. All our people are quality minded, from the duplicators to the production floor personnel, and that makes quality control less a battle between opposing camps and more a team effort. I think we've developed that dramatically in the past few years."

### CHUCK EDWARDS

Although West Coast sales director Chuck Edwards has been at ASR in Los Angeles only one year, he brought 15 years of record business experience to the company, including a previous professional relationship with it. "I was an ASR client before I became its salesman," says Edwards, who handled production for Festival/Calliope Records when he was a customer of his current employer. "So now I've done ASR business from both sides. Not only do I know what I'm doing regarding the clients' needs, having done production myself, but the people I deal with I've either known for years, or else I've known associates of theirs. That's what makes my work here so satisfying."

Edward's prior work history includes DJ-ing, engineering, and producing for several L.A. radio stations before moving into promotion posts at various record labels including TK and Mercury. Since joining ASR, he has brought in Cliff Notes' educational cassette line to the ASR clientele fold.

### LEN LOUIS

The ASR office in New York is headed by regional sales manager Len Louis. The New York office concentrates its efforts primarily in the acquisition of spoken-word (non-music) accounts. Louis came to ASR over 3½ years ago, after serving the audio visual field with other organizations for over six years. In addition to working with the GAF Corporation as audio visual product manager, Louis had his own company that developed and marketed A/V products that coordinated the use of audio cassettes along with slides and print material.

Louis' expertise in the medical, industrial, religious and educational marketplace rounds out ASR's traditional music business accounts. He is well versed in serving and actively developing audio and video programs, uniquely designed to serve a specific client need. Creative cassette programs have been produced for a wide variety of clients; such as car manufacturers, pharmaceutical companies, investment groups, and many other organizations. "These creative concepts help make spoken word cassettes more viable," notes Louis.

### FRANK DERMODY

Frank Dermody's second time on ASR's management team is heading the computer disk division. After leaving ASR almost seven years ago, he has returned as of June, 1984. Mr. Dermody was president of Computer Disks, Inc., a company he formed almost two years ago when his relationship with ASR was rekindled.

Now happily at the helm of the computer disk division, Dermody foresees a hugely expanding volume in the computer product line. "We have the capacity here for any format used in the industry today and the technical savvy to service the needs of the largest corporations," he states. He sees ASR becoming a major force in the custom duplication of computer programs, as they did in audio. After a successful ten years of servicing the needs of the audio industry, Dermody sees a smooth integration of the computer industry as many of their requirements are the same. He says, "We will provide the same quality, efficiency, and security as ASR has always done to satisfy our customers."

### SUE McCARTHY

Sue McCarthy, the customer service manager on the East Coast, has been at ASR for two years. She had worked in cus-

(Continued on page ASR 10)

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# Executive Profiles

(Continued from page ASR 11)

tomers service for 13 years in both the video industry and garment industry, so she speaks from experience. "Customer service requires a lot of time, energy, and concern. I know how it feels to be a customer and not get the service you need but get the runaround instead. But here we take the honest approach. The number one thing is answering phone calls, to see exactly what the client wants. Then we follow the whole procedure through to make sure that they get what they want when they want it. My department tries to anticipate problems and prevent them from happening. This keeps everyone happy."

As for ASR's "family orientation," McCarthy recognizes that the company's "great concern for employees and customers alike has resulted in great respect and credibility in all aspects of our business."

## KATHLEEN ANTHONY

Customer service manager Kathleen Anthony has been at ASR's West Coast facility for five years now, having first entered the tape duplication business with Superscope. As a result of the owner's cooperation, customer service in the West Coast has been able to achieve the running of a department starting with the receipt of a customer's order and working with it thru the shipment of the order. "Each person in our staff has been with us for a minimum of two years. We're constantly trying to stay up-to-date on technical advances in order to satisfy customer queries."

The department is concerned with responding to customer needs and requirements and handling "panic" situations.

## BETH LOEFFLER

Beth Loeffler is the assistant controller at ASR's plant in New Jersey. She came to the company two and a half years ago after working for an air compressor distributor, who tried in vain to hire her back. "I just love it here," explains Loeffler. "Everybody gets along, and the company is great to its employees."

Loeffler handles all of the accounting functions: receivable, journal entries, pricing inventory, credit queries, monthly report schedules, and statements. She also helps

(Continued on page ASR 13)



Frantzlys Jean-Paul and Marlon Smith at work at one of the two Apex printers.



Assorted finished goods manufactured by ASR.



Pat Durr, cassette loading and quality control supervisor, and Maryam Sepehrifar discuss the next job to go onto the loading machine.



Randy Sisco and George Barnason pick order for shipment.

# ASR

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# At The Top

(Continued from page ASR 2)

thus considered a natural diversification area with a built-in customer base.

By keeping abreast of the entire scope of changes in technology and customer demand, as well as staying on top of its primary functions, ASR has managed not only to maintain its position atop the traditional tape duplication business but has also poised itself to play a similarly dominant role in that industry's future.

## SANI ROTHBERG

(Continued from page ASR 4)

Rothberg estimates that ASR now controls 11% of the total cassette marketplace. He singles out the company's foray into children's tapes as an important reason for the company's continued market strength. "There's been such an increase of children's product out there, and we've captured a major share of it."

But equally important to ASR's current and future business vigor is its diversification into new product lines. "We've moved into computer software duplication, first with cassettes and now with floppy disks. We now have high volume duplication capability for both 5 1/4-inch and 3 1/2-inch floppies, and after only two months of duplicating floppies, we were already operating seven days a week around the clock."

"But all our research and marketing points to a tremendous need for video duplicators. We'll be entering the video duplication field within the next six months and expect to be as strong in video duplication as we've been in other areas."

It all comes down to the basics, says Rothberg. Pricing, service, and quality. These are the objectives at ASR, and the standards which it has set for the rest of the industry.

**CREDITS:** Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial Coordinator, Larry Block; all stories written by Jim Bessman; all photos of ASR East and Staff by Chuck Pulin, New York; Interior design, Miriam King.

# Profiles

(Continued from page ASR 12)

take care of customer complaints, checking up on missing shipments and incorrect billings.

## MICHEL PAPALEUKAS

When chief engineer Michel Papaleukas came to ASR's East Coast plant two years ago, he brought nearly two decades of experience over with him from his native France. From 1961 to 1972, Papaleukas was a technical manager at Phillips, where he was in charge of the recording studio and the various cutting, editing, and duplicating departments. In 1972 he moved on to become technical manager for the French duplication company, Mood Duplication, which used equipment manufactured by Al Weintraub's Electro Sound. Weintraub and Papaleukas have maintained their strong working relationship ever since.

"As chief engineer I am responsible for setting and maintaining technical standards and for our continuing program of technical improvements," says Papaleukas, adding that his dual objective is to achieve the best possible results and to maintain consistency. "In order to accomplish this goal,"

he asserts, "I believe it is essential for us to work in close cooperation with the Quality Control department. We can not separate careful technical evaluation from the ultimate judgement of the human ear." One improvement he has introduced to ASR is the Frequency Burst Injector (FBI), a device which he developed in France five years ago. This instrument enables him to check the frequency response of slaves quickly and frequently without interrupting production, thus ensuring both quality and maximum production output.

## ED SCHLESINGER

It's not unusual to find long-term employees at ASR, but few go back as far as duplication manager Ed Schlesinger. "I've been with ASR since it opened," says Schlesinger, who oversees all facets of the company's cassette duplication. "I was with Sani for 18 years at Globe Albums, where he was general manager and I was in customer service. When Sani opened ASR, I came with him here. We're so very, very close—we've been together half a lifetime."

More than most, Schlesinger can talk about the type of service ASR provides, as well as the nature of the people making it all work.

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**From: Al Weintraub and Sani Rothberg**

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Still No. 1 in Singles, Albums

## Third Quarter U.K. Sales: CBS Leads

BY PETER JONES

LONDON CBS stays top of both the singles and albums sectors in the third quarter analysis of sales returns from the 250 retail panel shops from which Gallup compiles the British charts. But the gap between CBS and its nearest competitors has narrowed considerably compared with the previous three months.

In the singles division for the July-September period, CBS is on top with 15.4% of the corporate chart action, compared to the 13.9% of WEA and the 11.2% of RCA. The second quarter figures had CBS ahead by 16.5%, compared to the 9.8% and 9.7% of Island and Virgin respectively.

Top singles label for the quarter was Epic (9.6%), with Motown at 8% and ZTT/Island at 6.6%.

Top chart performers in singles during the three months were, in order: "I Just Called To Say I Love You," Stevie Wonder (Motown);

"Careless Whisper," George Michael (Epic); "Two Tribes," Frankie Goes To Hollywood (ZTT/Island); "Agadoo," Black Lace (Flair); and "Relax," Frankie Goes To Hollywood. Top three artists were Frankie Goes To Hollywood, Stevie Wonder and George Michael. Singles statistics combine both seven- and 12-inch formats.

In the albums division, which also takes in prerecorded cassettes, CBS is the leader for the quarter with 15.4% of the chart action, compared to the 15.2% of EMI and the 9.8% of WEA. In the previous quarter, CBS was on top with 14.7%, compared to the 12.8% of EMI and RCA's third-place 9.9% tally.

Leading albums in the three-month survey were, in order: "Now That's What I Call Music III," Various Artists (EMI/Virgin); "Legend," Bob Marley & the Wailers (Island); "Diamond Life," Sade (Epic); "Can't Slow Down," Lionel Richie (Motown); and "Private Dancer," Tina Turner (Capitol).

The top three album artists were Queen, Bob Marley and Sade.

CBS's double-topper status was achieved mainly through Wham's George Michael and his solo single, as well as the success of Sade, Michael Jackson and Billy Joel, plus the various-artists packages "American Heartbeat" and "Foot-loose."

In the third quarter chart analysis last year, CBS topped the singles sector with 14.5%, followed by Virgin's 10.3% and WEA's 8.6%. The album breakdown of a year ago was CBS (17.4%), EMI (11.3%) and WEA (9.8%).

### CISAC CONGRESS

(Continued from page 9)

the copyright status of film authors (including directors);

- Harmonize the term of copyright protection at the level of 70 years after the death of the author, especially in the member states of the European Economic Community.

The Freeguard survey is one of six regional reviews being presented this week to delegates at the CISAC Congress. The others cover North America (Gloria Messenger), Latin America (Gabriel Larrea Richerand), Africa (Salah Abada), Asia (John Sturman) and Eastern Europe (Mihaly Ficsor).

The Congress is also hearing an address by Yasuki Akugagawa, president of Japanese copyright society JASRAC, on the problem of private copying, and a presentation on the new media and the evolution of copyright protection by David Ladd, the U.S. Register of Copyrights and assistant librarian of Congress for copyright services.

Some 85 of CISAC's 117 member societies around the world were expected to be represented at the Congress. The meeting was preceded Friday and Saturday (9-10) by meetings of the international mechanical rights bureau, BIEM, which held its annual administrative council meeting on the first day, followed by its general assembly.

BIEM president Ger Willemsen, head of BUMA/STEMRA, the Dutch performing and mechanical right societies, presented a somewhat gloomy report to the 200 or so delegates at the BIEM assembly. Willemsen's speech dealt with the harsh fact that because of the general decline in sound carrier sales, mechanical income in the BIEM territories last year dipped by some 10%. Additionally, there's still no agreement between BIEM and the IFPI on a mechanical royalty contract for Europe.

Before leaving Holland for Japan, Willemsen told Billboard: "The situation is very disappointing. Twice in two years the negotiating teams of both sides have reached agreement on a new contract proposal, but each time the board of the IFPI has rejected the proposal.

"We're asking for a mechanical royalty based on 9.9% of the published price to the dealer, with a margin of flexibility for locally negotiated variations of 4%, giving an absolute minimum rate of 9.5% of the PPD. But the IFPI rejects this solution."

BPI had demanded disclosure of the names of dealers who have been supplied with the new machine and has contacted the major retailers listed in Amstrad's advertisements. Says Isherwood: "There's no point-of-sale material available drawing attention to the fact that copying of prerecorded cassettes constitutes an infringement of copyright law, though television fans may just have noted a disclaimer in the commercials on the subject of copyright. That section runs for about four seconds."

The BPI has been negotiating with the electrical trade group BREMA about high-speed copiers, which are seen as inciting home taping. But Amstrad is not actually a member of this group.

Amstrad has not yet revealed the basis of its legal argument against BPI.

### 12-INCH SINGLES

(Continued from page 9)

band Spliff, which is registering big sales, particularly at Saturn.

The German record industry as a whole would like retailers to give more shelf space to the 12-inch catalog. "Dealers should offer the potential buyer more opportunity to listen to the records," Gundel says. "But I do think that the organized and committed dealers have summed up market needs and do come up with intelligent marketing and showcasing of the format."

Saturn has special 12-inch product racks, plus display walls, and a "golden oldie" sector for the format. But, says the store's Laycock, "What we want is for the record industry to release and deliver the international hits much faster."

And World Of Music's Juetner adds: "We need much more 12-inch product from Britain and the U.S., particularly the records that make the Billboard dance/disco chart."

## Two-Headed Tape Player: Amstrad Taking Legal Action

LONDON Amstrad is taking the British Phonographic Industry (BPI) to court over the record industry trade group's comments about the hi fi manufacturing company's new double-headed high-speed cassette recorder.

BPI had lambasted Amstrad (Billboard, Nov. 10), saying it was "incensed" by the company's costly television and radio campaign for its SM 104 hardware line. BPI chairman Maurice Oberstein, who is also head of CBS Records U.K., said: "In no way is the record industry prepared to stand by and see the growing market for prerecorded cassettes undermined in this way. We've no doubts about the purpose and intention of the marketing of these machines."

And Patrick Isherwood, BPI legal adviser, said BPI had written to Amstrad seeking the manufacturer's undertaking that it would not market the machine in the future without "taking precautions against copyright being infringed by the high-speed copying facilities it offers."

Now Amstrad has retaliated by announcing it has started High Court proceedings against the BPI. Meanwhile, the company insists it will continue to market its full range of products in the high-speed recorder field.

"We have a lot to say about the BPI's behavior of late," says Amstrad marketing director Malcolm Miller, "but we've been advised by lawyers that the proper forum for the dispute is in the High Court. We've started our proceedings and now follow legal advice to maintain a dignified silence about the matter."

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## CBS Pulls Out of Talks For Solid Gold Acquisition

BY KIRK LaPOINTE

TORONTO CBS Records Canada has withdrawn from negotiations to acquire its debt-plagued distributed label, Solid Gold Records, leaving the Canadian-owned independent company's future gloomier than ever.

CBS has alerted Solid Gold creditors that it was unsuccessful in persuading label owners Neill Dixon and Steve Propas of the validity of its buyout plan. A source close to the negotiation accused Solid Gold of "unreasonable demands."

Neither Dixon nor Propas could be reached for comment. But two record executives said privately that they had been approached in an attempt by the label to assign some artist contracts.

Creditors have been put on hold for weeks as CBS tried to arrive at a deal that would have paid most or all of the label's debts over a period of time and kept Dixon and Propas involved in the company.

No one has filed a bankruptcy petition on Solid Gold, nor has the label filed such a claim. The state of the label and its roster, including the question of who has the right to its catalog, would be the subject of debate should bankruptcy proceedings start.

Solid Gold's roster now includes Headpins, Holly Woods & Toronto, Chilliwack, Pukka Orchestra and Alex Machin & Champion. The label has been highly successful in garnering gold and platinum for its releases virtually since its inception five years ago.

CBS took over distribution within the last year, but the cash advance it gave Solid Gold was apparently insufficient to defray production and other costs for its roster. Although foreign distribution pacts were made with MCA in the U.S. and others abroad, an MCA decision not to release Chilliwack and Holly Woods & Toronto product in the last year made life difficult for the label.

## Frankie-Mania Strikes Audiences, Stations Go Hollywood

TORONTO Frankie came to Canada and caused more than a ripple of media excitement, more than a wave of audience enthusiasm and more than a flood of sales and radio action to support "Welcome To The Pleasure Dome," released the same week as five concert dates in Ottawa, Montreal and here (Billboard, Nov. 10).

A low-key Ottawa university pub date quietly kicked off Frankie Goes To Hollywood's North American tour. But the next night, Halloween, the Liverpool band pumped up Le Spectrum in Montreal before a capacity crowd. Sellouts greeted the band the next night in Montreal and for two shows at The Concert Hall in Toronto, Nov. 3 and 4.

Radio greeted "Welcome To The Pleasure Dome" as if it were an album by an established artist, not a band with just two singles to its

credit. With three known exceptions—CFOX in Vancouver, CITI in Winnipeg and CILQ in Toronto—every FM station with an AOR format in the country added the record out of the box.

The band supported the dates with in-store appearances in Montreal at Sam The Record Man (drawing more than 700) and in Toronto at the downtown A&A's (drawing about 2,000).

The band's first single, "Relax," has sold a reported 80,000 copies in Canada, including 4,000 as a 12-inch. "Two Tribes" has sold some 63,000, including 37,000 as a 12-inch. The double album "Welcome" shipped 65,000 copies Oct. 29 and by the end of the week was reported at 71,000, including reorders. Island plans to issue "The Power Of Love" as the next single Nov. 19.

KIRK LaPOINTE

### Radio, Retail Involvement

## Juno Consumer Contest Set

TORONTO A consumer contest involving 15 radio stations in key markets and countless retailers nationwide is being launched this week to bolster publicity preceding the Juno music awards, to be held here Dec. 5.

Bentes Swain & Associates, a Toronto-based sales agency, is running the promotion for the Canadian Academy of Recording Arts & Sciences (CARAS) in an attempt to build public attention for the Junos.

Each of the 15 radio stations simulcasting the telecast of the Junos on the Canadian Broadcasting Corp. has begun the first stage of the contest, in which on-air personalities pose trivia questions relating to the history of the Junos. The contest runs nine times each day. Prizes include concert tickets, movie passes

and albums by Juno nominees.

All participants in the radio contest, whether they successfully answer the trivia question on the air or not, will be entered in a draw by each station for one album a week for one year. Those winners will be announced at the conclusion of the Juno broadcast.

Meanwhile, the retail contest involves bigger stakes for consumers. Point-of-sale information is being distributed this week to retailers. With proof-of-purchase or facsimiles from Labatt's, MGM/United Artists and the country's recording firms, consumers can enter a sweepstakes. The grand prize is a 1985 General Motors Fiero. The A.C. Nielsen Co. will oversee the draw for the retail contest.



# HITS of the WORLD

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## BRITAIN (Courtesy of Music & Video Week) As of 11/10/84

This Week	Last Week	SINGLES
1	2	I FEEL FOR YOU CHAKA KHAN WARNER BROS.
2	1	FREEDOM WHAM! EPIC
3	5	THE WILD BOYS DURAN DURAN PARLOPHONE
4	3	NO MORE LONELY NIGHTS PAUL MCCARTNEY PARLOPHONE
5	4	TOGETHER IN ELECTRIC DREAMS GIORGIO MORODER & PHILIP OAKEY VIRGIN
6	6	TOO LATE FOR GOODBYES JULIAN LENNON CHARISMA
7	7	THE WANDERER STATUS QUO VERTIGO
8	8	ALL CRIED OUT ALISON MOYET CBS
9	12	CARRIBEAN QUEEN BILLY OCEAN JIVE
10	20	NEVER ENDING STORY LIMAH EM
11	15	GIMME ALL YOUR LOVIN' ZZ TOP WARNER BROS.
12	13	LOVE'S GREAT ADVENTURE ULTRAVOX CHRYSALIS
13	40	I SHOULD HAVE KNOWN BETTER JIM DIAMOND A&M
14	9	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN
15	10	MISSING YOU JOHN WAITE EMI/AMERICA/CAPITOL
16	28	I'M SO EXCITED POINTER SISTERS PLANET
17	11	DRIVE CARS ELEKTRA
18	18	PENNY LOVER LIONEL RICHIE MOTOWN
19	17	MODERN GIRL MEAT LOAF ARISTA
20	32	ACES HIGH IRON MAIDEN EMI
21	39	HARD HABIT TO BREAK CHICAGO FULL MOON
22	24	GOTTA GET YOU HOME TONIGHT EUGENE WILDE FOURTH & BROADWAY
23	22	I'M GONNA TEAR YOUR PLAYHOUSE DOWN PAUL YOUNG CBS
24	23	LISTEN TO YOUR FATHER FEARGL SHARKEY ZARJAZZ
25	14	THE WAR SONG CULTURE CLUB VIRGIN
26	16	SHOUT TO THE TOP STYLE COUNCIL POLYDOR
27	19	GHOSTBUSTERS RAY PARKER JR. ARISTA
28	36	THIS IS MINE HEAVEN 17 VIRGIN
29	NEW	SOMEBODY DEPECHE MODE MUTE
30	21	HIGHLY STRUNG SPANDAU BALLET REFORMATION
31	27	WHY? BRONSKI BEAT FORBIDDEN FRUIT
32	38	BERSERKER GARY NEUMAN NUMA
33	35	AGADOO BLACK LACE FLAIR
34	25	PRIDE U2 ISLAND
35	NEW	LET IT ALL BLOW DAZZ BAND MOTOWN
36	31	LOST IN MUSIC SISTER SLEDGE COTILLON
37	29	THE SECOND TIME KIM WILDE MCA
38	34	CARELESS WHISPER GEORGE MICHAEL EPIC
39	26	SKIN DEEP STRANGLERS EPIC
40	30	SMOOTH OPERATOR SADE EPIC
1	NEW	ALBUMS FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME ZTT
2	NEW	ULTRAVOX THE COLLECTION CHRYSALIS
3	1	PAUL MCCARTNEY GIVE MY REGARDS TO BROAD STREET PARLOPHONE
4	4	ZZ TOP ELIMINATOR WARNER BROS.
5	NEW	DEEP PURPLE PERFECT STRANGERS POLYDOR
6	3	SADE DIAMOND LIFE EPIC
7	2	CULTURE CLUB WAKING UP WITH THE HOUSE ON FIRE VIRGIN
8	NEW	MEAT LOAF BAD ATTITUDE ARISTA
9	6	U2 THE UNFORGETTABLE FIRE ISLAND
10	5	BIG COUNTRY STEELTOWN MERCURY
11	10	MISS RANDY CRAWFORD-GREATEST HITS K-TEL
12	9	LIONEL RICHIE CAN'T SLOW DOWN MOTOWN
13	7	BRONSKI BEAT THE AGE OF CONSENT FORBIDDEN FRUIT
14	15	CARPENTERS YESTERDAY ONCE MORE EMI
15	8	VARIOUS NOW THAT'S WHAT I CALL MUSIC III VIRGIN
16	18	BARBRA STREISAND EMOTION CBS
17	14	STEVIE WONDER THE WOMAN IN RED MOTOWN
18	19	CHAKA KHAN I FEEL FOR YOU WARNER BROS.
19	11	VARIOUS HITS, HITS, HITS TELSTAR
20	13	UB40 GEFFERY MORGAN... DEP INTERNATIONAL
21	17	ELAINE PAIGE CINEMA K-TEL
22	27	ANDY WILLIAMS & ROYAL PHILHARMONIC ORCHESTRA GREATEST LOVE CLASSICS EMI
23	12	VARIOUS ALL BY MYSELF K-TEL
24	22	SPANDAU BALLET PARADE REFORMATION
25	28	TINA TURNER PRIVATE DANCER CAPITOL
26	24	QUEEN THE WORKS EMI
27	16	DAVID BOWIE TONIGHT EMI/AMERICA
28	25	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS.
29	23	MICHAEL JACKSON THRILLER EPIC
30	NEW	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
31	20	JULIAN LENNON VALOTTE CHARISMA
32	29	BOB MARLEY & WAILERS LEGEND ISLAND
33	39	MEAT LOAF BAT OUT OF HELL CLEVELAND INTERNATIONAL
34	21	SISTER SLEDGE WE ARE FAMILY COTILLON
35	40	QUEEN GREATEST HITS EMI
36	NEW	MARC ALMOND & WILLING SINNERS VERMIN IN ERMINE SOME BIZZARE
37	26	CONCERT-THE CURE LIVE FICTION
38	33	CARS HEARTBEAT CITY ELEKTRA
39	32	BREWING UP WITH BILLY BRAGG GOLD DISCS
40	35	DARYL HALL/JOHN OATES BIG BAMB BOOM RCA

## CANADA (Courtesy of The Record) As of 11/10/84

	SINGLES
1	1 I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN/QUALITY
2	4 WAKE ME UP BEFORE YOU GO-GO WHAM! COLUMBIA/CBS
3	3 THE GLAMOROUS LIFE SHEILA E. WARNER BROS./WEA
4	2 MISSING YOU JOHN WAITE EMI/AMERICA/CAPITOL
5	5 PURPLE RAIN PRINCE & THE REVOLUTION WARNER BROS./WEA
6	7 CARRIBEAN QUEEN BILLY OCEAN JIVE/QUALITY
7	9 THE WAR SONG CULTURE CLUB VIRGIN/POLYGRAM
8	10 BETTER BE GOOD TO ME TINA TURNER CAPITOL
9	6 WE'RE NOT GONNA TAKE IT TWISTED SISTER ATLANTIC/WEA
10	14 FLESH FOR FANTASY BILLY IDOL CHRYSALIS/MCA
11	11 HARD HABIT TO BREAK CHICAGO FULL MOON/WEA
12	NEW WILD BOYS DURAN DURAN CAPITOL
13	18 OUT OF TOUCH DARYL HALL & JOHN OATES RCA
14	17 ON THE DARK SIDE JOHN CAFFERTY & THE BEAVER BROWN BAND SCOTTI BROS./CBS
15	15 BLUE JEAN DAVID BOWIE EMI/AMERICA/CAPITOL
16	19 DESERT MOON DENNIS DEYOUNG A&M
17	13 THE WARRIOR SCANDAL COLUMBIA/CBS
18	16 WHAT'S LOVE GOT TO DO WITH IT TINA TURNER CAPITOL
19	8 DRIVE CARS ELEKTRA/WEA
20	12 IF EVER YOU'RE IN MY ARMS AGAIN PEABO BRYSON ELEKTRA/WEA
1	1 ALBUMS PRINCE & THE REVOLUTION PURPLE RAIN WARNER BROS./WEA
2	2 BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS
3	3 TINA TURNER PRIVATE DANCER CAPITOL
4	9 STEVIE WONDER THE WOMAN IN RED SOUNDTRACK MOTOWN/QUALITY
5	5 CARS HEARTBEAT CITY ELEKTRA/WEA
6	8 U2 THE UNFORGETTABLE FIRE ISLAND/MCA
7	6 CYNDI LAUPER SHE'S SO UNUSUAL COLUMBIA/CBS
8	4 DAVID BOWIE TONIGHT CAPITOL
9	7 TWISTED SISTER STAY HUNGRY ATLANTIC/WEA
10	10 HUEY LEWIS & THE NEWS SPORTS CHRYSALIS/MCA
11	11 JULIO IGLESIAS 1100 BEL AIR PLACE COLUMBIA/CBS
12	20 CULTURE CLUB WAKING UP WITH THE HOUSE ON FIRE VIRGIN/POLYGRAM
13	13 ROGER HODGSON IN THE EYE OF THE STORM A&M
14	14 DARYL HALL & JOHN OATES BIG BAM BOOM RCA
15	NEW HONEYDRIPPERS VOLUME I ATLANTIC/WEA
16	17 JOHN CAFFERTY & THE BEAVER BROWN BAND EDDIE & THE CRUISERS SOUNDTRACK SCOTTI BROS./CBS
17	16 ZZ TOP ELIMINATOR WARNER BROS./WEA
18	18 LIONEL RICHIE CAN'T SLOW DOWN MOTOWN/QUALITY
19	NEW MADONNA MADONNA SIRE/WEA
20	15 SCANDAL WARRIOR COLUMBIA/CBS

## AUSTRALIA (Courtesy Kent Music Report) As of 11/12/84

	SINGLES
1	1 I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN
2	4 THE WAR SONG CULTURE CLUB VIRGIN
3	2 CARELESS WHISPER GEORGE MICHAEL EPIC
4	3 GHOSTBUSTERS RAY PARKER JR. ARISTA
5	NEW FREEDOM WHAM! EPIC
6	7 WE'RE NOT GONNA TAKE IT TWISTED SISTER ATLANTIC
7	10 THE WARRIOR SCANDEL WITH PATTY SMYTH CBS
8	8 MISSING YOU JOHN WAITE EMI/AMERICA
9	5 PRIDE U2 ISLAND
10	6 SHE BOP CYNDI LAUPER PORTRAIT
11	11 THE GLAMOROUS LIFE SHEILA E. WARNER BROS.
12	14 DRIVE CARS ELEKTRA
13	20 WHY? BRONSKI BEAT LONDON
14	13 LEGS ZZ TOP WARNER BROS.
15	15 NO SAY IN IT MACHINATIONS WHITE LABEL
16	NEW SOUL KIND OF FEELING DYNAMIC HEPNOTICS WHITE LABEL
17	12 DANCING IN THE DARK BRUCE SPRINGSTEEN CBS
18	9 YOU THINK YOU'RE A MAN DIVINE SHAKE
19	NEW NO MORE LONELY NIGHTS PAUL MCCARTNEY PARLOPHONE
20	16 MADAME BUTTERFLY MALCOLM MCLAREN VIRGIN
1	1 ALBUMS MIDNIGHT OIL RED SAILS IN THE SUNSET CBS
2	2 U2 THE UNFORGETTABLE FIRE ISLAND
3	NEW CULTURE CLUB WAKING UP WITH THE HOUSE OF FIRE VIRGIN
4	3 BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
5	4 STEVIE WONDER THE WOMAN IN RED MOTOWN
6	5 ZZ TOP ELIMINATOR WARNER BROS.
7	6 JULIO IGLESIAS 1100 BEL AIR PLACE CBS
8	NEW SIZZLING 70'S VARIOUS EMI
9	9 TINA TURNER PRIVATE DANCER INTERFUSION
10	10 ROONEY RUDE LIVE EMI
11	8 LIONEL RICHIE CAN'T SLOW DOWN MOTOWN
12	11 DAVID BOWIE TONIGHT EMI/AMERICA
13	12 U2 UNDER A BLOOD RED SKY ISLAND
14	7 JIMMY BARNES BODYSERVE MUSHROOM
15	NEW BRONSKI BEAT THE AGE OF CONSENT LONDON
16	14 PRINCE & REVOLUTION PURPLE RAIN WARNER BROS.
17	NEW BARBRA STREISAND EMOTION CBS
18	13 INXS THE SWING WEA
19	19 PAUL MCCARTNEY GIVE MY REGARDS TO BROAD STREET PARLOPHONE
20	15 CARS HEARTBEAT CITY ELEKTRA

## WEST GERMANY (Courtesy Der Musikmarkt) As of 11/12/84

	SINGLES
1	5 WHEN THE RAIN BEGINS TO FALL JERMAINE JACKSON & PIA ZADORA ARISTA/ARIOLA
2	1 I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN/RCA
3	3 IRGENDWIE, IRGENDWO, IRGENDWANN NENA CBS
4	2 NEVERENDING STORY LIMAH EM
5	9 DISCO BAND SCOTCH 6 ZYX/MIKULSKI
6	4 CARELESS WHISPER GEORGE MICHAEL EPIC/CBS
7	11 DRIVE CARS ELEKTRA/WEA
8	10 DR. BEAT MIAMI SOUND MACHINE EPIC/CBS
9	6 FOREVER YOUNG ALPHAVILLE WEA
10	7 WHY BRONSKI BEAT METRONOME
11	16 THE SECOND TIME KIM WILDE MCA/WEA
12	18 THE WAR SONG CULTURE CLUB VIRGIN/ARIOLA
13	8 GHOSTBUSTERS RAY PARKER JR. ARISTA/ARIOLA
14	14 CHINESE EYES FANCY METRONOME
15	NEW PURPLE RAIN PRINCE & REVOLUTION WARNER BROS./WEA
16	13 WHAT'S LOVE GOT TO DO WITH IT TINA TURNER CAPITOL/EMI
17	15 SMOOTH OPERATOR SADE EPIC/CBS
18	NEW MISSING YOU JOHN WAITE EMI
19	17 FREEDOM WHAM! EPIC/CBS
20	NEW FLESH FOR FANTASY BILLY IDOL CHRYSALIS/ARIOLA
1	1 ALBUMS SADE DIAMOND LIFE EPIC/CBS
2	2 HERBERT GROENEMEYER 4630 BOCHUM EMI
3	3 STEVIE WONDER THE WOMAN IN RED MOTOWN/RCA
4	7 TINA TURNER PRIVATE DANCER CAPITOL/EMI
5	5 ALPHA VILLE FOREVER YOUNG WARNER/WEA
6	NEW DEEP PURPLE PERFECT STRANGERS POLYDOR/DGG
7	4 AUDREY LANDERS WO DER SUEWIND WEHT ARIOLA
8	6 DEPECHE MODE SOME GREAT REWARD MUTE/INTERCORD
9	9 PRINCE & REVOLUTION PURPLE RAIN WARNER BROS./WEA
10	11 BRONSKI BEAT THE AGE OF CONSENT METRONOME
11	10 MIKE OLDFIELD DISCOVERY VIRGIN
12	13 JENNIFER RUSH CBS
13	20 BILLY IDOL REBEL YELL CHRYSALIS/ARIOLA
14	8 LIMAH DON'T SUPPOSE EMI
15	18 U2 THE UNFORGETTABLE FIRE ISLAND/ARIOLA
16	19 ROGER WHITTAKER EIN GLUECK AVON
17	NEW FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME ISLAND/ARIOLA
18	15 KLAUS LAGE BAND SCHWEISSPERLEN MUSIKANT/EMI
19	12 UDO JUERGENS HAUTNAH ARIOLA
20	14 DAVID BOWIE TONIGHT EMI

## JAPAN (Courtesy Music Labo) As of 11/12/84

	SINGLES
1	NEW HEART NO EARRING SEIKO MATSUDA CBS-SONY/SUN
2	1 WOMAN HIROKO YAKUSHIMARU TOSHIBA-EMI/VARIETY
3	NEW YUKINIKAITA LOVE LETTER MOMOKO KIKUCHI VAP/JCM-GEIEI
4	2 KOIBITOTACHI NO PAVEMENT ALFEE CANYON/TOP
5	NEW KOI NO YOKAN AMZENCHITAI KITTY/KITTY MUSIC
6	6 MYSTERY WOMAN HIDEKI ISHIKAWA RVC/GEIEI
7	4 TENGOKUNI ICHIBANCHIKAI SHIMA TOMOYO HARADA CBS-SONY/VARIETY
8	NEW ISSO SERENADE YOSUJI INOUE FOR LIFE/FIRE
9	10 MICHIKARA NO KUMIKYOKU ISSEIFUUBI SEPIA TJC/ISSEIFUUBI-BRUNING
10	3 CRAZY LOVE CHIEMI HORI CANYON/TOP
11	5 YAMATONADESHIKO SHICHIHENGE KYOKO KOIZUMI VICTOR/BURNING
12	8 NANIWABUSHIDAYO JINSEI WA TOMOE KIMURA VICTOR/KAYO-SHINEI
13	17 TARAKO SOUTHERN ALL STARS VICTOR/AMUZE
14	7 NAKANAIDE HIROSHI TACHI FUN HOUSE/JCM-ISHIHARA
15	16 CARELESS WHISPER WHAM! EPIC-SONY/INTERSONG
16	11 NAGARAGAWA ENKA HIROSHI ITSUKI TJC/ASAHI-RFMP-SOUND I
17	9 HOSHIKUZU NO STAGE CHECKERS CANYON/YAMAHA
18	13 DAKISHIMETE JITTERBUG HIDEKI SAJJO RVC/EARTH
19	15 KOI HAZIMEMASHITE YUKIKO OKADA CANYON/SUN
20	12 SAIJI YOSHIE KASHIWABARA PHONOGRAM/YAMAHA
1	NEW ALBUMS SEIKO MATSUDA SEIKO TOWN CBS-SONY
2	1 MIYUKI NAKAZIMA HAZIMEMASHITE CANYON
3	2 SYOGO HAMADA DOWN BY THE MAINSTREET CBS-SONY
4	3 AKINA NAKAMORI POSSIBILITY WARNER-PIONEER
5	4 CULTURE CLUB HOUSE ON FIRE TOSHIBA-EMI
6	NEW TOTO ISOLATION CBS-SONY
7	5 SOUNDTRACK YAH BROAD STORY TOSHIBA-EMI
8	6 STEVIE WONDER THE WOMAN IN RED VICTOR
9	8 RYUICHI SAKAMOTO ONGAKUZUKAN MIDDY
10	11 SOUNDTRACK GHOSTBUSTERS ARISTA/PHONOGRAM
11	7 KOJI KIKAWA LA VIE EN ROSE SMS
12	9 DAVID BOWIE TONIGHT TOSHIBA-EMI
13	10 MARIKO TAKAHASHI TRIAD VICTOR
14	14 CASIOPEA DOWN UPBEAT ALFA
15	12 HIROSHI TACHI IN THE MOOD FUN HOUSE
16	13 NOBODY NIGHT WALKER TOK
17	15 TAKURO YOSHIDA FOREVER YOUNG FOR LIFE
18	18 YOSHIE KASHIWABARA SAIJI PHONOGRAM
19	NEW YASUAKI HONDA IT'S NO FASHION GAME PHONOGRAM
20	17 SHEILA E. THE GLAMOROUS LIFE WARNER-PIONEER

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 11/10/84

	SINGLES
1	1 PURPLE RAIN PRINCE WARNER BROS.
2	3 FREEDOM WHAM! EPIC
3	2 I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN
4	6 PRIVATE DANCER TINA TURNER CAPITOL
5	5 THE WAR SONG CULTURE CLUB VIRGIN
6	9 WHEN THE RAIN BEGINS TO FALL JERMAINE JACKSON & PIA ZADORA ARISTA
7	4 WHY BRONSKI BEAT LONDON
8	7 I FEEL FOR YOU CHAKA KHAN WARNER BROS.
9	NEW THE BELLE OF ST. MARK SHEILA E. WARNER BROS.
10	NEW LOST IN MUSIC SISTER SLEDGE ATLANTIC
1	1 ALBUMS PRINCE & REVOLUTION PURPLE RAIN WARNER BROS.
2	2 SADE DIAMOND LIFE EPIC
3	3 TINA TURNER PRIVATE DANCER CAPITOL
4	5 BRONSKI BEAT THE AGE OF CONSENT LONDON
5	4 U2 THE UNFORGETTABLE FIRE ISLAND
6	7 BZN REFLECTIONS MERCURY
7	6 STEVIE WONDER THE WOMAN IN RED MOTOWN
8	8 EVERLY BROTHERS EB 84 MERCURY
9	9 UB 40 GEFFERY MORGAN VIRGIN
10	NEW CULTURE CLUB WAKING UP WITH THE HOUSE OF FIRE VIRGIN

## ITALY (Courtesy Germano Ruscitto) As of 11/5/84

	ALBUMS
1	1 POOH ALOHA CGD-MM
2	2 LUCIO DALLA VIAGGI ORGANIZZATI RCA
3	3 STEVIE WONDER THE WOMAN IN RED RICORDI
4	4 ANTONELLO VENDITTI CUORE HEINZ/RICORDI
5	7 FABIO CONCATO POLYGRAM
6	5 BOB MARLEY & WAILERS LEGEND RICORDI
7	6 VASCO ROSSI VA BENE VA BENE COSI CAROSELLO
8	NEW MIGUEL BOSE BANDIDO CBS
9	15 SADE DIAMOND LIFE EPIC/CBS
10	9 JEAN MICHEL JARRE SYNTHESIS POLYGRAM
11	16 JULIO IGLESIAS 1100 BEL AIR PLACE CBS
12	10 DAVID BOWIE TONIGHT EMI
13	NEW CULTURE CLUB WAKING UP WITH THE HOUSE ON FIRE VIRGIN/RICORDI
14	NEW RICHARD CLAYDERMAN ITALIE MON AMOUR RCA
15	17 MATT BIANCO WHOSE SIDE ARE YOU ON WEA
16	8 VARIOUS BREAKING POLYGRAM
17	NEW GIANNA NANNINI PUZZLE RICORDI
18	14 BRUCE SPRINGSTEEN BORN IN THE USA CBS
19	13 SPANDAU BALLET PARADE RCA
20	20 RON I GRANDI SUCCESSI SIGLAQUATTRO/RCA

# Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	2	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	5
2	4	WAKE ME UP BEFORE YOU GO-GO	WHAM	1
3	1	CARIBBEAN QUEEN	BILLY OCEAN	3
4	3	PURPLE RAIN	PRINCE	2
5	5	I FEEL FOR YOU	CHAKA KHAN	4
6	8	STRUT	SHEENA EASTON	8
7	7	BLUE JEAN	DAVID BOWIE	11
8	6	HARD HABIT TO BREAK	CHICAGO	13
9	9	BETTER BE GOOD TO ME	TINA TURNER	7
10	13	OUT OF TOUCH	DARYL HALL & JOHN OATES	6
11	14	COOL IT NOW	NEW EDITION	16
12	12	DESERT MOON	DENNIS DEYOUNG	12
13	16	ALL THROUGH THE NIGHT	CYNDI LAUPER	9
14	10	I'M SO EXCITED	THE POINTER SISTERS	24
15	18	PENNY LOVER	LIONEL RICHIE	10
16	20	WHAT ABOUT ME? KENNY ROGERS WITH K.CARNES & J.INGRAM		15
17	22	NO MORE LONELY NIGHTS	PAUL MCCARTNEY	14
18	21	THE WAR SONG	CULTURE CLUB	17
19	-	THE WILD BOYS	DURAN DURAN	19
20	11	ON THE DARK SIDE	J.CAFFERTY & BEAVER BROWN BAND	21
21	17	SWEPT AWAY	DIANA ROSS	51
22	25	SEA OF LOVE	HONEYDRIPPERS	18
23	23	LET'S GO CRAZY	PRINCE & THE REVOLUTION	58
24	26	COVER ME	BRUCE SPRINGSTEEN	60
25	27	I CAN'T HOLD BACK	SURVIVOR	20
26	19	SOME GUYS HAVE ALL THE LUCK	ROD STEWART	26
27	-	VALOTTE	JULIAN LENNON	29
28	29	TEACHER TEACHER	.38 SPECIAL	28
29	-	WE BELONG	PAT BENATAR	25
30	-	CENTIPEDE	REBBIE JACKSON	40

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	5	OUT OF TOUCH	DARYL HALL & JOHN OATES	6
2	1	WAKE ME UP BEFORE YOU GO-GO	WHAM	1
3	2	PURPLE RAIN	PRINCE	2
4	3	CARIBBEAN QUEEN	BILLY OCEAN	3
5	6	BETTER BE GOOD TO ME	TINA TURNER	7
6	9	ALL THROUGH THE NIGHT	CYNDI LAUPER	9
7	8	I FEEL FOR YOU	CHAKA KHAN	4
8	12	PENNY LOVER	LIONEL RICHIE	10
9	4	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	5
10	7	DESERT MOON	DENNIS DEYOUNG	12
11	13	STRUT	SHEENA EASTON	8
12	10	BLUE JEAN	DAVID BOWIE	11
13	18	NO MORE LONELY NIGHTS	PAUL MCCARTNEY	14
14	16	WHAT ABOUT ME? KENNY ROGERS WITH K.CARNES & J.INGRAM		15
15	11	HARD HABIT TO BREAK	CHICAGO	13
16	24	SEA OF LOVE	HONEYDRIPPERS	18
17	22	I CAN'T HOLD BACK	SURVIVOR	20
18	21	THE WAR SONG	CULTURE CLUB	17
19	14	ON THE DARK SIDE	J.CAFFERTY & BEAVER BROWN BAND	21
20	30	THE WILD BOYS	DURAN DURAN	19
21	23	IT AIN'T ENOUGH	COREY HART	22
22	27	WALKING ON A THIN LINE	HUEY LEWIS AND THE NEWS	23
23	29	COOL IT NOW	NEW EDITION	16
24	15	SOME GUYS HAVE ALL THE LUCK	ROD STEWART	26
25	-	WE BELONG	PAT BENATAR	25
26	28	I CAN'T DRIVE 55	SAMMY HAGAR	27
27	-	TEACHER TEACHER	.38 SPECIAL	28
28	17	LUCKY STAR	MADONNA	30
29	20	I'M SO EXCITED	THE POINTER SISTERS	24
30	-	VALOTTE	JULIAN LENNON	29

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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
EMI-AMERICA	8
CAPITOL	7
RCA	7
A&M	5
GEFFEN	4
MCA	4
ARISTA	3
ATLANTIC	3
CHRYSALIS	3
EPIC	3
MERCURY	3
MOTOWN/SCOTTI BROS.	3
ELEKTRA	2
FULL MOON/WARNER BROS.	2
ISLAND	2
LONDON	2
PORTRAIT	2
SIRE	2
CAMEL/MCA	1
CASABLANCA	1
ES PARANZA	1
I.R.S.	1
JIVE/ARISTA	1
PLANET	1
PRIVATE I	1
QWEST	1
SOLAR	1
VIRGIN/EPIC	1

## HOT 100 A-Z—SONGWriters/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

A-Z (LISTED BY TITLE)

TITLE - Writer(s)	(Publisher - Licensing Org.)	Sheet Music Dist.
79 A GIRL IN TROUBLE (IS A TEMPORARY THING) - D.Iyall P Woods P Zmcavage D Kahne (Talk Dirty,BMI/Bug,BMI/See Squared,BMI)CPP		
95 AFTER ALL - A.Jarreau J.Graydon D.Foster (A.Jarreau,BMI/Garden Rake, BMI/Foster Frees,BMI)CPP		
46 ALL I NEED - C.Magnus G.Ballard D.Pack (YellowBrick Road,BMI/MCA,ASCAP/Art Street, BMI)CPP		
9 ALL THROUGH THE NIGHT - J.Shear (Funzalo, BMI/Juters, BMI )HL		
88 AMNESIA - G.Duke H.Hewett (Hip Trip,BMI/Lakiva,BMI/Mycena,ASCAP )		
90 ARE WE OURSELVES? - Curmin West Oram Woods Greenall Brown (Colgems-EMI,ASCAP)WBM		
7 BETTER BE GOOD TO ME - Knight Chinn Chapman (Arista,ASCAP)CPP		
11 BLUE JEAN - D.Bowie (Jones,ASCAP)HL		
47 BODY - M.Jackson (Vabritmar,BMI)WBM		
84 BODY ROCK - S.Levay J.Bettis (Chilly D, ASCAP/John Bettis, ASCAP/WB, ASCAP)		
82 BOP 'TIL YOU DROP - R.Springfield (Vogue, BMI)CLM		
42 BORN IN THE USA - B.Springsteen (Bruce Springsteen, ASCAP)		
97 BOUNCING OFF THE WALL - M.Wilder (Streetwise,ASCAP/Buchu,ASCAP)CPP		
81 BRUCE - R.Springfield (Vogue/BMI)		
66 CALL TO THE HEART - G.Guiffria D.G. Easley (Herds of Birds,ASCAP/Gregg Guiffria,ASCAP/Kid Bird,BMI/Frozen Flame,BMI)		
3 CARIBBEAN QUEEN - K.Diamond B.Ocean (Willesden/Zomba)CPP		
63 CATCH MY FALL - B.Idol (Bonedol,ASCAP/Rare Blue,ASCAP)		
40 CENTIPEDE - M.Jackson (Mijac,BMI/Warner-Tamerlane,BMI)WBM		
70 CONCEALED WEAPONS - S.Justman P.Justman (Center City,ASCAP/Last Licks,ASCAP)		
16 COOL IT NOW - V.Brantley R.Timas (New Generation,ASCAP)CPP		
60 COVER ME - B.Springsteen (Bruce Springsteen,ASCAP)CPP		
100 CRUEL SUMMER - T.Swain S.Jolley Bananarama (MCA,ASCAP)		
12 DESERT MOON - D.Deyoung (Grand Illusion, ASCAP/Almo, ASCAP )CPP/ALM		
32 DO WHAT YOU DO - R.Dino L.DiTomaso (Unicity,ASCAP/Ra Ra,ASCAP/Aldente,ASCAP)		
54 DONT STOP - D.Sembello D.Bateau (No Pain No Gain,ASCAP/Unicity,ASCAP/David Bateau,ASCAP)		
59 DRIVE - R.Ocasek (Ric Ocasek, ASCAP/Lido, ASCAP)WBM		
69 EDGE OF A DREAM - Adams Vallance (Irving,BMI/Adams Communications, Proc/Calypto Toonz,BMI)CPP/ALM		
33 GIRLS WITH GUNS - T.Shaw (Tranquility Base,ASCAP/Almo,ASCAP)CPP/ALM		
56 HADADREAM (SLEEPING WITH THE ENEMY) - R.Hodgson (Unichord, ASCAP/Almo, ASCAP)		
44 HANDS TIED - M.Chapman H.Knight (The Makiki, ASCAP/Arista, ASCAP)CPP		
13 HARD HABIT TO BREAK - S.Kipner J.Parker (April, ASCAP/Stephen A. Kipner, ASCAP/MCA,ASCAP)ABP		
71 HEAVEN (MUST BE THERE) - B.Lynch (Nostata BMI)		
49 HEAVEN'S ON FIRE - P.Stanley D.Child (Kiss, ASCAP/Desmobile, ASCAP)		
31 HELLO AGAIN - R.Ocasek (Ric Ocasek,ASCAP/Lido,ASCAP)WBM		
57 HOT FOR TEACHER - E.Van Halen A.Van Halen M.Anthony D.L.Roth (Van Halen,ASCAP)WBM		
27 I CAN'T DRIVE 55 - S.Hagar (WB, ASCAP/The Nine, ASCAP)WBM		
20 I CAN'T HOLD BACK - F.Sullivan J.Peterik (Rude, BMI/Easy Action, ASCAP/WB,ASCAP)WBM		
37 I DO'WANNA KNOW - K.Cronin (Fate,ASCAP)		
4 I FEEL FOR YDU - Prince (Controversy, ASCAP)WBM		
5 I JUST CALLED TO SAY I LOVE YOU - S.Wonder (Jobete, ASCAP/Black Bull, ASCAP)CPP		
39 I NEED YOU TONIGHT - P.Wolf P.Bliss (Park, ASCAP)CPP		
68 I WANNA ROCK - D.Snider (Zomba, ASCAP/Snidest, ASCAP)HL		
24 I'M SO EXCITED - A.Pointer J.Pointer R.Pointer T.Lawrence (BrainTree, BMI/Till Dawn, BMI/Blackwood, BMI)CPP/CLM		
22 IT AIN'T ENOUGH - C.Hart (Crescent, ASCAP/Harco, ASCAP)		
65 JAMIE - R.Parker, Jr. (Raydiola,ASCAP)		
67 JUNGLE LOVE - J.Johnson (Tionna,ASCAP)		
73 LEFT IN THE DARK - J.Steinman (Lost Boys,BMI)HL		
58 LET'S GO CRAZY - Prince And The Revolution (Controversy, ASCAP)WBM		
48 LIKE A VIRGIN - B. Steinberg T. Kelly (Billy Steinberg,ASCAP/Denise Barry,ASCAP)		
86 LOVE AGAIN - J.Denver (Cherry Mountain,ASCAP)		
96 LOVE SONGS ARE BACK AGAIN - Various (Various Publishers/The Company)		
30 LUCKY STAR - Madonna (Warner Bros., ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP)WBM		
64 MISSING YOU - J.Waite C.Sandford M.Leonard (Hudson Bay, ASCAP/Paperwaite, ASCAP/Fulwater, BMI/Markmeem, BMI)HL		
14 NO MORE LONELY NIGHTS - P.McCartney (MPL Communications, ASCAP)MPL/HL		
21 ON THE DARK SIDE - J.Cafferty (Aurora Film Partners, BMI/John Cafferty, BMI/Warner-Tamerlane,BMI)		
99 ON THE WINGS OF A NIGHTINGALE - P.McCartney (MPL Communications, ASCAP)MPL/HL		
6 OUT OF TOUCH - D.Hall J.Oates (Hot-Cha, BMI/Unichappell, BMI)CHA/HL		
10 PENNY LOVER - L.Richie B.Harvey-Richie (Brockman, ASCAP)CLM		
50 PRIDE IN THE NAME OF LOVE - U2 (Island,BMI)WBM		
2 PURPLE RAIN - Prince (Controversy, ASCAP)WBM		
43 RUN TO YOU - B. Adams J.Vallance (Adams Communications,BMI/Calypto Toonz,BMI/Irving,BMI)		
98 SATISFIED MAN - T.Deluca T.Jans (Irving, BMI/Cavesson, ASCAP/Merit, ASCAP)CPP/ALM		
18 SEA OF LOVE - Khoury Baptise (Fort Knox, BMI)CHL		
85 SEX SHOOTER - Apollonia 6 (Girlsongs, ASCAP)		
92 SHE BOP - C.Lauper S.Lunt G.Corbett R.Chertoff (Rella, BMI/Noyb, BMI/Perfect Punch, BMI/Hobbler, ASCAP )HL		
80 SOLID - N.Ashford V.Simpson (Nick-O-Va, ASCAP)		
26 SOME GUYS HAVE ALL THE LUCK - J.Fortgang (Kirschner, ASCAP/Aprii, ASCAP)CPP/ABP		
41 STRANGER IN TOWN - D.Paich J.Porcario (Not Listed)WBM		
75 STRUNG OUT - S.Perry C.Krampf B.Steele (Street Talk, ASCAP/Phosphene, BMI/Billy,BMI)		
8 STRUT - C.Dore J.Littman (Ackee, ASCAP)WBM		
36 SUGAR DON'T BITE - B.Roberts D.Weiss (Broozertoones, BMI/Donna Weiss, BMI)		
87 SUNSHINE IN THE SHADE - Curmin West-Oram Woods Greenall Brown (Colgems-EMI,ASCAP)		
77 SUPERNATURAL LOVE - O.Summers M.Omartian (Sweet Summer Night,ASCAP/See This House,ASCAP/Sudano,BMI/Soft Summer Songs,BMI)		
51 SWEPT AWAY - D.Hall S.Allen (Hot Cha, BMI/Fust Buzza, BMI/Unichappell, BMI)CHA/HL		
83 TAXI DANCING - R.Springfield (Vogue/BMI)		
28 TEACHER TEACHER - Adams Vallance (Irving, BMI/Adams Communications, Proc/Calypto Teenz, BMI)CPP/ALM		
38 TEARS - V.Cusano (Streetbeat, BMI/Warner-Tamerlane,BMI/Ten Speed, BMI)		
72 TENDER YEARS - J.Cafferty (John Cafferty,BMI)		
89 TENDERNESS - General Public (In General,BMI/I.R.S.,BMI)		
52 THE BELLE OF ST. MARK - Sheila E. (Girlsongs,ASCAP)		
53 THE BOYS OF SUMMER - D.Henley M.Campbell (Cass County,ASCAP/Wild Gator,ASCAP)WBM		
76 THE GAP - T.Bailey N.Ashford V.Simpson (Zomba,ASCAP)HL		
62 THE GLAMOROUS LIFE - Sheila E. (Girl's Song, ASCAP)		
94 THE MEDICINE SONG - D.H.Wolinski (Overdue, ASCAP/WB, ASCAP)		
17 THE WAR SONG - Culture Club (Virgin, ASCAP)CPP		
93 THE WARRIOR - H.Knight M.Gilder (The Makiki, BMI/Arista, BMI/Red Admiral, BMI)CPP/CLM		
19 THE WILD BOYS - Duran Duran (Tricet,ASCAP)		
91 THE WILD LIFE - T.Swain S.Jolley K.Woodward S.Dallin S.Fahey (J&S,PRS/In A Bunch,PRS)		
74 TI AMO - G.Bigzaai U.Tozzi D.Warren (Sugar Melodi,ASCAP/MCA,ASCAP)		
55 TWO TRIBES - Gill Johnson O'Toole (Perfect Songs, BMI/Island, BMI)WBM		
45 UNDERSTANDING - B.Seger (Gear ASCAP)WBM		
29 VALOTTE - J.Lennon J.Clayton C.Morales (Charisma, ASCAP/Chappell, ASCAP)CHP/HL		
1 WAKE ME UP BEFORE YOU GO-GO - G.Michael (Chappell, ASCAP)CHA/HL		
23 WALKING ON A THIN LINE - A.Pessis K.Wells (Endless Frogs, ASCAP/Bug,ASCAP/Slimey Limey,BMI/McNoodle,BMI)CLM		
34 WE ARE THE YOUNG - D.Hartman C.Midnight (Blackwood, BMI/Multi-Level, BMI/Janicaps, BMI)CPP/ABP		
25 WE BELONG - D.E.Lowen D.Navarro (Screer Geris-EMI,BMI)WBM		
15 WHAT ABOUT ME? - K.Rogers D.Foster R.Marx (Lonsmate,ASCAP/Security Hogg,ASCAP/Foster Frees,BMI)CAP/CLM/PPP		
78 WHAT'S LOVE GOT TO DO WITH IT - T.Britten G.Lyle (Chappell, ASCAP/Irving,ASCAP/Good Single, BMI )CPP/ALM/CHA/HL		
35 WHO WEARS THESE SHOES? - E.John B.Taupin (Intersong, ASCAP)CHA/HL		
61 YOU'RE THE INSPIRATION - P.Cetera D.Foster (Double Virgo,ASCAP/Foster Frees,BMI)		

Billboard's chart database has been transferred from one computer system to another in tandem with the publication's redesign, and the continuity of several regular features has been affected. These include the weekly presentation of Hot 100 data on songwriters, publishers and performance rights affiliates. We believe that the problems have now been corrected, and that this important information will appear weekly as part of the new, expanded charts service.

One component still missing this week is the code for sheet music suppliers: it'll be reinstated as soon as possible.



## 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

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Country albums should be sent to:

Kip Kirby, Billboard

14 Music Circle East

Nashville, Tenn. 37203

(telephone: 615-748-8100)

## POP

### PICKS

#### AL JARREAU

High Crime  
PRODUCER: Jay Graydon  
Warner Bros. 25106

Jarreau's migration to the pop mainstream is completed on this hook-laden exercise in electronic pop, which favors uptempo, synthesizer-driven originals by Jarreau, producer Jay Graydon and various co-writers. While a few brassy, r&b-edged flourishes appear to recall the singer's fusion and AC days, the accent is on fare ripe for top 40 and dance-oriented formats.

#### JANE FONDA

Prime Time Workout  
PRODUCER: Jane Fonda  
Elektra 60382

An exercise package ostensibly aimed at older neophytes, this new set marks both a new label affiliation and a different musical approach for the actress and fitness advocate. Instead of familiar hits, the backdrop offers the lissome fusion of Steps Ahead, playing pieces composed for "Barre Work," "Hamstrings" "Floor Work" and other titled activities.

### RECOMMENDED

#### MADAM X

We Reserve The Right  
PRODUCER: Rick Derringer  
Jet BFZ 39885

Sing-along metal anthems from East Coast quartet with requisite lead yelper, familiar obsessions (rock, sex and rebellion) and in-house fishnet'n'teddy allure, thanks to lead guitarist Maxine Petrucci and drummer Roxy Petrucci. By-the-numbers headbanging.

#### JULIE BROWN

Goddess In Progress  
PRODUCERS: Steve Thoma, Dan Lawson  
Rhino RNEP 610 (EP)

Delicious post-punk parodies by Brown, whose casual sense of pitch can't deflate the glories of "The Homecoming Queen's Got A Gun," "Earth Girls Are Easy," and our fave, "I Like 'Em Big And Stupid," plus two others.

#### SAINT

PRODUCERS: Jackson Schwartz, Saint  
Sound Image SI-25884

New L.A. label launches a solid if undistinguished arena rock quartet from Illinois, playing in the Styx and

Journey mold. Well-produced and aimed at AOR.

#### THE DEL-LORDS

Frontier Days  
PRODUCER: Lou Whitney, Del-Lords  
EMI America/Enigma ST-17133

Unvarnished guitar rock with a strong debt to Creedence and other rock classicists, with a nicely restrained undercurrent of social comment. Brisk, well played and good-natured.

#### 4-3-1

Which Way Is Up  
PRODUCER: Larry Lee  
Recovery RLP-1001

New Dallas-based label could make a splash with this crisply produced mainstream rock duo. Built around Maggie Ryder's husky vocals and glossy synthesizers. Songs, arrangements are targeted to mainstream, new music and AOR.

#### DIONNE WARWICK

Anthology  
PRODUCER: Gary Stewart (reissue)  
Rhino RNDA 1100

Impeccable two-disk package traces Warwick's most memorable Scepter hits from 1962's "Don't Make Me Over" to 1971's "Amanda." Excellent liner notes and photos in this, first in a label series of such packages.

#### THE SHIRELLES

Anthology  
PRODUCER: Gary Stewart (reissue)  
Rhino RNDA 1101

Second album in the Rhino series traces the quartet's biggest hits in a loving and thorough compilation.

#### GENE PITNEY

Anthology  
PRODUCER: Gary Stewart (reissue)  
Rhino RNDA 1102

This two-record set recaps 28 of Pitney's greatest hits and rarities from 1961-68. A definitive compilation, enhanced by excellent liner notes and rare photos.

#### VANGELIS

Soil Festivities  
PRODUCER: Vangelis  
Polydor 823 396

Vangelis composed, arranged, produced and performed the six movements on this set, which reflects a soothing instrumental approach similar to George Winston's successful Windham Hill albums.

#### THE NAILS

Mood Swing  
PRODUCER: Gregg Winter  
RCA NFL1-8037

New York band, who previously released this album's most interesting track ("88 Lines About 44 Women") on an indie 12-inch, prove they have depth, with a gutsy yet pensive musical attack.

#### VARIOUS ARTISTS

U.S. Metal, Vol. IV  
PRODUCER: Various  
Shrapnel 1013

Compilation of European metal monsters is nothing more than mainstream metal, dominated by guitars in a setting that's hard, fast and heavy with little variation.

#### KEEL

Lay Down The Law  
PRODUCER: Ron Keel  
Shrapnel 1014

Apart from the abusive lead vocals, the set has some great melodic metal tunes. Possibility of radio interest here, with a range from amplified pounding to mellower acoustic songs.

## BLACK

### PICKS

#### THE WHISPERS

So Good  
PRODUCER: Reggie Calloway, Leon Sylvers IIT  
Solar 60356

Churning out straight-ahead, go-for-the-jugular dance pop, the Whispers spark a rejuvenation on the spreading "Contagious." Romantic songs that

## SPOTLIGHT

### TOTO



TOTO  
Isolation  
PRODUCERS: Toto  
Columbia QC 38962

Toto follows the Grammy-winning "Toto IV" with another superbly recorded set that reflects, on balance, a somewhat harder edge. Part of that may be due to the introduction of a new lead singer, Fergie Fredericksen, who also co-wrote four of the songs. The first single from the album, the driving rhythm piece "Stranger In Town," is already approaching the top 40; the group's previous album yielded four top 40 hits, including three that cracked the top 10.

#### DURAN DURAN

Arena  
PRODUCERS: Duran Duran, Nile Rodgers  
Capitol SWAV-12374

Duran Duran follows three straight top 10 studio sets with this single-disk live collection spotlighting several (but not all) of its biggest hits, plus one new studio track, "The Wild Boys." The album would have been more effective a "best of" sampler had they included such key career hits as "Rio" and "Girls On Film," but Capitol strives to offset those omissions with souvenir appeal, including an eight-page color booklet featuring lots of color shots of the five teen heartthrobs.



pulse at dance speed are the specialty here, with every beat punctuated by Scotty Scott's tense, convincing vocals, especially on "Some Kinda Lover."

### RECOMMENDED

#### ANGELA BOFILL

Let Me Be The One  
PRODUCER: David Frank, Mic Murphy  
Arista AL 8-8258

Bofill drops even passing references to her earlier pop/jazz style, moving fully into Black pop. Producers Frank and Murphy, a.k.a. the System, provide an even mix of ballads and uptempo tunes.

#### VARIOUS ARTISTS

Let The Music Scratch  
PRODUCER: Various  
Emergency EMLP 7506

Nine dance tracks mixed and scratched by DJ Phil Clary. Emphasis is on Emergency recordings like Shannon's "Let The Music Play" and "Give Me Tonight."

#### VARIOUS ARTISTS

Street Sounds  
PRODUCER: Various  
JCI JCT-1106

Most experimental of four dance packages from this mass market-oriented line focuses on undiluted dance mixes from both U.S. club faves and lesser known European acts in a "continuous hot mix."

#### ALICIA BRIDGES

Hocus Pocus  
PRODUCERS: Alicia Bridges, Susan Hutcherson  
Second Wave 22007

Disco diva best remembered for "I Love The Night Life" resurfaces on this Oakland indie, sounding essentially the same. Style is accessible, but effort is marred by mediocre material.

## COUNTRY

### PICKS

#### MICHAEL MARTIN MURPHEY

The Best Of Michael Martin Murphey  
PRODUCER: Jim Ed Norman  
EMI America ST 17143

Murphey fans will have plenty to rave about on this hits package. Although it includes some of his older classics—"Geronimo's Cadillac," "Wildfire" and "Carolina In The Pines"—all tracks have been newly recorded by producer Norman. Also included are

more recent hits up to "Radio Land." A worthwhile package with broad appeal.

### RECOMMENDED

#### THE McCAIN BROTHERS

Three Little Words  
PRODUCER: Marshall Morgan  
Rise And Shine UP 501

A debut with surprising flair, with much credit to Morgan's crisp, clean production and effective song choices. Even familiar covers like "Sugar Shack" and "I Hear You Knockin'" are pulled off with lively aplomb.

#### EDDIE RAY

Old Lovers And Friends  
PRODUCERS: Joe Deaton, Earl D. Adkins  
JEGE 10-1011

Ray offers a voice and delivery reminiscent of Kenny Rogers on this debut.

## JAZZ-FUSION

### RECOMMENDED

#### BEAVER HARRIS/DON PULLEN

A Well Kept Secret  
PRODUCER: Hal Willner  
Shamp HWS1 2701

Harris' explosive drums and Pullen's mercurial piano anchor 360° Experience, a fiery sextet, in high-flying, wide-ranging originals. With saxophonists Ricky Ford and Hamiet Bluiett, bassist Buster Williams and steel drummer Francis Haynes. Contact: 312 W. 58th St., New York, N.Y. 10019.

#### FLIP PHILLIPS

A Melody From The Sky  
PRODUCER: Bob Thiele (reissue)  
Doctor Jazz FW 39419

Veteran tenor saxophonist caught in rare form on small group sides from 1944 and '45, many previously unavailable on LP. Emphasis is on uptempo numbers, with a few gorgeous ballads.

## SINGLES

**PICKS** new releases with the greatest chart potential

**RECOMMENDED** records with potential for significant chart action

**NEW & NOTEWORTHY** highlights new and developing acts worthy of attention

Records equally appropriate for more than one format are reviewed in the category with the broadest audience.

All singles commercially available in the U.S. are eligible for review

Reviews are coordinated by Nancy Erlich at Billboard

1515 Broadway

New York, N.Y. 10036

(telephone: 212-764-7311)

Country singles should be sent to:

Kip Kirby, Billboard

14 Music Circle East

Nashville, Tenn. 37203

(telephone: 615-748-8100)

## POP

### PICKS

#### MADONNA

Like A Virgin (3:35)  
PRODUCER: Nile Rodgers  
WRITERS: Billy Steinberg, Tom Kelly  
PUBLISHERS: Billy Steinberg/Denise Barry, ASCAP  
Sire 7-29210 (12-inch version also available, Sire O-20239)

Those old "I Can't Help Myself" bass lines and chord changes work their magic once again; Madonna's latest is an out-of-the-box radio smash.

#### BILLY OCEAN

Loverboy (3:58)  
PRODUCER: Keith Diamond  
WRITERS: K. Diamond, B. Ocean, R.J. Lange  
PUBLISHERS: Zomba/Willesden  
Jive/Arista JS1-9284 (12-inch version also available, Jive/Arista JD 1-9280)

A pounding, aggressive dance tune, on the heels of his No. 1 triumph "Caribbean Queen"; even with all stops out, the British singer sounds comfortably reassuring.

#### CHICAGO

You're The Inspiration (3:49)  
PRODUCER: David Foster  
WRITERS: P. Cetera, D. Foster  
PUBLISHERS: Double Vingo, ASCAP/Foster Frees, BMI  
Full Moon/Warner Bros. 7-29126

Solemn, foursquare tempo and singalong chorus place this love ballad somewhere between hymn and anthem.

#### JOHN CAFFERTY AND THE BEAVER BROWN BAND

Tender Years (3:33)  
PRODUCER: Kenny Vance  
WRITER: J. Cafferty  
PUBLISHER: John Cafferty, BMI  
Scotti Bros. 254-04682

Re-released "Eddie & The Cruisers" power ballad may not help Cafferty's band escape its fictional identity, but should go far to keep audiences intrigued.

#### Sunshine In The Shade (2:26)

PRODUCER: Rupert Hine  
WRITERS: Curnin, West-Oram, Woods, Greenall, Brown  
PUBLISHERS: Coigems-EMI/Copyright Control, ASCAP  
MCA 52498

The details are inventive but the gist remains the same: sharp-honed dance-rock, more evocative than explicit.

#### KOOL & THE GANG

Misled (3:59)  
PRODUCERS: Jim Bonnefond, Ronald Bell, Kool & The Gang  
WRITERS: R. Bell, J. Taylor, Kool & The Gang  
PUBLISHER: Delightful, BMI  
De-Lite 880 431-7 (c/o PolyGram)

Midtempo DOR song strikes a quiet, mysterious tone despite liberal lacings of rock guitar; a further step away from the group's r&b roots.

RECOMMENDED

**RICK SPRINGFIELD**  
**Bruce (3:33)**  
 PRODUCERS: Tom Perry, Joey D. Vieira  
 WRITER: R. Springfield  
 PUBLISHER: Vogue, BMI  
 Mercury 880 405-7

Belated release adds to the comic nature of a mistaken-identity spoof originally recorded in 1978.

**JOHNNY RIVERS**  
**Heartbreak Love (3:58)**  
 PRODUCER: Johnny Rivers  
 WRITERS: M. Georgiades, J. Rivers  
 PUBLISHER: Rivers, ASCAP  
 MCA 52502

A formidable pop hitmaker returns in '80s techno-dance guise.

**LEON RUSSELL**  
**Rescue My Heart (4:10)**  
 PRODUCERS: Leon Russell, Douglas A. Snider  
 WRITERS: Leon Russell, Douglas A. Snider  
 PUBLISHERS: Young Carney, ASCAP/Warner-Tamertane, BMI  
 Paradise PR-631

Bluesy mood piece; Hank Wilson nowhere to be heard. Contact: (615) 824-2719.

**PAT ROBINSON AND JILL MICHAELS**  
**Right Time For Love (3:59)**  
 PRODUCER: Richie Wise  
 WRITERS: S.M. Schwartz, D. Pomeranz  
 PUBLISHERS: Holy Moley/BusyBody, BMI/Ackee/Upward Spiral, ASCAP  
 Rock 'N' Roll ZS4-04684 (c/o CBS)

Rock ballad from "Revenge Of The Nerds".

**CAPTAIN SENSIBLE**  
**Glad It's All Over (3:40)**  
 PRODUCER: Tony Mansfield  
 WRITERS: Captain Sensible, T. Mansfield  
 PUBLISHERS: Almo/Warner Bros., BMI  
 A&M AM-2694

Eccentric bossa nova shuffle from the endlessly versatile ex-Damned frontman.

**JOHNNIE TAYLOR**  
**Lady, My Whole World Is You (3:22)**  
 PRODUCERS: Tommy Couch, Wolf Stephenson  
 WRITER: Paul Kelly  
 PUBLISHERS: Malaco/Kellyworld, BMI  
 Malaco MAL 2107

**STYLISTICS**  
**Give A Little Love (4:05)**  
 PRODUCER: Maurice Starr  
 WRITERS: Maurice Starr, Michael Jonzun  
 PUBLISHERS: Street Sounds/Maurice Starr, ASCAP  
 Streetwise SW 2237 (12-inch single)

The very definition of sweet Philly soul; no trendy updating needed. Label based in New York.

**PLAYGIRLS**  
**Our Picture Of A Man (5:04)**  
 PRODUCER: Spyder-D  
 WRITERS: L. Yarborough, K. Luck, D. Broadnax, D. Hughes, T. McLachlan  
 PUBLISHERS: Fools Prayer/Spydo, BMI  
 Sutra SUD 028 (12-inch single)

Hip Hop and rap with a light, feminine touch. Contact: (212) 582-6900.

**"LOVE BUG" STARSKI**  
**Do The Right Thing (7:12)**  
 PRODUCER: Kurtis Blow  
 WRITERS: K. Blow, D. Harris  
 PUBLISHERS: Amber Pass/Kuwa/Fever/Stuckey  
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Bare-bones rap alternates with full-harmony choruses. Contact: (212) 582-6900.

**BARBARA MANDRELL**  
**Queen For A Day (2:23)**  
 PRODUCERS: Larry Scott, Mark Moseley  
 WRITER: Billy Mize  
 PUBLISHERS: Red River/Fretboard, BMI  
 Mosrite M-1984

This updated 1966 recording shows an amazingly mature Mandrell. Label based in Nashville.

**JOHNNY PAYCHECK**  
**I Never Got Over You (3:36)**  
 PRODUCERS: Tommy Jennings, Miles Sillis  
 WRITER: Tommy Jennings  
 PUBLISHER: Tomfran, BMI  
 A.M.I. 1322

Paycheck's sharp-edged voice slices to the heart of some very thoughtful lyrics; slow, driving beat. Label based in Hendersonville, Tenn.

**BOBBY G. RICE**  
**Easy Lady (2:49)**  
 PRODUCER: Gene Kennedy  
 WRITERS: Kenny Westberry, Gilde Jordan  
 PUBLISHERS: Chip-N-Dale/Harken, ASCAP/BMI  
 Door Knob 84-223

A slow, dreamy tribute from one of country music's most reliable balladeers.

**CATHY BUCHANAN**  
**Dancin' With My Heart (2:29)**  
 PRODUCER: Harold Bradley  
 WRITERS: William Turpin, Ed Roland  
 PUBLISHERS: Bent Tree, BMI/Low Limb, ASCAP  
 Rustic 1025

Punchy energy, pretty vocals. Contact: (615) 833-1457.

**JOEL HUGHES**  
**This Ain't No Way To Be (3:30)**  
 PRODUCER: Nelson Larkin  
 WRITERS: Earl Thomas Conley, Randy Scruggs  
 PUBLISHERS: Blue Moon/April/Full Armor/  
 Blackwood, ASCAP/BMI  
 Awesome 109

Using an Earl Thomas Conley song—and Conley's producer—Hughes tries his hand with this lovely ballad. Label based in Nashville.

**MAX COOLEY**  
**Pick Up The Pieces Joanne (2:39)**  
 PRODUCER: Don King  
 WRITERS: Bob Morrison, Johnny MacRae  
 PUBLISHER: Southern Nights, ASCAP  
 615 Records 1001

Reminiscent of early Don Williams: melodic, tender, touching. Contact: (615) 833-1457.

**PAULA ANDERSON**  
**Four Year Battle (5:21)**  
 PRODUCER: David Eng  
 WRITERS: David Eng, Phil Casagrande  
 PUBLISHERS: Fred Lockhart/VUSIC, ASCAP  
 Starlite 8357 (12-inch single)

Well-versed session singer is the calm focal point in a busy techno-dance production. Contact: (718) 469-3987.

**STONE**  
**Puppet (6:44)**  
 PRODUCER: Auvil Gilchrist  
 WRITER: Stone  
 PUBLISHERS: Wicked Stepmother/Finway, ASCAP  
 Sunnyview SUN-415 (12-inch single)

Girl group delivers its pop-disco song in a Rick Jamesish drawl. Contact: (212) 582-6900.

**RONNIE LAWS**  
**City Girl (3:44)**  
 PRODUCER: Ronnie Laws  
 WRITER: Ronnie Laws  
 PUBLISHERS: Colgems-EMI/Sweetbeat, ASCAP  
 Capitol B-5421

**SADAO WATANABE**  
**Here's To Love (3:31)**  
 PRODUCER: Ralph MacDonald  
 WRITERS: Ralph MacDonald, William Salter  
 PUBLISHER: Antasia, ASCAP  
 Elektra 7 69676

MOR-soul with vocals by Roberta Flack.

**MR. T**  
**Don't Talk To Strangers (3:27)**  
 PRODUCER: Patrick Henderson  
 WRITERS: P. Henderson, R. Nevil  
 PUBLISHERS: April/Monster/MCA, ASCAP  
 Columbia 38-04701.

**ZIII**  
**Undercover Lover (4:20)**  
 PRODUCER: Guy Spells  
 WRITERS: Brenda Jackson, Guy Spells, Everard  
 "Ready" Thompson  
 PUBLISHER: Alandis, BMI  
 Warner Bros. 7-29124

Snappy electronic r&b; track also appears as the B-side of the trio's concurrent 12-inch (see Dance Recommended).

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 Malaco MAL 2107

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 WRITERS: Ralph MacDonald, William Salter  
 PUBLISHER: Antasia, ASCAP  
 Elektra 7 69676

MOR-soul with vocals by Roberta Flack.

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NEW AND NOTEWORTHY

**NICK MUNDY**  
**Ain't It All Right (3:56)**  
 PRODUCER: Nick Mundy  
 WRITERS: N. Mundy, P. Butler  
 PUBLISHERS: Trishmun, BMI/Affa, ASCAP  
 Columbia 38-04689

Philly-based soul singer draws creatively on a host of unimpeachable sources: Detroit in his Motown-influenced phrasing, Minneapolis in the stylish dance production, his hometown in the lyrical harmonies. Can national prominence be far behind?

**DAVID FRIZZELL**  
**No Way Jose (3:47)**  
 PRODUCER: Steve Dorff  
 WRITERS: J.C. Cunningham, S. Stone  
 PUBLISHERS: Welbeck/Lockhill-Selma, ASCAP  
 Viva 7-29158

Frizzell drags out every name-calling cliché in the book in this Latin laugh-off.

**BECKY HOBBS**  
**Wheels In Emotion (2:52)**  
 PRODUCER: Blake Mevis  
 WRITERS: R. Albright, J. Greenbaum, B. Hobbs  
 PUBLISHERS: WB/Make Believus/Beckaroo, ASCAP/  
 BMI  
 EMI America B-8247

A frisky rockabilly dance-flavored number couples nicely with Hobbs' distinctive corn-husk of a voice.

**JIMMY BUFFETT**  
**Bigger Than The Both Of Us (3:57)**  
 PRODUCERS: Jimmy Bowen, Michael Utley, Tony Brown  
 WRITER: R. Coultet  
 PUBLISHERS: Coral Reefer/Myrtle Moosic, BMI  
 MCA 52499

Buffett's Caribbean proclivities don't surface here; he opts for a subdued MOR ballad instead.

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**Undercover Lover (4:20)**  
 PRODUCER: Guy Spells  
 WRITERS: Brenda Jackson, Guy Spells, Everard  
 "Ready" Thompson  
 PUBLISHER: Alandis, BMI  
 Warner Bros. 7-29124

Snappy electronic r&b; track also appears as the B-side of the trio's concurrent 12-inch (see Dance Recommended).

**JOHNNIE TAYLOR**  
**Lady, My Whole World Is You (3:22)**  
 PRODUCERS: Tommy Couch, Wolf Stephenson  
 WRITER: Paul Kelly  
 PUBLISHERS: Malaco/Kellyworld, BMI  
 Malaco MAL 2107

**STYLISTICS**  
**Give A Little Love (4:05)**  
 PRODUCER: Maurice Starr  
 WRITERS: Maurice Starr, Michael Jonzun  
 PUBLISHERS: Street Sounds/Maurice Starr, ASCAP  
 Streetwise SW 2237 (12-inch single)

The very definition of sweet Philly soul; no trendy updating needed. Label based in New York.

AC PICKS

**JAMES INGRAM**  
**Whatever We Imagine (4:00)**  
 PRODUCER: Quincy Jones  
 WRITERS: David Foster, Jeremy Lubbock, Paul Gordon  
 PUBLISHERS: Foster Frees/Nerpub/Hollysons, BMI/WB/YellowBrick Road, ASCAP  
 Qwest 7-29132

A solo effort to rival his Carnes-Rogers collaboration; inspirational message song draws its strength from the singer's interpretive gift.

**RICK SPRINGFIELD & RANDY CRAWFORD**  
**Taxi Dancing (3:30)**  
 PRODUCERS: Rick Springfield, Bill Drescher  
 WRITER: Rick Springfield  
 PUBLISHER: Vogue, BMI  
 RCA PB-13861

Rock idol and soul stylist find common ground in a melancholy midtempo duet from the "Hard To Hold" soundtrack.

**GIRLTALK**  
**Can The Rhythm (6:25)**  
 PRODUCER: Pete Waterman  
 WRITER: Karen Wright  
 PUBLISHER: Copyright Control  
 Geffen 0-20272 (12-inch single)

Gidget goes to a high energy disco; Euro-flavored track has been stirring up interest for some weeks as an import.

**DONNA SUMMER**  
**Supernatural Love (6:12)**  
 PRODUCER: Michael Omartian  
 WRITERS: Donna Summer, Michael Omartian, Bruce Sudano  
 PUBLISHERS: Sweet Summer Night/See This House, ASCAP/Sudano, BMI  
 Geffen 0-20273 (12-inch single; 7-inch reviewed Nov. 3)

DANCE/DISCO PICKS

**JOLO**  
**Last Call (6:50)**  
 PRODUCERS: Barry Beam, John Hedges  
 WRITERS: J. Block, L. Carter, J. Mehl  
 PUBLISHERS: Marsan, ASCAP/Groove Thing, BMI  
 Megatone MT-131 (12-inch single)

When they get to putting a high energy musical on Broadway, this should be the first act closer; West Coast female duo could project to the second balcony with ease. Contact: (415) 621-7475.

**SPK**  
**Machine Age Voodoo (Junk Funk) (5:53)**  
 PRODUCER: Revell  
 WRITERS: Revell, Sinan  
 PUBLISHER: APB, PRS  
 Elektra 0-66927 (12-inch single)

Wild variety of electrorhythms muscle for space on one alarmingly chaotic track.

**ZIII**  
**Don't Stop (7:00)**  
 PRODUCER: Guy Spells  
 WRITERS: Brenda Jackson, Guy Spells, Everard  
 "Ready" Thompson  
 PUBLISHER: Alandis, BMI  
 Warner Bros. 0-20278 (12-inch single)

Sophisticated synthesized r&b; B side is the 7-inch release (see Black Recommended).

**PAULA ANDERSON**  
**Four Year Battle (5:21)**  
 PRODUCER: David Eng  
 WRITERS: David Eng, Phil Casagrande  
 PUBLISHERS: Fred Lockhart/VUSIC, ASCAP  
 Starlite 8357 (12-inch single)

Well-versed session singer is the calm focal point in a busy techno-dance production. Contact: (718) 469-3987.

**STONE**  
**Puppet (6:44)**  
 PRODUCER: Auvil Gilchrist  
 WRITER: Stone  
 PUBLISHERS: Wicked Stepmother/Finway, ASCAP  
 Sunnyview SUN-415 (12-inch single)

Girl group delivers its pop-disco song in a Rick Jamesish drawl. Contact: (212) 582-6900.

**RONNIE LAWS**  
**City Girl (3:44)**  
 PRODUCER: Ronnie Laws  
 WRITER: Ronnie Laws  
 PUBLISHERS: Colgems-EMI/Sweetbeat, ASCAP  
 Capitol B-5421

**SADAO WATANABE**  
**Here's To Love (3:31)**  
 PRODUCER: Ralph MacDonald  
 WRITERS: Ralph MacDonald, William Salter  
 PUBLISHER: Antasia, ASCAP  
 Elektra 7 69676

MOR-soul with vocals by Roberta Flack.

**MR. T**  
**Don't Talk To Strangers (3:27)**  
 PRODUCER: Patrick Henderson  
 WRITERS: P. Henderson, R. Nevil  
 PUBLISHERS: April/Monster/MCA, ASCAP  
 Columbia 38-04701.

**ZIII**  
**Undercover Lover (4:20)**  
 PRODUCER: Guy Spells  
 WRITERS: Brenda Jackson, Guy Spells, Everard  
 "Ready" Thompson  
 PUBLISHER: Alandis, BMI  
 Warner Bros. 7-29124

Snappy electronic r&b; track also appears as the B-side of the trio's concurrent 12-inch (see Dance Recommended).

**JOHNNIE TAYLOR**  
**Lady, My Whole World Is You (3:22)**  
 PRODUCERS: Tommy Couch, Wolf Stephenson  
 WRITER: Paul Kelly  
 PUBLISHERS: Malaco/Kellyworld, BMI  
 Malaco MAL 2107

**STYLISTICS**  
**Give A Little Love (4:05)**  
 PRODUCER: Maurice Starr  
 WRITERS: Maurice Starr, Michael Jonzun  
 PUBLISHERS: Street Sounds/Maurice Starr, ASCAP  
 Streetwise SW 2237 (12-inch single)

The very definition of sweet Philly soul; no trendy updating needed. Label based in New York.

**PLAYGIRLS**  
**Our Picture Of A Man (5:04)**  
 PRODUCER: Spyder-D  
 WRITERS: L. Yarborough, K. Luck, D. Broadnax, D. Hughes, T. McLachlan  
 PUBLISHERS: Fools Prayer/Spydo, BMI  
 Sutra SUD 028 (12-inch single)

Hip Hop and rap with a light, feminine touch. Contact: (212) 582-6900.

**"LOVE BUG" STARSKI**  
**Do The Right Thing (7:12)**  
 PRODUCER: Kurtis Blow  
 WRITERS: K. Blow, D. Harris  
 PUBLISHERS: Amber Pass/Kuwa/Fever/Stuckey  
 The Fever SF 801 (12-inch single)

Bare-bones rap alternates with full-harmony choruses. Contact: (212) 582-6900.

**BARBARA MANDRELL**  
**Queen For A Day (2:23)**  
 PRODUCERS: Larry Scott, Mark Moseley  
 WRITER: Billy Mize  
 PUBLISHERS: Red River/Fretboard, BMI  
 Mosrite M-1984

This updated 1966 recording shows an amazingly mature Mandrell. Label based in Nashville.

**JOHNNY PAYCHECK**  
**I Never Got Over You (3:36)**  
 PRODUCERS: Tommy Jennings, Miles Sillis  
 WRITER: Tommy Jennings  
 PUBLISHER: Tomfran, BMI  
 A.M.I. 1322

Paycheck's sharp-edged voice slices to the heart of some very thoughtful lyrics; slow, driving beat. Label based in Hendersonville, Tenn.

**JACKPOT**  
**Fifty-Fifty Split (5:56)**  
 PRODUCERS: Cheli Minucci, Victor Varoli  
 WRITERS: C. Minucci, V. Varoli  
 PUBLISHERS: Vld-Mirror/Chieli, ASCAP  
 Start Fresh SF-001 (12-inch single)

Attractive pairing of choral harmonies with electronic hip hop backing. Contact: (201) 567-7111.

**DOUBLE ENTENTE**  
**Sleeping Dogs Lie (6:15)**  
 PRODUCER: Randy "King" Jackson  
 WRITERS: E. Schiller, C. Fuller  
 PUBLISHER: not listed  
 Columbia 44-05113 (12-inch single)

OTHER RELEASES

**POP**  
**MARK AND ELLEN WINTER** *Don't Put The Pressure On Astound-A-Sound 409034 (12-inch single).* Contact: (201) 964-7736.

**RESUA AND WOOD** *When Will I See*



# TOP 200 ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from national retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	19	<b>PRINCE &amp; THE REVOLUTION</b> ▲ WARNER BROS. 25110-1 (8.98)	PURPLE RAIN Weeks at No. One: 16
2	2	2	22	<b>BRUCE SPRINGSTEEN</b> ▲ COLUMBIA PC 38653	BORN IN THE U.S.A.
3	3	3	23	<b>TINA TURNER</b> ▲ CAPITOL ST-12330 (8.98)	PRIVATE DANCER
4	4	6	9	<b>STEVIE WONDER</b> MOTOWN 6108ML (8.98)	THE WOMAN IN RED-SOUNDTRACK
5	5	4	59	<b>HUEY LEWIS AND THE NEWS</b> ▲ CHRYSALIS FV 41412	SPORTS
6	8	10	54	<b>LIONEL RICHIE</b> ▲ MOTOWN 6059 ML (8.98)	CAN'T SLOW DOWN
7	6	5	12	<b>JULIO IGLESIAS</b> ▲ COLUMBIA QC 39157	1100 BEL AIR PLACE
8	18	32	5	<b>HONEYDRIPPERS</b> ES PARANZA 90220 /ATCO (8.98)	VOLUME ONE
9	7	7	33	<b>THE CARS</b> ▲ ELEKTRA 60296 (8.98)	HEARTBEAT CITY
10	10	13	48	<b>CYNDI LAUPER</b> ▲ PORTRAIT BFR 38930/EPIC	SHE'S SO UNUSUAL
11	11	16	4	<b>DARYL HALL &amp; JOHN OATES</b> RCA AFL1-5309 (9.98)	BIG BAM BOOM
12	9	9	28	<b>JOHN CAFFERTY &amp; THE BEAVER BROWN B.</b> ▲ SCOTTI BROS. BFZ 38929/EPIC	EDDIE & THE CRUISERS-SOUNDTRACK
13	13	11	52	<b>THE POINTER SISTERS</b> ▲ PLANET BXL1-4705 /RCA (8.98)	BREAK OUT
14	14	14	13	<b>BILLY OCEAN</b> ● JIVE/ARISTA JL 8-8213 (8.98)	SUDDENLY
15	15	17	5	<b>U2</b> ISLAND 90231 /ATCO (8.98)	THE UNFORGETTABLE FIRE
16	16	8	64	<b>MADONNA</b> ▲ SIRE 1-23867 /WARNER BROS. (8.98)	MADONNA
17	17	21	5	<b>DAVID BOWIE</b> EMI-AMERICA SJ-17138 (8.98)	TONIGHT
18	12	12	25	<b>CHICAGO</b> ▲ FULL MOON/WARNER BROS. 1-25060 (8.98)	17
19	19	25	4	<b>BARBRA STREISAND</b> COLUMBIA QC 39480	EMOTION
20	20	20	7	<b>KISS</b> MERCURY 822495-1/POLYGRAM (8.98)	ANIMALIZE
21	21	30	5	<b>CHAKA KHAN</b> WARNER BROS. 25162-1 (8.98)	I FEEL FOR YOU
22	40	-	2	<b>PAUL MCCARTNEY</b> COLUMBIA SCT 39613	GIVE MY REGARDS TO BROAD STREET
23	23	23	20	<b>TWISTED SISTER</b> ● ATLANTIC 80156 (8.98)	STAY HUNGRY
24	24	15	19	<b>JOHN WAITE</b> ● EMI-AMERICA ST-17124 (8.98)	NO BRAKES
25	50	-	2	<b>WHAM</b> COLUMBIA FC-39596	MAKE IT BIG
26	22	18	35	<b>RATT</b> ▲ ATLANTIC 80143 (8.98)	OUT OF THE CELLAR
27	27	29	17	<b>THE TIME</b> ● WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
28	42	49	5	<b>SHEENA EASTON</b> EMI-AMERICA ST-17132 (8.98)	A PRIVATE HEAVEN
29	35	42	7	<b>DENNIS DEYOUNG</b> A&M SP-5006 (8.98)	DESERT MOON
30	28	28	43	<b>VAN HALEN</b> ▲ WARNER BROS. 1-23985 (8.98)	1984
31	32	36	9	<b>KENNY ROGERS</b> RCA AFL1-5043 (8.98)	WHAT ABOUT ME
32	26	27	8	<b>DIANA ROSS</b> ● RCA AFL1-5009 (8.98)	SWEPT AWAY
33	25	22	53	<b>NIGHT RANGER</b> ▲ CAMEL/MCA 5456 (8.98)	MIDNIGHT MADNESS
34	29	19	11	<b>THE FIXX</b> ● MCA 5507 (8.98)	PHANTOMS
35	39	39	15	<b>SAMMY HAGAR</b> GEFLEN GHS24043/WARNER BROS. (8.98)	VOA
36	36	33	51	<b>BILLY IDOL</b> ▲ CHRYSALIS FV 41450	REBEL YELL
37	31	26	16	<b>SCANDAL FEATURING PATTY SMYTH</b> ● COLUMBIA FC 39173	WARRIOR
38	30	24	8	<b>IRON MAIDEN</b> CAPITOL ST-12321 (8.98)	POWER SLAVE
39	41	43	8	<b>SAM HARRIS</b> MOTOWN G103 ML (8.98)	SAM HARRIS
40	48	52	6	<b>NEW EDITION</b> MCA 5515 (8.98)	NEW EDITION
41	49	55	5	<b>JEFFREY OSBORNE</b> A&M SP-5017 (8.98)	DON'T STOP
42	47	76	4	<b>SOUNDTRACK</b> CAPITOL SV-12371 (9.98)	TEACHERS
43	34	34	16	<b>BILLY SQUIER</b> ▲ CAPITOL ST-12361 (8.98)	SIGNS OF LIFE
44	44	45	6	<b>RICKIE LEE JONES</b> WARNER BROS. 25117-1 (8.98)	THE MAGAZINE
45	45	46	20	<b>SHEILA E.</b> WARNER BROS. 1-25107 (8.98)	THE GLAMOUROUS LIFE
46	38	38	6	<b>THE EVERLY BROTHERS</b> MERCURY 822431-1/POLYGRAM (8.98)	EB 84
47	37	37	21	<b>ROD STEWART</b> ▲ WARNER BROS. 25095-1 (8.98)	CAMOUFLAGE
48	33	35	83	<b>Z Z TOP</b> ▲ WARNER BROS. 1-23774 (8.98)	ELIMINATOR
49	117	-	2	<b>JULIAN LENNON</b> ATLANTIC 801814 (8.98)	VALOTTE
50	46	41	9	<b>TALKING HEADS</b> SIRE 25121-1/WARNER BROS. (9.98)	STOP MAKING SENSE
51	43	31	11	<b>KROKUS</b> ARISTA AL8-8243 (8.98)	THE BLITZ
52	52	44	25	<b>BANANARAMA</b> LONDON 820165/POLYGRAM (8.98)	BANANARAMA
53	54	64	57	<b>SOUNDTRACK</b> ▲ MOTOWN 6062ML (8.98)	THE BIG CHILL
54	58	83	5	<b>TOMMY SHAW</b> A&M SP-5020 (8.98)	GIRLS WITH GUNS
55	53	51	19	<b>COREY HART</b> EMI-AMERICA ST-17117 (8.98)	FIRST OFFENSE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from national retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	55	47	18	<b>ELTON JOHN</b> ● GEFLEN GHS 24031/WARNER BROS. (8.98)	BREAKING HEARTS
57	51	40	20	<b>SOUNDTRACK</b> ▲ ARISTA AL8-8246 (8.98)	GHOSTBUSTERS
58	56	48	18	<b>JACKSONS</b> ▲ EPIC QE 38946	VICTORY
59	59	50	66	<b>BILLY JOEL</b> ▲ COLUMBIA QC 38837	AN INNOCENT MAN
60	78	110	4	<b>ROGER HODGSON</b> A&M SP-5004 (8.98)	IN THE EYE OF THE STORM
61	61	63	6	<b>QUEENSRYCHE</b> EMI-AMERICA ST-17134 (8.98)	THE WARNING
62	65	77	4	<b>APOLLONIA 6</b> WARNER BROS. 25108-1 (8.98)	APOLLONIA 6
63	63	57	30	<b>LAURA BRANIGAN</b> ● ATLANTIC 80147 (8.98)	SELF CONTROL
64	81	90	8	<b>SURVIVOR</b> SCOTTI BROS. FZ 39578 /EPIC	VITAL SIGNS
65	60	56	105	<b>PRINCE</b> ▲ WARNER BROS. 1-23720 (10.98)	1999
66	71	100	4	<b>GENERAL PUBLIC</b> I.R.S. SP-70046/A&M (8.98)	ALL THE RAGE
67	67	54	14	<b>BOB MARLEY AND THE WAILERS</b> ISLAND 90169/ATCO (8.98)	LEGEND
68	57	58	15	<b>PETER WOLF</b> EMI-AMERICA SJ-17121 (8.98)	LIGHTS OUT
69	70	59	18	<b>DIO</b> ● WARNER BROS. 25100-1 (8.98)	THE LAST IN LINE
70	73	84	4	<b>JOAN JETT &amp; BLACKHEARTS</b> MCA 5475 (8.98)	GLORIOUS RESULTS OF A MISPENT YOUTH
71	69	70	36	<b>SCORPIONS</b> ▲ MERCURY 814-98101/POLYGRAM (8.98)	LOVE AT FIRST STING
72	77	78	6	<b>DOKKEN</b> ELEKTRA 60376 (8.98)	TOOTH & NAIL
73	76	82	6	<b>STEPHANIE MILLS</b> CASABLANCA B22421-1 /POLYGRAM (8.98)	I'VE GOT THE CURE
74	62	62	9	<b>VANITY</b> MOTOWN 6102 ML (8.98)	WILD ANIMAL
75	75	79	6	<b>VARIOUS ARTISTS</b> POLYDOR 823490-1/POLYGRAM (8.98)	EVERY MAN HAS A WOMAN
76	79	69	27	<b>JERMAINE JACKSON</b> ● ARISTA AL8-8203 (8.98)	JERMAINE JACKSON
77	92	147	3	<b>DAN HARTMAN</b> MCA 5525 (8.98)	I CAN DREAM ABOUT YOU
78	84	126	4	<b>JETHRO TULL</b> CHRYSALIS FV 41461	UNDER WRAPS
79	64	53	16	<b>QUIET RIOT</b> ▲ PASHA QZ 39516 /EPIC	CONDITION CRITICAL
80	66	66	22	<b>STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE</b> EPIC FE 39304	COULDN'T STAND THE WEATHER
81	83	67	23	<b>LOU REED</b> RCA AFL1-4998 (8.98)	NEW SENSATIONS
82	68	68	13	<b>ROMEO VOID</b> COLUMBIA 39155	INSTINCTS
83	87	117	3	<b>DEVO</b> WARNER BROS. 25097-1 (8.98)	SHOUT
84	99	-	2	<b>GROVER WASHINGTON JR.</b> ELEKTRA 60318 (8.98)	INSIDE MOVES
85	95	101	4	<b>REBBIE JACKSON</b> COLUMBIA BFC-39238	CENTIPEDE
86	102	118	9	<b>JACK WAGNER</b> QWEST 25089-1/WARNER BROS. (5.99)	ALL I NEED
87	97	161	5	<b>THE DAZZ BAND</b> MOTOWN 6117ML (8.98)	JUKEBOX
88	72	72	5	<b>BARRY GIBB</b> MCA 5506 (8.98)	NOW VOYAGER
89	85	86	12	<b>THE S.O.S. BAND</b> TABU FZ 39332/EPIC	JUST THE WAY YOU LIKE IT
90	90	95	6	<b>WYNTON MARSALIS</b> COLUMBIA FC29530	HOT HOUSE FLOWERS
91	86	61	9	<b>DONNA SUMMER</b> GEFLEN GHS 24040/WARNER BROS. (8.98)	CATS WITHOUT CLAWS
92	94	93	27	<b>WHITESNAKE</b> GEFLEN GHS-4018/WARNER BROS. (8.98)	SLIDE IT IN
93	114	-	2	<b>UB 40</b> A&M SP-5033 (8.98)	GEFFREY MORGAN
94	88	85	14	<b>NEIL DIAMOND</b> COLUMBIA QC 39199	PRIMITIVE
95	104	141	4	<b>ANNE MURRAY</b> CAPITOL ST-12363 (8.98)	HEART OVER MIND
96	96	65	12	<b>LINDSEY BUCKINGHAM</b> ELEKTRA 60363 (8.98)	GO INSANE
97	98	94	50	<b>DURAN DURAN</b> ▲ CAPITOL ST-12310 (8.98)	SEVEN AND THE RAGGED TIGER
98	<b>NEW</b> ▶			<b>AC/DC</b> ATLANTIC 80178 (8.98)	'74 JAILBREAK
99	107	71	36	<b>THOMPSON TWINS</b> ▲ ARISTA AL-8-8200 (8.98)	INTO THE GAP
100	82	60	13	<b>HONEYMOON SUITE</b> WARNER BROS. 25098-1 (8.98)	HONEYMOON SUITE
101	89	75	23	<b>TEDDY PENDERGRASS</b> ● ASYLUM 60317/ELEKTRA (8.98)	LOVE LANGUAGE
102	80	80	16	<b>BANGLES</b> COLUMBIA BFC 39220	ALL OVER THE PLACE
103	74	74	7	<b>W.A.S.P.</b> CAPITOL ST-12343 (8.98)	W.A.S.P.
104	106	108	23	<b>PEABO BRYSON</b> ELEKTRA 60362 (8.98)	STRAIGHT FROM THE HEART
105	101	97	30	<b>STEVE PERRY</b> ▲ COLUMBIA FC 39334	STREET TALK
106	105	89	100	<b>MICHAEL JACKSON</b> ▲ EPIC QE 38112	THRILLER
107	91	91	6	<b>PAT METHENY GROUP</b> ECM 25008-1/WARNER BROS. (9.98)	FIRST CIRCLE
108	93	87	8	<b>JIMMY BUFFETT</b> MCA 5512 (8.98)	RIDDLES IN THE SAND
109	109	99	22	<b>RUN-D.M.C.</b> PROFILE PRO 1202 (8.98)	RUN D.M.C.
110	115	125	6	<b>RALPH MACDONALD</b> POLYDOR 823323-1/POLYGRAM (8.98)	UNIVERSAL RHYTHM

○ 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.

# Judy Collins Home Again

**Her new album**

Management:  
Fred DeMann  
Weisner-DeMann Entertainment  
9200 Sunset Boulevard  
Los Angeles, California 90069  
213-550-8200

Please direct all inquiries to:  
Charles R. Rothschild  
Charles R. Rothschild, Inc.  
330 East 48th Street  
New York, New York 10017  
212-752-8753

or  
Dan Weiner  
Monterey Peninsula Artists  
P.O. 7308  
Carmel, California 93921  
408-624-4889





## BILLBOARD VIDEO MUSIC CONFERENCE

(Continued from page 1)

passing last year's count of 700.

Top trade get-togethers at the conference involve the Recording Industry Assn. of America (RIAA), whose video and program development committees will convene there under association executive director Jim Fishel; and the fledgling Music Video Producers Assn., which will have both an exhibit booth and a hospitality suite.

Conference delegates will also get a chance to sample Ted Turner's new Cable Music Channel, which is being piped directly into the Sheraton Premiere for the course of the event.

In planned progression, two days of panels start with how video producers and the creative community establish a relationship with record labels, run through the exposure and programming of clips, and conclude with discussion of video directors and how they can get into the feature film business.

Besides most U.S. record label video music executives and the majority of top clip producers and directors, the event will draw a number of artists and performers, among them Herbie Hancock, Grace Slick, the Motels' Martha Davis and Fee Waybill.

Companies sponsoring hospitality suites include Epic, Arista, MTV Networks, Picture Music International, Atlantic, the American Video

Assn., RCA Video Productions, PolyGram MusicVideo U.S., Capitol, Rockamerica and Telegenics.

Among the most eagerly anticipated panels are "The Marriage Of Finance And Creativity," with directors Steve Barron, Michael Brady, David Lewis and Keith MacMillan and producers Simon Fields, Robert Lombard, Ken Walz and John Weaver; and "Seen In The Right Places," which will be moderated by Harvey Leeds and feature Les Garland, Ellen Berkowitz, Dain Eric, Bill Speed, David Benjamin, Rick Kurkjian and David Ciclitira.

Besides attending the conference, Slick, Davis and a number of other artists will also be sitting on "The Artist's Perspective," a panel spotlighting artists and their feelings about music video.

The Music Video Producers Assn., in addition to conducting a membership drive, will also present its six-point plan to the video music and record industries.

Covering a number of highly controversial topics, the six points are:

- The creation of a standardized bid form for the industry.
- The establishment of an official production payment schedule.
- The setting up of cancellation and postponement fees.
- The bringing of contingency and postponement fees to the video music industry, so that producers are covered for performer non-appearances and acts of God.

• Charging a concept creation fee of \$250.

• Making it so that a contractual representative of whoever is sponsoring the video, most often the record label, will be on the shooting set.

The MVPA's board of directors consists of some of the top names in the video music industry: Fiona Fitzherbert, Julien Temple, John Gaydon, Barry Buonanno, Barney Mesky, John Diaz, Nick Cowan, Jon Small, Martin Kahan and Ken Walz.

Rockamerica will be sponsoring the conference's opening cocktail party on Thursday (15). After the party there will be a screening of independent video productions. The conference will close on Saturday (17) with the presentation of the Billboard Video Music Awards, with Fee Waybill acting as master of ceremonies. The nominees' identities were published in Billboard's Nov. 3 edition.

## NEW CD PACKAGES

(Continued from page 1)

designed to support the disk on a spindled hub, is integral to the CD itself. Although Compact Discs remain resistant to many of the surface scratches and debris that would normally threaten an analog disk, the configuration's developers have warned that warpage can still affect playback.

Gout further contends that the new designs provide inadequate protection against dust and dirt, which can also cause tracking problems for CD software. "We find it's very short-sighted and wrong," he concludes of the new designs.

Shorewood has developed its 6-by-12 unit with CBS, while Warner Bros. has worked with Ivy Hill on its version in that size, already approved generally by retailers and mass merchandisers as the most promising universal CD package format.

The Shorewood effort includes two separate designs. One is a gatefold 6-by-12 format opening along a vertical seam, with a small CD jacket, about 4 7/8 inches square, carrying a scaled-down version of the jacket art. The CD jacket is slipped into a slit inside the gatefold. The second, more elaborate version utilizes a 6-by-12 jacket, inner enclosure card and CD-sized gatefold jacket stored open in a slot on the card.

Ivy Hill's two existing prototypes include both a gatefold and double-fold variation on the 6-by-12 size. A sample provided Billboard, designed for Prince's "Purple Rain," shows the latter to be a three-panel design opening to 18 by 12 inches with a small CD jacket inserted into a slot on the middle panel. A simpler gatefold design, also with a CD album tucked inside, will be unveiled at Compact Disc Group meetings in New York on Tuesday (13).

Both packagers defend the elimination of the plastic jewel box and its tray/hub component. Shorewood's Floyd Glinert observes that the laser videodisk, which shares the same composition and storage technology as the Compact Disc, has been successfully marketed in board jackets from its inception.

Arthur Kern, senior vice president of Ivy Hill's Pacific division, adds that past experiences with alternative cassette packages intend-



**Suds And All.** Little Richard basks in the glory of beautiful women and his recently published biography "The Life And Times Of Little Richard—The Quasar Of Rock." Shown with him during a publication party at New York's Red Parrot are Emergency artist Shannon, left, and Grace Garland of tv's "All My Children."

## MERGER COLLAPSE

(Continued from page 1)

the U.S., and that they ultimately would have prevailed against the FTC in the U.S. Courts.

"However, because these proceedings would have taken several years to complete, it was concluded that it was no longer feasible to keep the record operations and personnel involved in a further state of uncertainty. Therefore, it was reluctantly decided to abandon the worldwide merger plans."

The no-go decision was also felt to deepen PolyGram's disappointment in view of the enormous amount of capital it has staked on the future of the Compact Disc.

PolyGram and WCI, meanwhile, have withdrawn their merger proposals from the German Cartel Office in Berlin. An official spokesman of the office said, "We regard the matter as closed."

News that the merger was off was welcomed by Dr. Hans Henning Wittgen, managing director of the German music publishers association, who said in Bonn, "The Ger-

man music market is oriented towards middle-sized companies and not to massive operations. Weddings between elephants handicap our creativity."

The merger plan had attracted virulent opposition from various sectors of the worldwide music industry, not the least from CBS Records Group president Walter Yetnikoff, who predicted that the proposed marriage would ultimately be scuttled because of its anitrust elements.

Assistance in preparing this story provided by Wolfgang Spahr in Hamburg.

The granting of a temporary injunction last spring by a U.S. Appeals Court forbidding the merger until an FTC administrative trial was concluded was one of the final nails closing off the venture. Few observers felt the deal would survive after the proposed merger partners themselves asked for a delay in the FTC proceedings last October.

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FOR WEEK ENDING NOVEMBER 17, 1984

# TOP 200 ALBUMS *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
111	126	152	4	EARL KLUGH CAPITOL ST-12372 (8.98)	NIGHTSONGS
112	142	-	2	STEVE MILLER BAND CAPITOL ST-12339 (8.98)	ITALIAN X RAYS
113	113	73	13	GRIM REAPER RCA NFL1-8038 (6.98)	SEE YOU IN HELL
114	108	102	29	R.E.M. I.R.S. SP-70044/A&M (8.98)	RECKONING
115	110	105	10	MTUME EPIC FE 39473	YOU, ME AND HE
116	103	103	11	LUCIANO PAVAROTTI LONDON 41 1959-1/POLYGRAM (9.98)	MAMMA
117	122	127	41	ALABAMA ▲ RCA AHL1-4939 (8.98)	ROLL ON
118	120	120	18	KASHIF ARISTA AL8-8205 (8.98)	SEND ME YOUR LOVE
119	124	121	16	WILLIE NELSON COLUMBIA FC 39145	CITY OF NEW ORLEANS
120	121	106	58	MOTLEY CRUE ▲ ELEKTRA 60289 (8.98)	SHOUT AT THE DEVIL
121	162	-	2	PHILIP BAILEY COLUMBIA BFC 39542	CHINESE WALL
122	100	88	19	GLENN FREY MCA 5501 (8.98)	THE ALLNIGHTER
123	118	81	14	Y&T A&M SP-5007 (8.98)	IN ROCK WE TRUST
124	125	130	45	PRINCE ● WARNER BROS. BSK 3601 (6.98)	CONTROVERSY
125	131	146	57	PHIL COLLINS ATLANTIC SD16029 (8.98)	FACE VALUE
126	123	104	13	RICK JAMES GORDY 6095GL/MOTOWN (8.98)	REFLECTIONS
127	112	114	40	SOUNDTRACK ▲ COLUMBIA JS 39242	FOOTLOOSE
128	128	112	109	LIONEL RICHIE ▲ MOTOWN 6007 ML (8.98)	LIONEL RICHIE
129	129	122	11	NEWCLEUS SUNNYVIEW SUN 4901/BECKET (8.98)	JAM ON REVENGE
130	132	132	12	TWISTED SISTER ATLANTIC 80074 (8.98)	YOU CAN'T STOP ROCK 'N' ROLL
131	119	119	11	BARBARA MANDRELL & LEE GREENWOOD MCA 5477 (8.98)	MEANT FOR EACH OTHER
132	111	96	14	SPANDAU BALLET CHRYSALIS FV 41473	PARADE
133	135	142	5	VARIOUS ARTISTS WINDHAM HILL WH 1015/A&M (9.98)	SAMPLER '84
134	134	111	14	HELIX CAPITOL ST-12362 (8.98)	WALKING THE RAZOR'S EDGE
135	181	-	2	ASHFORD & SIMPSON CAPITOL ST-12366 (8.98)	SOLID
136	138	156	23	VARIOUS ARTISTS MOTOWN 6094 ML (9.98)	MORE SONGS FROM THE BIG CHILL
137	140	148	6	KURTIS BLOW MERCURY 822420-1/POLYGRAM (8.98)	EGO TRIP
138	139	154	28	SOUNDTRACK/RICK SPRINGFIELD ▲ RCA ABL1-4935 (9.98)	HARD TO HOLD
139	144	115	68	JEFFREY OSBORNE ● A&M SP-4940 (8.98)	STAY WITH ME TONIGHT
140	154	184	4	BOB JAMES COLUMBIA FC 39580	12
141	146	109	11	JOYCE KENNEDY A&M SP-4996 (8.98)	LOOKIN' FOR TROUBLE
142	145	143	546	PINK FLOYD ● HARVEST ST-11163/CAPITOL (8.98)	DARK SIDE OF THE MOON
143	NEW ▶			JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW
144	137	133	23	JEFFERSON STARSHIP GRUNT BXL1-4921/RCA (8.98)	NUCLEAR FURNITURE
145	149	131	50	U2 ● ISLAND 90127/ATCO (5.98)	UNDER A BLOOD RED SKY
146	127	129	12	HERBIE HANCOCK COLUMBIA FC 39478	SOUND-SYSTEM
147	152	168	4	JANET JACKSON A&M SP-4962 (8.98)	DREAM STREET
148	116	116	10	BLACK 'N' BLUE GEFEN GHS 24041/WARNER BROS. (8.98)	BLACK 'N' BLUE
149	153	158	60	LINDA RONSTADT ▲ ASYLUM 60260/ELEKTRA (8.98)	WHAT'S NEW
150	130	92	9	ZEBRA ATLANTIC 80159 (8.98)	NO TELLING LIES
151	156	165	3	JANEY STREET ARISTA AL 8-8219 (8.98)	HEROES, ANGELS & FRIENDS
152	133	98	11	THE OAK RIDGE BOYS MCA 5496 (8.98)	GREATEST HITS, VOL. 2
153	143	107	19	SPYRO GYRA MCA 2-6983 (9.98)	ACCESS ALL AREAS
154	159	-	2	WILLIE NELSON & KRIS KRISTOFFERSON COLUMBIA FC 39531	MUSIC FROM 'SONGWRITER'
155	158	150	55	CULTURE CLUB ▲ VIRGIN/EPIC QE 39107	COLOUR BY NUMBERS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	177	-	2	FEE WAYBILL CAPITOL ST-12396 (8.98)	READ MY LIPS
157	136	136	37	PRINCE ● WARNER BROS. BSK 3478 (6.98)	DIRTY MIND
158	150	134	13	BRUCE COCKBURN GOLD MOUNTAIN GM8002/A&M (8.98)	STEALING FIRE
159	169	-	2	LET'S ACTIVE I.R.S. SP-70648/A&M (8.98)	CYPRESS
160	141	128	68	BILLY IDOL CHRYSALIS PV-44000	DON'T STOP
161	164	140	26	INXS ATCO 90160 (8.98)	THE SWING
162	165	174	23	PATRICE RUSHEN ELEKTRA 60360 (8.98)	NOW
163	167	159	73	THE POLICE ▲ A&M SP-3735 (8.98)	SYNCHRONICITY
164	171	-	2	TIMOTHY B. SCHMIT ASYLUM 60359/ELEKTRA (8.98)	PLAYIN' IT COOL
165	163	157	42	THE PRETENDERS ▲ SIRE 1-23980/WARNER BROS.	LEARNING TO CRAWL
166	166	153	167	VAN HALEN ▲ WARNER BROS. BSK 3075 (8.98)	VAN HALEN
167	151	145	8	SOUNDTRACK ATLANTIC 80158 (8.98)	BEAT STREET II
168	148	144	20	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 39429	GOODBYE CRUEL WORLD
169	170	162	56	HUEY LEWIS AND THE NEWS CHRYSALIS FV41340	PICTURE THIS
170	189	-	2	GEORGE STRAIT MCA 5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
171	168	167	69	MIDNIGHT STAR ▲ SOLAR 60241/ELEKTRA (8.98)	NO PARKING ON THE DANCE FLOOR
172	155	155	5	SUMMERS & FRIPP A&M SP-9-5011 (9.98)	BEWITCHED
173	147	123	12	STEPHEN STILLS ATLANTIC 80177 (8.98)	RIGHT BY YOU
174	172	172	26	PSYCHEDELIC FURS COLUMBIA BFC 39278	MIRROR MOVES
175	178	163	49	MOTLEY CRUE ● ELEKTRA 60174 (8.98)	TOO FAST FOR LOVE
176	176	182	4	BLACKFOOT ATCO 90218 (8.98)	VERTICAL SMILE
177	179	190	3	THE RAMONES SIRE 25187-1/WARNER BROS. (8.98)	TOO TOUGH TO DIE
178	182	149	86	JULIO IGLESIAS ▲ COLUMBIA FC 38640	JULIO
179	190	-	73	U2 ● ISLAND 90067/ATCO (8.98)	WAR
180	NEW ▶			SHADOWFAX WINDHAM HILL WH-1038/A&M (9.98)	THE DREAMS OF CHILDREN
181	183	-	2	XTC GEFEN/VIRGIN 24054/WARNER BROS. (8.98)	THE BIG EXPRESS
182	NEW ▶			JIMI HENDRIX REPRISE 25119-1/WARNER BROS. (8.98)	KISS THE SKY
183	174	176	101	BILLY IDOL ● CHRYSALIS FV41377	BILLY IDOL
184	187	-	2	CHAMPAIGN COLUMBIA FC 39365	WOMAN IN FLAMES
185	186	191	35	LAURA BRANIGAN ATLANTIC 80052 (8.98)	BRANIGAN-2
186	188	-	2	AMERICA CAPITOL ST-12370 (8.98)	PERSPECTIVE
187	195	-	2	RICKY SKAGGS EPIC FE 39410	COUNTRY BOY
188	192	-	23	U2 ISLAND 90040/ATCO (8.98)	BOY
189	NEW ▶			THE TEMPTATIONS GORDY 6119 GL/MOTOWN (8.98)	TRULY FOR YOU
190	NEW ▶			ELVIS PRESLEY RCA CPM6-5172 (49.95)	A GOLDEN CELEBRATION
191	194	160	51	YES ▲ ATCO 90125 (9.98)	90125
192	197	139	20	BOX OF FROGS EPIC BFE39327	BOX OF FROGS
193	185	171	8	METALLICA MEGAFORCE 769/IMPORTANT (8.98)	RIDE THE LIGHTNING
194	157	113	64	HERBIE HANCOCK ● COLUMBIA FC 38814	FUTURE SHOCK
195	175	175	6	AZTEC CAMERA SIRE 1-25183/WARNER BROS. (8.98)	KNIFE
196	160	124	13	SOUNDTRACK COLUMBIA JS 39526	METROPOLIS
197	184	137	12	STEVE MORSE BAND MUSICIAN 60369/ELEKTRA (8.98)	THE INTRODUCTION
198	198	170	13	FRANK SINATRA QWEST 25145-1/WARNER BROS. (9.98)	L.A. IS MY LADY
199	161	135	16	LITA FORD MERCURY 818864-1M-1/POLYGRAM (8.98)	DANCIN' ON THE EDGE
200	180	183	45	IRON MAIDEN ● CAPITOL ST-12274 (8.98)	PIECE OF MIND

## TOP 200 ALBUMS A-Z (LISTED BY ARTISTS)

- |                                    |                            |                         |                                      |                                  |                        |  |
|------------------------------------|----------------------------|-------------------------|--------------------------------------|----------------------------------|------------------------|--|
| AC/DC 98                           | Devo 83                    | Billy Idol 36, 160, 183 | Madonna 16                           | Pointer Sisters 13               | SOUNDTRACKS            | U2 15, 145, 179, 188                   |
| Alabama 117                        | Dennis DeYoung 29          | Julio Iglesias 7, 187   | Barbara Mandrell & Lee Greenwood 131 | Police 163                       | Beat Street II 167     | UB40 93                                |
| America 186                        | Neil Diamond 94            | Inxs 161                | Bob Marley & Wailers 67              | Elvis Presley 190                | Big Chill 53           | Van Halen 30, 166                      |
| Apollonia 6 62                     | Dio 69                     | Iron Maiden 38, 200     | Wynton Marsalis 90                   | Pretenders 165                   | Footloose 127          | Vanity 74                              |
| Ashford & Simpson 135              | Dokken 72                  | Janet Jackson 147       | Paul McCartney 22                    | Prince & Revolution 1            | Ghostbusters 57        | VARIOUS ARTISTS                        |
| Aztec Camera 195                   | Duran Duran 97             | Jermaine Jackson 76     | Pat Metheny Group 107                | Prince & Revolution 1            | Hard To Hold 128       | Every Man Has A Woman 75               |
| Philip Bailey 121                  | Sheila E. 45               | Michael Jackson 106     | Midnight Star 171                    | Psychedelic Furs 174             | Metropolis 196         | More Songs From Big Chill 136          |
| Bananarama 52                      | Sheena Easton 28           | Rebbie Jackson 85       | Stephanie Mills 73                   | Queensryche 61                   | Teachers 42            | Sampler '84 133                        |
| Bangles 102                        | Everly Brothers 46         | Jacksons 58             | Steve Miller Band 112                | Quiet Riot 79                    | Woman In Red 4         | Stevie Ray Vaughan & Double Trouble 80 |
| Blackfoot 176                      | Fixx 34                    | Bob James 140           | Steve Morse Band 197                 | R.E.M. 114                       | Rick Springfield 128   | Romeo Void 82                          |
| Black 'N' Blue 148                 | Lita Ford 199              | Rick James 126          | Jefferson Starship 144               | Ramones 177                      | Bruce Springsteen 2    | W.A.S.P. 103                           |
| Kurtis Blow 137                    | Glenn Frey 122             | Jefferson Starship 144  | Joan Jett 70                         | Ratt 26                          | Spandau Ballet 132     | Jack Wagner 86                         |
| David Bowie 17                     | General Public 66          | Joan Jett 70            | Billy Joel 59                        | Lou Reed 81                      | Spyro Gyra 153         | John Waite 24                          |
| Box Of Frogs 192                   | Barry Gibb 88              | Elton John 56           | Elton John 56                        | Lionel Richie 6, 128             | Billy Squier 43        | Grover Washington Jr. 84               |
| Laura Branigan 63, 185             | Grim Reaper 113            | Rickie Lee Jones 44     | Rickie Lee Jones 44                  | Kenny Rogers 31                  | Rod Stewart 47         | Fee Waybill 156                        |
| Peabo Bryson 104                   | Sammy Hagar 35             | Kashif 120              | Willie Nelson 119                    | Linda Ronstadt 149               | George Strait 170      | Peter Wolf 68                          |
| Lindsey Buckingham 96              | Daryl Hall & John Oates 11 | Joyce Kennedy 141       | Willie Nelson/Kris Kristofferson 154 | Diana Ross 32                    | Janey Street 151       | Stevie Wonder 4                        |
| Jimmy Buffett 108                  | Herbie Hancock 146, 194    | Chaka Khan 21           | New Edition 40                       | Run-D.M.C. 109                   | Stephen Stills 173     | XTC 181                                |
| John Cafferty/Beaver Brown Band 12 | Sam Harris 39              | Kiss 20                 | Newcleus 129                         | Patrice Rushen 162               | Barbra Streisand 19    | Y&T 123                                |
| Cars 9                             | Corey Hart 55              | Earl Klugh 111          | Night Ranger 33                      | S.O.S. Band 89                   | Donna Summer 91        | Yes 191                                |
| Champaign 184                      | Dan Hartman 77             | Krokus 51               | Oak Ridge Boys 152                   | Scandal Featuring Patty Smyth 37 | Summers & Frupp 172    | ZZ Top 48                              |
| Chicago 18                         | Helix 134                  | Cyndi Lauper 10         | Billy Ocean 14                       | Timothy B. Schmit 164            | Survivor 64            |  |
| Bruce Cockburn 158                 | Jimi Hendrix 182           | Let's Active 159        | Jeffrey Osborne 41, 139              | John Schneider 143               | Talking Heads 50       |  |
| Phil Collins 125                   | Roger Hodgson 60           | Julian Lennon 49        | Luciano Pavarotti 116                | Scorpions 71                     | Temptations 189        |  |
| Elvis Costello & Attractions 168   | Honeydrippers 8            | Steve Perry 105         | Teddy Pendergrass 101                | Tommy Shaw 54                    | Thompson Twins 99      |  |
| Culture Club 155                   | Honeymoon Suite 100        | Ralph MacDonald 110     | Steve Perry 105                      | Frank Sinatra 198                | Time 27                |  |
| Dazz Band 87                       |                            |                         | Pink Floyd 142                       | Ricky Skaggs 187                 | Jethro Tull 78         |  |
|                                    |                            |                         |                                      |                                  | Tina Turner 3          |  |
|                                    |                            |                         |                                      |                                  | Twisted Sister 23, 130 |  |



## 'Break Out' Album Still Hot Gambles Pay Off for Pointer Sisters

BY SAM SUTHERLAND

LOS ANGELES With a fifth album track ready to ship as it enters its first full year on the Billboard album chart, the Pointer Sisters' "Break Out" is providing RCA Records and Richard Perry's Planet label with a handsome payoff after a series of promotional gambles.

That's the view offered by Perry and RCA executives, who attribute the album's multi-platinum success despite a deceptively slow market start to a promotional strategy built around a reaffirmation of the veteran vocal group's appeal to black radio formats. Along the way, RCA and Planet twice postponed the acknowledged top pop candidate, "Jump," before finally issuing that blockbuster as a single.

Even more unorthodox was the decision to reactivate an earlier, pre-"Break Out" hit, "I'm So Excited," as the fourth single, adding the song to a resequenced version of the album midway through its already active market life as a front-line hit.

"When I started to put the album together," says Perry, "my goal was to establish our roots in black radio, which hadn't previously been done to our satisfaction because of the pop nature of earlier hits."

The album itself was to prove a departure for Perry in his use of various associate production teams, cohering around songwriters, to help shape the tracks. Those writers' extensive use of synthesizers and electronic percussion gave the album a more pronounced dance orientation, and "Break Out" shaped up with a number of strong, up-tempo pieces suited for both club

and mainstream pop airplay.

Yet, instead of exploiting the dance/pop axis out of the box, RCA and Planet agreed to follow Perry's original goal. "There was some nervousness about whether the Pointers were perceived as a pop act verging on black music, or black artists verging on pop," recalls Paul Atkinson, RCA's vice president of West Coast a&r. "We didn't want the album to fall through the cracks in the process, so we decided to try and break black radio first."

Planet consequently shipped "I Need You" as its first single off the album, saving "Jump" as a follow-up once black radio accepted the act's current direction. Then, based on club and radio response, "Jump" was tabled again to allow Planet to release "Automatic." If the first single failed to cross dramatically to pop stations, "Automatic" did, and the subsequent release for "Jump" triggered a massive hit. The top 10 black success of "I Need You" was now duplicated on pop charts as well for the two follow-up releases, with "Jump" going to number three and "Automatic" cresting at five on the Hot 100.

Perry credits much of that momentum not only to the promotional strategy but to a substantial shift in radio programming. "The barriers have broken down since last spring," the veteran producer asserts. "Because of the fact that this album was a cross-breed of styles and influences, we were in the right place at the right time, stylistically."

The boldest move, however, came with the selection of a fourth single. "I'm So Excited" was suggested by RCA's a&r vice president Gregg

Geller, Perry notes, following reports that stations were already reactivating that track while waiting for the label to make a formal choice.

Atkinson notes that RCA had been frustrated by radio's perception of "Excited" as a turntable hit. With "Break Out" at the gold level, the added kick for the song on a revamped version of the album also made sense, but Atkinson says there was concern over how to select which tracks to delete from the original album, as well as the issue of dealer reaction.

The new "Break Out," with "I'm So Excited" added, shipped with the rereleased single. The results were continued album sales and a top 10 single hit. Now RCA is gearing up for a fifth single, "Neutron Dance."



**Deep Discussion.** PolyGram president and chief executive officer Guenter Hensler chats with Deep Purple's Roger Glover during the ABC Radio Network press conference announcing the band's reunion album "Perfect Strangers."

### NARM ONE-STOP MEET

(Continued from page 3)

him, a service which any one-stop could have performed.

"When was the last time you spoke to a corporate buyer or a store clerk about what you can do to stimulate more business?" Lanier queried. "When you are breaking unknowns in our area, let us know immediately so we can put in fives."

"The small customer of the one-stop is everything," PolyGram's Harold Childs averred. "You represent the beginning of new music. You can direct us. Twelve-inch product is the most debated subject at our label. You can help us... We can't continue as an industry to outbid each other for the super acts. The 12-inch market offers an inex-

pensive way for us to feel the potential of the new group."

Childs reacted immediately to a request by Jim Callon of JDC Records here, probably the nation's largest 12-inch product wholesaler, that majors reissue worthwhile 12-inch product. Childs said he was earmarking vintage Casablanca product for reissue soon, as a first step.

RCA's Peter Jones emphasized the need for one-stops to report accurately and quickly to labels to take up the slack that has occurred for some time because radio has become "monolithic" and won't emphasize with labels. Dave Colson of Transcon, Buffalo, agreed with Jones. Jones, along with his peers on the dais, assured one-stops that they and their customers would get

a fair share of ad dollars.

In a discussion about deletions, CBS's Tom McGuinness told the conference that his label would always provide a six-month selloff period during the conversion of a frontline album to a midline item.

The eight panel members, including MCA's Bob Schnieders, agreed that Compact Discs must be more widely stocked. Several one-stop reps pointed out that speculation over further CD price reduction inhibits them from stocking large quantities when it means inventory value depreciation.

When the subject of the high cost of independent promotion came up, C&M Distributors' Murray Berman suggested that this money would be better spent if national advertising were put behind the product. Colson said that an increasing number of freebie albums are floating around, resulting in one-stops having to cut prices to meet this competition. He cited one such instance in his area in which a radio station was selling the albums, but he would not elaborate further.

Callon demonstrated actual club disk jockeying, using the Knights of the Turntable from Los Angeles to show how they created their own mix. Because 12-inch product has a lower production cost, one-stops can often boost profits to as high as 40% with this product, Callon said.

Conference chairman Stan Meyers and NARM president Noel Gimmel, both from Sound Video Unlimited, Chicago, assured one-stoppers present that another conference would be held in 1985.

### OCTOBER SALES

(Continued from page 3)

More in line with tradition is Seattle's 21-unit Tape Town, where Stella Brillhart termed October "on the weak side." Also disappointed is Ned Berndt of the four-unit Q Records & Tapes in Miami.

"I wish I could trade in those weeks between Sept. 1 and Oct. 15," says Berndt. "It's the worst six weeks we have down here. We've tried promoting through it, but nothing seems to work."

Yet Berndt is upbeat about the fourth quarter, already seeing the top 25 hits providing the lion's share of the action.

### CABLE MUSIC CHANNEL

(Continued from page 1)

Before it became MTV Networks Inc., Warner Amex Satellite Entertainment Co. sustained more than \$90 million in losses in establishing MTV and its children's network, Nickelodeon.

One TBS executive says that "there can be no assurance that operational losses will not exceed projected levels, or that CMC will ever operate profitably." CMC's "future existence cannot be assumed," the executive says. Turner has never guaranteed CMC's survival.

TBS has revised CMC's subscriber count from an initial claimed 2.5 million to about 400,000 cable households. The firm also claims that the service is being received by 1 million privately owned earth stations.

According to Arthur Sandow, TBS vice president of corporate communications, "It's too early to pull the plug." CMC had the "fastest sign-on of any cable service in history," Sandow says, which means that many major operators didn't have a chance to see what the network looked like, and chose to wait until they knew what they were going to get before they put the network on their wires.

Admitting that the initial results have been "disappointing," Sandow says his firm is "hopeful the quality of the product will encourage operators to pick it up."

But the slow startup and high projected initial losses could throw

a roadblock into CMC's path to survival. According to TBS's preliminary prospectus, terms in its current loan agreements contain "certain restrictions," among them prohibitions that TBS make "loans to or investments in Cable Music Channel Inc. in excess of \$1.5 million, \$7.5 million, and \$5.0 million in calendar years 1984, 1985 and 1986, respectively, provided, with respect to loans or investments in 1986, that the Cable Music Channel then has at least 10,000,000 subscribing households."

In addition, according to the prospectus, "The company has also agreed not to... permit the retained earnings of Cable Music Channel Inc. to be less than a negative \$15 million."

The trap the loan restrictions could trigger for TBS is inadvertently portrayed in the prospectus. "The company presently anticipates that Cable Music Channel will lose in the range of \$5 to \$10 million in its first year of operation and may continue at this level thereafter," the document admits, pointing to "significant competition" from MTV Networks as the main reason for the potential losses.

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Willie Wood... Willie Rap  
Zoot II... Dr. Rock Rap  
Little Starsky... Gangster Rock  
Dr. Love... Dr. Love & Sister Rap  
Sweet Naomi... Sweet Naomi Rap  
Sweet "G"... Boogie Feelin' Rap  
Universal Two... Dancing Heart  
All Rappers... Big Break Album  
Cloud One... Atmosphere Strut  
C.C. Crew... C.C. Crew Rap  
Mellotune... Walking Up The Kings Highway  
Benjamin Special... Packing Up  
Cloud One... Flying High  
I.O.U... Chill Out  
Stacy... Win, Jesse, Win  
Lavaba... The Game Called Life  
Stax... Philly Flash Dance  
Stax... N.Y. Computer Break Dance  
Fly Guy... Fly Guy Rap  
L.J. Waiter... Hook On Your Love  
Cloud One... Happy Music  
Baby Washington & the Plants... Middle of the Night  
The Plants... For Me & She's My Girl  
The Climbers... I Searched  
The Hearts... I Feel So Good  
The Jaynettes... Sally Go Round the Roses #2  
Freddy Scott... Running Home  
Ada Ray... I No Longer Believe in Miracles  
Betty Harris... Later For You Baby  
The Clickettes... (Lovers Prayer)  
Pugsley Munion... Just Like You

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**Teddy Goes for The Gold.** Elektra chairman Bob Krasnow, left, presents Teddy Pendergrass with a gold award for his label debut album "Love Language." Helping Krasnow is Alive Enterprises' Shep Gordon, center.

# Grass Route

BY KIM FREEMAN

*A weekly column focusing on the activities of independent labels and distributors.*

**G**OING BACK to October's NARM indie distributors convention, long-time industry veteran and Pablo Records chief **Barney Ales** wrapped the three-day event with a humorous speech on the past, present and future of the independent scene. While Ales made light of several comments issued by convention panelists, his underlying theme was

one of optimism and determination in the midst of adversity.

Several factors figure as support of Ales' upbeat attitude, including the never-ending stream of newly formed labels and the successful attempts of many indies to compete with the majors in the video arena.

Making its debut this week is New York-based **Dice Records**, with the shipment of Lauren Grey's single and 12-inch "Puttin' The Night On Hold." Formed by retail veteran/producer **Tom Weisser**, rock/political photographer **Robert Davis** and other investors, the label's domestic and international distribution is being handled by **Roy Norman's National Distribution Network**, also in New York.

Weisser calls Grey's record a dance-oriented rock tune, and says he plans to keep forthcoming signings in that genre. At present, however, Weisser says "We're playing it one hit at a time" in terms of the label's roster plans. Terming the operation a "well-financed" company, Weisser says Grey's initial video budget is set at \$35,000, and the label has the artist's album scheduled for January release.

Another newcomer is **Red Hot Ricky Records**, a Houston-headquartered indie tagging itself "the first major rock'n'roll label from the forthcoming Third Coast." The label's been in business for a year, but it is just now upping its efforts on the national level with the release of **Z-Rock's** "The Teacher's A Punk."

Out of Woodland Hills, Calif., former Critique recording artist **Rue Caldwell** is off and running with his own label, **Rudini Records**. His first single, "Show Me The Magic," has been licensed in Sweden, Italy, Germany, England and France, and Caldwell's "The Rue On The Run" album is slated for a February street date. Rudini's **Rose Pucillo** says the label plans to release three more Caldwell singles, with hopes of expanding its roster to outside artists sometime next year.

Out of New York, Rudy Fisher's **Sovereign** jazz logo has issued its first album project, "Inner Spark," a collaboration between **Steve Clayton**, **Derek Smith**, **Milt Hinton** and **Bobby Rosengarden**. The company has long served as a clearing house for master recordings, but the Fisher-produced "Inner Spark" represents the first of what he hopes will be "many more" original products.

The two-year-old pop/r&b/rock label **Ophan**, with offices in Sterling Heights, Mich. and Lawndale, Calif., is making strides with its sec-

ond video. The outfit has just signed a contract with HBO/Cinemax for between-film airing of **Jimmy Lifton's** "I Wanna Talk To You" clip through March. This comes on the heels of Lifton's first video, "Harmony" being nominated in the best independent production category for a **Billboard Video Music Award**. Lifton, an urban-rock artist, produced both clips.

**SEEDS & SPROUTS:** A good week for indies, with seven labels putting artists on various charts. Apparently it was not enough for **Jim Glasey** of **Noble Vision**, (404) 266-0177, to top the country singles chart two months ago. This week he comes on the same chart at 70 with "Let Me Down Easy." Sharing Noble Vision's glory on that chart are **American Country**, (817) 267-7232, with the **Shopee's** "If You Think I Love You Now" at 77; and **EMH**, (615) 225-3009, with **Jack Greene's** "If It's Love (Then Bet It All)" at 82.

**Milestone/Fantasy**, (415) 549-2500, enters the jazz album chart at 37 with **Hank Crawford's** "Down On The Deuce"; **GRP**, (212) 245-7033, follows at 38 with **Dave Valentin's** "Kalahari." On the black chart, **Tommy Boy**, (212) 722-2211, put the **Force MD's** "Love Letter" album in at 53, while **Jamaica**, (212) 582-6900, cracks the singles list with **Native's** "Love Ain't No Holiday" at 89.

## WHEREHOUSE VID

(Continued from page 4)

even; we sell used movies off at about the price we buy them for," Kwiker said. He estimated that he would get "our entire investment" back on a hot movie like "The Empire Strikes Back" in 60 days, while an oldie like "On The Waterfront" might take six months.

Making provisions to allow 1,600 employees to purchase \$20 million in common stock has been a strong morale builder, Kwiker noted several times. In speaking about shrinkage, he said that employees who are co-owners of **Wherehouse Entertainment** more readily turn in fellow workers who steal. Shrinkage is below 3%, he said, but "it's in seven numbers." He said he owns 375,000 shares in the firm and estimated that 400,000 shares are owned by other management, while the remaining employees own 700,000.

Kwiker said **Wherehouse** will open 20 stores in the current fiscal

## KEEPING SCORE

(Continued from page 41)

number of **Maurizio Pollini** and **Arturo Benedetti Michelangeli** albums, a **Placido Domingo** package and others conducted by **Claudio Abbado**. Due out next is the coupling of the Berg and Stravinsky violin concertos played by **Itzhak Perlman**.

**MOSS MUSIC** headquarters in New York were visited recently by **Sherrill Milnes**, who autographed batches of his album, "The Joy Of Prayer," a setting of the Jewish Sabbath service by **Martin Kal-**

manoff. A performance of the work in Washington the other week was preceded by an in-store Milnes appearance at **Record & Tape Ltd.** in that city. Moss is also tying in promotional support of the **King's Singers**, the British group currently on tour in the U.S. and Canada.

**ON THE BOARDS:** **Eva Marton** will record Strauss' "Four Last Songs" for CBS with the Toronto Symphony under **Andrew Davis** next February. . . Also from Canada will come a recording of the **Berlioz** "Romeo et Juliette" for London. That's inked in for next May.

# On the Beam

*A weekly column focusing on developments in Compact Disc hardware and software.*

**S**PECIAL DISTRIBUTION pacts for Compact Disc titles from major labels continue at **Mobile Fidelity Sound Lab**, which last week added 22 laser audio albums from CBS to its existing catalog of **Capitol/EMI/Angel** CDs and the newly added **Pablo** catalog (**Billboard**, Nov. 3).

Mobile Fidelity's deal brings **Columbia**, **Epic** and **Portrait** releases by such acts as **Michael Jackson**, **Cyndi Lauper**, **Bruce Springsteen**, **Barbra Streisand**, **Bob Dylan**, **Willie Nelson**, the **Jacksons**, **Herbie Hancock**, **Wynton Marsalis** and various classical performers through the audiophile label's account base, which spans audio stores, car audio specialty outlets and selected record/tape retail stores.

Those familiar with Mobile Fidelity's impressive success with transferring older analog masters to its own line of **Original Master** audio-

phile Compact Discs can take note that the CBS pact will lead to selected **Mobile Fidelity** audiophile CD versions. Label chief **Herb Belkin** indicates that the CBS deal meanwhile completes **Mobile Fidelity's** recent expansion into custom distribution for mainstream labels, at least for the moment.

**P**OLYGRAM'S PLANS for the Compact Disc format during the coming year will include variable pricing and experimentation with different CD program lengths. Already in development in Europe is a 17-minute Compact Disc format, tentatively dubbed the "maxi-single CD," and expected to carry EP or extended single material. A prototype will likely employ a simpler, two-piece plastic jewel box eliminating the need for a separate tray/hub piece, thereby reducing cost and thickness in the finished package. The "maxi-single" would sell for between 16 and 19DM, as compared to analog EPs priced between 12 and 14DM.

That's just one of several develop-

ments reviewed last week by **Hans Gout**, senior director, Compact Disc coordination, for **PolyGram** in Europe, and **Emiel Petrone**, senior vice president, Compact Disc, for the U.S. arm. Petrone notes that **PolyGram** is also screening double-LP album packages for release on single CDs, edited where necessary to comply with the 67½-minute upper limit on the configuration.

Even more provocative are planned studies on the feasibility of issuing promotional CD singles for radio station use. Petrone notes that the Compact Disc Group is now surveying radio stations to track the spread of CD players into broadcast studios, and acknowledges the rise of special Compact Disc program segments at many major market stations as evidence that the technology will find advocates at radio.

Such efforts to explore different length CDs dovetail with an overall perception that the Compact Disc market can sustain different price points. Gout notes that a major conference on the format, held in August, enabled the **PolyGram** staff to identify price as a new priority, now that CD player prices have begun descending, creating a wide spectrum of price points. With hardware price largely licked as an obstacle to market growth, and catalog expansion now proceeding space (Gout sees 8,000 titles available, on an international scale, during 1985), the configuration's spread into mass markets will require pricing strategy.

**R**ANDOM BITS: **Sony's** new auto Compact Disc player and player/tuner units are already being touted via full-page four color ad buys in key car enthusiast monthlies, while the pioneering CD hardware developer's new **D-5 Discman** portable CD unit shares buff book ad space with the auto system in December audio monthlies. . . As labels mine new idioms for CD release, one sector still little explored is original cast material. Our Manhattan observer notes that despite the initial CD buyer demographics, which would suggest Broadway cast albums as a smart move, only **RCA** and **PolyGram** have yet to offer multiple cast titles, with the **Nipper** offering five sets, two fully digital, and **PolyGram** selling four. **CBS** has just one caster, as has **Warner Bros.**, and **Varese-Sarabande** is offering a London revival production of "Camelot" with **Richard Harris**.

Edited by SAM SUTHERLAND

## FILM CLASSICS LINE

(Continued from page 26)

### ANGEL ON MY SHOULDER

Second City Video B0002/\$19.95  
V0002/\$19.95

### Mance Lipscomb

Flower Films 1113/\$44.95

### BODY BY JAKE: DON'T QUIT

Jake Steinfeld  
MCA Home Video 80114/\$39.95

### THE BOY IN THE PLASTIC BUBBLE

John Travolta  
Prism Entertainment 1927/\$49.95

### CAESAR AND CLEOPATRA

Claude Rains, Vivien Leigh  
VidAmerica 7028/Vestron/\$59.95

### CLASSIC III PACK

Citizen Kane, Gunga Din, King Kong  
VidAmerica 998/Vestron/\$99.00

### THE GLORY BOYS

### THE BLUES ACCORDIN' TO LIGHTNIN' HOPKINS

Lightnin' Hopkins, Billy Bizer, Rod Steiger, Anthony Perkins  
Prism Entertainment 3001/\$59.95

### GOLD RUSH

Charlie Chaplin  
Second City Video B0020/\$19.95  
V0020/\$19.95

### HIS GIRL FRIDAY

Cary Grant, Rosalind Russell, Ralph Bellamy  
Second City Video B0006/\$19.95  
V0006/\$19.95

### THE HULA

Carol "Kalola" Lorenzo  
Tropical Magic Corp. 84-01/\$39.95

### IN HEAVEN THERE IS NO BEER?

Various Artists  
Flower Films 1112/\$49.95

### THE JACK LA LANNE WAY

Jack La Lanne, Elaine Powers  
Bookshelf Video 005/\$39.95

### THE LADY VANISHES

Alfred Hitchcock  
Second City Video B0010/\$19.95  
V0010/\$19.95

### THE LEATHER BOYS

Rita Tushingham, Colin Campbell  
VidAmerica 7030/Vestron/\$69.95

### MIKE'S MURDER

Debra Winger  
Warner Home Video 20015/\$79.95

### MR. T'S BE SOMEBODY . . . OR BE SOMEBODY'S FOOL

Mr. T, Valerie Landsburg, New Edition  
MCA Home Video 80088/\$39.95

### MURDER

Alfred Hitchcock  
Second City Video B0012/\$19.95  
V0012/\$19.95

### PSYCHO SISTERS

Susan Strasberg, Faith Domergue  
Prism Entertainment 2803/\$59.95

### PURPLE RAIN

Prince  
Warner Home Video 11398/\$29.98

### SHOCK WAVES

Peter Cushing, John Carradine  
Prism Entertainment 2806/\$59.95

### S.H.E.

Cornelia Sharpe  
Prism Entertainment 2901/\$59.95

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





**On The Move.** Asylum recording act Xavion stops in New York to help the label move into its new 75 Rockefeller Plaza offices before rehearsing for their opening slot on Daryl Hall & John Oates' upcoming tour. Shown from left are Asylum promotion vice president Mike Bone, publicist Lisa Frank, Xavion's Derwin Adams and Dexter Haywood, and Greg Peck, the label's vice president, special products.

## Bach Urges One-Stops: Get on the Video Bandwagon

BY JOHN SIPPEL

PARADISE VALLEY, Ariz. Focusing on Los Angeles retailers as bellwethers for the record industry, WEA's Russ Bach has urged the nation's one-stops to add prerecorded video to their inventory mix.

Using Tower, Music Plus, Lico-rice Pizza and Warehouse successes in video title rentals, Bach, speaking at the Oct. 31-Nov. 2 NARM one-stop meeting documented the mounting significance of video rentals at what he estimated were 12,000 general retail outlets in the U.S.

Admitting that West Coast record retailers failed in 1980 in their first try at selling video software, Bach pointed to the late Lee Hartstone's pioneering persistence in renting video titles in the Warehouse chain.

Russ Solomon's re-entry through video rentals at a single Sacramento Tower store in early 1982 was the turning point for Los Angeles-area record retailers to successfully inventory home video, Bach said.

Illustrating his point with color slides, Bach took the NARM rack-jobbing conference for a tour of San Fernando Valley video-only and vid-

eo/record/tape/accessories outlets, operated by record retail chains. Bach also had slides of outstanding video ads placed by record retailers.

MTV and other contemporary music tv programming have created a substantial market for music videos, Bach opined. He offered as proof of the additional sales impetus provided by tv the sale of 4.2 million units of ZZ Top's "Eliminator," stating that prior to the video boom, this very visual act's album sales hovered at 750,000.

Again using slides, Bach illustrated how home video titles, such as the recent one by the Cars, are marketed and merchandised almost identically to audio music product. Bach showed pictures of a new Prince floor merchandiser, intended to hold 25 LPs, 10 videos, 10 audio cassettes and four CDs.

The Nov. 19 video release of the Prince feature film hit "Purple Rain," Bach predicted, would broaden the sales universe for music video product. Further buffering the music video market will be such developments as CDs which play back video tracks; the laser 12-inch disk player; the new eight-inch laser disk that retails for as low as \$10.98, and the Compact Disc.

# INSIDE TRACK

**TOP DRAWER** Look for Dick Asher to return to the record wars at Warner Communications Inc. He'll work with Elliot Goldman, senior VP at WCI, who now handles the company's record interests on the heels of the recent departure of David Horowitz to MTV Networks... Under his new longterm with CBS (Billboard, Nov. 10), will Walter Yetnikoff become the highest paid exec in the industry, passing Bhaskar Menon of Capitol?... Expect Motown's Don Wright to pop up at Geffen Records, doing a national job similar to his current slot.

**OHIO VALLEY VIDEO ASSN.** formed and elected officers last week in the wake of an ongoing struggle over X-rated videocassettes. Circling of the wagons came to a head when three stores in the locality were subpoenaed to divulge names, addresses and all rental receipts—X titles and otherwise—going back to stores' inceptions as long as four years ago... Walt Disney suing Atari and WCI, alleging the defendants reneged on a 1982 pact granting Atari the right to use several Disney characters. Complaint seeks \$20 million damages.

**ONE-STOP OVERVIEW:** Atlanta PolyGram branch manager Tim Monnig opening his own one-stop, Justin Entertainment, there. When and if Mike Goldwasser enters the fray, that would make five competitors, with Steve Libman, Gwen Kesler and Ron Freeman as the longtimers. Ex-MJS sales boss John Norwood assists Monnig as operations manager, while Randy Ramona from Tara will buy 12-inch and singles product... Big shakeup at 30-year-old Brown Record Distributing, Buena Park, Calif. Seems that Howard Peach and Gene McDowell, who bought out Tom Lovell several years ago, have sold to John and Errol Coughlin, Eagle Bonding Co., Los Angeles. And, surprise of surprises, longtime wholesaler Ed Barsky is the new general manager.

**MTV NETWORKS**, notoriously close-mouthed in dealing with the trade press, may change its policy with the departure of Margaret Wade as VP for PR. Wade, brought into the company by ex-WASEC president Jack Schneider, apparently had opinions on PR that didn't agree with David Horowitz and chief operating officer Bob Pittman. PR and broadcasting veteran Don Bridges replaces her Monday (12)... IJE/Kid Stuff Records snared the kidisk rights to the pre-holiday sci fi flick "Dune." PolyGram comes with the soundtrack.

**A&M EXECS** dickering with Jerrol McCracken of Word Records on a distribution deal, Track hears... Sound Video Unlimited using telemarketing systems to consolidate warehousing and expand sales, Track hears from Ralph Walin, former Milpatis, Calif. branch chief now heading the Sun Valley, Calif. base. Dallas is now a sales office, with shipment from SVU's Denver warehouse. "We've tripled the street force out of Milpatis," Walin adds... Sick Call: Chuck Gullo, A&M Midwest regional sales recuperating from a sprained back at his Chicago manse.

**LORIMAR PRODUCTIONS**, the tv production biggie, is said to be a part of the dealing in which Dolly Parton may buy out Monument Records and Combine Music... Sterling Lanier gives full production credit for the excellent bar coding documentary lauded by NARM's rack contingent (Billboard, Nov. 10) to Bob Tolifson, marketing VP of his Record Factory store chain... The Louisiana Public Service agency debuts its 60-minute documentary, "Cradle Of The Stars," on PBS Friday (16). Site will be the Shreveport Municipal Auditorium, where "Louisiana Hayride," KWKH Shreveport's Saturday night live show, introduced such luminaries as Hank Williams, Elvis Presley and George Jones, among others. Hank Jr. narrates the hour.

**TOY GIANT COLECO INDUSTRIES** said to be throwing in the towel on its Adam home computer system. Firm has cut its ties with Chinon Industries, Japanese computer printer manufacturer, which was supplying product for Adam... Prepping for the holidays, Atari has lopped its \$179 price for its 800XL to \$105. Commodore kicking off major promotional and ad campaigns to perk 64s, which currently dominate home computer sales.

**WAREHOUSING:** Record Bar adding 60,000 square feet five miles from its Durham HQ, with the wholly-owned facility aimed for July by late summer to house inventory for the growing record store chain and Napoleon's Grocery, its new viands locations... Records & Tape Ltd., the Baltimore/Washington six-store retail chain, laying out 7,000 to 8,000 square feet of space in Rockville, Md., where it will move from its present Georgetown store stocking area... Bruce Ogilvie, the Abbey Road Distributing nabob, and Bob Heinlein of Record Trading Center, Orange, Calif., will soon open their first joint retail location Cinema Sound, a 1,000 square footer, in Anaheim Hills, Calif... Expect Joe and Nick Sassich, the brothers who performed so well for Alta Distributing, Salt Lake City, to return to the industry as the force behind SLC store openings for Terry Worrall's portion of the Sound Warehouse chain.

**THE FEDERATED GROUP**, the Southern California home entertainment hardware chain, purchased the 12-store Videoland chain of Texas for \$9 million, \$6 million in cash and the remainder in Federated shares. Videoland's sales for fiscal 1985, ending next April, are expected to be approximately \$70 million.

**CBS HAS** sold back its 30% interest in Shoreco, parent of the major industry fabricator Shorewood Packaging... Next step for local tv stations seeking to ban the blanket license as a medium for ASCAP and BMI performing rights fees is the Supreme Court. The Federal Appeals Court in New York turned down a review request from attorneys for the Buffalo Broadcasting Co.

Edited by JOHN SIPPEL

## Music \$\$ Bolster MCA Other Quarterly Results Disappoint

LOS ANGELES Record third quarter and nine-month revenues for MCA's records and music publishing division offered a bright spot in the otherwise checkered third quarter financial report issued for parent MCA Inc. last week.

Overall, the entertainment giant reported lower revenues and net income for both the quarter just finished and the year to date. But its records and publishing arm, bolstered by MCA's Motown distribution pact, showed significant gains. Revenues for that sector rose to \$62,884,000 for the quarter, compared to \$41,553,000 for the same period in 1983. Nine-month figures claim \$179,177,000 generated thus far in 1984, compared with \$113,070,000 for that period in 1983.

Operating income for the division was \$1,404,000 during the quarter and \$5,070,000 for the first nine

months, compared with 1983's third quarter losses of \$10,090,000 and nine-month red ink totalling \$8,734,000.

Despite that upbeat performance and record nine-month and quarterly figures for MCA's book publishing arm, the corporation's balance sheet showed dips elsewhere. Third quarter revenues were \$412,661,000 as compared to \$406,801,000 for the same period in 1983, but operating income dipped to \$35,584,000 for the quarter ended, comparable to \$55,634,000 for '83's third quarter. Net income was \$35,368,000 or 72 cents per share, comparable to \$46,097,000 or 95 cents per share for that period last year.

Cited by the corporation in its review of the figures were disappointing results from its theatrical motion picture releases and losses for its retail and mail order division.

**NEW YORK** A group of industryites have joined forces here to charter what they hope will be a prosperous course for the newly formed Powerdrive Records. The label is unique in that all of its decision-makers contribute their expertise and efforts to the label as independent agents; most head their own companies in various aspects of the industry.

Powerdrive's primary principals and financial backers are Robert Whitmore and producer Mallory Earl. Whitmore is chairman of the board of Weinstein/Skyfield Productions, an entertainment conglomerate that deals in music publishing and management and film, theatrical and home video production and owns Octave-Plateau Electronics, maker of the Voyetra 8 polyphonic synthesizer. He also manages Atlantic's Jenny Burton,

who charted earlier this year with "Remember What You Like."

Earl acts as Powerdrive's creative consultant and executive producer. With production credits for Jimi Hendrix, Richie Havens and the Isley Brothers under his belt, Earl's more recent efforts have involved the likes of Con Funk Shun, Kleer, Deodato and several others.

Powerdrive has thrown its initial efforts into Metrologic, a local progressive rock group now signed to a five-year contract with the company. A proponent of extensive rehearsals and pre-production, Earl spent several months working on Metrologic's material, visual image and stage manner before recording the group's first 12-inch. While Metrologic is the label's only signing so far, Earl says Powerdrive plans to follow the same procedure with the three or four acts it will sign per

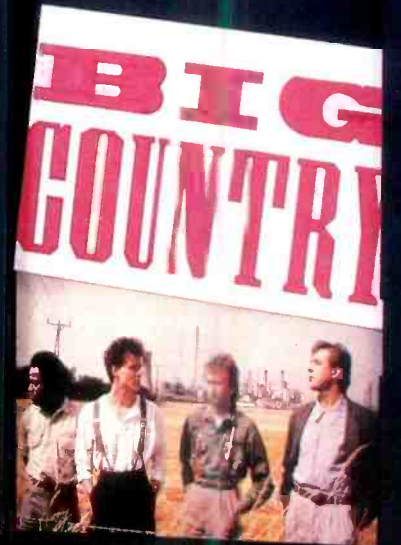
year in the future.

Other Powerdrive think-tank members include Jody Miller as head of publicity and Bill McGathy as promotion consultant. A former staffer at the Howard Bloom Agency, Miller now runs her own firm, JLM Public Relations. McGathy has been an album promotion man for RCA and PolyGram.

Andrew Francis is handling Powerdrive's marketing campaign. His background includes posts with RSO, RCA, Millennium, Solid Gold and other labels, and he now owns his own consulting firm. Powerdrive plans to tap the alternative market with the help of Side One Marketing's Will Botwin as college promotion director, and Loren Chai-dez as club promotion consultant.

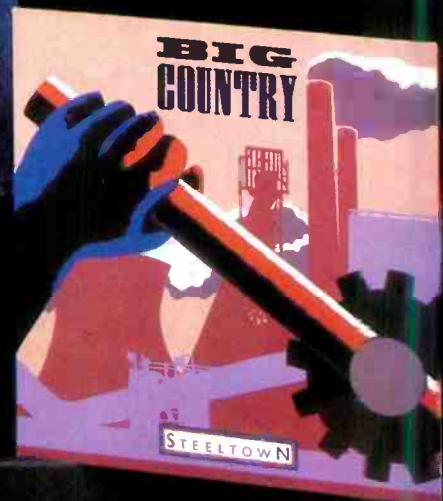
KIM FREEMAN





# TOOLS OF THE WORKING MAN.

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