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NEWSPAPER

Seventeen weeks at No. 1 for Prince album
See page 71

Wham holds onto No. 1 on the Hot 100
See page 66

'Jane Fonda's Workout' returns to top video spot for the 35th week
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VOLUME 96 NO. 47

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

NOVEMBER 24, 1984/\$3.50 (U.S.)

Cars' Five Awards Tops at Billboard Video Music Meet

LOS ANGELES The Cars accelerated ahead of the competition for Billboard's 1984 Video Music Awards, collecting five prizes at the publication's sixth annual Video Music Conference here, Thursday through Saturday (15-17). Other big winners: Michael Jackson and Cyndi Lauper.

The video for "You Might Think" was the vehicle by which the Cars won their awards. The Elektra act's clip triumphed as best overall, best conceptual and most innovative. It also won Bill Weber and Danny Rosenberg the honor for best editing, and Jeff Stein and Charlex the prize for best special effects.

The awards were presented in 20 categories Saturday (17) as the closing event of the Video Music Conference, held at the Sheraton Premiere Hotel, Universal City. It was the most successful of Billboard's video conferences, with pre-event registrations at a record high

of 800. The final count will be published next week; a special section of Billboard devoted to editorial coverage of the conclave will appear in the Dec. 15 issue.

Elektra Records emerged as the label affiliated with the most
(Continued on page 69)

Vidclips Eyed at Six Flags Parks

BY EDWARD MORRIS

NASHVILLE Giant outdoor amusement parks are shaping up as the next major outlet for the showing of music videos. A deal now being finalized between the Six Flags corporation and Video Marketing Services of Dallas would have Video Marketing supply both the pro-
(Continued on page 68)

Battle Lines Drawn TESTS PLANNED FOR CD BOXES

BY IS HOROWITZ

NEW YORK Consumer and wear tests are being readied to weigh the viability of proposed paperboard Compact Disc packaging that bypasses use of the generic jewel case with tray.

This is seen by industry specialists as the only way to resolve the deadlock over conflicting claims on quality and perceptual tradeoffs that might result from switching to a format some, particularly in the retailing community, consider more commercial and economical.

The topic was only one of a series of issues taken up at an all-day meeting of the Compact Disc Group (CDG) held Tuesday (13) at Technics headquarters in Secaucus, N.J. However, it seemed to generate the most heat, as CD software and playback equipment manufacturers mulled packaging questions against the rosy backdrop of rapid market expansion.

Statistical estimates of CD

growth, both domestically and worldwide, predicted approximately 100% expansion in each of the next two years, in both hardware and laser-read disks, a forecast with which even the most hard-nosed participants at the meeting would not quibble. This was not a prediction many would have entertained seriously even as recently as six

months ago.

Participants also exchanged information on pending promotions involving cooperation between hardware and software interests, plans of the CDG to step up its activities and broaden its scope, and a new dues structure for members.

Ivy Hill Corp., which along with
(Continued on page 69)

Wall Street Bullish on Music Analysts See Modest Trade Gains

BY SAM SUTHERLAND

LOS ANGELES Upbeat corporate fiscal statements and bullish industry sales figures are prompting renewed confidence in the prerecorded music market among top financial analysts. But the overall bill of health from Wall Street proves more cautionary in terms of sus-

tained net growth potential.

That's the overview emerging from interviews with entertainment analysts at several leading brokerages. Collectively, their assessment of the current trade climate confirms the economic turnaround signalled by various recent trade indicators, but also identifies limiting factors:

- On the plus side, analysts cite improved product flow and a broad spectrum of viable acts as fundamental reasons for the current rebound.

- A generally upbeat national economy is also underscored, but concern remains over how the trade will approach pricing strategies. Any trade-wide movement toward a higher list price for conventional cassettes and LPs could halt growth, the consensus holds.

- The success of Compact Discs is brightening the longterm sales picture, due to both consumer satisfaction and the viable prospect of substantial catalog replacement as consumers convert to the digital audio disk as preferred prerecorded medium.

- Video music is continuing to infuse fresh excitement into musical careers, led by the success of MTV and the spread of music programs on cable and broadcast television.

- Continued competition from other home entertainment media
(Continued on page 68)

GMI MEET Gathering Give Big Lift to College Radio

BY KIM FREEMAN

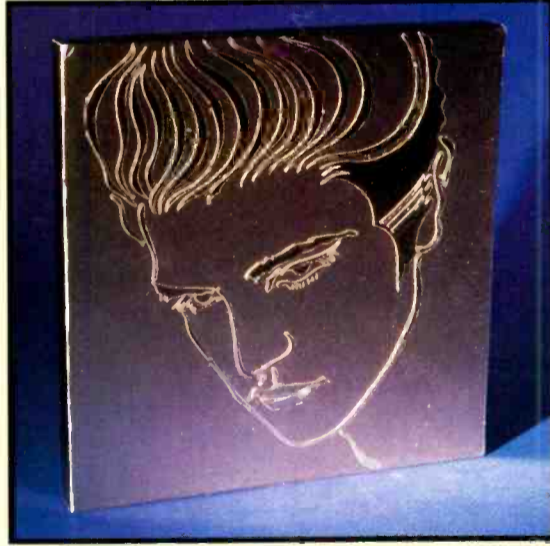
NEW YORK Despite keynote speaker Peter Wolf's opening comment, "It's a crime the industry doesn't care about college and alternative radio," CMI Media's annual Music Marathon Convention, held here Nov. 8-10, went on to point toward a resurgence of the industry's respect for both formats.

The convention, the fourth such event produced by CMI, drew close to 2,000 attendees, almost doubling last year's figures, according to CMI president Robert Habar, publisher of College Music Journal's
(Continued on page 68)

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HOLIDAY FOR SPECIALTY ALBUMS

Indie Labels Bullish on Christmas Product

BY FRED GOODMAN

NEW YORK Christmas has always been a special time of year. But there are a lot of record companies who are convinced that it's also a specialty time of year.

Towards that end, a number of independent labels of varying size and taste are in the marketplace this year with titles aimed at segments of the market that may have been overlooked by the majors.

Among the most bullish of the specialty manufacturers when it comes to Christmas product is Southern California's Rhino Records. It has two new and compatible collections for this year, "Rockin' Christmas: The Fifties" and "Rockin' Christmas: The Sixties." The former features artists like the Moonglows and Buchanan & Goodman, while the later has tracks by Aretha Franklin, James Brown, the Turtles and Bobby "Boris" Pickett.

"We started releasing Christmas records three years ago with our 'Christmas Rocks' collection," says Rhino president Richard Foos, referring to the company's still-avail-

able green Christmas tree-shaped EP featuring the Malibooz and the Ravers. The label also took its off-beat style interdenominational with a blue, Star of David-shaped "Hanukkah Rocks" EP by Gefilte Joe & the Fish. Last year's Christmas addition was "Christmastime With The Three Stooges."

While Foos says the Three Stooges proved a bit of a disappointment last year—the label had thought the success of "The Curly Shuffle" would mean big numbers for a collection featuring the genuine article—he finds the Christmas trade a steady market for Rhino's brand of humor.

"We do about the same with our Christmas records as we do with our regular releases," he says. "None of them are really big sellers, but they all do fairly well." Rhino has already begun work on next year's Christmas release, a "Demented Christmas With Dr. Demento" collection.

Also pounding the seasonal sales path is Rounder Records, which has six Christmas titles on its Rounder, Varrick and Philo/Fretless labels. The manufacturer, best known for

folk and traditional recordings, is also backing the records with a one-on-10 deal.

Rounder's Christmas titles include "Acoustic Christmas" by David Grisman on Rounder and two John Fahey albums on Varrick, "Christmas Guitar, Vol. 1" and "Popular Songs of Christmas & New Year." Also on Varrick is "Christmas Soul Special," featuring Wilson Pickett, Martha Reeves, Ben E. King, Mary Wells, Sam Moore and Shirley Alston.

Traditional folk fans can find holiday music on Gene Redpath & Lisa Neustadt's "Angels Hovering Around" album on Fretless Records and on hammer dulcimer player John McCutcheon's "Winter Solstice" album on Rounder. Seasonal tales are recounted on Boston disk jockey Robert J. Lurtsema's "Christmas Stories" album on Philo.

Rounder's Ken Irwin is looking forward to strong Christmas sales this year. He notes that the McCutcheon album is a new title and that the Philo and Fretless releases are new to Rounder, which purchased

(Continued on page 69)

Japanese Firms Take High Profile

Computer Expo Draws Disappointing Crowd

BY FAYE ZUCKERMAN

LAS VEGAS With a disappointing 42,000 in attendance on the first day of the Computer Dealer Expo, held here Wednesday through Sunday (14-18), Compact Disc technology, Japanese computer firms, renewed interest in IBM's ailing PCjr and continued sales for the Apple II and Apple Macintosh computers brightened an otherwise lackluster showcase for the computer industry.

Keynote John Sculley, president of Apple Computer Inc., noted the influx of Japanese computer companies in his opening remarks. Pointing out that between 1950 and 1980 American companies licensed at least 32,000 patents to Japanese firms, he stated, "To put it bluntly, we have had a fire sale on our high technology."

"While American industry focused on innovation in the laboratories, Japanese companies put their

emphasis on innovation on the product floor," he continued. "Taking away our markets by building better products at lower costs has been a strategy that has worked for Japanese companies time and time again."

Japanese firms taking a high profile at the show, which sprawled over six locations including the main convention hall, were Epson, Fujitsu Microelectronics, NEC Information Systems, JVC, Amdek and Sanyo. Sony and Panasonic took center stage with CD-ROM (read only memory) data storage devices. Additionally, industry giant 3M also introduced a similar unit based on Compact Disc technology (On the Beam, page 70).

Sculley's keynote address also alluded to marketing snags for the home computer industry, when he described IBM as servicing only the "computer expert." He noted, "The biggest market for cars isn't the automobile aficionado, but rather people who want the flexibility to personally move around. Why, then, should we limit the opportunity to personally move information around to computer experts?"

According to Bob Leff, president of one of the largest computer software distributorships, Softsel Computer Products, the home computer field is growing "exceedingly slowly." He said that less than 15% of the firm's business comes from low-end titles targeted to home users and small businesses.

Leff added, however, that initial orders for the holiday selling season indicate software demand for IBM's revamped PCjr, Apple's Macintosh and Commodore's 64 machine. He characterized orders for PCjr as increasing fivefold, in contrast to virtually no orders for PCjr software prior to this season.

Also noting an improved PCjr market were Hayden Software, Simon & Schuster's Electronics Pub-

lishing division and Romox, a tele-delivery computer software firm. Software firms additionally claimed "healthy" orders for Commodore 64 products, but described demand for the Atari programs as non-existent.

According to Simon & Schuster's Alvin B. Reuben, "The biggest issue facing software firms today is getting shelf space." Predicted Romox president Paul Terrell, "We are about six to eight months away from seeing retail shelves cleared out [of excess product]."

This year saw many software vendors, such as Sirius Software, exit from the computer industry. But, Leff noted, "Let me remind you of the success some firms are having, most notably Epyx and Hayden Software."

Hayden Software, which nearly threw in the towel in 1982, has enjoyed a strong comeback, with several products on industry best-seller lists. Its president, Oscar Ray Rodriguez, attributed the firm's abrupt turnaround to its publishing fewer programs but marketing them heavily.

The firm also offered retailers cash incentives to purchase its products. "We literally bought shelf space," said Rodriguez.

In his address, Sculley noted the emergence of the software sector. "We have clearly begun the transition from the hardware machine to the software appliance. We must continue to innovate with new software advances," Sculley asserted.

The Apple executive touched on the issue of linking computers through telephone lines to large information services. "I think everyone agrees that telecommunications is going to play a major role in the personal computer industry in the not-too-distant future," he added.



Welcoming Remarks. Songwriter Tony Renis, who has penned several of Julio Iglesias' hits, greets ASCAP president Hal David to announce the signing of his Elettra Music firm to ASCAP for American licensing. Pictured from left are Renis, Iglesias, Renis' attorney Elizabeth Granville and David. (Photo: Chuck Pulin)

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18 Rock Tracks	14 Hot 100 Radio Action
46 Country	16 Hot 100 Retail Action
52 Black	19 Adult Contemporary
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57 Latin	44 Country Radio Action
62 Hits of the World	45 Country Retail Action
63 Bubbling Under	48 Black
71 Top 200	50 Black Radio Action
	51 Black Retail Action
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HOME TAPING BATTLE SET TO RESUME

99th Congress Will See Legislation Introduced Again

BY BILL HOLLAND

WASHINGTON Observers say the battle over home taping legislation and a proposed royalty amendment on blank tape and/or hardware to compensate copyright owners for home taping losses was one of the most fiercely waged, expensive lobbying campaigns concerning business legislation in the 98th Congress. And it ended in a paralyzing stalemate, with legislators finding no clear way to press further for passage.

When the 99th Congress convenes in early January, all indications point to a renewed effort to introduce similar bills, and an equally fervent resolve from officials on both sides of the royalty or "tax" issue to address the proposals with all the money and support muscle they can gather.

The same goes for supporters and

Atlanta Grammy Hall of Fame Gets Preliminary \$\$

ATLANTA Responding to pressure from National Academy of Recording Arts & Sciences (NARAS) board members, the Atlanta City Council's community development committee voted Wednesday (14) to authorize \$150,000 for preliminary architectural expenses for the Grammy Hall of Fame, to be housed at the Atlanta Civic Center.

Sponsors of the resolution managed to overcome objections that the Hall of Fame facility would take up needed permanent exhibition space.

The \$6 million project, which was awarded by NARAS to Atlanta in 1982, is set to debut in February, 1986. The complete financial proposal is being prepared by Atlanta's Office of Economic Development and is due for presentation to the city council by the end of the year.

RUSSELL SHAW

opponents of proposed video First Sale legislation. As one official put it: "The fur's going to fly, and the fat's going to fry."

On the Senate side, Sen. Charles Mathias (R-Md.), who shelved his audio and video home taping bill last February with a promise to reintroduce a similar measure in 1985, fully intends to do just that, according to his staff advisors. "The Senator said he would introduce a new bill in the new Congress after studying the consequences of the Supreme Court's Betamax decision," a staffer says, "and we are proceeding on that track."

The Supreme Court last Jan. 17 ruled that non-commercial, private home videotaping of off-the-air copyrighted programs is legal and does not constitute copyright infringement. However, the ruling applied only to home copying for purposes of "time-shifting", recording a program for later viewing. The legality of audio home taping is not addressed by the High Court decision, nor are video home taping practices outside the narrow "time-shifting" reference.

The situation is similar in the House, where Rep. Don Edwards (D-Calif.) also plans to reintroduce his home taping bill, which, like the Mathias bill, also includes a royalty amendment to compensate copyright owners for home taping losses.

The Edwards bill, after receiving stiff opposition, was remolded into an ill-fated copyright omnibus bill by Rep. Robert Kastenmeier (D-Wis.). It failed to gain markup, another victim of successful lobbying and election year shyness.

Both Edwards and Kastenmeier are expected to push for strong copyright owner protection in this session, however, especially to shed more light in those many areas that the Supreme Court's Betamax decision did not choose to illuminate. The Court made it clear in its decision that it expects the legislative branch to clarify the rights of owners and the general public in the matter of home taping.

Unfortunately, many observers feel that the public perception of the Betamax decision is that it granted a legal right to home tape anything for any reason. The electronics industry and the media have not gone out of their way to correct this perception, and as a result, both Hollywood and the recording industry will be facing something of an uphill battle.

(An upcoming Billboard article will focus on the battle between the studios and the manufacturer-video retailer coalition over First Sale legislation.)

The recording industry finds itself in a different position than it did a year ago. While most of its home taping studies were based on data indicating losses as high as \$1 billion a year in lost sales, and year-end corporate tallies showing slim profits, the industry is now in the middle of an almost booming recovery, with net shipments of prerecorded product up by 18% in units for the first six months of the year, and 15% in dollar volume at suggested list price. A 45% rise in cassette shipments has helped pace this recovery. End-of-year shipments and sales are expected to jump considerably.

It is going to be "very difficult," according to Recording Industry Assn. of America president Stan Gortikov, to convince the more recalcitrant or undecided members of Congress that the industry needs the blank tape royalty to compensate for lost sales despite the recent big gains. It is a problem that Hollywood faced last year in hearings, when, unable to show evidence of financial losses due to home taping (as the recording industry did), the studios were lambasted by the officials of the consumer electronics coalition, the Home Recording Rights Coalition, for demanding government handouts on top of windfall profits.

Gortikov admits that the industry must be able to make its case to Congress in spite of the economic gains. "It's of great concern to us,"

(Continued on page 70)



A Real Deal. RCA record division general manager Don Kollar, left, chats with Arista vice president of international operations Rick Blaskey after signing a contract for RCA to market and distribute Arista and Ariola product in Canada.

Executive Turntable

RECORD COMPANIES. Dick Asher is named senior vice president of Warner Communications Inc. Record Group in New York. He will be involved in the activities of both the domestic and international divisions of the WCI Record Group. Prior to joining the WCI Record Group, he was a partner with the law firm of Arrow, Edelstein, Gross & Asher. From 1979-83, he was deputy president and chief operating officer of the CBS/Records Group, and from 1981-83 he was also president of the CBS/Records Division.

Zach Horowitz is promoted to senior vice president of business and legal affairs for MCA Records, Los Angeles. He was vice president of that division.



ASHER



HOROWITZ



ROSS



FELTMAN

RCA Records makes the following changes in New York: David Ross is named field promotion representative, and Joanne Feltman is named director of business affairs. Ross joins from Alpha Distributors where he served in a similar capacity. Feltman is promoted from manager of contract administration.

Bob Kaus is promoted to the newly created position of director of information services for Atlantic Records, New York. He was associate director of publicity/chief writer.

CBS/Records Group, Columbia House Division, ups Joan Stamler to director of advertising in New York. She was director of direct mail and preprints.



KAUS



STAMLER



CLANCY



DAVIS

In New York, Nonesuch Records, a division of Elektra/Asylum, names Peter Clancy marketing director and Stephanie Jutt production coordinator. Clancy was manager of press, promotion and artist relations for the Philips label. He will report to Bob Hurwitz, vice president and general manager. Jutt is a professional flutist.

In Los Angeles, Michael Garbe becomes director of finance for IRS Records and the Copeland Group. He was a controller for Chrysalis Records.

MERCHANDISING. Pete Stocke is appointed to the newly created position of branch manager and regional vice president for WEA's New York operation. The 23-year industry veteran replaces Mike Holzman.

HOME VIDEO. Thorn EMI Video, New York, promotes three to vice president: Jay M. Press, sales and marketing; Lucinda Anthony-Kimball, communications; Philip Narowlansky, technical/production. All had held the title of director in their respective departments.

Karl Home Video, a Lorimar company, makes the following appointments: E. J. Oshins as vice president of development; Harold Weitzberg as vice president and national sales manager; Mark Lambert as director of creative services; Pierre E. Loubet as director of new markets; and Ed Hanlon as national account executive. Oshins was director of development; Weitzberg was director of sales; and Lambert joins from the Rogers & Cowan public relations firm. Loubet, who was national account executive, is

(Continued on page 63)

Two-Album Musical

RCA Maps Game Plan for 'Chess'

BY IRV LICHMAN

NEW YORK Following on the heels of its sister companies in Europe, it's RCA's Records' move here in a broad marketing program for "Chess," a two-album musical penned by Tim Rice and Abba members Benny Andersson and Bjorn Ulvaeus.

Before the digitally recorded package reaches U.S. retailers Dec. 3, at least two singles cuts from the album will be marketed in both seven- and twelve-inch formats. They are "Heaven Help My Heart" and "One Night In Bangkok," performed by Elaine Paige and Murray Head, respectively. Both are veterans of earlier efforts by lyricist Tim Rice in collaboration with Andrew Lloyd Webber, "Jesus Christ Superstar" and "Evita." For the "Bangkok" session, a video clip made in England will be submitted to music video channels.

The work, an allegory of East-West tensions as symbolized by two chess players with more than a passing resemblance to Boris Spassky and Bobby Fischer, has just been performed in a concert version in Europe, an exposure approach to be used in the U.S. in five key cities, according to Don Wardell, RCA's director of West Coast marketing in charge of label plans on behalf of the singles and album.

Wardell says he's "interested to see if we can find a sponsor for the recital version, with a symphony and chorus, to play New York, Boston and Los Angeles." In Europe, Saab-Scandia of Sweden sponsored a five-city tour in London, Paris, Amsterdam, Hamburg and Stockholm between Oct. 27 and Nov. 1. The "Chess" album is due for European release Monday (19).

According to Jack Davies, RCA Records vice president for Europe stationed in London, the concept of

"Chess" originated at a dinner party several years ago in London, where Rice and Peter Robinson, RCA's U.K. a&r director, discussed the idea of a new "album musical." Davies says RCA has an option to market an original cast album, which could develop if plans materialize to stage the work in London at the end of 1985.

Back in the U.S., RCA has devised a number of marketing ploys on behalf of both the singles and the album. They include an audio/visual presentation in New York, Toronto and Los Angeles with the principals present, an 11-song radio sampler, a giant 60- by 40-inch poster, six-sided black and white cube displays and "Chess" mugs.

In addition, a 50-minute video documentary produced in Sweden, "The Making Of Chess," may be made available here. It contains concert footage from the Stockholm presentation.

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'GONE WITH THE WIND' HEADING HOME

BY TONY SEIDEMAN

LOS ANGELES MGM/UA Home Video's announcement last week that "Gone With The Wind" will be coming out on videocassette in March was greeted by distributors and retailers with both confusion and enthusiasm.

The CBS television network originally had exclusive North American video rights to the title through 1998, with home video release prohibited until 1989 at the earliest. Word is that MGM/UA Home Video paid a hefty sum in renegotiating the contract to get the earlier release.

"GWTW" went into simultaneous worldwide release in most non-U.S. territories late last year, and reports are that one of the major reasons for the renegotiation was the fact that grey-market copies of the title, virtually all of them from Japan, have been seeping back into the States since the title's release.

As both a classic and a blockbuster, "GWTW" should be a powerful title, say distributors and retailers. "We've been here for six years, and for six years customers have been coming in and asking for 'Gone With The Wind,'" says retailer John Pough.

But although the Mailgram via which MGM/UA announced the title's scheduled release said that "GWTW" will be coming out in March, it gave little other information beyond noting that the home video company had managed to get video exclusivity on the title for all of 1985. Such specifics as "GWTW's" price and its exact offi-

cial release date were omitted from the Mailgram, leaving distributors and retailers uncertain as to the monetary and unit volume possibilities of the feature.

"We're out soliciting it nationally," says Sound Video Unlimited vice president Stan Meyer. Meyer suggests that MGM/UA might have been deliberately vague in its initial announcement, knowing that distributors would immediately start soliciting sales. "If the response is really great, they might go out and raise the price another \$20," he says.

"If they really expect to do any kind of numbers in that, it's going to be \$79.95," Meyer says. But grey-market copies of the program have been selling for \$190, and according to MGM/UA Home Video's Saul Melnick, the length of "Gone With The Wind" will make a two-volume set inevitable.

MGM/UA's marketing support of the title will be heavy, Melnick says, adding that "it is our intention to make this the biggest release that has ever come out in home video." He does not rule out the eventual repricing of "GWTW." MGM/UA has just extended its "Great Books" promotion through Nov. 30.

Sales increases of between 100% and 500% have been seen for the repriced titles in the promotion, says Melnick, and his company is already planning to have another, probably permanent, "Great Books" promotion next year. The titles in MGM/UA's "Great Books" promotion were all repriced to \$29.95 for the effort. Melnick notes that "Gone With The Wind" "is a great book,

too."

PolyGram has the soundtrack rights to "Gone With The Wind," and is reportedly considering a re-release of the audio portion of the film concurrent with its entry into the home video marketplace.

Some distributors express the concern that with the feature's having had annual television exposure since 1976, "Gone With The Wind" might not be as big a cassette hit as some expect. "It's been on tv every year," says Ingram Video vice president Joani Lehman. "People have taped it. I would find that as a consumer I would be hard pressed to buy it."



Princely Paudits. Elton John's manager John Reid, right, presents Prince Albert of Monaco, left, with a \$50,000 check taken from the proceeds from John's last Madison Square Garden show in New York. The money is slotted for the Princess Grace Foundation for scholarships in the performing arts. Shown with them is Princess Stephanie.

CHART BEAT



by Paul Grein

NEW EDITION'S "Cool It Now" (MCA) moves up to No. 1 on this week's black chart, becoming the quintet's second No. 1 black hit in the past 18 months, following "Candy Girl." But whereas that single on the independent Streetwise label peaked at number 46 on the pop chart, "Cool It Now" is likely to hit the pop top 10. This week it jumps two notches to number 14.

"Cool It Now" is MCA's first No. 1 black hit in nearly five years, since Rufus & Chaka Khan's "Do You Love What You Feel" in December, 1979. MCA scored two other No. 1 black hits in the middle and late '70s: Rose Royce's "Car Wash" and Stargard's "Which Way Is Up?"

While "Cool It Now" is MCA's first No. 1 black single of the '80s, the label did score a No. 1 black album in July with One Way's "Lady."

New Edition is the third black teen act in the style of the Jackson Five to reach No. 1 on Billboard's black chart in recent years, following the Sylvers ("Boogie Fever") and DeBarge ("Time Will Reveal"). Tavares is another black family group to top the chart (with 1975's "It Only Takes A Minute"), but they lacked the youthful appeal of these other J-5-styled acts.

In addition to its success on the pop and black charts, "Cool It Now" is starting to draw play at the dance level. "Candy Girl" was a top 20 dance hit last year. "Candy Girl" also reached No. 1 in Britain, a feat which eluded the Jackson Five until their later reincarnation as the Jacksons, and their 1977 hit "Show You The Way To Go."

THE JACKSONS are faring less well with their current single, "Body," which this week drops from its number 47 peak to 51. It's the third single from the Jacksons' "Victory" album, following "State Of Shock," which reached number three, and "Torture," which hit 17.

That's a roughly normal pattern

of singles success for a hit album; it's disappointing only in the context that Michael Jackson's last album produced seven top 10 hits. The big question is whether the disappointing numbers for "Victory" and its singles represent a backlash to Michael Jackson's enormous success, or are simply a reflection of the fact that the public is drawing a distinction between Michael's solo and group careers. That question probably won't be answered until Jackson releases his next solo album.

Another Epic act that has dominated the pop scene in the past two years also drops on this week's pop chart: Culture Club's "The War Song" dips a point to number 18 af-

ter peaking last week at 17. "The War Song" is the first single from Culture Club's new album, "Waking Up With The House On Fire." Its failure to hit the top 10 is disappointing because the first three singles from the group's last two albums reached the top 10. But the song's relatively poor showing doesn't seem to have hurt the group's new album, which is the top new entry on the Top 200 chart at number 30.

THE POINTER SISTERS this week collect their fifth chart hit from their platinum album "Breakout," as "Neutron Dance" enters the Hot 100 at number 73. The song is the followup to three consecutive top 10 hits: "Automatic," "Jump (For My Love)" and "I'm So Excited."

Earle Bollin of Baltimore notes that each of these hits featured a different sister singing lead vocals. Ruth Pointer sang lead on "Automatic," June sang lead on "Jump" and Anita sang lead on "I'm So Excited." Bollin ventures that this is the first time that a group, male or female, has featured a different member on lead vocals and made the top 10 three times in a row. "If I am wrong, I stand corrected and please inform me," Bollin writes—unnecessarily, we would think.

A further point of interest is that all three sisters shared lead vocals on "I Need You," the first single from "Breakout," which set the album in motion more than a year ago.

ELVIS PRESLEY'S six-record set "A Golden Celebration" is moving most impressively for a \$49.95 package. In its second week on Billboard's pop album chart, the set leaps 35 notches to number 155. The album was released to coincide with the 50th anniversary of Presley's birth next Jan. 8 in Tupelo, Miss.

THIS MONTH MARKS the 10th anniversary of Arista's first appearance on the Hot 100, with Barry Manilow's "Mandy." As if to mark the date, Manilow this week moves up to number 19 on the AC chart with his latest single, "When October Goes," from his upcoming album, "2 A.M. Paradise Cafe."

Manilow has accounted for three of Arista's No. 1 hits over the years: "Mandy," "I Write The Songs" and "Looks Like We Made It." Other Arista acts to have topped the pop chart in the past decade are the Bay City Rollers ("Saturday Night"), Air Supply ("The One That You Love"), Ray Parker Jr. ("Ghostbusters") and Billy Ocean ("Caribbean Queen" on Arista-distributed Jive Records).

WE GET LETTERS: Daniel Goldin of Warner Books in New York notes that we erred recently in saying that Elton John has reached the top 30 with his last seven single releases. We forgot about "Ball And Chain," the third single from "Jump Up!," which failed to crack the Hot 100. Evidently we weren't the only ones to forget about it.

Labels Institute First CD Parallel Import Case

NEW YORK Four labels have filed the first industry action against a dealer alleging parallel importing of Compact Discs.

Named as defendant was Louis Podover, doing business as Citidisc at 2264 Broadway here. Although four record companies, CBS, A&M, Warner Bros. and Geffen, were named as plaintiffs. RIAA attorney Joel Schoenfeld says the industry group initiated the investigation.

Schoenfeld says that he became aware of the retailer by chance, having walked into the shop as a customer. "I was surprised to hear him talk freely about how he travelled to Europe and Asia buying CDs," says Schoenfeld.

In a previous interview (Billboard, Sept. 15), Podover said he got his start as a CD-only dealer nearly two years ago. An early CD enthusiast, Podover bought titles for his own collection that were not available in the U.S. during overseas trips, eventually developing retail clients and opening his own outlet on July 4. Estimating his product mix at 90% imports, Podover at that time said he wanted to raise the percentage of domestic titles while keeping imports predominant.

Although Podover ceased operating as a New York wholesaler when he opened Citidisc, he had continued selling to accounts in other regions of the country. Among the retailers Podover claimed to service were

Tower in California and Laury's in Chicago. RIAA's Schoenfeld declined to comment on whether the labels planned similar action against those or other Citidisc wholesale accounts.

The action, filed Nov. 2 in U.S. District Court for the Southern District of New York, alleges that Podover infringed the labels' copyrights by importing Compact Discs without authorization. The claims mentioned only titles which are currently available domestically, including "Toto IV" by Toto, "Rise" by Herb Alpert, "Chicago 16" by Chicago and "Hyaena" by Siouxsie & the Banshees. However, Schoenfeld reiterated the RIAA's previous stance that copyright protection from allegedly unauthorized importation also extends to domestically unavailable titles. "There was no intentional focus on available titles," he says.

Plaintiffs are each seeking \$50,000 for each willful infringement of a copyright as well as the defendant's profits and cost of bringing the action. They also seek an injunction covering the importing of any other recordings whose copyrights are owned by the plaintiffs, and the surrender of any titles whose American copyright is owned by the plaintiffs.

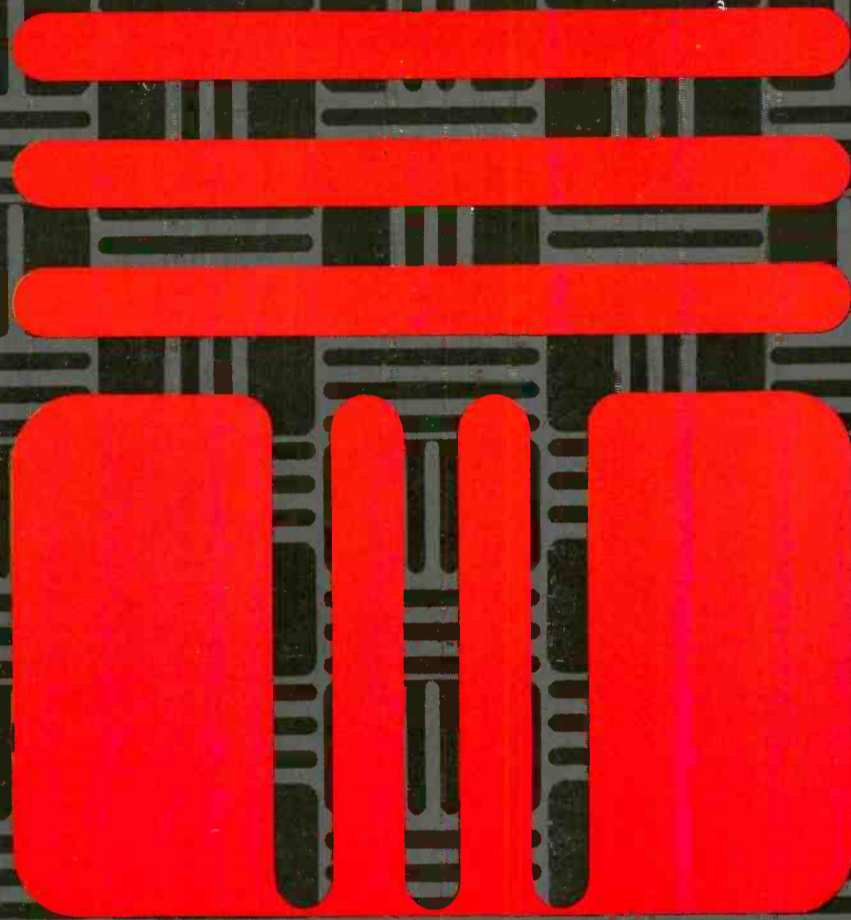
Podover was not available for comment.

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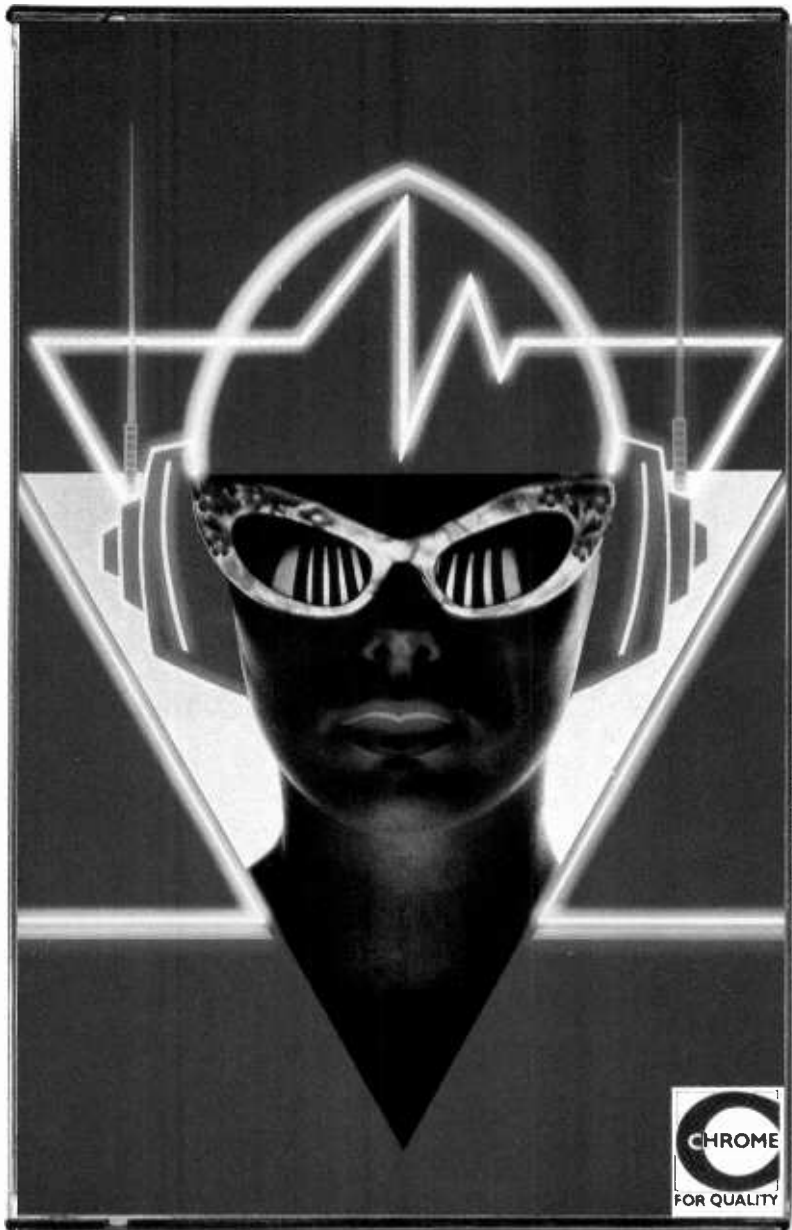


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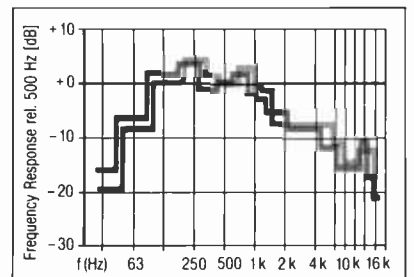
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SPECIAL REPORT: HOLLAND
...newsline...

BENELUX AUDIO/VIDEO FAIR "Avenement '84" is set for Utrecht in central Holland, Nov. 26-28, with some 50 display stands. The professional trade show, initiated by the Dutch A/V institute, will showcase new Sony hardware and software for this regional market, with Philips stressing its "vidiwall" project and interaction Laservision disk. Also to be launched at the show: "The Videotape," a magazine in videotape format, for updating audio/video-news.

THE CONAMUS FOUNDATION, which promotes popular Dutch music in Holland and abroad, celebrates its 25th anniversary in 1985. The event will be marked by 10 television specials and an international song festival, among other major features, with press/promotion chores handled by noted Dutch singer Conny Vandenbos.

A DETAILED REPORT on the state of the Dutch record industry is expected in the next month or so, based on a survey by NEHEM, an organization linked with the Dutch ministry of economy. Since 1979, record business turnover has dipped consistently; the first six months of this year showed a 10% drop from the first half of 1983.

THE DUTCH RECORD EVENT '84, held Oct. 10-20 in an effort to get the Dutch public back into the habit of buying recorded music, was "a major success," according to organizer Jan Gaasterland. A similar event is set for next October, but there will be a series of small campaigns with the same aim during the whole year.

THE BENELUX BRANCH of the International Assn. for the Study of Popular Music (IASPM) is housed in the Univ. of Tilburg, in southern Holland. The group is working with the university's social-cultural faculty to produce a detailed survey on various aspects of popular music.

WILLEM HOOS

AUSTRALIAN RETAILERS NOT CONFIDENT
Survey Finds 60% Don't Think Good Times Will Last

BY GLENN A. BAKER

SYDNEY The first serious survey of Australia's record retailers has revealed that some 60% do not feel confident of the continuing prosperity of the recorded music industry, despite a significant business upturn in the second half of 1984.

The survey, conducted nationally by the Record Retailers Assn. of Australia (RRAA), also evaluated the performance of the country's six major distributing record companies in the areas of efficiency and reliability of distribution and quality of service in relation to phone ordering by dealers.

For distribution, Festival and EMI Records were each ranked first by three of Australia's six states and second by three. RCA was ranked worst by all six states. For telephone service, Festival was judged best by four states and EMI by two, with each ranking second where the other ranked first. RCA was judged worst by five states and PolyGram by one.

Perhaps the strongest area of retailer criticism was over the issue of minimum order requirement by the distributing record companies. CBS leads with a \$200 limit, followed by EMI and PolyGram at \$150, WEA with \$100, RCA with \$50 and Festi-

val with \$40.

Some 71% of the retailers surveyed claimed that minimum order requirements caused them considerable problems and cost them sales, a common comment on the situation being "I can't do mid-week orders in quieter times of the year."

Of Festival's small minimum figure, RRAA's journal, Bulletin, observed: "This shows the ability of the company to organize itself and to be able efficiently to send out small orders. Minimum orders can be linked to the level of service a company is capable of giving."

The survey indicated an overwhelming trend toward diversification in record retailing outlets. In answer to the question "Have you been obliged to diversify into other lines in order to maintain profitability?" some 82% answered in the affirmative. Of course, many of these alternative lines are dispensed by record companies, such as music videos from PolyGram and both T-shirts and music videos from Festival.

The importance of this landmark survey is that it provides a long-overdue insight into the problems facing the Australian record industry from a base level. And the message to Australia's six major companies is far from subtle. "The consensus seems to be that they are in the main insensitive and out of touch with retailer problems," insists Bulletin editor Bruce Maskey, himself a retailer.

He adds: "They seem to believe that they are the only ones who have been affected by the recession, so they cut our return allowances, cut our margins and try to develop top 20-only outlets such as department stores and supermarkets, which threaten our existence."

"Attempts on their part to cut costs impose huge burdens on retailers," he continues. "For instance, the new PolyGram catalog has deleted all details of tracks on albums. So if you have, say, a young assistant, maybe inexperienced, asked what Dire Straits album 'Sul-

(Continued on page 61)



Big In Japan. Nene Kerner, leader of Epic act Nena, receives a platinum award for the group's self-titled debut album from Epic/Sony president Yoshikatsu Inoue while touring the land of the rising sun.

Singles, Cassettes, CDs Up

BPI Third Quarter Figures Encouraging

BY PETER JONES

LONDON British Phonographic Industry figures for trade deliveries for the July-September quarter, when lined up with 1983 returns, show LPs down by roughly the same margin (9.3%) by which singles, bolstered by consumer enthusiasm for the 12-inch format, are up.

Cassettes are up by 24.3% compared with last year. Add in Compact Disc sales, which have tripled over the past 12 months, and, asserts BPI: "There's reason for the industry to feel encouraged."

Overall, total sales at \$87.37 million were up 9% over the third quarter of 1983, following increases of 10% and 18% in the first and second quarters respectively. In monetary terms, the second quarter upturn was the biggest three-month in-

crease since the spring of 1979 (Billboard, Sept. 8).

Peter Scaping, BPI general manager, points to "the significant contribution" of singles to increased turnover in the third quarter, with 18.8 million units delivered at a total of some \$24.8 million. All figures are taken at an exchange rate of \$1.30 to the pound sterling.

The 1983 singles figures for the same quarter were 17.2 million units and \$19.7 million. Says Scaping: "The extra volume has come exclusively from the 10 or so top sellers. Average volume for records in the lower reaches of the charts has not increased."

But, he adds, "The singles market has withstood the price increases of the past year, and the continued popularity of the 12-inch format has added value." During the year, the

average trade price of singles in the U.K. has risen by 15.4% to the equivalent of roughly \$1.35.

Though the BPI emphasizes the gradual expansion of the total market for all long-playing music carriers, the fact is that LP deliveries have declined by slightly more than a million units compared with the third quarter of 1983. And monetary value is down from \$35.9 million last year to roughly \$33.4 million this year. Average trade price of the LP is up by just 2.7% to \$3.30.

The prerecorded cassette field reveals a much brighter picture. Unit sales compared with 1983 are up 24.3% to 10.14 million, and monetary value is up 14.3% to \$27.45 million. However, the average trade price of the music cassette is down 8% compared with last year to \$8.25.

The Compact Disc statistics give further cause for industry encouragement. Total deliveries for the third quarter were 194,000 units, up more than 200% over 1983, and the monetary tally was up 263.4% to roughly \$1.6 million. Average trade price of a Compact Disc is up 18% over the year to \$8.25.

"The forecast of 750,000 CD unit sales for 1984 is likely to be met," Scaping notes, "and the prospect is that volume will double in 1985."

Total value of U.K. trade deliveries for the third quarter was \$87.37 million, against \$80.09 million in 1983. Total value of all sales, including CD, for the year to September was \$400.9 million.

The BPI survey, on an annual basis, projects the U.K. singles market at around 75 million units, LPs at some 53 million and cassettes at around 41 million.

'Pirate Proof' Vid Box Bows
RCA/Columbia U.K. Unveils Package

BY NICK ROBERTSHAW

LONDON RCA/Columbia Home Video here has introduced new "piracy-proof" videocassette boxes manufactured by Maxell U.K. in a bid to eliminate copyright theft. Announcing the move, U.K. managing director Steve Bernard said video piracy was costing the local industry \$160 million a year when he joined it in 1982.

RCA/Columbia is "totally committed" to stamping out the problem, Bernard said, and it had been a fundamental requirement to "develop a means of identification of our legitimate product that could be quickly and effectively communicat-

ed to all members of our trading community: retailers, wholesalers, trading standards officers, police and public."

The new cassettes incorporate a red flap carrying the RCA/Columbia name and logo, which is also engraved on the clear plastic window of VHS cassettes and the spool holders of Beta tapes. Maxell U.K. managing director Ken Kakurai, whose plant in Telford in western England went on stream in June, added that the cassettes could not be "easily, simply or cheaply produced by criminal elements."

RCA/Columbia has taken advantage of the termination of its lease

(Continued on page 61)

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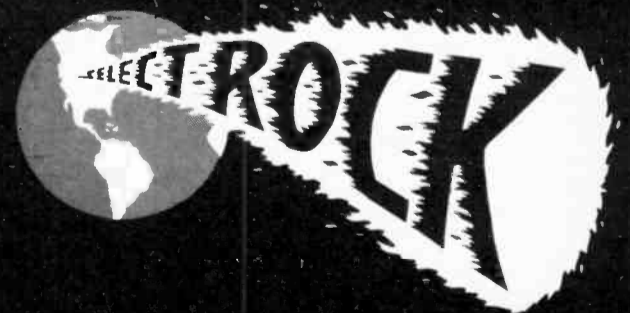
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Freedom or License?

DOING VIOLENCE TO MUSIC VIDEO

BY LOU ALFANO

As a member of the industry and a parent, I view some of the current trends in music video with considerable alarm. My daughters are four and nine years old and are both music fans who would like nothing better than to watch MTV. But because so many videos have blatantly violent or sexual content, I must, as a responsible parent, deny them this privilege. This is a shame, since so many other videos are truly artistic.

Should any believe that I am an isolated prude, be assured that I have spoken to many parents whose children are close in age to mine, and there is virtually unanimous agreement among them that the situation is getting out of hand. I am far from alone in prohibiting my youngsters from watching MTV and other music video shows.

Let's face it, the principal reason for producing a video is to promote the recording artist and sell his records. Isn't it counterproductive, then, to release a video which may tend to restrict rather than expand your audience?

If we don't let our kids watch your video, they may never even hear your song and thus not want a copy of your record.

I don't propose to restrict anyone's artistic freedom, but simply to suggest that when freedom degenerates into license the results may be far from those desired. If the current trend continues, MTV will lose viewers, and recording artists will lose sales. The entire industry will suffer.

It cannot be denied that sensuality and violence are legitimate areas for artistic exploration. But when an artist in any medium chooses to deal with these aspects of human

nature, it is only reasonable to expect that he does so in a manner appropriate to his intended audience.

Surely, in the case of any work intended for broadcast, the most appropriate audience is one which encompasses listeners and viewers of all ages. To direct one's work to anything less than this entire spectrum is self-limiting. But if that is



'If we won't let our kids watch, they may never hear your song or want your record'

Lou Alfano operates Oldiesmobile, a mobile disk jockey service located in Sterling, Va.

the artist's intention, it is also his responsibility to advise the broadcast media of the target audience.

This general principal is the basis for record companies indicating that certain recordings "may not be suitable for airplay," and for the Motion Picture Assn. of America's movie rating system.

However, responsibility for broadcasting works which may not be suited to a juvenile audience does not begin and end with the producers and performers. Broadcast programming organizations, be they over-the-air or cable, make the selection and scheduling decisions and should design their programming with sensitivity toward the probable audience at any given hour of the day. Subscription tv, for example, generally does not broadcast R-rated

motion pictures until the hour is relatively late.

Do we need to be reminded that the MPAA rating system was developed in response to a public outcry that the motion picture industry regulate itself or face external censorship? During the latter part of the '50s, that industry began to feel that it could depict the total range

of human experience in a realistic manner. But it failed to take into account that a great portion of its audience consisted of families with young children.

As movie producers proceeded with more graphic depictions of sexual and violent themes, what began as a murmur became an uproar, and the industry was forced to establish a uniform means of advising the public about the content of its product. The rating system they developed has served both the industry and the public quite well. I would not, however, consider the MPAA rating system as the first option for music video, since by their very nature these videos are directed toward young people.

The most desirable alternative for producers of music videos is to

make full use of their artistic freedom and produce videos that are so imaginative they will appeal to every age level without exploiting the baser side of human nature.

A real artist can turn out masterpieces in this way. Schlock artists will wind up with pabulum.

Without indicting any other specific videos, I suggest that the following examples of good theatre demonstrate what imagination can do with a variety of themes while keeping an audience of all ages: Paul McCartney's "Pipes of Peace," Lionel Richie's "Hello," Billy Joel's "Tell Her About It" and Cyndi Lauper's "Girls Just Want To Have Fun." All of these videos can be viewed and enjoyed by the entire family and reflect high-caliber workmanship.

If video producers are so unimaginative that they cannot, or so uncaring that they will not, apply suitable standards to their work, I would then recommend that the Recording Industry Assn. of America adopt the MPAA rating system for music videos. Then MTV and its clones could simply broadcast G-rated clips during hours when young kids are most likely to be watching, and progressively add those rated PG-13, PG and then R as the hours get later.

My greatest fear is that all segments of the music video business will refuse the bother of any such program of good taste. This could ultimately result in some form of government-imposed censorship, which scares the hell out of me.

Here is the challenge: Please make it safe for my kids to watch MTV. Let's not permit the zealots of the world to stage a music video burning party.

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.

ODIOUS COMPARISONS

Stanley Gortikov's irate commentaries on record piracy and home taping have become a wearisome Billboard staple. But this time (Nov. 3) he has gone too far, saying: "Everywhere more and more people and entities want free use, access and ownership of our music, records, films, books, software, talent and creativity. Commercial enterprises and whole industries feed from our trough and get fat."

No matter what odd priorities shape Gortikov's thinking, those of us who value today's music resent its comparison to a trough of hog slop.

Peter Titus
New York

break this to your well-researched reviewer, but "Rose Colored Glasses" was "surrounded" by the same strings that "surrounded" "Lady Lay Down," "Backside Of Thirty," and almost every other No. 1 record John's had.

I'm sure I speak for all dedicated arrangers and string players when I say I'm really up to here with warmed-over reviewers who find it in vogue to slam any record with strings on it. How about finding a new whipping boy? We work hard and care greatly about our contribution to hit product, and we make a lot of it.

So write something original and musically literate (whether you like a record or not) instead of copping each other's tired, cliched attacks on orchestral instruments and the arranging thereof. That tells your audience nothing.

Proudly, I arranged the strings on John Conlee's tastefully produced and marvelously played new album, and I'll wait patiently for the fans to prove you wrong again. If this record is "warmed-over AC," I'm a nuclear physicist.

Alan Moore
Nashville

GOSPEL SPECIAL

Just a quick word on your Sept. 29 Gospel Special—it was great! The

professional journalism and creative artwork definitely put gospel music in a good light. The improved quality over last year's special is a direct reflection of continuous growth within this industry. And thanks for the coverage on Petra. You help put Petra in a good light as well.

Cal Tarrant
Petrafied Productions
Nashville

Get Thee Behind Me

I strongly disagree with running Satanic ads, and believe Billboard should not publish them. If someone wanted to print a racial ad, I'm sure whoever is responsible would turn it down.

This expected stand for human dignity should extend into the spiritual world. Satan is a symbol of evil, and Satanic ads praise evil. A stand against racism should be on the same level as a stand against evil (Satan).

H.M. Martin
Austin, Tex.

In Support Of Rental

About the recent passage of the record rental bill: We totally disagree with this legislation. Granted, it's unfair for an artist to get no compensation while others are making

money each time the music is rented. However, how can it be illegal to rent an audio record or tape, but completely legal to rent a video record or tape? The same criteria should apply.

We feel the solution is to allow, in fact encourage, video and music rentals, since it's overly apparent that's what the public wants. But from each rental there's got to be compensation to the artist, songwriter and musicians, as well as to the company producing the recorded work.

To set up and administer such a system of compensation will not be easy. But there's got to be a better way than what exists now.

Robert A. Linder
General Manager, WDHA
Dover, N.J.

MTV And The Law

I have always understood that the purpose of antitrust laws is to control corporations from obtaining monopolies. It seems that MTV is being allowed to do just that in getting these pacts with record companies.

Katherine C. Knowles
Wahiawa, Hawaii

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TANGER SELLING WHUE-AM-FM

Greater Media Buying Boston AM; FM to First Media

BOSTON Alex Tanger views the sale of his remaining radio properties, Boston's WHUE-AM-FM, with mixed emotions. The AM is to be sold to Greater Media for slightly more than \$2 million, the FM to First Media for \$10 million.

"It was one of those things you just feel you can't turn down," says Tanger, who admits that from an emotional standpoint he's "not that happy" about saying goodbye to the pair, which he acquired from Schering-Plough six years ago.

At that time, Tanger—in conjunction with General Cinema Corp., which he later bought out—purchased country-formatted WACQ/WCOP, turning them into easy listening WHUE-AM-FM. Earlier this year, Tanger entered the all-news

arena with WHUE-AM.

Greater Media has not commented on the fate of the format on the 5 kw directional AM at 1150. However, once the takeover is complete, Bill Campbell, VP/GM of co-owned WMJX here, will assume that role at WHUE-AM as well. A similar acquisition was made by Greater Media earlier this year in Washington, when it spun off WGAY-AM to purchase news/talk WRC, which it subsequently changed to the nostalgia format popularized on Greater Media's WPEN Philadelphia.

The relationship between First Media and Tanger is not a new one. First Media has acquired several FCC properties in the past, including Atlanta's Z-93 (WZGC) and Chicago's country-formatted WUSN.

The purchase, made possible by the FCC's relaxed 12-12 rule, will bring First Media's FM total to eight.

While a new approach has not been announced for the Class B outlet, insiders confirm that First Media will move the station away from its present easy listening approach.

Tanger, whose son Woody owns Miami's classical outlet WTMI, sees more acquisitions in his future. "I'm looking at some radio properties, and television as well," he says.



Biting Back. Brian Vollmer of Helix, right, takes a chunk out of Dave Schulps' arm after being interviewed for the "Metalshop" program while dieting Helix bandmate Paul Hackman stands by in MJI Broadcasting's New York offices.

MusicScan 'Revolving' Around Its Competition

MILWAUKEE As computers become more ingrained in the process of music selection, PDs often face mounting frustration. Programs designed to make the job easier at times needlessly complicate the task, and problems brought up to companies writing such programs are frequently ignored.

Better systems have been emerging, and one that stands out from the competition is the handiwork of Malrite engineer Joe Knapp. Sold strictly by word of mouth as "Revolving," Knapp's system is now being marketed by Birmingham, Ala.-based Tapscan Inc. under the trade name MusicScan.

"I thought the system should become a right-hand man to a program director, relieving him of the burden of preselecting the music," says Knapp. "All he or she should have to do is scan through the sheets. The computer ideally should even be able to point out areas where it had a problem, so that the whole process should take up minutes—not hours—of a program director's day."

If Knapp's ideas sound somewhat utopian, the system, continuously revised since its inception in 1983, is designed to be just that. As chief engineer of Malrite's WZUU, Knapp first became intrigued with such a program when PD Steve Shramm was looking at several systems. Says Knapp: "When I saw the price, I said, 'You know, it's possible I could write a program like this if you're willing to wait.'"

"I wasn't really sure I could, and I don't think Steve was really sure I could, but Paul LeSage, who was GM at the time, said, 'We've got this Ohio Scientific computer gathering dust; why don't you take it home and give it a try?'" Knapp's prior programming experience had been a part-time hobby on a Commodore.

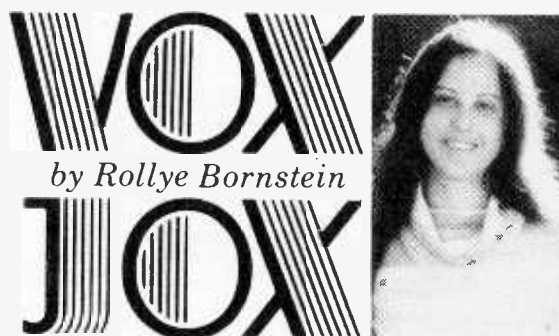
"I got together with Steve and said, 'Suggest the world, we'll make it a Cadillac and then we'll see if I can write it.'" That attitude prevails to the present day.

"I never refuse to listen to suggestions," says Knapp. "I never tell a program director that the program is written. I jot down all the suggestions and implement as many as I can. Sometimes I come up with a better way to achieve the same goal. And anytime I make a change I provide free updates to all my clients."

After a few months, in March, 1983, Knapp "came up with something that actually selected music. It was slow, clunky, but it worked. It did the job, and Steve implemented it."

Then a former employer of Shramm's, WCXI Detroit, which also had an Ohio Scientific, purchased the program, and Knapp was in business. "It was the first time I ever sold anything in my life," he notes.

(Continued on opposite page)



FOLLOWING ITS first successful year in George Johns' "Class" AC format, Wichita's KBRA has adopted a new set of call letters, KLZS, to coincide with that image. Everything else remains the same at "Class FM 98" and its AM country counterpart KFHL.

Meanwhile, in Los Angeles, following the announcement that KPRZ would become KIIS-AM (Billboard, Nov. 17), GM Wally Clark has elevated music director Mike Schaefer to the post of AM program director and FM assistant PD, while Gene Sandbloom becomes MD for both top 40 outlets, which will simulcast not only Rick Dees' morning offering, but Big Ron O'Brien's afternoon slot as well, since O'Brien decided to stick around—turning down a lucrative CHUM Toronto offer and signing a multi-year pact with the Gannett outlet. As for the fate of Tim Kelly, who's rumored to be leaving KIIS to program an AC outlet across town, no definitive word either way on that as yet.

Dees, meanwhile, is showing up across town on KIQQ, at least on disk, as the George Wilson outlet has fingered Dees' Atlantic release "Get Nekked" as their pick hit of the week . . . Over at KMET, Nancy Leichter is upped to local sales manager as Don Stein segues to easy listening KJOI as GSM, replacing Chuck Cady.

UP IN SAN FRANCISCO, Lanette Abraham is packing her bags and exiting her KFRC music director post to join former co-worker Gerry Cagle as his administrative assistant at Doubleday's WAPP New York. Exiting along with her is newsman Joel Kamisher, who swings south to L.A.'s KRLA.

Across town at KSFO, Russ "The Moose" Syracuse vacates his noon to 3 slot at the AC outlet, which is in the process of revamping its lineup . . . Meanwhile, across the Bay in Oakland, KCBS's Mark Howell and Dick Fitzmaurice join the newest entry into the Bay Area all-news race, KFYI, as KBLX's Sylvester Jackson jumps to KCBS.

Back in New York for a moment, the long-vacant PD post at WYNY has been filled by ABC's Denise Oliver. Most recently PD of special programming for ABC's Rock Network, Oliver's on-line programming background includes stints at Washington's DC 101 and Baltimore's WIYY.

Down in West Palm Beach, John Meder is upped to station manager of Bob Price's WPCK, the nostalgia AM counterpart to country-formatted WIRK . . . One of America's truly great salesmen, Jerry Bobo, gets some deserved recognition, moving up from his VP/GSM post at Blair's KVIL-AM-FM Dallas to the newly created vice president/director of corporate sales position at the Blair Owned Radio Stations Division.

What do you do when your dad runs a joke service called "The Electric Weenie"? If you're Tom Adams Jr., you make use of dad's talent. And so it is that you

can hear the Weenie in action (and many of Adams' drops as well) on WRDC Cleveland, Miss. Junior not only holds down the 8 to midnight slot, Tuesday through Thursday, but serves as the station's sales director as well. He had been with nearby WJDX in Jackson. Dad, meanwhile, in addition to the popular humor service, is running his own outlet in Hawaii. Tough life.

BACK TO the reality of Toledo: WIOT evening jock Joe Thomas is upped to PD at the AOR outlet, replacing the exiting Terry Sullivan.

Up at Waterbury, Conn.'s 14 NVR (WNVR), former WNEW-AM New York sales exec George Kalman exits the AC outlet, as the station is being purchased by veteran Connecticut personality (WICC Bridgeport, WCCC and WDRS Hartford, WCCO Waterbury) Dan Walker, who with Suzanne Hayes anchors the station's morning show. The co-ed team is followed by PD Steve Skipp in middays (9 to 11 a.m. is a talk block hosted by former Mutual personality Gene Valentino), WDRS's Sickie Sebastian in after-

New set of calls for Wichita's 'Class' KBRA

noons and Dean Graham on nights. Former KC101 (WKCI New Haven) chief engineer Tom Osenkowsky serves as operations manager while continuing his consulting engineering service, so if you're in need, give him a call at (203) 775-3060.

Leaving M-Mel Tillis' WMML Mobile is PD Tom Dixon, who becomes operations manager for Missoula, Mont.'s KYSS/KLCY . . . Mornings in Atlanta have opened up at country-formatted WYAY (Y-106), as Jim Stewart exits that post . . . If you'd rather do AOR mornings in New York, check out Charlie Kendall at WNEW-FM . . . If it's middays in Cincy, Randy Michaels is looking for a controversial talker to replace Alan Gardner at WLW.

JAY STONE (which Jay Stone, you ask: WNBC New York, KC101 New Haven, WXKX Pittsburgh, etc.) adds to his morning duties at Eric Rhodes' KLRZ Salt Lake City, becoming PD at the Jerry Clifton-consulted contemporary outlet, where Myke Kross Chunn exits that post.

While we're on the subject of GM appointments, a few more: WCAO/WXYV Baltimore VP/GM Bob Abernethy will hold that post at Scennix's WBOS Boston once the takeover is complete . . . Likewise for Group's W's Bill LeGrand, who leaves his GSM slot at Houston's KODA for the VP/GM position at the soon-to-be-acquired KQXT San Antonio.

Transferring within the Capitol Broadcasting chain is Jerry Reckerd, who exits Mobile's WKSJ-AM-FM to join Capitol's newest acquisition (they bought it from Capitol—the guys in Raleigh), WDRV/WLTV Statesville/Charlotte . . . Acting in the general manager capacity at Cincy's WMLX/WUBE is GSM Todd Leiser, now that Terry Dean has departed . . . Departing his WMAQ Chicago GSMship is Jim Kezios.

From acting to official goes KICK-AM-FM Houston's new PD Ron Foster, filling Charlie Ochs' shoes . . . Acting as PD in Charleston at urban-formatted WWVZ is vice president of programming Marc C. Little, now that Big Mac McPhaul has exited that slot and his morning drive post as well.

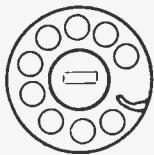
(Continued on page 17)



Scandal Scenes. Scandal's Patty Smyth wages war on the WDHA Dover, N.J. crew while promoting her group's latest Columbia effort, "The Warrior." Surrounding Smyth from left are station vice president and general manager Robert Linder, air personality Kevin Cottrell and program director Mark Chernoff.

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MUSICSCAN

(Continued from opposite page)

"They liked it, and they had suggestions for improvements, but it really wasn't marketable on an Ohio Scientific computer. Not only are they rare, but they couldn't be bought. WZUU had a Radio Shack Model III for Tapscan [the successful ratings analysis program developed and marketed by Dave Carlisle and his partner Jim Christian], so I decided to convert the program."

Knapp purchased his own Radio Shack computer, his addiction to developing the perfect music scheduler grew to the point of almost total absorption, and the result quickly spread by word of mouth. "Two stations would buy it," says Knapp, "tell a few people, they'd buy it and it turned into a business by necessity."

Following the line of continually implementing suggested improvements, Knapp eventually rewrote the program entirely and later translated it again, this time for the IBM PC. It's currently on line in 16 markets—in some of which, including Cleveland and Denver, it has been purchased by stations competing with Malrite properties—but

Knapp contends there's no conflict of interest.

"A computer is really transparent. It reflects what you put into it. I had to give it a lot of thought before I would agree to sell it to the competition," says Knapp, whose own background, not only in engineering but also in programming, makes him sensitive to such decisions. "But I finally realized its success is really a matter of a PD's expertise."

Aiding Carlisle in the marketing of Musicscan is veteran programmer Bob Travis, formerly of Cleveland's WGCL. "We've contacted the biggest names in programming," says Carlisle, "and refined this system to the point where there are no holes."

Knapp, whose background also includes jocking at Milwaukee's WQFM ("I very quickly found out job security for air people was weak," he says. "It depends on someone's subjective opinion of your work. I wanted to program a station, but I realized my real strengths were in engineering."), is currently working on plans for on-line data files.

WNIC, Group PD

Josephson Taps Goldstein

DETROIT "This is one of the toughest AC markets in the country," says Steve Goldstein, who has been named PD of WNIC-AM-FM here. Goldstein is a man who should know. Coming here to program Capital Cities' "Hot Hits!" outlet WHYT, Goldstein left that post to head the programming of Metro-media's AC outlet WOMC before accepting the WNIC appointment last week.

The position is just part of his overall duties with Josephson Broadcasting, for which he now serves as vice president/group PD. "We did some real good things with WOMC, and this is going to be a race, but WNIC continues to be the adult contemporary leader," Goldstein says. "It's a strong station

with a great morning show and a great night show."

The latter, a sultry AC offering from velvet-toned Alan Almond entitled "Pillow Talk," is "definitely No. 1 in women. You've got to hear this guy," enthuses Goldstein.

With WNIC in such a secure position, Goldstein admits the lure and the challenge is "the chainworking with the other properties [Josephson also owns Columbus urban/AC combo WVKO/WSNY, Norfolk's oldies and AOR WNOR-AM-FM, and Milwaukee's AC-formatted WMGF] and the involvement I'll have in the future acquisitions we're planning to make. But right here there are also some things we can do with WNIC." Goldstein would not elaborate on that point.

Maine Indian Tribe Buys Knox Outlets in Rockland

NEW YORK In a continuing effort to improve the status of American Indians, the Passamaquoddy tribe has purchased WRKD/WMCM Rockland, Me. for \$1.25 million.

The Class IV MOR AM outlet and the Class A AC FM were sold last week by Rockland-based Knox Broadcasting, putting it out of the station ownership business. Knox was owned by Carlton Brown, who died last year, leaving the fate of his estate in the hands of his estate representatives.

Money for the acquisition came from the \$81.5 million government settlement awarded to the Passamaquoddy and Pnopskot Tribes in a 1980 land claim case. Since the decision, the tribes have employed Portland, Me.'s Tribal Assets Management to buy properties that would broaden the scope of Indian business ventures. Over the past four years, the tribes have bought a cement factory, a blueberry farm

and several million acres of land held as a trust property.

Tribal Assets president Daniel Zilkha says the station purchase represents the Passamaquoddy's commitment to improve Maine's economy and to "involve tribes in industrial input in order to achieve greater political presence."

According to Zilkha, the stations' existing management is what attracted the Passamaquoddy. "It's a successful station," he says, crediting its "first rate operation" to continuing WRKD/WMCM president and general manager Terrence Economy. As such, Zilkha says there will be no personnel or format changes under the new ownership.

The Passamaquoddy's direct involvement in the outlet's operation will come from a board of directors, chaired by John Stevens and Cliv Dore, governors of the two Indian reservations in Northern Maine.

KIM FREEMAN

XTRA-FM Modifying New Music Format

BY THOMAS K. ARNOLD

SAN DIEGO Despite a slight ratings increase in the last Arbitron book, new music-formatted XTRA-FM (91X), one of the two remaining "Rock Of The '80s" stations in the country, is modifying its format to include rock and become what general manager John T. Lynch terms a "progressive AOR" outlet.

Accordingly, Jim Gelaro has been fired as program director and replaced by Todd Ralston, for two-and-a-half years the station's music director. Dean Opperman, half of the newly hired morning team of Dean & Jones, assumes the assistant program director duties, and Rob Tonkin, formerly with sister station XTRA-AM before its switch to oldies from top 40, has been named promotions director.

"This is merely the next natural step in the evolution of the radio station," says Lynch. "We're simply broadening the appeal of the station. The major emphasis will still be on the core artists we play, but we're gradually going to introduce more and more rock—not the heavy metal stuff, but artists like Huey Lewis & the News. So instead of labeling us as a new wave station, we'll just be a rock station."

"We want to improve our standings with Arbitron, as well as continue to program for listeners," he continues. "And in the past we've only done the latter. We want to see more growth with adults 18-34. I think our radio stations should have a 7-plus share, because it has the most significant signal in the market."

In engineering the change, Lynch says, his programming staff plans on avoiding the problems that plagued AOR station KPRI (which became AC-formatted KLZZ in January) in its final days as a rock station.

"What they did was bring in new wave to a rock format, and we're do-

ing the reverse," Lynch states. "They went from a Quiet Riot cut into a song by Duran Duran, or whoever else was the essence of a new music format, and you just can't do that. We have a very hip image in the community, and I think people will understand exactly what we're doing because it reflects their changing tastes. Rock and new wave are bridged together very well now, and that's all we're doing."

Lynch says that Rick Carroll, father of the "Rock Of The '80s" format, was dropped as the station's consultant "four or five months ago when he went to work full-time for

KROQ and we felt his consultancy suffered as a result." Carroll has been replaced by Fred Jacobs of Media Strategies, the former director of FM programming for ABC Radio.

The on-air schedule is also being revamped, Lynch says. Gelaro will continue with the station as a jock, working 9 p.m. to 1 a.m., replacing T. Brian Shock, who moves into the overnight slot formerly held by a succession of part-timers. In the daytime, newly appointed programmer Ralston, under the pseudonym Mad Max, switches his afternoon slot with middayer Steve West.

KRE Goes 'Full Service R&B'

Berkeley Outlet Aims To Fill Void

SAN FRANCISCO "We want to do what KDIA did for the community and more," says KRE Berkeley station manager Charles Richardson of the latter outlet's recent format switch from jazz to what Richardson calls "full service r&b." Richardson's comment comes in the wake of Adam Clayton Powell III's purchase last month of former urban contemporary outlet KDIA Oakland, and its subsequent adoption of an all-news format, a situation that generated many complaints from the Bay Area's black listeners.

"We saw a void in the marketplace," says Richardson, adding

that KRE was "in a perfect position to fill it." Former KDIA program director Jeff Harrison joined KRE last week as PD and began implementing the urban contemporary format Friday (16) with his afternoon drive shift.

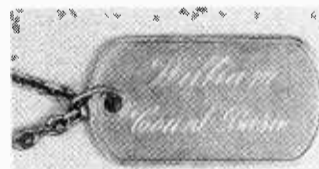
It's jazz days, KRE's morning and afternoon shows were simulcasts of its FM sister station KBLX's "Quiet Storm," an Inner City format. With the shared programs now out of the picture, Richardson says KRE is close to signing an as-yet-unnamed air talent for the morning drive slot. Otherwise, the station's core jock team will remain intact.

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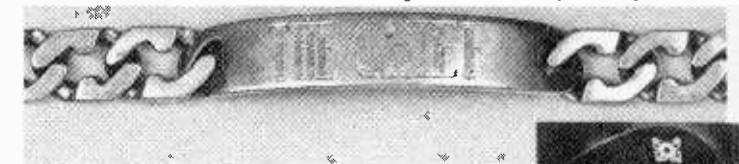


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HOT 100 SINGLES RADIO ACTION

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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
PHILLIP BAILEY EASY LOVER COLUMBIA		59	59
RAY PARKER JR. JAMIE ARISTA		59	116
CHICAGO YOU'RE THE INSPIRATION FULL MOON/WARNER BROS.		53	119
JOHN CAFFERTY AND THE BEAVER BROWN BAND TENDER YEARS SCOTTI BROS.		39	81
MADONNA LIKE A VIRGIN SIRE		34	149



REGION 1

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

- PHILLIP BAILEY**
EASY LOVER
- RAY PARKER JR.**
JAMIE
- CHICAGO**
YOU'RE THE INSPIRATION

- 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

- RAY PARKER JR.**
JAMIE
- PHILLIP BAILEY**
EASY LOVER
- THE POINTER SISTERS**
NEUTRON DANCE

- KHFI** Austin, TX
- WFMM** Baton Rouge, LA
- WQID** Biloxi, MS
- WKXX (KXX-106)** Birmingham, AL
- KITE** Corpus Christi, TX
- KAFM** Dallas, TX
- KAMZ** El Paso, TX
- KSET** El Paso, TX
- KISR** Fort Smith, AR
- WQEN (Q-104)** Gadsden, AL
- KILE** Galveston, TX
- KKBQ (93-FM)** Houston, TX
- WTYX** Jackson, MS
- KKYK** Little Rock, AR
- KBFM** McAllen-Brownsv, TX
- WMC-FM (FM-100)** Memphis, TN
- WJDQ (Q-101)** Meridian, MS
- WABB-FM** Mobile, AL
- WHHY-FM** Montgomery, AL
- WWKX (KX-104)** Nashville, TN
- WEZB (B-97)** New Orleans, LA
- WTIX** New Orleans, LA
- KITY** San Antonio, TX
- KTFM** San Antonio, TX

REGION 2

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

- PHILLIP BAILEY**
EASY LOVER
- RAY PARKER JR.**
JAMIE
- JOHN CAFFERTY AND THE BEAVER BROWN BAND**
TENDER YEARS

- 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

- RAY PARKER JR.**
JAMIE
- CHICAGO**
YOU'RE THE INSPIRATION
- JULIAN LENNON**
VALOTTE

- 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
- WKTI** Milwaukee, WI
- WZUU** Milwaukee, WI
- WKZW (KZ-93)** Peoria, IL
- WRKR** Racine, WI
- WZOK** Rockford, IL
- WSPT** Stevens Point, WI

REGION 7

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

- PHILLIP BAILEY**
EASY LOVER
- RAY PARKER JR.**
JAMIE
- CHICAGO**
YOU'RE THE INSPIRATION

- KKXX** Bakersfield, CA
- KIMN** Denver, CO
- KOAQ (Q-103)** Denver, CO
- KPKE** Denver, CO
- KLUC** Las Vegas, NV
- KIIS** Los Angeles, CA
- KKHR** Los Angeles, CA
- KOPA** Phoenix, AZ
- KZZP** Phoenix, AZ
- KFMY** Provo, UT
- KDZA** Pueblo, CO
- KRSP** Salt Lake City, UT
- KSDO-FM (KS 103)** San Diego, CA
- XTRA** San Diego, CA
- KIST** Santa Barbara, CA
- KHYT** Tucson, AZ
- KRQQ** Tucson, AZ
- KTKT** Tucson, AZ

REGION 3

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

- PHILLIP BAILEY**
EASY LOVER
- THE POINTER SISTERS**
NEUTRON DANCE
- MADONNA**
LIKE A VIRGIN

- 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

- CHICAGO**
YOU'RE THE INSPIRATION
- RAY PARKER JR.**
JAMIE
- JOHN CAFFERTY AND THE BEAVER BROWN BAND**
TENDER YEARS

- 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
- KBEO (Q-104)** Kansas City, MO
- KDWB-AM** Minneapolis, MN
- KDWB-FM** Minneapolis, MN
- WLLO** 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

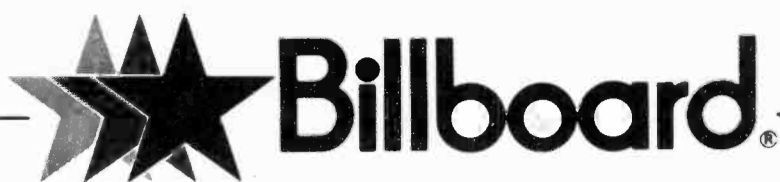
REGION 8

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

- PHILLIP BAILEY**
EASY LOVER
- RICK SPRINGFIELD**
BRUCE
- RAY PARKER JR.**
JAMIE

- KYYA** Billings, MT
- KBBK** Boise, ID
- KTRS** Casper, WY
- KMGX** Fresno, CA
- KYNO-FM** Fresno, CA
- KGHO** Hoquaim, WA
- KOZE** Lewiston, ID
- KHOP** Modesto, CA
- KOSO** Modesto, CA
- KIDD** Monterey, CA
- KMJK** Portland, OR
- KSFM** Sacramento, CA
- KWOD** Sacramento, CA
- KSKD** Salem, OR
- KITS** San Francisco, CA
- KWSS** San Jose, CA
- KSly** San Luis Obispo, CA
- KPLZ** Seattle, WA
- KUBE** Seattle, WA
- KNBQ** Tacoma, WA

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Black	Spiritual
Country	Soundtracks
Dance/Disco	Music Publishing
Adult Contemporary	Videocassettes
Jazz	Video Games
Classical	Computer Software

Directory Listings

Artists
Booking Agents/Personal Managers/Contacts
Video Producers

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- The year in Rock, Country, Black, Jazz, Dance/Disco and Classical music.
- The year in Radio, Video, Talent, Computer Software, CD, New Artists, Indies.
- Special reports — the soundtrack and Latin explosions.
- Photos.
- Quotes.
- Top Stories of '84.
- Forecasts for '85

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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.

REGION 1

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

BOB SEGER & THE SILVER BULLET BAND
UNDERSTANDING

TOTO
STRANGER IN TOWN

ALPHAVILLE
BIG IN JAPAN

- 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

MADONNA
LIKE A VIRGIN

REO SPEEDWAGON
I DO'WANNA KNOW

BRYAN ADAMS
RUN TO YOU

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

NATIONAL

196 REPORTERS

BOB SEGER & THE SILVER BULLET BAND UNDERSTANDING CAPITOL
BRYAN ADAMS RUN TO YOU A&M
BRUCE SPRINGSTEEN BORN IN THE USA COLUMBIA
MADONNA LIKE A VIRGIN SIRE
REO SPEEDWAGON I DO'WANNA KNOW EPIC

NUMBER
REPORTING
43
42
40
36
24

REGION 3

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

BRUCE SPRINGSTEEN
BORN IN THE USA

BRYAN ADAMS
RUN TO YOU

MIDNIGHT STAR
OPERATOR

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

REGION 5

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

BRYAN ADAMS
RUN TO YOU

BOB SEGER & THE SILVER BULLET BAND
UNDERSTANDING

SCANDAL FEATURING PATTY SMYTH
HANDS TIED

- 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 4

IL,IN,KY,MI,OH,WI

BRYAN ADAMS
RUN TO YOU

BRUCE SPRINGSTEEN
BORN IN THE USA

DON HENLEY
THE BOYS OF SUMMER

- Ambat One-Stop/Record Theater Cincinnati, OH
- Angot 1-Stop Detroit, MI
- Buzzard's Nest Columbus, OH
- Camelot Mt. Prospect, IL
- Camelot N. Canton, OH
- Centra Columbus, OH
- Flipside Records Arlington Heights, IL
- Gemini One Stop Cleveland, OH
- Laury's Records Des 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 6

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

BOB SEGER & THE SILVER BULLET BAND
UNDERSTANDING

BRUCE SPRINGSTEEN
BORN IN THE USA

MADONNA
LIKE A VIRGIN

- 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

MADONNA
LIKE A VIRGIN

BOB SEGER & THE SILVER BULLET BAND
UNDERSTANDING

BRUCE SPRINGSTEEN
BORN IN THE USA

- 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

BOB SEGER & THE SILVER BULLET BAND
UNDERSTANDING

MADONNA
LIKE A VIRGIN

BRUCE SPRINGSTEEN
BORN IN THE USA

- Budget Boise, ID
- Budget Cheyenne, WY
- Dan Jay Tuiwila, 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;

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **I Can Help**, Billy Swan, COLUMBIA
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. **Longfellow Serenade**, Neil Diamond, COLUMBIA
6. **Everlasting Love**, Carl Carlton, ABC
7. **Kung Fu Fighting**, Carl Douglas, 20TH CENTURY
8. **When Will I See You Again**, Three Degrees, COLUMBIA
9. **Back Home Again**, John Denver, RCA
10. **Cat's In The Hat**, Harry Chapin, ELEKTRA

POP SINGLES—20 Years Ago

1. **Baby Love**, Supremes, MOTOWN
2. **Leader Of The Pack**, Shangri-Las, RED BIRD
3. **Come A Little Bit Closer**, Jay & the Americans, UNITED ARTISTS
4. **Last Kiss**, J. Frank Wilson & the Cavaliers, JOSIE
5. **She's Not There**, Zombies, PARROT
6. **Ringo**, Lorne Greene, VICTOR
7. **Have I The Right?**, Honeycombs, INTERPHON
8. **You Really Got Me**, Kinks, REPRISE
9. **The Door Is Still Open To My Heart**, Dean Martin, REPRISE
10. **Time Is On My Side**, Rolling Stones, LONDON

TOP ALBUMS—10 Years Ago

1. **It's Only Rock'N Roll**, Rolling Stones, ATLANTIC
2. **Photographs & Memories—His Greatest Hits**, Jim Croce, ABC
3. **Holiday, America**, WARNER BROS.
4. **Not Fragile**, Bachman-Turner Overdrive, MERCURY
5. **Wedding Album**, Cheech & Chong, ODE
6. **Walls And Bridges**, John Lennon, APPLE
7. **War Child**, Jethro Tull, WARNER BROS.
8. **Serenade**, Neil Diamond, COLUMBIA
9. **Live At The Tower Philadelphia**, David Bowie, RCA
10. **Sally Can't Dance**, Lou Reed, RCA

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. **All Summer Long**, Beach Boys, CAPITOL
6. **Something New**, Beatles, CAPITOL
7. **The Beach Boys In Concert**, Beach Boys, CAPITOL
8. **Great Songs From My Fair Lady And Other Broadway Hits**, Andy Williams, COLUMBIA
9. **Sugar Lips**, Al Hirt, RCA VICTOR
10. **The Best Of Jim Reeves**, Jim Reeves, RCA VICTOR

COUNTRY SINGLES—10 Years Ago

1. **Trouble In Paradise**, Loretta Lynn, MCA
2. **Back Home Again**, John Denver, RCA
3. **Get On My Love Train**, LaCosta, CAPITOL
4. **She Called Me Baby**, Charlie Rich, RCA
5. **Take Me Home To Somewhere**, Joe Stampley, ABC/DOT
6. **Country Is**, Tom T. Hall, MERCURY
7. **Mississippi Cotton Pickin'**, Delta Town, Charley Pride, RCA
8. **Memory Maker**, Mel Tillis & the Statesiders, MGM
9. **Can't You Feel It?**, David Houston, EPIC
10. **Credit Card Song**, Dick Feller, UNITED ARTISTS

SOUL SINGLES—10 Years Ago

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

VOX JOX

(Continued from page 12)

MORE CHANGES in the Group W management structure (if you've been following last week's saga, you know our headline writer can't spell **Frank Oxarart's** name, but Frank's probably used to that by now—we know a lot of folks who can't pronounce it, either). In addition to Frank's ascent from KFWB Los Angeles to the vice presidency, radio sales for Group W Radio (he reports to **Warren Maurer** and **Bert Wahlen**—AM and FM heads respectively), KYW Philadelphia's VP/GM **Nelson Cohen** also heads for the Big Apple as vice president of AM operations, reporting to Maurer. He's replaced in Philly by Group W's senior VP **Roy Shapiro**.

We ran out of room last week before we got a chance to tell you about **Steven Seymour** and **Stuart Frankel**. The Abell president and radio division president are entering the world of ownership with a group of properties they know quite well, as they've been running them for some time now. The newly formed S & F Communications has agreed to purchase A.S. Abell's radio holdings (six outlets for \$17 million, including Baltimore's "Hot Hits!" WMAR-FM, Jacksonville's country WCRJ-AM-FM, Daytona Beach's WCFI, formerly WDOQ, and Norfolk's "Hot Hits!" WNVZ and its AM counterpart WJTZ). While the partnership is on this spending spree, they've also decided a UHF television outlet in Raleigh might be nice, and so they'll pick up independent Channel 22 from Family Television Corp. for \$13 million. That leaves Abell with, among other things, WMAR-TV, Baltimore's NBC affiliate Channel 2, and the Baltimore Sun newspaper.

Should you be looking for a station, check out Boston-based Tech/Ops Inc. They've decided to sell off their holdings, including Buffalo's WJYE and WLPW/WFOG in the Norfolk, Va. area. They're hoping the trio will net about \$15 million. As you may recall, **John Gam-**

bling's JAG Communications picked up Tech/Ops's WLKW-AM-FM in Providence last year.

KMGC Dallas GSM **Rick Guest** trucks east to LIN's WFIL/WUSL Philadelphia, assuming the same post... Former pro basketball player **Don Meineke** becomes GSM at Raleigh's WRDU... Upped to national sales manager at Boston's WEEI Newsradio 590 is **David Alpert**.

Garry Leigh, late of North Dakota's Superstation (after a stint at San Francisco's KITS), stays with Ingstad Broadcasting, moving to Sioux Falls' KKRC in middays... The new PD at WLIX Bay Shore, N.Y. is **Dave Cook**, who joins the contemporary Christian outlet consulted by **Brad Burkhart** from Statewide's WVCG in Miami.

Indianapolis jazz mainstay **Collette Vaughn** (Bates) exits the WTLC night shift she's held for nearly a decade to join the urban outlet's sales force as an account exec. The move marks the end of the eclectic fare as the station continues its urban programming around the clock, with Chicagoan **Loren Nicole** joining in middays as midday man **Ray Cooper** moves to 10 p.m. to 2 a.m., while **Vicki Buchannon**, who had been handling that shift, moves into overnights.

Twenty-one years on the air in Chicago (WIND and WFYR) caused **Stu Collins** to take stock of his career—and stock in his career, forming Collins Broadcasting Services, a consulting and production firm located at 174 King Henry Court, Palatine, Ill. 60067. The phone number is (312) 991-1522.

Remember **Ray D'Ariano** from his record days at Casablanca and MCA? Now he's finding out about life on the other side of the fence as creative service director at New York's WKTU. Actually, he's been involved with the top 40 outlet for a while now, creating several of the characters on **Jay Thomas'** morn-

ing show.

Cindy Johnson becomes promotion coordinator at Dallas' KISS-FM (KTKS), reporting to her former KRQX/KZEW co-worker **Sharon Warantz**, Kiss' director of advertising and promotion... Moving from Modesto to Denver is KFIV's **J.C. Stone**, who takes over the 1 to 5 p.m. slot at Doubleday's KPKE.

Al Peterson's flock continues to grow as Peterson Media announces the signing of Oceanside/San Diego's AC-formatted KEZL-AM-FM... WKKD Aurora, Ill.'s **Eric H. Gerstein** joins **Bob K.**'s programming staff at CBS's WCAU-AM Philadelphia... Exiting his KCOB, Newton (it's in Iowa) operations manager post is **Mick Trier**. He joins Des Moines' KRNT as a sports reporter and play-by-play announcer for the Drake Univ. women's basketball team.

Free medical advice is now available on New York's WABC, Saturday afternoons from 4 to 7 p.m., as **Dr. Dean Edell** joins the talk station's lineup... Anchoring the evening newscasts on Phoenix's KTAR

620 is former KOOL reporter **Dave Hampton**, and joining the Arizona news leader is WHN New York's **Tricia Molloy**, who becomes associate talk/news producer.

Over in Honolulu, WJKW-TV Cleveland producer **Teri Tanaka** avoids winter by becoming a reporter at KHVH Newsradio 99... Across town at KRTR, did we tell you that **Austin Vali** (operations director of crosstown KKUA/KQMQ most recently, and PD of Louisville's WLRS in the '70s) is now director of operations?

Unlike Hawaii, Connecticut is now facing winter, and this year the insurance capital will do it without the help of the Hartford-based, soon-to-be-defunct Travelers Weather Service. Fear not, however, residents of Farmington: **Charlie Bagley**, the director of that service, is now in action at WRCQ/WRCH. Assisted by **Bruce DePrest** and **Jim MacDonald**, "The Weather Watch" will be featured daily, but for those of you more into pictures, Bagley will continue to be seen forecasting on WFSB-TV there.



Gunning For Girls. A&M recording artist Tommy Shaw stops by WLS Chicago to tell air personality Jeff Davis, left, about his new single "Girls With Guns."

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- SPECIAL EFFECTS—OSCILITES, LIGHT SPINNERS, MIRROR BALLS, STROBES, ROPE LIGHTS, CONFETTI CANONS, SMOKE MACHINES.
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FOR WEEK ENDING NOVEMBER 24, 1984

Billboard

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TOP ROCK TRACKS

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

DISCOVER YOUR COUNTRY

WSEN-AM-FM Syracuse, N.Y. (country)
As October is traditionally country music month, and Oct. 12 is Columbus Day, WSEN amplified its positioning slogan "I Love My Country" with its "Discover Your Country" contest.

History, usually dry and boring to even the most interested listener, was brought to life in a series of "Hysteric Historics," offbeat facts pertaining to the truth behind the settling of the colonies. Listeners were treated to the entertaining vignettes during the week prior to Columbus Day, with the payoff all day Oct. 12.

On Columbus Day, WSEN personalities posed questions periodically based on the facts contained in the vignettes. Questions centered on Boston, New York, Washington and Philadelphia, with correct respondents winning a "Discover Your Country" trip to that city. Included were hotel accommodations, round trip air fare, spending money and a portfolio of tourist info (historical and current) from the various chambers of commerce.

PUTT FOR SUPER SUNDAY

Z-106 (WZGO) Philadelphia (contemporary)

In conjunction with the annual "Super Sunday" fundraiser, which benefits several charities, Z-106 played its part by hosting "Putt For Super Sunday." A large putting green was set up at the corner of 21st and Benjamin Franklin Parkway, and listeners were invited to come on by and try their hand at sinking a hole in one. A dollar was charged for each effort (donated to the Super Sunday effort), with those successful winning one of several prizes donated by the station and participating sponsors, including event sponsor Miller Beer.

LEVI'S CORDS SUMMER SWEEPSTAKES

Various top 40 outlets
SAS Enterprises put together an attractive promotion package which tied in RKO Radio Networks, selected local radio stations, an attractive artist (Rod Stewart), his record label and a corporate sponsor (Levi Strauss). The Labor Day event centered on RKO's live broadcast of Stewart's concert appearance in New York.

The outlets chosen by the corporate sponsor to participate were

Promotions

WBCN Boston, WAPP New York, WHJY Providence, DC 101 Washington, WROQ Charlotte, I-95 Miami, BJ 105 Orlando, WKFR Kalamazoo and KRQR San Francisco. Stations are usually selected in conjunction with the sponsor's marketing plans, but should you be interested in participating in future ventures, speak to SAS's Steven Shmerler at (213) 659-3133.

The promotion came under the banner "Levi's Cords Summer Sweepstakes" and was promoted heavily on the air. Listeners were asked to fill out an entry blank available at participating locations (primarily record outlets, where free Rod Stewart posters touting his Warner Bros. album "Camouflage" were also available). Station call letters were prominently displayed at all point-of-purchase locations.

The prize structure given to each participating station, at no cost in exchange for mentions, included a grand prize of a trip for two to see the Stewart concert, including all in-

cidental, two satin jackets, two "Camouflage" LPs, and two credit vouchers for Levi's Cords jeans. Twenty runners-up were also selected, each receiving a "Camouflage" LP, a Rod Stewart T-shirt and an FM stereo wrist radio digital watch. Additionally, 30 on-air instant winners each received "Camouflage Kits" including the LP and a T-shirt.

NUMBER ONE AT ONE

Q-107 (WRQX) Washington (contemporary)

Many outlets do a daily "Top Five At Five" countdown ("The '60s At Six" being popular on some AC outlets) or "Top 10 At 10." Q-107 has come up with yet another variation, and another time slot. "Number One At One" airs each afternoon on Gary Murphy's midday show, featuring the most requested song of the morning (the request line is manned from 10 a.m. to 12:45 p.m.), followed by a No. 1 song from another year.

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Featured Programming

THE ABC ROCK Radio Network follows Michael Jackson's lead in denouncing drunk driving with its just-launched ROCK (Reckless Operators Can Kill) Project. The four-month campaign began last week with ABC asking its affiliates to organize local projects on the issue, to be voted upon by the Rock Network's advisory board in February.

Three winning entries will garner stations \$1,000, \$500 and \$200 for first, second and third prize respectively, with these and other effective presentations to be aired on the network following the project.

On a more immediate note, the Rock Network becomes the first syndicator to broadcast the audio portion of a prime time tv feature this Sunday with the stereo simulcast of "The Ewok Adventure," a Lucasfilm production airing on ABC-TV.

ABC's rock arm also initiates two new programs this week: "Backstage," a glance at the inner workings of today's music, video and film industries, and "News Brief." Both 60-second spots are hosted by Larry Jacobs, a former reporter for NBC's The Source network. Helping orchestrate these new projects is Gloria Briggs, just upped to manager of affiliate relations for the Rock Network. She was an administrator for ABC's Youth division.

BASED ON the continuing success of its "Hitsville, USA—The Story Of Motown," London Wavelength is spinning off three- to five-minute programs packaged as "Motown Minutes." The features examine the Motown era from its birth, including interviews with the label's chairman Berry Gordy and artists Smokey Robinson, Lionel Richie, Jermaine Jackson, Stevie Wonder and others. It will be available in January from the Bronxville, N.Y.-based BBC distributor on a barter/market exclusivity basis. London Wavelength has also acquired North American distribution rights to "Country Guest DJ," an hour's worth of tunes produced by New York's Radio Today Inc.

Mutual gears up for the Thanksgiving airing of the Precision Associates-produced "Great Entertainers," a three-hour spotlight of the Country Music Assn.'s entertainer of the year award winners with country air talent Lee Arnold as host. Based in Salt Lake City, Precision is also working on "Country Music Countdown—1984," a New Year's weekend special again hosted by Arnold and featuring three-time winners of the aforementioned award, Alabama.

NARWOOD PRODUCTIONS, New York, has a nice gift for Nat King Cole fans next month. As a special segment of the company's "The Music Makers" series, the two-hour tribute will air during the first two weeks of December, featuring interviews with Cole's friends and family.

Former More Music Programming president Jay Stevens has parted company to create his own formatting firm in Hollywood, Jay Stevens & Associates. His first recruit is ex-KPSI Palm Springs manager Thomas Chasin, who joins Stevens' outfit as sales and marketing director.

KIM FREEMAN

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

Nov. 19, **Tommy Shaw**, The Hot Ones with Dave Roberts, RKO Radioshows, one hour.

Nov. 19, **Yes**, Captured Live!, RKO Radioshows/P.G. Productions, one hour.

Nov. 19, **Krokus**, Innerview, Inner-View Radio Network, one hour.

Nov. 19, **Patty Smyth**, Live From The Record Plant, RKO Radioshows/P.G. Productions, one hour.

Nov. 19-25, **Pat Benatar** Part II, Off The Record with Mary Turner, Westwood One, one hour.

Nov. 19-25, **Motley Crue**, Black And Blue, In Concert, Westwood One, 90 minutes.

Nov. 19-25, **Sheena Easton**, Star Trak Profiles, Westwood One, one hour.

Nov. 19-25, **Jon Conley**, Live From Gilley's, Westwood One, one hour.

Nov. 19-25, **Pointer Sisters**, Budweiser Concert Hour, Westwood One, one hour.

Nov. 19-25, **Brothers Johnson**, Special Edition, Westwood One, one hour.

Nov. 23, **Grim Reaper**, Metalshop, MJI Broadcasting, one hour.

Nov. 23-24, **Lovin' Spoonful**, Top 30 USA with M.G. Kelly, CBS Radioradio, three hours.

Nov. 23-24, **Top 40 Satellite Survey with Jay Thomas**, CBS Radioradio, three hours.

Nov. 23-25, **Yes**, Captured Live!, P.G. Productions, one hour.

Nov. 23-25, **Early Days of The Rolling Stones**, Don & Deanna on Bleecker Street, Continuum Broadcasting, one hour.

Nov. 23-25, **Kim Carnes**, Rick Dees' Weekly Top 40, United Stations, four hours.

Nov. 23-25, **Al Hibbler**, The Great Sounds, United Stations, four hours.

Nov. 23-25, **Eddie Rabbitt**, Solid Gold Country, United Stations, three hours.

Nov. 23-25, **Deborah Allen**, The Weekly Country Music Countdown, United Stations, three hours.

Nov. 23-25, **Jan & Dean**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Nov. 24, **John Anderson**, Silver Eagle, ABC Entertainment Network, 90 minutes.

Nov. 24-25, **Fleetwood Mac**, Hot Rocks, United Stations, one hour.

Nov. 25, **Scandal**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

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.

	NEW ADDS	TOTAL ON
76 REPORTERS		
CHICAGO	24	34
YOU'RE THE INSPIRATION		
JACK WAGNER	21	52
ALL I NEED		
RAY PARKER JR.	15	23
JAMIE		
BOB SEGER & THE SILVER BULLET BAND	16	50
UNDERSTANDING		
BARRY MANILOW	16	47
WHEN OCTOBER GOES		

WSKY	Asheville, NC
WRMM	Atlanta, GA
WSB-AM	Atlanta, GA
KEYI	Austin, TX
WBAL	Baltimore, MD
WFBR	Baltimore, MD
WAFB	Baton Rouge, LA
WJBC	Bloomington, IL
KBOI	Boise, ID
WBEN-AM	Buffalo, NY
WGR	Buffalo, NY
KTWO	Casper, WY
WVAF	Charleston, WV
WBT	Charlotte, NC
WCLR	Chicago, IL
WYEN	Chicago, IL
WKRC	Cincinnati, OH
WLLT	Cincinnati, OH
WMJI	Cleveland, OH
WZZP	Cleveland, OH
WTVN	Columbus, OH
KMGC	Dallas, TX
WLAD	Danbury, CT
WHIO-AM	Dayton, OH
KHOW	Denver, CO
KRNT	Des Moines, IA
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
WHAS	Louisville, KY
WRKA	Louisville, KY
WMAZ	Macon, GA
WIBA	Madison, WI
WVRF	Memphis, TN
WAIA	Miami, FL
WISN	Milwaukee, WI
WTMJ	Milwaukee, WI
WCCO	Minneapolis, MN
WLTE	Minneapolis, MN
KWAV	Monterey, CA
WHHY	Montgomery, AL
WLAC-FM	Nashville, TN
WCTC	New Brunswick, NJ
WPIX	New York, NY
WWDE	Norfolk, VA
KLTE	Oklahoma City, OK
KOIL	Omaha, NE
KKLT	Phoenix, AZ
KOY	Phoenix, AZ
WWSW	Pittsburgh, PA
KEX	Portland, OR
KGW	Portland, OR
WPRO-AM	Providence, RI
WPTF	Raleigh, NC
WRVA	Richmond, VA
WHAM	Rochester, NY
KQSW	Rock Springs, WY
WGSW	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
WWMM	Toledo, OH
KRAV	Tulsa, OK
WLTT	Washington, DC

FOR WEEK ENDING NOVEMBER 24, 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	1	2	8	PENNY LOVER MOTOWN 1762	Weeks at No. One: 2 ◆ LIONEL RICHIE	
2	3	5	7	NO MORE LONELY NIGHTS COLUMBIA 38-04581	◆ PAUL MCCARTNEY	
3	8	14	6	SEA OF LOVE ES PARANZA 7-99701 /ATCO	◆ HONEYDRIPPERS	
4	5	6	8	WAKE ME UP BEFORE YOU GO-GO COLUMBIA 38-04552	◆ WHAM	
5	2	1	11	WHAT ABOUT ME? RCA 13899 KENNY ROGERS WITH KIM CARNES AND JAMES INGRAM		
6	7	13	7	ALL THROUGH THE NIGHT PORTRAIT 37-04639/EPIC	◆ CYNDI LAUPER	
7	4	4	11	DESERT MOON A&M 2666	◆ DENNIS DEYOUNG	
8	9	12	8	OUT OF TOUCH RCA 13916	◆ DARYL HALL & JOHN OATES	
9	6	3	15	I JUST CALLED TO SAY I LOVE YOU MOTOWN 1745	◆ STEVIE WONDER	
10	12	15	6	AFTER ALL WARNER BROS. 7-29262	◆ AL JARREAU	
11	14	19	5	DO WHAT YOU DO ARISTA 1-9279	JERMAINE JACKSON	
12	11	7	12	CARIBBEAN QUEEN JIVE/ARISTA 1-9199	◆ BILLY OCEAN	
13	21	26	4	VALOTTE ATLANTIC 7-89609	◆ JULIAN LENNON	
14	10	10	12	NOBODY LOVES ME LIKE YOU DO CAPITOL 540 ANNE MURRAY & DAVE LOGGINS		
15	25	35	3	ALL I NEED QWEST 7-29238/WARNER BROS.	JACK WAGNER	
16	29	39	3	UNDERSTANDING CAPITOL 5413 BOB SEGER & THE SILVER BULLET BAND		
17	13	8	16	HARD HABIT TO BREAK FULL MOON/WARNER BROS. 7-29214	◆ CHICAGO	
18	17	18	8	MOONLIGHT LADY COLUMBIA 38-04645	JULIO IGLESIAS	
19	33	-	2	WHEN OCTOBER GOES ARISTA 1-9295	BARRY MANILOW	
20	23	28	5	CAN'T LET GO ATLANTIC 7-89611	◆ STEVEN STILLS	
21	22	24	6	IT AIN'T ENOUGH EMI-AMERICA 8236	◆ COREY HART	
22	15	16	10	SPECIAL GIRL CAPITOL 5398	AMERICA	
23	18	11	10	WHO WEARS THESE SHOES? GEFEN 7-29189/WARNER BROS.	◆ ELTON JOHN	
24	16	9	11	LEFT IN THE DARK COLUMBIA 38-04605	◆ BARBRA STREISAND	
25	26	29	5	SLEEP WITH ME TONIGHT COLUMBIA 38-04646	NEIL DIAMOND	
26	19	17	9	REAL LIFE A&M 2672	SERGIO MENDES	
27	34	37	3	TI AMO ATLANTIC 7-89608	LAURA BRANIGAN	
28	30	38	3	THIEF OF HEARTS CASABLANCA 880308-7/POLYGRAM	◆ MELISSA MANCHESTER	
29	20	20	17	DRIVE ELEKTRA 7-69706	◆ THE CARS	
30	NEW ▶				YOU'RE THE INSPIRATION FULL MOON/WARNER BROS. 7-29126	CHICAGO
31	31	33	4	EDGE OF A DREAM CAPITOL 5412	JOE COCKER	
32	36	40	3	LOVE AGAIN RCA 13931	JOHN DENVER & SYLVIE VARTAN	
33	32	32	6	SOME GUYS HAVE ALL THE LUCK WARNER BROS. 7-29215	◆ ROD STEWART	
34	NEW ▶				JAMIE ARISTA AS1-9293	RAY PARKER JR.
35	27	25	13	I'M SO EXCITED PLANET 13857/RCA	◆ THE POINTER SISTERS	
36	39	-	2	WE BELONG CHRYSALIS 4-42826	◆ PAT BENATAR	
37	28	22	12	ON THE WINGS OF A NIGHTINGALE MERCURY 880213-7/POLYGRAM	◆ THE EVERLY BROTHERS	
38	24	21	14	IN THE NAME OF LOVE POLYDOR 881221-7/POLYGRAM RALPH MACDONALD WITH BILL WITHERS		
39	40	-	2	I'VE GOT A RADIO MOROCCO 1766/MOTOWN	COYOTE SISTERS	
40	38	34	6	LOVE SONGS ARE BACK AGAIN RCA 13866	◆ BAND OF GOLD	

○ 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.

EROL'S EMPIRE GROWS IN WASHINGTON

38-Store Video Chain Is Rags-to-Riches Story

BY BILL HOLLAND

WASHINGTON A Turkish immigrant arrives in the U.S. in 1960 with \$32 in his pocket and lands a job as a television repairman; 24 years later he owns what is probably the largest privately owned video chain in the country, a 38-store operation with 1,500 employees, an advertising budget of more than \$1 million, more than 150,000 members and a growth rate that has tripled in less than two years so that the chain will open one new store a week through the end of the year.

That's the unlikely but true story of Erol Onaran. In 1980, he added another component to the stock of his already successful tv and electronics shops—video movies—and transformed his business into a sales-rental-hardware empire that now reaches from Washington's Virginia and Maryland suburbs through Baltimore and will soon stretch into Philadelphia.

The name of this rags-to-riches chain of stores, omnipresent in large daily newspaper ads and tv commercials, is short and, presumably for Onaran and his family, sweet: Erol's.

"I'm not exactly sure if we're the biggest," says Erol's son, Orhan, a 10-year company veteran and general manager in charge of hardware sales. "But we have to be one of the top five. As far as a privately owned, non-franchised business, probably number one or two."

Beginning with seven video stores in 1982—by then Onaran had gotten over his qualms about rentals—Erol's mushroomed to four times that number in less than two years. It didn't hurt the business that the Washington suburbs are statistically among the most upscale in the nation.

Orhan says that his firm will open stores in the Philadelphia area after the first of the year. "We decided to wait until 1985," he says. "Then we

will open five of them."

Most of the new Erol's stores handle only video sales and rentals, although there is an ongoing program to update all of the stores to full service facilities offering tv sets and VCRs. The firm is also moving toward audio equipment, in keeping with the trend toward integrating high fidelity and stereo video equipment and audio hardware. Erol's now handles the new RCA Dimensia unit, a behemoth that packs within its \$6,050 dimensions a CD unit, a turntable, an amplifier and receiver, top quality speakers and a high-tech tv and hi fi VCR.

Perhaps the most important factor in the success of Erol's was Onaran's decision several years ago to computerize the entire operation. All of the stores now have computer terminal "cash registers," and customer-members carry individual computer bar-coded membership cards. The result is more rapid inventory control and better customer service.

Service, starting with Onaran's original tv repair shop, has always been an Erol's strong point, and it is one reason why Erol's is as strong a competitor in VCR and tv sales as it is in the rental market. "Our customers know they can get as good a deal as they can anywhere else in town, but they also know we can back it up with good service," Orhan says.

Onaran keeps a low profile, and prefers to have his staff deal with the press. He has also elected to stay out of the political activity surrounding video rental legislation, and he is not a member of the Video Software Dealers Assn.

Whatever his reluctance on the rental issue battleground might be, it certainly hasn't hurt his business. The business, by the way, is what Orhan calls "family-oriented"; customers will find no X-rated movies on Erol's shelves.

Erol's Video Club is competitive as well: Membership costs \$25 a year, \$15 for six months. A lifetime membership is \$69. First day rental is \$2, each additional day \$1. There are also specials and occasional discounts on membership costs and rentals.



Too Tough To Smile. Sire group the Ramones recently appeared at the downtown Tower outlet in New York in support of their latest album, "Too Tough To Die." Pictured from left in the front row are tour manager Monte Melnick, Johnny Ramone, Dee Dee Ramone, Richie Ramone and Joey Ramone. Standing behind the band are, from left, Sire coordinator Suzanne Emil, WLIR DJ Ben Manilla, Warner Bros. New York promotion manager Valarie Goodman, Warner Bros. Northeast sales manager Craig Smith and Warner Bros. alternative marketing coordinator Mary Hyde.



Window On A Primitive World. Original artwork by Glenn Miller is displayed in the window of Renee Baum and Bob Kaputkin's Rebob Records in Ithaca, N.Y. The non-commercial window, which color-complements the adjoining product display, was termed a "quality of life display" by the retailers.

Counter Intelligence

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

CD STANDS FOR CAREFUL DELIVERY: Too careful, says Ned Berndt of the four-store Q Records & Tapes in Miami, who suggests CBS could be overdoing it.

"We're running 10-14 days on deliveries," Berndt says, "and I have to feel it has something to do with the way they put a piece of tissue between each piece and then cardboard. They're also shipping in 10-counts inside larger boxes, whereas other vendors have gone to the standard 30-count."

Berndt says he doesn't want to come down on the label, which he terms "a leader in standard count shipping," giving Q "zero problem on LPs and cassettes." But the time lag on CDs has proven problematic, since Berndt ideally likes to place a Monday order and receive goods in his warehouse by Thursday "so we can have it out on the weekends."

SLICES FROM THE PIZZA: West Coast chain Licorice Pizza is getting out of laserdisk video, at least for the time being. And the chain's Chris Siciliano says it has nothing to do with the demise of the CED videodisk.

"The product became almost invisible in our stores," he says. "We couldn't make an impact with just the top 30 hits. The market just isn't there yet."

Ironically, the move comes at a time when the chain is pumping videocassettes harder than ever. The newest move, aimed at building mid-week rental traffic, sees a Tuesday-Wednesday \$2 rental offer.

Also on the video scene, the chain is taking no chances when it comes to getting all the cross-sale mileage it can out of "Purple Rain." Video purchasers receive a letter—a first-time ploy for the chain—offering \$2 off on any non-sale Prince item through Dec. 31.

With changes in its product mix, the outfit is moving to re-emphasize its image. After a two-year hiatus, customers can once again enjoy red and black sticks of licorice candy. "Maybe we were losing a little bit of our personality," allows Siciliano, who adds that other image moves are under consideration.

Edited by FRED GOODMAN

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Southern California Meeting

Inventory Management a Hot VSDA Topic

BY EARL PAIGE

LOS ANGELES Stock balancing, store merchandising and competition from pay and cable airings of hit motion pictures were among the home video issues aired here during a recent bi-monthly meeting of the Southern California chapter of the Video Software Dealers Assn. (VSDA).

Featured panelists Cory Connery of Warner Home Video and Herb Fisher of Key Video found the topic of inventory management especially heated, as dealers complained of the lack of returns allowances to cushion dealers' inventory risk.

"Do you know how many copies of 'Staying Alive' I still have in my store?" La Habra retailer Michael Kelly asked rhetorically. His allusion to the John Travolta-starred

blockbuster drew fervent applause from other member dealers apparently faced with a glut of the title. "How about spreading the risk around a little better with returns?" Kelly asked.

Fisher, pointing to his own background as founder of a San Diego distributorship, alluded to rampant returns in the record/tape industry in past years. "God forbid we should get to the place where we ship gold, and then return them gold," Fisher said. Acknowledging that dealers "do have to stand up to the bar and take a risk," Fisher concluded, "Hopefully, the studios and distributorships can collectively work it out."

Connery meanwhile defended existing 10% returns ceilings by outlining the flexibility of that allowance over six months' purchases.

"This is not per title," he stressed. "It's everything you've purchased, though you could exercise it with one title if you wished."

Dealers also complained of the better terms offered mass merchandisers, prompting Fisher to retort, "If you think mass merchandisers buy at a distributor price, I don't agree."

Connery added, "Let anyone challenge us on our own terms. We'll sit down and discuss it."

Buttressing those vendor positions was Karl Home Video's Harold Weitzberg, just elected to the chapter's board, who warned, "Don't get sidetracked. You have to compete with chains; it's reality." Weitzberg urged dealers to focus instead on maximizing gift promotions for the upcoming holidays.

(Continued on page 24)

Gotham Dealers Discover Upper West Side Vinyl Mania, Wiz Follow Tower Into Neighborhood

BY FRED GOODMAN

NEW YORK For reasons no one seems able to explain, record/tape retailers here have managed to leave the recently gentrified Upper West Side of Manhattan relatively untouched.

All that is changing now, though. And although out-of-towner Russ Solomon's Tower is leading the way with a soon-to-be-opened 18,000 square foot store next door to Lincoln Center (Billboard, Nov. 10), the area is no longer a record retail wilderness.

Two local retailers, Vinyl Mania and The Wiz, both known for their ability to move street product, have staked out claims in the area. Charlie Grappone's fifth Vinyl Mania is already open for business at 329 Amsterdam Ave., between 75th and 76th Streets, while Barry Borden's eighth New York Wiz outlet—at Broadway and 97th St.—will have its grand opening on Nov. 23.

NARM Expands Grammy Tie-in

NEW YORK The National Assn. of Recording Merchandisers' third annual tie-in with the Grammy awards has been expanded to involve greater label participation, in addition to an in-store and window display merchandising contest.

With the slogan "Get Into Grammy Music," the program, finalized at the recent rack meeting at which the NARM and Recording Industry Assn. of America merchandising committees met, the following aids were decided upon: divider cards, bin cards, flats, banners, bag stuffers and posters.

The three posters will feature categories of best pop vocal performance, female and male; best pop performance by a duo or group with vocal; album of the year, and best new artist. Latter is a new poster category. The Grammy Awards, sponsored by the National Academy of Recording Arts & Sciences, is to be telecast Tuesday, Feb. 26, from 8 p.m. to 11 p.m. (EST) on CBS.

The contest is open to those who set up displays used between Feb. 18 and March 5, with a March 11 deadline.

Although a few mom-and-pops have dotted the stretch of Broadway over the last few years, the area has never received the retail attention given the Upper East Side, where established New York chains like Crazy Eddie, King Karol and Sam Goody have operated for years.

"The area is absolutely untapped," exalts Borden. "The colleges [Columbia, Barnard and City College] are up there, you have high income areas like Riverside Drive and a growing number of professionals." And although The Wiz will continue its formula of splitting space between electronic equipment—most of it portable—and records, Borden acknowledges that the 6,000 square foot record department will have to incorporate product not normally associated with his stores.

"This is going to be a very big CD market," he says. "And I expect to sell a lot of classics. This is going to be a whole new venture for us."

Similarly, Grappone knows he will have to alter his usual product mix even though his chief objective is to bring an in-depth dance music retailer to the area.

"After just five days up here I can see that it's more of an LP crowd than I'm used to down in the West Village," he says. "And for the first time I agree with what I've been reading about cassettes out-selling LPs. I do nothing in cassettes downtown."

"This is a whole new thing for me," he continues. "I never sold a classical record in my life, and nobody downtown comes to me looking for CD's."

Other revelations for Grappone include a heavier call for rap records than he gets downtown, and more demand for what he terms "hip rock. There isn't the big focus on high energy records that I'm

used to," he adds, referring to the 120-beats-per-minute dance records.

Although Vinyl Mania has managed to find space downtown as needed—there are three outlets near each other on Carmine St. and another on Hudson St.—the higher rents uptown are putting a bit of a crimp in Grappone's style for the moment.

"It's so neat up here that I don't even think it's my store," he jokes. "I don't have the space to throw a box of records on the floor here like I do downtown." But he still plans to offer the mix of new, used and imported titles that make the other Vinyl Mania shops a haven for serious record people.

"We always try to open interesting shops," he says. "I don't want anyone who's interested in records to be bored in one of my shops."

While Borden says the opening of Tower and The Wiz within a week of each other is a coincidence, Grappone says he is following Tower into the neighborhood. But the two men do agree on the potential of the market.

New Releases

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

FADE TO BLACK
Corridors Of Gender
EP C.D. Presents CD 026/\$5.98

FAITH, PERCY
Christmas Melodies
LP CBS PC 39471/no list
CA PCT 39471/no list

HARRISON, KODAC
Just A Disguise
LP Luckie Street LS 100/Atlanta International/\$6.98

HELL, RICHARD
R.I.P.
CA Roir A-134/no list

HENLEY, DON
Building The Perfect Beast
LP Geffen GHS 24026/WEA/\$8.98
CA M5G 24026/\$8.98

HUMPERDINCK, ENGELBERT
White Christmas
LP CBS PET 39469/no list
CA PET 39469/no list

MATHIS, JOHNNY
For Christmas
LP CBS PC 39468/no list
CA PCT 39468/no list

NEUBAUTEN, EINSTURZENDE
2 x 4
CA Roir A-133/no list

THE OFFS
LP C.D. Presents CD 025/\$7.98

ALBUMS

POPULAR ARTISTS

ALIAS, DANNY
Civil Defense: The War Dance
EP Persona DA-007/\$4.98

BRAGG, BILLY
Brewing Up With
LP C.D. Presents CD 027/\$6.98

CARMEN, ERIC
LP Geffen GHS 24042/WEA/\$8.98
CA M5G 24042/\$8.98

CONNIFF, RAY
Christmas Caroling
LP CBS PC 39470/no list
CA PCT 39470/no list

CROSS, BERT
To Be Used
LP Crossong CS-3001/\$8.98
CA CS-3001C/\$8.98

(Continued on page 26)



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Slayin' 'Em In Valley Stream. Enigmà/Metal Blade recording group Slayer celebrated Halloween with an in-store appearance at Slipped Disc Records in Valley Stream, N.Y. Shown behind the counter are, from left, group members Kerry King, Jeff Hanneman and Dave Lombardo.

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
(212) 764-4556

New Buffalo Superstore Takes Its Cue from Tower

NEW YORK Buffalo's Record Theatre chain, which already operates a 19,000 square foot store, goes itself one better this week with the unveiling of a new 22,000 square foot outlet.

Located in the lower level of the University Plaza across from the Univ. of Buffalo's Main St. campus, the superstore will carry an inventory worth "well over a million dollars," according to Bob Mycek, director of advertising and public relations for the chain.

"This is a totally different design and concept for us," adds Mycek. The single-level space, formerly a W.T. Grant discount department store, will debut with extra emphasis on prerecorded music, although a hardware department and video rental section will be added after Jan. 1. "It will be a total entertainment complex," says Mycek.

The design accent is on technology, with television monitors placed around the store showing in-house

video programming as well as MTV. A DJ booth is also being constructed, and there will be neon fixturing. "We were quite impressed with the look of the Tower store in New York," admits Mycek.

The store's layout features an open display cassette section running the entire length of the shop's rear wall. Two distinct display areas will be used, one for rock and classical, the other for r&b, jazz and dance music.

Mycek notes that the deep stocking of expanded departments has been a special challenge. "This is the largest classical department we've ever had," he says.

The outlet, which will be open from 10 a.m. to midnight seven days a week, is expected to draw a broad mix of clientele. Mycek notes that the chain doesn't normally place outlets this close to college campuses.

Featured sale price for top hits will begin at \$5.99.

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

When other companies talk about being "digital-ready," remember that Denon is the Company that also builds professional digital studio tape recorders and is credited for having *invented* the PCM recording process in 1972. Denon has recorded more

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DENON

DESIGN INTEGRITY

FOR WEEK ENDING NOVEMBER 24, 1984

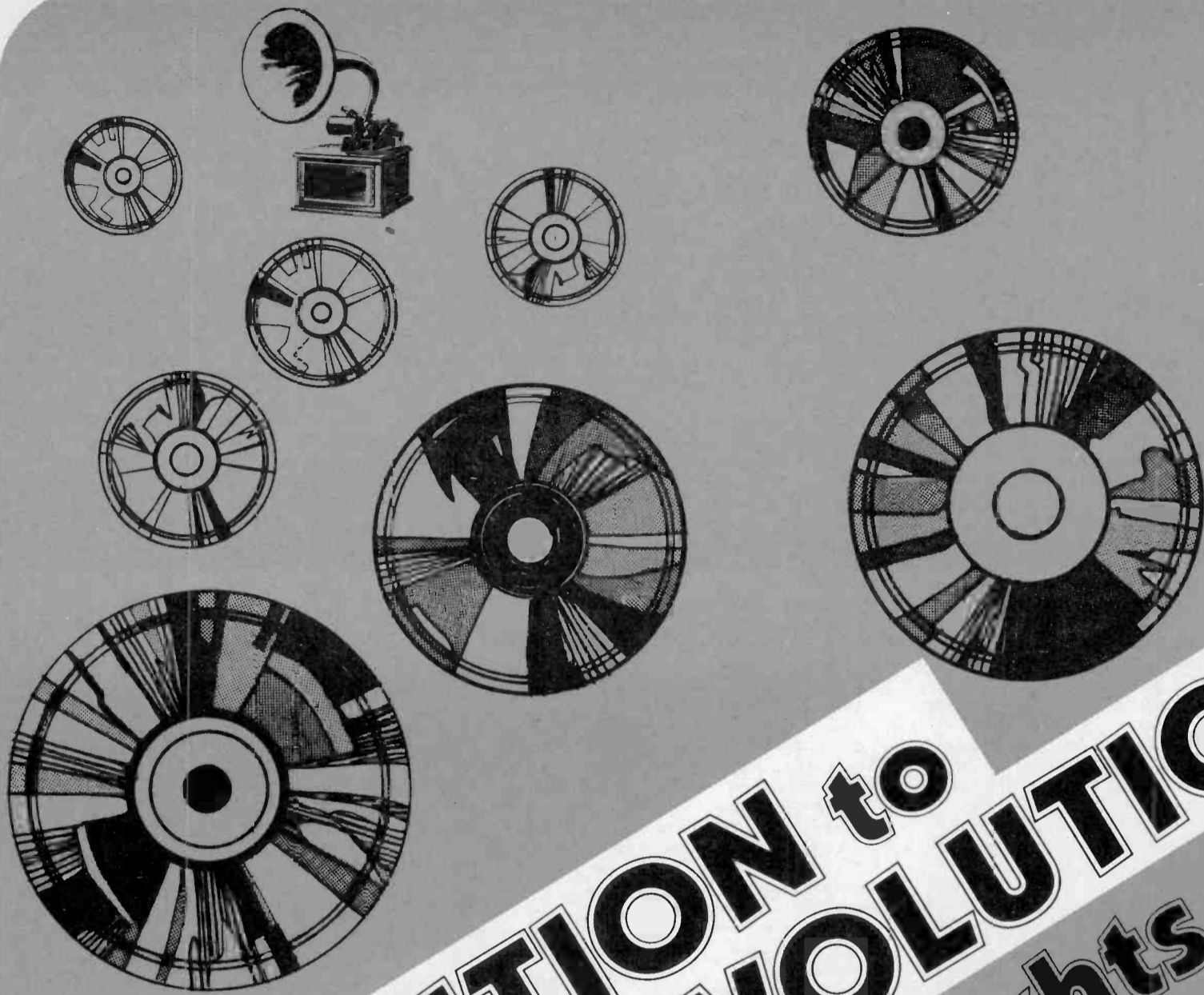
Billboard

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TOP VIDEO GAMES

RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE MANUFACTURER, CATALOG NUMBER	Compiled from national retail store sales reports.			
					Atari 2600	Atari 5200	Coleco Vision	Intellivision
1	1	33		Pitfall II Activision AX 035	•	•	•	•
2	2	113		Frogger Parker Brothers 5300	•	•	•	•
3	3	65		Q-bert Parker Brothers 5360	•	•	•	•
4	4	12		Tarzan Coleco 2632			•	
5	5	12		Star Trek Coleco 2680			•	
6	7	65		Pole Position Atari CX 2694	•	•		
7	6	53		Popeye Parker Brothers 5370	•	•	•	•
8	11	85		Centipede Atari CX 2676	•	•	•	
9	16	37		Mario Brothers Atari CX 2697	•			
10	9	11		War Room Odyssey 2153 CL	•			
11	12	63		Decathlon Activision AZ 030	•			
12	8	47		Space Shuttle Activision AX 033	•			
13	15	43		Congo Bongo Sega 006-01	•	•		
14	13	11		Qix Atari CX 5212		•		
15	NEW			James Bond Parker Brothers 1380	•	•		
16	17	13		Bump 'N' Jump Coleco 2440			•	
17	23	83		Pitfall Activision AX 108	•	•	•	
18	20	5		Miner 2049er Micro Lab MCL 501			•	
19	RE-ENTRY			Star Wars Parker Brothers 1340	•	•	•	
20	21	6		Jungle Hunt Atari CX 2688	•	•	•	
21	NEW			Frogger II Parker Brothers 9090	•	•	•	
22	18	12		Rock And Rope Coleco 2668			•	
23	25	95		River Raid Activision AX 018	•	•	•	
24	10	71		Burger Time Intellivision 4549	•			•
25	14	45		Kangaroo Atari CX 2689	•	•		

• Denotes hardware configuration for which software is available.



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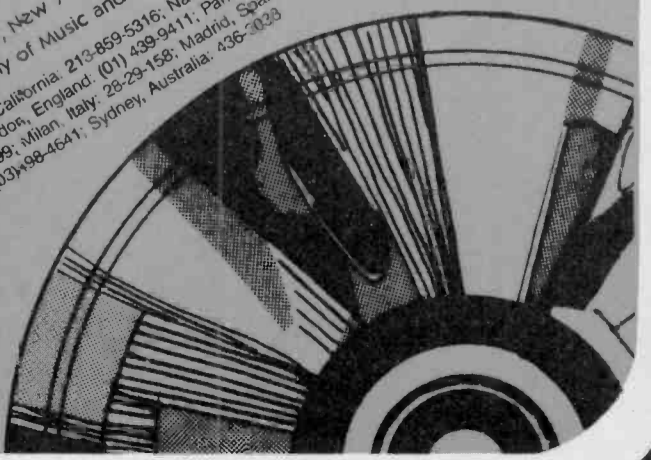
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NOW PLAYING



by Faye Zuckerman

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

WHILE RECORD-BREAKING equity losses plague many computer hardware and software firms—Atari, Activision, Texas Instruments and Coleco, to name only a

mand for the company's computers, specifically the Commodore 64. With an installed base in excess of two million, the C-64 has acquired the largest market share in the home computer arena.

The company also expects to see precedent-setting sales on peripheral and software items for the mighty C-64 system during the last

Commodore remains unconcerned by industry losses and shakeouts

few—one computer firm, Commodore International, continues to go untouched and, apparently, unconcerned and untroubled by ongoing massive shakeouts. In fact, Commodore is calling 1984's third quarter earnings a record breaker.

Irving Gould, chairman of the Pennsylvania computer concern, even makes excuses for why Commodore only saw a \$3 million jump in its net income over last year's third quarter. "It should be noted," he says, "this is historically the weakest quarter for our fiscal year because of summer vacations."

He assures that the last quarter, traditionally the strongest for the burgeoning home computer field, has already shown signs of an overwhelming sell-through de-

quarter of 1984. A cursory survey of electronics stores reveals that Commodore disk drives are outselling the machine by nearly two to one. None of the stores notes an appreciable increase in software sales.

Will home computer hardware sales eventually generate greater demand for software? It's too early to tell.

Jim Levy, president of Activision, predicts that this holiday selling season will set a "benchmark" for how sales will rack up in 1985. If hardware sales jump, Levy says, then software demand should follow.

Meanwhile, Levy's ailing home computer software concern in Mountain View, Calif. reported a

net loss of \$5.2 million for the quarter. Levy says he is hopeful that the home computer software market will see growth in the next few months.

BORROW A MACINTOSH: Apple Computer is hoping to rack up sales for its flagship 16/32 bit Macintosh computer by allowing prospective customers to borrow "Mac" for 24 hours.

The Cupertino, Calif. company has continually maintained that one can learn how to use the machine overnight. Now it has set out to prove that contention.

Apple's overnight Macintosh "test drive" promotion ends Jan. 31. The firm says that the target audience for the three-month scheme is anyone over 18 who wants to try out the computer for home or office applications.

BITS & BYTES: Computer Software retailer Programs Unlimited has thrown in the towel for its franchising operation. It will place emphasis on keeping its remaining 34 stores operational. Since last spring, some 13 Programs Unlimited have closed... Arrays Inc./Continental Software, based in Los Angeles, has started shipping enhanced versions of its top-selling "Home Accountant" software package. The Apple version is priced at \$149.95, \$74 more than the IBM version, because it contains a completely revamped program that allows for 80-column capabilities, mouse manipulations, an appointment calendar and on-screen displays.

VSDA MEETING

(Continued from page 24)

"If you bought wrong on one thing, don't penalize yourself on others," he said. "My caveat to you is not to get caught short."

Dealer delegates were more divided on the possible ill effects of earlier pay-tv windows. One retailer said there was no problem, while another said "it adds insult to injury for 'Raiders Of The Lost Ark' to be on tv before dealers can offer the videocassette at its newly lowered price."

Fisher said he had no idea of the contracts "Raiders" producer George Lucas had: "His imagination is now one of the assets of our country, you could say." He added that Paramount had "made a bold move" with \$24.95 pricing, and that furthermore "they're [producers] in business to make money, just like everybody else."

Fisher also said home video has "changed the course of the business," in terms of when product hits stores, a point made in a different way by Connery. The Warner rep noted that "Purple Rain" will represent the first major tv advertising promotion exclusively targeted for home video.

The industry veteran said dealers "must create a sale market" because the demand is exceeding supply (separate story, page 27). "There are 300 movies a year," he noted, "but only 150 are viable. Divide that by seven studios and you have less than two movies a month and a business that does not make it. We've gone through 50 years of Hollywood; the archives are getting thinned out."

"As close to perfection as anyone could ask."

Washington Times



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- 1108* Deck the Hall
- 1109 Out of the Blue
- 1110 Lollipops
- 1111* The King's Singers Swing
- 1112 Tempus Fugit
- 1113* Atlantic Bridge
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FOR WEEK ENDING NOVEMBER 24, 1984

Billboard TOP COMPUTER SOFTWARE

CHARTS ON THE NEW

Compiled from national retail store sales reports.

ENTERTAINMENT	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
1	1	45		FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•							
2	6	53		FLIGHT SIMULATOR	Microsoft	Simulation Package				•						
3	3	9		RAID OVER MOSCOW	Access	Strategy Game			•							
4	8	25		SUMMER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•						
5	7	46		JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game	•	•	•							
6	10	5		SARGON II	Hayden	Chess Program	•	•*	•*				•*			
7	5	7		ZORK I	Infocom	Fantasy Adventure Strategy Game	•	•	•	•	•			•	•	
8	2	59		EXODUS:ULTMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•						
9	9	15		SARGON III	Hayden	Chess Program	•			•						
10	4	59		WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•									
11	RE-ENTRY			SEVEN CITIES OF GOLD	Electronic Arts	Adventure Strategy Game	•	•	•	•						
12	13	4		CUT THROATS	Infocom	Action Role Playing Game	•	•		•	•					•
13	12	5		MISSILE COMMAND	Atari	Arcade Game		♦								
14	15	5		SPACE INVADERS	Atari	Arcade Game		♦								
15	11	8		ARCHON II: ADEPT	Electronic Arts	Strategy Arcade Game		•	•							
16	17	3		ASTROIDS	Atari	Arcade Action Game		♦								
17	NEW ▶			TRIVIA	Mirage Concepts	Trivia Game			•							
18	RE-ENTRY			ULTIMA III	Origin Systems	Fantasy Role-Playing Game										
19	NEW ▶			RENDEZVOUS	Eduware	Created to test the limits of technical under standing, mathematical judgement, and perceptual skill. Recommended for ages 13 and over.	•									
20	16	2		KING'S QUEST	SOL	Adventure Game	•			•						

CUTTHROATS
XX Entertainment

In Infocom's top-selling adventure game "Cutthroats," the player is a skilled diver attempting to salvage a sunken treasure from one of four shipwrecks.

The game's author, Michael Berlyn, who also wrote "Suspended" and "Infidel," says his brother-in-law's involvement in a salvage operation off of the Massachusetts shore prompted him to design a computer game dealing with shipwrecks and sunken treasure. He admits that he has "very little" scuba diving experience.

"That's why it took me nine months to write it. I had to do a lot of research and learn about diving," he says. He adds that most of the information in the text adventure regarding sunken treasures, shipwrecks and diving is accurate.

Berlyn says he designed the \$40 interactive fiction title for computer users who are not that skilled at text adventures. He estimates that it takes about 40 hours for a beginner to complete the adventure. "It is actually two complete stories, so it's replayable," he notes.

Jerry Wolper is credited with programming the game. He used the firm's proprietary "Zil" language, which Berlyn describes as being able to parse English phrases.

FAYE ZUCKERMAN


EDUCATION	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
1	1	60		NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	•♦	•♦	•	•					
2	3	43		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.	•	•	•							
3	7	7		MASTERING THE SAT	CBS	Educational Program designed to help prepare for the SAT exam.	•		•	•						•
4	4	8		TYPING TUTOR III	Kriya	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•						
5	5	41		MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•							
6	NEW ▶			SAMPLE SAT	Hayden	Sample Test Module	•	•	•	•						
7	RE-ENTRY			WORD ATTACK!	Davidson & Associates	Designed for students, grades 4 - 12, to teach new words, their meanings and their usages in an inter-esting and exciting way.	•		•	•						
8	9	8		STICKY BEARS ABC	Xerox Education	Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.	•	•	•							
9	NEW ▶			MUSIC COMPOSER	Commodore	Program that allows children to create, play and save tunes. Simulates 9 instruments. notes appear on screen. Child plays keyboard like a piano.			♦							
10	10	3		FRACTION FEVER	Spinaker	An educational game designed to teach people aged 7 to adult about fractions.	•	♦	♦	•						

ACTIONMART

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HOME MANAGEMENT	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
1	8	18		PRINT SHOP	Broderbund	At Home Print Shop	•									
2	1	60		PFS: FILE	Software Publishing	Information Management System	•			•	•					
3	3	60		BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•						
4	2	52		DOLLARS AND SENSE	Monogram	Home Financial Package	•			•	•					
5	4	60		THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program	•	•	•	•	•	•	•	•	•	•
6	5	20		PAPER CLIP	Batteries Included	Word Processing Package			♦♦							
7	NEW ▶			NET WORTH	Scarborough System	Designed to manage personal finances.	•	•	•	•						
8	RE-ENTRY			EASY SCRIPT	Commodore	Word Processing Package			•							
9	6	2		THINK TANK	Living Video Texts	Designed as an idea processor. Used in creating and storing report outlines.	•			•						
10	NEW ▶			ATARI BASIC	Atari	Programming Language		♦								

America's Favorite Music Program



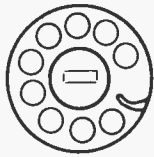
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New Turf for Rose Records: Chicago's North Shore

BY MOIRA McCORMICK

CHICAGO Rose Records makes its first foray into Chicago's affluent North Shore with the opening of its eighth store Monday (19) in downtown Evanston.

According to Rose marketing director Ronna Hoffberg, the new 3,000 square foot unit occupies the site of a former camping supplies store located at a "major corner" in the Davis St. business district. "We've kept the wood paneling from the former tenants, which gives the new store a warm atmosphere," Hoffberg says.

The new Rose Records continues the chain's traditional emphasis on classical product, says Hoffberg, as well as "a huge selection of CDs at a great price. For the opening sales, selected label catalog will go for \$13.99; regular shelf price has not yet been determined."

Hoffberg says she expects that "folk and r&b will be big there," citing the predominance of 35- to 50-year-old area residents. "Oldie 45s and a lot of cutouts" are also expected to do a brisk turnover, she adds.

Business for the Rose chain in general has been "very good" this past year, Hoffberg says, which helped prompt the new store's opening. Its predecessor, Rose Records number seven, began operations in December, 1982.

"CDs have made a marked difference," Hoffberg states. "They've

brought us back to the multiple sale days. It's a limited but affluent audience; rather than someone with standard audio equipment buying one Mobile Fidelity Labs recording, they're buying libraries. If they're in a position to have bought CD hardware, they're in a position to buy libraries."

Cassette buyers, Hoffberg adds, also tend toward library purchases. "Cassette players in automobiles have become as standard as air conditioning," she says, "and these customers want lots of tunes for their cars."

Hoffberg says that the impending Christmas rush (which Rose Records predicts will be one of the strongest in some time) will postpone the Evanston store's grand opening until January.

Tom Jacobson, former buyer for Milwaukee retail chain Radio Doctors, is managing Rose Records Evanston. He is being assisted throughout the opening process by Dave Roger, previously employed by the downstate chain Sound Investment.



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CHRISTMAS WITH SUSIE & ALLIE is a wonderful, new Christmas recording for "kids" of all ages, created by the talented, fun-loving Tammy Faye Bakker. Susie Moppet and Allie the Alligator share many holiday favorites in their fourth album. A high-light is the telling of the inspiring Christmas story. Selections include *Away In A Manger*, *O Christmas Tree*, *Frosty The Snowman*, *Winter Wonderland*, and more. Don't miss it!

Available at your local Christian bookstore or through PTL Enterprises, Box 1069, Ft. Mill, SC 29715 • Phone: (704) 542-6000

NEW RELEASES

(Continued from page 21)

THE ROCKET 88s

Let's Rumble
LP Pro Indie PIR-1002/\$7.98

SALANT, NORMAN

Sax Talk
LP C.D. Presents CD 024/\$7.98
EP CD 023/\$4.98

WAGNER, JACK

LP Qwest 1-25214/WEA/\$8.98
CA 4-25214/\$8.98

SPRINGFIELD, RICK

Beautiful Feelings
LP Mercury 824 107-1/PolyGram/\$8.98
CA 824 107-4/\$8.98

VARIOUS ARTISTS

A Christmas Album

LP CBS PC 39466/no list
CA PCT 39466/no list

VARIOUS ARTISTS

World Class Punk

CA Roir A-131/no list

BLACK

GARDNER, ALONZO "SKIP"

Skip And The Exciting Illusions

CA Roir A-132/no list

ISLEY/JASPER/ISLEY

Broadway's Closer To Sunset Boulevard

LP CBS Assoc. FZ 39873/CBS/no list
CA FZT 39873/no list

MARIE, TEENA

Starchild

LP Epic FE 39528/CBS/no list
CA FET 39528/no list

SAULSBERRY, RODNEY

LP Allegiance AV 451/\$8.98
CA CV 451/\$8.98

COUNTRY

VARIOUS ARTISTS

Christmas Greetings From Nashville

LP CBS PC 39467/no list
CA PCT 39467/no list

JAZZ

BASIE, COUNT

Afriqui

LP Doctor Jazz FW 39520/CBS/no list
CA FWT 39520/no list

BREWER, TERESA

Live At Carnegie Hall & Montreux, Switzerland

LP Doctor Jazz W2X 39521/CBS/no list
CA WTX 39521/no list

CLAUDE BOLLING TRIO

Jazz A La Francaise

LP CBS FM 39244/no list
CA FMT 39244/no list

D'RIEVERA, PAQUITO

Why Not!

LP Columbia FC 39584/CBS/no list
CA FCT 39584/no list

ECKSTINE, BILLY

I Am A Singer

LP Kimbo 2459/\$8.98

SUPERSAX & L.A. VOICES

Supersax L.A. Voices Vol. II

LP Columbia FC 39925/CBS/no list
CA FCT 39925/no list

THIELE, BOB, & HIS NEW HAPPY TIMES

ORCHESTRA

The 20's Score Again

LP Doctor Jazz FW 39876/CBS/no list
CA FWT 39876/no list

VARIOUS ARTISTS

Classic Tenors Volume II

LP Doctor Jazz FW 39519/CBS/no list
CA FWT 39519/no list

CLASSICAL

BRAHMS

German Requiem

Atlanta Symphony Orchestra, Chamber Chorus

Robert Shaw, cond.

LP Telarc DG-10092-2 (2)/\$24.98

BRAHMS, BLOCH, BARTOK

Elmar Oliveira, Robert McDonald

LP Vox Cum Laude D-CVL 9065/Moss Music Group/\$7.98
CA D-VCS 9065/\$7.98

BUSONI

Turandot Suite, Doktor Faust

Cincinnati/Michael Gielen

LP Vox Cum Laude D-VCL 9072/Moss Music Group/\$7.98
CA D-VCS 9072/\$7.98

A FESTIVAL OF FOLKSONGS, VOL. II

Gregg Smith Singers

LP MMG 1156/Moss Music Group/\$7.98
CA CMG 1156/\$7.98

FRANCK, BRAHMS, BEETHOVEN

Ivan Moravec

LP Vox/Turnabout TV 34863/
Moss Music Group/\$5.98
CA CT 4863/\$5.98

HANDEL

Messiah

Atlanta Symphony Orchestra, Chamber Chorus

Robert Shaw, con.

LP Telarc DG-10093-2 (2)/\$24.98
LP DG-10103/\$12.98

KODALY, ALFVEN, ENESCO

Baltimore Symphony Orchestra

Maestro Comissiona, con.

LP Vox Cum Laude D-VCL 9073/
Moss Music Group/\$7.98
CA D-VCS 9073/\$7.98

RODGERS, RICHARD

Victory At Sea

LP Original Master Recording 3-150
(3)/Mobile Fidelity/\$50.00

SCHUBERT, MENDELSSOHN, CHOPIN

Andre-Michel Schub

LP Vox Cum Laude D-VCL 9075/Moss Music Group/\$7.98
CA D-VCS 9075/\$7.98

VARIOUS ARTISTS

The Sound Of Christmas

LP CBS FM 39167/no list
CA FMT 39167/no list

VERDI

Arias Vol. II

Anna Romowa-Sintow

LP Vox/Turnabout TV 34862/
Moss Music Group/\$5.98
CA CT 4862/\$5.98

VIVALDI

6 Sonatas for Cello & Harpsichord

Sharon Robinson, Anthony Newman

LP Vox Cum Laude VCL 9074/
Moss Music Group/\$7.98
CA VCS 9074/\$7.98

SOUNDTRACK

SOUNDTRACK FROM TV SPECIAL

The Snowman

LP CBS FM 39216/no list
CA FMT 39216/no list

COMPACT DISC

BEETHOVEN

5 Piano Concertos

Rudolph Serkin, Boston Symphony Orchestra

Seiji Ozawa, con.

CD Telarc CD-80061-5 (3)/no list

BENATAR, PAT

Tropico

CD CBS YK 41471/no list

BENNETT, ROBERT RUSSELL

The Many Moods Of Christmas

Atlanta Symphony Orchestra, Chamber Chorus

Robert Shaw, con.

CD Telarc CD-80087/no list

CARLOS, WENDY

Digital Moonscapes

CD CBS MK 39340/no list

ENGLISH CHAMBER ORCH./LEPPARD

Wynton Marsalis

CD CBS MK 39061/no list

GLASS, PHILIP

Glassworks

CD CBS MK 37265/no list

HANDEL

Messiah

Atlanta Symphony Orchestra, Chamber Chorus

Robert Shaw, con.

CD Telarc CD-80093-2 (2)/no list
CD CD-80103/no list

IGLESIAS, JULIO

1100 Bel Air Place

CD CBS CK 39157/no list

JAMES, BOB

All Around The Town

CD CBS CGK 36786/no list

JAMES, BOB

Rameau

CD CBS MK 39540/no list

JAMES, BOB

Touchdown

CD CBS CK 35594/no list

JOEL, BILLY

Piano Man

CD CBS CK 32544/no list

KAPP, RICHARD

The Greatest Hits Of 1720

CD CBS MK 34544/no list

NELSON, WILLIE

City Of New Orleans

CD CBS CK 39145/no list

QUIET RIOT

Condition Critical

CD CBS ZK 39516/no list

SPRINGFIELD, RICK

Beautiful Feelings

CD Mercury 824 107-2/PolyGram/no list

SPRINGSTEEN, BRUCE

Greetings From Asbury Park, NJ

CD CBS CK 31903/no list

STREISAND, BARBRA

Classical Barbra

CD CBS MK 33452/no list

(Continued on page 55)



L.A. Woman (1980s Version). The Doors are coming, and MCA's got 'em. On the set of the video for "L.A. Woman" are, from left, Doors keyboardist and video director Ray Manzarek, model Krista Erickson, associate producer Rick Schmedlin, cinematographer Allen Daviau, Doors management member Ben Edmonds and publicist Danny Sugerman. In addition to the new clip, heretofore unseen footage will be included in the upcoming MCA Home Video title.

Manufacturers Urge Dealers To Move Strongly Into Sales

BY EARL PAIGE

FULLERTON, Calif. Home video retailers are being encouraged more strongly than ever to push sales of music video and classic features. The urgency of moving beyond rental and over-emphasis on new feature film product resulted in heated debate at a recent meeting of dealers here.

"There's more to the home video business than movies, and there's more to the movie business than current movies," argued Harold Weitzberg of Karl Home Video during the regular bi-monthly Video Software Dealers Assn. (VSDA) Southern California chapter gathering held here Nov. 6.

With the announced theme of the meeting the creation of a sales market, manufacturer panelists made vigorous presentations and were forced to confront equally strong objections. Panelists Cory Connery of Warner Home Video and Herb Fisher of Key Video fought off attacks on meager stock balancing percentages and allegations that mass merchandisers get better terms than mom-and-pops.

Connery, who was nominated as a chapter officer along with Bob Stolarski of MCA and Weitzberg, and therefore representing a new rapport with the dealer group, plugged music video product hard. His presentation on a Prince "Purple Rain" display contest received immediate validation when the chapter's president demonstrated via a video that his store already has its entry up and working.

Fisher also plugged music video by mentioning that Key will have three previously unreleased Elvis Presley titles as part of RCA Records' 50th anniversary Presley push: "Love Me Tender," "GI Blues" and "Blue Hawaii."

Weitzberg, who was not a panelist but was elected as the group's first vendor officer (Billboard, Nov. 17), made a strong pitch to feature classics and music titles as gift items. "Don't think rental during Christmas," he urged a group proud of wresting its rental business out of the turmoil. "Christmas is the time to sell."

In urging dealers to take some risk and go with a few titles they know they can sell, Weitzberg

hurled the gauntlet. "If you don't have this product, customers will go to Licorice Pizza and Music Plus," he said, citing two prominent local record/tape chains vigorously expanding in home video rental and sales.

Connery emphasized that "Purple Rain" is "the first price point for us" and noted that it was "coming just three and a half months after theatrical release." He also plugged two more music videos coming prior to Christmas: Madonna's "Like A Virgin" at \$19.98 and a 60-minute Ronnie Dio package at \$29.95 (Billboard, Nov. 17).

Key's Fisher pushed classic feature films, saying that he sees dependency on new releases as becoming increasingly risky and feels that home video dealers have a chance to develop a market ancillary to theatrical art houses. Identifying Key as a totally autonomous subsidiary of CBS/Fox that is only five months old, Fisher made points by announcing direct-to-dealer shipments of sales aids. One is a pressbook with slick graphics ready for newspaper advertisements, featuring classics starring Errol Flynn, Paul Muni, Bette Davis, James Cagney, John Wayne, Gary Cooper, three Busby Berkeley musicals and seven Humphrey Bogart titles.

Although debate ensued over early pay television windows, with complaints centering on "Raiders Of The Lost Ark" and "The Natural," other delegates at the gathering said they were impressed by the variety of feature movies Connery introduced, at least some of which were indicated for unusually fast dealer windows.

One example was "Protocol," the new Goldie Hawn release that Connery acknowledged was a last-minute addition—so rushed it was added on his trailer in black & white. "That's not even on the street yet, and they're saying we'll get it in March," exclaimed Licorice Pizza's Chris Siciliano. "Best Of Belushi" was another new release that Siciliano and others said looked very strong.

That the Southern California VSDA chapter, enjoying such proximity to Hollywood, may continue as a unique product showcase was indicated by remarks of outgoing

(Continued on page 29)

VINTAGE TV SHOWS EYED AS NEW GENRE

Major Studios Sifting Through Old Programming

BY FAYE ZUCKERMAN

LOS ANGELES Vintage television programming appears set to emerge as a new home video genre, and most manufacturers are hopeful that it will stimulate a sale market.

Old tv shows that will be offered on videocassette in 1985 range from the familiar, like "I Love Lucy," "Star Trek," "Candid Camera" and "Kojak," to such relatively obscure fare as the "Night Gallery" episode that launched Steven Spielberg's career and two short-lived comedy series: "Police Squad," created by the men behind the film "Airplane!," and "Working Stiffs," starring Jim Belushi and Michael Keaton.

All of the major motion picture studios' home video companies say they are sifting through thousands of hours of television programming and looking over licensing rights to determine the viability of this genre in the home video marketplace.

RCA/Columbia Pictures Home Video president Robert Blattner says that his firm is considering several options for packaging its old tv programming. One notable concern, he says, is whether RCA/Columbia should be releasing two or four half-hour shows per cassette.

"If it's a collector's item, would people prefer to buy two half-hours at a lower price?" he asks, noting the success of the firm's Three Stooges series, which carries a \$29.98 price tag.

Blattner won't comment on any specific programs being considered by RCA/Columbia. But he says that the area of vintage tv programming is "important" for the Burbank firm.

According to Tim Clott, a vice president at Paramount Home Video, the company has scrubbed earlier plans to roll out "Star Trek" through a mail order scheme and is planning an early 1985 retail launch

for selected episodes of the science fiction series. He adds that no price has been set yet.

In addition to "Star Trek," "I Love Lucy" and "Working Stiffs," the home video giant is considering releasing episodes of "The Untouchables" and several made-for-television movies. Clott explains that Paramount Home Video has access to many Paramount-owned vintage tv properties.

MCA Home Video is planning to pull programs from Universal Studios' television library, which includes Steven Spielberg's classic "Night Gallery" starring Joan Crawford. MCA vice president of programming/acquisitions Ted Schmidt says that other likely candidates for 1985 release are the miniseries "Rich Man, Poor Man," "79 Park Ave" and "Captains And Kings."

MCA is also considering releasing the tv movies "Aspen" and "The Dark Secret Of Harvest Home," the latter starring Bette Davis, as well as episodes of "Leave It To Beaver" and "Kojak," says Schmidt. "I suspect that the made-for [tv movies] will cost \$59.95, and the tv compilations will be about \$29.95," he says.

Last year's holiday selling season saw MCA Home Video roll out the first vintage television comedy series on video, a compilation reel of two classic episodes of "The Jack Benny Show." Although it's met with only mild success, Schmidt says, MCA has consistently received re-orders for its flagship tv title.

Since then, Thorn EMI Home Video has released the tv documentary "The World At War," Vestron Video has launched "Candid Camera Vol. 1," Maljack will come out with "The Prisoner" and Embassy Home Entertainment has started shipping the first of its "Mary Hartman, Mary Hartman" series.

Embassy has an extensive library

of television shows, including Norman Lear's classic "All In The Family," "The Jeffersons" and "Sanford And Son." Robin Montgomery, Embassy's vice president of marketing, cites the short-lived late-night comedy soap opera "All That Glitters," the "Mary Hartman" sequel "Fernwood Tonight" and "Sanford And Son" as possible 1985 releases.

The firm is testing the tv video area with the initial launch of selected "Mary Hartman, Mary Hartman" episodes, says Montgomery. "Pre-orders of 7,000 for 'Mary Hartman' might sound disappointing, but it's a new area," she adds. "We believe that it will start to grow."

Using the success of "The Day After," which the firm paid around \$1 million to acquire, as a reference point, Montgomery contends that made-for-television movies also stand poised to become a viable new genre for the home video field.

Embassy, like International Video Entertainment, Trans World Entertainment/USA, Media Home Entertainment and the major studios, says that the made-for titles bode better in foreign markets than in the U.S. Notes Bill Gallagher, executive vice president and general manager of MGM/UA's home video unit: "Television movies rarely get exposure abroad. Few see theatrical releases, and consequently, a home video version does extremely well [in foreign territories]."

In addition to its successful "Golden Age Of Television" series, MGM/UA plans to roll out several television movies, including "Death Of A Centerfold" and "Something About Amelia."

Video firms say that an obstacle facing home video firms' launch of many tv classics, specifically the Ed Sullivan and Jackie Gleason shows, is clearing music rights, among other

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FOR WEEK ENDING NOVEMBER 24, 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	11	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98
2	5	10	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	Laser CED	29.95 29.95
3	2	9	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	CED Laser	29.98 34.98
4	3	2	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	Laser	39.98
5	4	13	THE BIG CHILL ▲◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	CED Laser	29.95 29.95
6	7	20	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	CED Laser	29.98 39.98
7	6	4	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	CED Laser	29.95 29.95
8	8	3	ICEMAN ▲◆	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	Laser	29.98
9	NEW ▶		SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	Laser	29.98
10	10	8	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.

FOR WEEK ENDING NOVEMBER 24, 1984

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TOP VIDEOCASSETTES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price	Compiled from national retail store sales reports.					
1	2	132	JANE FONDA'S WORKOUT ▲◆	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NR	VHS Beta	59.95 59.95						
2	1	11	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98 79.98						
3	5	49	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	24.95 24.95						
4	3	11	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	39.95 39.95						
5	4	9	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	79.95 79.95						
6	6	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	79.95 79.95						
7	8	7	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta	79.95 79.95						
8	12	47	MAKING MICHAEL JACKSON'S THRILLER ▲◆	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95 29.95						
9	10	7	1984 SUMMER OLYMPICS HIGHLIGHTS ●	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR	VHS Beta	29.95 29.95						
10	7	23	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MaClaine Debra Winger	1983	PG	VHS Beta	39.95 39.95						
11	15	2	NEVER CRY WOLF	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	VHS Beta	79.95 79.95						
12	11	22	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY ◆	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95 29.95						
13	14	22	LIMITED GOLD EDITION CARTOON CLASSICS DONALD ◆	Walt Disney Home Video 200	Donald Duck	1984	NR	VHS Beta	29.95 29.95						
14	25	6	SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta	79.95 79.95						
15	22	16	THE BIG CHILL ▲◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	79.95 79.95						
16	17	3	BREAKIN' ▲	Cannon Films Inc. MGM/UA Home Video 800447	Adolfo Quinones Michael Chambers	1984	PG	VHS Beta	79.95 79.95						
17	9	7	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta	79.98 79.98						
18	18	36	THE JANE FONDA'S WORKOUT CHALLENGE ●	Karl Video Corporation KVC-RCA 051	Jane Fonda	1984	NR	VHS Beta	59.95 59.95						
19	32	61	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	24.95 24.95						
20	13	3	FIRESTARTER ●	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta	79.95 79.95						
21	36	3	THE BOUNTY	Orion Pictures Vestron 5044	Mel Gibson Anthony Hopkins	1984	PG	VHS Beta	No listing						
22	16	9	HEARTBEAT CITY	Elektra Entertainment Warner Home Video 34024	The Cars	1984	NR	VHS Beta	29.98 29.98						
23	20	42	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Association 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95 39.95						
24	NEW		MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Conchita Alonso	1984	R	VHS Beta	79.95 79.95						
25	24	25	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	79.95 79.95						
26	31	6	RACING WITH THE MOON	Paramount Pictures Paramount Home Video 1668	Elizabeth McGovern Sean Penn	1984	PG	VHS Beta	59.95 59.95						
27	NEW		RAQUEL, TOTAL BEAUTY AND FITNESS	Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	VHS Beta	39.95 39.95						
28	23	5	BEAT STREET ●	Orion Pictures Vestron 5047	Gina Belafonte Rae Dawn Chong	1984	PG	VHS Beta	No listing						
29	NEW		THE POLICE-THE SYNCHRONICITY CONCERT	A&M Video, I.R.S. Video, RCA Columbia Pictures Home Video 1002	The Police	1984	NR	VHS Beta	39.95 39.95						
30	34	90	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	24.95 24.95						
31	26	21	LIMITED GOLD EDITION CARTOON CLASSICS PLUTO ◆	Walt Disney Home Video 202	Pluto	1984	NR	VHS Beta	29.95 29.95						
32	NEW		THE PHILADELPHIA EXPERIMENT	Thorn/EMI Home Video 2547	Nancy Allen Michael Pare	1984	PG	VHS Beta	79.95 79.95						
33	33	36	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	24.95 24.95						
34	28	8	ICEMAN ▲◆	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta	69.95 69.95						
35	35	19	CULTURE CLUB: KISS ACROSS THE OCEAN	CBS-Fox Music Video 6659	Culture Club	1984	NR	VHS Beta	29.98 29.98						
36	19	21	LIMITED GOLD EDITION CARTOON CLASSICS MINNIE ◆	Walt Disney Home Video 199	Minnie Mouse	1984	NR	VHS Beta	29.95 29.95						
37	38	21	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta	79.95 79.95						
38	27	16	LASSITER ▲	Warner Home Video Warner Brothers Pictures 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta	79.95 79.95						
39	29	70	DURAN DURAN ●	Thorn/EMI TVD Thorn/EMI Tvd 1646	Duran Duran	1983	NR	VHS Beta	29.95 29.95						
40	21	21	LIMITED GOLD EDITION CARTOON CLASSICS SILLY SYMPHONIES ◆	Walt Disney Home Video 204	Animated	1984	NR	VHS Beta	29.95 29.95						

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◆ International Tape Disc Assn. seal for sales and/or net rentals of \$1 million at wholesale.



Man Praying For Videocassette Sales. The members of Men At Work look on as Collin Hay tries for some celestial intervention to help boost the sales of the group's new videocassette release, the \$29.98 "Men At Work Live In San Francisco Or Was It Berkeley?" Shown from left are band members Collin Hay, Ron Strykert, Greg Ham, John Rees and Jerry Speiser.

VCR Expectations Lowered Japan Production Projection Revised

BY SHIG FUJITA

TOKYO Growing U.S. stockpiles of video recorders and a slowdown in domestic sales are responsible for a downward revision of 1984 production estimates announced here by the Electronic Industries Assn. of Japan.

According to the trade group, total VCR production this year is likely to reach 25.7 million units, 1.3 million less than the original projection of 27 million units.

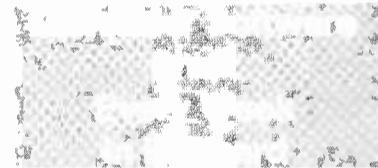
Domestic deliveries in September were 296,000 units, more than 6% down from the corresponding figure last year. It has been more than five years since the monthly totals showed such a drop.

The figures for October showed a small increase of 3% over the 1983 results. However, the industry is hopeful that two-digit percentage increases will be recorded in the last two months of this year.

VCR penetration in Japan is esti-

mated at up to 35%, and surveys indicate that those who do not yet possess machines are eager to acquire them. However, with low-priced models being launched one after the other and strong expectations that 8mm recorders will appear on the market in 1985, many consumers are taking a wait-and-see attitude.

Also contributing to the trimmed production estimates is slack European sales, largely the result of EEC/Japanese trade agreements. Currently 20% below 1983 levels, export volumes to Europe are expected to fall further, and some manufacturers are reportedly considering the cancellation of December hardware shipments from Japan.



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Yes Shot In Canada. In preparation for the shooting of a concert video of Yes in Canada, director Steve Soderbergh, center, and line producer John B. House, right, tell drummer Alan White what those big round things he's going to be hitting are. Mixed concert and interview footage done around the performance will be shown on pay cable and released on videocassette.

VINTAGE TV SHOWS

(Continued from page 18)

er licensing considerations. Notes a spokesman for CBS/Fox Video: "Video is primarily a rental market. Can you justify the cost of guild, union, music and licensing fees for a title that might not see sell-through?"

CBS/Fox has taken a "wait and see" attitude regarding television product, the spokesman says. "We are moving cautiously, watching how the industry emerges," he adds, noting that the New York firm has access to the television catalogs of CBS and 20th Century-Fox. Mid-1985 will likely see CBS/Fox launch the tv movie "Blood Feud," a

compilation reel of "Batman" episodes and possibly several "M*A*S*H" shows.

Warner Home Video has also dipped into its television library. It will roll out 16 episodes of the long-running "Saturday Night Live" series, with guests including Ray Charles, Paul Simon, Sissy Spacek, Joe Cocker, Carly Simon, Andy Kaufman, Madeleine Kahn and the Blues Brothers.

According to a spokesman for Warner Home Video, no other vintage tv programs are currently being considered for release, though the company is reviewing the licens-

ing for many of its top titles. The price of each "Saturday Night Live" episode is \$39.98.

**Computer Software
Chart
Every Week
In Billboard**

Pioneer To Add 1,000 Titles to LaserVision Catalog

TOKYO Pioneer here plans to add 1,000 new titles to its LaserVision videodisk catalog by September, 1985, in an ambitious bid to boost overall market acceptance of the Philips-originated system.

The first Pioneer LD-1000 videodisk player went on sale here in October, 1981, with 70 software titles available. Since then the catalog has grown to around 1,000.

The decision to double this number in the space of a single year follows better-than-expected financial results for the company's video arm. Originally expected to go into the black in 1985, the division actually recorded a profit, as yet undisclosed, for the fiscal year just ended, hence the aggressive expansion bid now planned.

Software production by subsidiary company Pioneer Video will be increased by 400,000 to 500,000 units monthly at the end of the year and is expected to grow further by next spring, to some 800,000 videodisks a month.

land, West Germany, Belgium, Denmark and Norway, and published in the U.K. consumer magazine Which, says that the least reliable makes included in the survey needed three times as many repairs as the best. On average, machines between three and four years old stood a 25% chance of needing repair in any 12-month period.

Top of the reliability league was Panasonic, with 87% of its video recorders repair-free, followed by Hitachi, Ferguson, JVC and Mitsubishi, all using the VHS format. Bottom of the list was Philips, whose V2000 format is under pressure from Japanese manufacturers in its North European home markets. Among one- to two-year-old recorders, there were 80 repairs for every 100 Philips VCRs.

European Consumer Survey VCR Reliability Scrutinized

LONDON A survey of more than 6,000 VCR owners in six European countries has concluded that one in every three new machines rented or purchased will need repair before it is two years old.

The report, organized by consumer watchdog groups in Britain, Hol-

Big Year for Top Japanese Firm

TOKYO Toei Video, which has the biggest share of the Japanese videocassette market with a 27% slice of the action, is aiming at sales of 12 billion yen (roughly \$49 million) for fiscal 1984, which ends August, 1985.

That would represent an increase of 20% on the previous year's trading.

The company plans to release around 20 new titles every month. Emphasis will remain on movies and cartoons, but there will be an increase in the number of rock/pop music tapes. Toei also plans three or four videodisk titles a month.

The Japanese video software industry recorded total sales of \$44 million in fiscal 1982 and some \$91 million in fiscal 1982. The projection for 1984 is roughly \$205 million.

MANUFACTURERS URGE

(Continued from page 27)

1984 president Albert Diedrich, operator of three Video Station stores.

Diedrich paid tribute to the many vendors who have participated in chapter programs. "CBS/Fox was about the only one who turned us down, but they did it very politely," said Diedrich, without any indication of the historical battle between the national VSDA and the movie studios over rental legislation. What's more, he noted that for the first time since the chapter formed in late 1981, cocktails and hors d'oeuvres for the meeting were sponsored by vendors, in this case Warner Home Video and Key Video.

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FOR WEEK ENDING NOVEMBER 24, 1984

Billboard

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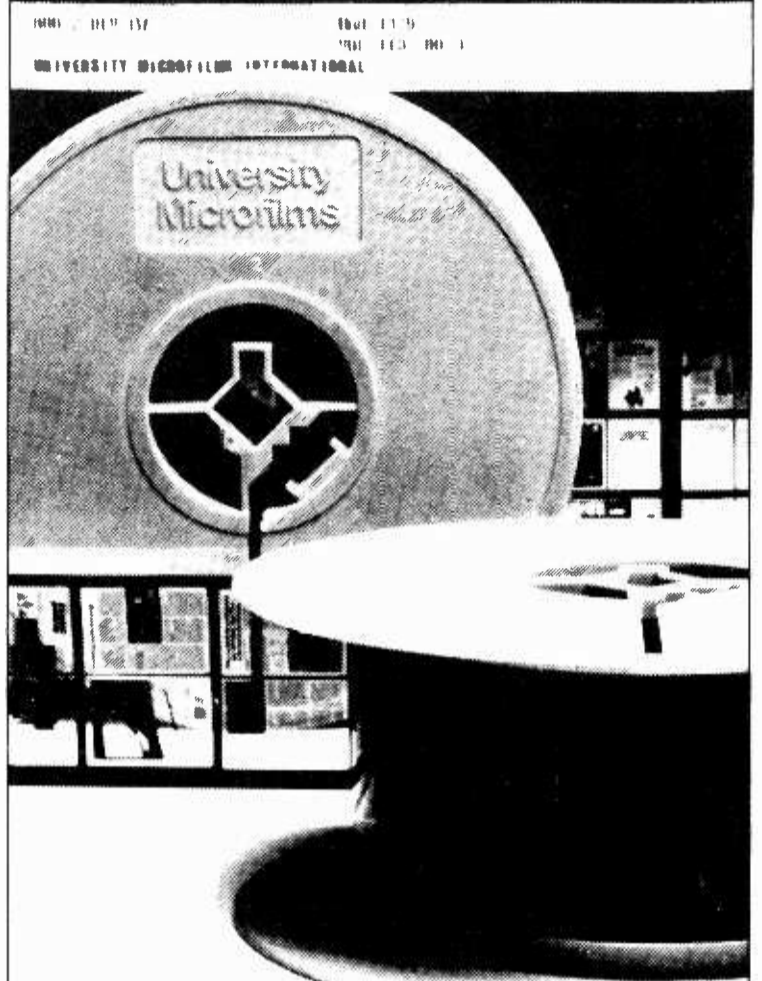
TOP VIDEOCASSETTES RENTALS

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	10	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta
2	3	6	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta
3	2	9	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta
4	4	7	AGAINST ALL ODDS	RCA Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta
5	5	4	FIRESTARTER ●	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta
6	13	2	MOSCOW ON THE HUDSON	RCA Columbia Pictures Home Video 60309	Robin William Maria Conchita Alonso	1984	R	VHS Beta
7	6	6	SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta
8	16	3	NEVER CRY WOLF	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	VHS Beta
9	8	6	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta
10	7	10	FOOTLOOSE	Paramount Home Video Paramount Pictures 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta
11	10	4	THE BOUNTY	Orion Pictures Vestron 5044	Mel Gibson Anthony Hopkins	1984	PG	VHS Beta
12	9	9	ICEMAN ▲ ◆	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta
13	14	3	CANNONBALL RUN II	Warner Bros. Pictures Warner Home Video 11377	Burt Reynolds Dean Cain	1984	PG	VHS Beta
14	11	16	THE BIG CHILL ▲ ◆	RCA Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
15	28	2	THE PHILADELPHIA EXPERIMENT	Thorn EMI Home Video 2547	Nancy Allen Michael Pare	1984	PG	VHS Beta
16	30	3	FRIDAY THE 13TH-THE FINAL CHAPTER	Paramount Pictures Paramount Home Video 1539	Dana Kimball Paul Krata	1984	R	VHS Beta
17	15	5	RACING WITH THE MOON	Paramount Pictures Paramount Home Video 1668	Elizabeth McGovern Sean Penn	1984	PG	VHS Beta
18	25	25	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
19	36	3	BREAKIN' ▲	Cannon Films Inc. MGM UA Home Video 800447	Adolfo Quinones Michael Chambers	1984	PG	VHS Beta
20	12	7	ICE PIRATES ●	MGM UA Home Video 800427	Robert Urich Mary Crosby	1984	PG	VHS Beta
21	23	21	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
22	20	17	TANK ▲ ◆	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1983	PG	VHS Beta
23	18	23	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MaClaine Debra Winger	1983	PG	VHS Beta
24	31	3	THIS IS SPINAL TAP	Embassy Pictures Embassy Home Entertainment 2081	Christopher Guest Michael McKean	1984	R	VHS Beta
25	17	4	BEAT STREET ●	Orion Pictures Vestron 5047	Gina Belafonte Rae Dawn Chong	1984	PG	VHS Beta
26	26	50	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	Beta VHS
27	24	19	EDUCATING RITA ▲ ◆	RCA Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta
28	33	29	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
29	29	16	LASSITER ▲	Warner Home Video Warner Brothers Pictures 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta
30	27	5	HARDBODIES	RCA Columbia Pictures Home Video 60366	Grant Cramer Teal Roberts	1984	R	VHS Beta
31	21	18	BLAME IT ON RIO ▲ ◆	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta
32	22	12	PURPLE HEARTS ▲	Warner Brothers Pictures Warner Home Video 20018	Cheryl Ladd Ken Wahl	1984	R	VHS Beta
33	39	10	THE DRESSER ▲ ◆	RCA Columbia Pictures Home Video 10184	Albert Finney Tom Courtney	1983	PG	VHS Beta
34	32	13	SWING SHIFT ▲	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta
35	19	6	UP THE CREEK ●	Orion Pictures Vestron 5043	Tim Matheson Stephan Furst	1984	R	VHS Beta
36	34	6	HOT DOG... THE MOVIE	MGM UA Key Video 4723	David Naughton Shannon Tweed	1984	R	VHS Beta
37	35	24	SILKWOOD ◆	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta
38	37	12	HOTEL NEW HAMPSHIRE ●	Orion Pictures Vestron 5042	Jodie Foster Beau Bridges	1984	R	VHS Beta
39	38	36	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
40	40	5	MAKING THE GRADE	Cannon Films Inc. MGM UA Home Video 800448	Judd Nelson	1984	PG	VHS Beta

● Recording Industry Assn. Of America (RIAA) seal for sales licensed rentals of 37,500 units or sales licensed rental 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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Looking Out For Scandal. As video music executives look on in surprise, Patty Smyth of Scandal shows that yes, rock stars can read, in a recent visit to the set of "This Week's Music," the daily syndicated music video show. The watchers are, from left, associate director Michael Drutman, director Michael Bernhaut, program and marketing director Marcus Peterzell, Smyth, talent coordinator Greg Beneditti, and Debbie Samuelson, associate director of video promotion for Columbia Records.

New Video Clips

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

AC/DC

Jailbreak
Jailbreak '74/Atlantic
Not Available
Not Available

ALPHAVILLE

Big In Japan
Forever Young/Atlantic
Bleter Melter
Bleter Melter

ANIMATION

Obsession
Animation/Mercury
Ken Waiz Productions
Amos Poe

BLACKFOOT

Morning Dew
Vertical Smiles/Atco
Alexis Omeltchenko/Kris Mathur
Michael Heldman

BLANCMANGE

That's Love
Mange Tout/Sire Records
Cherry Red Music
Tim Pope

THE CHURCH

Constant In Opal
Remote Luxury/Warner Bros.
Phill Austin
Phill Austin

MORRIS DAY AND THE TIME

Jungle Love
Ice Cream Castles/Warner Bros.
(Excerpt from the film "Purple Rain")
Cavallo, Ruffalo & Fargnoli
Albert Magnoli

RONNIE JAMES DIO

We Rock
(Excerpt from the Warner Music Video "A Special at The Spectrum", distributed by Warner Music Video, a division of Warner Bros. Records, Inc.)
NFL Films/Niji Productions
Phil Tuckett

FIONA

Love Makes You Blind
"No Small Affair" (original soundtrack)/Atlantic
Alexis Omeltchenko for Pendulum Productions
Michael Heldman

JIMI HENDRIX

Voodoo Child
Kiss The Sky/Warner Bros.
Francie Moore
Leslie Libman

AL JARREAU

After All
High Crime/Warner Bros.
Francie Moore/Design Arts
Leslie Libman

DAVID JOHANSEN

Heard The News
Sweet Revenge/Passport/JEM
Bob Zuckerman/Wolfe Co.
Francis Della

RED SPEEDWAGON

I Dowanna Know
Wheels Are Turnin'/Epic
Cinesong Corp.
Kevin Dale/Sherry Revo

ELTON JOHN

Who Wears These Shoes
Breaking Hearts/Geffen
T'Boo Dalton For Picture Music International
Just Jaekin

JULIAN LENNON

Valotte
Valotte/Atlantic
Martin Lewis for Springtime Productions
Sam Peckinpah

LOS LOBOS

Will The Wolf Survive
How Will The Wolf Survive/Slash/Warner Bros.
Francie Moore/Design Arts
Mick Haggerty

RAMONES

Howling At The Moon
Too Tough To Die/Sire
Francis Della/Wolfe Co.
Francis Della

TOM ROBINSON

War Baby
Hope and Glory/Geffen
John Pierce/Echo Film/Solus
John Pierce

THE SCHEMERS

I Want Some Fun
Not Available/Big Bubble
Audvid Productions, Inc.
Michael Burlingame
Audvid Productions, Inc.
Michael Burlingame

THE STERLING COOKE FORCE

Hit And Run
Full Force/Ebony
Unlimited Video Productions
Gary C. Danish

TALKING HEADS

Once In A Lifetime
Stop Making Sense/Sire Records
Gary Goetzman
Jonathon Demme

TEENA MARIE

Lovergirl
Starchild/Epic
Alexis Omeltchenko
Tony Greco

VAN HALEN

Hot For Teacher
1984/Warner Bros.
Jerry Kramer/Glenn Goodwin
Pete Angelus/David Lee Roth

Latest Production: More Than \$500,000 JOEL'S MANAGER KEEPS THE CLIP FAITH

BY TONY SEIDEMAN

NEW YORK Billy Joel has made a specialty of creating glossy, carefully crafted and increasingly high-budget videos of his songs. His most recent video music effort, "Keeping The Faith," reportedly cost more than \$500,000 and employed about 120 actors for almost a week in Long Island City's Silvercup Studio.

In this first in a two-part series, Rick London, Joel's manager, offers his impressions of the video music industry and where it is going. Joel's video producer John Small will have his say in a subsequent article.

"There is more value to them than promotion. Videos are programming—absolute, total entertainment programming," says London. "To me, videos are movies," he adds, and his plans for "Faith" reflect that orientation.

According to London, "Faith" will actually be in 500 movie houses

by the end of this month, with Concert Cinema handling the distribution. Concert Cinema specializes in the distribution of performance rather than conceptual clips, but London says he chose to go with the organization because of the amount of research and development work it has done.

According to London, the company "has a wealth of information as far as what markets the artist has done well in." This fits well with the reasons he chose to put the clip into movie theatres—not just to make money directly, but also to help sell albums.

"Keeping The Faith" will be a standard-length video clip, running around five minutes long. In it, Joel defends himself against criticism that he is exploiting the music of the past rather than being creative in the present.

London suggests that music videos, especially clips like the ones Joel does, "are truly the ultimate in

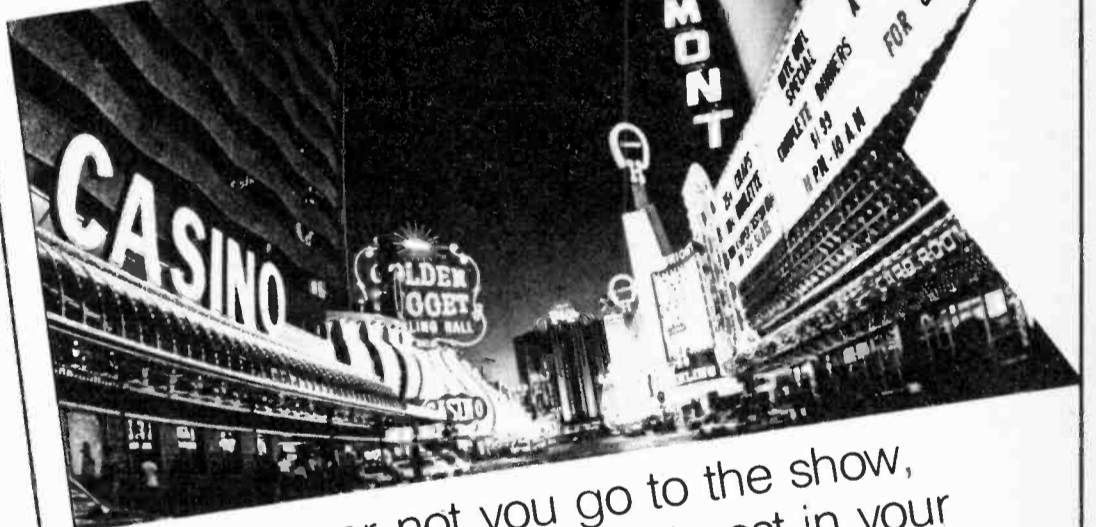
entertainment commercialism. It's a subliminal product plug. When you walk out of the theatre, maybe you'll buy an 'Innocent Man' album."

Even though he sees music videos as programming, London acknowledges that it is not yet easy to make them pay off directly. "If we sell records, we recoup the cost," he says.

Right now, he says, he and his company "don't plan for future exploitation—we dream about it." He adds, "We don't believe that after making a video for the purpose of promoting an album" it will be easy to find a ready consumer market to purchase the video title.

Even so, as Joel's manager, he is becoming increasingly careful about the amount of exposure he allows his artist's clips to get. London says he's "just asked MTV to come to us for permission when they play our video clips," because "the more
(Continued on page 32)

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Greensboro Station: We're Not MTV

New All-Music WLXI Is Not for Teens Only

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

NEW YORK Since its March 5 launch, WLXI-TV 61 in Greensboro, N.C. has had to contend with the severe marketing problems brought on by the popular association of all such channels with MTV.

To combat this perceived negative association by prospective advertisers, the station, which serves some 400,000 households in the North Carolina "Triad" area delineated by Greensboro, Winston-Salem and High Point, has borrowed many of the localized programming and promotional techniques that have proven so successful for radio.

"The greatest single difficulty for stations like ourselves in terms of marketing is the preconceived notion that we're all the same as MTV," says Rick Snowdon, WLXI's executive vice president and general manager. "So we're faced with a monumental marketing task."

"We're absolutely and unequivocally confused with MTV and particularly its young target audience and the kinds of videos geared to it. But we offer a more contemporary hit video format aimed primarily at the 18-34 demographic, with 18-49 as our secondary demo and teens last.

BILLY JOEL CLIP

(Continued from page 31)

they play them on tv, the less people are going to want to buy them on home video."

Although London is uncertain about the aftermarket for Joel's clips, he's been careful to keep hold of as many rights as possible just in case. "Columbia [Joel's label] has no ownership of our videos," he says.

London claims that many of the people who use videos are not paying their fair share of the costs. When the clip boom first started, he says, "Record companies' attitudes were, 'We don't pay you to do interviews, we're not going to pay you to do this,'" and although the point of view has changed with time, he maintains that the labels should pitch in more dollars.

All outlets that use clips should also pay for the right to air them, according to London. "We've got to recoup the cost of making a video," he says, with more money going directly to the artist. "We're the ones that have been getting the s*t beat out of us," he says, by financing the

And within the framework of video, we're dealing with an entirely different type of animal, and have much more leeway than just a top 40 playlist. We can include country, beautiful music and black videos and we'll get the teens anyway. But we'd die in the Triad if we limit our target to teens."

Snowdon came to the station three months ago from an AM radio station in the Tampa Bay market with a country/adult contemporary format. "I've sold radio, but I've never seen a tougher marketing job in my life when it comes to convincing advertisers and the public that you're different than MTV," he says. "Because if you want to sell to a gentleman, say, who owns a local clothing store and thinks that teens and pre-teens are the only ones glued to the set, he's immediately labelled you as a kids' market, which a lot of advertisers don't want. So our main objective, which I can't underscore enough, is to apply the fundamentals of radio from not only a music orientation but from the programming and sales orientation. Because we have the ability to provide the reach of television as well as the frequency of radio, and what more can you ask for?"

On the programming side, WLXI is day-parted much like a radio station, using on-air VJs shown at work in the actual control room. Ac-

ording to programming director Jeff Johnson, the 18-hour programming day is split up into four main parts. The 7 a.m. to 1 p.m. segment, which includes his own two-hour "video lunch" show, starts out with the soft, slow, easy sounds of artists like Lionel Richie and Dolly Parton and progresses to the "more power pop" of Jeffrey Osborne, Rickie Lee Jones, Chaka Khan and Lee Greenwood. From 1-5 p.m., Johnson says, "The kids are out of school, and while we're not shooting for them, we're going to get them with the Duran Durans and the Police."

The 5-9 p.m. slot continues in this vein, adding in funkier jazz and r&b clips along with reggae artists and rockers like Sammy Hagar. From 9 p.m. to the 1 a.m. signoff, harder rock along the lines of Van Halen, Quiet Riot and John Cafferty & the Beaver Brown Band prevails, though Johnson stresses that there is heavy overlap throughout the day: "Everything out in the market is in our library and getting exposure, because the wide variety of different artists and styles that we play corresponds to the wide variety of people in the Triad."

The complete WLXI playlist, adds Johnson, covers some 60-70 rotation clips and 45-60 mediums. Other programming includes local concert headlines, video news reports, live guest-star VJ shows, and special programs including Johnson's "Platter Matters," a "Sunday In The Country" country video show hosted by High Point jeans shop owner Billy Craven, and the "Rock-N-America" syndicated show.

Snowdon notes that WLXI's local image, as produced by its local personalities and local news reports, helps set it apart from its national cable competition. An additional similarity with local radio is the station's use of promotional events, especially those that are community-related.

Johnson says that WLXI is involved in a series of "cable salutes" to the 10 systems carrying the station, but notes an "ID problem" in that the systems carry it on several different channels, thus necessitating frequent station identification. As for competition from newer cable music services like Cable Music Channel, Snowdon, while conceding a similar format, states that WLXI was there first and is stronger in its localization as well as its 100% market saturation.

To facilitate good relations with the record companies that supply WLXI's programming, newsletters are regularly sent out to the labels as well as area newspapers and publications. Snowdon says that the station will not pay for videos because it provides "avenues of exposure" for record company product, and to have to pay for video rights would "either wipe out our kind of station or force us to go to more limited programming." But he is grateful for the "tremendous amount of co-operation" from the labels, who he says constantly inform him when their MTV contractual periods are up.

JIM BESSMAN

costs of an industry where there is no direct payout.

"We've recorded albums for less than we've spent on this video," says London. He notes that "Faith" "is a union shoot, which jammed the budget way up, and nobody wants to pay for it."

Unions are inevitable for video clips that use big-name artists, London says. Almost all celebrity performers are Screen Actors Guild members, he notes, and the union appears to have been watching for unsanctioned appearances. "Christie [Brinkley] got a letter" from SAG, he notes.

"If you're going to be in New York, it's going to be hard not to be union," London says. "All the unions will continually try to organize the video business. These dancers are getting more money from music video than they are from Broadway."

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		AS OF NOVEMBER 17, 1984		WEEKS ON PLAYLIST
		MUSIC TELEVISION		
This report does not include videos in recurrent or oldie rotation.				
VIDEOS ADDED THIS WEEK	ANIMATION OBSESSION	Mercury	LIGHT	
	ARMORED SAINT CAN U DELIVER	Chrysalis	LIGHT	
	AUTOGRAPH TURN UP THE RADIO	RCA	BREAKOUT	
	LINDSEY BUCKINGHAM SLOW DANCING	Elektra	POWER	
	JOE "KING" CARRASCO CURRENT EVENTS	Jem/Important	NEW	
	THE CHURCH CONSTANT IN OPAL	Warner Bros.	NEW	
	THE FIXX SUNSHINE IN THE SHADE	MCA	POWER	
	REBBIE JACKSON CENTIPEDE	Columbia	NEW	
	BILLY JOEL KEEP THE FAITH	Columbia	POWER	
	KINKS DO IT AGAIN	Arista	POWER	
	BILLY OCEAN LOVERBOY	Jive/Arista	POWER	
	JOHN PARR NAUGHTY NAUGHTY	Atlantic	BREAKOUT	
ELVIS PRESLEY BLUE SUEDE SHOES	RCA	NEW		
S.P.K. MACHINE AGE VOODOO	Elektra	NEW		
TRIPLETS BOYS	Unsigned	NEW		
TOM VERLAINE 5 MILES OF YOU	Warner Bros.	NEW		
ZEBRA BEARS	Atlantic	BREAKOUT		
POWER ROTATION	BRYAN ADAMS RUN TO YOU	A&M	2	
	LINDSEY BUCKINGHAM SLOW DANCING	Elektra	1	
	DEEP PURPLE PERFECT STRANGERS	Mercury	3	
	DURAN DURAN WILD BOYS	Capitol	2	
	THE FIXX SUNSHINE IN THE SHADE	MCA	1	
	JIMI HENDRIX ARE YOU EXPERIENCED	Warner Bros.	3	
	BILLY JOEL KEEP THE FAITH	Columbia	1	
	KINKS DO IT AGAIN	Arista	1	
	MADONNA LIKE A VIRGIN	Sire/Warner Bros.	3	
	BILLY OCEAN LOVERBOY	Jive/Arista	1	
	REO SPEEDWAGON I DO WANNA KNOW	Epic	3	
	SCANDAL HANDS TIED	Columbia	4	
TIMOTHY B. SCHMIT PLAYIN' IT COOL	Elektra	4		
TOMMY SHAW GIRLS WITH GUNS	A&M	3		
HEAVY ROTATION	PAT BENATAR WE BELONG	Chrysalis	5	
	DAVID BOWIE BLUE JEAN	EMI America	9	
	DENNIS DEYOUNG DESERT MOON	A&M	11	
	SAMMY HAGAR I CAN'T DRIVE 55	Geffen	12	
	DARYL HALL & JOHN OATES OUT OF TOUCH	RCA	7	
	JULIAN LENNON VALOTTE	Atlantic	3	
	PAUL McCARTNEY NO MORE LONELY NIGHTS	Columbia	7	
	SURVIVOR I CAN'T HOLD BACK	Scotti Bros./CBS	6	
	TALKING HEADS ONCE IN A LIFETIME	Sire/Warner Bros.	7	
	.38 SPECIAL TEACHER TEACHER	Capitol	7	
	TINA TURNER BETTER BE GOOD TO ME	Capitol	12	
	U2 PRIDE	Island	6	
VAN HALEN HOT FOR TEACHER	Warner Bros.	8		
STEVIE WONDER I JUST CALLED TO SAY I LOVE YOU	Motown	5		
ACTIVE ROTATION	CARS HELLO AGAIN	Elektra	21	
	CULTURE CLUB THE WAR SONG	Virgin/Epic	6	
	FRANKIE GOES TO HOLLYWOOD	TWO TRIBES Island	10	
	J. GEILS BAND CONCEALED WEAPONS	EMI America	3	
	COREY HART IT AIN'T ENOUGH	EMI America	8	
	MOLLY HATCHET SATISFIED MAN	Epic	4	
	ROGER HODGSON HAD A DREAM	A&M	7	
	HONEYDRIPPERS SEA OF LOVE	Esperanza/Atlantic	4	
	BILLY IDOL CATCH MY FALL	Chrysalis	4	
	CHAKA KHAN I FEEL FOR YOU	Warner Bros.	7	
	KISS HEAVEN'S ON FIRE	Mercury	8	
	JOHN LENNON EVERY MAN HAS A WOMAN	Polydor	6	
STEVE PERRY STRUNG OUT	Columbia	7		
LIONEL RICHIE PENNY LOVER	Motown	8		
SCORPIONS I'M LEAVING YOU	Mercury	6		
BILLY SQUIER ALL NIGHT LONG	Capitol	3		
TWISTED SISTER I WANNA ROCK	Atlantic	8		
JOHN WAITE TEARS	EMI America	6		
WHAM WAKE ME UP BEFORE YOU GO-GO	Columbia	10		
PETER WOLF I NEED YOU TONIGHT	EMI America	3		
MEDIUM ROTATION	JOHN CAFFERTY & THE BEAVER BROWN BAND TENDER YEARS	Scotti Bros./CBS	4	
	DOKKEN INTO THE FIRE	Elektra	7	
	EUROGLIDERS HEAVEN MUST BE THERE	Columbia	6	
	GENERAL PUBLIC TENDERNESS	IRS	4	
	DAN HARTMAN WE ARE THE YOUNG	MCA	4	
	JETHRO TULL LAP OF LUXURY	Chrysalis	7	
	ELTON JOHN WHO WEARS THESE SHOES	Geffen	7	
	RICKIE LEE JONES THE REAL END	Warner Bros.	7	
	QUIET RIOT PARTY ALL NIGHT	Pasha/CBS	6	
	RATT WANTED MAN	Atlantic	9	
	STONE FURY BREAK DOWN THE WALLS	MCA	7	
	XAVION EAT YOUR HEART OUT	Asylum Mirage	11	
BREAKOUT ROTATION	AC/DC JAILBREAK	Atlantic	2	
	AUTOGRAPH TURN UP THE RADIO	RCA	1	
	BELFEGORE ALL THAT I WANTED	Elektra	8	
	BIG COUNTRY WHERE THE ROSE IS SOWN	Mercury	3	
	BLACKFOOT MORNING DEW	Atco	4	
	BRUCE COCKBURN IF I HAD A ROCKET	Gold Mountain/A&M	3	
	DEVO ARE YOU EXPERIENCED	Warner Bros.	2	
	JOHN PARR NAUGHTY NAUGHTY	Atlantic	1	
	UB40 IF IT HAPPENS AGAIN	A&M	4	
	WHITESNAKE LOVE AIN'T NO STRANGER	Geffen	5	
	ZEBRA BEARS	Atlantic	1	
	LIGHT ROTATION	ALPHAVILLE BIG IN JAPAN	Atlantic	2
ANIMATION OBSESSION		Mercury	1	
ARMORED SAINT CAN U DELIVER		Chrysalis	1	
AZTEC CAMERA ALL I NEED IS EVERYTHING		Warner Bros.	7	
BANANARAMA THE WILD LIFE		MCA	8	
MORRIS DAY JUNGLE LOVE		Warner Bros.	4	
RONNIE JAMES DIO WE ROCK		Warner Bros.	2	
SHEENA EASTON STRUT		EMI America	7	
IRON MAIDEN ACES HIGH		Capitol	2	
QUEENSRYCHE TAKE HOLD OF THE FLAME		EMI America	4	
RAMONES HOWLING AT THE MOON		Sire/Warner Bros.	2	
TORCH SONG DON'T LOOK NOW		IRS	6	
W.A.S.P. I WANNA BE SOMEBODY	Capitol	2		
WANG CHUNG DON'T BE MY ENEMY	Geffen	6		
Y & T LIPSTICK AND LEATHER	A&M	4		
NEW ROTATION	BLANCMANGE THAT'S LOVE THAT IS	Sire/Warner Bros.	5	
	BONE SYMPHONY IT'S A JUNGLE	No Label	4	
	JAMES BROWN/AFRIKA BAMBAATAA UNITY	Tommy Boy	5	
	JOE "KING" CARRASCO CURRENT EVENTS	Jem Important	1	
	THE CHURCH CONSTANT IN OPAL	Warner Bros.	1	
	DEPECHE MODE MASTER & SERVANT	Sire/Warner Bros.	4	
	ROD FALCONER ONLY SO MUCH	MCA	4	
	FIONA LOVE MAKES YOU BLIND	Atlantic	4	
	HUNTERS & COLLECTORS THE SLAB	White Label/Slash	5	
	INDUSTRY STILL OF THE NIGHT	Capitol	4	
	REBBIE JACKSON CENTIPEDE	Columbia	1	
	DAVID JOHANSEN HAVE YOU HEARD THE NEWS	Passport	4	
	LOS LOBOS WILL THE WOLF SURVIVE	Warner Bros.	4	
	CHUCK MANGIONE DIANA D	Columbia	2	
	STEVE MORSE BAND GENERAL LEE	Elektra	2	
	ELVIS PRESLEY BLUE SUEDE SHOES	RCA	1	
	SHERYL LEE RALPH IN THE EVENING	New York Music Co	2	
	RED HOT CHILI PEPPERS TRUE MEN DON'T KILL COYOTES	EMI America	4	
	TOM ROBINSON WAR BABY	Geffen	2	
	DIANA ROSS SWEPT AWAY	RCA	5	
SILENT TREATMENT LIFE ON EARTH	Red Label	2		
S.P.K. MACHINE AGE VOODOO	Elektra	1		
BARBRA STREISAND LEFT IN THE DARK	Columbia	4		
SUICIDAL TENDENCIES INSTITUTIONALIZED	Frontier	2		
ANDY SUMMERS/ROBERT FRIPP PARADE	A&M	4		
MARK A. THOMPSON SO FINE	Warner Bros.	2		
TRIPLETS BOYS	Unsigned	1		
TOM VERLAINE 5 MILES OF YOU	Warner Bros.	1		

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

MASTERSOUND TRANSFORMATION NEAR Studio Moving to \$3 Million Kaufman Astoria Facility

BY STEVEN DUPLER

NEW YORK Mastersound Studios has come a long way from its humble beginnings in 1972, when it was a four-track operation in Franklin Square, N.Y. The Long Island-based facility has grown to 48 tracks, and in February the studio will undergo its ultimate transformation when it completes construction and relocation to a \$3 million state-of-the-art facility housed on the premises of the 13-acre Kaufman Astoria film studios here.

Says Mastersound owner Ben Rizzi: "We are building ultimate studios in an entertainment complex that will house virtually every type of production and post-production service anyone could ask for, and that is literally minutes from the heart of Manhattan."

Mastersound's new studios will be located on the site of Kaufman Astoria's Studio A, a vast 14,000 square foot space most recently used for the production of U.S. Army training films. The main studio and control room area will house a projection room for both 35mm and 70mm films, a full lighting grid for music video production, and two independent studios which will be able to accommodate any type of project, from an album to film scoring.

According to Rizzi, the studios will be equipped with both 48-track analog and multitrack digital. Ampex 24-track machines will be used for both; Rizzi has yet to make his choice as to digital equipment.

"We're planning to purchase whatever's necessary to fulfill the needs of our clients," he says. "A Synclavier is very likely in the future, and anything someone may require that's not owned by Mastersound will be available from S.I.R., which will have a rental service in the complex."

In addition to the two recording stages with which Mastersound will open, the studio will also make use of three existing Kaufman Astoria sound stages, which are pre-wired for 100 microphone inputs with both audio and video monitor communications. "The main patch room will interface with any sound stage," says Rizzi. "The conduit for the mike inputs is already laid."

Rizzi says no factor of Mastersound's design is being left to chance. The Live-End/Dead-End (LEDE) control rooms will incorpo-

rate Reflection Phase Grating (RPG) Diffusers, and designer Charles Bilello will be on-site throughout the construction, monitoring, supervising and documenting the progress with the Tecron TEF computer.

"We're going with proven technology, and we're trying to be prepared for whatever may be coming in the future," Rizzi says. "We're not attempting to go with trends. Our testing process allows us to install only the best sounding technology."

In one case, Rizzi says, some "well-known studio monitors were tested, and out of six pairs, no two were alike. The new testing technologies we're employing allow us to build this facility from the ground up and really get things right," he adds.

Among the unusual aspects of Mastersound's construction are the studio's ability to generate time code for the entire Kaufman Astoria studio complex—a house time code that with other information besides SMPTE code, such as time of

day—as well as the studio's completely correct or "absolute" polarity. The Studio A control room also features isolation booths constructed by the Army, which would be prohibitively expensive to reproduce now they feature sandwich-construction doors of multi-layered steel and acoustic foam that appear to be able to withstand rocket fire. "When I saw Studio A, I knew nothing like that could be duplicated anywhere else," says Rizzi.

One strong selling point for Mastersound's services recounted repeatedly by Rizzi, his wife and studio co-owner Maxine Chrein and studio president George S. Kaufman is its incredibly convenient proximity to all types of entertainment production and services businesses, all housed within the complex. Kaufman stresses the importance of video post-production to Mastersound's plans. He points out that Reeves Teletape is definitely planning on selling its 44th St. building here, and relocating to Kaufman Astoria.



A Masterful Achievement. The control room area is just visible in the background of this photo of Mastersound Astoria Studios. The facilities, currently under construction, will be ready for business sometime in February.

Audio Track

NEW YORK

SHEILA JORDAN is in at Skyline Studios recording a new album for Palo Alto Records with producer **Herb Wong**. **Dave Baker** is at the controls, with **Scott Ansel** assisting. Also at Skyline, **David Gruen** has been laying tracks with producer **Rick Derringer**. **Tom Edmonds** is engineering, with assistance from **Roger Moutenot**. Finally, producer **Hilly Crystal** is in mixing some new songs by the **Egyptians** for CBGB Productions. **Eric Calvi** is at the board, with Moutenot assisting.

At Planet Sound, former Crusaders guitarist **Barry Finnerly** is producing an album by **Hiroshi Fukamura** for Apollon Records. **Julian McBrowne** is at the board with **Tom Durack** assisting. **Rick Derringer** has also been producing **Dave Gruen** at Planet, with Tom Edmonds engineering and **Richard McLean** assisting. **Andrew Justin** is co-producing the **Loners** for the soundtrack to the motion picture "Moving Violations."

At CRYSTAL STUDIOS in Hollywood, **Weather Report** is finishing up overdubs and getting ready to mix their forthcoming Columbia album. **Bruce Roberts** has been in doing work for a film soundtrack, and **Chico DeBarge** and **Billy Preston** have been in doing demos.

Scoring work at **Group IV**: Composer **J.A.C. Redford** scoring "St. Elsewhere" for MTM Enterprises, with **Dennis Sands** at the desk, assisted by **Andy D'Addario**. Composer **Craig Safan** doing double duty for a "Cheers" segment for Paramount and "Ripley's Believe It Or Not" for Columbia, with D'Addario at the controls assisted by **Jay Palmer**. Engineer **Chuck Britz**, assisted by D'Addario, has been working with composer **Ami Aloni** on the score for a tv special, "St. Jude," for Russ Reid Productions.

Capitol artists **Alcatraz** are currently recording their third album for the label, tentatively titled "From The Inside," at Cherokee Studios in Hollywood and Skyline Studios in Topanga. **Eddie Kramer** is engineering and producing, and session guitarist **Steve Vai**, formerly with Frank Zappa, is featured heavily.

Also at Skyline, **John Sebastian** is working on a new album for Mursart with producer **Sergio Andrade**.

Cisco DeLuna is at the board. And unsigned act **Darrell Verdesco** is working with producer **James Rolleston** on an album. **Britt Bacon** is at the board.

IN HONOLULU, **Hat Makes The Man** has begun recording its first album at Commercial Recorders. **Greg Mundy** is producing, with **Jim Linkner** at the board.

Dallas' **Omega Audio** has more work in progress with its recently acquired Filmways/Heider mobile unit. Recently, **Church Growth Network** hired the truck to provide recording services for a television special starring **Glenn Campbell** and **Pat Boone**. The concert was held at the First Baptist Church in Dallas and sent live via satellite nationally. Omega originated the live audio mix and recorded the show 24-track for later post-production. Producer for the special was **Jerry Patton**, director was **Bob Anderson**. Audio engineers were **Greg Price**, **Marvin Hlavenka**, **Hassell Teekell**, **Pam Irwin** and **Richard Freidlander**.

At Rivendell Recorders in Pasadena, Tex., studio manager/engineer **Chuck Sugar** is producing a folk/rock album project. CCM artist **Jeff Lynn** is also in, completing lead vocals and mixing his debut album. **Bob Griffith** is producing, and **Brian Tankersley** is engineering. Singer/songwriter **Lisa McClellan** was in singing a duet with **Michael** (Continued on page 34)

Unitel Reports Revenue Leap 68% Increase in Fourth Quarter

NEW YORK Unitel Video Inc., the large video production and post-production house here, reports record increases in revenues and earnings from operations in both the fourth quarter and the fiscal year ending Aug. 31.

According to Unitel president Herb Bass, the firm saw a 68% increase in fourth quarter revenues over the same period last year, posting revenues of \$3.797 million compared to \$2.259 million for last year's final quarter. Net earnings from operations for the fourth quarter rose 69% to \$500,000 from \$295,000 a year ago. Net income for

the fourth quarter of this year was \$500,000, including a \$25,000 loss on the sale of marketable securities.

For the 1984 fiscal year, Unitel's revenues were up 30% to \$11.196 million from \$8.591 million last year. Earnings from operations for the fiscal year increased 23%, and after reflecting a loss of \$214,000 on the sale of marketable securities this year, net income was \$1.277 million, compared with \$1.343 million a year ago. The larger figure for last year includes an extraordinary credit of \$135,000.

Video Track

NEW YORK

NATIONAL VIDEO Center/Recording Studios has completed editing on a 30-minute video for the **Grateful Dead**. Expected to appear on cable and commercial music tv shows, the 20-year-old band's video, directed and produced by **Len Dell'Amico** contains a mix of concert footage, conceptual pieces and instrumental performance video clips. **Glenn Lazzaro** edited the piece for the New York production facility.

Teatown Video Inc. adds the Betacam to its facility. The new half-inch format has been integrated into Teatown's CMX 340X on-line editing suite. The firm has completed Betacam editing for **J.C. Penney** and **Minolta**.

LOS ANGELES

VARIOUS L.A. locations took center stage in **Ray Manzarek's** video for the **Doors'** song "L.A. Woman," which features an appearance by bassist/vocalist **John Doe** of X. Manzarek, one of three surviving members of the Doors, is working on a long-form video that will feature unreleased footage from the group's private film archives. The video, produced by **George Paige**, will be distributed by **MCA Home Video** in April.

OTHER CITIES

SEATTLE PRODUCTION COMPANY DNA Productions oversaw filming for **Perfect Stranger's** "You're On My Video." The clip was directed by **David Thompson III** and filmed on location in Canada, Los Angeles and New York.

Look for **HBO** at the **Summit Auditorium** in Houston New Year's Eve, when it will be filming "Willie Nelson's New Year's Eve Party: Live." Additionally, **HBO's Cinemax** will feature **Culture Club** on an upcoming "Album Flash" episode. In October, the cable network filmed a performance video by the band at **Reunion Hall** in Dallas. Included in the "Album Flash" will be **Russell Mulcahy's** clip of "The War Song." **Schulz Productions Inc.** is producing the tv show, which was directed by **Fred Stenger**.

Steve Moss, best known for the **Nelsons'** "I Don't Mind," directed Joe "King" Carrasco & the **Crowns** in a clip for the single "Current Events (Are Making Me Tense)" off of the band's recent album, distributed by Jem and Important Records in the U.S. The video is based on a nightmare by Carrasco in which Texas is blown away by a nuclear attack.

Francis Delia was the director, producer and cameraman for **Pass-** (Continued on page 34)

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Engineer Returns from New York

Nichols Has Full West Coast Agenda

BY SAM SUTHERLAND

LOS ANGELES Independent engineering projects, audio consulting and completion of a production version of his WENDEL computerized instrument comprise the agenda for Roger Nichols, who's recently returned here after a year's relocation to New York.

Nichols, now en route to the Soviet Union for a series of solo concerts by John Denver, which the veteran engineer plans to record digitally, has dissolved his consulting ties to Charles Benanty's Soundworks complex in Manhattan. As for his return here, however, he indicates the move was largely personal.

"I can't stand black snow," he deadpans. "First of all, I'm a Cali-

fornian guy. Being out in New York temporarily, as I was for months at a time on specific albums, was okay. But this last move there, to work on Donald Fagen's second album and to create the consulting venture with Charles Benanty, was different—I didn't have a place here anymore, so suddenly the walls seemed too close."

Nichols' reversal on that relocation, and his decision to return to Los Angeles, will end his involvement with the Fagen album, too, although he says he'll continue to consult with Fagen.

If his return has at least interrupted that long studio alliance with Fagen, Nichols is once more handling a broader array of outside clients. Recent projects include sessions with Smokey Robinson and

the Waters, as well as continued audio consulting to various artist and label clients.

Much of Nichols' current attention, however, is turned toward computers and audio-visual media. His first foray into computer-operated music synthesis, WENDEL, was previously intended as a service rather than an actual production product. But over the past year or so, the former nuclear engineer has been refining the system.

The new prototype for WENDEL, employing a 50 kHz digital sampling system in a stereo 16-bit format, is "up and running here, taking three microcomputers to emulate the processors we'll need in the finished unit," Nichols says.

An echo program incorporated into the system, for example, offers performance "equal to the AMS digital reverb," according to Nichols. Once a finished production version is completed, he expects to place several units into professional use before launching a marketing push.

"I'm not going to advertise it until it's really been baptized," he explains. "David Paich will get the first one, Chris Stone at the Record Plant will have one, and then, when it's really been through its paces, we can start offering WENDEL to the general market."



Sony Communication Products Co.'s new Vidimagic projection system is the first such system to utilize only one picture tube rather than the standard three for full-color video projection. It also is the first to feature not only a high-quality video projector, but also a Betamax VTR, a 181-channel cable-compatible tv tuner and a built-in PA system. The entire package weighs in at about 35 pounds. Sony sees a myriad of uses for the system, from sales presentations to video clip projection in bars and clubs to rental at videocassette rental outfits. Price is in the vicinity of \$2,500.

AUDIO TRACK

(Continued from page 33)

James Murphy for his latest release, "Tender Heart." Brian Tankersley produced and engineered for Nashville's Milk'n'Honey Records.

At Warren, R.J.'s Normandy Sound, producer Scott Billington has been in recording Duke Robillard's new album for Rounder. Phil Greene is engineering. Greene is also mixing portions of Digney Fignus' album for CBS. Also at Normandy: Ken Goes has been doing sessions for Rash Of Stabbings with engineer Bob Winsor, engi-

neer Tom Soares has been laying tracks for the Shake and the Body Snatchers, and producers LeRoy Radcliffe and Phil Greene have been recording Bobby Jones' new album for Beantown Records.

Model Citizen is in at Detroit's Pearl Sound, laying final overdubs on their first EP. The project is produced by David Spradley and engineered by Bob Rosa and Steve Peck at Unique Recording Studio for Front Page Productions.

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

VIDEO TRACK

(Continued from page 33)

port artist David Johansen's "Have You Heard The News." Scenes were lensed in Brooklyn's Bedford-Stuyvesant area. Bob Zuckerman was line producer.

Delia also took charge of Elektra artist Timothy Schmit's "Playin' It Cool." Lensed by Don Sena, the video was shot on location in Riverside,

Calif. It contains an array of special effects.

Champagne Motion Picture Co. and RCA Records teamed up to produce "Get It While You Can" by Gary O. Robert F. Quartly directed the video. The Canadian video firm also took charge of Billy Satellite's "I Wanna Go Back" for Capitol Records.

A roaring '20s motif sets the tone for Patti Austin's "Rhythm Of The Street" video, directed by Peter Israelson (.38 Special's "If I'd Been The One," Chaka Khan's "I Feel For You"). Israelson shot the piece at Philadelphia's Lemon Hill Mansion and edited it at E.J. Stewart. The executive producer was Steven Saporta; Marcus Peterzell produced the video for the Qwest artist.

Early November saw a seven-camera shoot at the San Diego Sports Arena for Rod Stewart's upcoming Cinemax concert special. It was directed by Carolyn Raskin, who also co-produced it with Toby Martin for Company 111 Ltd. Edited by Keith Cook at Complete Post, a home video version will be forthcoming.

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.

New Box For Videotape Ampex Bows 'User-Friendly' System

NEW YORK Ampex Corp.'s magnetic tape division has begun packaging its Ampex 197 BCS three-quarter-inch professional broadcast videotape in what it terms a new "user-friendly" packaging system.

According to videotape marketing manager Phil Ritti, the new design affects every part of the cassette package, including the library box and inside cover, and is designed to "meet the growing ENG/EFP market demand for quick access to program material and thorough documentation support."

Aspects of the new packaging system include a special ENG/EFP

log sheet which allows the user to log in and out up to 20 segments of recorded material on each tape. The log sheet comes with a self-adhering backing that allows it to be inserted on the inside of the library box, and is intended to aid in increasing the efficiency of the editing process for news production.

The new design also includes a red "pre-recorded material" sticker label, which provides space for noting the show title and the number, air-date and length of the recording. Finally, Ampex has incorporated a special cassette spine label which allows the user to identify the format standard used (PAL, SECAM or NTSC) and indicate audio 1, audio 2, black and white and color recording information.

Hafler Acquires Acoustat Assets; No Changes Likely

NEW YORK The David Hafler Co., Pennsauken, N.J., has purchased the assets of Acoustat, the manufacturer of high-quality electrostatic speakers, preamplifiers and power amps that filed for bankruptcy under Chapter XI in early July.

According to Hafler president Ed Gately, the sale will be finalized pending approval of the bankruptcy court.

A company spokesman says no changes are planned regarding Acoustat's internal set-up or dealer distribution system. Acoustat's Ft. Lauderdale-based factory will continue operations at that location, and Acoustat co-principal Jim Strickland will be joined by Frank Stearns, who will move to Acoustat from Hafler.

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SQUIER: I WAS CLIPPED BY CLIP

Singer Says 'Rock Me Tonight' Video Hurt His Career

BY PAUL GREIN

LOS ANGELES Just as the right video can enhance an artist's career, the wrong video can have a negative effect. Billy Squier is one artist who maintains that a video he made hurt him where it counts: in album and concert ticket sales.

The video in question is that for "Rock Me Tonight," the first single off Squier's current Capitol album, "Signs Of Life." The clip, directed by Kenny Ortega, depicts Squier cavorting in a high-tone bedroom scene, complete with satin sheets.

Squier contends that the video undermined his credibility with the young male fans who comprise his core constituency. He notes that they may have been put off by the clip's pop star pretensions or confused by its apparent sexual ambiguity.

"I think 'Rock Me Tonight' is a very demonstrable case where the director let his perception of me overrule what I was about," says Squier. "I'm not perceived as a pop star, I'm not in 16 magazine, I'm not a teenybopper idol. I'm much grittier than that. And he lost that."

"I, not being a film director, was unable to prevent him from doing it, and also to see clearly how much damage it could do. I saw that very quickly afterwards. I think it fragmented my audience, especially males who relate to that tough side of me. I think it confused people who didn't know why this guy who they thought was so tough was in this nicely lit room dancing around and sleeping in satin sheets."

"To a kid who has a strong idea of what I symbolize," Squier continued, "to have that pulled away from him can lead to a very serious backlash. If 63% of my record buyers are male and this video confused half of them, you're talking about one-third of my projecting power. And that's about what I feel in terms of a loss. I think ultimately this album will sell one-third less than the last one."

Squier's "Signs Of Life" album peaked at number 11 on Billboard's Top 200 Chart, which is a little off from the top 10 peaks of its two predecessors, "Don't Say No" and "Emotions In Motion." He says his concert business is also down slightly, to about 85% of capacity compared to sellouts on virtually all

dates last time out.

Because Squier saw his career in a holding pattern instead of moving forward, he decided in September to change managers. He ended his three-and-a-half year association with Stewart Young, and signed with Arnold Stiefel, who also represents Rod Stewart.

"When the record came out and the tour was in progress, I started to sense that for some reason things didn't seem to be moving ahead," Squier says. "And about that time, I bumped into Randy Phillips, who is Arnold's partner. He told me he was managing Rod, and asked if I would be interested in producing Rod. I said of course, Rod being one of my heroes."

"We had dinner with Arnold to meet and discuss Rod, and it made me start thinking about the realities of where I was and where I wanted to be. I started to think that perhaps Arnold could unlock this door that I was trying to get through, could supply the missing pieces to this puzzle."

Squier says that in his discussions with Stiefel, "The main thing we talked about was the definition of the artist's image. For someone like me it's very difficult because I don't rely on gimmicks. I don't wear makeup. I don't have an identifiable quirk someone can latch onto."

"But I want the public to have a more definite perception of who Billy Squier is. There are a lot of people who know my music and don't know me. It's sort of like I'm an invisible rock star. That's where I feel I'm being held back. That's basically what I look to Arnold for."

While Squier is very knowledgeable about his career, he insists he would never manage himself. "I need Arnold to help me," he says, "just as I need a lawyer to make sure my affairs are handled properly, and I need the right people in my road crew to make sure the show gets run properly. It's a big, complex business, this rock star stuff."

Squier says that he has had the "Rock Me Tonight" video recalled from various video shows. A subsequent clip has been serviced which is a straight performance video shot at the Spectrum in Philadelphia. "It's me," Squier says. "It doesn't tell any more story than what it's about. Hopefully it will nullify any negative image created by the other

one."

Squier still stands behind his album, which he contends is his best to date. He produced it with Jim Steinman (after Mutt Lange bowed out at the last minute), but wrote all the songs himself. That's the central difference between the album and other recent Steinman-produced releases by Bonnie Tyler, Air Supply, Barry Manilow and Barbra Streisand.

"I wrote the songs because it's my record," Squier says. "People who buy a Billy Squier record, that's what they want. People who buy a Bonnie Tyler record don't care who's written the songs because she isn't that kind of artist."

(Continued on page 37)



Guitar Heroes. Billy Squier, left, and Andy Summers of the Police trade guitar tips at a party celebrating the first anniversary of "Friday Night Videos." (Photo: Ebet Roberts)

DeYoung Proves He Can Do It Himself

BY MOIRA McCORMICK

CHICAGO "I've gotten more notoriety in the last three months than I ever got in 12 years with Styx," chuckles Dennis DeYoung, whose debut solo single "Desert Moon" recently cracked the top 10.

DeYoung's operatic vocal style and surging keyboards have been among Styx's more distinguishing features, and his songwriting has accounted for six of the band's seven singles.

"I knew I could make a record," DeYoung says. "I was involved with the majority of production on Styx's records, and I wrote, as it turned out, the majority of songs. Still, no matter how many records Styx sold or how successful it was,

the minute you're out there by yourself, the first thing people are gonna say is, 'Yeah, sure, what'd he have to do with it anyway?'"

DeYoung is currently in the process of putting a tour together. Accompanying him will be "Desert Moon" guitarist Tom Dziallo and drummer Tom Radtke, along with bassist Eric Michaels.

Currently considering the opening slot on a "major tour" set to begin next Tuesday (27), DeYoung allows that "I'd prefer to go out and do a small, 1,500-seat room, and play my own music by myself. But in some ways, being the support act does take the financial burden and the pressure of going out and headlining for the first time off your shoulders."

On the other hand, DeYoung notes, "Being a support act is not an easy job. You have less time to develop your personality, unfold the whole character of your performance and play the music you want to play."

If he headlines, DeYoung says he'd probably throw a Styx song or two into his concert repertoire, as bandmate Tommy Shaw has said he's doing (Billboard, Nov. 3). Unlike Shaw, DeYoung doesn't call the disappointing commercial performance of Styx's last studio album, "Kilroy Was Here," a significant factor in the launching of his solo career.

"The fact is," says DeYoung, "'Kilroy' sold two million albums."

(Continued on page 37)

'Slow and Steady' Approach

Crosslight Manages the Old-Fashioned Way

BY ETHLIE ANN VARE

LOS ANGELES Crosslight Management's concept of advancing its artists' careers might be called old-fashioned. Jackson Browne isn't going on the road with a million-dollar kitty from a soda-pop company. Crosby, Stills & Nash haven't released a video game with their name on it. Champaign's lead vocalist, Rena Jones, doesn't perform in her underwear, despite her resemblance to Vanity and Apollonia.

"If maintaining an artist's integrity is old-fashioned," says Crosslight partner Peter Golden, "then, yes, we're old-fashioned. We don't make movies. We don't make soundtracks. We're not merchandisers. We're in the management business."

Clients of the five-year-old firm have been involved in non-musical projects like Peace Sunday, MUSE and benefits for solar energy. But the main thrust for Golden (formerly an agent with William Morris) and partner Bill Siddons (formerly manager of the Doors and John Klemmer) is to sell their clients' records and keep them on the road and in the black.

Crosslight's current roster includes Jackson Browne, Crosby, Stills & Nash, David Lindley, Poco, Chequered Past, the Dazz Band and Champaign. The latter three acts

are the most recent additions, representing the firm's expansion from its core of "L.A. Mafia."

"We're making a commitment to black music," notes Siddons, adding that Crosslight recently brought agent Steve Ellis on board to specialize in urban acts.

Champaign, whose third album was released by Columbia in October, is in fact a bi-racial band with a largely black following. Golden and Siddons maintain the timing is right to bring the group to a broader following.

"The idea is always to expand an artist's audience," begins Golden. "Not necessarily to switch it," concludes Siddons. The pair, who work side-by-side rather than in separate rooms of the company's seven-person office in Hollywood, have a tendency to complete one another's thoughts.

"Anyway, what is crossover?" asks Golden. "It's a radio concept, developed for advertising sales."

Crosslight is putting Champaign on its first national tour, opening for the Whispers. Other moves the managers plan for their artists include moving Poco from Atlantic to a Nashville-based label more suited to the band's country appeal, and developing a television project for Graham Nash. Jackson Browne plans to have a new album out in the first half of 1985.

While they stress their "slow and steady wins the race" attitude, Crosslight's owners are not opposed to exploring all dimensions of a career. They have an in-house video department, a tour liaison department and a publicity coordination department, as well as a hyperactive Telex machine that keeps in touch with subpublishers and promoters worldwide.

"Our job is to make sure the artist gets what he really wants," says Siddons, "whether he knows what that is or not."

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Talent in Action

ROD STEWART

Forum, Inglewood, Calif.
 Tickets: \$15, \$12.50

ROD STEWART has regained a lot of ground this year. His "Camouflage" album was the first of his long career to produce back-to-back top 10 singles, and his four-month tour, which included a Halloween show here, has been a big success.

If the growing perception of Stewart prior to this tour was that he was an over-the-hill rock star who was coasting on past glories, he has done everything possible to quash that perception. Stewart works very hard during the show—running up and down ramps, jumping around and generally seeming very vital and agile. And he's drawing a surprisingly young audience. The crowd was composed largely of fans in their early 20s, which means they were all of seven or eight when "Maggie Mae" was a hit.

Stewart definitely put on a big show. His appearance was preceded by the entrance of a Scottish marching band in full regalia which circled the main floor. And Stewart capped the show by kicking soccer balls into the audience on "Stay With Me." Sometimes the elaborate staging added to the songs' impact, as when Stewart's horn section formed a chain behind him and circled the ramp on "Baby Jane."

At other times, Stewart's tendency to play it big was distracting. This was most true on "Maggie Mae," where Stewart's manic antics and audience participation bits took away from the song's poignance. Stewart also mugged too much through "You're In My Heart." Even "Do Ya Think I'm Sexy" was marred by an extended hard-rocking jam that was apparently intended to downplay the song's disco leanings.

Some of the show's most effective moments were the simplest. Stewart ended the first half with a spare, subtle reading of Bruce Springsteen's "Hungry Heart," which replaced the original's exuberance with unexpected tenderness. He also offered sensuous versions of Otis Redding's "Dock Of The Bay" and Elvis Presley's "One Night," the latter of which was the last encore.

With this tour, Stewart has



Standing Tall. Rod Stewart performs during a recent show at the Forum in Inglewood, Calif. (Photo: Attila Csupo)

proved that he's still got what it takes, and then some. If he would now use a little more restraint on the songs that call for it, his show would be all the more effective.

PAUL GREIN

THE FIXX

Universal Amphitheatre
 Los Angeles
 Tickets: \$15, \$13.50

THE FIRST NIGHT of the Fixx's two-night stand at the Amphitheatre was canceled due to "logistical problems"—the biggest "problem" being the inability to sell another 6,000 tickets. But, to be fair, this week also saw local dates by Bruce Springsteen, Rod Stewart, Lou Reed and A Flock Of Seagulls, and most people simply can't afford to go to five shows in seven nights.

The crowd on Oct. 30 received MCA's British synth-philosophers warmly, giving a rousing hand to guitarist Jamie West-Oram as he entered under a red spotlight and an even bigger hand to singer Cy Curnin as he rose Messiah-like from behind the set. Drummer Adam Woods, keyboardist Rupert Greenall and bassist Danny K. Brown are apparently expendable.

With a clean stairstep stage design and a well-programmed display of computerized Vari-Lites, the Fixx show was brisk and ambitious, both visually and aurally. Songs like "Stand Or Fall," "Are We Ourselves" and "Saved By Zero" came across with oomph, true to their recorded versions but more rounded. Interesting bits of business kept the crowd enticed, like Curnin's use of a high-tech walkie-talkie as the microphone for "Ourselves" and the synthesized bass overload on "The Fool," which gave an effective impression of a nuclear blast.

But despite its surface professionalism, the Fixx is still an annoying band to watch. The main problem is singer Curnin, who seems to think he's either Peter Gabriel or Jesus Christ. With his hands reaching for heaven and his head bathed in a halo spot, he gives ponderous little public service announcements between his songs, indicating that he alone has the answers to the Big Questions and everyone else is either a sheep or an idiot. Unlike Jesus, he can't back it up miraculously. Unlike Gabriel, he can't back it up musically.

The audience, however, responded warmly to Curnin's leadership, swaying and singing along on the apocalyptic "Red Skies" as if they were in a revival tent.

Opening act Drop In The Gray, whose debut album on Geffen is due for imminent release, also got a good reaction from the audience. The group is tight and polished and sounds a lot like—well, the Fixx.

ETHILIE ANN VARE

GENERAL PUBLIC

The Palace, Los Angeles
 Tickets: \$13.50

IN THEIR newly formed General Public, guitarist Dave Wakeling and percussionist Ranking Roger, formerly of the English Beat, turned in a crisp, high-energy performance here Nov. 7.

The former specialists in melodic reggae-influenced dance music seem to have become more accessible. (Continued on page 38)

AMUSEMENT BUSINESS BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BARRY MANILOW	Radio City Music Hall New York	Oct. 30-Nov. 8	\$1,896,635 \$35/\$30/\$25	58,740 10 sellouts	In-House
TOM JONES GEORGE WALLACE	Fox Theater St. Louis	Nov. 6-11	\$526,614 \$17.90-\$4.90	34,346 (37,096) live sellouts	Ray Shepardon Presents
GRATEFUL DEAD	Byrne Meadowlands Arena East Rutherford, N.J.	Oct. 17-18	\$501,602 \$13.50/\$12.50	40,909 Two sellouts	Monarch Entertainment Bureau
GRATEFUL DEAD	Carrier Dome Syracuse, N.Y.	Oct. 20	\$395,175 \$12.50	31,056 (32,000)	John Scher Presents
RUSH Y & T	The Spectrum Philadelphia	Nov. 5-6	\$376,463 \$13.50/\$11.50/\$9.50	30,871 Two sellouts	Electric Factory Concerts
JULIO IGLESIAS	Hartford (Conn.) Civic Center	Sept. 5	\$251,670 \$20/\$17.50	12,720 (13,614)	Buster Bonoff/John Delmonico & Associates for Performing Arts
ANNE MURRAY	Radio City Music Hall New York	Nov. 9-10	\$248,183 \$22.50/\$20/\$17.50	11,748 Two sellouts	In-House
ROD STEWART	The Forum Inglewood, Calif.	Oct. 31	\$228,977 \$15/\$12.50	15,265 sellout	Avalon Attractions
BUDWEISER SUPERFEST: PEABO BRYSON, KOOL & THE GANG, WHISPERS, MTUME, PATTI LABELLE	Capital Centre Landover, Md.	Nov. 4	\$201,285 \$17.50	11,502 (19,018)	A.H. Enterprises
KENNY ROGERS CRYSTAL GAYLE SAWYER BROWN	Univ. of Dayton (Ohio) Arena	Nov. 1	\$200,208 \$16.50/\$13.50	12,482 (13,235)	North American Tours Inc.
RONNIE JAMES DIO DOKKEN	Byrne Meadowlands Arena East Rutherford, N.J.	Nov. 5	\$184,683 \$13.50/\$12.50	14,765 sellout	Monarch Entertainment Bureau
ROD STEWART	Oakland (Calif.) Coliseum	Nov. 10	\$178,955 \$15/\$12.50	12,379 (13,500)	Bill Graham Presents/Avalon Attractions
ROD STEWART	San Diego (Calif.) Sports Arena	Nov. 4	\$162,430 \$15/\$13.50	13,236 sellout	Avalon Attractions
CHICAGO ALAN KAYE	Hilton Coliseum Ames, Iowa	Nov. 3	\$159,785 \$13.50/\$12.50	12,304 (14,866)	Contemporary Prods./Pace Concerts
KENNY ROGERS CRYSTAL GAYLE SAWYER BROWN	Athletic & Convocation Center South Bend, Ind.	Oct. 30	\$151,252 \$16/\$13.50	9,813 (11,345)	North American Tours Inc.
KENNY ROGERS CRYSTAL GAYLE SAWYER BROWN	Memorial Coliseum Fort Worth, Ind.	Oct. 31	\$147,822 \$16/\$13.50	9,660 Sellout	North American Tours Inc.
KENNY ROGERS CRYSTAL GAYLE SAWYER BROWN	Rupp Arena Lexington, Ky.	Nov. 2	\$147,412 \$16.50/\$13.50	9,402 (12,656)	North American Tours Inc.
KENNY ROGERS CRYSTAL GAYLE SAWYER BROWN	Middle Tennessee State Univ. Murphy Center Murfreesboro	Nov. 3	\$145,399 \$16/\$13.50	10,525 (12,088)	North American Tours Inc.
RUSH Y & T	Providence (R.I.) Civic Center	Nov. 7	\$139,875 \$12.50/\$11.50	11,356 (12,159)	Frank J. Russo
RICK SPRINGFIELD TOMMY SHAW	Salt Palace Salt Lake City	Nov. 8	\$130,000 \$12.50	10,400 sellout	Jam Prods./United Concerts/KCPN Radio
BILLY SQUIER RATT	Fort Wayne (Ind.) Coliseum	Nov. 8	\$122,237 \$12.50	9,779 Sellout	Sunshine Promotions
CULTURE CLUB NELSONS	San Antonio (Tex.) Convention Center	Oct. 29	\$118,718 \$16/\$15/\$10	9,813 sellout	Stone City Attractions
RICK SPRINGFIELD	Casper (Wyo.) Events Center	Nov. 10	\$117,500 \$11.75	10,000 sellout	Jam Prods.
BILLY SQUIER RATT	Municipal Auditorium Nashville	Oct. 23	\$116,837 \$12.50	9,347 sellout	Mid-South Concerts
SAMMY HAGAR KROKOS	Rochester N.Y. War Memorial	Oct. 27	\$115,041 \$12.50/\$11.50	10,200 sellout	John Scher Presents
CHICAGO ALAN KAYE	Jackson Miss. Coliseum	Nov. 4	\$112,737 \$12.50	9,019 sellout	Mid-South Concerts
RONNIE JAMES DIO DOKKEN	Lakeland (Fla.) Civic Center	Nov. 10	\$110,412 \$12.50	8,917 (10,000)	Fantasma Prods.
RICK SPRINGFIELD TOMMY SHAW	Univ. of Colorado at Boulder	Nov. 9.	\$110,408 \$13/\$12	8,547 sellout	Jam Prods./Feyline Presents
GALLAGHER	Fox Theater St. Louis	Nov. 3-4	\$107,511 \$12.50/\$10.50	9,274 Two sellouts	Contemporary Prods.
LOU REED SWIMMING POOL Qs	Beacon Theatre New York	Oct. 17-19	\$107,241 \$15/\$13.50	7,749 three sellouts	John Scher Presents
CROSBY, STILLS & NASH	Rochester (N.Y.) War Memorial	Oct. 24	\$106,165 \$13.50/\$12.50	8,211 (10,200)	John Scher Presents
BILLY SQUIER RATT	Athletic & Convocation Center South Bend, Ind.	Nov. 6	\$105,903 \$12.50/\$11.50	8,566 (9,283)	Sunshine Promotions
BILLY SQUIER RATT	Knoxville (Tenn.) Civic Center	Nov. 2	\$103,066 \$12.50/\$11.50	8,652 (8,962)	Sunshine Promotions
RICK SPRINGFIELD TOMMY SHAW	Univ. of Colorado at Boulder	Nov. 9	\$99,062 \$13/\$12	7,731 sellout	Feyline Presents/Jam Prods.
ROYAL NEW YORK DOO WOPP VOL. 13	Radio City Music Hall New York	Oct. 13	\$98,708 \$17.50/\$15	5,874 sellout	In-House
CHICAGO ALAN KAYE	Ahearn Fieldhouse Manhattan, Kan.	Nov. 2	\$95,720 \$12.50/\$11.50	7,778 sellout	Contemporary Prods./ New West Presentations
GALLAGHER	Holiday Star Theatre Merrillville, Ind.	Nov. 1-2	\$94,465 \$14.95	6,648 two sellouts	In-House
CROSBY, STILLS & NASH	Memorial Union Iowa City	Nov. 4	\$92,989 \$14.50	6,899 (10,000)	Contemporary Prods./ Pace Concerts
CHICAGO ALAN KAYE	Hearns Multi-Purpose Building Columbia, Mo.	Nov. 7	\$88,802 \$13.50/\$12.50	7,091 (8,900)	Contemporary Prods.
CHICAGO ALAN KAYE	Utah State Univ. Spectrum	Oct. 30	\$88,583 \$13.50/\$12.50	6,799 (7,000)	Spectrum Prods.

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TALENT IN ACTION

(Continued from page 37)

ble and less sophisticated. Most of their one-hour set was comprised of pop-rock tunes from General Public's debut album, "All The Rage." But, within the confines of this new commercialism, one still finds the same kind of political consciousness and social concern that buoyed the English Beat.

General Public has retained much of the political commitment that characterized the British invasion of the early '80s, as evidenced by such songs as "As A Matter Of Fact," "Burning Bright" and "Anxious." In fact, the video for the band's first single, "Tenderness," had to be re-edited and toned down for American audiences.

Starting off with the song "General Public," Wakeling and Roger appeared stiff, almost awkward. But, by the time the band completed its third song, the as-yet-unrecorded "Limited Balance," General Public was warmed up and gaining momentum.

Former Specials bassist Horace Panter, keyboardist Micky Billingham and drummer Stoker, the latter two both formerly with Dexys Midnight Runners, turned in strong performances. Panter actually propelled the band as well as providing often-needed comic relief to offset the intensity exhibited by Wakeling and Roger.

Wakeling and Roger appeared most comfortable performing old tunes such as the reggae-influenced "Hit It" and "Which Side Of The Bed." The remaining band members, specifically additional guitarist Kevin White, shined on newer

material, including the rock'n'roll tune "As A Matter Of Fact." Opening for General Public was local reggae band the Untouchables, recently reviewed.

FAYE ZUCKERMAN

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Beacon Theatre, New York
Tickets: \$14.50, \$13.50

DELIVERED IN his unmistakable nasal drone, Johnny Rotten's chant "This is what you want, this is what you get" (also the title of PiL's current Elektra album) summed up his 1984 incarnation quite well. The Nov. 2 show drew a crowd of young hardcores who probably hadn't experienced at first hand the halcyon days of the Sex Pistols, but who were still familiar with the records and the manic, aggressive energy of the early punk scene. Rotten gave them a show that surpassed their expectations, as almost joyous slam dancing took over the front pack of the crowd, with people diving on and off the stage, aggravating security, working up to a frenzied, chaotic finale.

Not that Rotten is such an angry young man anymore. For one thing, he looks too good, and, at times, too pleased with himself and the spectacle he can create to indicate that he's the self-destructive rebel he was once made out to be. For another, he has assembled a serious band that can produce all the sounds he needs to put across his by now sizable repertoire of songs, a group that backs his wide range of vocal attacks exceptionally well. Rotten is

in complete control.

The band opened the 75-minute set with "Bad Life." Rotten entered in a cloud of smoke, wearing a well-tailored suit of white striped pajamas, his bright red spikey hair and shining blue eyes popping out of the fog. Strutting and posing at center stage, Rotten let drummer Martin Atkins and bassist Bret Helm work up a furious beat, to which guitarist Mark Schulz and keyboardist Jebin Bruni added searing embellishments.

From the psychotic "Where Are You" to the anthemic "Anarchy In The U.K.," Rotten and his band produced consistently convincing music. Making nods towards funk and pop, PiL's punk of today is an affirmation of the power of loud, pounding emotions exploding in power chords in a catharsis heavy metal can't touch. That it is still so fun and exciting for the audience—and, one feels, for the band as well—says much for the staying power and artistry of one Johnny Rotten.

Opening for PiL was Afrika Bambaataa, who recently worked with Rotten on a funk/rap duet, which Bam played on one of his turntables during his quick set. Accompanied by two young DJ/rappers, Bambaataa tried to entertain the indifferent audience by re-mixing and re-processing records by the B-52's and Siouxsie & the Banshees. Beat-box tracks accompanied the rappers when they tried to get the audience involved in call and response chants of "Johnny Rotten" and "PiL." A curious beginning, to say the least.

KATHY GILLIS

Ex-Cult Act Romeo Void Stirring Up Top 40 'Trouble'

BY MOIRA McCORMICK

CHICAGO Two years after Romeo Void heated up dance clubs around the country with "Never Say Never," the previously cultish San Francisco quintet finds itself with a bona fide top 40 hit.

"This is amazing for us," says vocalist/lyricist Debora Iyall of the chart success of "A Girl In Trouble (Is A Temporary Thing)." "Of course," she adds, "radio has changed. A lot of the bands that hadn't had any hits when 'Never Say Never' came out have had them since then."

Itself a departure from the dreamy jazz-tinged flights of Romeo Void's earlier work, the driving dance beat of "Never Say Never" was one of the instigators of the new music revolution, according to Iyall.

"It was one of the songs that made radio have to change," she states. "We had an audience for that sound, and so did other groups, without any major label support. 'Never Say Never' helped foster the 'Rock Of The '80s' radio format."

Iyall maintains that Romeo Void's current album "Instincts" exhibits more "sophistication and maturity" than its predecessor "Benefactor," which spawned "Never Say Never." Much of the credit for the band's present direction, she says, goes to new drummer Aaron Smith, a jazz/r&b session veteran.

"We'd been very rushed to do 'Benefactor'; we'd just gotten off the road and practically went right into the studio," Iyall recalls. "For 'Instincts,' we made time. We had

different musical ideas we wanted to get across. We wanted more subtlety; we wanted warmth."

Though Iyall confirms that previous Romeo Void producers Ric Ocasek and Ian Taylor had done right by the band at certain points in their career, they opted for original producer David Kahne on "Instincts." Kahne had worked with Romeo Void on their introspective debut "Itsacondition" on 415 Records.

"David was instrumental with arrangements on 'Girl In Trouble' and other tracks," says Iyall, noting that Kahne was given co-songwriting credit.

While Iyall and the rest of the band are pleased with current developments, she admits that Romeo Void's future is uncertain. For one thing, Iyall says she wants to pursue her avant-garde "little side group" Debora Et Al, consisting of herself, drummer Smith and saxophonist Benjamin Bossi. Iyall's manager David Rubinson is currently shopping for a label for that project. (While Iyall has her own manager, Sandy Pearlman and Steve Schenk manage Romeo Void.)

BILLY SQUIER

(Continued from page 36)

Squier is currently in the last month of his second headlining tour, booked by Premier. Ratt was the opening act for most of the tour, but has since bowed out; the openers for the remaining dates include Tommy Shaw.

DENNIS DeYOUNG

(Continued from page 36)

It didn't sell three and a half million, but come on. And in addition to that, 'Caught In The Act,' which is the 'Kilroy' show on videotape, won the third place bronze award in the first international music video competition in St. Tropez. 'Heartbeat City' was first, 'The Compleat Beatles' second, and that means we beat 'Thriller,' 'Police Around The World,' you name it. We also just won the silver medal in a New York video competition."

DeYoung blames the popularity of the "Rock Of The '80s" radio format for stunting "Kilroy's" growth, a problem he says other '70s stars also encountered. "We didn't get the radio support we normally got, and what happened? If you get 25% less radio play, you're gonna sell 25% less albums and concert tickets. And that's what happened."

As to Styx's fate, DeYoung appears uncertain whether the band is "on hiatus," as Tommy Shaw has said, or has disbanded. "I don't have an answer to that," he says. "I wish I did."

Back on the present track, DeYoung is about to shoot his second video for "Don't Wait For Heroes," the rock-edged followup to "Desert Moon."

DeYoung hints that "Heroes" wouldn't have been his choice for a followup single, but says he acceded to A&M's desire to show another facet of his music. "It really is a sin-

gles business," he says. "The second single should show another side of the artist."

DeYoung says he wrote almost all the material for the "Desert Moon" album between last September and January. The recording was done, as were most of Styx's albums, at Gary Loizzo's Pumpkin Studios in Oak Lawn, Ill.

DeYoung is also keeping busy with television appearances. He credits manager Danny Goldberg for helping to line up stints as a guest VJ on MTV and appearances on "Entertainment Tonight," "This Week's Music" and Chicago's "PM Magazine."

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POLYGRAM DIGS INTO VAULTS

Classic Cuts from Hank Williams, George Jones

NASHVILLE PolyGram/Mercury Records has tapped its vaults for two \$5.98 vintage catalog releases: "Rare Takes And Radio Cuts" by Hank Williams and "George Jones Salutes Hank Williams." These join "Hank Williams' 40 Greatest Hits," a \$14.98 double-pocket set released several weeks ago.

"Rare Takes And Radio Cuts" represents the first new Hank Williams material to be released by PolyGram since 1976's "Live At The Grand Ole Opry." Contained on the album are "Honky Tonk Blues," "I'd Still Want You," "My Son Calls Another Man Daddy," and "Crazy Heart," culled from original sessions done for MGM Records. There is also a version of "Honky Tonkin'" that Williams cut for the Sterling label. (Sterling, Williams' first label, was purchased by MGM, whose catalog was then subsequently bought by PolyGram.)

The "radio cuts" portion of the album contains five titles: "Little Paper Boy," a 1949 recording from Williams' Shreveport radio show, plus "I Saw The Light," "Lovesick Blues," "Mind Your Own Business" and "Pan American," compiled from a series of eight 15-minute radio shows titled "Health And Happiness," also from 1949.

The project was a joint effort between PolyGram and the Country Music Foundation, with assistance from Acuff-Rose. The Foundation

Hall of Fame Distributes New Christmas Catalog

NASHVILLE The Country Music Hall of Fame & Museum has distributed nearly 40,000 28-page gift catalogs to potential Christmas shoppers. The catalogs feature items on sale through the facility's gift shop.

Among the items available by mail order are country music-oriented albums, books and photos, posters and clothing.

Copies of the catalog are available from the Hall of Fame & Museum, Dept. M, 4 Music Square East, Nashville, Tenn. 37203.

has six of the cuts in its own archives; Acuff-Rose contributed the remaining four. Foundation historian Bob Pinson researched, compiled and produced the complete album for PolyGram, and wrote the detailed biographical liner notes.

Selections contained on "George Jones Salutes Hank Williams" were all previously released under the Mercury logo early in Jones' career.

These two vault gems join another recent vintage PolyGram package, "Hank Williams' 40 Greatest Hits," featuring the singer's original recording of now-classic material. All three collections are available in tape configuration.

Joe Polidor, PolyGram's Nashville director of marketing, says that vintage packages continue to be successful for his company. He adds that PolyGram is looking into doing other collections to be mined from its extensive Mercury and MGM vaults.

Among the artists who have such in-house catalog are Jerry Lee Lewis, Conway Twitty, Hank Williams Jr., Bob Wills, Tompall & the Glaser Brothers and Mel Tillis. More Hank Williams Sr. and George Jones releases are a certainty, according to Polidor.

"These albums are profitable even though the margin is tight," he says. "The cost comes primarily from remastering, recoupling cuts, and maybe new artwork. These packages have unlimited shelf life once they're released."

Polidor notes that record companies still have to assimilate the expense of vinyl, pressing, jacket printing, freight and storage. But he adds that under most circumstances, publishers are willing to grant sub-statutory royalty rates for included cuts. "Otherwise, we couldn't afford to do them," he says.

Hank Williams remains the most popular country artist in PolyGram's vaults. Polidor credits the artist with selling "hundreds of thousands" of albums each year for the label.

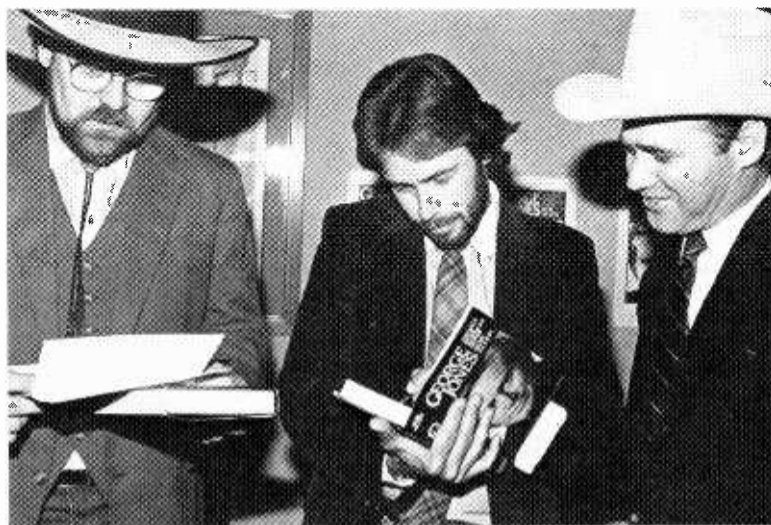
"Some of his packages do as many as 150,000-200,000 units," he says. "He's more viable now, 30 years after his death, than some

singers are in their prime."

To realize profit, labels try to sell about three times as many budget-priced packages as they would on a full-price release. Polidor says this isn't difficult given the extended shelf life of classic catalog product.

Large racks such as Lieberman and Handleman often rely on these lower-priced albums as promotional account items. PolyGram is shipping Hank Williams posters and trims for in-store use and is supporting the material through selected print advertising. "Mostly, though, with packages of this nature, you count on getting national publicity and positive reviews," Polidor says.

KIP KIRBY



Booking George Jones. At a recent party celebrating the publication of "George Jones: The Saga Of An American Singer," Bob Allen, its author, pauses to autograph copies for Warner Bros. artists Sandy Pinkard, right, and Richard Bowden.

NASHVILLE SCENE

by Kip Kirby



WHO SAYS YOU can't be a hero in your hometown—er, state? Not **George Strait**.

The San Marcos, Tex. native routinely sells out his concert appearances whenever he plays the Lone Star State. His record sales aren't bad there, either. Strait's newest (and most traditional-flavored) album, "Does Fort Worth Ever Cross Your Mind," is the number two seller in the Dallas branch of the Lieberman rack operations—not just in country, but in terms of overall product. What's No. 1? Prince's "Purple Rain."

Meanwhile, Strait has been honored by his alma mater, Southwest Texas State Univ. in San Marcos. The singer was presented with the school's "President's Excellence Award" Nov. 3. He's the 10th recipient of this accolade; the first was actor **Powers Boothe**, best known for his chilling portrayal of the Rev. Jim Jones in a made-for-tv movie several years ago.

Strait graduated from Southwest Texas State in 1979 with a bachelor's degree in agriculture. The award is given for significant contributions by alumni in their particular fields.

Rounding out today's Texas cultural discussion is news from San Antonio radio station **KKYX** that it has tagged Jan. 25-27 as the dates for its annual listener appreciation concert, "Great Country River Festival."

This three-day musical event is always highlighted by key country artists flown in to appear, according to music director **Jerry King**. Confirmed thus far, King tells us, is **Dan Seals**.

NASHVILLE RADIO personality **Gerry House** of **WSIX-AM-FM** has been named the new co-host of "You Can Be A Star" on The Nashville Network. House will be featured with current host **Jim Ed Brown** on the half-hour weekly country talent search. Among the scheduled celebrity judges set for the show's new season are **Irlene Mandrell**, **Ronnie Robbins** and **Jeannie C. Riley**.

WE HAVE no idea what kind of game "Last Ball" might be, but apparently singer **Kathy Mattea** is pretty good at it. During a taping of a new tv show titled "Chalkin' & Talkin'," Mattea whipped host **Minnesota Fats** at the game, inspiring Fats to tell her that the only other person to accomplish this feat was **Zsa Zsa Gabor**.

We suspect "last ball" is a variation of pool, considering Minnesota's career history, so Mattea has something to be proud of. "Chalkin' & Talkin'" wins the week's "Nashville Scene Award For Titles Too Cute To Stand."

THE KENDALLS are in the studio again with producer **Brien Fisher**, the man responsible for "Heaven's Just A Sin Away." Royce and Jeannie also tapped the teenage market recently to hire 17-year-old guitarist **Brian Franklin**, younger brother of **Mel Tillis'** steel player **Paul Franklin**.

PolyGram's **Butch Baker** was profiled not long ago by a Japanese television film crew, who shot a 50-minute documentary on the singer to air over **NHK-TV** in that country. Baker was selected for the project, according to **NHK's** producer, because he is from a small mountain town and the son of a preacher. (We aren't quite sure what *that* explains, but it satisfied the Japanese crew.)

SHELLEY MANGRUM, Miss Tennessee in the recent Miss America Pageant and one of the 10 finalists for the crown, has joined **The Nashville Network** as a news and feature reporter. Mangrum produced and anchored the evening news at a local Tennessee CBS-TV affiliate station prior to joining **TNN**.

SIGNINGS: **Bachman-Turner Overdrive** and **Joe Stampley** to **Entertainment Artists Inc.**, Nashville. **BTO** is on an exclusive basis; **Stampley** is exclusive except for fair dates, which will continue to be booked through **Buddy Lee**, **Moe (Bandy) & Joe (Stampley)** dates will be handled jointly through **Entertainment Artists** and **Encore Talent** . . . **Gene Watson** and

Strait is doing great in the Lone Star State

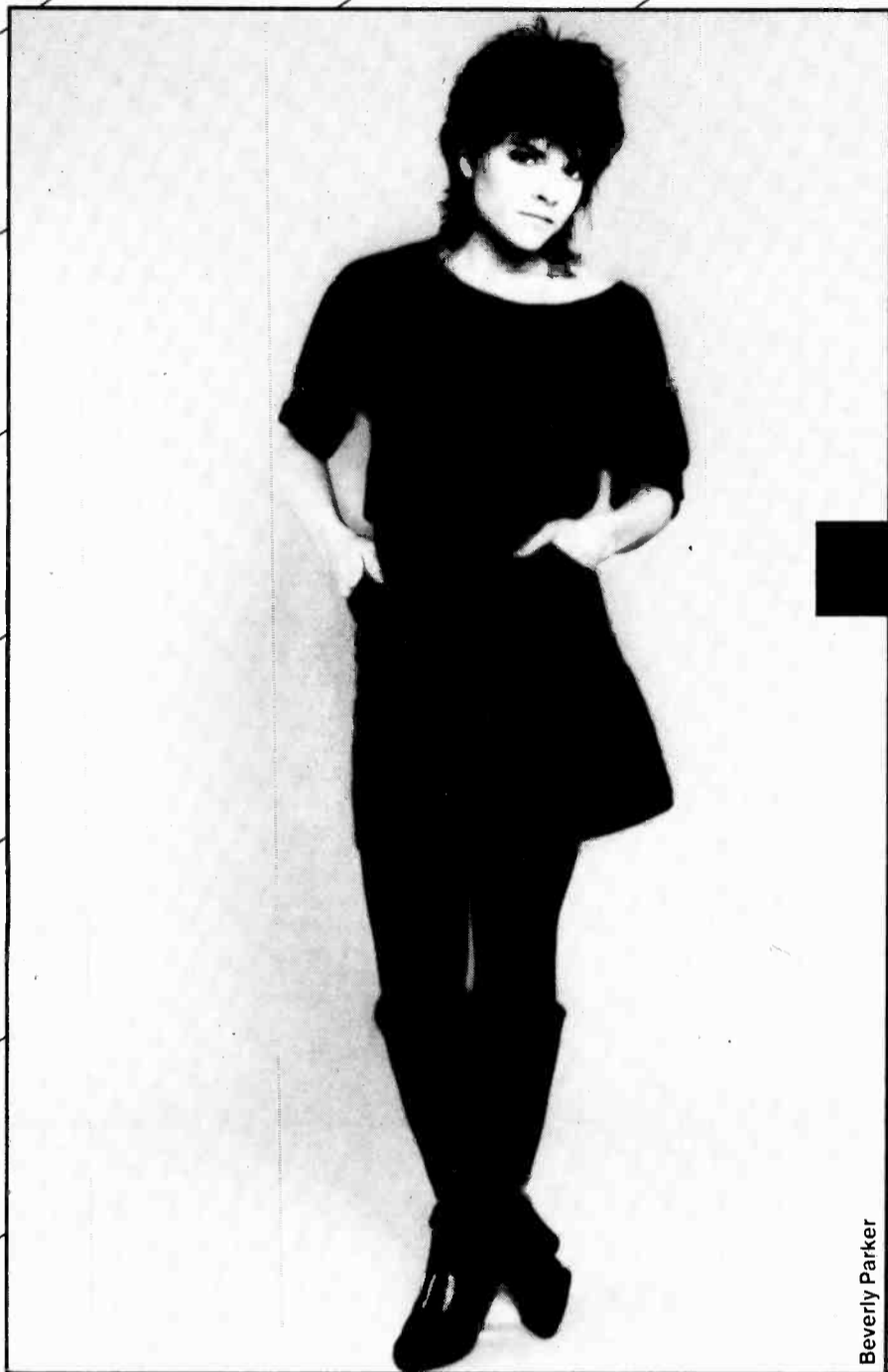
Larry Booth to the **Welk Music Group** in Nashville as writers. **Welk** will administer **Booth & Watson Music** and **Little Will Music** . . . **Mercury/PolyGram** artist **Butch Baker** to **John Dorris** and the **Hallmark Direction Co.** for personal management. Also signed to **Hallmark** for management is **MCA** artist **Don Williams**, a co-owner of the firm . . . **Razzy Bailey** to **In Concert International** in Nashville for booking . . . **Joe Sun** and **Johnny Paycheck** to **A.M.I. Records** . . . **Dennis Bottoms** to **Warner Bros.**, produced by **Johnny** . . . Also signed to **Warner Bros.** are the **Forester Sisters**, produced by **J.L. Wallace** and **Terry Skinner** . . . **Roy Clark**, **Leona Williams**, **Bobby Goldsboro**, **Don Potter**, **Don Goodman** and **Shirley Caesar** have signed with **Copyright Management** for copyright administration services . . . **Leon Raines** pacts with **Atlantic America** . . . **Canadian** singer **Audie Henry** joins **Canyon Creek Records** in Dallas . . . **New Orleans** writer **Dan Chauvin** to **Spirit Horse Songs** in Nashville . . . Singers **Ed Hunnicut** and **Kathy Twitty** to **Permian Records** in Dallas.

WHO SAYS YOU can't be a hero in your hometown—er, state? Not **George Strait**.

Freddy Weller to **World Class Talent** in Nashville for booking . . . **Janie Fricke** to **Michael Allen Entertainment Development** for business management . . . Artist **David Wills** to **Phil Jones Management** . . . **Mickey Newbury** and **Dean Dillon** to the **Larry Butler Music Group** in Nashville for publishing.



Smiling Faces. ASCAP's recent awards banquet at the Opryland Hotel drew more than 800 guests, including, from left, **Rosanne Cash**, **Rodney Crowell** and **Nicolette Larson**. In the background is **Connie Bradley**, ASCAP's Southern director.

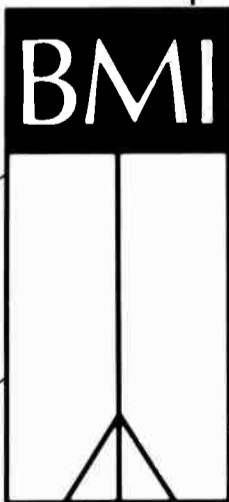


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HOT COUNTRY SINGLES

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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	5	14	YOU COULD'VE HEARD A HEART BREAK J.BOWEN WARNER BROS 7 29206	JOHNNY LEE
2	4	6	13	YOUR HEART'S NOT IN IT B.MONTGOMERY COLUMBIA 38-04578	JANIE FRICKE
3	5	9	12	CHANCE OF LOVIN' YOU N.LARKIN E.T. CONLEY RCA 13877	EARL THOMAS CONLEY
4	7	10	12	NOBODY LOVES ME LIKE YOU DO J.E. NORMAN CAPITOL 5401	A.MURRAY & D.LOGGINS
5	8	13	13	TOO GOOD TO STOP NOW J.BOYLAN EPIC 34 04563	MICKEY GILLEY
6	3	4	15	FOOL'S GOLD J.CRUTCHFIELD MCA 52426	LEE GREENWOOD
7	12	15	10	SHE'S MY ROCK B.SHERRILL EPIC 04 04609	GEORGE JONES
8	13	16	12	P.S. I LOVE YOU J.KENNEDY MERCURY 880 216 7	TOM T. HALL
9	15	18	10	I LOVE ONLY YOU M.MORGAN P.WORLEY WARNER BROS 7 29203	NITTY GRITTY DIRT BAND
10	16	20	8	WHY NOT ME B.MAHER RCA CURB 13923	THE JUDDS
11	14	17	11	GOD WON'T GET YOU F.POST D.PARTON RCA 13883	DOLLY PARTON
12	17	19	10	WORLD'S GREATEST LOVER D.BELLAMY H.BELLAMY S.KLEIN MCA CURB 52446	THE BELLAMY BROTHERS
13	18	22	9	DOES FORT WORTH EVER CROSS YOUR MIND J.BOWEN G.STRAIT MCA 52458	GEORGE STRAIT
14	19	21	9	AMERICA J.BRIDGES G.SCRUGGS RCA 13908	◆ WAYLON JENNINGS
15	21	26	8	THE BEST YEAR OF MY LIFE E.RABBITT E.STEVENS J.BOWEN WARNER BROS 7-29186	EDDIE RABBITT
16	20	25	11	IT'S A BE TOGETHER NIGHT J.E. NORMAN VIVA 7 29187	D.FRIZZEL & S.WEST
17	1	2	16	GIVE ME ONE MORE CHANCE B.KILLEN EPIC 34-04567	◆ EXILE
18	26	28	9	DIAMOND IN THE DUST B.MONTGOMERY S.BUCKINGHAM COLUMBIA 38 04610	MARK GRAY
19	27	29	8	ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT J.BOWEN H.WILLIAMS JR. WARNER CURB 7-29184	◆ HANK WILLIAMS, JR.
20	6	7	13	PRISONER OF THE HIGHWAY R.MILSAP R.GALBRAITH RCA PB-13847	RONNIE MILSAP
21	28	30	8	CROSSWORD PUZZLE T.COLINS MCA 52465	BARBARA MANDRELL
22	9	1	18	I'VE BEEN AROUND ENOUGH TO KNOW J.BOWEN MCA 52407	JOHN SCHNEIDER
23	29	32	7	HOW BLUE H.SHEDD MCA 52468	REBA MCENTIRE
24	11	12	13	MAGGIE'S DREAM D.WILLIAMS G.FUNDIS MCA 52448	DON WILLIAMS
25	31	37	6	YEARS AFTER YOU B.LOGAN MCA 52470	JOHN CONLEE
26	33	41	5	ME AGAINST THE NIGHT J.BOWEN WARNER BROS 7 29151	CRYSTAL GAYLE
27	32	36	10	WHATEVER TURNS YOU ON K.LEHNING EPIC 34-04590	KEITH STEGALL
28	35	40	7	GOT NO REASON NOW FOR GOIN' HOME R.REEDER G.WATSON MCA CURB 52457	GENE WATSON
29	25	27	10	SOME HEARTS GET ALL THE BREAKS CHUCKO II EPIC 34-04586	CHARLY MCCLAIN
30	34	38	8	JAGGED EDGE OF A BROKEN HEART G.DAVIES L.SKLAR RCA 13912	GAIL DAVIES
31	37	44	5	A PLACE TO FALL APART M.HAGGARD R.BAKER EPIC 34 04663	MERLE HAGGARD
32	10	11	14	PINS & NEEDLES R.SKAGGS/MCA CURB 52432	THE WHITES
33	24	8	15	ONE TAKES THE BLAME J.KENNEDY MERCURY 880-1307	THE STATLER BROTHERS
34	38	43	6	HEARTACHE AND A HALF R.VAN HOY RCA 13921	DEBORAH ALLEN
35	23	3	15	SHE SURE GOT AWAY WITH MY HEART J.ANDERSON L.BRADLEY WARNER BROS 7-29207	JOHN ANDERSON
36	42	55	3	(THERE'S A) FIRE IN THE NIGHT H.SHEDD ALABAMA RCA 13926	◆ ALABAMA
37	41	47	8	LEONA R.SCRUGGS CAPITOL/CURB 5403	SAWYER BROWN
38	44	53	4	SOMETHING IN MY HEART R.SKAGGS EPIC 34-04668	RICKY SKAGGS
39	46	54	3	AIN'T SHE SOMETHING ELSE C.TWITTY D.HENRY WARNER BROS 7-29137	CONWAY TWITTY
40	43	51	6	THE GIRL MOST LIKELY TO B.MONTGOMERY/CLEVELAND INT'L 38-04608 COLUMBIA	B.J. THOMAS
41	22	23	11	WISHFUL DRINKIN' M.BOGDAN L.MCBRIDE/MCA 52452	ATLANTA
42	45	52	5	I'D DANCE EVERY DANCE WITH YOU B.MEVIS/MERCURY 880-306	THE KENDALLS
43	49	69	3	MAKE MY LIFE WITH YOU R.CHANCEY/MCA 52488	OAK RIDGE BOYS
44	47	56	4	YOU TURN ME ON (LIKE A RADIO) B.MEVIS RCA 13937	ED BRUCE
45	48	62	3	ONE OWNER HEART J.E. NORMAN WARNER/CURB 7 29167	T.G. SHEPPARD
46	30	14	15	CITY OF NEW ORLEANS C.MOMAN COLUMBIA 06371	WILLIE NELSON
47	36	39	7	THE BOYS NIGHT OUT B.MEVIS COLUMBIA 38 04601	◆ MOE BANDY & JOE STAMPLEY
48	50	57	5	SLOW NIGHTS H.SHEDD MCA 52474	MEL TILLIS WITH GLEN CAMPBELL
49	53	59	4	HOW DO YOU FEEL ABOUT FOOLING AROUND? B.T. JONES COLUMBIA 38-04652	W. NELSON & K. KRISTOFFERSON
50	54	64	4	MISSIN' MISSISSIPPI N.WILSON RCA 13936	CHARLEY PRIDE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER LABEL & NUMBER DISTRIBUTING LABEL	ARTIST
51	58	78	3	SHE'S GONNA WIN YOUR HEART E.RAVEN P.WORLEY RCA 13939	◆ EDDY RAVEN
52	40	31	16	PLEDGING MY LOVE B.AHERN WARNER BROS 7-29218	EMMYLOU HARRIS
53	59	67	4	SHE'S GONE GONE GONE S.CORNELIUS COLUMBIA 38 04647	CARL JACKSON
54	63	75	3	BABY'S GOT HER BLUE JEANS ON J.KENNEDY CAPITOL 5418	MEL MCDANIEL
55	61	65	5	ANOTHER LONELY NIGHT WITH YOU J.KENNEDY MCA CHURCHILL 52469	ROY CLARK
56	39	24	14	RADIO LAND J.E. NORMAN LIBERTY 1523	MICHAEL MARTIN MURPHY
57	65	70	5	THINKING 'BOUT LEAVING D.KASTLE MERCURY 880 256	BUTCH BAKER
58	70	-	2	LET ME DOWN EASY D.TOLLE NOBLE VISION 107	JIM GLASER
59	64	73	4	EIGHT DAYS A WEEK M.DANIEL J.DOWELL MERCURY 880-316-7	THE WRIGHT BROTHERS
60	69	84	3	ALL TANGLED UP IN LOVE M.WRIGHT RCA 13938	GUS HARDIN
61	72	82	3	RUNNING DOWN MEMORY LANE A.D.MARTINO MOON SHINE 3034	REX ALLEN JR.
62	52	34	17	WOMAN YOUR LOVE B.MEVIS COLUMBIA 38 04466	MOE BANDY
63	NEW			BABY BYE BYE J.E. NORMAN G.MORRIS WARNER BROS. 7 29131	GARY MORRIS
64	56	42	10	TURN ME LOOSE E.GORDY JR. RCA 13860	VINCE GILL
65	51	49	10	GETTIN' OVER YOU D.SCHAFFER R.DIXON TEXAS 5557	MASON DIXON
66	60	35	18	I DON'T KNOW A THING ABOUT LOVE F.BOWEN WARNER BROS. 7-29227	CONWAY TWITTY
67	55	33	17	IF YOU'RE GONNA PLAY IN TEXAS H.SHEDD ALABAMA RCA 13840	ALABAMA
68	57	58	6	RESTLESS HEART R.LANDIS RCA 13907	JUICE NEWTON
69	67	45	19	THE LADY TAKES THE COWBOY EVERYTIME R.HALL COLUMBIA 38-04533	L.GATLIN & GATLIN BROS.
70	73	74	3	WHAT ABOUT ME K.ROGERS D.FOSTER RCA 13899	KENNY ROGERS
71	75	81	3	GOODBYE HIGHWAY S.BUCKINGHAM/WARNER BROS 7 29155	PAM TILLIS
72	NEW			MY BABY'S GOT GOOD TIMING K.LEHNING EMI-AMERICA 8245	DAN SEALS
73	NEW			SOMEONE LIKE YOU B.AHERN WARNER BROS 7-29138	EMMYLOU HARRIS
74	77	-	2	IF YOU THINK I LOVE YOU NOW C.STEWART AMERICAN COUNTRY 45-2	THE SHOPPE
75	62	50	9	ON THE WINGS OF A NIGHTINGALE D.EDMUNDS MERCURY 880-213-7	◆ THE EVERLY BROTHERS
76	NEW			I'M GONNA LOVE YOU RIGHT OUT OF THE BLUES B.MONTGOMERY COLUMBIA 38-04670	LLOYD DAVID FOSTER
77	80	-	2	WHAT AM I GONNA DO WITHOUT YOU S.GARRETT VIVA 7-29147 WARNER BROS	RAY PRICE
78	68	46	18	SECOND HAND HEART G.MORRIS J.E. NORMAN WARNER BROS. 7 29230	◆ GARY MORRIS
79	NEW			IF THAT AIN'T LOVE M.MORGAN P.WORLEY COLUMBIA 38-04696	LACY J. DALTON
80	66	48	18	(YOU BRING OUT) THE WILD SIDE OF ME K.LEHNING EMI-AMERICA 8220	DAN SEALS
81	82	-	2	IF IT'S LOVE (THEN BET IT ALL) PENRAE EMI 0035	JACK GREENE
82	76	76	4	PUT ANOTHER NOTCH IN YOUR BELT B.STULL WESTEXAS AMERICA 1	SUSAN RAYE
83	NEW			MACON LOVE B.MEVIS RCA 13940	DAVID WILLS
84	NEW			BILOXI LADY S.DORFF M.L.BROWN ATLANTIC AMERICA 7 99700	LEON RAINES
85	78	60	17	ROCK & ROLL SHOES R.SHERRILL COLUMBIA 38-04531	RAY CHARLES WITH B.J. THOMAS
86	71	66	7	ROSE OF MY HEART R.ALBRIGHT EPIC 34 04628	JOHNNY RODRIGUEZ
87	81	61	19	TO ME T.COLINS J.CRUTCHFIELD MCA 52415	BARBARA MANDRELL & LEE GREENWOOD
88	83	72	10	DON'T YOU GIVE UP ON LOVE N.WILSON T.BROWN RCA 13862	STEVE WARINER
89	74	63	15	GOODBYE HEARTACHE E.KILROY RCA 13850	LOUISE MANDRELL
90	90	89	6	THE RIVER'S SONG M.POST W.MURPHEY RCA 13913	JOEY SCARBURY
91	79	68	12	WHEN THE WILD LIFE BETRAYS ME J.BOWEN M.UTLEY T.BROWN MCA 52438	JIMMY BUFFETT
92	NEW			BED OF ROSES P.ORAKE TAPESTRY 4009	BOBBY VINTON
93	85	83	19	WHAT WOULD YOUR MEMORIES DO B.MAVIS COMPLEAT 126 POLYGRAM	VERN GOSDIN
94	84	71	19	UNCLE PEN R.SKAGGS SUGAR HILL EPIC 34-04527	RICKY SKAGGS
95	86	77	20	EVERYDAY R.CHANCEY MCA 52419	◆ THE OAK RIDGE BOYS
96	92	91	11	THAT'S EASY FOR YOU TO SAY R.PEOPLES B.HILL MERCURY 880-192 7	KATHY MATTEA
97	88	85	9	HOME AGAIN M.MASSER ELEKTRA 7 69697	JUDY COLLINS & T.G. SHEPPARD
98	97	79	4	THE MINSTREL B.HILL NSD 195	MIKE DEKLE
99	91	86	9	TURN ME TO LOVE N.WILSON RCA 13810	KEITH WHITLEY
100	99	98	16	A SWEETER LOVE (I'LL NEVER KNOW) J.CRUTCHFIELD MCA 52394	BRENDA LEE

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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	3	YOU COULD'VE HEARD A HEART BREAK	JOHNNY LEE	1
2	4	YOUR HEART'S NOT IN IT	JANIE FRICKE	2
3	5	CHANCE OF LOVIN' YOU	EARL THOMAS CONLEY	3
4	7	NOBODY LOVES ME LIKE YOU DO	A.MURRAY & D.LOGGINS	4
5	2	FOOL'S GOLD	LEE GREENWOOD	6
6	10	TOO GOOD TO STOP NOW	MICKEY GILLEY	5
7	13	SHE'S MY ROCK	GEORGE JONES	7
8	15	P.S. I LOVE YOU	TOM T. HALL	8
9	14	I LOVE ONLY YOU	NITTY GRITTY DIRT BAND	9
10	12	GOD WON'T GET YOU	DOLLY PARTON	11
11	16	WORLD'S GREATEST LOVER	THE BELLAMY BROTHERS	12
12	18	DOES FORT WORTH EVER CROSS YOUR MIND	GEORGE STRAIT	13
13	20	IT'S A BE TOGETHER NIGHT	D.FRIZZEL & S.WEST	16
14	22	AMERICA	WAYLON JENNINGS	14
15	23	ALL MY ROWDY FRIENDS ARE COMING OVER	H.WILLIAMS.JR.	19
16	19	WHY NOT ME	THE JUDDS	10
17	9	I'VE BEEN AROUND ENOUGH TO KNOW	JOHN SCHNEIDER	22
18	28	DIAMOND IN THE DUST	MARK GRAY	18
19	24	THE BEST YEAR OF MY LIFE	EDDIE RABBITT	15
20	1	GIVE ME ONE MORE CHANCE	EXILE	17
21	-	CROSSWORD PUZZLE	BARBARA MANDRELL	21
22	6	PRISONER OF THE HIGHWAY	RONNIE MILSAP	20
23	25	SHE SURE GOT AWAY WITH MY HEART	JOHN ANDERSON	35
24	11	MAGGIE'S DREAM	DON WILLIAMS	24
25	-	WHATEVER TURNS YOU ON	KEITH STEGALL	27
26	8	PINS & NEEDLES	THE WHITES	32
27	27	ONE TAKES THE BLAME	THE STATLER BROTHERS	33
28	-	GOT NO REASON NOW FOR GOIN' HOME	GENE WATSON	28
29	26	CITY OF NEW ORLEANS	WILLIE NELSON	46
30	-	HOW BLUE	REBA MCENTIRE	23

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	YOU COULD'VE HEARD A HEART BREAK	JOHNNY LEE	1
2	4	YOUR HEART'S NOT IN IT	JANIE FRICKE	2
3	5	CHANCE OF LOVIN' YOU	EARL THOMAS CONLEY	3
4	6	NOBODY LOVES ME LIKE YOU DO	A.MURRAY & D.LOGGINS	4
5	8	TOO GOOD TO STOP NOW	MICKEY GILLEY	5
6	9	SHE'S MY ROCK	GEORGE JONES	7
7	14	WHY NOT ME	THE JUDDS	10
8	15	I LOVE ONLY YOU	NITTY GRITTY DIRT BAND	9
9	11	P.S. I LOVE YOU	TOM T. HALL	8
10	3	FOOL'S GOLD	LEE GREENWOOD	6
11	16	GOD WON'T GET YOU	DOLLY PARTON	11
12	17	AMERICA	WAYLON JENNINGS	14
13	18	WORLD'S GREATEST LOVER	THE BELLAMY BROTHERS	12
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22	28	ALL MY ROWDY FRIENDS ARE COMING OVER	H.WILLIAMS.JR.	19
23	10	MAGGIE'S DREAM	DON WILLIAMS	24
24	-	YEARS AFTER YOU	JOHN CONLEE	25
25	-	ME AGAINST THE NIGHT	CRYSTAL GAYLE	26
26	13	I'VE BEEN AROUND ENOUGH TO KNOW	JOHN SCHNEIDER	22
27	22	SOME HEARTS GET ALL THE BREAKS	CHARLY MCCLAIN	29
28	-	WHATEVER TURNS YOU ON	KEITH STEGALL	27
29	-	GOT NO REASON NOW FOR GOIN' HOME	GENE WATSON	28
30	-	JAGGED EDGE OF A BROKEN HEART	GAIL DAVIES	30

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COUNTRY SINGLES BY LABEL

A ranking of labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
RCA	20
MCA	14
WARNER BROS.	12
COLUMBIA	11
EPIC	8
MERCURY	7
MCA CURB	3
CAPITOL	2
EI-AMERICA	2
VIVA	2
WARNER/CURB	2
AMERICAN COUNTRY	1
ATLANTIC AMERICA	1
CAPITOL/CURB	1
CLEVELAND INT'L	1
COMPLEAT	1
ELEKTRA	1
EMH	1
LIBERTY	1
MCA/CHURCHILL	1
MOON SHINE	1
NOBLE VISION	1
NSD	1
RCA/CURB	1
SUGAR HILL/EPIC	1
TAPESTRY	1
TEXAS	1
WESTEXAS AMERICA	1

COUNTRY SINGLES A-Z (LISTED BY TITLE)

- TITLE - Writer(s)
(Publisher - Licensing Org.)
Sheet Music Dist.
- 31 A PLACE TO FALL APART - M.Haggard W.Nelson
F.Powers
(Mount Shasta, BMI)
 - 100 A SWEETER LOVE (I'LL NEVER KNOW) - J.Crutchfield
(Music Corp. of America, BMI)
 - 39 AIN'T SHE SOMETHING ELSE - J.Foster B.Rice
(Jack&Bill, ASCAP)
 - 19 ALL MY ROWDY FRIENDS ARE COMING OVER
TONIGHT - H.Williams, Jr.
(Bocephus, BMI) CPP
 - 60 ALL TANGLED UP IN LOVE - B.McDill J.Weatherly
(Hall-Clement, BMI/Bright Sky, ASCAP/Charlie Monk,
ASCAP)
 - 14 AMERICA - S.Johns
(Lowery, BMI/Legibus, BMI/Captain Crystal, BMI) CPP
 - 55 ANOTHER LONELY NIGHT WITH YOU - R.Clark
C.Anderson
(Seductive Lady, BMI/Sweet Street, ASCAP)
 - 63 BABY BYE BYE - G.Morris J.Brantley
(WB, ASCAP/Gary Morris, ASCAP)
 - 54 BABY'S GOT HER BLUE JEANS ON - Bob McDill
(Hall-Clement, BMI)
 - 92 BED OF ROSES - S.Gillette R.Benson
(Ensign, BMI/Jesse Erin, ASCAP/Famous, ASCAP)
 - 84 BILOXI LADY - K.Stegall S.Harris
(Blackwood, BMI)
 - 3 CHANCE OF LOVIN' YOU - E.T.Conley R.Scroggs
(Blue Moon, ASCAP/Labor Of Love, BMI)
 - 46 CITY OF NEW ORLEANS - S.Goodman
(Buddah, ASCAP/Turnpike Tom, ASCAP) CPP
 - 21 CROSSWORD PUZZLE - S.Dean F.J.Myers
(Tom Collins, BMI/Collins Court, ASCAP)
 - 18 DIAMOND IN THE DUST - M.Gray S.LeMare
(Warner-Tamerlane, BMI/Dolcibans, BMI) WBM
 - 13 DOES FORT WORTH EVER CROSS YOUR MIND -
S.D.Shafer D.Shafer
(Scuff-Rose, BMI)
 - 88 DON'T YOU GIVE UP ON LOVE - D.Gibson
(Silverline, BMI)
 - 59 EIGHT DAYS A WEEK - J.Lennon P.McCartney
(MacLen, BMI)
 - 95 EVERYDAY - D.Loggins J.D.Martin
(Leeds, ASCAP/Patchwork, ASCAP/Music Corp. of
America, BMI)
 - 6 FOOL'S GOLD - T.Tappan D.Roth
(Goldsboro, ASCAP/Ronzomatic, BMI)
 - 65 GETTIN' OVER YOU - C.L.Rutledge
(Phono, SESAC/Big Crush, SESAC)
 - 17 GIVE ME ONE MORE CHANCE - J.P.Pennington
S.LaMaire
(Pacific Island, BMI) HL/PPP

- 11 GOD WON'T GET YOU - D.Parton
(Velvet Apple, BMI) CPP
- 89 GOODBYE HEARTACHE - R.C.Bannon M.Spriggs
(Warner-Tamerlane, BMI/Three Ships, BMI/Writers
House, BMI) WBM
- 71 GOODBYE HIGHWAY - P.Tillis M.A.Kennedy
(Elektra, BMI/Asylum, BMI/Love Wheel, BMI/Pam
Tillis, ASCAP)
- 28 GOT NO REASON NOW FOR GOIN' HOME - J.Russell
(Vogue, BMI/Sunflower County, BMI)
- 34 HEARTACHE AND A HALF - D.Allen R. Van Hoy
E. Struzick
(Posey, ASCAP/Van Hoy, ASCAP/Unichappell,
BMI/Struzick Muzick, ASCAP) JCHA/HL
- 97 HOME AGAIN - M.masser
(Prince Street, ASCAP/Screen Gems-Capitol EMI,
ASCAP)
- 23 HOW BLUE - J.Moffat
(Sonmedia, BMI/Bugshoot, BMI)
- 49 HOW DO YOU FEEL ABOUT FOOLING AROUND? -
K. Kristofferson M. Utley S. Bruton
(Resaca, BMI/Music City, ASCAP)
- 66 I DON'T KNOW A THING ABOUT LOVE - H.Howard
(Tree Publishing Corp., BMI) HL
- 9 I LOVE ONLY YOU - D.Loggins D.Schlitz
(MCA, ASCAP/Don Schlitz, ASCAP/Leeds,
ASCAP/Patchwork, ASCAP)
- 42 I'D DANCE EVERY DANCE WITH YOU - M.Paden
K.Welch
(Tree Publishing Corp., BMI/Cross Keys, ASCAP)
- 81 IF IT'S LOVE (THEN BET IT ALL) - J.R. Cochran
(Tee Off Tunes, BMI)
- 79 IF THAT AIN'T LOVE - J.Harrington J.Pennig
(Flowering Stone, ASCAP)
- 74 IF YOU THINK I LOVE YOU NOW - J.Mundy
(Mundy, ASCAP/Sherman, ASCAP/Marilark, ASCAP)
- 67 IF YOU'RE GONNA PLAY IN TEXAS - D.Mitchell
M.Kellum
(Baray, BMI/Dale Morris, BMI)
- 76 I'M GONNA LOVE YOU RIGHT OUT OF THE BLUES -
W.Aldridge T.Brasfield
(Rick Hall, ASCAP)
- 16 IT'S A BE TOGETHER NIGHT - T.Rocco J.Schweers
C.Black
(Chappell, ASCAP/Bibo, ASCAP/Jack & Bill,
ASCAP/John Schweers, ASCAP) JHL/CHA
- 22 I'VE BEEN AROUND ENOUGH TO KNOW - D.Lee
B.McDill
(Hall-Clement, BMI) HL
- 30 JAGGED EDGE OF A BROKEN HEART - W.Igleheart
M.Joyce
(Black Note, ASCAP/Greaser, BMI)
- 37 LEONA - B.Shore D.Wills
(Royal Haven, BMI/Gid, ASCAP) CPP
- 58 LET ME DOWN EASY - J.Michael L.Lafferty
(Tolloven, BMI/Jidobi, BMI)
- 83 MACON LOVE - R.Albright J.elliott M.D.Sanders

- (Milene, ASCAP)
- 24 MAGGIE'S DREAM - D.Loggins L.Silver
(Leeds, ASCAP/Patchwork, BMI)
- 43 MAKE MY LIFE WITH YOU - G.Burr
(Garwin, ASCAP/Sweet Karol, ASCAP)
- 26 ME AGAINST THE NIGHT - P.Rose M.Kennedy P.Bunch
(Irving, BMI/Love Wheel, BMI)
- 50 MISSIN' MISSISSIPPI - B.Gallimore B.Mevis B.Shore
(Royalhaven, BMI/Gid, ASCAP/Dejamus, ASCAP)
- 72 MY BABY'S GOT GOOD TIMING - D.Seals B.McDill
(Pink Pig, BMI/Hall-Clement, BMI/BobMcDill, BMI)
- 4 NOBODY LOVES ME LIKE YOU DO - J.Dunn P.Phillips
(Ensign, BMI) CPP
- 75 ON THE WINGS OF A NIGHTINGALE - P.McCartney
(MPL, ASCAP) HL
- 45 ONE OWNER HEART - W.Aldridge T.Brasfield
M.McAnally
(Rick Hall, ASCAP/Almost, ASCAP/Tom Brasfield,
ASCAP)
- 33 ONE TAKES THE BLAME - D.Reid
(Statler Brothers, BMI)
- 32 PINS & NEEDLES - R.Carnes J.Carnes C.Hardy
(Elektra, BMI/Asylum, BMI/Refuge, ASCAP) WBM
- 52 PLEDGING MY LOVE - D.Robey F.Washington
(MCA, BMI)
- 20 PRISONER OF THE HIGHWAY - M.Reid
(Lodge Hall/ASCAP) CPP
- 8 P.S. I LOVE YOU - G.Jenkins J.Mercer
(MCA, ASCAP/WB, ASCAP) WBM
- 82 PUT ANOTHER NOTCH IN YOUR BELT - M.Davis
(Screen Gems, BMI/EMI, BMI)
- 56 RADIO LAND - C.Rains J.E.Norman M.Murphy
(Cherokee Bottom, ASCAP/Kahala, ASCAP/Timberwolf,
BMI)
- 68 RESTLESS HEART - V. Stephenson T. DuBois
D. Robbins
(Warner House Of Music, BMI/WB Gold, BMI) WBM
- 85 ROCK & ROLL SHOES - P.Kennerly G.Lyle
(Good Single, BMI/Irving, BMI) CPP
- 86 ROSE OF MY HEART - H.Moffatt
(Atlantic, BMI/Boquillas Canyon, BMI)
- 61 RUNNING DOWN MEMORY LANE - E.Raven
(Ravensong, ASCAP/Michael H. Goldsen, ASCAP)
- 78 SECONO HAND HEART - C.Karp M.Gray H.Tipton
(Warner-Tamerlane, ASCAP/Dalacabo, BMI/Irving
Music Inc., BMI) WBM/PPP
- 35 SHE SURE GOT AWAY WITH MY HEART - W.Aldridge
T.Brasfield
(Rick Hall, ASCAP) CPP
- 53 SHE'S GONE GONE GONE - H.Howard
(Tree Publishing Corp., BMI/Harlan Howard, BMI)
- 51 SHE'S GONNA WIN YOUR HEART - M.Williams
B.Burnette
(Welbeck, ASCAP/Dorsey, ASCAP/CaVESSON, ASCAP)
- 7 SHE'S MY ROCK - S.K.Dobbins
(Famous, ASCAP/Chappell, ASCAP) HL/CHA/PPP
- 48 SLOW NIGHTS - B.Albright

- (Sawgrass, BMI)
- 29 SOME HEARTS GET ALL THE BREAKS - J.Raymond
B.Moore
(Tapadero, BMI) CPP
- 73 SOMEONE LIKE YOU - B.McDill D.Lee
(Jack, BMI)
- 38 SOMETHING IN MY HEART - W.Patton
(Jack&Bill, ASCAP/Amanda-Lin, ASCAP)
- 96 THAT'S EASY FOR YOU TO SAY - B.Clifford D.Hodges
(Welbeck, BMI/ATV, ASCAP)
- 15 THE BEST YEAR OF MY LIFE - E.Rabbitt E.Stevens
(Deb Dave, BMI/Briarpatch, BMI) CPP
- 47 THE BOYS NIGHT OUT - J.Stampley T.Stampley
D.Rosson
(Mullet, BMI/Banron, BMI)
- 40 THE GIRL MOST LIKELY TO - S. Pippin W. Newton
(Warner-Tamerlane, BMI/Writers House, BMI) WBM
- 69 THE LADY TAKES THE COWBOY EVERYTIME - L.Gatlin
(Larry Gatlin, BMI) WBM
- 98 THE MINSTREL - M.Dekle
(Lionsmate, ASCAP)
- 90 THE RIVER'S SONG - S. Geyer M. Post
(Famous, BMI/Darla, BMI/April, ASCAP/Ensign, BMI)
- 36 (THERE'S A) FIRE IN THE NIGHT - B.Corbin
(Sabal, ASCAP)
- 57 THINKING 'BOUT LEAVING - R.Albright M.D.Sanders
B.Paulson
(Milene, ASCAP)
- 87 TO ME - M.David M.Reed
(Collins Court, ASCAP/Lodge Hall, ASCAP) CPP
- 5 TOO GOOD TO STOP NOW - B.McDill R.Bourke
(Hall-Clement, BMI/Chappell, ASCAP) JHL/CHA
- 64 TURN ME LOOSE - V.Gill
(Yenefit, BMI)
- 99 TURN ME TO LOVE - W.Holyfield
(April, ASCAP/Ides Of March, ASCAP/Blackwood,
BMI/Easy Days, BMI) CPP
- 94 UNCLE PEN - B.Montzoe
(Rightsong, BMI) CHA/HL
- 70 WHAT ABOUT ME - K.Rogers D.Foster R.Marx
(Lionmate, ASCAP/SecurityHogg, ASCAP/Foster Frees,
BMI)
- 77 WHAT AM I GONNA DO WITHOUT YOU - L.Bastian
(Blue Lake, BMI/Peso, BMI/Wallet, BMI)
- 93 WHAT WOULD YOUR MEMORIES DO - H.Cochran
D.Dillon
(Tree, BMI) HL
- 27 WHATEVER TURNS YOU ON - K.Stegall D.Lowery
(Blackwood, ASCAP/Stegall, BMI/Sheddhouse,
ASCAP) CPP
- 91 WHEN THE WILD LIFE BETRAYS ME - J.Buffett
M.Utley W.Jennings
(Coral Reefers, ASCAP/Coconutley, ASCAP/Warner-
Tamerlane, BMI/Blue Sky Rider, BMI)
- 10 WHY NOT ME - H.Howard B.Maher S.Throckmorton
(Cross Keys, ASCAP/Welbeck, ASCAP/Blue Quill,
ASCAP/Tree Publishing Corp., BMI) HL

Heavy Push for Rogers/Parton Christmas Album

NASHVILLE RCA Records reports it has shipped "more than one million units" of the Kenny Rogers/Dolly Parton "Once Upon A Christmas" album. Three singles are being pulled from the album and released simultaneously, and sales are further being boosted by heavy in-store promotion and a network Christmas special.

The singles are "Winter Wonderland/Sleigh Ride," by Parton; "The Christmas Song," by Rogers; and "The Greatest Gift Of All," a Rogers/Parton duet.

RCA will begin a national advertising campaign for the album Thanksgiving weekend. Rogers and Parton will make promotional appearances on "Good Morning America," "CBS Morning News," "Entertainment Tonight" and "The Tonight Show."

The CBS-TV special, "Kenny and Dolly: A Christmas To Remember," will air Dec. 2 at 8 p.m. EST. It was directed by Bob Givardi.

"Once Upon A Christmas" was co-produced by Rogers and David Foster.

Debonaires Win Wrangler Contest

NASHVILLE The Debonaires, a five-piece band from Taylor, Tex., won the Wrangler Country Show-down talent contest here Nov. 7. The win brought the band \$50,000, a recording contract with MTM Records, a new Dodge van and a booking agreement with the Lime-lighters agency.

Second and third prizes went to Delaware's Johnston Brothers, and Chisum & Sanders from Idaho.

The contest finals were held at the Grand Ole Opry House and will be shown as a television special. Brenda Lee and Jim Stafford hosted the show.

Meadowgreen's Cox Set for Workshop

NASHVILLE Randy Cox, general manager of Meadowgreen Music, will be featured in a workshop for songwriters, set for Dec. 1 at the Marriott Hotel, 540 North Michigan Ave., Chicago.

The seminar is being co-sponsored by the Chicago chapter of the Nashville Songwriters Assn. International and Heart Of The Matter Music, a Chicago publishing company.

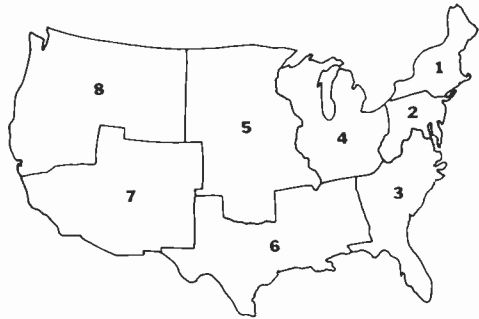
Gary Hart Leaves Management Group

NASHVILLE Gary Hart, formerly with The Management Group, has left the company to form Gary Hart & Associates. Hart will continue to co-manage singer Vern Gosdin with Robert John Jones of The Management Group.

Gary Hart & Associates is located at 1717 West End Ave., Suite 611, Nashville, Tenn. 37203. Telephone: (615) 327-3569.

Billboard HOT COUNTRY SINGLES RADIO ACTION

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



REGION 1

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

REGION 2

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

MEL MCDANIEL
BABY'S GOT HER BLUE JEANS ON

LACY J. DALTON
IF THAT AIN'T LOVE

EMMYLOU HARRIS
SOMEONE LIKE YOU

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

GARY MORRIS
BABY BYE BYE

DAN SEALS
MY BABY'S GOT GOOD TIMING

JIM GLASER
LET ME DOWN EASY

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

NATIONAL

130 REPORTERS

	NEW ADDS	TOTAL ON
GARY MORRIS BABY BYE BYE WARNER BROS.	50	54
DAN SEALS MY BABY'S GOT GOOD TIMING EMI-AMERICA	43	43
EMMYLOU HARRIS SOMEONE LIKE YOU WARNER BROS.	36	39
LACY J. DALTON IF THAT AIN'T LOVE COLUMBIA	28	28
JIM GLASER LET ME DOWN EASY NOBLE VISION	26	70

REGION 4

IL,IN,KY,MI,OH,WI

GARY MORRIS
BABY BYE BYE

JIM GLASER
LET ME DOWN EASY

DAN SEALS
MY BABY'S GOT GOOD TIMING

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

REGION 5

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

DAN SEALS
MY BABY'S GOT GOOD TIMING

GARY MORRIS
BABY BYE BYE

EMMYLOU HARRIS
SOMEONE LIKE 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

GARY MORRIS
BABY BYE BYE

EMMYLOU HARRIS
SOMEONE LIKE YOU

DAN SEALS
MY BABY'S GOT GOOD TIMING

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

DAN SEALS
MY BABY'S GOT GOOD TIMING

GARY MORRIS
BABY BYE BYE

EMMYLOU HARRIS
SOMEONE LIKE 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

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Billboard HOT COUNTRY SINGLES RETAIL ACTION

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

NATIONAL 94 REPORTERS		NUMBER REPORTING	
REGION 1 CT,MA,ME,NY State,RI,VT REGION 2 DE,D.C.,MD,NJ,NY Metro,PA,WV JOHN CONLEE YEARS AFTER YOU GENE WATSON GOT NO REASON NOW FOR GOIN' HOME RICKY SKAGGS SOMETHING IN MY HEART 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			JOHN CONLEE YEARS AFTER YOU MCA 21 GENE WATSON GOT NO REASON NOW FOR GOIN' HOME MCA/CURB 19 MERLE HAGGARD A PLACE TO FALL APART EPIC 17 REBA MCENTIRE HOW BLUE MCA 16 GAIL DAVIES JAGGED EDGE OF A BROKEN HEART RCA 14
REGION 3 FL,GA,NC,SC,East TN,VA MERLE HAGGARD A PLACE TO FALL APART REBA MCENTIRE HOW BLUE 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			REGION 4 IL,IN,KY,MI,OH,WI GENE WATSON GOT NO REASON NOW FOR GOIN' HOME REBA MCENTIRE HOW BLUE MERLE HAGGARD A PLACE TO FALL APART 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 JOHN CONLEE YEARS AFTER YOU GENE WATSON GOT NO REASON NOW FOR GOIN' HOME REBA MCENTIRE HOW BLUE 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 JOHN CONLEE YEARS AFTER YOU GAIL DAVIES JAGGED EDGE OF A BROKEN HEART RICKY SKAGGS SOMETHING IN MY HEART 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 Wholsier Dist. Ville Platte, LA H.W. Daily Houston, TX Handleman Co. Little Rock, AR Hastings Records Abilene, TX Lieberman Dallas, TX Music City Nashville, TN Poplar Tunes Memphis, TN Record Bar New Orleans, LA Record Bar Baton Rouge, LA Record Bar Mobile, AL Record Bar #66 Odessa, TX Record Service Houston, TX Record Shop Montgomery, AL Sound Shop Natchez, MS Sound Shop Meridan, MO Sound Shop #940 Bossier City, LA Sound Warehouse Metarie, LA Southwest Wholesalers Houston, TX Target/Jet Co. Maumelle, AR The Record Shop Huntsville, AL Top Ten Records Dallas, TX Western Merch. Dallas, TX Western Merchandisers Houston, TX
REGION 7 AZ,Southern CA,CO,HI,Southern NV,NM,UT JOHN CONLEE YEARS AFTER YOU MERLE HAGGARD A PLACE TO FALL APART SAWYER BROWN LEONA 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 8 AK,Northern CA,ID,MT,Northern NV,OR,WA JOHN CONLEE YEARS AFTER YOU MERLE HAGGARD A PLACE TO FALL APART SAWYER BROWN LEONA

Texas Tunes Says BMI Paid Royalties To Wrong Publisher

NASHVILLE Texas Tunes, a Georgia-based music publisher, has sued BMI in Chancery Court here for \$54,000, contending that the performance rights society has paid royalties on the song "Dixie Dreaming" to the wrong publisher.

The song, which was released by the group Atlanta in 1983 and which went to number 11 on the country charts, was assigned to Texas Tunes by Nashville's Chablis Music, its original publisher, according to the plaintiff's attorney, Scott Simon. Texas Tunes is owned by Edie McCroskey McBride. Phil Baugh heads Chablis.

The complaint alleges that BMI has paid Chablis Music "over \$18,000" in royalties for the song and has refused to pay any to Texas Tunes. It further claims that BMI representative John Timmel told Texas Tunes that royalties would be withheld until the society determined the proper recipient.

The suit asks that the court award a judgment against BMI for all performance royalties and an accounting of the amount and sources of such royalties.

Timmel says that BMI will soon file a response to the suit.

EDWARD MORRIS

Crossfire Captures Wild Turkey Prize

NASHVILLE Houston-based band Crossfire took top honors at this year's Wild Turkey Battle Of Country Bands, held here Nov. 2. The runner-up was Images from Chicago.

The first prize included \$5,000 in cash, an album project, a set of Pearl Drums, a Les Paul guitar and a booking contract with In Concert International.

Other winners were the Squan River Band, New Jersey; Overlynd Express, Indiana; Trigger, Colorado; Overland Express, Rhode Island; Kolt, Minnesota; Gatorkicks, Florida; Caribou, California; and the Arizona Outlaws, Idaho.

The finals were hosted by Johnny Lee and Lane Brody.

Tillis/Clark Film Rolling in Texas

NASHVILLE The Mel Tillis/Roy Clark movie, "Uphill All The Way," is now in production in Brackettville, Tex. It also stars Burl Ives, Glen Campbell and Trish Van Devere.

BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Country Singles, 1948-1983
- Top Ten Country Singles, 1948-1983
- Top Country Singles Of The Year, 1946-1983
- Number One Country Albums, 1964-1983
- Top Ten Country Albums, 1964-1983
- Top Country Albums Of The Year, 1965-1983

FOR INFORMATION, WRITE:
Billboard Chart Research
Attn: Debra Todd
1515 Broadway
New York NY 10036

REBA McENTIRE KEEPS THE TRADITIONAL TORCH BURNING

BY KIP KIRBY

NASHVILLE For many people, the high point of this year's CMA Awards came when Reba McEntire's name was called as female vocalist of the year.

McEntire was favored to win, both on the strength of her obvious talent and hard work, and because—at a time when most of Nashville's female performers lean heavily toward crossover—she steadfastly remains the traditional purist.

Some think she's a distaff counterpart to George Strait. Others feel she is following in the footsteps of Loretta Lynn, keeping the traditional torch burning. Few, however, dispute the fact that McEntire seems

poised to become Nashville's next superstar, or that in an era when country label executives are openly skeptical about their female acts' record sales, she stands the best chance of breaking through.

Her latest MCA album, "My Kind Of Country," from which her current single, "How Blue," is taken, paired her for the first time with producer Harold Shedd. McEntire is clearly enthusiastic about the album, but more guarded about her association with Shedd.

"I picked every song on the album. There isn't a string on it besides fiddle, and there's no synthesizers. It's the first time I've been involved in the mixing and mastering, too."

But there were conceptual differ-

ences between artist and producer which surfaced at the start of the project, according to McEntire. She says they disagreed on the album's direction. In the end, MCA label chief Jimmy Bowen allowed her total creative control on the final product.

Not surprisingly, she has chosen Bowen to produce her next album; and while she intends to be even more involved with it in terms of material and musicianship, she says she has no desire to see her name on the production credits. "I'm nowhere near ready for that yet."

The past few months have wrought big changes in the Oklahoma-bred entertainer's career. For one thing, she and longtime manager Don Williams (not the singer)

have parted company; she is now managed by a self-contained triumvirate consisting of attorney Bill Carter, husband Charlie Battles and herself.

Thus far, her CMA female vocalist win hasn't affected McEntire's booking price. Nor will it catapult her overnight into headliner status.

"People have a right to demand more from you if you charge them more," she explains. "And you're only worth how many tickets you can sell, how many seats you can fill, how many records you can get people to buy. It would be ridiculous for me to try to headline my own shows right now."

One thing she hopes the CMA win will allow her to do eventually is quit playing smoke-filled clubs

"where people aren't really there to see you in a concert situation." Through the end of the year, ICM has her packaged on a triple bill with Conway Twitty, and—depending on the market—George Strait, Ronnie McDowell, Johnny Rodriguez or the Judds.

Consultant Allen Branton, whose credits include lighting work for the Rolling Stones, Asia and the Oak Ridge Boys, was brought in to fine-tune her system.

FOR WEEK ENDING NOVEMBER 24, 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	17	WILLIE NELSON COLUMBIA FC-39145 Weeks at No. One: 9	CITY OF NEW ORLEANS
2	2	5	13	THE OAK RIDGE BOYS MCA 5496 (8.98)	GREATEST HITS 2
3	3	2	32	ALABAMA RCA AHL1-4939 (8.98)	ROLL ON
4	8	9	9	EXILE EPIC FE-39424	KENTUCKY HEARTS
5	6	7	13	BARBARA MANDRELL & LEE GREENWOOD MCA 5477 (8.98)	MEANT FOR EACH OTHER
6	10	13	4	RICKY SKAGGS EPIC FE-39410	COUNTRY BOY
7	7	6	24	LEE GREENWOOD MCA 5488 (8.98)	YOU'VE GOT A GOOD LOVE COMIN'
8	9	10	12	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW
9	11	14	4	GEORGE STRAIT MCA FE-5518 DOES FORT WORTH EVER CROSS YOUR MIND	DOES FORT WORTH EVER CROSS YOUR MIND
10	5	4	23	MERLE HAGGARD EPIC FE-39364	IT'S ALL IN THE GAME
11	14	28	4	EARL THOMAS CONLEY RCA AHL1-5175	TREADIN' WATER
12	12	8	24	HANK WILLIAMS, JR. WARNER/CURB 25088 (8.98)	MAJOR MOVES
13	13	17	14	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
14	15	19	19	NITTY GRITTY DIRT BAND WARNER BROS. 25113 (8.98)	PLAIN DIRT FASHION
15	4	3	19	JOHN ANDERSON WARNER BROS. 25099 (8.98)	EYE OF THE HURRICANE
16	22	27	5	KENNY ROGERS RCA AJL-5335 (8.98)	WHAT ABOUT ME
17	16	16	52	JIM GLASER NOBLE VISION NV-2001	THE MAN IN THE MIRROR
18	18	21	7	JIMMY BUFFETT MCA 5512 (8.98)	RIDDLES IN THE SAND
19	17	18	11	JANIE FRICKE COLUMBIA FC-39338	THE FIRST WORD IN MEMORY
20	NEW			THE JUDDS RCA AHL1-5319	WHY NOT ME
21	25	44	5	ANNE MURRAY CAPITOL SJ-12363 (8.98)	HEART OVER MIND
22	28	49	3	WILLIE NELSON & KRIS KRISTOFFERSON COLUMBIA FC-39531	MUSIC FROM 'SONGWRITER'
23	19	15	28	THE STATLER BROTHERS MERCURY 818-652-1 (8.98)	ATLANTA BLUE
24	21	20	39	THE JUDDS RCA/CURB MHL1-8515 (8.98)	THE JUDDS - WYNONNA & NAOMI
25	38	62	3	THE EVERLY BROTHERS MERCURY 822-431	EB84
26	24	24	31	BARBARA MANDRELL MCA 5474 (8.98)	CLEAN CUTS
27	26	25	55	GEORGE STRAIT MCA 5450 (8.98)	RIGHT OR WRONG
28	34	34	6	EDDIE RABBITT WARNER BROS. WB 25151 (8.98)	THE BEST YEAR OF MY LIFE
29	44	-	2	GEORGE JONES EPIC FE-39272	LADIES CHOICE
30	27	29	24	DON WILLIAMS MCA 5493 (8.98)	CAFE CAROLINA
31	50	-	2	JOHN CONLEE MCA 5521 (8.98)	BLUE HIGHWAY
32	55	-	2	REBA McENTIRE MCA 5516 (8.98)	MY KIND OF COUNTRY
33	20	12	28	LARRY GATLIN & THE GATLIN BROS. BAND COLUMBIA FC-39291	HOUSTON TO DENVER
34	31	33	55	CRYSTAL GAYLE WARNER BROS. 23958 (8.98)	CAGE THE SONGBIRD
35	41	42	4	GEORGE JONES EPIC FE-39546	BY REQUEST
36	36	41	31	ATLANTA MCA 5463 (8.98)	PICTURES
37	35	32	23	THE BELLAMY BROTHERS MCA/CURB 5489 (8.98)	RESTLESS
38	23	11	32	MICKY GILLEY & CHARLY McCLAIN EPIC FE-39292	IT TAKES BELIEVERS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	40	40	5	EMMYLOU HARRIS WARNER BROS. 21561 (8.98)	PROFILES II - THE BEST OF EMMYLOU HARRIS
40	30	22	18	THE WHITES MCA/CURB 5490 (8.98)	FOREVER YOU
41	29	31	71	EARL THOMAS CONLEY RCA AHL1-4713 (8.98)	DON'T MAKE IT EASY FOR ME
42	43	46	5	TOM JONES MERCURY 422-822-701 (8.98)	LOVE IS ON THE RADIO
43	45	47	6	TOM T. HALL MERCURY 822-425-1 (8.98)	NATURAL DREAMS
44	39	39	5	JOHN ANDERSON WARNER BROS. 25169 (8.98)	JOHN ANDERSON'S GREATEST HITS
45	32	26	25	RONNIE MILSAP RCA AHL-1-5016 (8.98)	ONE MORE TRY FOR LOVE
46	37	38	62	THE KENDALLS MERCURY 812-7791-1 (8.98)	MOVIN' TRAIN
47	54	-	2	CONWAY TWITTY WARNER BROS. 25170 (8.98)	CONWAY'S LATEST GREATEST HITS-VOL. 1
48	33	23	57	RICKY SKAGGS SUGAR HILL/EPIC FE-38954/EPIC	DON'T CHEAT IN OUR HOMETOWN
49	56	64	3	DAVID FRIZZELL & SHELLY WEST VIVA 25148 (8.98)	GOLDEN DUETS-THE BEST OF FRIZZELL & WEST
50	47	35	31	GARY MORRIS WARNER BROS. 25069 (8.98)	FADED BLUE
51	53	56	166	WILLIE NELSON COLUMBIA KC 237542	GREATEST HITS
52	49	37	15	MICKY GILLEY EPIC FE-39324	TOO GOOD TO STOP NOW
53	48	43	6	JOHNNY LEE WARNER BROS. 25125 (8.98)	WORKIN' FOR A LIVIN'
54	42	30	28	CONWAY TWITTY WARNER BROS. 25078 (8.98)	BY HEART
55	57	57	95	WILLIE NELSON & MERLE HAGGARD EPIC FE 37958	PANCHO & LEFTY
56	52	53	17	GLEN CAMPBELL ATLANTIC/AMERICA 90164 (8.98)	LETTER TO HOME
57	63	-	2	DAN SEALS EMI-AMERICA ST-17131 (8.98)	SAN ANTOINE
58	61	55	342	WILLIE NELSON COLUMBIA JC 35305	STARDUST
59	NEW			WAYLON JENNINGS RCA AHL1-5325	WAYLON'S GREATEST HITS - VOL. 2
60	59	60	53	WILLIE NELSON COLUMBIA FC-39110	WITHOUT A SONG
61	58	48	19	MOE BANDY & JOE STAMPLEY COLUMBIA FC-39426	THE GOOD OL' BOYS - ALIVE AND WELL
62	46	45	29	VERN GOSDIN COMPLEAT CPL1-1008	THERE IS A SEASON
63	66	50	140	WILLIE NELSON COLUMBIA FC 37951	ALWAYS ON MY MIND
64	NEW			VARIOUS ARTISTS WARNER BROTHERS 25171	YOU AND I - CLASSIC COUNTRY DUETS
65	51	36	14	CHARLY McCLAIN EPIC FE-39425	CHARLY
66	62	65	110	HANK WILLIAMS, JR. ELEKTRA/CURB 60193 (8.98)	HANK WILLIAMS, JR.'S GREATEST HITS
67	69	61	18	KAREN BROOKS WARNER BROS. 1-25051 (8.98)	HEARTS ON FIRE
68	67	59	88	ALABAMA RCA AHL 1-4663 (8.98)	THE CLOSER YOU GET
69	65	66	59	ANNE MURRAY CAPITOL ST12301 (8.98)	A LITTLE GOOD NEWS
70	60	52	82	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
71	70	58	141	ALABAMA RCA AHL1-4229 (8.98)	MOUNTAIN MUSIC
72	68	51	62	JOHN CONLEE MCA 5434 (8.98)	IN MY EYES
73	71	72	44	THE STATLER BROTHERS MERCURY 812-184-1 (8.98)	TODAY
74	73	68	17	WAYLON JENNINGS RCA AHL1-5017 (8.98)	NEVER COULD TOE THE MARK
75	64	63	27	THE WRIGHT BROTHERS MERCURY 818-654-1 (8.98)	EASY STREET

Products with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. *CBS Records does not issue a suggested list price for its product.

Billboard Hot Black Singles SALES & AIRPLAY

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	8
2	2	COOL IT NOW	NEW EDITION	1
3	3	I FEEL FOR YOU	CHAKA KHAN	2
4	4	CENTIPEDE	REBBIE JACKSON	5
5	5	BETTER BE GOOD TO ME	TINA TURNER	6
6	6	PURPLE RAIN	PRINCE & THE REVOLUTION	4
7	8	SOLIO	ASHFORD & SIMPSON	3
8	9	FRIENOS/FIVE MINUTES OF FUNK	WHODINI	7
9	10	PENNY LOVER	LIONEL RICHIE	9
10	12	SEX O MATIC	THE BAR-KAYS	12
11	18	DON'T STOP	JEFFREY OSBORNE	10
12	11	JUNGLE LOVE	THE TIME	16
13	15	SHOW ME	GLENN JONES	11
14	14	CARIBBEAN QUEEN	BILLY OCEAN	20
15	21	TEARS	THE FORCE MD'S	14
16	20	LET IT ALL BLOW	THE DAZZ BAND	13
17	25	OFF AND ON LOVE	CHAMPAIGN	15
18	16	PRETTY MESS	VANITY	36
19	13	THE MEDICINE SONG	STEPHANIE MILLS	39
20	23	JAILHOUSE RAP	FAT BOYS	25
21	22	SEX SHOOTER	APOLLONIA 6	19
22	26	BLACK BUTTERFLY	DENIECE WILLIAMS	22
23	-	JUST FOR THE NIGHT	EVELYN "CHAMPAGNE" KING	18
24	17	YOU'RE MY CHOICE TONIGHT	TEDDY PENDERGRASS	44
25	-	OUT OF TOUCH	DARYL HALL & JOHN OATES	26
26	7	SWEPT AWAY	DIANA ROSS	43
27	-	LOOK THE OTHER WAY	E.ISLEY C.JASPER, M.ISLEY	17
28	-	TREAT HER LIKE A LADY	THE TEMPTATIONS	21
29	19	THE LAST TIME I MADE LOVE	J.KENNEDY & J.OSBORNE	92
30	-	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	27

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	I FEEL FOR YOU	CHAKA KHAN	2
2	2	COOL IT NOW	NEW EDITION	1
3	4	SOLIO	ASHFORD & SIMPSON	3
4	5	PURPLE RAIN	PRINCE & THE REVOLUTION	4
5	7	LET IT ALL BLOW	THE DAZZ BAND	13
6	8	DOON'T STOP	JEFFREY OSBORNE	10
7	3	CENTIPEDE	REBBIE JACKSON	5
8	11	PENNY LOVER	LIONEL RICHIE	9
9	6	OFF AND ON LOVE	CHAMPAIGN	15
10	10	SHOW ME	GLENN JONES	11
11	13	LOOK THE OTHER WAY	E.ISLEY, C.JASPER, M.ISLEY	17
12	14	FRIENDS/FIVE MINUTES OF FUNK	WHODINI	7
13	9	BETTER BE GOOD TO ME	TINA TURNER	6
14	17	TEARS	THE FORCE MD'S	14
15	16	BLACK BUTTERFLY	DENIECE WILLIAMS	22
16	18	JUST FOR THE NIGHT	EVELYN "CHAMPAGNE" KING	18
17	20	SEX O MATIC	THE BAR-KAYS	12
18	22	C.O.D. (I'LL DELIVER)	MTUME	23
19	25	NO ONE'S GONNA LOVE YOU	THE S.O.S. BAND	24
20	21	SEX SHOOTER	APOLLONIA 6	19
21	-	TREAT HER LIKE A LADY	THE TEMPTATIONS	21
22	12	JUNGLE LOVE	THE TIME	16
23	30	AFTER ALL	AL JARREAU	30
24	26	YOU TURN ME ON	RICK JAMES	32
25	-	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	27
26	-	OPERATOR	MIDNIGHT STAR	29
27	23	OUT OF TOUCH	DARYL HALL & JOHN OATES	26
28	-	CONTAGIOUS	THE WHISPERS	33
29	28	THE WORD IS OUT	JERMAINE STEWART	34
30	-	BODY	JACKSONS	40

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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
WARNER BROS.	7
ARISTA	6
A&M	5
COLUMBIA	5
MOTOWN	5
CAPITOL	4
EPIC	4
ATLANTIC	3
JIVE/ARISTA	3
PHILLY WORLD	3
PRIVATE I	3
SOLAR	3
GEFFEN	2
GORDY	2
PROFILE	2
TOTAL EXPERIENCE	2
ASYLUM	1
BEVERLY GLEN	1
CASABLANCA	1
CBS ASSOCIATED	1
CBS ASSOCIATED/S.O.N.Y.	1
CONSTELLATION	1
DE-LITE	1
ISLAND	1
ISLAND/ZE	1
JAMAICA	1
KEE WEE	1
LONDON	1
MERCURY	1
MIRAGE	1
MODERN	1
NEIGHBOR	1
POLYDOR	1
PORTRAIT	1
QWEST	1
RED LABEL	1
SINBAN	1
SPECIFIC/FANTASY	1
STREETWISE	1
SUTRA	1
TABU	1
TAMLA	1
TOMMY BOY	1

BLACK SINGLES

A-Z (LISTED BY TITLE)

TITLE	Writer(s)	Publisher	Licensing Org.	Sheet Music Dist.
60 A GENTLEMAN	R Hall G Burr	Raha	BMI	Inspired Moment, BMI
30 AFTER ALL	A Jarreau J.Graydon D Foster	Aljareau	BMI	Garden Rake BMI Foster Frees, BMI
38 ALL OF YOU	L.Thomas L Laurence	Bush Bruin	ASCAP	New Music ASCAP Music Corporation of America, BMI
69 AMNESIA	G.Duke H Hewitt	Hip Trip	BMI	Lakay BMI Mycente ASCAP
54 APPRECIATION	K.McCord R Ernest	Perk's	BMI	Duchess, BMI MCA, BMI
47 ARE YOU THE WOMAN	Kashif	Kashif	BMI	
6 BETTER BE GOOD TO ME	Knight Chinn Chapman	Chinnchap	ASCAP	Land Of Dreams ASCAP Arista ASCAP CPP
22 BLACK BUTTERFLY	B Mann C Weil	Dyad	BMI	
40 BODY	M Jackson	Vadumar	BMI	
74 CAN'T SLOW DOWN	D Frank M Murphy	April	ASCAP	Science Lab ASCAP
20 CARIBBEAN QUEEN	K Diamond B.Ocean	Wilkesden	Zomba	CPP
5 CENTIPEDE	M Jackson	Mjac	BMI	Warner Lamerlane, BMI WBM
55 CHANGE YOUR WICKED WAYS	O Scott P.Ford	IX	ASCAP	Temp BMI
63 CHANGES (WE GO THROUGH)	M Dowling	Clarkjay	BMI	Specifically BMI
1 C.O.D (I'LL DELIVER)	J Mtume Tawatha	Mtume	BMI	Do Drop, BMI
3 CONTAGIOUS	B Watson R Calloway M Gentry	B.Lovelace		
1 COOL IT NOW	Brantley Timas	New Generation	ASCAP	
1 RUSHED	M Watson	Platinum Star	BMI	
9 RUZAMATIC	P Powell P.Williams	C Striban	ASCAP	
59 WHAT YOU DO	R Dino L D.Tomaso	Unity	ASCAP	BaRa, ASCAP Aldente, ASCAP
95 WHAT STAND ANOTHER CHANCE	M Jackson	rnes		
1 WHAT STOP	D.Sembello D.Batteau	rain	BMI	Rain Wave, ASCAP
1	ain No Gain	ASCAP	Unity	ASCAP David

Batteau	ASCAP
58 DON'T STOP	A Hudson
7 FRIENDS FIVE MINUTES OF FUNK	J Hutchins L.Smith
75 GEORGY PORGY	Paich
51 GIVE A LITTLE LOVE	M.Starr M Jonzun
86 GO ON AND CRY	O.Burnette, II
27 GOTTA GET YOU HOME TONIGHT	M Horton R Broomfield
77 GOTTA THANG	K Keys R A Brown
79 HANG ON TO YOUR LOVE	Adu Matthewman
66 HOLLIS CREW	J Mizel J Simmons D McDaniels
96 I CAN'T FIND	W Robinson
2 I FEEL FOR YOU	Prince
8 I JUST CALLED TO SAY I LOVE YOU	S.Wonder
28 I LOVE IT TO MYSELF	J Hamilton M.Haynes T Rabb
45 I PROMISE (I DO LOVE YOU)	J Stanton
83 I REALLY LOVE YOU	H.Melvin M Horton
85 I'M GIVIN' ALL MY LOVE	T.Wells J King J.Williams
73 I'M IN LOVE WITH YOU	C Powell R.Philmore
46 IN ONE LOVE AND OUT THE OTHER	L F Sylvers, III
57 IN THE DARK	R Ayers D Spragley J Bedford
48 IN THE NAME OF LOVE	R.MacDonald W Salter
89 INDECISIVE	F Johnson
76 IT TAKES A LOT OF STRENGTH TO SAY GOODBYE	C.Brubeck
25 JAILHOUSE RAP	K blow L Smith D Reeve
70 JAMIE	R Parker, Jr

99 JAZZY LADY	R Fields
16 JUNGLE LOVE	M Day J Johnson
18 JUST FOR THE NIGHT	K.Carter P.Leonard B.Gaitsch
13 LET IT ALL BLOW	K. Harrison B. Harris
53 LET'S GO CRAZY	Prince @ Revolution
17 LOOK THE OTHER WAY	E.Isley
88 LOVE AIN'T NO HOLIDAY	B JOBSON W MENDES W JOBSON
68 LOVE SONGS ARE BACK	Various
71 LOVER BOY	K.Diamond B Ocean R.J.Lange
31 LOVER GIRL	T Marie
78 MISLEAD	R bell J taylor Kool & The Gang
24 NO ONE'S GONNA LOVE YOU	T.Lewis J.Harris, III
15 OFF AND ON LOVE	Champaign
41 OOOHH	M Adams D Webster C Carter K Nash
29 OPERATOR	B Watson R.Calloway B Lipscomb
26 OUT OF TOUCH	D Hall J Oates
9 PENNY LOVER	L.Richie B Harvey-Richie
94 PREMONITION	E.Magness M Mueller
36 PRETTY MESS	Vanity
4 PURPLE RAIN	Prince @ Revolution
72 RADIO MAN	L.Prince R.Larkins E.Thorngren B Baker
84 RAIN FOREST	P.Hardcastle
50 SECRET FANTASY	M.Starr
67 SELF CONSCIOUS	C:Favors P Moseby H. Moseby W. Dozier

12 SEX O MATIC	Bar-kays A.A.Jones
19 SEX SHOOTER	Apollonia 6
90 SHE'S GOT THE BODY	D.Sterling
11 SHOW ME	LaLa G.Jones
64 SING'N HEY YEA	T Gatling C.Henderson T Riley
37 SLIPPERY PEOPLE	D.Byrne T Weymouth C.Frantz J Harrison
87 SNEAKING OUT	G.L.Jones
3 SOLID	N Ashford V Simpson
52 SOMEBODY	Junior Nightingale
42 STRONGER THEN BEFORE	C.B.Sager B Bacharach B Roberts
61 SUPERNATURAL LOVE	D Summer M Omarhan B Sudano
81 TEASE ME	W.Morrison
43 SWEPT AWAY	D Hall S.Allen
14 TEARS	Force MD's R Halpin
80 THE BELLE OF ST MARK	Sheila E.
92 THE LAST TIME I MADE LOVE	B.Mann C Weil J Barry
39 THE MEDICINE SONG	D H Wolinski
62 THE MEN ALL PAUSE	B.Cooper J Simmons D McDaniels
34 THE WORD IS OUT	J.Stewart J.Lindsay G.Craig
21 TREAT HER LIKE A LADY	R.Hall G.Burr
100 WATCH MY BODY TALK	B. Bowles B L. Eager
65 WHAT ABOUT ME?	K.Rogers D.Foster
82 YO LITTLE BROTHER	C.Josephs A.godwin

Songwriters Band Together In Atlanta Area

NEW YORK A conversation two years ago at a United Negro College Fund benefit concert has turned into a growing Atlanta-based organization called the Black Songwriters Assn.

"Isaac Hayes and I started talking about Stax Records, how songwriters came together to join that company and how everyone benefited from writers like Issac Hayes and David Porter having an outlet," recalls producer/engineer Carlos Glover. As a result of that talk, the two men founded the Black Songwriters Assn., with Hayes as president and Glover as vice president, to "bring songwriters together in the Atlanta area, a city with a lot of talent but no major record companies, to discuss their craft and finding new outlets for our material."

BSA started with 10 writers meeting every Wednesday at Atlanta's Axis studio. Today the organization has 50 full-time members who have paid the \$20 yearly dues and many more who regularly sit in on BSA functions.

"We started by just having the meetings and, after a slow period when people got to know us, we've been giving seminars," says Glover. Over the last year, the BSA has held seminars on copyright law, the effect of video on songwriters, and a songwriter showcase for BSA members in conjunction with the Georgia Music Festival. A songwriter showcase held Nov. 1 at Atlanta's VIP Club attracted some 1,000 patrons.

The BSA has had non-profit status for a year and in August was made federal tax exempt. Both moves, says Glover, are intended to "help us find a permanent home for the organization. Right now we're trying to solicit donations and grants toward finding a facility where writers can come in, go into a cubicle with a piano, write every day and record demos."



The Black Songwriters Assn. can be reached at 1758 Emerald Ave. S.W., Atlanta, Ga. 30310. Phone: (404) 296-5639.

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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		NEW TOTAL			
		ADDS	ON		
NATIONAL 89 REPORTERS					
REGION 1 CT,MA,ME,NY State,RI,VT VT		KOOL & THE GANG MISLEAD DE-LITE	35	35	
REGION 2 DE,D.C.,MD,NJ,NY Metro,PA,WV		RAY PARKER JR. JAMIE ARISTA	32	36	
RAY PARKER JR. JAMIE		SADE HANG ON TO YOUR LOVE PORTRAIT	20	30	
KOOL & THE GANG MISLEAD		ROY AYERS IN THE DARK COLUMBIA	17	52	
PAUL HARDCASTLE RAIN FOREST		PAUL HARDCASTLE RAIN FOREST PROFILE	16	25	
WILD Boston, MA					
WKND Hartford, CT					
WNHC New Haven, CT					
WDKX-FM Rochester, NY					
WWIN-FM Baltimore, MD					
WXYV Baltimore, MD					
WRKS New York, NY					
WNJR Newark, NJ					
WDAS-FM Philadelphia, PA					
WUSL Philadelphia, PA					
WAMO Pittsburgh, PA					
WDJY Washington, DC					
WHUR Washington, DC					
REGION 3 FL,GA,NC,SC,East TN,VA					
RAY PARKER JR. JAMIE					
KOOL & THE GANG MISLEAD					
ROY AYERS IN THE DARK					
WAOK Atlanta, GA					
WIGQ Atlanta, GA					
WVEE Atlanta, GA					
WPAL Charleston, SC					
WWWZ Charleston, SC					
WGIV Charlotte, NC					
WPEG Charlotte, NC					
WRBD Ft. Lauderdale, FL					
WJAX-AM Jacksonville, FL					
WJAX-FM Jacksonville, FL					
WPDQ Jacksonville, FL					
WEDR Miami, FL					
WOWI Norfolk, VA					
WRAP Norfolk, VA					
WORL Orlando, FL					
WPLZ Petersburg, VA					
WANT Richmond, VA					
WEAS Savannah, GA					
WRXB St. Petersburg, FL					
WWDM Sumter, SC					
WANM Tallahassee, FL					
WQKS Williamsburgh, VA					
WWIL-FM Wilmington, NC					
WAAA Winston-Salem, NC					
REGION 4 IL,IN,KY,MI,OH,WI					
KOOL & THE GANG MISLEAD					
RAY PARKER JR. JAMIE					
MIDNIGHT STAR OPERATOR					
WBMX Chicago, IL					
WGCI-FM Chicago, IL					
WJPC Chicago, IL					
WBLZ Cincinnati, OH					
WCIN Cincinnati, OH					
WDMT Cleveland, OH					
WJMO Cleveland, OH					
WZAK Cleveland, OH					
WDAO Dayton, OH					
WDRQ Detroit, MI					
WGPR Detroit, MI					
WJLB Detroit, MI					
WKWM Grand Rapids, MI					
WTLC Indianapolis, IN					
WLOU Louisville, KY					
WLUM Milwaukee, WI					
WNOV Milwaukee, WI					
REGION 5 IA,KS,MN,MO,NE,ND,OK,SD					
DREAMBOY I PROMISE (I DO LOVE YOU)					
OLLIE AND JERRY ELECTRIC BUGALOO					
VANITY MECHANICAL EMOTION					
KPRS Kansas City, MO					
KAEZ Oklahoma City, OK					
KMJM St. Louis, MO					
WESL St. Louis, MO					
WZEN St. Louis, MO					
REGION 6 AL,AR,LA,MS,West TN,TX					
SADE HANG ON TO YOUR LOVE					
KOOL & THE GANG MISLEAD					
RAY PARKER JR. JAMIE					
WXOK Baton Rouge, LA					
WATV Birmingham, AL					
WENN-FM Birmingham, AL					
KNOK Ft. Worth, TX					
KCOH Houston, TX					
KMJQ Houston, TX					
WJMI Jackson, MS					
WKXI Jackson, MS					
KLAZ Little Rock, AR					
KRNB Memphis, TN					
WDIA Memphis, TN					
WHRK Memphis, TN					
WLOK Memphis, TN					
WBLX Mobile, AL					
WQQK Nashville, TN					
WVOL Nashville, TN					
WYLD-AM New Orleans, LA					
WYLD-FM New Orleans, LA					
KHYS Port Arthur, TX					
KAPE San Antonio, TX					
KOKA Shreveport, LA					
KZEY Tyler, TX					
REGION 7 AZ,Southern CA,CO,HI,Southern NV,NM,UT					
REGION 8 AK,Northern CA,ID,MT,Northern NV,OR,WA					
KOOL & THE GANG MISLEAD					
MADONNA LIKE A VIRGIN					
ROY AYERS IN THE DARK					
KDKO Denver, CO					
KACE Los Angeles, CA					
KDAY Los Angeles, CA					
KGfJ Los Angeles, CA					
KJLH Los Angeles, CA					
KUKQ Phoenix, AZ					
XHRM San Diego, CA					
KSOL San Francisco, CA					

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1983
- Top Ten Black Singles, 1948-1983
- Top Black Singles Of The Year, 1946-1983
- Number One Black Albums, 1965-1983
- Top Ten Black Albums, 1965-1983
- Top Black Albums Of The Year, 1966-1983

FOR INFORMATION, WRITE: Billboard Chart Research Attn: Debra Todd 1515 Broadway New York, NY 10036

Billboard HOT BLACK SINGLES RETAIL ACTION

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BOB SCHWAID

(Continued from page 47)

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

REGION 1 CT,MA,ME,NY State,RI,VT	NUMBER REPORTING
REGION 2 DE,D.C.,MD,NJ,NY Metro,PA,WV	
MIDNIGHT STAR OPERATOR	28
JERMAINE JACKSON DO WHAT YOU DO	15
THELMA HOUSTON YOU USED TO HOLD ME SO TIGHT	14
Cambridge One Stop Boston, MA Cavages Cheektowaha, NY Easy One Stop N.Quincy, MA Mass One Stop Boston, MA Skippy White's Stoughton, MA	
A-1 One Stop New York, NY Al Wicke Records Elizabeth, NJ Broadway Record Museum Camden, NJ C&M Distributors Hyattsville, MD Disc-O-Mat New York, NY Harmony Music New York, NY J&R Music World New York, NY Kemp Mill Beltsville, MD King James Records Philadelphia, PA P & L Records Philadelphia, PA Record & Tape Ltd. Washington, DC Record And Tape Collector Baltimore, MD Record Outlet Pittsburgh, PA Richman Brothers Pennsauken, NJ Sabins Records Washington, DC Sam K Records Washington, DC Serenade Records Washington, DC Sound Of Market Philadelphia, PA Stratford Garden City, NY The Wiz Washington, DC The Wiz Brooklyn, NY Tower New York, NY Universal One Stop Philadelphia, PA Vogels Elizabeth, NJ Waxy Washington D.C., DC Webb's Dept. Store Philadelphia, PA Wins Long Island City, NY Your Record Shop Baltimore, MD	

REGION 3 FL,GA,NC,SC,East TN,VA	NUMBER REPORTING
JERMAINE JACKSON DO WHAT YOU DO	15
THE S.O.S. BAND NO ONE'S GONNA LOVE YOU	14
SHALAMAR AMNESIA	13
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 Pritchett's St. Petersburg, FL Record Boutique Winston-Salem, NC Rudy's Records & Tapes Miami, FL Second Act Atlanta, GA Southern Music Orlando, FL Specs Music Hialeah, FL Tara Records Atlanta, GA Tidewater One Stop Norfolk, VA Tropical Records Miami, FL Tucker's Record Shop Knoxville, TN	

NATIONAL 135 REPORTERS	NUMBER REPORTING
MIDNIGHT STAR OPERATOR SOLAR	28
THELMA HOUSTON YOU USED TO HOLD ME SO TIGHT MCA	15
THE WHISPERS CONTAGIOUS SOLAR	14
JERMAINE JACKSON DO WHAT YOU DO ARISTA	13
THE S.O.S. BAND NO ONE'S GONNA LOVE YOU TABU	12

REGION 4 IL,IN,KY,MI,OH,WI	NUMBER REPORTING
MIDNIGHT STAR OPERATOR	28
THE WHISPERS CONTAGIOUS	14
THELMA HOUSTON YOU USED TO HOLD ME SO TIGHT	15
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	NUMBER REPORTING
THE WHISPERS CONTAGIOUS	14
THE S.O.S. BAND NO ONE'S GONNA LOVE YOU	15
PAUL HANDCASTLE RAIN FORREST	13
CML One Stop St.Louis, MO Hudson's Embassy St.Louis, MO Musicland Minneapolis, MN Musicland St.Louis, MO Musicvision Jennings, MO Sound Town St. Louis, MO Uptown Records St. Louis, MO	

REGION 6 AL,AR,LA,MS,West TN,TX	NUMBER REPORTING
MIDNIGHT STAR OPERATOR	28
SHALAMAR AMNESIA	15
SHEILA E. THE BELLE OF ST. MARK	14
All South Distributors New Orleans, LA Big State Distributors Dallas, TX Bowie's Records Baton Rouge, LA Brown Sugar New Orleans, LA Curly Dallas, TX Discount Records Nashville, TN H&W Records Dallas, TX Hastings Houston, TX Kings Record Mart Dallas, TX Mushroom New Orleans, LA Music Center Birmingham, AL Peaches Memphis, TN Peaches New Orleans, LA Pop Tunes Memphis, TN Poplar Tunes Memphis, TN Reses Records Dallas, TX Sam's Records Dallas, TX Select-O-Hits Memphis, TN Sound Warehouse 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	NUMBER REPORTING
REGION 8 AK,Northern CA,ID,MT,Northern NV,OR,WA	
MIDNIGHT STAR OPERATOR	28
JERMAINE JACKSON DO WHAT YOU DO	15
THELMA HOUSTON YOU USED TO HOLD ME SO TIGHT	14
Circles Phoenix, AZ City One Stop Los Angeles, CA Flipside Records Los Angeles, CA Integrity Gardena, CA Jazz City Los Angeles, CA Malt Shop Denver, CO Music Brokers Los Angeles, CA On Target San Diego, CA Riverwood Music Inglewood, CA Sun State Los Angeles, CA Tower San Diego, CA Uncle Jam's Los Angeles, CA World Of Records Los Angeles, CA Evans House Of Music San Francisco, CA Leopold Berkeley, CA Leopold Records San Jose, CA Music Menu Seattle, WA Music People Oakland, CA Record Factory Oakland, CA Tower San Francisco, CA Wauzi Records San Francisco, CA	

couldn't continue working with him."

Since then, Schwaid has developed a more harmonious operation. His roster also still includes producer T. Life, who was initially responsible for bringing Schwaid together with Evelyn King. They began their professional relationship in 1976, soon after Schwaid severed ties with Green, making King his long-est-standing client.

"Evelyn is a proud point with me," Schwaid says. He notes that changes in the commercial climate for young singers have altered the handling of his star's career.

"Evelyn and T. Life hit it big in the disco area, when singers were having one hit and disappearing," he notes. "After 'Shame' crossed over big from the clubs, we were careful to build her as a concert attraction, and she is one of the few that has survived as an all-around act."

Schwaid, who grew up as a jazz nut, says music remains the motivating force in his career. In fact, he notes, his musical experiences with his artists have offset very difficult managerial relationships.

"Getting involved with Van Morrison was incredible," Schwaid recalls, "yet he was totally unmanageable. Bad deals in England had done their damage. I coordinated musicians for the 'Astral Weeks' album; just being there was incredible! It was all ad lib. There are hours and hours of unedited tapes that I forced myself to give back to Warner Bros.; otherwise I might have bootlegged it."

Each of the major solo artists Schwaid has handled in the past—Makeba, Morrison and Green—chose, because of personal conflicts, to step out of the music business limelight. Schwaid says Makeba's marriage to political activist Stokely Carmichael in 1969 "shut the door on her career."

SHALAMAR

(Continued from page 47)

already doing well in Europe, was immediately added to London's BBC I radio, and the single, presumably because of Free's stinging guitar solo, was also added to Capitol Radio's "Heavy Metal Hour."

"I think black audiences are ready for what we're doing," says Free, "which is what Michael Jackson and Prince are doing, too—adding rock guitar over an r&b framework. Little Richard did it; so did Jimi Hendrix."

"Heartbreak" will be accompanied by major television appearances in January, followed by an extensive tour of the U.S., booked by the William Morris Agency. According to Free, the answer to the question of how the group will incorporate its newer rock-oriented material with older r&b songs like "For The Lover In You" is simple: "We'll do both. Believe me, it's all gonna fit, and they'll never know the difference. There won't be any; it's all good music." Adds Hewett: "You don't abandon anything that gets you to a certain point."

"Distribution people are excited," says Hewett (Solar is distributed by Elektra/Asylum), "and that really makes us feel good. They're 99% of the whole thing."

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New York, NY 10036



Miles Of Smiles. A&M's Joyce Kennedy joins three thespians, Loretta Devine of "Dreamgirls," Denzel Washington of the film "A Soldier's Story," and Tony Award-winning dancer Hinton Battle of "The Tap Dance Kid," at a party following Jeffrey Osborne's recent sold-out concert at Radio City Music Hall.

FOR WEEK ENDING NOVEMBER 24, 1984

Billboard

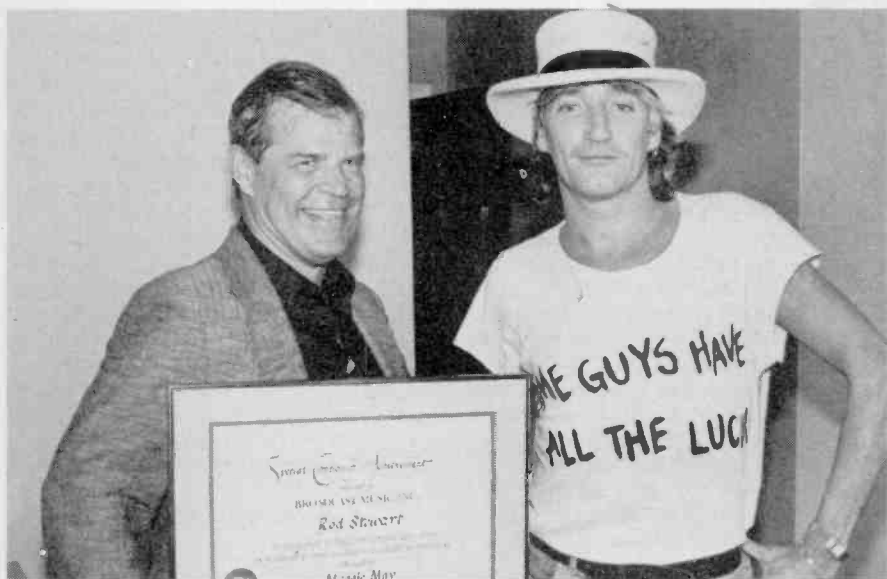
TOP BLACK ALBUMS

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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	20	PRINCE & THE REVOLUTION ▲ WARNER BROS. 25110-1 (8.98)	PURPLE RAIN Weeks at No. One: 8
2	2	2	9	STEVIE WONDER MOTOWN 6108ML (8.98)	SOUNDTRACK-WOMAN IN RED
3	3	3	23	TINA TURNER ▲ CAPITOL ST-12330 (8.98)	PRIVATE DANCER
4	6	6	5	CHAKA KHAN WARNER BROS. 25162-1 (8.98)	I FEEL FOR YOU
5	8	8	5	NEW EDITION MCA 5515 (8.98)	NEW EDITION
6	4	4	16	BILLY OCEAN ● JIVE/ARISTA JLB-8213 (8.98)	SUDDENLY
7	7	7	8	DIANA ROSS RCA AFL1-5009 (8.98)	SWEPT AWAY
8	5	5	18	THE TIME ● WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
9	9	9	55	LIONEL RICHIE ▲ MOTOWN 6059ML (8.98)	CAN'T SLOW DOWN
10	10	10	5	STEPHANIE MILLS CASABLANCA 822421-1M-1/POLYGRAM (8.98)	I'VE GOT THE CURE
11	11	20	5	JEFFREY OSBORNE A&M SP-5017 (8.98)	DON'T STOP
12	22	-	2	WHODINI JIVE/ARISTA JLB-8251 (8.98)	ESCAPE
13	13	13	13	THE S.O.S. BAND TABU FZ-39332/EPIC	JUST THE WAY YOU LIKE IT
14	23	-	2	ASHFORD & SIMPSON CAPITOL ST-12366 (8.98)	SOLID
15	15	15	13	MTUME EPIC FE-39473	YOU, ME AND HE
16	16	16	14	LILLO CAPITOL ST-12346 (8.98)	ALL OF YOU
17	12	11	23	TEDDY PENDERGRASS ● ASYLUM 60317-1/ELEKTRA (8.98)	LOVE LANGUAGE
18	20	21	6	REBBIE JACKSON COLUMBIA FCBFC 39238	CENTPEDE
19	17	17	16	THE POINTER SISTERS ▲ PLANET BXL1-4706 /RCA (8.98)	BREAK OUT
20	32	43	4	THE DAZZ BAND MOTOWN 6117ML (8.98)	JUKEBOX
21	21	12	13	ALICIA MYERS MCA 5485 (8.98)	I APPRECIATE
22	19	19	20	KASHIF ARISTA ALB-8205 (8.98)	SEND ME YOUR LOVE
23	14	14	8	VANITY MOTOWN 6102ML (8.98)	WILD ANIMAL
24	24	31	5	APOLLONIA 6 WARNER BROS. 25108-1 (8.98)	APOLLONIA 6
25	30	41	5	GROVER WASHINGTON JR. ELEKTRA 60318 (8.98)	INSIDE MOVES
26	18	18	10	KURTIS BLOW MERCURY 822420-1M-1/POLYGRAM (8.98)	EGO TRIP
27	28	22	13	JOYCE KENNEDY A&M SP-4996 (8.98)	LOOKIN' FOR TROUBLE
28	33	38	32	THE BAR-KAYS MERCURY 818-478-1/POLYGRAM (8.98)	DANGEROUS
29	26	27	22	SHEILA E. WARNER BROS. 25107-1 (8.98)	THE GLAMOROUS LIFE
30	31	29	8	SAM HARRIS MOTOWN 6103ML (8.98)	SAM HARRIS
31	25	23	60	MADONNA ▲ SIRE 23867-1/WARNER BROS. (8.98)	MADONNA
32	29	25	28	JERMAINE JACKSON ● ARISTA ALB-8203 (8.98)	JERMAINE JACKSON
33	38	44	6	GLENN JONES RCA NFL1-8036 (8.98)	FINESSE
34	44	-	2	THE TEMPTATIONS GORDY 611GL/MOTOWN (8.98)	TRULY FOR YOU
35	35	36	27	O'BRYAN CAPITOL ST-12332 (8.98)	BE MY LOVER
36	37	28	13	RICK JAMES GORDY 6095GL/MOTOWN (8.98)	REFLECTIONS
37	41	53	3	Z.Z. HILL MALACO 7420 (8.98)	BLUESMASTER
38	40	39	29	RUN-D.M.C. PROFILE PRO 1201 (8.98)	RUN-D.M.C.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	NEW			AL JARREAU WARNER BROS. 25706-1 (8.98)	HIGH CRIME
40	36	26	10	JANET JACKSON A&M SP-4962 (8.98)	DREAM STREET
41	58	-	2	DARYL HALL & JOHN OATES RCA AFL1-5309 (8.98)	BIG BAM BOOM
42	46	51	4	EARL KLUGH CAPITOL ST-12372 (8.98)	NIGHTSONGS
43	43	45	6	THE STAPLE SINGERS PRIVATE I FZ 39460 /EPIC	TURNING POINT
44	48	55	3	EVELYN "CHAMPAGNE" KING RCA AFL1-5308 (8.98)	SO ROMANTIC
45	45	50	4	CHAMPAIGN COLUMBIA FC-39365	WOMAN IN FLAMES
46	53	-	2	THE FORCE MD'S TOMMY BOY TBLP 1003 (8.98)	LOVE LETTERS
47	47	49	6	THE CONTROLLERS MCA 5514 (8.98)	THE CONTROLLERS
48	49	40	21	NEWCLEUS SUNNYVIEW SUN 4901/BECKETT (8.98)	JAM ON REVENGE
49	57	-	2	PRINCE WARNER BROS. 1-23720 (10.98)	1999
50	34	30	10	RALPH MACDONALD POLYDOR 823323-1Y-1/POLYGRAM (8.98)	UNIVERSAL RYTHYM
51	27	24	18	JACKSONS ▲ EPIC QE 38946	VICTORY
52	39	35	12	RANDY HALL MCA 5504 (8.98)	I BELONG TO YOU
53	NEW			DREAMBOY QWEST 25763-1/WARNER BROS. (8.98)	CONTACT
54	NEW			ANGELA BOFILL ARISTA ALB-8258/RCA (8.98)	LET ME BE THE ONE
55	55	60	31	ONE WAY MCA 5470 (8.98)	LADY
56	NEW			PHILIP BAILEY COLUMBIA FC 39542	CHINESE WALL
57	59	48	18	LAKESIDE SOLAR 60355/ELEKTRA (8.98)	OUTRAGEOUS
58	42	33	8	DONNA SUMMER GEFEN GHS 24040/WARNER BROS. (8.98)	CATS WITHOUT CLAWS
59	NEW			WYNTON MARSALIS COLUMBIA FC 39539	HOT HOUSE FLOWERS
60	NEW			JERMAINE STEWART ARISTA ALB-8261/RCA (8.98)	THE WORD IS OUT
61	62	63	68	JEFFREY OSBORNE ● A&M SP-4940 (8.98)	STAY WITH ME TONIGHT
62	60	57	14	BOBBY BLAND MCA 5503 (8.98)	YOU'VE GOT ME LOVING YOU
63	51	34	13	BOB MARLEY AND THE WAILERS ISLAND 90169/ATCO (8.98)	LEGEND
64	50	46	23	PATRICE RUSHEN ELEKTRA 60360-1 (8.98)	NOW
65	54	42	18	BRASS CONSTRUCTION CAPITOL ST-12327 (8.98)	RENEGADES
66	52	37	11	SADAO WATANABE ELEKTRA 60371 (8.98)	RENDEZVOUS
67	56	32	23	PEABO BRYSON ELEKTRA 60392 (8.98)	STRAIGHT FROM THE HEART
68	63	54	25	DENIECE WILLIAMS COLUMBIA FC-39366	LET'S HEAR IT FOR THE BOY
69	65	58	7	GRANDMASTER MELLE MEL & THE FURIOUS FIVE SUGARHILL SH-9205 (8.98)	GRANDMASTER MELLE MEL & THE FURIOUS FIVE
70	69	64	16	LITTLE MILTON MALACO 7419 (8.98)	PLAYING FOR KEEPS
71	68	56	12	BEAU WILLIAMS CAPITOL ST-12344 (8.98)	BODACIOUS
72	64	59	51	Z.Z. HILL MALACO 7415 (8.98)	I'M A BLUES MAN
73	61	61	13	HERBIE HANCOCK COLUMBIA FC-39478	SOUND-SYSTEM
74	72	62	101	MICHAEL JACKSON ▲ EPIC QE-38112	THRILLER
75	75	74	73	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.



Unlucky charms. Finally, a bit of good fortune comes Rod Stewart's way, as BMI vice president Stan Catron, left, presents the Warner Bros. artist with a plaque commemorating the million-plus broadcasts of his "Maggie May." The BMI Citation of Achievement award was given to Stewart after one of his shows at New York's Madison Square Garden.



Wild Kingdom. Waylon Jennings gives a little musical advice to the stars of Walt Disney World's Country Bear Jamboree while visiting the Florida amusement park.



Bon Benefit. Jon Bon Jovi of Mercury act Bon Jovi poses with Tammy Beckham after headlining a charity concert at the Kiel Auditorium in St. Louis. The proceeds went to Beckman, who needs a kidney transplant; a crippled children's hospital; and Operation Lift-Off, a group of airline employees that helps ailing youths fulfill special wishes.



Brake Work. EMI America executives gather to give John Waite a gold record for his "No Brakes" album during a label yacht cruise. Shown from left are EMI America president Jim Mazza, Capitol/EMI America national sales vice president Sam Citro, Waite's co-manager Steven Machat, Waite, co-manager Rick Smith and EMI's a&r vice president and album co-producer Gary Gersh.



Twins Tap TV. Arista recording artists the Thompson Twins pose with platinum awards for their "Into The Gap" album after appearing on the season premiere of NBC-TV's "Saturday Night Live." Shown from left are the label's artist development vice president Abbey Konowitch, Twins Joe Leeway and Alannah Currie, Arista president Clive Davis and the group's Tom Bailey.



Prickly Promotion. A&M staffers prepare to mail cactus packages to East Coast retailers in support of Dennis DeYoung's "Desert Moon" album. Standing from left are Disc-O-Mat store manager Michael Bonventre and tape manager Anie Ruggiero; and A&M sales assistant Debbie Bernsen, promotion vice president Rick Stone, New York promotion woman Sue DeBenedette and East Coast operations vice president Michael Leon.



Private Dancers. Spandau Ballet members thank Brad LeBeau and Joe Giaco, of New York promotion and marketing firm Pro-Motion, for throwing a party in their honor at Gotham's video club Private Eyes. Pictured from left are the Chrysalis group's John Keeble and Steve Norman, the label's Jerry Lembo, Giaco, Spandau Ballet's Martin Kemp and LeBeau.

Dance TRAX

by Brian Chin



ALBUMS: We had to sit up and have a giggle with each and every cut on the "Fred Schneider & the Shake Society" album on Warner Bros. It's another one for fans of the off-funk of the B-52's' "Mesopotamia" album, done with a lighter, less art-more fun approach by Schneider and co-producer Ber-

nie Worrell. Best cuts, all dance-funk and dance-rock sung and spoken over by Schneider: "Monster," mixed by Ted Currier, every boy's dream boast; "Cut The Concrete," mid-tempo funk, and the standard-disco "Boonga," mixed by Mark Kamins; "It's Time To Kiss," way uptempo, starring Patti Labelle, of

all people; and the surf music update "Wave."

Traditional disco rules on the **Boystown Gang's** "A Cast Of Thousands" (Fantasy/Rich & Famous), whose centerpiece is a "Dance Trance Medley" that brings seven different acts together for a verse apiece on historic disco hits like "High On Your Love," "I Got The Feeling" and "Dance (Disco Heat)." Also, in a notably classy production, "A Good Man (Is Hard To Find)," and four affectionate remakes of soul oldies, all in extended versions (for a generous 50-minute total time).

Twilight 22, a pop-charted group already with the hip-hop "Electric Kingdom," has a more mainstream sound in its newest single, "Street

Love," which is carried through the group's first album on Vanguard. The approach is basically r&b, but with a fresh, uncluttered electronic construction, as on "Don Juan" and the Whispers-like "You Would Never." More in the "Electric Kingdom" mode: "Rubber Band Clown," "Break Anyway." A real national album, surely.

The Force M.D.s' "Love Letters" album (Tommy Boy) is full of good doo-wop and modern music; our personal pick is the reggaeish "Don't Make Me Dance (All Night Long)," a curiosity in an album also successfully tailored for the middle of the country by an East Coast crew of production teams.

Fun Fun's "Color My Love" (TSR 12-inch) is mellifluous Euro-

disco most of the way through, although it misses the strong lead vocal that made such dramatic impact in TSR's Evelyn Thomas and Miguel Brown hits... **Midnight Star's** "Operator" (Solar 12-inch promo) clearly has the wide mainstream clout that made 1983's "No Parking" a platinum album, though for a dance cut, it's conspicuous for its straightforwardness... **The Steve Miller Band's** "Shangri-La" (Capitol 12-inch) is just slightly off-center, to its credit; it has an easy dance groove though the melody meanders and never quite pays off. The mix by **Francois Kevorkian** really evolves, however.

(Continued on opposite page)

FOR WEEK ENDING NOVEMBER 24, 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	1	2	7	OUT OF TOUCH Weeks at No. One: 2 (12 INCH) RCA PW13917 ◆ DARYL HALL & JOHN OATES	
2	2	3	9	BLUE JEAN/DANCING WITH THE BIG BOYS (12 INCH) EMI-AMERICA V-7838 ◆ DAVID BOWIE	
3	4	7	6	(LOVE IS JUST) THE GAME (12 INCH) COLUMBIA 44-05102	PETER BROWN
4	7	18	5	BIG IN JAPAN (12 INCH) ATLANTIC 0-86947 ◆ ALPHAVILLE	
5	10	23	5	LET IT ALL BLOW (12 INCH) MOTOWN 4524MG	THE DAZZ BAND
6	6	9	9	STRUT (12 INCH) EMI-AMERICA V-7837 ◆ SHEENA EASTON	
7	8	19	6	THE WAR SONG (12 INCH) VIRGIN/EPIC 49-05107 ◆ CULTURE CLUB	
8	11	14	6	THE WORD IS OUT (12 INCH) ARISTA AD1-9257 ◆ JERMAINE STEWART	
9	3	1	10	I FEEL FOR YOU (12 INCH) WARNER BROS. 0-20249 ◆ CHAKA KHAN	
10	9	10	9	JUNGLE LOVE (12 INCH) WARNER BROS. (PROMO) ◆ THE TIME	
11	13	22	6	COVER ME (12 INCH) COLUMBIA 44-05087	BRUCE SPRINGSTEEN
12	19	40	4	HELLO AGAIN (12 INCH) ELEKTRA 0-66929 ◆ THE CARS	
13	5	6	10	TOUCH ME (ALL NIGHT LONG) (12 INCH) KN/PERSONAL KN1001 /PERSONAL WISH FEATURING FONDA RAE	
14	26	32	5	HELPLESS (YOU TOOK MY LOVE) (12 INCH) TELEFON/PERSONAL TE 3	FLIRTS
15	29	47	4	RAIN FOREST (12 INCH) PROFILE PRO-7059	PAUL HARDCASTLE
16	16	16	7	BETTER BE GOOD TO ME (12 INCH) CAPITOL V-8609 ◆ TINA TURNER	
17	22	34	4	LOVER GIRL (12 INCH) EPIC 49-05100 ◆ TEENA MARIE	
18	18	24	6	BAJA (12 INCH) OH MY!/PERSONAL OM4005 /PERSONAL	MASCARA
19	23	41	4	SUSPENSE (12 INCH) CHRYSALIS 4V9-42824	TONI BASIL
20	27	30	5	SOLID (12 INCH) CAPITOL V-8612	ASHFORD & SIMPSON
21	36	52	3	TEASE ME (12 INCH) ZE/ISLAND 0-96912 /ISLAND	JUNIE MORRISON
22	14	4	12	TWO TRIBES (12 INCH) ZTT/ISLAND 0-96931 /ISLAND ◆ FRANKIE GOES TO HOLLYWOOD	
23	12	5	11	SWEPT AWAY (12 INCH) RCA PW13865 ◆ DIANA ROSS	
24	33	37	5	LOVIN' IS REALLY MY GAME (12 INCH) PACIFIC SA3-6A	ZINO
25	32	38	5	SUGAR DON'T BITE (REMIX) (12 INCH) MOTOWN 4523MG ◆ SAM HARRIS	
26	NEW			LIKE A VIRGIN (12 INCH) SIRE 0-20239 ◆ MADONNA	
27	30	31	6	WAKE ME UP BEFORE YOU GO-GO (12 INCH) COLUMBIA 44 05049 ◆ WHAM	
28	57	57	3	MADAM BUTTERFLY (12 INCH) ISLAND 0-96915 ◆ MALCOLM MCLAREN	
29	54	54	3	APPRECIATION (12 INCH) MCA (PROMO)	ALICIA MYERS
30	46	46	4	HE LOVES ME, HE LOVES ME NOT (12 INCH) CRITIQUE CRI-1208	KIM FIELDS
31	43	-	2	YOU USED TO HOLD ME SO TIGHT (12 INCH) MCA 23520	THELMA HOUSTON
32	69	-	2	THIEF OF HEARTS (12 INCH) CASABLANCA (PROMO) ◆ MELISSA MANCHESTER	
33	25	25	7	FRIENDS/FIVE MINUTES OF FUNK (12 INCH) JIVE JD1-9227/ARISTA	WHODINI
34	61	-	2	COLOR MY LOVE (12 INCH) TSR TSR836	FUN FUN
35	40	42	5	OBSESSION (12 INCH) MERCURY 822 580-1 /POLYGRAM ◆ ANIMOTION	
36	42	51	4	TENDERNESS (12 INCH) I.R.S. SP-70980 /A&M ◆ GENERAL PUBLIC	
37	51	56	3	BURN FOR YOU (12 INCH) ATCO (PROMO)	INXS
38	55	65	3	COOLING THE MEDJUM (12 INCH) RCA PW13920	M + M
39	31	26	8	VICIOUS (12 INCH) GARAGE/ISLAND ITG-201 /ISLAND	BLACK MAMBA
40	37	33	8	TIME BOMB/SING YOUR OWN SONG (12 INCH) MEGATONE MT-125	JEANIE TRACY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE (CONFIG.) LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
41	21	11	9	A GIRL IN TROUBLE (IS A TEMPORARY THING) (12 INCH) COLUMBIA 44-05103 ◆ ROMEO VOID	
42	58	59	3	YO' LITTLE BROTHER (12 INCH) EMERGENCY EMDS 6546 ◆ NOLAN THOMAS	
43	56	62	3	ROCK THE BOX (12 INCH) MEGATONE MT-130	SYLVESTER
44	24	12	12	LET'S GO CRAZY/EROTIC CITY (12 INCH) WARNER BROS. 0-20246 ◆ PRINCE & THE REVOLUTION	
45	45	45	5	JUST FOR TONIGHT (12 INCH) RCA PW13915	EVELYN "CHAMPAGNE" KING
46	71	-	2	WE ARE THE YOUNG (12 INCH) MCA 23517	DAN HARTMAN
47	35	29	8	CENTPEDE (12 INCH) COLUMBIA 44-05047 ◆ REBBIE JACKSON	
48	48	64	4	SEX SHOOTER (12 INCH) WARNER BROS. 0-20274	APOLLONIA 6
49	20	20	7	TOGETHER IN ELECTRIC DREAMS (12 INCH) EPIC (PROMO)	GIORGIO MORODER & PHIL OAKEY
50	50	58	4	STREET LOVE (12 INCH) VANGUARD SPV-78	TWILIGHT 22
51	60	68	3	CAN'T SLOW DOWN (12 INCH) ARISTA AD1-9277	ANGELA BOFILL
52	52	53	4	JUNGE ROEMER (YOUNG ROMANS) (12 INCH) A&M SP-12107	FALCO
53	53	55	3	ROCKIN' IT (12 INCH) POSSE POS1212	M.C. FLEX & THE FBI CREW
54	59	-	2	THE WILD BOYS (12 INCH) CAPITOL V-8617 ◆ DURAN DURAN	
55	64	66	3	LOVE KILLS/ROTWANG'S PARTY (12 INCH) COLUMBIA 44-05098	FREDDIE MERCURY
56	15	15	7	SEXOMATIC (12 INCH) MERCURY 880 255-1	THE BAR-KAYS
57	17	8	8	BODY ROCK (12 INCH) EMI-AMERICA V-7836 ◆ MARIA VIDAL	
58	66	-	2	SLEEPING DOGS LIE (12 INCH) COLUMBIA 44-05113	DOUBLE ENTENTE
59	72	-	2	YOU DON'T KNOW (12 INCH) EASY STREET EZS-7512	SERIOUS INTENTION
60	44	44	6	DON'T TELL ME (12 INCH) SIRE (PROMO) /WARNER BROS.	BLANCMANGE
61	NEW			LOVERIDE (12 INCH) 4TH & B'WAY BWAY409 /ISLAND NUANCE FEATURING VIKKI LOVE	
62	62	69	4	LOCOMOTION (12 INCH) VIRGIN/A&M SP-12108 ◆ O.M.D.	
63	NEW			S.O.S., FIRE IN THE SKY (12 INCH) WARNER BROS. 0-20287	DEODATO
64	NEW			MONSTER/BOONGA (THE NEW JERSEY CAVEMAN) (12 INCH) WARNER BROS. (PROMO) ◆ FRED SCHNEIDER & THE SHAKE SOCIETY	
65	65	-	2	KISS ME QUICK/PRETENDING TO BE DRUNK (12 INCH) ATLANTIC 0-86917	SPARKS
66	38	27	12	WHAT KIND OF GIRL (12 INCH) SLEEPING BAG SLX-00012	APB
67	68	-	2	MY RED JOYSTICK (12 INCH) RCA PW13928	LOU REED
68	NEW			LESS CITIES, MORE MOVING PEOPLE (12 INCH) MCA (PROMO)	THE FIXX
69	NEW			SEXCRIME (NINETEEN EIGHTY-FOUR) (12 INCH) RCA PW13957	EURHYTHMICS
70	34	21	11	SLIPPERY PEOPLE (12 INCH) PRIVATE 1 429-05078	THE STAPLE SINGERS
71	NEW			COME ON, COME ON (12 INCH) GARAGE ITG-202 /ISLAND	NYC PEECH BOYS
72	NEW			OPERATOR (12 INCH) SOLAR 0-66931 /ELEKTRA	MIDNIGHT STAR
73	73	-	2	BODY (12 INCH) EPIC (PROMO)	JACKSONS
74	28	17	7	DON'T BE MY ENEMY/WAIT (12 INCH) GEFENN 0-20252 /WARNER BROS. ◆ WANG CHUNG	
75	63	36	6	REACH FOR LOVE (12 INCH) A&M SP-12106	MARCEL KING
76	39	39	5	SUNSET NOW (12 INCH) VIRGIN/ARISTA AD1-9269	HEAVEN 17
77	41	13	8	PRETTY MESS (12 INCH) MOTOWN 4526MG ◆ VANITY	
78	75	60	8	I'M GIVIN' ALL MY LOVE (12 INCH) PHILLY WORLD 0-96924 /ATLANTIC	TERRI WELLS
79	47	35	7	TAKE A BITE (12 INCH) BLACK SUIT BS-003	EVE ELEKTRO
80	67	50	12	THE MEDICINE SONG (12 INCH) CASABLANCA 880 180-1 /POLYGRAM ◆ STEPHANIE MILLS	

○ 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.

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DANCE TRAX

(Continued from opposite page)

OTHER SINGLES: Tina B.'s "Nothing's Gonna Come Easy" (Atlantic 12-inch) is positioned for a rock radio that should be readier for electronic music than it is; it does have more in common with pop-rock than rap, though... **Rock Master Scott & the Dynamic Three's** "Request Line" (Reality 12-inch, through Fantasy) is one of the best-made raps around right now, an effective mixture of hot, echoey sound and cool restraint.

NOTES, AND A QUESTION: on what pop chart do disco/dance breakouts regularly appear? Answer: the U.K. list, where American records such as "Tuch Me (All Night Long)," "Slippery People" and "I Wish You Would" have all made significant chart entries, and even a re-release of Linda Clifford's "Runaway Love" hit the bottom reaches of the chart a couple of weeks ago—not to mention the all-the-way success of Miami Sound Machine's "Dr. Beat," and the delayed-reaction progress of U.K.-based Billy Ocean's "Caribbean

Queen," recorded in New York.

Amusingly, though, we've recently heard that a top three U.S. dance smash that had been buzzed up quite a bit in the U.K. was priced out of the market by its owner, looking for a licensor at a six-figure sum.

All three former original members of a great r&b and dance trio, **Shalamar**, have now released what we'd call post-Shalamar records: **Howard Hewett** still heads the group in name, with the official Shalamar single "Amnesia," trendy rock of the "Dead Giveaway" variety; **Jeff Daniels** released a British single some months ago, and **Jody**

Watley, also relocated in London, has just released her first U.K. single, "Where The Boys Are"... **Multimedia disco:** "Ghostbusters" is the first pop chart-topper to make an appearance on a non-music computer software program. Activision's "Ghostbusters" computer game includes an entire single-length transcription of the song's instrumental portion in four tracks (or, more accurately, four voices) on its title screen, with lyrics scrolling past under a bouncing ball... **Afrika Bambaataa** and **John Lydon** of Public Image Ltd. will release a collaborative single on Celluloid called "World Destruction."



Freda & the Hush Brothers. Capitol artist Lillo Thomas is congratulated backstage after a show at New York's Leviticus nightclub by singer Freda Payne and Arista artist Kashif. Both Lillo and Kashif are managed by Hush Management. (Photo: Juanita Cole)

NEW RELEASES

(Continued from page 26)

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.

THE BIRD WITH THE CRYSTAL PLUMAGE
Tony Musante, Suzy Kendal, Eva Renzi
♠♥ VCI Home Video 9002/United Entertainment/\$49.95

DEATH GAME
Sondra Locke, Colleen Camp, Seymour Cassel
♠♥ VCI Home Video 6231/United Entertainment/\$49.95

THE EMPIRE STRIKES BACK
Mark Hamill, Harrison Ford, Carrie Fisher
♠♥ Lucasfilm 1425/CBS/Fox Video/\$79.95

THE LAST STARFIGHTER
Lance Guest, Catherine Mary Stewart
♠♥ MCA 80078/\$79.95

MAKE MINE MINK
Terry-Thomas
♠♥ VidAmerica 7032/Vestron/\$59.95

THE MANGO TREE
Geraldine Fitzgerald
♠♥ VidAmerica 7031/Vestron/\$69.95

SPROUT WINGS AND FLY
Tommy Jarrell
♠♥ Flower Films 1111/\$44.95

THINGS WE DID LAST SUMMER
Dan Aykroyd, John Belushi
♠♥ Pacific Arts Video Records PAVR-558/MCA/\$39.95

THUNDER COUNTRY
Mickey Rooney
♠♥ Prism Entertainment 2807/\$49.95

TIGHTROPE
Clint Eastwood, Genevieve Bujold
♠♥ Warner Home Video 11400/\$79.95
11400/\$34.98

WALTZ OF THE TOREADORS
Peter Sellers, Dany Robin
♠♥ VidAmerica 7034/Vestron/\$59.95

THE WAY HE WAS
Steve Friedman, Al Lewis, Merrie Lynn Ross
♠♥ VCI Home Video 8137/United Entertainment/\$49.95

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TOP SPIRITUAL 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	
1	2	21	ANDRAE CROUCH LIGHT 5863	NO TIME TO LOSE
2	1	21	SHIRLEY CAESAR MYRRH 6732	SAILIN'
3	6	21	THE RICHARD SMALLWOOD SINGERS ONYX 3833	PSALMS
4	8	33	LITTLE CEDRIC & THE HAILEY SINGERS GOSPEARL 16019	JESUS SAVES
5	3	13	REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY 14762	WHAT HE'S DONE FOR ME
6	5	21	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INTERNATIONAL 10077/ATLANTA INT'L	NO TEARS IN GLORY
7	9	61	SANDRA CROUCH LIGHT LS-5825	WE SING PRAISES
8	7	77	REV. F.C. BARNES AND SISTER BROWN ATLANTA INTL AIR 10059/ATLANTA INT'L	ROUGH SIDE OF THE MOUNTAIN
9	11	5	REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY CHOIR MYRRH 6763	MIRACLE "LIVE"
10	4	21	JACKSON SOUTHERNAIRES MALACO 4392	MADE IN MISSISSIPPI
11	14	5	EDWIN HAWKINS AND THE MUSIC AND ART SEMINARY MASS CHOIR BIRTHRIGHT 4045	ANGELS WILL BE SINGING
12	NEW		AL GREEN MYRRH 7-01-678306-5	TRUST IN GOD
13	10	5	THE GEORGIA MASS CHOIR SAVOY 7088	I'M GONNA HOLD OUT
14	13	29	DOUGLAS MILLER GOSPEARL PL-16022	I STILL LOVE THE NAME JESUS
15	22	33	THOMAS WHITFIELD & CO SOUND OF GOSPEL 140	HALLELUJAH ANYHOW
16	17	45	THE MIGHTY CLOUDS OF JOY MYRRH 001	SING AND SHOUT
17	15	53	JAMES CLEVELAND AND THE CHARLES FOLD CHOIR SAVOY 7072	THIS TOO WILL PASS
18	28	9	ALBERTINA WALKER SAVOY 12	THE IMPOSSIBLE DREAM
19	NEW		VANESSA BELL ARMSTRONG ONYX RO 3825	CHOSEN
20	NEW		KEITH PRINGLE HEARTWARMING 3784/ONYX	PERFECT PEACE
21	27	45	TIMOTHY WRIGHT GOSPEARL 16017	TESTIFY
22	NEW		CHARLES FOLD SAVOY SGL 7087	HE'LL STEP RIGHT IN.
23	20	5	PAUL BEASLEY MYRRH 6749	MY SOUL IS FREE
24	18	13	THE SENSATIONAL NIGHTINGALES MALACO 4391	I SURRENDER ALL
25	19	5	BILL SAWYER TYSCOT 01030	SOMETHING OLD, SOMETHING NEW
26	29	57	NICHOLAS MESSAGE 1002	WORDS CAN'T EXPRESS
27	31	5	DR. CHARLES HAYES AND THE COSMOPOLITAN CHURCH CHOIR SAVOY 14746	I KNOW THE LORD LAYED HIS HANDS ON ME
28	12	29	BISHOP JEFF BANKS SAVOY 14749	LORD LIFT ME UP
29	21	29	THE LATEST WORD SINGERS AMERICAN DREAM AD-537	SONGS OF THE TIMES
30	34	65	TRAMAIN HAWKINS LIGHT LS521	DETERMINED
31	23	41	THE TRUTHETTES MALACO 4386	TAKE IT TO THE LORD IN PRAYER
32	30	119	FLORIDA MASS CHOIR SAVOY SGL-7078	LORD, YOU KEEP ON PROVING YOURSELF TO ME
33	24	33	SISTER LUCILLE POPE ATLANTA INTERNATIONAL 1/ATLANTA INT'L	GREAT REUNION
34	16	73	VANESSA BELL ARMSTRONG ONYX R-3831	PEACE BE STILL
35	26	29	THE PILGRIM WONDERS CHURCH DOOR 22021/CHURCHDOOR	THE TIME IS NOW
36	37	25	THE GOSPEL KEYNOTES D&V 1200	TELL IT TO JESUS
37	36	25	DOTTIE PEOPLES CHURCHDOOR 14746	SURELY GOD IS ABLE
38	35	41	GEORGIA MASS CHOIR SAVOY SGL-7082	YES WE CAN
39	33	9	WILLIS PITMAN AND THE BURDEN LIFTERS CRP LP-0777	NOAH
40	32	1	DONALD VAILS AND THE CHORALEERS SAVOY 14743	HE PROMISED A NEW LIFE

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LECTERN
by Bob Darden



SHEILA WALSH is probably the future of contemporary Christian music; she's most assuredly the present. Like fellow Scot Sheena Easton—with whom she is sometimes confused—Walsh is nothing if not current. Her music is cut from the same musical cloth as the latest albums by Tina Turner or Duran Duran. Her lyrics are cut from the vellum of the King James Version of the Bible. Good old King James was a Scotsman too, you know.

Singer Sheila Walsh is nothing if not current

In the space of three albums for Sparrow—"Future Eyes," "War Of Love" and "Triumph In The Air"—she's garnered a Grammy nomination, a Dove Award as best international artist, a reputation for some of the most visually compelling stage shows around and near-unanimous critical acclaim.

And in England, where according to one report only 2% of the population considers itself to be "actively Christian," she's the host of the most visual evidence of evangelical Christianity in the country, a popular BBC program entitled "Rock Gospel." Sheila recently completed the final segment of the show's first season and is in the midst of yet another 10-month tour.

"Rock Gospel" far exceeded my wildest expectations," she says. "You see, England is very different from the United States. There is no Christian television network. Fortunately, the BBC gave us a good budget and a good crew. The ratings got better each week, and now they've scheduled specials for Christmas and New Year's, as well as renewing the program for next year and moving it to the evening."

During the course of the 35-minute show, Sheila

says, she sings a song and introduces a guest performer (guests have included **Jessy Dixon**, **Randy Stonehill**, the **Drifters**, **Cliff Richard** and **Kajagoogoo**). There's also a segment for a top local band. At some point during the show, she talks with her guests about what it is like to live a Christian life—and what is required.

Her popularity is such that the secular DJM label is releasing her religious albums in secular outlets as well. The move has drawn criticism from some quarters.

"In some ways I think the English have a healthier attitude about Christian performers," she says sadly. "In the U.S., if you become a Christian, you have to leave your secular career altogether. I think that is narrowminded. If I was a Christian butcher, does that mean I could only kill Christian cows?"

"When Cliff Richard made a public profession of faith, quite a few people told him he should stop what he was doing and only sing religious songs. But he held on, and today I don't think there's another Christian in England who has had the impact he has had."

"I love living in England, and I think that's part of what makes my music different. There is no Christian subculture for musicians in England. There are no artists who make a career and a good living playing just Christian music for believers. The Christian bands here have to be as good as the secular bands, in addition to saying worthwhile things. I think we have a strong burden for the ordinary man on the street, the non-believer."

The future? More of the same: touring—and sweetly turning the other cheek when so-called Christians complain about her "worldly" music or clothes or hair. She refuses to lapse into "Christian jargon"—a whole litany of catch-phrases used by evangelicals that are incomprehensible to the unsaved.

JAZZ BLUE NOTES
by Sam Sutherland & Peter Keepnews



THIS COLUMN told you recently that **Bill Cosby** had considered having **Dizzy Gillespie** play the role of his father on the comedian's hit NBC sitcom (*Blue Notes*, Nov. 3). That didn't come to pass, but **Diz** did join **Cos** in a highly amusing guest spot as a music teacher the other night. Is this part of a growing trend—jazz musicians as tv actors? We have no idea, but we have been noticing a lot of jazz artists in tv commercials lately.

For instance, following on the heels of **Sarah Vaughan's** American Express spot (with the unbilled accompaniment of **Billy Taylor**), the credit card company now has **Michel Legrand** singing and playing its praises. And multi-instrumentalist **Howard Johnson**, baritone sax in hand, can be seen in an ad for Miller Lite beer. Who says jazz doesn't sell?

And, in a related note, **Gary Burton** will be a guest on "Late Night With David Letterman" next Wednesday (28). The vibraphonist, we're told, will perform solo and with Letterman's ferocious band, led by **Paul Shaefer**. Whether he'll also exchange deadpan Midwestern witticisms with

Letterman was uncertain at press-time.

ALSO NOTED: "Jazz Comes Home To Newport," an hour-long performance special shot this summer at the Newport Jazz Festival, will premiere the week of Dec. 12 on PBS. The program, a presenta-

so **Toots Thielemans**, who has been busy lately: He's also a guest on **Paquito D'Rivera's** new Columbia album.

The **William Paterson College Sextet** has been selected to perform at the next convention of the **National Assn. of Jazz Educators**, set for January in Dallas . . . In

Musicians' television visibility has a commercial look to it

tive of New York PBS outlet **WNET**, is being underwritten by **JVC Co. of America**, which began sponsoring the 30-year-old festival this year . . . **Billy Taylor** and his trio were in Madrid last week to take part in "New York Week," a celebration in honor of the Spanish metropolis' "sister city." **Taylor** gave two concerts at the city's cultural center . . . **Kimbo Records**, venturing out of the educational field for the first time in 25 years, has chosen an auspicious vehicle for its jazz debut: a long-overdue new **Billy Eckstine** album, "I Am A Singer." Among the musicians backing Mr. B is harmonica virtu-

other news from the world of academia, **Duke Univ.** recently brought a version of the **Umbria Jazz Festival**, including a series of clinics conducted by Italian jazz musicians, to the campus, under the auspices of the university's director of jazz studies, saxophonist **Paul Jeffrey** . . . In Japan, where the craze for "karaoke" sing-along records has been going on for some time, **CBS/Sony** has added a new wrinkle with the release of a "Standard Jazz Karaoke" series, for those who prefer the likes of "Misty" and "Body And Soul" to traditional Japanese ballads.

FOR WEEK ENDING NOVEMBER 24, 1984

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TOP LATIN ALBUMS

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

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
NEW YORK	1	1	12	JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035
	2	3	15	JOSE JOSE	SECRETOS	ARIOLA 6000
	3	10	3	FERNANDITO VILLALONA	FERNANDITO	KUBANEY 9000
	4	4	3	VARIOS ARTISTAS	LOS MERENGOS DEL AÑO	KUBANEY 80010
	5	5	7	MARIA CONCHITA	MARIA CONCHITA	A&M 37007
	6	2	14	EL GRAN COMBO	EN ALASKA	COMBO 2039
	7	6	9	JULIO IGLESIAS	1100 BELAIR PLACE	CBS 50335
	8	12	7	LOS NIETOS DEL REY	Y SU ABUELITA	PROFONO 101
	9	—	8	RAPHAEL	ETERNAMEMENTE TUYO	CBS 80379
	10	—	12	LANI HALL Y CAMILO SESTO	LANI HALL	A&M 37008
	11	14	6	TOMMY OLIVENCIA	CELEBRANDO OTRO ANIVERSARIO	TH 2296
	12	9	5	OSCAR D'LEON	CON CARINO	TH 2304
	13	—	1	GUALBERTO IBARRETO	LEONELA	ALHAMBRA 188
	14	8	7	LA ORGANIZACION SECRETA	ORGANIZACION SECRETA	MUNDO 011
	15	7	3	BOBBY VALENTIN Y EL CANO ESTREMER	EN ACCION	BRONCO 129
CALIFORNIA	1	1	14	MARIA CONCHITA	MARIA CONCHITA	A&M 37007
	2	2	8	JULIO IGLESIAS	1100 BELAIR PLACE	CBS 50335
	3	3	12	JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035
	4	4	5	GUALBERTO IBARRETO	LEONELA	ALHAMBRA 188
	5	5	14	LANI HALL Y CAMILO SESTO	LANI HALL	A&M 37008
	6	6	15	JOSE JOSE	SECRETOS	RCA 6000
	7	8	8	DULCE	TU MUNECA	MELODY 033
	8	12	10	WILFRIDO VARGAS	EL AFRICANO	KAREN 75
	9	—	1	PRISMA	CON LAS ALAS ROTAS	PEERLESS 2333
	10	—	1	ROCIO DURCAL	LE CANTA A JUAN GABRIEL VOL. 6	ARIOLA 6043
	11	7	8	DANIELA ROMO	AMOR PROHIBIDO	GAMA 433
	12	—	1	MIGUEL GALLARDO	TU AMANTE O TU ENEMIGO	RCA 7308
	13	—	1	PRISMA	SE ME CANSO EL CORAZON	PEERLESS 2366—6
	14	11	9	AMANDA MIGUEL	EL ULTIMO SONIDO	PROFONO 90391
	15	13	12	PERLA	CONFIDENCIAS	RCA 7244
FLORIDA	1	2	3	GUALBERTO IBARRETO	LEONELA	ALHAMBRA 188
	2	3	8	PLACIDO DOMINGO	SIEMPRE EN MI CORAZON	CBS 10355
	3	1	9	JULIO IGLESIAS	1100 BELAIR PLACE	CBS 50335
	4	4	5	JOSE LUIS RODRIGUEZ	VOY A CONQUISTARTE	CBS 30307
	5	10	14	RAPHAEL	ETERNAMEMENTE TUYO	CBS 80379
	6	—	4	TOMMY OLIVENCIA	CELEBRANDO OTRO ANIVERSARIO	TH 2296
	7	—	12	EL GRAN COMBO	BREAKING THE ICE	COMBO 2039
	8	7	3	LISSETTE	CARICATURAS	CBS 10333
	9	—	5	RUDY	RUDY	RCA 7333
	10	5	15	HANSEL Y RAUL	HANSEL Y RAUL	TH 2271
	11	—	13	JOSE JOSE	SECRETOS	ARIOLA 6000
	12	13	3	BOBBY RODRIGUEZ Y LA COMPANIA	MI REGRESO	CAYMAN 9008
	13	8	5	JOSE FELICIANO	COMO TU QUIERES	RCA 7338
	14	11	14	MARIA CONCHITA	MARIA CONCHITA	A&M 37007
	15	—	4	DULCE	TU MUNECA	PROFONO 90388
TEXAS	1	1	13	JUAN GABRIEL	RECUERDOS NO 2	ARIOLA 6035
	2	2	13	RAMON AYALA	VESTIDA DE COLOR DE ROSA	FREDDIE 1285
	3	3	15	LOS BUKIS	MI FANTASIA	PROFONO 3122
	4	6	14	JOSE JOSE	SECRETOS	ARIOLA 6000
	5	—	5	GRUPO PEGASO	AMOR VENDIDO	REMO 1011
	6	13	14	MARIA CONCHITA	ACARICIAME	A&M 7007
	7	9	8	JULIO IGLESIAS	1100 BELAIR PLACE	CBS 50335
	8	11	5	LA MAFIA	HOT STUFF	CARA 060
	9	12	3	LOS TIGRES DEL NORTE	16 GRANDES EXITOS	PROFONO 90379
	10	—	1	PRISMA	CON LAS ALAS ROTAS	PEERLESS 2333
	11	4	3	LOS INVASORES DE NUEVO LEON	CARINO	TH 312
	12	5	9	LOS YONICS	YA NO ME DEJES	PROFONO 90351
	13	7	13	LANI HALL Y CAMILO SESTO	LANI HALL	A&M 37008
	14	—	4	LOS INVASORES DE NUEVO LEON	LOS INVASORES	TH 2288
	15	10	5	VICENTE FERNANDEZ	15 NUEVOS EXITOS CON EL IDOLO	CBS 20704
PUERTO RICO	1	1	7	DANNY RIVERA	ASI CANTABA CHEITO GONZALEZ	ARTT 314
	2	—	1	LISSETTE	CARICATURA	CBS 10358
	3	2	14	EL GRAN COMBO	EN ALASKA	COMBO 2039
	4	4	14	RUBEN BLADES	BUSCANDO AMERICA	ELEKTRA 60352
	5	7	11	JUAN GABRIEL	RECUERDOS 2	RCA 6035
	6	12	3	SOPHY	MAS SOPHY QUE NUNCA	VELVET 6038
	7	—	1	JULY MATEO	COMO NADIE	CBS 28302
	8	3	3	BELKIS CONCEPCION & WILFRIDO VARGAS		KAREN 82
	9	6	6	WILKINS	LA HISTORIA SE REPITE	MASA 012
	10	10	9	GUILLERMO DAVILA	DEFINITIVAMENTE	SONO—RODVEN 033
	11	5	5	JOSE FELICIANO	COMO TU QUIERES	RCA 7338
	12	11	13	LANI HALL Y CAMILO SESTO	LANI HALL	A&M 37008
	13	15	14	BOBBY VALENTIN Y EL CANO ESTREMER	EN ACCION	BRONCO 129
	14	8	11	YOLANDITA MONGE	SUENOS	CBS 10345
	15	—	1	ORQUESTA MULLENZE	CON POCAS PALABRAS BASTA	BRONCO 131

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LATIN NOTAS

by Enrique Fernandez



"IT TOOK ME a while to figure it out," says Venezuelan singer Guillermo Davila, "but an album is like a play. It must have a development, a climax and a resolution." The young artist made this discovery after switching careers, from a composer for the stage to a pop singer.

In his native Venezuela, Davila first devoted himself to the theatre, not only composing but also acting in a number of plays, some of which he wrote himself. His biggest success was the starring role in the Caracas version of "Godspell," which played to sold-out houses for six months.

From the legitimate theatre, Davila moved to television, where as an exclusive artist on Venezuela's Venevision network he starred in a number of successful telenovelas, including the popular "Ligia Elena."

When he first approached a record producer with some of his own compositions, he says, he was told that his material was too "acido"—head music—and that he had to take a more pop approach. "I had to learn how to write more accessible music," explains Davila.

Today Davila, who records for Rodven Discos, is one of Venezuela's most hopeful young talents. Possessing no small measure of looks and charm, a prerequisite in Latin pop, Davila has become a teen idol in his native country and in Peru.

Though he has not abandoned the stage—his musical play "Mago" will be staged in Caracas next year—the young Venezuelan has gone after a larger recording career, with the Latin U.S. as one of his objectives.

In this country, Davila's records are distributed by Sonido Latino, and promotion is being handled by Sammy Vargas.

IT'S GOOD to know that while the commercial music scene continues to grow in the Latin market, someone is minding the art store. The Organization of American States edits a series of folk, popular and classical Latin American LPs, known as the Inter-American Musical Editions, honoring some of the continent's finest talent.

The play's the thing for Guillermo Davila

The albums are carefully produced and handsomely packaged—each cover reproduces a masterpiece by a classic Latin American painter. The offerings include classic tango, chamber music, folk ensembles and legendary popular performers like Mexico's Pedro Vargas.

Recent releases include Bolivia's "Savia Andina," Argentina's "Cuarteto Zupay," Chile's "Chile Lindo y otros exitos de Los Huasos Quincheros," Colombia's "Grupo Ballestrinque," Peru's "Homenaje a Chabuca Granda" and Brazil's "Dualsberg Duo."

These and other releases are available by mail from Inter-American Music Editions, Organization of American States, 1889 F St. N.W., Washington, D.C. 20006. Phone: (202) 789-3159.

CLASSICAL KEEPING SCORE

by Is Horowitz



EVEN AS COLLECTORS turn their attention increasingly to Compact Discs for top-of-the-line purchase, record companies continue to groom midline LP's, adding features that add measurably to saleability.

Take Angel, for example. In January it introduces a new \$6.98 line

number of labels both for archival preservation and as preparation for eventual release on CD. But that isn't all. Disk mastering will make use of the DMM technique, and the records will be pressed at the EMI Electrola plant in Cologne. Album graphics will feature fine-art reproductions.

Eminence release include the Saint-Saens Symphony No. 3, with Serge Baudo conducting the London Philharmonic and Jane Parker-Smith the organist, and an Elgar program led by Vernon Handley, again with the London Philharmonic.

The initial batch of Eminence albums numbers 20, all with cassette counterparts. Patrick says another 10 to 15 will be released in May, and 75 in all should be available by the end of 1985.

What then happens to Angel's Red Line \$6.98 series, which holds about 100 titles? It will be continued in catalog, says Patrick, but is unlikely to be added to any longer.

PHILIPS' CAMPAIGN in support of its new "Magic Flute" directed by Colin Davis includes a dealer kit that contains a rehearsal disk along with recorded interviews with Sir Colin and Mike Bremner, producer of the set. That's in addition to the more usual posters and showcards. As a special incentive, however, dealers can avail themselves of free copies of the Arthur Hutchings book, "Mozart The Musician," as bonus giveaways to buyers of the opera package. Lots of advertising, too, say Philips execs.

that groups together an unusual number of features, some individually available elsewhere at this price point, others perhaps unique to the series, which Angel has tagged "Eminence."

Bulk of the "new" product will be comprised of prestige recordings drawn from catalog extending back as far as 25 years, with artists such as Otto Klemperer, Yehudi Menuhin and David Oistrakh. There will also be a few recent recordings, all produced digitally but thought to be more promotable in this market at mid-price.

All the older recordings are digitally remastered, points out Angel vice president John Patrick, a process being resorted to by a

DMM, of course, is the LP mastering process that permits engraving longer-than-normal LP sides without compromising level and bass response. It's said that as much as 45 minutes can be cut on a side.

Taking advantage of this attribute, Eminence will offer such "bonus" albums as Beethoven's Seventh and Eighth Symphonies paired on a single LP, and the Bruckner Seventh on one disk, both performed by the Philharmonia Orchestra under Klemperer. A reissue of the four Mozart horn concertos with Klemperer and hornist Alan Civil will now also include Mozart's Serenade No. 12, courtesy of DMM.

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Grand Prix
Most Outstanding Performance Award
Party Lights
France Joli, Canada



Grand Prix
Rock'n' Roll For The Pain
TQMCAI, Japan



Most Outstanding Performance Award
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Klári Katona, Hungary



Outstanding Song Award
Cercami Ancora (Magic Moments)
Matia Bazar, Italy



Outstanding Song Award
Crying In Your Sleep
Lisa Edwards & Adrian Scott, Australia



Outstanding Song Award
Don't Break The Silence
Jodie Rocco, West Germany



Outstanding Song Award
Pretaporter de Tafeté (Taffetas Dress)
João Bosco, Brazil



Outstanding Song Award
Amazon
Marc Jordan, U.S.A.



Outstanding Song Award
Kabuki
Masako Kawaguchi, Japan

Photo: HISASHI ITO

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Buyers Sought for Leading U.K. Electronics Distributor

LONDON Beset by bad debts and poor returns in the record division, plus a "dramatic" drop in its electronics trade, Pinnacle Electronics, one of Britain's leading independent distributors, has finally crashed under the financial strain.

The receiver has been called in; however, the company, which has been handling some 25 labels, will be maintained as a going concern at least until early 1985 while potential buyers are sought.

Pinnacle was set up in 1952 as an electronics and audio company specializing in valves and styli. It was acquired by Grampian Holdings in 1972; a decade later, chairman Terence Scully, whose family had been linked with the company virtually from the start, headed a successful management buyout for a reported \$1.2 million.

The company's operation spread to take in audio accessories and blank audio/videotape, but the decline of the valve business proved irreversible. Says Tony Berry, man-

aging director: "Money was due, and finally the pressure was too great for us to continue."

An early check shows that at least half the labels previously represented will continue with Pinnacle. Says Iain McNay, managing director of Cherry Red Records, which is owed around \$85,000 by Pinnacle: "It's wrong for people to panic and go off to major companies for inferior deals. I'll probably not get my money, but it's important that the largest independents do stay with Pinnacle."

Abstract Records executive Edward Christie says his company is staying on, too, for similar reasons: "I stand to lose what for me is an absolute fortune, and survival won't be easy, but if Pinnacle goes under the repercussions will be enormous."

NEW VIDEO BOX

(Continued from page 9)

ing scheme, announced in April, to change over to the new product. The company's Dealer Vetting Group is currently visiting all retail outlets nationwide to ensure that only the newly packaged titles remain.

In addition, future releases will carry a 60-second message to consumers on how to tell the difference between legitimate and pirated tapes and a phone number to call in the event of infringements.

"We're using the consumer as a lever against retailers who insist on handling illicit product and as a means of clearing up the piracy problem," said Bernard. "These measures underline our policy that it is incumbent upon the film copyright owners to make every effort they can to safeguard their own interests in the volatile area of copyright theft."

AUSSIE RETAILERS

(Continued from page 9)

tans Of Swing' is on, that simple piece of information can't be conveyed.

"If you can't answer a simple question, or in the case of poor distribution sell the titles the consumer wants, then he loses confidence in records and goes back to video or other areas."

Though it is RCA which seems to come off worst in the dealer survey, it is PolyGram which is subject to the most strident criticism. "Festival is most sensitive to the problems we face," Maskey says. "The company invites us in for meetings, takes us to lunch, asks about how they can improve the service. But PolyGram refuses to talk to us about anything."

"That's the two extremes. The other four companies fall somewhere in the middle of that."

The RRAA survey was conducted before the start of the new EMI/CBS joint Entertainment Distributors operation, which, though it got off to a shaky start, appears likely to enjoy strong retailer support and alleviate some of the problems faced by the Australian retail trade.

Prince Concert Snafu BASS TICKET AGENCY'S WOES CONTINUE

BY KIRK LaPOINTE

TORONTO Distribution snafus continue to plague the country's largest computerized ticket agency, Best Available Seating Service (BASS) of Toronto. And the country's largest newspaper is having a field day with regular "Ticket Traumas" feature articles, which have stirred unprecedented bad publicity for the concert business in this city.

The latest such item involved distribution of tickets by BASS for the Concert Productions International-sponsored Prince shows Dec. 2-3 at the 16,000-seat Maple Leaf Gardens. When word spread that Prince was coming to Toronto for one date, Dec. 2, overnight lineups ensued in freezing temperatures at many BASS outlets.

Tickets went on sale about 5:30 p.m. on Nov. 6 and were virtually gone within two hours. Many

would-be patrons who lined up went home at about 7:30 p.m. because they thought they'd have no chance at good seats.

But at 8 p.m., CPI announced a second Prince date, Dec. 3, and released seats for sale. By that time, some outlets had closed for the night, mainly due to unruly lines and disruption of their other business.

It was a newsman's dream for The Toronto Star, which has been giving CPI and BASS headaches all summer over ticket distribution. BASS and its rival, Ticketron, have announced improvements to their phone distribution systems so they can easily handle incoming traffic more easily.

Rival promoter Rob Bennett has even joined the fray. He had seats for several shows on sale at BASS when the Prince problems occurred, and when some agency outlets closed, his business was affected,

too. Bennett says CPI is giving the business a bad name, and while CPI says it could not sell Dec. 3 seats or announce the show until only 1,000 Dec. 2 tickets were left, Bennett says he is worried that consumer perception of the concert business is at an all-time low and potentially damaged by the public troubles.

"Now, through no fault of my own, and having taken pains to treat my own audiences in a civilized way, I'm being penalized. People can't get to BASS terminals to buy tickets for my shows," Bennett told the Star.

A CPI employee, Arthur Vogel, said he couldn't get permission from Prince's representatives to release tickets for the second show until around 8 p.m. "because they were out to dinner." Even so, he noted, CPI could have issued seats later in the week, but decided to try for quicker distribution to accommodate the lineups.

Huey, Cyndi Score Multiple CRIA Metal

TORONTO Canadian content recordings, mired in a sales slump this year, pulled off some impressive scores in October with gold albums for Corey Hart, Helix and Kim Mitchell. But the Canadian Recording Industry Assn. (CRIA) indicated in its list of certifications for the month that Huey Lewis & the News is the latest flash at the album racks, along with Cyndi Lauper, who is selling singles time after time.

"Sports" surpassed quintuple platinum in October, signifying 500,000 Canadian sales for the Huey Lewis album. Lauper's "Girls Just Want To Have Fun" was certified double platinum as a single, while "Time After Time" went platinum and "She Bop" went gold.

The gold disks for the three Canadians produced a minor consolation in what has been a sales drought for domestic artists this year. A late-year release by Bryan Adams is ex-

pected to surpass platinum by the end of the year, but the only other Canadian artists to do so in 1984 have been Rush, the Payola\$ and Platinum Blonde.

CRIA reported that "Rebel Yell" by Billy Idol chugged along nicely during October and broke through the triple-platinum barrier, a first anywhere in the world for Idol. Combined with Lewis' accomplishments, also unmatched in other territories, that has given Chrysalis a blessed first year under the MCA wing.

Tina Turner's "Private Dancer" and the Jacksons' "Victory" were the only other multi-platinum honors recognized during October by CRIA. The latter came hard on the heels of three Toronto dates early in the month.

"Break Out" by the Pointer Sisters, "Street Talk" by Steve Perry and "Condition Critical" by Quiet Riot earned platinum for album

sales of 100,000 units. Singles certified platinum were Lauper's "Time After Time" and Turner's "What's Love Got To Do With It."

Helix's "Walking The Razor's Edge," Hart's "First Offence" and Mitchell's "Akimbo Alogo" were the lone Canadian content certifications during the month. Other gold albums recognized by the association included "Phantoms" by the Fixx, "Signs Of Life" by Billy Squier, "No Brakes" by John Waite, "Warrior" by Scandal with Patty Smith, "Condition Critical" by Quiet Riot, "Headhunter" by Krokus and "Street Talk" by Perry.

Lauper's "She Bop" was among six singles certified gold in October, alongside "Two Tribes" by Frankie Goes To Hollywood, "All Of You" by Julio Iglesias & Diana Ross, "Dynamite" by Jermaine Jackson, "Missing You" by Waite and "Jump (For My Love)" by the Pointers.

KIRK LaPOINTE

Conservatives Slash Funding for Culture Government Outlines Big Cuts in CBC, CRTC Budgets

OTTAWA The new Progressive Conservative government has backed off on promises to increase funds for culture by slashing \$85 million from the budget of the Canadian Broadcasting Corp. and \$1.5 million from the budget of the Canadian Radio-Television & Telecommunications Commission. Meanwhile, its Throne Speech to open Parliament and signal its legislative intentions gave no indication that a long-awaited recording industry strategy or a long-needed reform of the copyright act will come this session.

The cuts, rumored for weeks on Parliament Hill, were outlined Nov. 7 by Finance Minister Michael Wilson in the form of a sober statement on the economy. In all, the Tories cut more than \$4 billion in federal spending. The arts did not escape the axe.

The CBC was the hardest hit of the cultural agencies, losing \$75 million from its regular budget and \$10

million from its high-technology budget. The government now gives the public radio and television network more than \$895 million annually.

CBC president Pierre Juneau, whose own fate is still uncertain as the Conservatives move their own appointees into place day by day, says the radio network is not likely to suffer greatly. The tv network takes the lion's share of the corporation budget and will likely feel the greatest pinch, according to Juneau.

The CRTC's \$17.1 million budget was trimmed, too. Chairman Andre Bureau has not yet said how the cuts will have an impact.

The budget restraints overshadowed another development on the broadcasting front which may have even more profound ramifications. In the only direct initiative mentioned by the government in the Throne Speech that related to the arts, the Tories said they will soon

present legislation to prevent abusive broadcasting. The same week, previously unveiled amendments to the Broadcasting Act affecting such programming were put into place by the CRTC. The legislation would give the CRTC a clear legislative mandate to deal with abusive broadcasting.

The new amendment extends the prevention previously accorded to race, religion and creed to gender. The CRTC said earlier this year that it wanted to present the amendment, with or without corresponding federal legislation, because the problems of abusive broadcasting and offensive portrayal of women had gone far enough.

The commission has also asked all AM and FM broadcasters to report on what steps they are taking to prevent such broadcasts. It is expected that such reports will be ready sometime next year.

KIRK LaPOINTE

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HITS

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CANADA (Courtesy of The Record) As of 11/17/84

SINGLES	
1	1 I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER Motown/Quality
2	2 WAKE ME UP BEFORE YOU GO-GO WHAM! Columbia/CBS
3	3 THE GLAMOROUS LIFE SHEILA E. Warner Bros./WEA
4	5 PURPLE RAIN PRINCE & THE REVOLUTION Warner Bros./WEA
5	6 CARIBBEAN QUEEN BILLY OCEAN Jive/Quality
6	12 WILD BOYS DURAN DURAN Capitol
7	7 THE WAR SONG CULTURE CLUB Virgin/PolyGram
8	8 BETTER BE GOOD TO ME TINA TURNER Capitol
9	16 DESERT MOON DENNIS DEYOUNG A&M
10	10 FLESH FOR FANTASY BILLY IDOL Chrysalis/MCA
11	13 OUT OF TOUCH DARYL HALL & JOHN OATES RCA
12	4 MISSING YOU JOHN WAITE EMI America/Capitol
13	11 HARD HABIT TO BREAK CHICAGO Full Moon/WEA
14	14 ON THE DARK SIDE JOHN CAFFERTY & THE BEAVER BROWN BAND Scotti Bros./CBS
15	NEW STRUT SHEENA EASTON EMI America/Capitol
16	NEW TEACHER TEACHER .38 SPECIAL EMI America/Capitol
17	NEW NO MORE LONELY NIGHTS PAUL McCARTNEY Columbia/CBS
18	18 WHAT'S LOVE GOT TO DO WITH IT TINA TURNER Capitol
19	19 DRIVE CARS Elektra/WEA
20	9 WE'RE NOT GONNA TAKE IT TWISTED SISTER Atlantic/WEA
ALBUMS	
1	1 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	4 STEVIE WONDER THE WOMAN IN RED SOUNDTRACK Motown/Quality
5	15 HONEYDRIPPERS VOLUME I Atlantic/WEA
6	6 U2 THE UNFORGETTABLE FIRE Island/MCA
7	7 CYNDI LAUPER SHE'S SO UNUSUAL Columbia/CBS
8	5 CARS HEARTBEAT CITY Elektra/WEA
9	9 TWISTED SISTER STAY HUNGRY Atlantic/WEA
10	12 CULTURE CLUB WAKING UP WITH THE HOUSE ON FIRE Virgin/PolyGram
11	13 ROGER HODGSON IN THE EYE OF THE STORM A&M
12	8 DAVID BOWIE TONIGHT EMI America/Capitol
13	11 JULIO IGLESIAS 1100 BEL AIR PLACE Columbia/CBS
14	14 DARYL HALL & JOHN OATES BIG BAM BOOM RCA
15	NEW BRYAN ADAMS RECKLESS A&M
16	16 JOHN CAFFERTY & THE BEAVER BROWN BAND EDDIE & THE CRUISERS SOUNDTRACK Scotti Bros./WEA
17	10 HUEY LEWIS & THE NEWS SPORTS Chrysalis/MCA
18	18 LIONEL RICHIE CAN'T SLOW DOWN Motown/Quality
19	19 MADONNA MADONNA Sire/WEA
20	NEW FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASURE DOME Island/MCA

AUSTRALIA (Courtesy Kent Music Report) As of 11/19/84

SINGLES	
1	1 I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN
2	2 THE WAR SONG CULTURE CLUB VIRGIN
3	5 FREEDOM WHAM! EPIC
4	3 CARELESS WHISPER GEORGE MICHAEL EPIC
5	4 GHOSTBUSTERS RAY PARKER JR. ARISTA
6	7 THE WARRIOR SCANDAL WITH PATTY SMYTH CBS
7	6 WE'RE NOT GONNA TAKE IT TWISTED SISTER ATLANTIC
8	16 SOUL KIND OF FEELING DYNAMIC HEPNOTICS WHITE LABEL
9	19 NO MORE LONELY NIGHTS PAUL MCCARTNEY PARLOPHONE
10	13 WHY? BRONSKI BEAT LONDON
11	11 THE GLAMOROUS LIFE SHEILA E. WARNER BROS.
12	10 SHE BOP CYNDI LAUPER PORTRAIT
13	NEW THE WILD BOYS DURAN DURAN EMI
14	9 PRIDE U2 ISLAND
15	NEW I'M TUFF GEORGE SMILOVICI MUSHROOM
16	NEW PHANTOM SHUFFLE AUSTEN TAYSHUS REGULAR
17	15 NO SAY IN IT MACHINATIONS WHITE LABEL
18	NEW SEARCHIN' HAZEL DEAN LIBERATION
19	NEW CARIBBEAN QUEEN BILLY OCEAN JIVE
20	8 MISSING YOU JOHN WAITE EMI AMERICA
ALBUMS	
1	1 MIDNIGHT OIL RED SAILS IN THE SUNSET CBS
2	3 CULTURE CLUB WAKING UP WITH THE HOUSE OF FIRE VIRGIN
3	2 U2 THE UNFORGETTABLE FIRE ISLAND
4	NEW WHAM! MAKE IT BIG EPIC
5	4 BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
6	7 JULIO IGLESIAS 1100 BEL AIR PLACE CBS
7	5 STEVIE WONDER THE WOMAN IN RED MOTOWN
8	6 ZZ TOP ELIMINATOR WARNER BROS.
9	8 SIZZLING 70'S VARIOUS EMI
10	9 TINA TURNER PRIVATE DANCER INTERFUSION
11	19 PAUL MCCARTNEY GIVE MY REGARDS TO BROAD STREET PARLOPHONE
12	15 BRONSKI BEAT THE AGE OF CONSENT LONDON
13	NEW SADE DIAMOND LIFE EPIC
14	11 LIONEL RICHIE CAN'T SLOW DOWN MOTOWN
15	17 BARBRA STREISAND EMOTION CBS
16	10 RODNEY RUDE LIVE EMI
17	NEW DURAN DURAN ARENA EMI
18	14 JIMMY BARNES BODYSWERVE MUSHROOM
19	16 PRINCE & REVOLUTION PURPLE RAIN WARNER BROS.
20	12 DAVID BOWIE TONIGHT EMI AMERICA

BRITAIN (Courtesy Music Week) As of 11/17/84

This Week	Last Week	SINGLES
1	1	I FEEL FOR YOU CHAKA KHAN WARNER BROS.
2	3	THE WILD BOYS DURAN DURAN PARLOPHONE
3	13	I SHOULD HAVE KNOWN BETTER JIM DIAMOND A&M
4	2	FREEDOM WHAM! EPIC
5	10	NEVER ENDING STORY LIMAH! EMI
6	9	CARIBBEAN QUEEN BILLY OCEAN JIVE
7	7	THE WANDERER STATUS QUO VERTIGO
8	8	ALL CRIED OUT ALISON MOYET CBS
9	6	TOO LATE FOR GOODBYES JULIAN LENNON CHARISMA
10	11	GIMME ALL YOUR LOVIN' ZZ TOP WARNER BROS.
11	21	HARD HABIT TO BREAK CHICAGO FULL MOON
12	12	LOVE'S GREAT ADVENTURE ULTRAVOX CHRYSALIS
13	4	NO MORE LONELY NIGHTS PAUL MCCARTNEY PARLOPHONE
14	16	I'M SO EXCITED POINTER SISTERS PLANET
15	5	TOGETHER IN ELECTRIC DREAMS GIORGIO MORODER & PHILIP OAKLEY VIRGIN
16	29	SOMEBODY DEPECHE MODE MUTE
17	NEW	THE RIDDLE NIK KERSHAW MCA
18	22	GOTTA GET YOU HOME TONIGHT EUGENE WILDE FOURTH & BROADWAY
19	14	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN
20	15	MISSING YOU JOHN WAITE EMI AMERICA
21	19	MODERN GIRL MEAT LOAF ARISTA
22	18	PENNY LOVER LIONEL RICHIE MOTOWN
23	28	THIS IS MINE HEAVEN 17 VIRGIN
24	NEW	SEXCRIME EURYTHMICS VIRGIN
25	20	ACES HIGH IRON MAIDEN EMI
26	NEW	TREAT HER LIKE A LADY THE TEMPTATIONS MOTOWN
27	17	DRIVE CARS ELEKTRA
28	35	LET IT ALL BLOW DAZZ BAND MOTOWN
29	24	LISTEN TO YOUR FATHER FEARGAL SHARKEY ZARJAZZ
30	25	THE WAR SONG CULTURE CLUB VIRGIN
31	NEW	I WON'T RUN AWAY ALVIN STARDUST CHRYSALIS
32	27	GHOSTBUSTERS RAY PARKER JR. ARISTA
33	26	SHOUT TO THE TOP STYLE COUNCIL POLYDOR
34	NEW	HALF A MINUTE MATT BIANCO WEA
35	23	I'M GONNA TEAR YOUR PLAYHOUSE DOWN PAUL YOUNG CBS
36	NEW	LOUISE HUMAN LEAGUE VIRGIN
37	32	BERSERKER GARY NEUMAN NUMA
38	NEW	ALL JOIN HANDS SLADE RCA
39	NEW	ONE NIGHT IN BANGKOK MURRAY HEAD RCA
40	NEW	IF THIS IS IT HUEY LEWIS & NEWS CHRYSALIS
ALBUMS		
1	NEW	WHAM! MAKE IT BIG EPIC
2	1	FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASURE DOME ZTT
3	NEW	ALISON MOYET "ALF" CBS
4	2	ULTRAVOX THE COLLECTION CHRYSALIS
5	6	SADE DIAMOND LIFE EPIC
6	4	ZZ TOP ELIMINATOR WARNER BROS.
7	3	PAUL MCCARTNEY GIVE MY REGARDS TO BROAD STREET PARLOPHONE
8	NEW	MARILLION REAL TO REEL EMI
9	5	DEEP PURPLE PERFECT STRANGERS POLYDOR
10	8	MEAT LOAF BAD ATTITUDE ARISTA
11	14	CARPENTERS YESTERDAY ONCE MORE EMI
12	9	U2 THE UNFORGETTABLE FIRE ISLAND
13	12	LIONEL RICHIE CAN'T SLOW DOWN MOTOWN
14	NEW	STRANGLERS AURAL SCULPTURE EPIC
15	18	CHAKA KHAN I FEEL FOR YOU WARNER BROS.
16	7	CULTURE CLUB WAKING UP WITH THE HOUSE ON FIRE VIRGIN
17	15	VARIOUS NOW THAT'S WHAT I CALL MUSIC III VIRGIN
18	NEW	SHAKIN' STEVENS GREATEST HITS EPIC
19	11	MISS RANDY CRAWFORD-GREATEST HITS K-TEL
20	21	ELAINE PAIGE CINEMA K-TEL
21	10	BIG COUNTRY STEELTOWN MERCURY
22	13	BRONSKI BEAT THE AGE OF CONSENT FORBIDDEN FRUIT
23	29	MICHAEL JACKSON THRILLER EPIC
24	17	STEVIE WONDER THE WOMAN IN RED MOTOWN
25	25	TINA TURNER PRIVATE DANCER CAPITOL
26	23	VARIOUS ALL BY MYSELF K-TEL
27	19	VARIOUS HITS, HITS, HITS TELSTAR
28	NEW	THE VERY BEST OF FOSTER & ALLEN RITZ
29	NEW	THE ART GARFUNKEL ALBUM CBS
30	26	QUEEN THE WORKS EMI
31	20	UB40 GEFERY MORGAN... DEP INTERNATIONAL
32	NEW	FUREYS & DAVEY ARTHUR GOLDEN DAYS K-TEL
33	31	JULIAN LENNON VALOTTE CHARISMA
34	22	ANDY WILLIAMS & ROYAL PHILHARMONIC ORCHESTRA GREATEST LOVE CLASSICS EMI
35	32	BOB MARLEY & WAILERS LEGEND ISLAND
36	24	SPANDAU BALLET PARADE REFORMATION
37	33	MEAT LOAF BAT OUT OF HELL CLEVELAND INTERNATIONAL
38	30	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
39	28	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS.
40	16	BARBRA STREISAND EMOTION CBS

WEST GERMANY (Courtesy Der Musikmarkt) As of 11/19/84

SINGLES	
1	1 WHEN THE RAIN BEGINS TO FALL JERMAINE JACKSON & PIA ZADORA ARISTA/ARIELA
2	2 I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN/RCA
3	3 IRGENDWIE, IRGENDWO, IRGENDWANN NENA CBS
4	9 FOREVER YOUNG ALPHAVILLE WEA
5	7 DRIVE CARS ELEKTRA/WEA
6	5 DISCO BAND SCOTCH 6 ZYX/MIKULSKI
7	8 DR. BEAT MIAMI SOUND MACHINE EPIC/CBS
8	4 NEVERENDING STORY LIMAH! EMI
9	6 CARELESS WHISPER GEORGE MICHAEL EPIC/CBS
10	15 PURPLE RAIN PRINCE & REVOLUTION WARNER BROS./WEA
11	11 THE SECOND TIME KIM WILDE MCA/WEA
12	12 THE WAR SONG CULTURE CLUB VIRGIN/ARIELA
13	18 MISSING YOU JOHN WAITE EMI
14	10 WHY? BRONSKI BEAT METRONOME
15	20 FLESH FOR FANTASY BILLY IDOL CHRYSALIS/ARIELA
16	13 GHOSTBUSTERS RAY PARKER JR. ARISTA/ARIELA
17	19 FREEDOM WHAM! EPIC/CBS
18	14 CHINESE EYES FANCY METRONOME
19	17 SMOOTH OPERATOR SADE EPIC/CBS
20	16 WHAT'S LOVE GOT TO DO WITH IT TINA TURNER CAPITOL/EMI
ALBUMS	
1	1 SADE DIAMOND LIFE EPIC/CBS
2	6 DEEP PURPLE PERFECT STRANGERS POLYDOR/DGG
3	2 HERBERT GROENEMEYER 4630 BOCHUM EMI
4	5 ALPHAVILLE FOREVER YOUNG WARNER/WEA
5	4 TINA TURNER PRIVATE DANCER CAPITOL/EMI
6	3 STEVIE WONDER THE WOMAN IN RED MOTOWN/RCA
7	7 AUDREY LANDERS WO DER SUEDEWIND WEHT ARIOLA
8	9 PRINCE & REVOLUTION PURPLE RAIN WARNER BROS./WEA
9	8 DEPECHE MODE SOME GREAT REWARD MUTE/INTERCORD
10	12 JENNIFER RUSH CBS
11	10 BRONSKI BEAT THE AGE OF CONSENT METRONOME
12	16 ROGER WHITTAKER EIN GLUECK AVON/INTERCORD
13	NEW RONDO VENEZIANO CONCERTO FUTURISSIMO K-TEL
14	NEW TONY MARSHALL LASS DAS MAL DEN TONY MACHEN ARIOLA
15	19 UDO JUERGENS HAUTNAH ARIOLA
16	13 BILLY IDOL REBEL YELL CHRYSALIS/ARIELA
17	17 FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASURE DOME ISLAND/ARIELA
18	11 MIKE OLDFIELD DISCOVERY VIRGIN
19	NEW CARS HEARTBEAT CITY ELEKTRA/WEA
20	15 U2 THE UNFORGETTABLE FIRE ISLAND/ARIELA

JAPAN (Courtesy Music Labo) As of 11/19/84

SINGLES	
1	1 HEART NO EARRING SEIKO MATSUDA CBS-SONY/SUN
2	2 WOMAN HIROKO YAKUSHIMARU TOSHIBA-EMI/VARIETY
3	3 YUKINIKAITA LOVE LETTER MOMOKO KIKUCHI VAP/JCM-GEIEI
4	4 KOIBITOTACHI NO PAVEMENT ALFEE CANYON/TOP
5	5 KOI NO YOKAN AMZENCHITAI KITTY/KITTY MUSIC
6	8 ISSO SERENADE YOSUI INOUE FORLIFE/FIRE
7	7 TENGOKUNI ICHIBANSHIKAI SHIMA TOMOYO HARADA CBS-SONY/VARIETY
8	NEW YAMATONADESHIKO SHICHINGE KYOKO KOIZUMI VICTOR/BURNING
9	6 MYSTERY WOMAN HIDEMI ISHIKAWA RVC/GEIEI
10	13 TARAKO SOUTHERN ALL STARS VICTOR/AMUZE
11	10 CRAZY LOVE CHIEMI HORI CANYON/TOP
12	9 MICHIKARA NO KUMIKYOKU ISSEIFUUBI SEPIA TJC/ISSEIFUUBI-BURNING
13	12 NANIWABUSHIDAYO JINSEI WA TOMOE KIMURA VICTOR/KAYO-SHINEI
14	15 CARELESS WHISPER WHAM! EPIC-SONY/INTERSONG
15	16 NAGARAGAWA ENKA HIROSHI ITSUKI TJC/TV ASAHI-RFMP-SOUND 1
16	NEW MEOTOZAKA HARUMI MIYAKO COLUMBIA/SUN-COLUMBIA
17	NEW MIKUMENAINOGA NIKUINOSA GOOD-BYE VICTOR/JOHNNY'S
18	18 DAKISHIMETE JITTERBUG HIDEKI SAJO RVC/EARTH
19	19 KOI HAZIMEMASHITE YUKIKO OKADA CANYON/SUN
20	NEW BELIEVE IYO MATSUMOTO VICTOR/BONDO-NICHION
ALBUMS	
1	1 SEIKO MATSUDA SEIKO TOWN CBS-SONY
2	2 MIYUKI NAKAZIMA HAZIMEMASHITE CANYON
3	6 TOTO ISOLATION CBS-SONY
4	4 AKINA NAKAMORI POSSIBILITY WARNER-PIONEER
5	3 SYOGO HAMADA DOWN BY THE MAINSTREET CBS-SONY
6	5 CULTURE CLUB HOUSE ON FIRE TOSHIBA-EMI
7	8 STEVIE WONDER THE WOMAN IN RED VICTOR
8	NEW DARYL HALL & JOHN OATES BIG BAM BOOM RVC
9	7 SOUNDTRACK YAH BROAD STORY TOSHIBA-EMI
10	NEW DEEP PURPLE PERFECT STRANGERS POLYDOR
11	10 SOUNDTRACK GHOSTBUSTERS ARISTA/PHONOGRAM
12	9 RYUICHI SAKAMOTO ONGAKUZUKAN MIDDY
13	12 DAVID BOWIE TONIGHT TOSHIBA-EMI
14	11 KOJI KIKAWA LA VIE EN ROSE SMS
15	13 MARIKO TAKAHASHI TRIAD VICTOR
16	NEW YUKIHIRO TAKAHASHI WILD AND MOODY ALFA
17	14 CASIOPEA DOWN UPBEAT ALFA
18	15 HIROSHI TACHI IN THE MOOD FUN HOUSE
19	18 YOSHIE KASHIWABARA SAIAI PHONOGRAM
20	16 NOBODY NIGHT WALKER TDK

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 11/17/84

SINGLES	
1	1 PURPLE RAIN PRINCE WARNER BROS.
2	2 FREEDOM WHAM! EPIC
3	6 WHEN THE RAIN BEGINS TO FALL JERMAINE JACKSON & PIA ZADORA ARISTA
4	4 PRIVATE DANCER TINA TURNER CAPITOL
5	3 I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN
6	9 THE BELLE OF ST. MARK SHEILA E. WARNER BROS.
7	5 THE WAR SONG CULTURE CLUB VIRGIN
8	10 LOST IN MUSIC SISTER SLEDGE ATLANTIC
9	8 I FEEL FOR YOU CHAKA KHAN WARNER BROS.
10	NEW THE WILD BOYS DURAN DURAN EMI BOVEMA
ALBUMS	
1	1 PRINCE & REVOLUTION PURPLE RAIN WARNER BROS.
2	2 SADE DIAMOND LIFE EPIC
3	3 TINA TURNER PRIVATE DANCER CAPITOL
4	4 BRONSKI BEAT THE AGE OF CONSENT LONDON
5	5 U2 THE UNFORGETTABLE FIRE ISLAND
6	6 BZN REFLECTIONS MERCURY
7	NEW WHAM! MAKE IT BIG CBS
8	10 CULTURE CLUB WAKING UP WITH THE HOUSE OF FIRE VIRGIN
9	NEW FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASURE DOME ARIOLA
10	7 STEVIE WONDER THE WOMAN IN RED MOTOWN

ITALY (Courtesy Germano Ruscitto) As of 11/12/84

SINGLES	
1	1 I JUST CALLED TO SAY STEVIE WONDER MOTOWN/RICORDI
2	2 SMALL TOWN BOY BRONSKI BEAT POLYGRAM
3	6 THE WAR SONG CULTURE CLUB VIRGIN/RICORDI
4	16 ALL OF YOU DIANA ROSS & JULIO IGLESIAS CBS
5	4 FOREVER YOUNG ALPHAVILLE WEA
6	8 CI VORREBBE UN AMICO ANTONELLO VENDITTI RICORDI
7	NEW CARELESS WHISPER GEORGE MICHEL CBS
8	NEW THE WILDE BOY DURAN DURAN EMI
9	3 PEOPLE FROM IBIZA SANDY MARTON POLYGRAM
10	11 MAYBE ONE DAY FULL TIME CGD-MM
11	10 SUCH A SHAME TALK TALK EMI
12	7 MIRAGGI MIGUEL BOSE CBS
13	15 LOVE RESURRECTION ALISON MOYET CBS
14	13 FRIENDS AMI STEWART RCA
15	5 SOUND LIKE A MELODY ALPHAVILLE WEA
16	9 KALIMBA DE LUNA TONI ESPOSITO RICORDI
17	NEW GHOSTBUSTERS RAY PARKER CGD-MM
18	19 MOVIN' ON NOVECENTO WEA
19	14 FOTOROMANZA GIANNI NANNINI RICORDI
20	12 TIME AFTER TIME CINDI LAUPER CBS

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

NOVEMBER

Nov. 20-22, Videotex Europe conference and exhibition, RAI Centre, Amsterdam, Holland. (212) 279-8890.

Nov. 23-25, Golden Kite World Song Festival '84, Kuala Lumpur, Malaysia. (213) 642-0849.

Nov. 29-30 fourth annual Sports & Cable/Pay TV Conference, Marriot City Center Hotel, Denver. (303) 694-2249.

DECEMBER

Dec. 4-7, 1984 Videodisc, Optical Disk & Compact Disc Conference & Exhibition, Washington Hilton. (203) 226-6967.

Dec. 5, Juno Awards Show, Exhibition Place, Toronto. (416) 922-5049.

Dec. 5-7, Radio-Television News Directors Assn. international conference, San Antonio Conference Center, San Antonio, Tex. (202) 737-8657.

Dec. 5-7, Western Cable Show & Convention, Anaheim Convention Center, Anaheim, Calif. (213) 655-4150.

Dec. 6-8, Great Southern Computer Show, Tallahassee-Leon County Civic Center, Tallahassee, Fla.

Dec. 7, first annual New York Market Radio Broadcasters Assn. (NYMRAD) Christmas Luncheon with Dick Clark, Sheraton Centre Imperial Ballroom, New York. (212) 935-4477.

Dec. 11, Southern California Women In Cable dinner meeting, Marina Marriott Hotel, Marina Del Rey, Calif. (213) 410-7312.

JANUARY

Jan. 5-8, 1985 Winter Consumer Electronics Show, Convention Center, Las Vegas. (202) 457-8700.

Jan. 10, second annual New York Market Radio Broadcasters Assn. Sales Seminar, Grand Hyatt Hotel, New York. (212) 935-4477.

Jan. 10-12, Utah Broadcasters Assn. Annual Winter Convention, St. George Hilton Inn, St. George, Utah. (801) 678-2261.

Jan. 10-14, NATPE International's 22nd annual Programming Conference, Moscone Center, San Francisco. (212) 687-3484.

Jan. 14-18, second annual International Software Update, Kahala Hilton Hotel, Oahu, Hawaii. (800) 732-2300. In California: (415) 924-1194.

Jan. 17-20, fifth annual Performance Summit Conference, Sheraton Premier Hotel, Universal City, Calif. (800) 433-5569.

Jan. 26-29, sixth annual RAB Sales Seminar, Amfac Hotel, Dallas. (212) 599-6666.

Jan. 28-Feb. 1, Midem, Palais des Festivals, Cannes, France. (516) 364-3686.

Jan. 29-Feb. 1, sixth annual Box Office Management International Conference & Exhibition, Royal York Hotel, Toronto. (212) 570-1099.

FEBRUARY

Feb. 3-6, 42nd annual National Religious Broadcasters Convention, Sheraton Washington Hotel, Washington, D.C. (201) 428-5400.

EXECUTIVE TURNTABLE

(Continued from page 4)

replaced by Hanlon. All will be based in Newport Beach, Calif., except Oshins, who will be based in Culver City, Calif.

Dawn Kennedy joins Vestron Video International, Toronto, as marketing coordinator. She was with IHEC Ltd. Also joining is Shane Kinnear as regional sales director. He was with Astral Video, where he was responsible for all sales and production,

PUBLISHING. William Ryden becomes editor of Bourne Co., New York. He has held various positions in the broadcasting and music industries.

PRO/AUDIO VIDEO. Harvey A. Schneider is named senior vice president of sales and marketing for Marantz in Chatsworth, Calif. He joins from Sharp Electronics, where he was manager of national accounts for tv, video, and audio products.

Bose Corp., Framingham, Mass., names Harry Bloom director of corporate marketing. He joins from General Electric, where he was manager of product management for the video division.

Richard M. Wolfe becomes vice president of technology for Satcorp Inc., New York. He was president of the Wolfe family radio and television stations in Columbus, Ohio and Indianapolis.

Video Corp. of America (VCA) makes the following changes in New York: Edward J. Rudnic is named to the newly created post of manager of information systems, and Joe Bottazzi is appointed maintenance engineer for VCA's Teletronics division. Rudnic was manager of corporate systems and data processing at Abex Corp. Bottazzi joins from International Production Center, where he was responsible for studio and post-production equipment. Also, Steve Russell is named general manager of VCA Duplicating in the Naperville, Ill. plant. He was director of operations for Walt Disney Telecommunications.

George Rehklau resigns from Electro Sound in Sunnyvale, Calif. A 16-year veteran, he was vice president and one of the founders of the company.

Phil Gitomer is promoted to director of remote recording at Record Plant Studios in New York. He was field operations manager.

Jere Mendelsohn becomes studio manager for EFX Systems in Burbank, Calif. He is a member of the Los Angeles band Picture This.

International Jensen names Joan Towers director of credit in Schiller Park, Ill. She was with BRK Electronics.

RELATED FIELDS. Donald A. Bridges becomes vice president of corporate communications for MTV Networks Inc., New York. He was director of media relations for Champion International Corp.

Ellen Davis is named producer of WABC-TV's "New York Hot Tracks" in New York. She was associate producer of the program.

Studioline, Reston, Va., appoints Bruce Testory program director of specials and variety. He joins from WLAK-FM Chicago, where he was an evening air personality.

The Nashville Network (TNN) ups Donna L. Sparks from public relations coordinator to the newly created position of manager of public relations.

Collins/Barrasso Inc., Boston, promotes Bob Duteau to vice president and general manager of the agency division. He replaces Steve Barrasso, who joins co-founder and president Tim Collins in the running of the management division.

Don Lucoff joins the Peter Levinson Communications public relations firm, New York, as an associate. He was marketing coordinator for the Playboy Jazz Festival in Los Angeles.

Lisa Lipkin joins Ross Ellis Ltd., a New York-based album jacket manufacturing firm. She was production assistant at Buddah Records.

David Marsden is upped to director of the concert division at the Monarch Entertainment Bureau in New York. He was associate producer.

Bubbling Under

THE TOP 200 ALBUMS

- | | | |
|-----|--------------------|---|
| 201 | U2 | OCTOBER ISLAND 90092 (ATCO) |
| 202 | SOUNDTRACK | COUNTRY WINDHAM HILL WE1039 |
| 203 | JOHN DENVER | GREATEST HITS VOL. 3 RCA AUL1-5313 |
| 204 | ALICIA MYERS | I APPRECIATE MCA 5485 |
| 205 | EUROGLIDERS | THIS ISLAND COLUMBIA 39588 |
| 206 | LEE GREENWOOD | YOU'VE GOT A GOOD LOVE COMIN' MCA 5488 |
| 207 | XAVION | BURNIN' HOT ELEKTRA 60375 |
| 208 | JOCELYN BROWN | SOMEBODY ELSE'S GUY VINYL DREAMS RECORDS 9999 |
| 209 | WAYLON JENNINGS | GREATEST HITS VOLUME II RCA 1-5325 |
| 210 | EARL THOMAS CONLEY | TREADIN' WATER RCA 5175 |

THE HOT 100 SINGLES

- | | | |
|-----|--------------------------|---|
| 101 | LET IT ALL BLOW | THE DAZZ BAND MOTOWN 1760 |
| 102 | OPERATOR | MIDNIGHT STAR SOLAR 7-6964 (ELEKTRA) |
| 103 | NOBODY LOVES ME LIKE YOU | ANNE MURRAY & DAVE LOGGINS CAPITOL 5401 |
| 104 | C.O.D. | MTUME EPIC 34-04657 |
| 105 | NO ONE'S GONNA LOVE YOU | THE S.O.S. BAND TABU 4-04665 (EPIC) |
| 106 | SLOW DANCING | LINDSEY BUCKINGHAM ELEKTRA 7-69675 |
| 107 | NAUGHTY, NAUGHTY | JOHN PARR ATLANTIC 89612 |
| 108 | I WANNA GO BACK | BILLY SATELLITE CAPITOL 5409 |
| 109 | IN THE AIR TONIGHT | PHIL COLLINS ATLANTIC 7-73231 |
| 110 | PLAYING IT COOL | TIMOTHY SCHMIT ASYLUM 7-69690 (ELEKTRA) |

...newslines...

THE PRINTED MUSIC area is the subject of a Dec. 4 panel discussion of the Music Publishers' Forum/New York in the Park Suite of the Marriott Essex House on Central Park South. For further information on the meeting, dubbed "A Publisher's Primer: How To Make Money In Print," contact Heather Connor at (212) 751-1930. The Forum is sponsored by the National Music Publishers' Assn.

RCA RECORDS has underwritten its third NARM Endowment—for a total of 16 scholarships—by establishing a \$20,000 NARM scholarship in honor of pianist Arthur Rubinstein. Called "The Arthur Rubinstein 100th Anniversary Memorial Scholarship," it covers a four-year period, 1985-89, providing college tuition for a NARM-member employee or his spouse or offspring.

RECOTON CORP., the audio/video accessory manufacturer and marketer, showed gains in both revenues and profits in the third quarter and nine months ending Sept. 30. Net income for the quarter rose 7% to \$404,000 from \$377,000, while sales were up 11%, to \$6,182,000 from \$5,576,000.

THE STREET PULSE GROUP, the Long Island-based market research company, will gather information for MTV: Music Television. Weekly reports via retail research will include national and regional information regarding the effect of MTV on record purchases and, upon request, special consumer surveys. Street Pulse president Mike Shalett is author of Billboard's "On Target" feature.

New Companies

Rim Canyon Productions, formed by Vaughn L. Mordenti and Fredrick Widstrup. Company specializes in record and video production, concert promotion and artist development. 705 W. Michelton St., Santa Barbara, Calif. 93101; (805) 966-9462.

Southwest Experience Records, formed by Winston C. Flood II. Company goal is to record and expose Dallas artists to the recording industry mainstream. 5818 Lovers' Lane, Suite 13113, Dallas, Tex. 75225; (214) 351-5435.

McLemore Management Inc., a management firm, formed by Donnie McLemore. 913 20th Ave. S., Suite 31, Nashville, Tenn. 37212; (615) 327-0775.

Yin & Yang Records, founded by Roberre and Shantra Veloso. First signing is Yin & Yang, a male-female duo. P.O. Box 46524, West Hollywood, Calif. 90046.

Cheeze Recording Studio & Records, formed by Steve Guerra. First signing is Deceivor. 10 Clay Lane, Levittown, N.Y. 11756; (516) 735-3446.

Two Musketeers, a record label formed by Ricardo Marrero. Company emphasis is on Latin rock, pop and jazz music. P.O. Box 216, Westwood, N.J. 07675; (201) 664-1246.

Total Promotions, formed by Jim Burgin. A multi-functional company specializing in airplay, research and development, and consultation. 1500 Sycamore, Suite B9, Hercules, Calif. 94547; (415) 799-2531.

Hank Shocklee Enterprises, formed by Hank Shocklee and Carl Ryder. An agency to package and promote new rap artists, rap promotional functions, and new music expansion to areas lacking in exposure. 510 S. Franklin St., Hempstead, N.Y. 11550; (516) 489-1450.

Harbett Productions, a Christian production company, formed by Harold E. Williamson. First project is a concert featuring the Richard Smallwood Singers. 3610 Milford Mill Road, 1E, Baltimore, Md. 21207; (301) 922-2877.

Lifelines

BIRTHS

Boy, Brandon Michael, to Rodd and Sally Jeanne Culp, Oct. 22 in Royal Oak, Mich. He is regional sales representative for the Warner/Elektra/Atlantic Corp. in Detroit.

Boy, Ryan Mark, to Rick and Janet Rieger, Oct. 25 in Los Angeles. He is marketing coordinator for Warner/Elektra/Atlantic Corp. in Los Angeles.

Girl, Brianna Kristen, to Bob and Danette Eliot, Nov. 13 in Dallas. He is music director at KTXQ there.

MARRIAGES

Gary Parks to Deborah Shaw, Nov. 3 in North Woodmere, N.Y. He is president of Oz Distributors in New York.

George Dassinger to Isabel Giardina, Nov. 18 in Little Falls, N.J. He is national publicity director at Elektra Records. She is director of public relations for AMF American.

DEATHS

Collin Walcott, 39, following hospitalization for injuries suffered in a car accident, Nov. 8 in Magdeburg, West Germany. A charter member of Oregon, Walcott, who played sitar and tabla, recorded with the four-man instrumental group for Vanguard, Elektra and, most recently, ECM. He also recorded for ECM as a member of the trio Codona, and had been a member of the Paul Winter Consort. He is survived by his wife, actress Lanny Harrison Walcott, a daughter, his parents and a sister.

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top 200 Albums chart or to earn platinum certification

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

PICKS new releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Reviews are coordinated by Sam Sutherland at Billboard

9107 Wilshire Blvd.

Beverly Hills, Calif. 90210

(telephone: 213-273-7040)

and by Fred Goodman, Billboard

1515 Broadway

New York, N.Y. 10036

(telephone: 212-763-7427)

Country albums should be sent to:

Kip Kirby, Billboard

14 Music Circle East

Nashville, Tenn. 37203

(telephone: 615-748-8100)

POP

RECOMMENDED

CAT STEVENS

Footsteps In The Dark/Greatest Hits, Vol. II

PRODUCERS: Paul Samwell-Smith, Cat Stevens,

David Kershbaum

A&M SP-3736

New anthology by the singer-songwriter offers well-chosen material from his A&M catalog, plus two previously unissued tracks recorded for the "Harold And Maude" soundtrack.

STEVE GOODMAN

Santa Ana Winds

PRODUCER: Steve Goodman

Red Pajamas Records RPJ-003

Completed shortly before Goodman's untimely death this fall, this final studio set sidesteps any pop concessions to focus on his strong suit, great songs. Excellent production, top-notch support from Kris Kristofferson, Emmylou Harris and others. Contact P.O. Box 233, Seal Beach, Calif. 90740.

THE NYLONS

One Size Fits All

PRODUCERS: Peter Mann, the Nylons

Open Air Records OA-0301 (Windham Hill/A&M)

New vocal subsidiary of Windham Hill kicks off with this critically well-received 1982 Canadian release, offering a sleekly updated a cappella style. Album has already created radio and sales fans through imports.

GIUFFRIA

Giuffria

PRODUCER: Gregg Giuffria

MCA/Camel MCA-5524

Though unique in name, these Journey clones are not unique in sound. Content of sweet melodic rock targets a wide audience that should spark both AOR and top 40 interest.

TKO

In Your Face

PRODUCER: Rick Asher Keefer

Combat MX 8010

High in rebel spirit, these exploding young rockers whirl into metal fury characterized by vicious lead vocals and hard, aggressive rhythm work that should outlaw boredom.

DANNY ELFMAN

Solo

PRODUCERS: Paul Ratajczak, Danny Elfman, Steve

Bartek

MCA MCA-5535

Oingo Boingo vocalist goes it alone, his strong but sweet voice providing a good foundation, but material here fails to build much that's memorable. Best track: "It Only Makes Me

Laugh."

MARK KNOPFLER

Music From The Film "Cal"

PRODUCER: Mark Knopfler

Mercury 822 769

Dire Straits' focal point again proves an evocative film composer, this time taking his generic cues from the film's setting in the turbulence of modern Ireland. Delicate, moody small ensemble pieces dominate.

CHRIS SMITHERS

It Ain't Easy

PRODUCERS: Jim Harmon, Chris Smithers

Adelphi AD 1031

Smithers, who recorded for Poppy a decade ago, returns with a quirky set of folk, bluegrass and mild rockers, highlighted by a twisted rendition of Chuck Berry's "Maybelline." Contact: P.O. Box 7688, Silver Spring, Md. 20907.

BLACK

PICKS

SYLVESTER

M-1015

PRODUCERS: Ken Kessie, Morey Goldstein

Megatone M-1015

Disco flame Sylvester will ignite dance circles first with "Rock The Box," but this veteran voice from dance music's wilder side will also lure rockers who can dig tough soul singing set off by moody, textured synthesizers, as on "Love Is Really My Game." As ever, his risqué lyrics ("Sex") mesh with a breakneck beat.

SLAVE

New Plateau

PRODUCER: Jimmy Douglass

Cotillion 90238

Paced by M.L. Hansolor's popping bass on the climbing, catchy "Ooohh," Slave aims for a wider target by mating deeply rhythmic grooves with freewheeling vocals that should liberate, not enslave, dance and rock followers. "The Word Is Out" in particular should help lift Slave to the title plateau and beyond.

RECOMMENDED

KIDDO

Action

PRODUCERS: Various

A&M SP-6-5005

Sophisticated funkster Donnie Sterling establishes unique style with "She's Got The Body," and briefly visits the outer limits with a techno-funk update of the Who's "I Can't Explain."

PARLIAMENT

Greatest Hits

PRODUCER: George Clinton

Casablanca 822 637

Retailers hungry for solid budget titles are directed to this addition to PolyGram's Sound Savers line, which covers most of the best tracks from P-Funk's Casablanca output, "Chocolate City," "Give Up The Funk" and "Flashlight" among them.

JOHNNY GUITAR WATSON

Strike On Computers

PRODUCER: Johnny Guitar Watson

Valley Vue VV69

This outing sounds like just Johnny with synths, drum machines and other devices, adding a punning twist to the title track. Watson still plays the scratchiest blues guitar around, mixing serious playing with his gibes. Contact: (213) 299-4956.

JAZZ-FUSION

RECOMMENDED

ARETHA FRANKLIN

Aretha's Jazz

PRODUCERS: Various

Atlantic 81230

Repackage culling tracks from two separate albums, one cut in '69, the other in '73, finds the queen of soul returning to jazz and pop chestnuts like "Moody's Mood" and "Crazy He

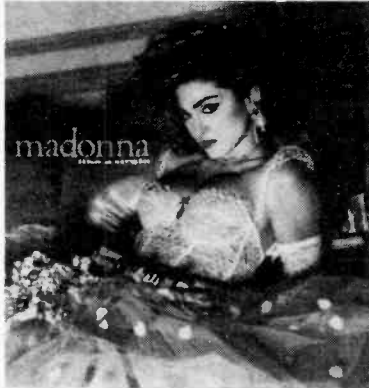
SPOTLIGHT

MADONNA

Like A Virgin

PRODUCER: Nile Rodgers

Warner Bros. 25157



Her come-hither image and vivid video profile have made Madonna Ciccone a pop provocateur regardless of her musical gifts, as attested to by the sheer emulation of legions of newly pouting young fans. This second album brings considerable muscle to the equation, thanks to producer Nile Rodgers' sleek but sinewy rhythm arrangements, burnished to surgical sharpness by crisp digital sonics. It's that updated disco groove that fires the anything but virginal content of these songs, which sustain a fevered dance-rock momentum, especially on "Material Girl," the title single and most of the remainder. Only when she attempts a melodramatic ballad ("Love Don't Live Here Anymore") does Madonna fail to deliver.

Calls Me," and matching her all-star sidemen at every turn.

STEVE BARGONETTI

Steve Bargonetti

PRODUCER: Diane Gioia

Qwest 25147

Guitarists' major label debut underlines his versatility, stretching from rock-edged fusion ("Arcane") through lacy acoustic work to mellower jazz electric stylings (a cover of Miles Davis' "E.S.P.")

HANK JONES/TOMMY FLANAGAN

I'm All Smiles

PRODUCER: Hans Georg Brunner-Schwer

Verve/MPS 817 863

Live German concert pairing from 1983 spans a rich program of jazz and pop standards, notably favoring Ellington and Charlie Parker, played beautifully on acoustic grand pianos.

GOSPEL

PICKS

DON POTTER

Free Yourself

PRODUCER: Brent Maher

Myrrh SPCN 7-01-676606-3

Potter is the performer whose guitar sound dominates the country recordings by the Judds. On this eight-song EP, the acoustic guitar dominates, but, thanks to Potter's strong, deep voice, the results are one of the most powerful, compelling releases this year. A sleeper hit.

THE RACE IS ON

Exercise Your Faith

PRODUCER: Steve Taylor

Word SPCN 7-01-893610-1

This is a high-energy musical, full of the synthesizer and keyboard sound geared to church youth and their tastes, and equating the Christian walk to winning a race. Radio should have a blast here, as should youth choirs, who'll adopt the material readily.

PHILLIP BAILEY

The Wonders Of His Love

PRODUCER: Phillip Bailey

Myrrh SPCB 7-01-670606-X

Bailey is the lead singer for Earth, Wind & Fire, and this gospel release is shaped by the jazz, pop and black motifs shared with that group. Although the singer has a separate secular album newly released, Bailey is a committed Christian whose commercial sound should offer a breath of fresh air for this audience.

CLASSICAL

PICKS

MENDELSSOHN: VIOLIN CONCERTO/BRUCH, VIOLIN CONCERTO NO. 1

Itzhak Perlman, Concertgebouw Orchestra,

Haitink

Angel DS-38150

It's the third recording by Perlman of these chestnuts, most often selected as the vehicles for debut artists. And it should surprise no one that they are

superlatively performed and destined to become the favored versions for most buyers. Orchestra and engineers are fellow collaborators in this conspiracy against the competition.

RECOMMENDED

HAPPY BIRTHDAY BACH

John Bayless

Pro Arte PAD-210

If the art of improvisation was misplaced over the generations, pianist Bayless has found it. He turns in a refreshing, often subtle tribute to Bach, one of the great improvisers of all time, with cleverly crafted variations in a multitude of styles.

MOZART: PIANO CONCERTOS NOS. 12 & 14

Malcolm Bilson, English Baroque Soloists,

Gardiner

DC Archiv 413 463

Fluent, infectious performances, unaffected as some others which stress authenticity in style and instruments. There's cumulative value for retailers as subsequent volumes in the cycle are released.

SPANISH GOLDEN AGE MUSIC FOR TRUMPET & ORGAN

Edward Tarr, Irmtraud Kruger

Nonesuch 71415

A fine selection of 16th and 17th Century selections, some by Cabezon and Soler, others by lesser-known composers and the ever-present Anonymous. Where demonstration is still practiced, a listen to the unique sound of the antique organ used will attract connoisseur sales.

SCHUBERT LIEDER

Lucia Popp, Irwin Gage

Angel DS-38139

An artfully programmed group of 16 songs, including some of the most popular such as "Die Forelle," "An Sylvia" and "Auf dem Wasser zu singen." Just as artful is Miss Popp, whose many fans will waste not a moment in acquiring this package.

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Country singles should be sent to:

Kip Kirby, Billboard

14 Music Circle East

Nashville, Tenn. 37203

(telephone: 615-748-8100)

POP

PICKS

STEVIE WONDER

Love Light In Flight (4:36)

PRODUCER: Stevie Wonder

WRITER: Stevie Wonder

PUBLISHERS: Jobete/Black Bull, ASCAP

Motown 1769MF

Though it's hard to top a worldwide smash, old fans may find this one even more enticing than "I Just Called..."; more room for the Wonder sense of rhythm and rhyme.

PHILIP BAILEY

Easy Lover (Duet With Phil Collins) (4:40)

PRODUCER: Phil Collins

WRITERS: P. Bailey, P. Collins, N. East

PUBLISHERS: Sir & Trini/Phil Collins/Pun/New East, ASCAP

Columbia 38-04679

Radio is treating this accessible pop-rock like a new Phil Collins single, which it almost is; there are even Genesis flourishes in the intro.

POINTER SISTERS

Neutron Dance (3:53)

PRODUCER: Richard Perry

WRITERS: Ailee Willis, Danny Sembello

PUBLISHERS: Off Backstreet/Streamline Moderne, BMI/Unicity, ASCAP

Planet YB-13951 (c/o RCA)

Hot-blooded and good-natured as ever; the platinum "Break Out" LP is still breathing fire after a year on the chart.

DENNIS DeYOUNG

Don't Wait For Heroes (4:46)

PRODUCER: Dennis DeYoung

WRITER: Dennis DeYoung

PUBLISHER: Grand Illusion, ASCAP

A&M AM-2692

Second solo single from the Styx frontman rocks out in double time; power chords and fighting spirit in defiant AOR style.

EURYTHMICS

Sexcrime (Nineteen Eighty-Four) (3:56)

PRODUCER: David A. Stewart

WRITERS: Stewart, Lennox

PUBLISHER: not listed

RCA PB-13956 (12-inch version also available, RCA

PW-13957)

Compelling dance track serves the thematic purpose of the film "1984" with its aura of doomy foreboding, though fans won't fail to hear touches of humor.

RECOMMENDED

BARRY GIBB

Fine Line (3:49)

PRODUCERS: Barry Gibb, Karl Richardson

WRITERS: B. Gibb, G. Bitzer

PUBLISHER: Gibb Bros., BMI

MCA 52501 (12-inch version also available, MCA

23529)

Straight dance-oriented r&b.

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		TITLE	ARTIST	HOT 100 POSITION
1	2	1	2			
1	2			WAKE ME UP BEFORE YOU GO-GO	WHAM	1
2	4			PURPLE RAIN	PRINCE	2
3	1			I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	10
4	5			I FEEL FOR YOU	CHAKA KHAN	3
5	3			CARIBBEAN QUEEN	BILLY OCEAN	6
6	10			OUT OF TOUCH	DARYL HALL & JOHN OATES	4
7	9			BETTER BE GOOD TO ME	TINA TURNER	5
8	6			STRUT	SHEENA EASTON	7
9	11			COOL IT NOW	NEW EDITION	14
10	19			THE WILD BOYS	DURAN DURAN	12
11	7			BLUE JEAN	DAVID BOWIE	16
12	13			ALL THROUGH THE NIGHT	CYNDI LAUPER	8
13	12			DESERT MOON	DENNIS DEYOUNG	15
14	15			PENNY LOVER	LIONEL RICHIE	9
15	22			SEA OF LOVE	HONEYDRIPPERS	13
16	8			HARD HABIT TO BREAK	CHICAGO	20
17	17			NO MORE LONELY NIGHTS	PAUL MCCARTNEY	11
18	16			WHAT ABOUT ME? KENNY ROGERS WITH K.CARNES & J.INGRAM		23
19	18			THE WAR SONG	CULTURE CLUB	18
20	29			WE BELONG	PAT BENATAR	19
21	14			I'M SO EXCITED	THE POINTER SISTERS	28
22	-			IT AIN'T ENOUGH	COREY HART	21
23	25			I CAN'T HOLD BACK	SURVIVOR	17
24	27			VALOTTE	JULIAN LENNON	24
25	28			TEACHER TEACHER	.38 SPECIAL	25
26	30			CENTPEDE	REBBIE JACKSON	35
27	-			I CAN'T DRIVE 55	SAMMY HAGAR	26
28	-			WE ARE THE YOUNG	DAN HARTMAN	30
29	20			ON THE DARK SIDE	J.CAFFERTY & BEAVER BROWN BAND	31
30	-			WALKING ON A THIN LINE	HUEY LEWIS AND THE NEWS	22

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT 100 POSITION
1	2	1	2			
1	2			WAKE ME UP BEFORE YOU GO-GO	WHAM	1
2	1			OUT OF TOUCH	DARYL HALL & JOHN OATES	4
3	3			PURPLE RAIN	PRINCE	2
4	7			I FEEL FOR YOU	CHAKA KHAN	3
5	5			BETTER BE GOOD TO ME	TINA TURNER	5
6	6			ALL THROUGH THE NIGHT	CYNDI LAUPER	8
7	8			PENNY LOVER	LIONEL RICHIE	9
8	4			CARIBBEAN QUEEN	BILLY OCEAN	6
9	13			NO MORE LONELY NIGHTS	PAUL MCCARTNEY	11
10	11			STRUT	SHEENA EASTON	7
11	16			SEA OF LOVE	HONEYDRIPPERS	13
12	20			THE WILD BOYS	DURAN DURAN	12
13	9			I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	10
14	10			DESERT MOON	DENNIS DEYOUNG	15
15	17			I CAN'T HOLD BACK	SURVIVOR	17
16	22			WALKING ON A THIN LINE	HUEY LEWIS AND THE NEWS	22
17	21			IT AIN'T ENOUGH	COREY HART	21
18	12			BLUE JEAN	DAVID BOWIE	16
19	25			WE BELONG	PAT BENATAR	19
20	23			COOL IT NOW	NEW EDITION	14
21	18			THE WAR SONG	CULTURE CLUB	18
22	30			VALOTTE	JULIAN LENNON	24
23	15			HARD HABIT TO BREAK	CHICAGO	20
24	14			WHAT ABOUT ME? KENNY ROGERS WITH K.CARNES & J.INGRAM		23
25	-			HELLO AGAIN	THE CARS	29
26	-			DO WHAT YOU DO	JERMAINE JACKSON	27
27	26			I CAN'T DRIVE 55	SAMMY HAGAR	26
28	27			TEACHER TEACHER	.38 SPECIAL	25
29	-			LIKE A VIRGIN	MADONNA	38
30	-			ALL I NEED	JACK WAGNER	39

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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	13
WARNER BROS.	10
EMI-AMERICA	8
RCA	8
CAPITOL	7
A&M	5
ATLANTIC	4
GEFFEN	4
MCA	4
ARISTA	3
CHRYSALIS	3
MOTOWN	3
SCOTTI BROS.	3
ELEKTRA	2
EPIC	2
FULL MOON/WARNER BROS.	2
MERCURY	2
PLANET	2
SIRE	2
CAMEL/MCA	1
CASABLANCA	1
DLIGHT	1
ES PARANZA	1
I.R.S.	1
ISLAND	1
JIVE/ARISTA	1
LONDON	1
PORTRAIT	1
QWEST	1
SOLAR	1
VIRGIN/EPIC	1
ZTT/ISLAND	1

HOT A-Z—SONGWriters/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES/SHEET MUSIC

92 A GIRL IN TROUBLE (IS A TEMPORARY THING) - D.Jyal P.Woods P.Zincavage D.Kahne (Talk Dirty,BMI/Bug,BMI/See Squared,BMI)CPP	27 DD WHAT YOU DO - R.Dino L.DiTomaso (Unicity,ASCAP/Ra Ra,ASCAP/Aldente,ASCAP)	65 JUNGLE LOVE - J.Johnson (Tionna,ASCAP)	44 SUGAR DON'T BITE - B.Roberts D.Weiss (Brookertones, BMI/Donna Weiss, BMI)	19 WE BELONG - D.E.Lowen D.Navarro (Screen Gems-EMI,BMI)WBM
98 AFTER ALL - A.Jarreau J.Graydon D.Foster (A. Jarreau,BMI/Garden Rake, BMI/Foster Frees,BMI)CPP	53 DON'T STOP - D.Sembello D.Bateau (No Pain No Gain,ASCAP/Unicity,ASCAP/David Bateau,ASCAP)	89 LEFT IN THE DARK - J.Steinman (Lost Boys,BMI)HL	74 SUNSHINE IN THE SHADE - Curtin West-Dram Woods Greenall Brown (Colgems-EMI,ASCAP)WBM	23 WHAT ABOUT ME? - K.Rogers D.Foster R.Marx (Loinsmate,ASCAP/Security Hogg,ASCAP/Foster Frees,BMI)CAP/CLM/CPP
39 ALL I NEED - C.Magness G.Ballard D.Pack (YellowBrick Road,BMI/MCA,ASCAP/Art Street, BMI)CPP	82 DRIVE - R.Ocsek (Ric Ocsek, ASCAP/Lido, ASCAP)WBM	72 LET'S GO CRAZY - Prince And The Revolution (Controversy, ASCAP)WBM	75 SUPERNATURAL LOVE - D.Summers M.Omartian (Sweet Summer Night,ASCAP/See This House,ASCAP/Sudano,BMI/Soft Summer Songs,BMI)	91 WHAT'S LOVE GOT TO DO WITH IT - T.Britten G.Lyle (Chappell, ASCAP/Irving,ASCAP/Good Single, BMI)CPP/ALM/CHA/HL
8 ALL THROUGH THE NIGHT - J.Shear (Funzalo, BMI/Juters, BMI)HL	63 EASY LOVER - P.Bailey P.Collins N.East (Sir&Trini,ASCAP/Phil Collins,ASCAP/Pun/ASCAP/New East,ASCAP)	85 LOVE AGAIN - J.Denver (Cherry Mountain,ASCAP)	71 SWEPT AWAY - D.Hall S.Allen (Hot Cha, BMI/Fust Buzza, BMI/Unichappell, BMI)CHA/HL	60 WHO WEARS THESE SHOES? - E.John B.Taupin (Intersong, ASCAP)CHA/HL
80 AMNESIA - G.Duke H.Hewett (Hip Trip,BMI/Lakiva,BMI/Mycenae,ASCAP)CPP	93 EDGE OF A DREAM - Adams Vallance (Irving,BMI/Adams Communications, Proc/Calyppo Toonz,BMI)CPP/ALM	100 LOVE SONGS ARE BACK AGAIN - Various (Various Publishers/The Company)	68 TAXI DANCING - R.Springfield (Vogue/BMI)CLM	47 YOU'RE THE INSPIRATION - P.Cetera D.Foster (Double Virgo,ASCAP/Foster Frees,BMI)CPP
97 ARE WE OURSELVES? - Curtin West Oram Woods Greenall Brown (Colgems-EMI,ASCAP)WBM	83 FOOLISH HEART - S.Perry R.Goodrum (Street Talk,ASCAP/April,ASCAP/Random Notes,ASCAP)	55 LUCKY STAR - Madonna (Warner Bros., ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP)WBM	25 TEACHER TEACHER - Adams Vallance (Irving, BMI/Adams Communications, Proc/Calyppo Teenz, BMI)CPP/ALM	
5 BETTER BE GOOD TO ME - Knight Chinn Chapman (Arista,ASCAP)CPP	42 GIRLS WITH GUNS - T.Shaw (Tranquility Base,ASCAP/Almo,ASCAP)CPP/ALM	81 MISLEAD - R.Bell J.taylor Kool & The Gang (Delightful,BMI)	37 TEARS - V.Cusano (Streetbeat, BMI/Warner-Tamerlane,BMI/Ten Speed, BMI)	
90 BIG IN JAPAN - Gold Lloyd Mertens Simon (Rolf Budde,BMI/GmbH,BMI/Musik Verlag,BMI/KG,BMI/Warner-Tamerlane,BMI)	54 HADADREAM (SLEEPING WITH THE ENEMY) - R.Hodgson (Unichord, ASCAP/Almo, ASCAP)CPP/ALM	84 MISSING YOU - J.Waite C.Sandford M.Leonard (Hudson Bay, ASCAP/Paperwaite, ASCAP/Fullwater, BMI/Markmeem, BMI)HL	57 TENDER YEARS - J.Cafferty (John Cafferty,BMI)WBM	
16 BLUE JEAN - D.Bowie (Jones,ASCAP)HL	43 HANDS TIED - M.Chapman H.Knight (The Makiki, ASCAP/Arista, ASCAP)CPP	73 NEUTRON DANCE - A.Willis D.Sembello (Off Backstreet,ASCAP/Streamline Moderne,ASCAP)	78 TENDERNESS - General Public (In General,BMI/I.R.S.,BMI)	
51 BODY - M.Jackson (Vabritmar,BMI)WBM	20 HARD HABIT TO BREAK - S.Kipner J.Parker (April, ASCAP/Stephen A. Kipner, ASCAP/MCA,ASCAP)CPP/ABP	11 NO MORE LONELY NIGHTS - P.McCartney (MPL Communications, ASCAP)MPL/HL	49 THE BELLE OF ST. MARK - Sheila E. (Girlsongs,ASCAP)	
99 BODY ROCK - S.Levay J.Bettis (Chilly D, ASCAP/John Bettis, ASCAP/WB, ASCAP)	67 HEAVEN (MUST BE THERE) - B.Lynch (Nostata BMI)	31 ON THE DARK SIDE - J.Cafferty (Aurora Film Partners, BMI/John Cafferty, BMI/Warner-Tamerlane,BMI)	48 THE BOYS OF SUMMER - D.Henley M.Campbell (Cass County,ASCAP/Wild Gator,ASCAP)WBM	
95 BDP TIL YOU DROP - R.Springfield (Vogue, BMI)CLM	61 HEAVEN'S ON FIRE - P.Stanley D.Child (Kiss, ASCAP/Desmoblie, ASCAP)	4 OUT OF TOUCH - D.Half J.Oates (Hot-Cha, BMI/Unichappell, BMI)CHA/HL	70 THE GAP - T.Bailey N.Ashford V.Simpson (Zomba,ASCAP)HL	
32 BORN IN THE USA - B.Springsteen (Bruce Springsteen, ASCAP)CPP	29 HELLO AGAIN - R.Ocsek (Ric Ocsek,ASCAP/Lido,ASCAP)WBM	9 PENNY LOVER - L.Richie B.Harvey-Richie (Brockman, ASCAP)CLM	77 THE GLAMOROUS LIFE - Sheila E. (Girl's Song, ASCAP)	
62 BRUCE - R.Springfield (Vogue/BMI)CLM	56 HOT FOR TEACHER - E.Van Halen A.Van Halen M.Anthony D.L.Roth (Van Halen,ASCAP)WBM	45 (PRIDE) IN THE NAME OF LOVE - U2 (Island,BMI)WBM	18 THE WAR SONG - Culture Club (Virgin, ASCAP)CPP	
59 CALL TO THE HEART - G.Guiffria D.G.Eisley (Herds of Birds,ASCAP/Gregg Guiffria,ASCAP/Kid Bird,BMI/Frozen Flame,BMI)	26 I CAN'T DRIVE 55 - S.Hagar (WB, ASCAP/The Nine, ASCAP)WBM	2 PURPLE RAIN - Prince (Controversy, ASCAP)WBM	12 THE WILD BOYS - Duran Duran (Tritec,ASCAP)	
6 CARIBBEAN QUEEN - K.Diamond B.Ocean (Willesden/Zomba)CPP	17 I CAN'T HOLD BACK - F.Sullivan J.Peterik (Rude, BMI/Easy Action, ASCAP/WB,ASCAP)WBM	34 RUN TO YOU - B.Adams J.Vallance (Adams Communications,BMI/Calyppo Toonz,BMI/Irving,BMI)	76 THE WILD LIFE - T.Swain S.Jolley K.Woodward S.Daffin S.Fahey (J&S,PRS/In A Bunch,PRS)	
58 CATCH MY FALL - B.Idol (Bonedol,ASCAP/Rare Blue,ASCAP)CLM	33 I DO WANNA KNOW - K.Cronin (Fate,ASCAP)	13 SEA OF LOVE - Khoury Baptise (Fort Knox, BMI)CHL	88 THIEF OF HEART - G.Moroder M.Manchester K.Forsey (Moroder,BMI)	
35 CENTIPEDE - M.Jackson (Mijac,BMI/Warner-Tamerlane,BMI)WBM	3 I FEEL FOR YOU - Prince (Controversy, ASCAP)WBM	86 SEX CRIME (NINETEEN EIGHTY-FOUR) - D.STEWART Lennox (RCA Music Ltd., PRS)	66 TI AMO - G.Bigzaai U.Tozzi D.Warren (Sugar Melodi,ASCAP/MCA,ASCAP)	
64 CONCEALED WEAPONS - S.Justman P.Justman (Center City,ASCAP/Last Licks,ASCAP)	10 I JUST CALLED TO SAY I LOVE YOU - S.Wonder (Jobete, ASCAP/Black Bull, ASCAP)CPP	94 SEX SHOOTER - Apollonia 6 (Girlsongs, ASCAP)	52 TWO TRIBES - Gil Johnson O'Toole (Perfect Songs, BMI/Island, BMI)WBM	
14 COOL IT NOW - V.Brantley R.Timas (New Generation,ASCAP)CPP	36 I NEED YOU TONIGHT - P.Wolf P.Bliss (Park, ASCAP)CPP	69 SOLID - N.Ashford V.Simpson (Nick-O-Vai,ASCAP)	41 UNDERSTANDING - B.Seger (Gear ASCAP)WBM	
79 COVER ME - B.Springsteen (Bruce Springsteen, ASCAP)CPP	87 I WANNA ROCK - D.Snider (Zomba, ASCAP/Snidest, ASCAP)HL	46 SOME GUYS HAVE ALL THE LUCK - J.Fortgang (Kirschner, ASCAP/April, ASCAP)CPP/ABP	24 VALOTTE - J.Lennon J.Clayton C.Morales (Charisma, ASCAP/Chappell, ASCAP)CHP/HL	
15 DESERT MOON - D.DeYoung (Grand Illusion, ASCAP/Almo, ASCAP)CPP/ALM	28 I'M SO EXCITED - A.Pointer J.Pointer R.Pointer T.Lawrence (Braintree, BMI/Till Dawn, BMI/Blackwood, BMI)CPP/CLM	40 STRANGER IN TOWN - D.Paich J.Porcaro (Not Listed)WBM	1 WAKE ME UP BEFORE YOU GO-GO - G.Michael (Chappell, ASCAP)CHA/HL	
	21 IT AIN'T ENOUGH - C.Hart (Crescent, ASCAP/Harco, ASCAP)	96 STRUNG OUT - S.Perry C.Krampf B.Steele (Street Talk, ASCAP/Phosphene, BMI/Billy,BMI)	22 WALKING ON A THIN LINE - A.Pessis K.Wells (Endless Frogs, ASCAP/Bug,ASCAP/Slimey Limey,BMI/McNoodle,BMI)CLM	
	50 JAMIE - R.Parker,Jr. (Raydiola,ASCAP)	7 STRUT - C.Dore J.Littman (Ackee, ASCAP)WBM	30 WE ARE THE YOUNG - D.Hartman C.Midnight (Blackwood, BMI/Multi-Level, BMI/Janiceps, BMI)CPP/ABP	

Billboard

POP SINGLES

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VIDCLIPS AT SIX FLAGS

(Continued from page 1)

gramming and the delivery system aimed at park patrons waiting in lines for tickets and rides.

Preliminary agreements have already been reached with six Six Flags operations that last year had a total clientele of more than 13 million.

The initial installation and startup costs for the six parks will be around \$4 million, according to Video Marketing vice president Jerry Taylor. He says that owing to the family trade to which the parks cater, programming will lean heavily toward country music and gospel videos. The videos will be shown continuously between park openings and closings, with 30 minutes of each hour devoted to entertainment, 15 minutes to park announcements and promotions and 15 minutes for national and local advertising, to be sold by Video Marketing. In addition, the company will

train, supply and employ the video jocks. Taylor says that each park will be staffed with two jocks and a technician for switching and editing. The broadcasting will be done from a 20- by 20-foot programming room which Video Marketing will construct in each park.

Jolene Mercer will serve as the company's national entertainment director and will be in charge of securing music videos, as well as setting up remote live broadcasts of entertainment going on in the park.

Taylor notes that when the more than 13 million patrons are multiplied by the 12 rides for which each average patron stands in line, the number of exposures in a season for the six parks amounts to 166,032,000. And, he adds, since people tend to stay in lines once there, there is no significant "flush factor."

The number of monitors located in each park will vary from about 125 at Six Flags Over Texas in Ar-

lington to 500 at Six Flags Great Adventure in Jackson, N.J. Other parks near agreement with Video Marketing are Six Flags Magic Mountain, Valencia, Calif.; Marriott's Great America, Gurnee, Ill.; Six Flags Over Mid-America, Eureka, Mo.; and Astroworld, Houston.

Park seasons range from 120 days a year to year-round operation, and most parks are open from 12 to 14 hours a day. Taylor estimates that all his Six Flags systems will go on line between March 5 and May 26, 1985. In 1986, he adds, he will be pushing his operation to other large amusement parks.

As an inducement for record companies to aid in the video programming and to advertise on it, Taylor says that his company will assist in bringing record racks into the parks that don't already have them.

Because of regional tastes, Taylor explains that the music programming will vary and that he sees only "acid and hard rock" ruled

out of the mix completely. He stresses that he wants to use no videos that show cigarette and drug usage, or which would otherwise offend a family audience. The park management itself will be the ultimate arbiter of what airs.

Advertising rates, while not yet established, will be "competitive with local radio," according to Taylor. He says that his company has facilities for producing commercials.

Now compiling a demographic study with which to approach advertisers, Taylor says that the average park patron is between 28 and 30 years old and has an average annual income of between \$28,000 and \$30,000.

Keith Hoster is president of Video Marketing Services. Taylor says there is also a third, silent partner. The company is located at 1009 Clearview, Bedford, Tex. 76021; (817) 498-8634.

CMI CONVENTION

(Continued from page 1)

New Music Report tipsheet and Progressive Media magazine.

Proof of the music business' rekindled commitment to the college network was the appearance of most major labels, with recently formed special projects divisions or alternative marketing departments in tow. In addition to the strong major label showing, a cross section of indies came out to express gratitude and ask for continued support.

A recurrent theme during the two-day panel sessions was a basic one: the purpose of college radio. Predictably, label reps praised scholarly programmers as the optimal breaking ground for young artists and urged attendees to continue programming on their adventurous course. But commercial radio personnel, who appeared on several panels, stressed the importance of using college radio as a springboard

to a career in the real world of advertising-supported broadcasting. The issue remained unresolved, however, with the majority of college programmers voicing disbelief that the two approaches could operate hand in hand.

Former J. Geils Band lead singer Peter Wolf began his keynote by confirming that his now high-flying solo career was in fact a result of his being asked to leave the band. It was a situation he attributed to personality and musical direction conflicts that arose after 17 years with the Boston-based group.

From there, Wolf went on to express "shock at the restricted state" of today's radio market, which, coupled with the importance of costly videos, he said, made him "frightened for young acts." He urged college programmers to "avoid making it [college radio] a viable product" in favor of remaining an increasingly important channel of exposure.

"You've got to let them know it's out there," he insisted.

Acknowledging the crucial support college radio gave the J. Geils Band in their pre-"Freeze Frame" days, Wolf returned the favor by offering a few tips on interviewing artists. Addressing the inaccessibility often acquired by artists in the midst of newfound success, Wolf said it was "unfortunate, but most new groups just want to headline Madison Square Garden."

An addition to this year's meeting was a three-panel urban contemporary unit sponsored by New York-based marketing and promotion firm Pro-Motion. Topics covered in this department included breaking street music, urban programming, and production and remixing techniques.

Other panel sessions explored the current status and future of AOR and new music radio, college programming and promotion, the roles

of video, rock journalism and alternative media, promoting reggae and the expansion of independent label activity.

The convention was highlighted by CMI's second annual New Music Awards ceremony, held Friday (9) at Studio 54 and patterned after the pomp and circumstance of MTV's video awards earlier this year. Partygoers saw Lou Reed receive the honor of becoming CMI's first Hall of Fame inductee, while other award winners, such as Prince, Cyndi Lauper, REM and Tina Turner, accepted via video messages. A total of 18 categories were voted upon by New Music Reports 4,000-plus readers.

KXLU Loyola MaryMount, Los Angeles staffers went home as favorite college station, while WLIR Long Island won in the commercial category and WBCN Boston's Albert O was voted favorite air personality.

WALL STREET ANALYSTS

(Continued from page 1)

and rising marketing costs will restrain net profitability to single digit levels, according to most scenarios. The most optimistic forecasts widen that margin to as much as 11%, but the prospect of a true, industry-wide increase rivaling the 15% dollar volume increase reported by the RIAA for the first nine months of this year, or the 17% gain seen for a survey of NARM member retail accounts for the first seven months is seen as less likely.

"Records and tapes were very strong factors in revenue performance at Warner Communications, CBS and MCA," notes Barbara Dalton Russell, vice president and analyst at Prudential Bache. "The numbers for the year [overall] won't be as terrific. I think it's becoming similar to the case in the movie industry, where you're seeing a relatively small number of gigantic hits that drive the whole business, or selected deals that can provide that." She notes that Prince typifies the former case in the artist's impact on Warner, while the sales lustre of Motown demonstrates the latter scenario as enjoyed at MCA.

"Longterm growth rates aren't terrific, though," she adds. "Compact Discs will give a boost, but we're still looking at a single-digit growth forecast for records and tapes in the near future."

Fred Anshel, senior analyst and vice president at Dean Witter Reynolds, echoes that perspective by tempering an otherwise upbeat, approving view of the trade with its identity as a more mature entertainment sector: "I have no illusions about the music industry being a spectacular growth industry at this point, because it isn't. But it's good."

More bullish is Bear Stearns' Steven Eisenberg, who notes his earlier forecast, in November, 1982, that the prerecorded music trade's post 1979 recession was finally levelling out, providing a platform for renewed growth. "I'm a lot more bullish today than I was two years ago," Eisenberg adds. "I think the dynamics of the industry have changed. Part of it is improved product flow, a better selection of top-selling product, the approach of the Compact Disc market, and significantly less competition from video games and other competing products."

Eisenberg holds a 10% to 11%

growth figure as most likely over the next few years, and terms expectations for higher growth rates in the 17% and above range as "silly." But he doesn't entirely rule out the latter prospect.

In reviewing factors that will aid in growth, Prudential Bache's Russell cites videocassette business as a probable plus for branch distribution majors, contending that home video vendors will gradually shift their distribution toward these systems as more and larger mass merchandisers add home video to their inventory mix. As such branch systems handle an increased volume of videocassettes, Russell asserts, profit margins for LPs, cassettes and Compact Discs should rise as a result.

All analysts polled give high marks both to CD and to current superstar product, with a multiplicity of strong sellers deemed a sounder basis for growth than the phenomenal industry boost afforded by Michael Jackson during 1983. Notes Anshel, "People like Springsteen and Prince have taken up the slack left by the Jacksons this year."

"You've got something we haven't seen in a long while: massive improvements in product

flow," adds Eisenberg. "Going into 1984, I thought it would be difficult for the industry to match the comeback seen in 1983, because Michael Jackson was such a true phenomenon. But this year, despite the disappointment for the Jacksons, we've seen a broad array of strong sellers, showing there's latent strength in the industry and latent demand among consumers."

As for Compact Disc, that configuration's rollout invites praise for the level of coordination between hardware and software interests, the rapid increase in the available library of CD titles, and the ongoing reduction in both hardware and software prices. The combination of perceived value as a premium technology with encouraging price drops has spurred rapid acceptance, and the advent of portable and automotive CD hardware will only broaden this market further, analysts say.

Pricing remains a key factor for analog goods as well. Both Eisenberg and Anshel warn that any "greedy pricing moves" would threaten the upturn.

NEW CD PACKAGING

(Continued from page 1)

Shorewood Packaging has developed paperboard alternatives to current CD packaging (Billboard, Nov. 17), is looking for an independent agency to conduct wear tests, said Ivy Hill senior vice president Arthur Kern after the meeting. "If the tests are negative, we're quite willing to look for another way," he added.

Kern showed some pique at the adamant stand taken in support of the jewel case by Hans Gout, senior director of Compact Disc coordination for PolyGram. The Ivy Hill executive charged that no research has been advanced by PolyGram to support its claim that CD quality would be compromised if the jewel case is supplanted by another medium.

Gout re-stated his position at the CDG meeting, adding that the jewel box would be abandoned as the required CD container "only over my dead body."

Shorewood has no plans at this time to engage in wear tests of paperboard packaging for CDs, said vice president Floyd Glinert. But

along with Kern and others, he stressed the need for better graphics than currently exhibited by either the clamshell blisterpack or the WEA enhanced cardboard container. All agree that the 6-by-12 dimensions must be retained.

CBS Records is considering a range of packaging options, said Jerry Shulman, that label's specialist in CD marketing and development. Some of these, including a paperboard configuration, will be the subject of a consumer survey to determine buyer preferences.

This survey will get underway within the next few weeks, says Shulman, and will attempt, through one-on-one interviews, to find out if buyers will retain or discard 6-by-12 paperboard CD jackets after purchase. Of importance, too, is the perception of quality that the packaging conveys.

A number of options are being considered, says Shulman, some of which include the jewel case. Among the latter is a thinner jewel case slated to be introduced in Japan by Sony next spring.

Factors against which any proposed package must contend were detailed by Shulman to include the following: the pilferage element, enhanced graphic capability, easy storage in existing retail fixtures, the ability to stand up against shipping and in-store handling, and easy refurbishment of shopworn product.

In addition to consumer testing, some wear and heat experiments are already being conducted by CBS in its Milford, Conn., facility, and at the Digital Audio Disc Corp. in Terre Haute, Ind., Shulman said.

Cal Krupa of Innovative Plastics showed the prototype of a modified blister pack container that would allow for the incorporation of paper graphic inserts. The Minneapolis company is a major supplier of the clamshell 6-by-12 currently in use.

Gout told the CDG conclave that PolyGram expects manufacturers

to ship some 250,000 CD players to the trade in the U.S. this year, a number which will rise to 500,000 in 1985 and to 900,000 in 1986. Players in use domestically will total 250,000 by the end of this year, 640,000 in 1985, and 1,450,000 the following year, Gout said.

Worldwide, players sold to the trade will number 815,000 this year, 1,500,000 in 1985, and 2,700,000 in 1986, said Gout. Those in consumer hands internationally will total 870,000 this year, 2,200,000 next year, and 4,700,000 in 1986, he added.

On the software side, the PolyGram executive said 4.3 million CDs will be sold to the trade in the U.S. this year, 9.9 million in 1985, and 19 million in 1986. For comparable years, worldwide, the totals will be 16.4 million, 32.5 million and 60 million, respectively, he asserted.

The CDG, which now includes 37 member companies, will set a new dues schedule beginning next year that will help finance a wider range of activities, said executive director Leslie Rosen. Companies grossing from \$1 million to \$11 million will pay \$3,000, she said; those with sales of \$11 million to \$50 million will pay \$7,500, and all those with larger revenues will be billed \$10,000. In addition, there will be a new category of non-voting associate members who will pay \$1,500 annually for membership.

Budget for the group next year should be in the area of \$175,000, Rosen indicated. This figure might rise to \$200,000, she added, depending on the success of the membership drive.

In addition to administrative costs, the budget will cover the release of two product catalogs during the year, the installation of a manned 800 number to field consumer and trade queries, and an active presence at trade shows run by the National Assn. of Recording Merchandisers and the Consumer Electronics Group.



Pistol's Passtime. Johnny "Rotten" Lydon, ex-Sex Pistols leader now heading Public Image Ltd., plays bad boy during the artists panel at CMI Media's New Music Marathon convention, held in New York last week. (Story, page 1.)

INDIES' CHRISTMAS PRODUCT

(Continued from page 3)

the catalogs this past year. In addition, he suggests that the late shipping of Grisman's album last year handicapped sales which can be made up this year.

Reggae is also proving a popular category for Christmas releases. New this year is "RAS Records Presents A Reggae Christmas," featuring Freddie McGregor, June Lodge, Eek-A-Mouse and others. The Maryland-based RAS, which also distributes domestic and imported reggae, has several other Christmas collections, according to the outfit's Cynthia Abrams. Among them are Jacob Miller's "Natty Christmas" on the Top Ranking label and two Joe Gibbs releases: "Yardstyle Christmas" featuring Barrington Levy and Carlene Davis, and "Joe Gibbs Family Of Artists Present A Reggae Christmas."

In addition to Varrick's "Christmas Soul Special," fans of soul and

r&b have a broad selection of collections. Newly reissued on the American Ace label is " 'Twas The Night Before Christmas" by Dr. John and Huey "Piano" Smith. "Austin Rhythm & Blues Christmas" on the Austin Sound label features the Fabulous Thunderbirds and other Austin acts, and Starday King's two holiday albums, "Merry Christmas Baby" featuring Freddie King and Jimmy Witherspoon and "Please Come Home For Christmas" featuring Bill Doggett and Charles Brown, are both back in the marketplace.

New additions for jazz fans include "The Stash Christmas Album: 16 Blues & Jazz Classics" on the Stash label featuring Louis Armstrong, Lionel Hampton, Benny Goodman, Dinah Washington, Ella Fitzgerald, Paul Whiteman and Lightning Hopkins. Fans of more ethereal instrumental music have "Christmas" by Mannheim Steamroller on American Gramophone.

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VIDEO MUSIC MEET

(Continued from page 1)

awards (five), followed by Epic (four), Portrait (three), Capitol, Columbia and Geffen (two each) and Warner Bros. (one). By combined family of labels, acts signed to CBS Records were associated with nine awards; those signed to the Warner group were involved with eight. Capitol/EMI performers figured in two wins.

Michael Jackson was the second most-honored artist in the Video Music Awards, accumulating four for his "Thriller." He won for best male video performance; he and Michael Peters were cited for best choreography; Kelly Kimble and Debra Nadoolman were honored for best costuming; and Jackson, producers George Fossley Jr. and John Landis and director Jerry Kramer were triumphant in the category of best long-form video.

Bringing in three Video Music Awards was Cyndi Lauper. Her "Girls Just Want To Have Fun" won for Edd Griles the prize as best director. Lauper was named best new video artist, and her "Time After Time" clip was named best female video performance.

Bruce Springsteen's "Dancing In The Dark" and Elton John's "Sad Songs" both won two awards each.

The former secured the prize for best concert performance, and best audio for Glenn Bloom and Michael Bedard; the latter made Steve Hopkins a prize winner for best set design, and David Gribble for best lighting.

Winner as best group performance on video was Van Halen, while Daniel Pearl got the best cinematography award for Duran Duran's "The Reflex." David Yardley won best computer graphics for his work on Thomas Dolby's "Hyperactive."

The Billboard Video Music Awards are presented annually. Professionals in the video music and record industries are mailed a form by which to nominate contenders in 20 categories from the previous 12 months of video activity. They are subsequently asked to vote on those nominations.

The winner of the best overall independent video production award will be reported next week.

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On the Beam

BY SAM SUTHERLAND

A weekly column focusing on developments in Compact Disc hardware and software.

CD-ROM FUTURES continue to brighten, with 3M the latest industrial major to unveil plans for production of CD-ROM (Read Only Memory) data storage disks in its newly-expanded Menomonie, Wis. optical media production facility.

Joint announcement by 3M and North American Philips of the St. Paul-based firm's purchase of a CD mastering operation from Philips came even as Nippon Columbia unveiled its CD-ROM blueprint via its Denon operation here (Billboard, Nov. 10). At 3M, management is not only supporting CD-ROMs as an industry standard for optical data storage, but also signalling interest in further development of larger 5¼-inch optical ROM formats and write-once (i.e., blank, recordable) memory formats.

The Menomonie plant, already in operation for 3M's industrial video-disk mastering and replication needs, will be increased by 100,000 square feet, with the expansion slated for completion by March, making the 3M site the largest such facility in the Western Hemisphere.

As noted earlier in Denon's commitment to CD-ROM technology, enthusiasm for the basic Compact Disc medium centers on its extremely high density in data storage and its freedom from conventional magnetic media problems. By 3M's reckoning, a single CD-ROM with 600 megabytes of data will replace 1,200 conventional floppy disks; equally important, the laser-optical technology utilized eliminates head wear, head crash and magnetic field problems that may plague magnetic floppies and conventional head assemblies.

Access time will also be a crucial factor, since typical specifications for the first CD-ROM drives show average data retrieval at about one second, a dramatic improvement over floppy-driven memories.

A 3M spokesman indicates that test CD-ROMs will likely be produced sometime during the second quarter, with full production possible by next September. That timetable may even be somewhat conservative; because the 3M facility is already deeply involved with optical media, the learning curve needed for plant personnel and technical quality control should be substantially quicker.

PLAYER PRICES continue to slide

at retail, based on newsprint ad layouts confirming the spread of units offered under \$300. One of the most intriguing examples in recent weeks came with a Los Angeles Times ad for Pacific Stereo, offering a Magnavox FD2020 player at \$244, plus a \$50 rebate on subsequent disk purchases. Ongoing closeouts for first and second generation home CD units can be expected to sustain this trend, and should add further weight to expectations among retailers and vendors that a post-holiday CD software boom is likely. Sources at WEA, PolyGram, CBS and elsewhere are girding for a sharp upsurge in January and February, thanks to the spread of hardware via gift purchases.

RANDOM BITS: Credit the CD market with providing the record/tape trade with a major shot in the arm on Wall Street. Every financial analyst polled for a current Billboard survey on the music industry (separate story page 1) cited the Compact Disc as an exciting plus in trade growth prospects; regardless of their overall prognosis for the trade, the financial folk all see the CD's market acceptance as a *fait accompli*, and envision a major impact on sales through catalog replacement and conversion... Further proof of the market's growth comes with the news that PolyGram has already passed the \$2 million mark for gross monthly sales. Largest of the existing CD suppliers, PolyGram had hit \$1 million last spring, then turned the corner to twice that figure during October... More audiophile and specialty labels continue to signal their move into CD. Latest label to plug Compact Discs in existing catalog is Craig Huxley's *Sonic Atmospheres*, based in Sherman Oaks, Calif., which reportedly cuts its masters on Mitsubishi digital 32-track and two-track recorders.

HOME TAPING BATTLE

(Continued from page 4)

he says, "and we're looking at how best to put it [the upturn] in perspective of continued sales erosion due to home taping."

Meanwhile, the consumer electronics lobby is wasting no time, either. At last month's Electronic Industries Assn./Consumer Electron-

ics Group board meeting in Las Vegas, officials pledged continued funding and staff support to defeat the home taping/royalty and video rental bills. The audio-oriented Audio Recording Rights Coalition, backed by such companies as Pioneer, Yamaha and 3M, is gearing up for another long fight on Capitol Hill.

Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

THE TOPIC of the independents' future was once again addressed at CMI Media's annual New Music Marathon convention, held in New York last weekend, during a panel entitled "Independent Label Survival and Expansion." But, unlike similar sessions at other conventions, moderator **Howie Klein** of San Francisco's 415 logo kept the discussion on a productive course, and all panelists focused on the subject at hand rather than wallowing in the mire of anti-major bitterness.

Part of this healthy approach can be attributed to the well-balanced mix of represented labels. The spread ranged from the new music *Dolphin* outfit of Durham, N.C. to the offbeat *Subterranean* logo of San Francisco and included *IRS*, *Enigma* and 415, all of which have major distribution.

Claiming status as an independent in terms of creative and promotional input, **Michael Plen** of *IRS* said "We bring the record to third base, and A&M brings it to home base." As home to the Police, R.E.M. and new acts Let's Active and General Public, Plen said *IRS* has gained a lot of respect from A&M, but he added that the major "still ignores us sometimes."

At the other end of the spectrum, *Subterranean's* **Steve Tupper** said that "in many cases" college radio's support of releases by Flipper, Pop-O-Pies and other acts had kept his small label going financially. He also urged college stations not to ignore little labels when looking for promotional donations.

Citing the logistics problem involved in coordinating record availability with a band's tour, *Dolphin's* **Josh Grier** said he "preferred letting college stations promote a gig over going into local clubs," and noted that many bands ask only for enough money to cover travel expenses.

Aside from airplay, panelists requested additional college support in the form of including retail activity (or the lack of it) and contact times on playlists. In terms of indie expansion, *Cachalot's* **Eric Dufaure** and *Ace Of Hearts'* **Rick Harte** said foreign licensing deals continue to be their best bet.

Dufaure, whose label has had a hand in the careers of the Comateens and 10,000 Maniacs, said that acquiring deals in other territories was the best way of nurturing artists and sustaining monetary flow. Harte conferred with Dufaure, citing label act the Lyres' forthcoming tour, the group's second European jaunt in the last three months, which includes an opening slot for R.E.M. at the Lyceum Dec. 3.

Klein chipped in to support the foreign market exploitation philosophy, although he said that signing with CBS Europe was "the worst mistake I've made," as the major has not allowed him to release certain product overseas. However, he said, his experience with CBS in the States continues to be good, pointing to the status of 415/Columbia acts Romeo Void and the Red Rockers.

Of *EMI America's* option to pick up various *Enigma* releases, the latter label's **Jay Ziskrout** said the arrangement enables *Enigma* to achieve a "level of success that's unavailable to us on our own." He added that *EMI* looks to *Enigma* as an expert on alternative marketing and respects the label's understanding of "what a band like the Red Hot Chili Peppers is all about."

Manager **Andy Schwartz** recalled the recent demise of several progressive publications and distributors to question the ability of indies to propel artists in the mainstream. "There will always be a musical underground," countered Tupper. The comment was echoed vigorously by the rest of the panelists, who for the most part acknowledged that big bucks are not an independent's primary motivation in issuing records.

Referring to *Soma Holiday* and other members of *Cachalot's* eclectic roster, Dufaure said, "If we didn't do something different, there wouldn't be any reason to stay in business." And Grier appeared to sum up the panel's collective sentiments best when he said, "The biggest payoff is knowing that if we didn't put the record out, it just would never get out there."

Turner Warned On Use of 'CMC' As Abbreviation

LOS ANGELES Widespread abbreviation of Ted Turner's Cable Music Channel is causing confusion for the CMC Television Network and its subsidiaries, including the California Music Channel.

According to Rick Kurkjian, president of the Oakland company, Turner Broadcasting, which just launched its Cable Music Channel, has been reminded of CMC's prior claims to that service mark and trade name, with Turner responding that "CMC" won't be used in connection with the Cable Music Channel.

Additionally, Kurkjian's firm is now contacting media nationally to stem the flow of further confusing reports on Turner's "CMC" venture.

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FOR WEEK ENDING NOVEMBER 24, 1984

Billboard

TOP 200 ALBUMS

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Compiled from national retail store and one-stop sales reports.					ARTIST	TITLE
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
1	1	1	20	PRINCE & THE REVOLUTION ▲ WARNER BROS. 25110-1 (8.98)	PURPLE RAIN Weeks at No. One: 17	
2	2	2	23	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 38653	BORN IN THE U.S.A.	
3	3	3	24	TINA TURNER ▲ CAPITOL ST-12330 (8.98)	PRIVATE DANCER	
4	4	4	10	STEVIE WONDER ▲ MOTOWN 6108ML (8.98)	THE WOMAN IN RED-SOUNDTRACK	
5	8	18	6	HONEYDRIPPERS ES PARANZA 90220/ATLANTIC (5.98)	VOLUME ONE	
6	11	11	5	DARYL HALL & JOHN OATES RCA AFL1-5309 (9.98)	BIG BAM BOOM	
7	5	5	60	HUEY LEWIS AND THE NEWS ▲ CHRYSALIS FV 41412	SPORTS	
8	6	8	55	LIONEL RICHIE ▲ MOTOWN 6059 ML (8.98)	CAN'T SLOW DOWN	
9	14	14	14	BILLY OCEAN ● JIVE/ARISTA JL 8-8213 (8.98)	SUDDENLY	
10	10	10	49	CYNDI LAUPER ▲ PORTRAIT BFR 38930/EPIC	SHE'S SO UNUSUAL	
11	17	17	6	DAVID BOWIE EMI-AMERICA SJ-171138 (8.98)	TONIGHT	
12	15	15	6	U2 ISLAND 90231/ATCO (8.98)	THE UNFORGETTABLE FIRE	
13	13	13	53	THE POINTER SISTERS ▲ PLANET BXL1-4705/RCA (8.98)	BREAK OUT	
14	18	12	26	CHICAGO ▲ FULL MOON/WARNER BROS. 1-25060 (8.98)	17	
15	7	6	13	JULIO IGLESIAS ▲ COLUMBIA QC 39157	1100 BEL AIR PLACE	
16	21	21	6	CHAKA KHAN WARNER BROS. 25162-1 (8.98)	I FEEL FOR YOU	
17	9	7	34	THE CARS ▲ ELEKTRA 60296 (8.98)	HEARTBEAT CITY	
18	12	9	29	JOHN CAFFERTY & THE BEAVER BROWN B. ▲ SCOTTI BROS. BFZ 38929/EPC	EDDIE & THE CRUISERS-SOUNDTRACK	
19	19	19	5	BARBRA STREISAND COLUMBIA QC 39480	EMOTION	
20	20	20	8	KISS MERCURY 822495-1/POLYGRAM (8.98)	ANIMALIZE	
21	22	40	3	PAUL MCCARTNEY COLUMBIA SCT 39613	GIVE MY REGARDS TO BROAD STREET	
22	16	16	65	MADONNA ▲ SIRE 1-23867/WARNER BROS. (8.98)	MADONNA	
23	23	23	21	TWISTED SISTER ● ATLANTIC 80156 (8.98)	STAY HUNGRY	
24	25	50	3	WHAM COLUMBIA FC-79595	MAKE IT BIG	
25	49	117	3	JULIAN LENNON ATLANTIC 801814 (8.98)	VALOTTE	
26	28	42	6	SHEENA EASTON EMI-AMERICA ST-17132 (8.98)	A PRIVATE HEAVEN	
27	24	24	20	JOHN WAITE ● EMI-AMERICA ST-17124 (8.98)	NO BRAKES	
28	26	22	36	RATT ▲ ATLANTIC 80143 (8.98)	OUT OF THE CELLAR	
29	29	35	8	DENNIS DEYOUNG A&M SP-5006 (8.98)	DESERT MOON	
30	NEW ▶			CULTURE CLUB VIRGIN/EPC 39881	WAKING UP WITH THE HOUSE ON FIRE	
31	31	32	10	KENNY ROGERS RCA AFL1-5043 (8.98)	WHAT ABOUT ME	
32	32	26	9	DIANA ROSS ● RCA AFL1-5009 (8.98)	SWEPT AWAY	
33	40	48	7	NEW EDITION MCA 5515 (8.98)	NEW EDITION	
34	35	39	16	SAMMY HAGAR GEFEN GHS24043/WARNER BROS. (8.98)	VOA	
35	39	41	9	SAM HARRIS ● MOTOWN G103 ML (8.98)	SAM HARRIS	
36	36	36	52	BILLY IDOL ▲ CHRYSALIS FV 41450	REBEL YELL	
37	27	27	18	THE TIME ● WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE	
38	42	47	5	SOUNDTRACK CAPITOL SV-12371 (9.98)	TEACHERS	
39	41	49	6	JEFFREY OSBORNE A&M SP-5017 (8.98)	DON'T STOP	
40	30	28	44	VAN HALEN ▲ WARNER BROS. 1-23985 (8.98)	1984	
41	38	30	9	IRON MAIDEN ● CAPITOL ST-12321 (8.98)	POWER SLAVE	
42	34	29	12	THE FIXX ● MCA 5507 (8.98)	PHANTOMS	
43	37	31	17	SCANDAL FEATURING PATTY SMYTH ● COLUMBIA FC 39173	WARRIOR	
44	NEW ▶			BRYAN ADAMS A&M SP5013 (8.98)	RECKLESS	
45	43	34	17	BILLY SQUIER ▲ CAPITOL ST-12361 (8.98)	SIGNS OF LIFE	
46	NEW ▶			PAT BENETAR CHRYSALIS FV41471 (8.98)	TROPICO	
47	60	78	5	ROGER HODGSON A&M SP-5004 (8.98)	IN THE EYE OF THE STORM	
48	48	33	84	Z Z TOP ▲ WARNER BROS. 1-23774 (8.98)	ELIMINATOR	
49	51	43	12	KROKUS ARISTA ALB-8243 (8.98)	THE BLITZ	
50	54	58	6	TOMMY SHAW A&M SP-5020 (8.98)	GIRLS WITH GUNS	
51	47	37	22	ROD STEWART ▲ WARNER BROS. 25095-1 (8.98)	CAMOUFLAGE	
52	45	45	21	SHEILA E. WARNER BROS. 1-25107 (8.98)	THE GLAMOUROUS LIFE	
53	53	54	58	SOUNDTRACK ▲ MOTOWN 6062ML (8.98)	THE BIG CHILL	
54	46	38	7	THE EVERLY BROTHERS MERCURY 822431-1/POLYGRAM (8.98)	EB 84	
55	55	53	20	COREY HART EMI-AMERICA ST-17117 (8.98)	FIRST OFFENSE	

Compiled from national retail store and one-stop sales reports.					ARTIST	TITLE
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
56	44	44	7	RICKIE LEE JONES WARNER BROS. 25117-1 (8.98)	THE MAGAZINE	
57	NEW ▶			FRANKIE GOES TO HOLLYWOOD ISLAND 90232 (12.98)	WELCOME TO THE PLEASURE DOME	
58	33	25	54	NIGHT RANGER ▲ CAMEL/MCA 5456 (8.98)	MIDNIGHT MADNESS	
59	50	46	10	TALKING HEADS SIRE 25121-1/WARNER BROS. (9.98)	STOP MAKING SENSE	
60	64	81	9	SURVIVOR SCOTTI BROS. FZ 39578/EPC	VITAL SIGNS	
61	61	61	7	QUEENSRYCHE EMI-AMERICA ST-17134 (8.98)	THE WARNING	
62	62	65	5	APOLLONIA 6 WARNER BROS. 25108-1 (8.98)	APOLLONIA 6	
63	NEW ▶			TOTO COLUMBIA QC38962	ISOLATION	
64	52	52	26	BANANARAMA LONDON 820165/POLYGRAM (8.98)	BANANARAMA	
65	66	71	5	GENERAL PUBLIC IRS SP-70046/A&M (8.98)	ALL THE RAGE	
66	56	55	19	ELTON JOHN ● GEFEN GHS 24031/WARNER BROS. (8.98)	BREAKING HEARTS	
67	67	67	15	BOB MARLEY AND THE WAILERS ISLAND 90169/ATCO (8.98)	LEGEND	
68	93	114	3	UB 40 A&M SP-5033 (8.98)	GEFFREY MORGAN	
69	70	73	5	JOAN JETT & BLACKHEARTS MCA 5476 (8.98)	GLORIOUS RESULTS OF A MISpent YOUTH	
70	68	57	16	PETER WOLF EMI-AMERICA SJ-17121 (8.98)	LIGHTS OUT	
71	72	77	7	DOKKEN ELEKTRA 60376 (8.98)	TOOTH & NAIL	
72	76	79	28	JERMAINE JACKSON ● ARISTA ALB-8203 (8.98)	JERMAINE JACKSON	
73	73	76	7	STEPHANIE MILLS CASABLANCA 822421-1/POLYGRAM (8.98)	I'VE GOT THE CURE	
74	77	92	4	DAN HARTMAN MCA 5525 (8.98)	I CAN DREAM ABOUT YOU	
75	86	102	10	JACK WAGNER QWEST 25089-1/WARNER BROS. (5.99)	ALL I NEED	
76	78	84	5	JETHRO TULL CHRYSALIS FV 41461	UNDER WRAPS	
77	63	63	31	LAURA BRANIGAN ● ATLANTIC 80147 (8.98)	SELF CONTROL	
78	69	70	19	DIO ● WARNER BROS. 25100-1 (8.98)	THE LAST IN LINE	
79	81	83	24	LOU REED RCA AFL1-4998 (8.98)	NEW SENSATIONS	
80	84	99	3	GROVER WASHINGTON JR. ELEKTRA 60318 (8.98)	INSIDE MOVES	
81	85	95	5	REBBIE JACKSON COLUMBIA BFC-39238	CENTIPEDE	
82	71	69	37	SCORPIONS ▲ MERCURY 814-98101/POLYGRAM (8.98)	LOVE AT FIRST STING	
83	83	87	4	DEVO WARNER BROS. 25097-1 (8.98)	SHOUT	
84	87	97	6	THE DAZZ BAND MOTOWN 6117ML (8.98)	JUKEBOX	
85	65	60	106	PRINCE ▲ WARNER BROS. 1-23720 (10.98)	1999	
86	59	59	67	BILLY JOEL ▲ COLUMBIA QC 38837	AN INNOCENT MAN	
87	NEW ▶			AL JARREAU WARNER BROS. 1-25106 (8.98)	HIGH CRIME	
88	58	56	19	JACKSONS ▲ EPIC QE 38946	VICTORY	
89	91	86	10	DONNA SUMMER GEFEN GHS 24040/WARNER BROS. (8.98)	CATS WITHOUT CLAWS	
90	NEW ▶			WHODINI ARISTA 8251 (8.98)	ESCAPE	
91	NEW ▶			REO SPEEDWAGON EPIC QE39593	WHEELS ARE TURNING	
92	98	-	2	AC/DC ATLANTIC 80178 (8.98)	'74 JAILBREAK	
93	95	104	5	ANNE MURRAY CAPITOL ST-12363 (8.98)	HEART OVER MIND	
94	57	51	21	SOUNDTRACK ▲ ARISTA ALB-8246 (8.98)	GHOSTBUSTERS	
95	NEW ▶			BIG COUNTRY MERCURY 822831-1 (8.98)	STEELTOWN	
96	99	107	37	THOMPSON TWINS ▲ ARISTA AL-8-8200 (8.98)	INTO THE GAP	
97	79	64	17	QUIET RIOT ▲ PASHA QZ 39516/EPC	CONDITION CRITICAL	
98	80	66	23	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC FE 39304	COULDN'T STAND THE WEATHER	
99	75	75	7	VARIOUS ARTISTS POLYDOR 823490-1/POLYGRAM (8.98)	EVERY MAN HAS A WOMAN	
100	90	90	7	WYNTON MARSALIS COLUMBIA FC29530	HOT HOUSE FLOWERS	
101	74	62	10	VANITY MOTOWN 6102 ML (8.98)	WILD ANIMAL	
102	106	105	101	MICHAEL JACKSON ▲ EPIC QE 38112	THRILLER	
103	107	91	7	PAT METHENY GROUP ECM 25008 1/WARNER BROS. (9.98)	FIRST CIRCLE	
104	92	94	28	WHITESNAKE GEFEN GHS4018/WARNER BROS. (8.98)	SLIDE IT IN	
105	121	162	3	PHILIP BAILEY COLUMBIA BFC 39542	CHINESE WALL	
106	112	142	3	STEVE MILLER BAND CAPITOL ST-12339 (8.98)	ITALIAN X RAYS	
107	111	126	5	EARL KLUGH CAPITOL ST-12372 (8.98)	NIGHTSONGS	
108	110	115	7	RALPH MACDONALD POLYDOR 823323-1/POLYGRAM (8.98)	UNIVERSAL RHYTHM	
109	113	113	14	GRIM REAPER RCA NFL1-8038 (6.98)	SEE YOU IN HELL	
110	89	85	13	THE S.O.S. BAND TABU FZ 39332/EPC	JUST THE WAY YOU LIKE IT	

○ 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.



Waiting On His Friends. EMI America recording artist John Waite puts temporary brakes on his current national tour to visit Tower Records' New York outlet for an in-store signing party. Standing from left are Waite's manager Steven Machat, Capitol/EMI's Ira Derfler, Tower's Steve Harmon and Sherri Stone, and label staffers Paul Lanning and Joe Pszonek. Seated are EMI a&r vice president Gary Gersch, Waite, EMI's Howard Lesnick and guitarist Earl Slick.



Truth In Advertising. CBS executives accept two of five trophies awarded to the company by CEBA (Communications Excellence to Black Audiences.) CBS won with various print advertisements supporting both the black movement and the company's many black artists. Accepting the awards are vice president/general manager, divisional affairs, LeBaron Taylor left; and Allen Weinberg, art director, advertising and design.



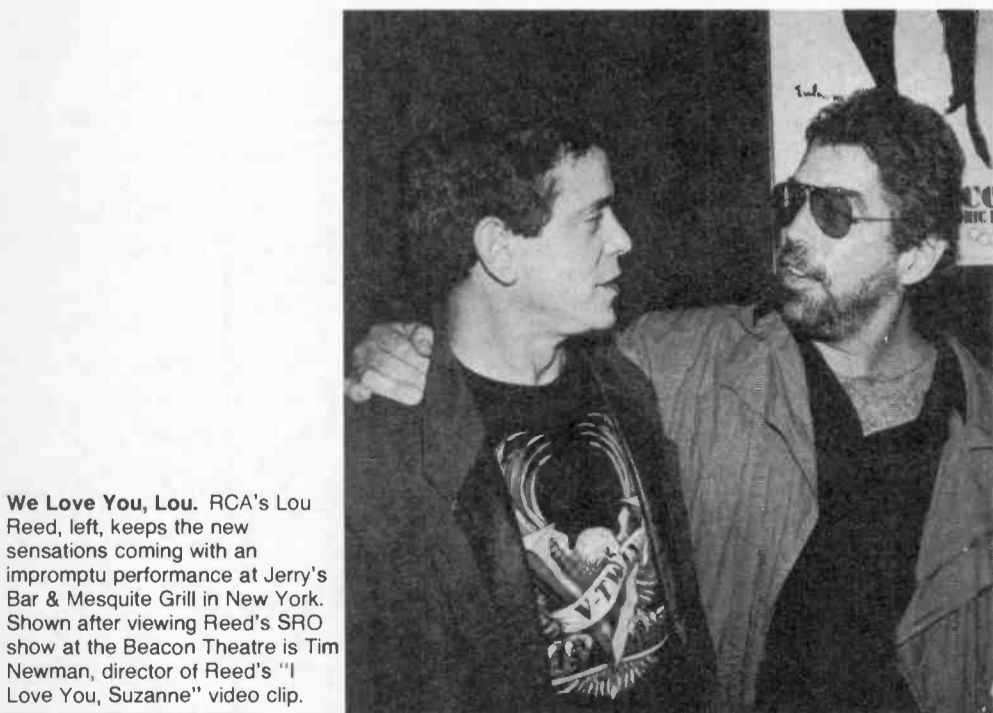
Holiday Phantoms. Fixx members gather after a Universal Amphitheatre performance in Los Angeles to celebrate the gold status of their latest MCA album, "Phantoms." Shown from left on Halloween eve are the group's Jamie West-Oram, MCA executive vice president Myron Roth, Fixxers Danny Brown and Adam Woods, MCA promotion vice president Steve Meyer, and the group's Cy Curnin. Kneeling are the Fixx's Rupert Greenall and the label's AOR promotion vice president John Schoenberger.



Yellowman Gets A Rap. Reggae star Yellowman, center, takes a break while recording his contribution to Run DMC's next Profile album at New York's Greene Street Recording. Shown with him are producer Larry Smith, left, and engineer Rod Hui. (Photo: Trevor Greene)



Kudos For A Kool Gang. Members of De-Lite/PolyGram act Kool & the Gang pose with Los Angeles City Councilman Robert Farrell after receiving a commendation award for their years of positive entertainment. The group is currently touring in support of the just-released "Emergency" album. Shown from left are James "J.T." Taylor, Robert "Kool" Bell, Dennis "D.T." Thomas and Farrell.



We Love You, Lou. RCA's Lou Reed, left, keeps the new sensations coming with an impromptu performance at Jerry's Bar & Mesquite Grill in New York. Shown after viewing Reed's SRO show at the Beacon Theatre is Tim Newman, director of Reed's "I Love You, Suzanne" video clip.



Shaw Shows Up. Veteran conductor Robert Shaw, seated, makes his first in-store appearance at Chicago's Laury's Records while promoting his "Messiah," recorded for Telarc with the Atlanta Symphony Orchestra.

FOR WEEK ENDING NOVEMBER 24, 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	97	98	51	DURAN DURAN ▲ CAPITOL ST 12310 (8.98)	SEVEN AND THE RAGGED TIGER
112	117	122	42	ALABAMA ▲ RCA AHL 1-4939 (8.98)	ROLL ON
113	96	96	13	LINDSEY BUCKINGHAM ELEKTRA 60363 (8.98)	GO INSANE
114	82	68	14	ROMEO VOID COLUMBIA 39155	INSTINCTS
115	120	121	59	MOTLEY CRUE ▲ ELEKTRA 60289 (8.98)	SHOUT AT THE DEVIL
(116)	136	138	24	VARIOUS ARTISTS MOTOWN 6094 ML (9.98)	MORE SONGS FROM THE BIG CHILL
(117)	133	135	6	VARIOUS ARTISTS WINDHAM HILL WH 1015 A&M (9.98)	SAMPLER '84
118	108	93	9	JIMMY BUFFETT MCA 5512 (8.98)	RIDDLES IN THE SAND
119	88	72	6	BARRY GIBB MCA 5506 (8.98)	NOW VOYAGER
(120)	135	181	3	ASHFORD & SIMPSON CAPITOL ST-12366 (8.98)	SOLID
121	109	109	23	RUN-D.M.C. PROFILE PRO 1202 (8.98)	RUN D.M.C.
(122)	137	140	7	KURTIS BLOW MERCURY 822420-1 POLYGRAM (8.98)	EGO TRIP
123	105	101	31	STEVE PERRY ▲ COLUMBIA FC 39334	STREET TALK
124	101	89	24	TEDDY PENDERGRASS ● ASYLUM 60317 /ELEKTRA (8.98)	LOVE LANGUAGE
125	125	131	59	PHIL COLLINS ATLANTIC SD1 6029 (8.98)	FACE VALUE
126	114	108	30	R.E.M. I.R.S. SP-70044/A&M (8.98)	RECKONING
127	94	88	15	NEIL DIAMOND COLUMBIA QC 39199	PRIMITIVE
(128)	NEW			J. GEILS BAND EMI-AMERICA 17137 (8.98)	YOU'RE GETTIN' EVEN WHILE I'M GETTIN' ODD
(129)	138	139	29	SOUNDTRACK/RICK SPRINGFIELD ▲ RCA ABL 1-4935 (9.98)	HARD TO HOLD
130	129	129	12	NEWCLEUS SUNNYVIEW SUN 4901/BECKET (8.98)	JAM ON REVENGE
131	103	74	8	W.A.S.P. CAPITOL ST-12343 (8.98)	W.A.S.P.
132	115	110	11	MTUME EPIC FE 39473	YOU, ME AND HE
133	119	124	17	WILLIE NELSON COLUMBIA FC 39145	CITY OF NEW ORLEANS
134	139	144	69	JEFFREY OSBORNE ● A&M SP-4940 (8.98)	STAY WITH ME TONIGHT
(135)	143	-	2	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW
(136)	140	154	5	BOB JAMES COLUMBIA FC 39580	12
137	141	146	12	JOYCE KENNEDY A&M SP-4996 (8.98)	LOOKIN' FOR TROUBLE
138	116	103	12	LUCIANO PAVAROTTI LONDON 411959-1/POLYGRAM (9.98)	MAMMA
139	128	128	110	LIONEL RICHIE ▲ MOTOWN 6007 ML (8.98)	LIONEL RICHIE
(140)	NEW			MOLLY HATCHET EPIC FE 39621	THE DEED IS DONE
141	102	80	17	BANGLES COLUMBIA BFC 39220	ALL OVER THE PLACE
142	145	149	51	U2 ● ISLAND 90127/ATCO (5.98)	UNDER A BLOOD RED SKY
(143)	180	-	2	SHADOWFAX WINDHAM HILL WH-1038/A&M (9.98)	THE DREAMS OF CHILDREN
144	118	120	19	KASHIF ARISTA ALB-8205 (8.98)	SEND ME YOUR LOVE
(145)	151	156	4	JANEY STREET ARISTA AL 8-8219 (8.98)	HEROES, ANGELS & FRIENDS
146	149	153	61	LINDA RONSTADT ▲ ASYLUM 60260/ELEKTRA (8.98)	WHAT'S NEW
147	147	152	5	JANET JACKSON A&M SP-4962 (8.98)	DREAM STREET
148	127	112	41	SOUNDTRACK ▲ COLUMBIA JS 39242	FOOTLOOSE
149	100	82	14	HONEYMOON SUITE WARNER BROS 25098-1 (8.98)	HONEYMOON SUITE
(150)	170	189	3	GEORGE STRAIT MCA 5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
(151)	156	177	3	FEE WAYBILL CAPITOL ST-12396 (8.98)	READ MY LIPS
(152)	154	159	3	WILLIE NELSON & KRIS KRISTOFFERSON COLUMBIA FC 39531	MUSIC FROM 'SONGWRITER'
(153)	159	169	3	LET'S ACTIVE I.R.S. SP-70648/A&M (8.98)	CYPRESS
154	130	132	13	TWISTED SISTER ATLANTIC 80074 (8.98)	YOU CAN'T STOP ROCK 'N' ROLL
(155)	190	-	2	ELVIS PRESLEY RCA CPM6-5172 (49.95)	A GOLDEN CELEBRATION

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	123	118	15	Y&T A&M SP-5007 (8.98)	IN ROCK WE TRUST
(157)	182	-	2	JIMI HENDRIX REPRISE 25119-1 WARNER BROS (8.98)	KISS THE SKY
158	104	106	24	PEABO BRYSON ELEKTRA 60362 (8.98)	STRAIGHT FROM THE HEART
159	122	100	20	GLENN FREY MCA 5501 (8.98)	THE ALLNIGHTER
(160)	164	171	3	TIMOTHY B. SCHMIT ASYLUM 60359 /ELEKTRA (8.98)	PLAYIN' IT COOL
161	131	119	12	BARBARA MANDRELL & LEE GREENWOOD MCA 5477 (8.98)	MEANT FOR EACH OTHER
162	152	133	12	THE OAK RIDGE BOYS MCA 5496 (8.98)	GREATEST HITS, VOL. 2
163	124	125	46	PRINCE ● WARNER BROS BSK 3601 (6.98)	CONTROVERSY
(164)	179	190	74	U2 ● ISLAND 90067/ATCO (8.98)	WAR
165	134	134	15	HELIX CAPITOL ST-12362 (8.98)	WALKING THE RAZOR'S EDGE
166	142	145	547	PINK FLOYD ● HARVEST ST-11163/CAPITOL (8.98)	DARK SIDE OF THE MOON
167	150	130	10	ZEBRA ATLANTIC 80159 (8.98)	NO TELLING LIES
168	155	158	56	CULTURE CLUB ▲ VIRGIN/EPIC QE 39107	COLOUR BY NUMBERS
169	157	136	38	PRINCE ● WARNER BROS. BSK 3478 (6.98)	DIRTY MIND
(170)	189	-	2	THE TEMPTATIONS GORDY 6119 GL /MOTOWN (8.98)	TRULY FOR YOU
171	163	167	74	THE POLICE ▲ A&M SP-3735 (8.98)	SYNCHRONICITY
172	177	179	4	THE RAMONES SIRE 25187-1 /WARNER BROS (8.98)	TOO TOUGH TO DIE
173	171	168	70	MIDNIGHT STAR ▲ SOLAR 60241/ELEKTRA (8.98)	NO PARKING ON THE DANCE FLOOR
174	162	165	24	PATRICE RUSHEN ELEKTRA 60360 (8.98)	NOW
175	132	111	15	SPANDAU BALLET CHRYSALIS FV 41473	PARADE
176	176	176	5	BLACKFOOT ATCO 90218 (8.98)	VERTICAL SMILE
177	166	166	168	VAN HALEN ▲ WARNER BROS. BSK 3075 (8.98)	VAN HALEN
178	126	123	14	RICK JAMES GORDY 6095GL/MOTOWN (8.98)	REFLECTIONS
(179)	NEW			SOUNDTRACK FANTASY WAM-1791 (19.98)	AMADEUS
180	146	127	13	HERBIE HANCOCK COLUMBIA FC 39478	SOUND-SYSTEM
181	181	183	3	XTC GEFEN/VIRGIN 24054/WARNER BROS. (8.98)	THE BIG EXPRESS
(182)	187	195	3	RICKY SKAGGS EPIC FE 39410/COLUMBIA	COUNTRY BOY
183	183	174	102	BILLY IDOL ● CHRYSALIS FV41377	BILLY IDOL
184	184	187	3	CHAMPAIGN COLUMBIA FC 39365	WOMAN IN FLAMES
185	186	188	3	AMERICA CAPITOL ST-12370 (8.98)	PERSPECTIVE
(186)	NEW			STONE FURY MCA 5522 (8.98)	BURNS LIKE A STAR
187	168	148	21	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 39429	GOODBYE CRUEL WORLD
(188)	NEW			GOLDEN EARING 21 RECORDS 823717-1 (8.98)	SOMETHING HEAVY GOING DOWN
189	167	151	9	SOUNDTRACK ATLANTIC 80158 (8.98)	BEAT STREET II
(190)	NEW			ORCHESTRAL MANOEUVERS IN THE DARK A&M SP-5027 (6.98)	JUNK CULTURE
191	169	170	57	HUEY LEWIS AND THE NEWS CHRYSALIS FV41340	PICTURE THIS
192	178	182	87	JULIO IGLESIAS ▲ COLUMBIA FC 38640	JULIO
193	174	172	27	PSYCHEDELIC FURS COLUMBIA BFC 39278	MIRROR MOVES
(194)	NEW			RICHARD CLAYDERMAN COLUMBIA BFC 39503	AMOUR
(195)	NEW			TEXTONES GOLD MOUNTAIN 86010/A&M (6.98)	MIDNIGHT MISSION
196	148	116	11	BLACK 'N' BLUE GEFEN/GHS 24041 /WARNER BROS. (8.98)	BLACK 'N' BLUE
197	191	194	52	YES ▲ ATCO 90125 (9.98)	90125
198	161	164	27	INXS ATCO 90160 (8.98)	THE SWING
199	193	185	9	METALLICA ELEKTRA 60396	RIDE THE LIGHTNING
200	194	157	65	HERBIE HANCOCK ● COLUMBIA FC 38814	FUTURE SHOCK

TOP 200 ALBUMS A-Z (LISTED BY ARTISTS)

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Bryan Adams 44
Alabama 112
America 185
Apollonia 6 62
Ashford & Simpson 120
Philip Bailey 105
Banararama 64
Bangles 141
Pat Benatar 46
Big Country 95
Blackfoot 176
Black 'N' Blue 196
Kurtis Blow 122
David Bowie 11
Laura Branigan 77
Peabo Bryson 158
Lindsey Buckingham 113
Jimmy Buffett 118
John Cafferty/Beaver Brown Band 18
Cars 17
Champaign 184
Chicago 14
Phil Collins 125
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Neil Diamond 127
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Dokken 71
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Sheila E. 52
Sheena Easton 26
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Fixx 42
Frankie Goes To Hollywood 57
Glenn Frey 159
J. Geils Band 128
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Barry Gibb 119
Golden Earring 188
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Sammy Hagar 34
Daryl Hall & John Oates 6
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Dan Hartman 74
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Jemaine Jackson 72
Michael Jackson 102
Rebbie Jackson 81
Jacksons 88
Bob James 136
Rick James 178
Al Jarreau 87
Joan Jett 69
Billy Joel 86
Elton John 66
Rickie Lee Jones 56
Kashif 115
Joyce Kennedy 137
Chaka Khan 16
Kiss 20
Earl Klugh 107
Krokus 49
Cyndi Lauper 10
Let's Active 153
Julian Lennon 25
Huey Lewis & News 7, 191

Ralph MacDonald 108
Madonna 22
Barbara Mandrell & Lee Greenwood 161
Bob Marley & Wailers 67
Wynton Marsalis 100
Paul McCartney 21
Metallica 199
Pat Metheny Group 103
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Stephanie Mills 73
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Molly Hatchet 140
Motley Crue 115
Mtume 132
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Billy Ocean 9
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Ratt 28
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Patrice Rushen 174
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John Schneider 135
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Tommy Shaw 50

Ricky Skaggs 182
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Big Chill 53
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Ghostbusters 94
Hard To Hold 139
Teachers 38
Woman In Red 4
Rick Springfield 139
Bruce Springsteen 2
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Stevie Ray Vaughan & Double Trouble 98
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John Waite 27
Grover Washington Jr. 80
Fee Waybill 151
Wham 24
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Peter Wolf 70
Stevie Wonder 4
XTC 181
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ZZ Top 48

Five-Unit Buyout

Record Factory Acquires Leopold, Odyssey Stores

BY JOHN SIPPEL

LOS ANGELES The 33-store Record Factory chain in Central California has extended its reach through the state and into Nevada with the acquisition of the five Leopold and Odyssey stores.

The five-store buyout is the largest in recent California history by a state-based chain. Store square footage for the stores is: Berkeley, 6,000; San Jose, 3,000; Goleta, 2,000; Las Vegas, 6,000; San Jose, 3,000.

Committee Will Search for New Copyright Register

WASHINGTON The Library of Congress has formed a search committee from the copyright community to find a replacement for retiring Register of Copyrights David Ladd, who is leaving the post Jan. 2 (Billboard, Oct. 27).

The search committee includes Dan Lacy, chairman, special consultant and former executive vice president of McGraw Hill Inc.; Stan Gortikov, president of the Recording Industry Assn. of America (RIAA) and chairman of the board of the American Copyright Council; and Robert Redgeworth, executive director of the American Library Assn.

The three will solicit applications and recommendations from the private sector and will forward the names to the Library of Congress, according to Bill Welch, the assistant Librarian of Congress. An in-house selection panel will then make its choice for Ladd's replacement.

Orfeon Granted Extension Latin Firm in Chapter XI Filing

LOS ANGELES Orfeon Records, a manufacturer and distributor of Latin recorded product based here at 2837 W. Pico, was granted an extension until last Friday (16) to file a plan for Chapter XI reorganization.

A Federal Bankruptcy Court here granted the extension after the Latin music firm voluntarily applied for Chapter XI status in May, listing liabilities estimated at \$438,521.92 and assets of \$240,317.

Among the 20 largest creditors are ARC Music and Colgems-EMI Music, both owed \$50,000 each; Alshire Publishing, \$6,439; Edgar Morales, plaintiff in a San Francisco Superior Court case, for whom a disputed claim of \$250,000 is listed; and industry piracy/counterfeiting investigator Maurice "Bud" Richardson, \$2,000.

In the schedule filed by Orfeon, the firm discloses that it rents from Discos Mexicanos, Mexico City, parent company of Orfeon, with all stock in the local firm owned by Zeus Ltd., a Cayman Island corporation which is not further identified.

Record Factory president Sterling Lanier purchased the locations, effective Friday (16), from Bill Robbins, an industry retailing veteran who was instrumental in establishing Leopold as a major retail force in the Bay Area during the mid-'60s, when students set up the original Students Of Berkeley record outlet near the Univ. of California there. That experiment later became Leopold.

Robbins later obtained control of the on-campus Berkeley store, and from there set up another Leopold outlet in nearby Oakland. When Rich Bullock was selling off his Odyssey chain, Robbins bought outlets in Goleta, a suburb of Santa Barbara, San Jose and Las Vegas. "We intend to keep things status quo," Lanier says. "We intend to keep all employees of the newly acquired stores." The managers—Steve Countryman, Berkeley; Valerie Grover, San Jose; Betty Fuller, Oakland; Michael Jackson, Las Vegas, and Mike Andera, Goleta—"have been told they have autonomy and to keep all their personnel working," Lanier states. "We got good experienced people; that is a big plus."

While the Brisbane, Calif. Record Factory headquarters may in some cases, where there are parallel inventory situations, serve as a warehouse, buying for the new stores will be the responsibility of each store manager. "In studying their operation, we found, for example, that the Oakland and Berkeley Leopold stores require special additional r&b inventory," Lanier explains.

Lanier says he and Bob Tolifson, vice president of marketing, are visiting the stores in order to become better acquainted with individual operations.

INSIDE TRACK

LATE LAST WEEK, Jan Timmer, president of PolyGram International, told senior company executives in New York of PolyGram's continuing commitment to a major presence in the U.S.

ERIC PAULSEN'S Navarre Distributing has two experimental projects going with the important B. Dalton bookstores that could directly affect home entertainment retailing. The rack arm of Paulsen's mini-conglomerate is testing computer software in 19 B. Dalton outlets and has set up a Compact Disc department in a single store... Interesting insight from Buffalo Baron Lenny Silver to Track on why he is opening a 22,000 square foot record/tape Record Theatre store three miles from his present 18,000 square footer: "One giant store like that does more business than seven of my stores in Cleveland," Silver observes. "When they walk through all that record and tape inventory, they gotta buy."

VSDA MEETS vendors at the second manufacturers' advisory gathering, Dec. 11 at the Waldorf Astoria, New York. It's hoped the entire agenda can be tackled in a single day this year... New Edition enticed between 5,000 and 10,000 fans Oct. 31 to a Record Bar in-store at Eastland Mall, Charlotte, N.C. The huge throng so overcrowded the indoor mall that the group was unable to appear. Mall officials decided that future events that might draw that well will have to be held outside in the parking lot.

JACK-OF-ALL-TRADES Artie Mogull, now in London, just finished a five-hour interview with Bob Dylan, which Westwood One will syndicate. Mogull and the legendary performer first met more than two decades ago when Mogull was a fledgling publisher and Dylan a novice writer... Sick Call: Jules Bihari, fulcrum in the Bihari family's industry longevity with labels like Modern and Kent, along with Cadet Manufacturing, is in intensive care in a Beverly Hills hospital.

IS OR ISN'T ATV Music for sale? Official line has Robert Holmes a Court, chief of the parent AAC entertainment group based in London, taking the company, and its roughly 180 Beatles copyrights through Northern Songs, off the market because he was dissatisfied with bids tendered for the firm, which he hoped to peddle for around \$60 million. Insiders say he might make a deal himself, since Sam Trust, ATV's chief executive officer, is no longer clearing offers per Holmes a Court's earlier designs... Arista Records' 10th birthday and founder Clive Davis' decade as its topper will be feted Nov. 30 at the Museum of the City of New York. Bob Summer and Monti Lueftner host.

DDT RECORDS' Derrick Tracy has negotiated for re-

lease of two Yanks albums, "Made In The States" and "Only Lovers Left Alive," in a single album on Lolita of France through Randal Wixen of Backlash Entertainment, L.A... PolyGram just nabbed "Tap Dance Kid," its latest Broadway musical original cast... NRBQ will make their movie debut as zombies in director George Romero's "Day Of The Dead," sequel to "Night Of The Living Dead" and "Dawn Of The Dead."

JERRY AND Ann Moss's bangtails, Feeling Fit and Night Mover, were good enough to run in the day of all-time high purse races, Nov. 10 at Hollywood Park. The entire program, televised on NBC, saw Fit come in eighth in one race while Mover took the show slot in another. The record high money drew the best horseflesh ever assembled for a single day... Producer Allan Nadohl is taping a "Tribute To Marvin Gaye," a two-hour special to benefit the late singer's three children, Jan. 29... Stephen D. Keator, who went from a Casa Blanca Record executive slot to his own music consultancy at 8401 Fountain Ave., L.A., filed an L.A. bankruptcy petition, showing liabilities of \$154,470 and assets of \$92,000... Big Daddy's, the Chicago chain operated by Ben Bartel, has shuttered two Evanston stores and one in Arlington Heights, with the Diversey/Clark and the Loop store on Randolph remaining open. Attempts to reach his HQ were unsuccessful.

ARE WE in store for some more changes at MTV Networks? Following Margaret Wade (Billboard, Nov. 17), Lloyd Simon, director of business affairs, with MTV for three years, has departed—over policy differences, we hear... Word from across the Big Pond has Brian Shepherd, managing director of Phonogram U.K., resigning, reportedly to replace Derek Green as managing director of A&M U.K. Green, meanwhile continues to figure prominently in rumors regarding Chrysalis co-founder Chris Wright's realignment of that company, following his decision to split with partner Terry Ellis. Ellis and Wright had reportedly reached an agreement in principal, but neither was available for comment as Track went to press. Ellis is said to be mulling his own new label... The Mike Lorimer who just debuted on Dancing Cat Records, distributed by Windham Hill Records, is the son of long-time industry attorney, Mike Lorimer of L.A. Young Lorimer is a student of Andres Segovia, who did the liner notes... Leon Russell has cut back on his touring until he "gets more record action" from his reactivated Paradise label, according to manager Bobby Roberts. Consequently, four songwriters have been lopped from Russell's publishing firms and recently named general manager Bruce Shindler has left to become national promotions manager for MTM Records, Nashville.

Edited by JOHN SIPPEL

Election Results: Familiar Faces Remain

BY BILL HOLLAND

WASHINGTON There was another landslide in the recent election results, but not as unexpected as in the Presidential race: the shoo-in of almost every House and Senate incumbent who sits on subcommittees and full committees whose areas of concern touch the music, broadcasting and consumer electronics industries.

Of those 78 members, there were only a few close races on the House side and just one on the Senate side, none of them squeakers. While there might be some membership adjustments to be made when the new Congress convenes in January, representatives from trade organizations can expect to see the same familiar faces in the Senate and House Judiciary Committees and the subcommittees dealing with intellectual property and copyright issues.

Most of the members of the Senate Commerce Committee, with the exception of winning incumbent Howell Heflin (D-Ala.), were not up

for reelection this year, and none of the members of the Senate communications subcommittee were.

In the Senate Judiciary Committee, returning members included chairman Strom Thurmond (R-S.C.), who handily won his sixth term; Sen. Joseph Biden (D-Del.), back for his fourth; and Sen. Howell Heflin (D-Ala.), back for his second term. The only close race was that of first-term Sen. Max Baucus (D-Mont.), who still managed to pull in 53% of the vote in his state. No members of the Senate copyright subcommittee were up for reelection.

On the House side, as predicted (Billboard, Nov. 10), there were no upsets in the races of incumbents who serve on the House Judiciary Committee or its subcommittee on courts, civil liberties and the administration of justice.

Judiciary chairman Peter Rodino (D-N.J.) coasted in for a 19th term with a walloping 84% of the vote in his district. The House courts, civil liberties and administration of justice chairman, Robert Kastenmeier

(D-Wis.), did equally well, pulling in 64% of the vote to begin his 14th term.

House Commerce chairman John Dingell (D-Mich.) also pulled in 64% of the vote in his district. Telecommunications subcommittee chairman Tim Wirth (D-Colo.) had a tough race, but won with 53% of the vote.

About the only big ripples in this smooth sea of returning members who sit on committees and subcommittees affecting music-oriented industries were the races in which the Commerce Committee members were retiring, or, in the case of Albert Gore Jr. (D-Tenn.), moving over to the Senate. Gore will be succeeding retiring Sen. Howard H. Baker. Democrat Bob Gordon won Gore's sixth Tennessee district seat, and Republican John Grothberg will succeed retiring Rep. Tom Corcoran (R-Ill.). Also retiring is Rep. Richard L. Ottinger (D-N.Y.), and although Republican Joseph DiGuardi appears to have won with 51% of the vote, the winner has not been announced yet in that race.

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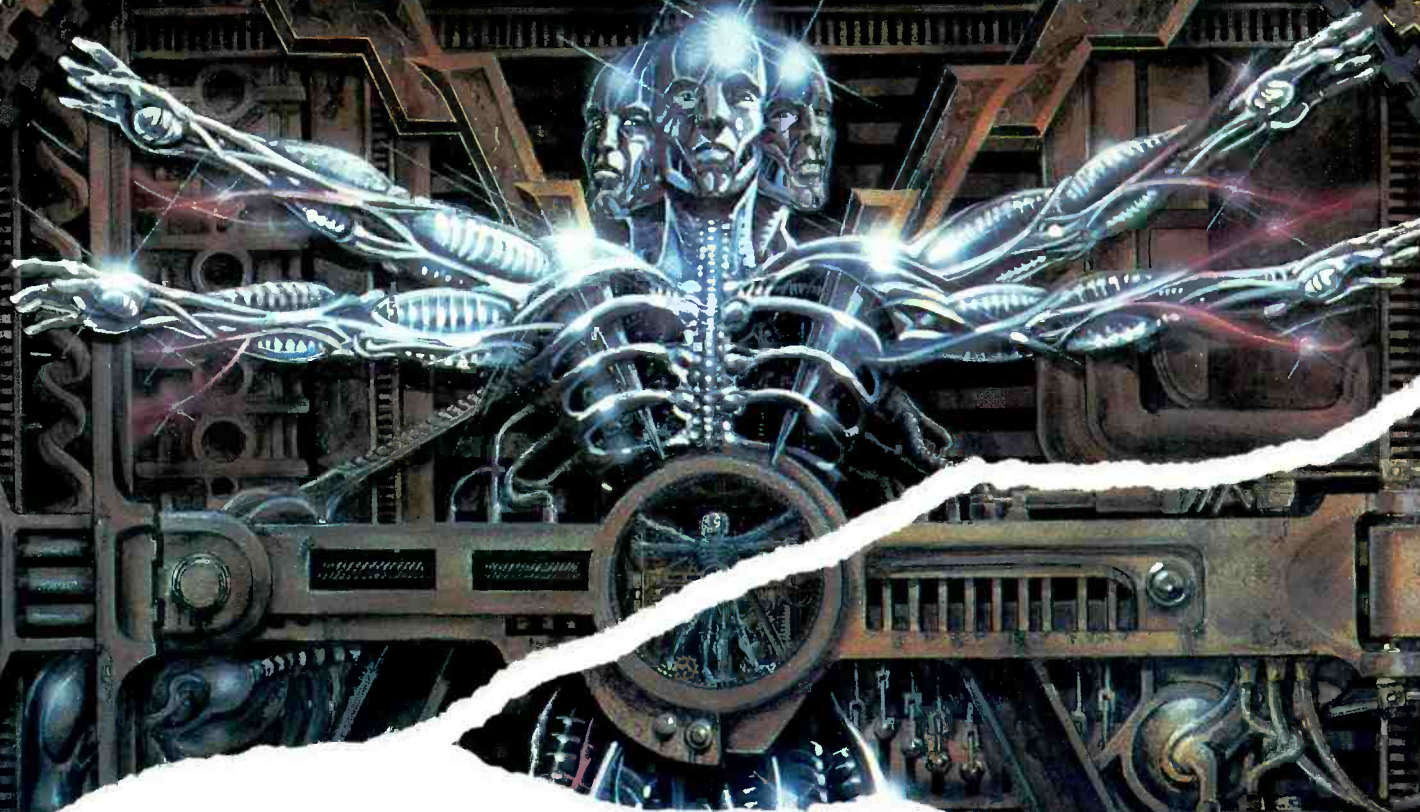
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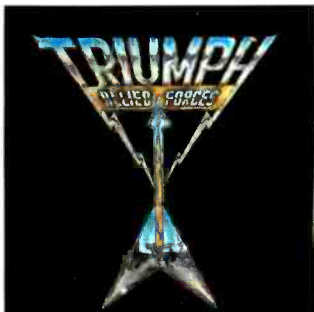
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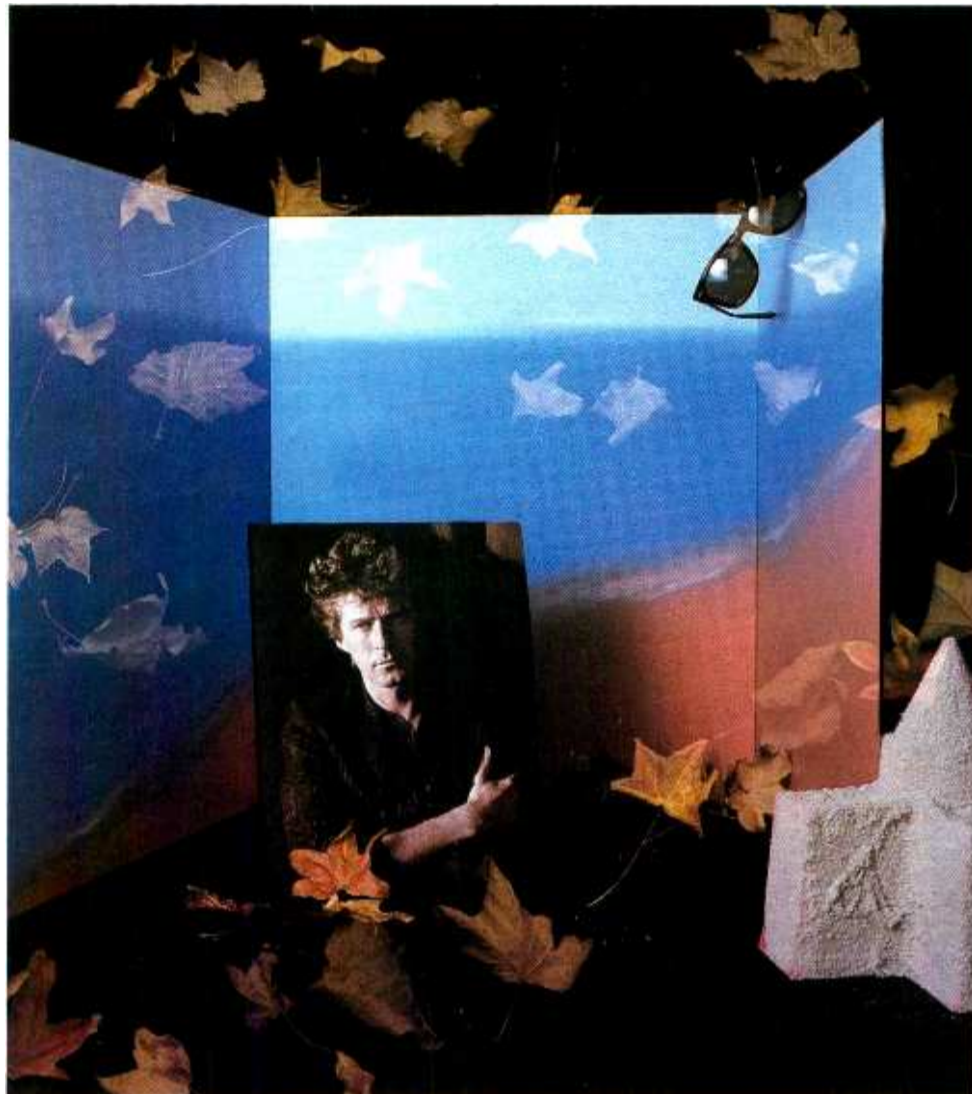


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