

Billboard

**Band Aid leaps to No. 20,
nets dollars for Ethiopia**
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**Bryan Adams reaches top
10 on Hot 100, Pop Albums**
See pages 64, 67

**Chicago notches another
top 10 single**
See page 64

VOLUME 97 NO. 1

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JANUARY 5, 1985/\$3.50 (U.S.)

Vidclip Compilations Seen Emerging as Strong Sellers

BY TONY SEIDEMAN

NEW YORK Music clip compilations are making strong progress as home video sales items. Many manufacturers and distributors say a product that was once decried as virtually unsaleable is now performing well in the marketplace.

"Music video is definitely starting to happen," says Sound Video Un-

limited vice president Stan Meyer. According to Meyer and others, three major ingredients have combined to spark life into a product category that was regarded as relatively moribund until a short time ago: price, artist quality and timing.

"Prince was the catalyst," says Meyer, crediting the artist's feature film "Purple Rain," released by Warner Home Video at \$29.95, with creating enthusiasm for music titles on the record retailing, mass merchant and video specialty store levels.

Other distributors agree with Meyer's optimistic prognosis of the state of the video clip market. "Music video is starting to be real hot," says Bill Perrault of Shelburne, Vt.-based Artec. "We said some day it would do real well, and that day has arrived."

According to distributors and manufacturers, the compilations doing best are those consisting of clips
(Continued on page 71)

SANTA IS GOOD TO DEALERS

Holiday Sales Post Slow Start, Powerful Finish

BY FRED GOODMAN

NEW YORK Yes, Virginia, there was a Christmas for record/tape retailers. It might have been a nail-biter, but in the end, it wasn't bad at all.

An unusually slow start for the holiday shopping period forced retailers to wait almost until the night before Christmas to find out whether the season would be naughty or nice. And although most retailers had not compiled hard figures at presstime, the general consensus was that the seasonal shopping spree had one of the strongest finishes ever.

"All of my hopes, desires, wants and needs came to fruition," says a sated Howard Applebaum at the 26-store Maryland-based Kemp Mill Records. "The business we did in these last three days — Saturday, Sunday and Monday — was unbelievable. Business had been off early in the month, and we were count-

ing on those extra days."

A survey of national chains shows the strong finish overcoming a lackluster month. Jack Eugster, president of the 435-store Musicland operation, notes strong Thanksgiving and Christmas weekends, but a "soft middle." Overall, Eugster says his seasonal totals will be up, but not at the 20% hike registered in December of '83. "We were work-

ing against some big numbers" he says.

In Canton, Ohio, Camelot Enterprises also had its work cut out if it was to match last Christmas' figures in its 156 stores. "We struggled in the early going," says Larry Mundorf, vice president of retail operations. "But our year-to-date was way, way up on this week, and we
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Chains Predict Greater Role For Direct Mail

BY EARL PAIGE

LOS ANGELES Music chains say that direct mail promotion, once limited mainly to the Christmas selling season, will be used with greater frequency in the new year. But while there is greater interest in a medium overcoming its "junk mail" image, chains offer a mixed assessment of direct mail's impact.

A number of chains, including Los Angeles-based Licorice Pizza, are involved in an initial direct mail effort, while others are expanding their previous efforts or experimenting with more creative approaches. All those chain executives surveyed cite the ability to target consumers by segment and address as the big breakthrough for direct mail.

Yet another benefit, says Licorice marketing director Randy Gerston, is the ability to test concepts. In Licorice's four-pager targeting all households within three miles of the 34 stores, a coupon good for one free video rental (normally \$2) is included. Gerston says he can measure response because the rental coupon will be omitted in 500 of the mailers given out at each store.

There are still chains eyeing di-
(Continued on page 71)

92,000 Expected CES: Audio/Video Ties Grow

BY STEVEN DUPLER

NEW YORK The Winter Consumer Electronics Show (CES) in Las Vegas, which begins Saturday (5) and runs through Tuesday (8), will be marked by a strong emphasis on video hardware, Compact Disc, and the solidification of the marriage be-

tween audio and video products. Sharing the spotlight will be a healthy crop of computer hardware and software firms, although video software will have almost no presence at all in this, the largest Winter CES to date.

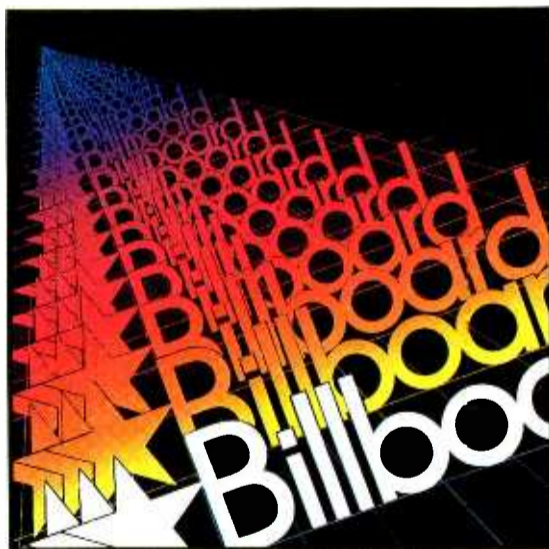
According to a CES spokesman, the show will be the largest Winter CES yet, with more than 1,400 exhibitors (compared to last year's 1,312) and more than 92,000 attendees expected. The CES estimates that of these, at least 50,000 to 60,000 will be retailers.

"There will be almost nothing on hand in the way of video software," says one industry observer. "The manufacturers are very happy with the results of the Video Software Dealers Assn. meet, and it looks as if most of them will be restricting their exhibition activity to that very precisely targeted convention."

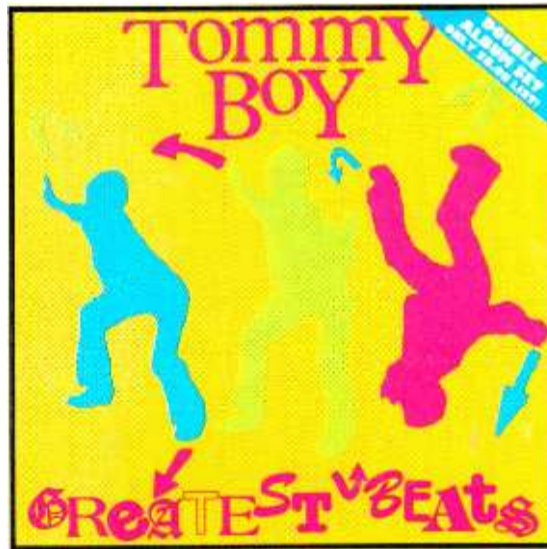
The observer also notes that one concern shared by many video software producers is the inability of the Electronics Industries Assn. (EIA) to provide them with a specific listing of dealers active in video software who will be attending the CES.

"We remain hopeful that the video software producers will eventually return to the CES," says the convention spokesman. "Our feeling is that it's essential to them to
(Continued on page 70)

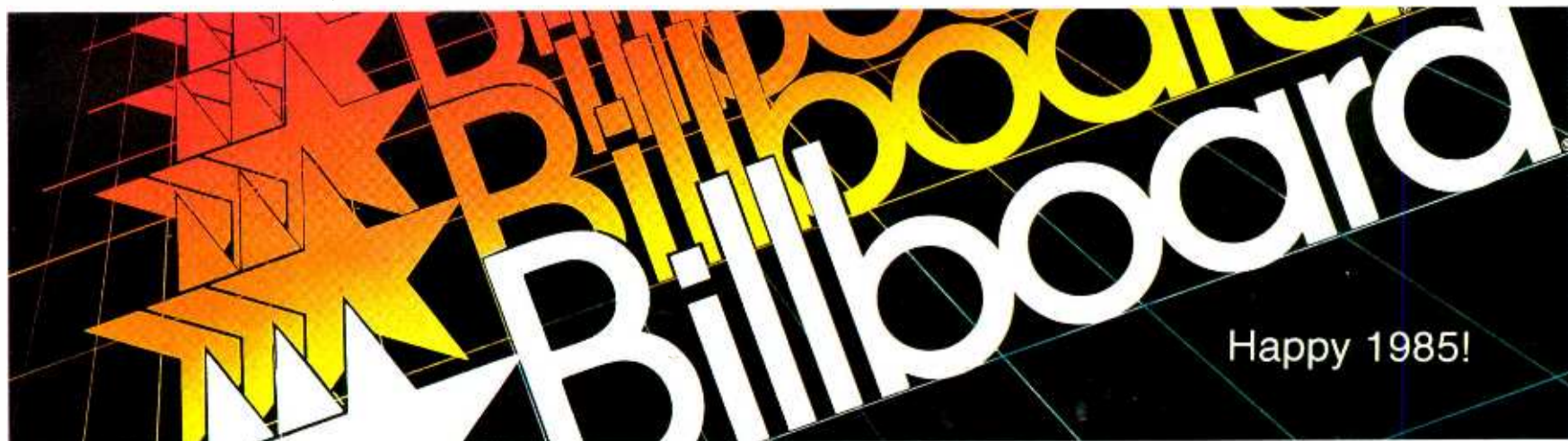
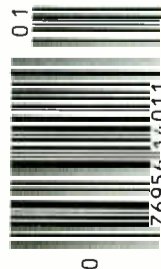
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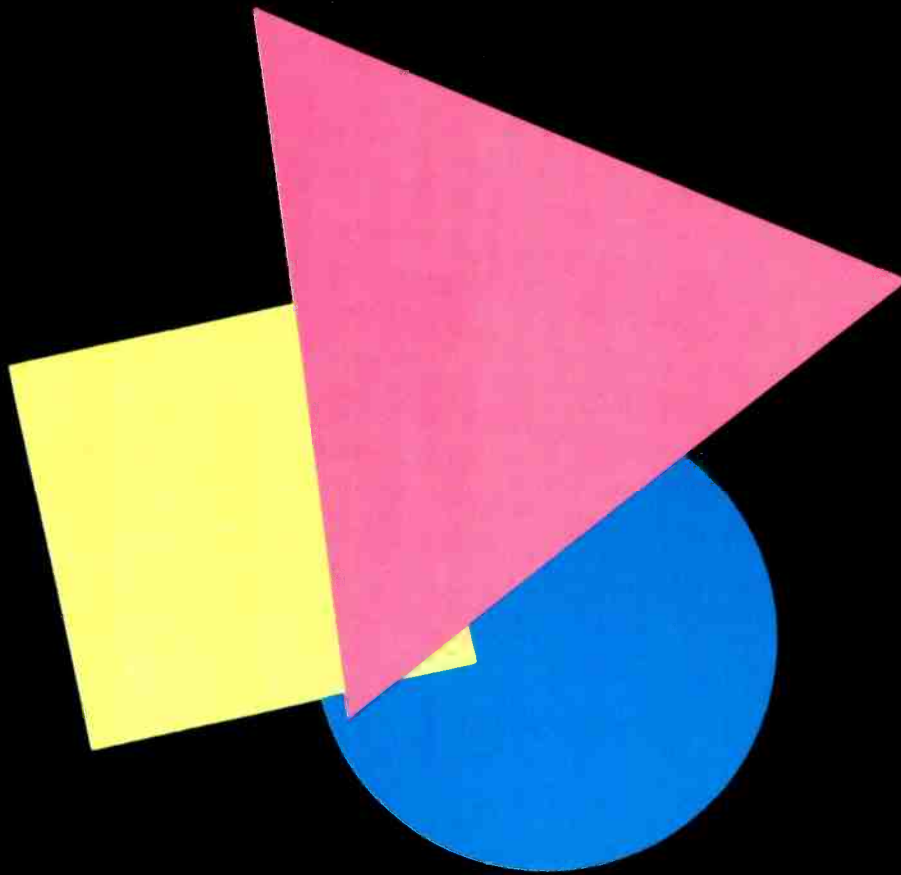
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ADVERTISEMENT



Bronski Beat, whose debut album, **The Age Of Consent** (MCA-5538), was just released in the U.S. by MCA Records, has already hit **Number One** with either or both of their first two singles, "Smalltown Boy" and "Why?," in Germany, France, Holland, Australia, Italy, and their Brit-

ish homeland. The 12" import of "Smalltown Boy" has been near the top of the U.S. dance charts for months, and the video of the group's first U.S. single, also "Smalltown Boy" (MCA-52494), was added immediately by MTV. Bronski Beat will visit the U.S. in February for a coast-

to-coast tour.

Based in London, Bronski Beat consists of lead singer-lyricist Jimmy Somerville and the synthesizer duo of Larry "Laz" Steinbachek and Steve Bronski. All three combine on the music, and record and in concert, they expand by adding background singers and appropriate musicians.

Their international success finds them currently touring Europe's capital cities, including Paris, Madrid, and Bonn. In Europe as well as at home in England, the faces of the three Bronskis have become most familiar via numerous television appearances as well as a succession of coverstories of such publications as

Melody Maker and **New Musical Express**.



MCA RECORDS
DELIVERING THE MUSIC OF THE 80'S

Paramount, RCA/Columbia Below \$15 DISTRIBUTORS HAIL VIDEO PRICE DROPS

BY TONY SEIDEMAN

NEW YORK Home video's race to create a sale-oriented market has been given a giant push via the creation of an under-\$15 price point by Paramount Home Video and RCA/Columbia Pictures Home Video.

Rather than the feature films which account for most of home video's business, the RCA/Columbia and Paramount Home Video prices were achieved on music product and television episodes, respectively.

But regardless of the kind of product, sale-oriented distributors exulted at the fact that any home video majors would put out significant product at that low a price.

Paramount Home Video will be selling all 79 episodes of the "Star Trek" tv series, each of which runs for 51 minutes, for \$14.95, while RCA/Columbia choose to use the tag to initiate its new MusicVision line with releases by Lionel Richie and the Go-Go's, each running less than 30 minutes.

"It's looking real good so far," says Bill Perrault of the Vermont-based distributor Artec. "Retailers have been expressing a lot of interest" in product being sold at the \$14.95 price point, he says. Mass merchandisers and other sale-oriented outlets have been most interested in the titles, he adds.

Other distributors agree, and many predict that the key impact of the ultra-low priced product will be to keep many of the new accounts that were opened via Paramounts "25 for under \$25" program on line.

At Lechmere's, a mass merchandise outlet in Boston, video buyer Jerry Wolff says his store will "probably do a little advertising with it and probably sell a lot of pieces."

"We have seen very good sales with Paramount's titles at \$24.95, and I would think the price point is really hot," says Wolff, who says the new lows are "kind of filling the gap left by CED," the videodisk format that was axed by RCA in early

1984.

Consumers are getting excited about the new low prices for video, Wolff says, noting that in order to fill the demand he has recently started stocking under-\$20 public domain titles in his store. Such prices as \$39.95 are becoming somewhat obsolete, he says. "In the consumer's mind the hot price is under \$20."

Recent-release feature films won't reach that level for "more than a year," says Paramount Home Video vice president and general manager Tim Clott. But he says \$19.95 is "the next logical price point."

In order to sell to consumers at \$14.95, word is that both the RCA/Columbia and Paramount titles are going out to distributors at around \$10. The only way for manufacturers to reach that level would be to achieve production costs on each title of \$5 or less a unit. Bell & Howell Columbia Pictures Video Services

(Continued on page 70)

Ethiopia-Aid Single, Video Take Off

BY PAUL GREIN

LOS ANGELES Band Aid's Columbia single "Do They Know It's Christmas" and an accompanying Vestron video were shipped in mass quantities before Christmas, and are expected to raise hundreds of thousands of dollars for the Ethiopian Famine Fund.

Columbia reports that as of Dec. 21, the seven-inch single had sold 1.9 million copies, while a 12-inch single sold an additional 400,000 copies. The single was certified gold Dec. 19 after the Recording Industry Assn. of America waived a rule requiring a 60-day delay between release and certification. The reason: The money is going to charity, and the certification might spur sales of the record and thus help save lives.

On Billboard's Hot 100, the single leaps from number 65 to number 20, making it the first Christmas single to crack the top 20 since the Eagles' "Please Come Home For Christ-

mas" six years ago.

Columbia has reported that all of its profits, and all funds beyond the record's basic costs, are being donated to the Band Aid Trust. The company also reported that most of its major accounts are donating all or part of their profits from the record.

These contributions are being matched by the video industry. Vestron video has shipped 120,000 copies of a 30-minute video featuring the full-length promotional video, other footage shot on the day the single was recorded, and special messages from David Bowie and Mick Jagger.

The video, which lists for \$9.95, was released nationally Dec. 18. Vestron is marketing and distributing it without profit, and expects other individuals and companies to donate their services as well.

Several other industry organizations are also seeking to help the famine victims in Ethiopia. The Na-

tional Assn. of Recording Merchandisers has asked all members to send contributions to the Band Aid Trust c/o Stoy Hayward & Co., 54 Baker Street, London W1, England.

A&M Records announced that in lieu of sending out Christmas gifts, it was contributing to World Vision's Ethiopian Relief Effort. Elektra/Asylum made a similar donation to the Catholic Relief Fund for the people of Ethiopia. And L.A.-based Image Consultants made a donation to "the Peace Ship," which embarks twice weekly from Israel to Ethiopia with food and medical supplies.

Also, concert promoter Bill Graham and radio station KRQR sponsored a special concert featuring the Buddy Miles Express at the Kabuki Theatre in San Francisco Dec. 27, with a portion of the proceeds donated to the Ethiopian famine victims through World Vision.

IMIC Looks at 'The Way Ahead'

Copyright Authority Stewart To Moderate Panel

LONDON Dr. Stephen Stewart, one of the world's leading authorities on international copyright, will be a key participant in Billboard's 14th International Music & Home Entertainment Industry Conference (IMIC), to be held at the Sheraton Hotel in Munich, June 5-8.

Stewart will moderate a vital discussion by an international panel of experts from different segments of the entertainment industry on the challenges and opportunities presented to creators by the new technologies.

Called "The Way Ahead," the panel will consider technological innovations in the realms of recording, broadcasting and video and will examine ways in which rights owners can act to ensure that copyright law is updated and more adequately defended around the world.

This key session will be held as a joint presentation by Billboard and Intergu, the International Copyright Society, on Saturday (8), the inaugural day of the 10th Congress of Intergu, which runs through June 12.

Says Stewart: "I have always believed that the most effective way of securing a viable commercial future for all segments of the communications and home entertainment industries is for copyright owners in all fields to band together, pool their resources and seek to remedy deficiencies in copyright legislation by concerted action."

Joining Stewart on the panel will be Dr. Erich Schulze, president of both GEMA and Intergu. Other panelists will be named at a later date.

The theme of the 14th IMIC is to

be "The New Horizons," with the emphasis on new trends and developments in all fields of home entertainment. This theme will be emphasized in a keynote speech by Dr. Klaus Schrape, head of the department of media and communications with Prognos, the Basel-based center for applied economic research.

Schrape, who has made a special study of leisure time trends and consumer behavior, will make a presentation, based on intensive scientific research, on the ways in which the leisure industry market will evolve over the remaining years of this century, and beyond.

On IMIC's official opening day, June 6, Marcus Bicknell, marketing director of Thorn EMI cable operations, will moderate a panel that will examine the latest developments

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Top Albums		Hot Singles	
14	Rock Tracks	12	Hot 100 Radio Action
50	Country	13	Hot 100 Retail Action
51	Classical	16	Adult Contemporary
53	Black	46	Country
61	Hits of the World	48	Country Radio Action
66	Latin	49	Country Retail Action
67	Top Pop	54	Black
68	Bubbling Under	56	Black Radio Action
		57	Black Retail Action
Top Video/Computer		58	Dance/Disco
18	Video Games	61	Hits of the World
20	Computer Software	64	Hot 100
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January Hot Album Releases

Five albums are due in January by acts that have hit gold or platinum with their last albums, or in the last 12 months. All are studio albums listing for \$8.98 unless noted after title.

ARTIST	TITLE	LABEL	DATE	PRODUCER
ALABAMA	FORTY HOUR WEEK	RCA	JAN. 21	HAROLD SHEDD, ALABAMA
GEORGE BENSON	20/20	WARNER BROS.	JAN. 7	RUSS TITLEMAN, MICHAEL MASSER
PHIL COLLINS	NO JACKET REQUIRED	ATLANTIC	END OF JAN.	PHIL COLLINS, HUGH PADGHAM
DOLLY PARTON	REAL LOVE	RCA	JAN. 21	DAVID MALLOY
DAVID LEE ROTH	CRAZY FROM THE HEAT (EP/\$5.99)	WARNER BROS.	JAN. 28	TED TEMPLEMAN

Labels' Release Schedules

Fogerty's Return the Big January Story

BY PAUL GREIN

LOS ANGELES While five albums are due in January by acts that are coming off gold or platinum hits, the month's most highly anticipated release is by an artist who hasn't released an album in nearly a decade. The artist is John Fogerty, and his album is "Centerfield," due Jan. 7 on Warner Bros.

The first single from Fogerty's album, "The Old Man Down The Road," is already in the top 50 and is expected to be the former Creedence Clearwater Revival leader's first top 20 hit since the Blue Ridge Rangers' "Jambalaya" in 1973.

Another of Warner Bros.' key January releases is David Lee Roth's EP "Crazy From The Heat," due Jan. 28. It's the first solo release by a member of Van Halen, whose last album, "1984," was certified quadruple platinum by the Recording Industry Assn. of America (RIAA).

Also in January, Phil Collins will release his first studio album since the No. 1 hit "Against All Odds" put him over the top at pop radio. Collins' two previous solo albums, "Face Value" and "Hello, I Must Be Going," both went gold.

RCA has albums from two country-pop superstars set for January: Alabama's "Forty Hour Week," originally slated for mid-December, and Dolly Parton's "Real Love," her last album under her current RCA contract.

Parton's manager, Sandy Gallin, has put RCA on public notice that the singer's re-signing with the label hinges on the performance of the new album. In an extraordinary press release issued last month, Gallin said: "Dolly is not expected to make any decision regarding her own personal services as a recording artist until she has had ample time to evaluate the results of her new album."

While Parton's last few solo albums have been disappointing sellers, her new Christmas album with labelmate Kenny Rogers, "Once Upon A Christmas," went platinum.

Also due from RCA in January: Elvis Presley's "A Valentine Gift For You," a studio set slated for release Jan. 21.

Capitol has two noteworthy releases set for Jan. 18: Little River Band's "Playing To Win," produced by Spencer Proffer, best known for his work with Quiet Riot; and Sawyer Brown's "Round One." The latter

group was a big winner on tv's "Star Search" show, which was also the springboard for Sam Harris, whose Motown debut went gold in November.

Geffen plans a Jan. 7 release for Eric Carmen's label debut, produced by Bob Gaudio and Don Gehman. Carmen's Arista debut nine years ago went gold and produced the gold single "All By Myself."

Other key albums in Warner Bros.' crowded January release schedule are David Sanborn's "Straight To The Heart," produced by Marcus Miller; Emmylou Harris' "The Ballad Of Sally Rose," produced by Harris and Paul Kennerly; and Linda Thompson's "One Clear Moment," produced by Hugh Murphy.

MCA's release for January consists of three label debuts: Razy Bailey's "Cut From A Different Stone," Steve Wariner's "One Good Night Deserves Another" and Kim Wilde's "Teases And Dares." Bailey was formerly on RCA, Wariner on RCA and Wilde on EMI America.

Arista's top releases for the month are Dionne Warwick's "Finder Of Lost Loves," Roman Holliday's "Fire Me Up" and Jeff Lorber's "Step By Step."

Manufacturers Ready for Copyright Battle

Blank Tape, Hardware Firms Vow Tough Fight

BY BILL HOLLAND

WASHINGTON Japanese manufacturers of video and audio cassette recorders and blank tape have instructed their Washington lobbyists that they will accept no compromise from the Congress on several copyright issues affecting the music industry, and have declared in meetings both in Tokyo and Washington that they intend to wage a multi-million-dollar lobbying battle.

This is the scenario painted by officials of the Home Recording Rights Coalition (HRRC) and the Audio Recording Rights Coalition (ARRC), the audio adjunct of the manufacturer/retailer/consumer video group. Both groups oppose any home taping legislation that offers a royalty "tax" on equipment and blank tape to copyright owners in the music industry who claim significant financial losses as a result of home taping.

HRRC is also opposed to video First Sale legislation, and was partly responsible, along with the Video Software Dealers Assn. (VSDA), for the scuttling of both bills in the

last Congress.

However, it now appears that Hollywood's priorities for the new 99th Congress, just convened, are changing, and that home taping and video First Sale legislation might be less important to the studios now than several more pressing issues, particularly the Reagan Administration's intention to eliminate investment tax credit benefits from American businesses. Also important to Hollywood, according to lobbyist sources, is the passage of the cable copyright bill, which also failed to pass muster in the 98th Congress.

This leaves the audio section of the home taping bill conspicuously vulnerable, and the ARRC says it is planning to aim all of its big lobbying guns on any proposal that would impose what it calls a "tax on consumers."

Not only is the ARRC prepared to run an expensive campaign for the defeat of any such bill this session, but it is also organizing the campaign as a consumer crusade in which the "bad guys" are record companies, artists, producers, publishers and songwriters.

Coalition members are planning to point to the posting of record-high gains by the major labels as a key element of their strategy. ARRC, they say, will publicize the fact that despite past home taping studies by the industry showing nearly \$1 billion in lost sales, record companies are now "sitting pretty" in offices with newly framed platinum records on the walls.

The advantage of evidence of financial loss enjoyed by the recording industry might soon fade, according to ARRC officials, and the industry could find itself in the less defensible position Hollywood found itself in on Capitol Hill last year (Billboard, Nov. 24).

In addition to the news that the Japanese plan to fund opposition efforts to home taping legislation—until the dawn of the next decade, if necessary—the ARRC had some other revelations, some of them equally surprising:

- ARRC has already started a nationwide campaign aimed at enlisting the support of college students

(Continued on page 70)



MTM Label Distribution. Howard Stark, seated, president of the MTM Music Group in Nashville, prepares to sign his new distribution agreement with Capitol Records. Looking on from left are MTM senior vice president Tommy West and chief executive officer Alan Bernard, Capitol vice president Dennis White, and Jim Foglesong, president of Capitol/EMI America Nashville.

Executive Turntable

RECORD COMPANIES. Mark Fine becomes West Coast a&r manager for the pop music division at PolyGram, Los Angeles. He was director of product acquisition at K-tel.

Steven M. Giles resigns as director of promotion and a&r representative for the Relativity and Combat record labels, New York. He will be doing independent promotion and management for several acts.

In Los Angeles, Columbia Records elevates Jeanne Matiussi to associate director of artist development/video for the West Coast. She was manager of that department.



MATTIUSSI



KIRKEBY



SHINDLER



COHEN

Marc Kirkeby is appointed director of press and public affairs at CBS/Records Group, New York. He had been working on special projects for the company on a freelance basis and was a reporter and editor for various publications.

In Nashville, MTM Music Group appoints Bruce Shindler national promotion man for its record division. He joins from Leon Russell's Paradise label, where he was general manager.

Joe Kozlowski joins Telarc Records in Cleveland as director of sales and marketing. He was director of sales and marketing for New York Business Publications.

Jim Hart is promoted to sales manager at 415 Records in San Francisco. He headed college promotion and will continue to share some of those duties.

DISTRIBUTION/RETAILING. Alpha Distributing makes the following changes in New York: Frank Gasparri is promoted from credit manager to vice president of operations and corporate secretary. Gary Warren is upped from sales manager to executive vice president of marketing and a member of the board of directors. Allan Blumenfeld joins from the accounting firm of Citrin Cooperman Co. as a controller.

Barry A. Leshtz is named head of sales and marketing for Video Trend in Chicago. He was with RCA VideoDisc and CBS/Fox Video.

Lee Cohen is promoted to the newly created position of vice president at Licorice Pizza, Glendale, Calif. He was vice president of marketing and human resources.



HESTER



BROWN



RUSCIN



M McNALLY

Record Bar, Durham, N.C., makes the following changes: Jean Hester is promoted from director to vice president of management information systems; Jackie Brown is upped from executive administrative director to general manager of Napoleon's Groceries, Record Bar's gourmet food store; and Carla Lockhart becomes executive assistant to chairman Barrie Bergman and president Ron Cruickshank. She joins from Horsehairs and Tribunal Music, where she was vice president and general manager.

HOME VIDEO. MGM/UA Home Video, New York, appoints John Ruscin vice president of programming/East Coast. He joins from the Entertainment Group of EUE/Screen Gems, where he was vice president.

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MIDEM '85

Palais des Festivals,
Cannes
January 28-February 1, 1985



DOING THE BUSINESS FOR THE WORLD'S MUSIC INDUSTRY AGAIN

Nowhere in the world is so much music industry business conducted each year as at MIDEM. At least that's what participants at last year's show will tell you.

MIDEM is the music world's largest international marketplace. To celebrate its 19th year, MIDEM '85 will be greater than ever, with over 7,500 professionals from 1,500 companies and 50 countries expected to participate.

Be there if you want to meet the top producers, record companies, music publishers and independents. Be there if you wish to promote your rec-

ords and catalogs, push your artists or negotiate distribution rights. Be there if you want to meet with music video service companies at MIDEM's show within a show—MIDEM Video Clip. Be there to see the latest innovations in studio equipment hardware. And be there to see the second International Radio Program Market—MIDEM-Radio, following its acclaimed introduction last year!

There will also be extensive world press coverage with over 700 journalists present—plus television coverage of the Galas and top bands who play live at MIDEM.

Needless to say, as an exhibitor, you'll find everything is done for you, including your stand being fully equipped with an office, furniture, phone, video and Hi-Fi equipment. Just contact your local office and they will be happy to advise you on your stand and listening room, or special hotel rates—even help with your freight.

It would take months and much expense to line up the kind of international contacts you'll make at MIDEM '85. Take just a moment now and either pick up the phone or fill in the coupon to take advantage of this super business opportunity.

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BB MID VAR

Chart Surprises Galore in Late '84

Stars Stalled, 'Has-Beens' Came Back in Second Half

BY PAUL GREIN

LOS ANGELES Robert Plant tops the adult contemporary chart. Barbra Streisand has her lowest-charting studio album in 15 years. The son of a slain ex-Beatle cracks the top 10. The Jacksons' "Victory" album drops out of the top 10 after just two months.

As these news flashes show, the charts have brought their usual share of surprises in the past six months. Dozens of albums have done either much better or worse than had been expected, given the artists' track record or general career momentum.

Prince's "Purple Rain" and Bruce Springsteen's "Born In The U.S.A." have done the best of any albums in the past six months, but those successes were to be expected—if not perhaps to that degree. And long-running hit albums by Tina Turner, Cyndi Lauper, Huey Lewis & the News, Billy Idol and the Pointer Sisters were rated as surprise hits in our wrap-up of the first six months of 1984.

Herewith, a look at the 10 albums that have performed below expectations in the last six months of '84:

1. "Waking Up With The House On Fire," Culture Club, Virgin/Epic. Culture Club's last album logged 30 weeks in the top 10 and

generated three top 10 singles. This followup apparently peaked last week at number 26, and now dips to 28. Suspected problem: a backlash to the group's massive media exposure in the past two years.

2. "Emotion," Barbra Streisand, Columbia. Streisand's last studio album, 1980's "Guilty," went to No. 1 and yielded three top 10 hits. This album peaked at number 19, which is lower than "Wet," "Songbird" or "Butterfly." Streisand's last studio album to chart lower was 1969's "What About Today?"

3. "Victory," Jacksons, Epic. Can an album be rated a disappointment when it cracks the top five and produces two top 20 hits? It can when the group's star member is coming off the best-selling album of all time, and the group is in the midst of the most attention-getting tour in concert history.

4. "Isolation," Toto, Columbia. "Toto IV" was in and out of the top 10 for 10 months in 1982-83, and produced five chart hits. It also swept the Grammys, taking prizes for album and record of the year. Toto V isn't doing nearly as well: The album is holding at number 42 for the fourth week.

5. "Cats Without Claws," Donna Summer, Geffen. Summer's last album, "She Works Hard For The Money," went top 10 and produced

one of the biggest hits of the summer of '83. This followup peaked at number 40, becoming the lowest-charting studio album of Summer's career.

6. "Now Voyager," Barry Gibb, MCA. Gibb's long-awaited solo peaked at number 72, and the first single "Shine, Shine," was only a modest top 40 hit. It's disappointing not only for Gibb, but for MCA, which had banked heavily on this release.

7. "Wheels Are Turning," REO Speedwagon, Epic. REO's "Hi Infidelity" was the best-selling album of 1981. The followup, "Good Trouble," did much less well, but still
(Continued on page 72)



Food Fight at the Pleasure Dome. Actor/dancer Gene Kelly engages in a Frankie-esque form of relaxation after inviting ZTT/Island act Frankie Goes To Hollywood to visit the MGM/UA studios in, of course, Hollywood. Tossing the corn about, from left, are group members Paul Rutherford and Brian Nash, Kelly, and Frankies Peter Gill and Holly Johnson.

CHART BEAT

by Paul Grein



BRYAN ADAMS consolidates his 1983 breakout success by cracking the top 10 with his album "Reckless" and single "Run To You." It's good news for Adams' co-producer **Bob Clearmountain**, who now has two singles in the top 10, Adams' and **Daryl Hall & John Oates'** "Out Of Touch." And it's great news for Adams' label, A&M, which is coming off a rare disappointing year.

"Reckless" is A&M's first album to crack the top 10 since the Police's "Synchronicity," which first made the mark in July, 1983. And "Run To You" is the label's highest-charting single since the Police's "Wrapped Around Your Finger" in March, 1984.

"Reckless" is Adams' second album in a row to both crack the top 10 and produce a top 10 single. The singer's "Cuts Like A Knife" album reached the top 10 in June, 1983, along with the single "Straight From The Heart."

Clearmountain is one of two producers to kick off 1985 with two top 10 singles. The other: **Nile Rodgers**, who's represented with Billboard's top two hits, **Madonna's** "Like A Virgin" and **Duran Duran's** "The Wild Boys." Both Clearmountain and Rodgers are members of the musical mafia of New York's super studio, the Power Station.

JULIAN LENNON's "Valotte" holds at number 10 on the Hot 100 for the second straight week. It's the 15th top 10 single for producer **Phil Ramone**, following seven hits by **Billy Joel**, four by **Paul Simon** and one each by **Simon & Garfunkel** ("My Little Town"), **Barbra Streisand** ("Evergreen") and **Michael Sembello** ("Maniac").

It's worth noting that the Muscle Shoals rhythm section played on Ramone's current top 10 hit as well as his first, Simon's "Loves Me Like A Rock" in 1973.

Finally, we'd be remiss if we didn't note that the top 10 success

of "Valotte" makes **Julian Lennon** one of a handful of performers to follow a parent's footsteps into the top 10. Among the others: **Natalie Cole**, **Debbie Boone** and **Nancy Sinatra**.

CHICAGO's "You're The Inspiration" leaps six points to number

have had longer cumulative runs at No. 1—**Fleetwood Mac's** "Rumours" and **Michael Jackson's** "Thriller"—bounced in and out of the top spot.

FAST FACTS: **Midnight Star's** "Operator" holds at No. 1 for the third straight week on Billboard's black singles chart. It's Solar Records' fourth No. 1 black hit, following **Shalamar's** "The Second Time Around" and the **Whispers'** "And The Beat Goes On," both from 1980, and **Lakeside's** "Fantastic Voyage," from '81. **Midnight Star's** previous biggest hit, "Freak-A-Zoid," peaked at number two in 1983.

Ashford & Simpson's "Solid," which topped the black chart last month, jumps to number 36 on this

Bryan Adams' top 10 triumph is also good news for producer Bob Clearmountain and A&M

nine on this week's Hot 100, two months after "Hard Habit To Break" peaked at number three. This marks the first time in more than a decade that the group has notched top 10 hits back-to-back. They last scored in 1974 with "Searchin' So Long" and "Call On Me."

If "Inspiration" cracks the top five, which seems likely, it would mark the first time Chicago has ever snared top five hits back-to-back in their 16-year history.

All of this singles success has brought "Chicago 17" to a new peak of number eight on the pop album chart. That's the highest any Chicago album has placed since "Chicago XI" topped out at number six in November, 1977. Chicago's celebrated comeback album, "Chicago 16," peaked at number nine in October, 1982.

PURPLE NEW YEAR: We don't want to preempt next week's column, but we will say that **Prince's** "Purple Rain" soundtrack, now in its 23rd week at No. 1, is one week shy of tying "Saturday Night Fever" as the longest-running No. 1 soundtrack album of the past 20 years.

If "Rain" goes to a 24th week at No. 1, it will also tie "Fever" for the longest consecutive run at No. 1 in the past 20 years. Both of the albums from the last 20 years that

week's Hot 100. That ties the peak position of 1979's "Found A Cure" as the duo's highest-charting pop hit to date.

The Honeydrippers' "Sea Of Love" jumps to number three on this week's Hot 100, becoming the highest-charting single of **Robert Plant's** career. It tops **Led Zepelin's** classic "Whole Lotta Love" which peaked at number four in January, 1970.

Deep Purple is back on the Hot 100 for the first time in more than 10 years, as "Knocking At Your Backdoor" debuts at number 76. It's already the group's highest-charting hit since "Smoke On The Water" reached number four in July, 1973.

And this week marks the first time in exactly three years that three female singers have placed albums in the top 10. **Madonna's** "Like A Virgin," is number two, **Tina Turner's** "Private Dancer" is number five and **Cyndi Lauper's** "She's So Unusual" is number nine. The last time females made such a strong showing was in January, 1982, when **Olivia Newton-John's** "Physical," **Stevie Nicks'** "Bella Donna" and **Barbra Streisand's** "Memories" were all in the top 10.

TO OUR READERS: All the best in the new year. May you always have a bullet on the chart of life.

Beatles Case Accounting Seen Taking 18 Months

BY PETER JONES

LONDON The Beatles have won their U.K. High Court dispute with EMI over underpaid royalties and accumulated interest. But it is likely to be at least 18 months before accountants can establish just how much the group is owed.

In his Dec. 13 decision, the judge granted, with the consent of EMI Records, an application from Apple Corps, the Beatles' company, that accountants should examine whether the group was underpaid on earnings for such songs as "Yesterday" and "Yellow Submarine." Apple is owned by Paul McCartney, George Harrison, Ringo Starr and John Lennon's widow, Yoko Ono.

The judge, Justice Peter Gibson, said at the end of the three-week hearing: "It is common ground that there are many matters that need investigation." EMI, whose "proud boast was of being the greatest recording organization in the world, has now accepted that situation," he said.

Apple accountants had suggested the underpayment could be as much as \$2.5 million. National newspapers here, on the other hand, have headlined figures around double that amount.

EMI has pointed out that Apple's original claim was "substantially reduced" on the first day of the hearing. Said an EMI spokesman: "The judge didn't award any sum of money. He passed judgment on the methods of accounting and interpretations of certain contractual clauses pertaining to EMI Records and the Beatles that will be opera-

tive in an audit of payments due, an audit that EMI had previously agreed to."

And EMI has emphasized that the company was "absolved in court of the allegation that it deliberately under-accounted to the Beatles."

During the hearing, it was said that the Beatles signed originally to Parlophone for one old penny per track, which "reflected their then obscurity." Later, greater royalties were obtained, and Apple raised the question of whether EMI had failed to account fully for these royalties.

When the Beatles split up, a firm of accountants, Goldberg Ravden, was commissioned to audit royalties. In June, 1980, the firm reported an underpayment of some 2.5 million pounds (around \$3 at today's exchange rate).

The High Court case took three weeks and was started less than two months after Paul McCartney and Yoko Ono reached an out-of-court settlement with Northern Songs, now owned by Robert Holmes a'Court. The amount of that settlement has not been made public, but guesses of up to \$2 million have been made.

The Beatles' dispute with EMI developed some six years ago. The claims cover the 1966-79 period.

Accountants Goldberg Ravden say: "This case is likely to prove the first of many such issues that will be settled in and out of court."

Still to come is the Apple civil suit against Capitol/EMI in the U.S. This action, also dating from 1979, claims the Beatles and Apple are owed more than \$20 million for sales of U.S. recordings.



SPECIAL REPORT: GERMANY, AUSTRIA, SWITZERLAND

...newsline...

POLYGRAM VIDEO appears to be the first subsidiary affected by the collapse of the Warner-PolyGram merger.

A HOLIDAY MUSIC sales boom swept through Central Europe in November and December.

Musikvertrieb's Lucien Monnerat, with WEA, RAC and Teldec product, is crowing over nine singles and seven albums in the top 15.

BUDGET COMPUTER SOFTWARE debuted last month in Germany from low-price record/tape leader Miller International.

GAS LINES: Harpist Andreas Vollenweider's new album "White Winds" (Phonag/CBS) is the third part of a trilogy including his previous two releases.

A Look Back at '84

IFPI's Thomas: War on Piracy Going Well

LONDON The past year has produced "notable success" in IFPI's worldwide campaign against the piracy which the record industry watch organization still sees as its main priority.

On piracy, he named Asia and Africa as regions where the IFPI-coordinated campaign had worked particularly well.

"This haul was one of a regular series resulting from a systematic program of raids. In West Africa, as another example, major seizures by customs officials acting on information from IFPI and other bodies have netted more than 700,000 copies.

"But these seizures represent only a fraction of huge quantities of contraband cassettes being churned out by pirates all over the world. We're planning a significant intensi-

fication of the international campaign to stem this flow and then eradicate the evil."

IFPI has stepped up its Asia Pacific regional presence via operational bases in Hong Kong, Singapore and Malaysia, which also cover antipiracy activity in Indonesia, Korea, the Philippines, Taiwan and Thailand.

Said Thomas: "We have a legal adviser looking after the Mediterranean area and the Gulf States, in particular Saudi Arabia. The coming year will see all these operations expand to the utmost extent that finances permit, and antipiracy aid will continue to be extended to Latin America, India and Kenya as well as other territories."

The IFPI chief said the success of antipiracy campaigns in the developed markets of Europe and North America served to focus increased attention on the continuing expansion of private copying, or home taping. He went on: "While the welcome upturn in sales for the music industry in a number of countries has been due almost entirely to the prerecorded cassette market, blank tape sales continue to rise even faster.

Domestic Acts Slip on German Charts

Year-End Analysis: International Product Dominates

BY JIM SAMPSON

MUNICH International product regained its strong hold on West German music sales in 1984, according to an analysis of the charts in the German trade magazine Musikmarkt.

Ariola took the biggest chunk of singles action, while EMI nipped CBS for the album lead. Laura Branigan and homegrown rock stars Nena and Herbert Groenemeyer led in individual categories.

The biggest loser on the German sales charts this year was PolyGram. Its three companies (DG/Polydor, Phonogram and Metronome) together won only 16% of both albums and singles action.

Ariola's 21.3% of singles gave the company leadership of this chart for the seventh time in eight years. With 17.5%, CBS consolidated its hold on second place, followed by EMI (14.8%), WEA (11.9%), Metronome (6.8%), DG/Polydor (6.6%), Intercord (5.9%), RCA (5.7%), Teldec (3.6%), Phonogram (3.3%), Bellaphon (1.7%) and Mikulski (1%).

"Self-Control" easily won song of the year honors in Germany for its Italian authors. Jack White's version, recorded by Laura Branigan on Atlantic, was the most charted single, with Raff's original version on Carrere/Polydor also making the year-end top 20 based on chart placings.

EMI Electrola (19.8%) narrowly regained the album chart leadership it surrendered last year to CBS (which had 19.4% in 1984). CBS was followed by Ariola (18.3%), DG/Polydor (8.7%), WEA (8.3%), RCA (5.4%), K-tel (5.4%), Phonogram (5.1%), Teldec (3.7%), Intercord (3%), Metronome (2.4%) and Bellaphon 0.7%.

Germany's most-charted album came from EMI: Herbert Groenemeyer's "4630 Bochum." Chris de Burgh attained superstar status with his year-end number two "Man On The Line" (A&M/CBS), just ahead of Nena's "Fragezeichen" on CBS.

The Musikmarkt analysis of overall chart performance gave Groenemeyer a slim lead among male singers (ahead of Peter Maffay and Lio-

nel Richie), while Nena easily outpointed Tina Turner and Laura Branigan on the distaff side. Queen, Depeche Mode and Talk Talk led group activity in the charts.

Following the sensational domestic share of music sales in 1982, in the wake of the "new German wave," international artists have slowly regained the dominance they enjoyed a few years ago. Purely domestic productions won slightly less than 20% of the German singles chart and 28% of the album chart in 1984.

Without EMI Electrola's unusually potent domestic roster, German musicians would have fared even worse. The Cologne-based firm covered nearly one-third of all German-language album action, and more (Continued on page 60)

Computer Pirates Targeted Dutch Foundation Triggers Raids

WILLEM HOOS

AMSTERDAM A massive campaign against computer software piracy was launched in Holland just before Christmas, on the initiative of the recently established Software Protection Foundation, in which 23 manufacturers and importers of computer programs are working together.

The first coordinated action against the pirates took place in four southern cities, with five shops in the same computer retail chain raided by police and some 2,000 allegedly counterfeit computer tapes confiscated.

An as-yet-unidentified Dutch manufacturer of computer software programs had asked for the

police action in the five shops. He had been told that his programs, illegally copied, were selling here at a guilder equivalent of just \$9 a unit. The standard price for legitimate software would have been \$90 a unit.

The Dutch authors' rights society has pointed out that duplicating a computer program is, technically, not yet punishable by law, but selling or renting those copied programs is forbidden.

At a recent computer software exhibition here, it was claimed that the Dutch computer industry, a boom area at this time, is losing around \$30 million annually from the illegal sale of copied software.

According to SPF spokesman Marinus van Heertun, there will be a continued buildup of action against software piracy.

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Editorial

THE SPIRIT OF '85

There's a happy symbolism, as we see it, in the year-end opening of Russ Solomon's latest store. We're referring to the new Tower outlet in Washington, D.C., which is almost certain to become as popular and publicity-prone, as the chain's superstores elsewhere.

We hope that the commitment to growth, innovation and excitement typified by Tower will become the Spirit of '85 for the music and home entertainment industry as a whole.

There are early indications: this weekend's Consumer Electronics

Show, for example. This promises more exhibitors and more attendees than at any previous Winter CES. And, of course, the many and different "razors" on display inside the Las Vegas Convention Center are nothing without "blades."

Another pointer is the early activity surrounding the 1985 National Assn. of Recording Merchandisers convention, set for Florida in late March. Billed as a "Gala Celebration of Music & Video," it will carry forward the theme articulated by Licorice Pizza's Jim Greenwood in

his 1984 NARM convention speech. There are, he said then, at least seven streams of revenue and income opportunity for music and home entertainment merchandisers: prerecorded audio, prerecorded video for sale, prerecorded video for rental, accessory and care product, boutique product reflecting the lifestyle of the audio/video culture, blank tapes and disks, and entertainment-oriented computer software.

A few weeks before Tower's Washington store opened another

major U.S. merchandiser reiterated the expanding role of software. Wilfred Schwartz of The Federated Group, participating in Morgan Stanley's 10th annual retail forum in New York, observed, "The sound of music is with us everywhere; music is a part of every life, and home entertainment, in some form, is a part of every household."

That reality, for all our industry's manufacturers, distributors and retailers, as for Federated, is a happy augury for the Spirit of '85.

Home Video Opportunities

PROFITING FROM SPECIAL INTERESTS

BY HERB FISCHER

Way back in 1980 and 1981, when the home video industry was in its infancy, the major studios were in agreement about one thing: The only way to make a healthy profit was to market blockbuster titles that everyone had heard about and wanted to see.

Promoting these films was relatively easy. They had already made a powerful and relatively recent impact. As a result, there were some marketers who relaxed their creative muscles and simply packaged the titles in their original motion picture imagery.

In less than three years, however, the situation has changed dramatically. There is finally a viable market for special interest home video material. Actually an umbrella category, "special interest" programming encompasses many different formats: magazine and news shows, kidvid, music video, how-to, cult favorites and classic films. There are probably many more that can be added to this list.

According to at least one recently published study, the audience for special interest material now comprises more than 20% of the home video market. It is expected to rise to 42% by 1988.

There are at least two good reasons why this new market evolved. First, there are only so many blockbuster films to go around. And second, the home VCR market has

grown to such a phenomenal degree that it can support programming aimed at fractional segments of that market.

But satisfying these special interests presents a more demanding marketing challenge. It's necessary to marshal an extraordinary amount of time, energy and talent, to develop effective campaigns di-

rected at these sub-markets. Failure to do so can quickly lead to a needlessly stunted marketplace, creating a false impression that the product itself is bad.



'Special interest material now comprises more than 20% of the market'

Herb Fischer is vice president and general manager of Key Video, based in La Jolla, Calif.

rected at these sub-markets. Failure to do so can quickly lead to a needlessly stunted marketplace, creating a false impression that the product itself is bad.

Our own experience may be instructive. When we went into business, our programming philosophy was that a significant proportion of our release schedule would be made up of such special interest material as cult favorites and classic films. These are often identified as silver screen blockbusters from the '30s and '40s, the Golden Age of Holly-

wood. Like other home video companies involved in this area, we had to identify our potential audience in order to forecast sales with some accuracy, and to target the special characteristics of this group. It was also necessary to build excitement about specific programming genres, and that has a lot to do with impact—a

seemingly ephemeral quality, but one that shouldn't be underestimated. We have all seen some home video companies fare poorly with special interest product. My assessment is that they failed to create any impact for these films. It was one common element that continually made itself known by its absence.

Instead of building marketing campaigns around a sharply defined group of "one-category" films, too many companies release overly diverse schedules and rely on market-

ing campaigns that are equally nebulous. This can only lead to loss of impact.

The quality of impact has always struck me as particularly important. To muster as much as possible, I've advocated releasing titles in concise groups, or "collections" of films. This way they would not get lost in a hodgepodge of unrelated titles. Our consumers began to take notice; they began to await our releases with anticipation.

Our success as a special interest marketer must prove something, especially to the naysayers who said it couldn't be done. There is indeed an active universe of classic film enthusiasts, just as our initial market research indicated. And that research told us that our audience is younger than we originally thought. Most are 28 to 40 years of age. They are affluent and college educated.

Another thing we did was to pay special attention to public relations in gaining visibility and awareness. PR was able to do something for us which advertising alone couldn't: excite the media and, in turn, the trade and consumers.

The expanding home video universe means that my company, as well as others—perhaps yours—can increase marketing efforts on special interest material. If we do our job right, the day is not far off when the phrase "home video" will bring to mind many forms of programming—not just blockbuster films.

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.

BACK TO BASICS

I used to watch MTV frequently to see and hear new bands I wouldn't experience otherwise. But now it's dominated by the same stuff heard on all the top 40 and AOR stations. And since I find a good many of these videos either sick or stupid, I've been watching a lot less.

Video can be a magnificent and innovative way of exposing music, but until I start seeing some more creativity and a lot less garbage, I'll stick to my stereo.

Todd Post
Moorhead, Minn.

CROCODILE TEARS

Walter Wager's commentary (Dec. 8) on the music industry's copyright woes was appreciated. However, I would like to make a suggestion to improve the industry's credibility.

When sending out press kits such as the "basic, factual" ones Wager proposes, or the flagrantly bogus hype that arrives in the mail every day, how about leaving out the unauthorized copies of magazine and newspaper articles? My articles are as precious to me as your music is to you, yet I have hundreds of cases over the years where record companies and PR firms have run off copies of reviews and stories without asking permission, let alone offering a nickel's compensation.

Not that I'd like to get paid, or that I really give a damn. But it is instructive that the same industry that sobs so mightily over home tap-

ing practices the opposite of what it preaches. I promise never again to complain about this meaningless (probably even useful) infringement of my work, just as soon as the record industry acknowledges that home taping is a scapegoat and a diversion from more significant industry problems.

Dave Marsh, Editor
Rock & Roll Confidential
Maywood, N.J.

ASSESSING BLAME

It was with extreme disappointment that I read Billy Squier's assertion (Billboard, Nov. 24) that my work on his video "Rock Me Tonight" had hurt his career.

Although we agreed initially that the concept, style and execution of the clip would be a collaborative effort, he quickly and effectively took control of the project, dictating all the elements which he now says

were forced upon him. No detail was approved or included without Billy's careful scrutiny. If the clip presented "pop star pretensions" and "sexual ambiguity," it was because Billy got what he wanted. If anything, I tried to toughen the image he was projecting.

Finally, both the editor, Peter Sternlicht, and I became so frustrated by our lack of involvement that we insisted our names be omitted from the credits. Let there be no doubt, "Rock Me Tonight" was a Billy Squier video in every sense. If it has damaged his career he has no one to blame but himself.

Kenny Ortega
Sherman Oaks, Calif.

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Vice Presidents:

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Mike Hennessey, **Managing Director**

International Operations;

John B. Babcock, **Product Development**;

Ann Haire, **Circulation**;

William H. Evans Jr., **Treasurer**;

Mary C. McGoldrick, **Personnel**;

Paul Curran, **Trade Group**

Corporate Managers;

Marie R. Gombert, **Production**

Raymond H. Heitzman, **Atex System**



Great Reasons To Party. GRP recording artist Diane Schuur takes a trip from her Seattle home base to visit the label's chiefs Larry Rosen, left, and Dave Grusin, and to celebrate the success of her album "Deedles."



By George! George Wein, organizer of the annual Kool Jazz Festival, gets a Commendation of Excellence plaque from BMI for his many dedicated years of supporting the genre. Shown with him at a reception following the B'nai B'rith Music & Performing Arts meeting in New York are BMI president Ec Cramer, Wein and BMI vice president Al Feilich.



Sessions in Question. Ramones leader Joey Ramone, left, teams up with Richie Sotkis, of heavy metal act King Flux, for an impromptu songwriting session in New York. The collaboration's first result is the anthemic "Rock And Roll Is The Answer," to be released on a yet-unnamed label.



T Time. Multi-media artist Mr. T makes a visiting round at Children's Hospital in Los Angeles to celebrate the release of his MCA album and video "Be Somebody Or Be Somebody's Fool." Mr. T's bodyguards, from left, are MCA Distributing's Bob Schnieders, MCA Records' Kent Crawford, MCA Distributing's John Burns, MCA promotion man Ernie Singleton, the distribution wing's John Allison, and MCA's black music vice president Jherri Busby.



Angel on the Airwaves. Angel recording artist Itzhak Perlman conducts the first autograph session at Tower's new Lincoln Center outlet in New York, while staffers from the city's classical station WQXR stand by for a live broadcast of the event. Standing are Angel's Tony Caronia, left, and Mark Forlow. Seated are Perlman, left, and WQXR's Bob Sherman.



Singers of the Century. Opera stars come in force at a New York reception to celebrate the RCA Red Seal release of "RCA/Met: 100 Singers, 100 Years," an eight-album tribute to the Metropolitan Opera's artists. Standing from left are former RCA Records president George Marek, Rosalind Elias, Rose Bampton, Jerome Hines, Red Seal's Thomas Shepard, RCA president Robert Summer, Anna Moffo, Sherrill Milnes, Licia Albanese, Jarmila Novotna and Patrice Munsel.



Stopping To Smell the Roses. Don George, author of "The Yellow Rose Of Texas," stops by the offices of New York's Environmental Fragrance Technologies to get a whiff of the scented version of his classic tune. EFT promises "Aroma Disc" tributes to cities and states in the near future. Pictured from left are EFT president Hank Wasiak, George, Planetary Music's Phil Kahl and EFT marketing director Laura Tencer.

LARSON READS WCMF'S PULSE

Programmer Plans To 'Update' Rochester AOR Outlet

ROCHESTER "Basically, what I'm going to do is update the radio station musically—make it a little more familiar, keeping in mind the heritage and image that it has developed," says John Larson, the newly appointed PD of Rochester's AOR institution WCMF.

"Right now the station is very personality-oriented, and that's definitely something I don't want to change," says Larson, who cites 10 p.m. to 2 a.m. jock "The Weasel" as having particularly great appeal and visibility. "The talk on the street is tremendous. Everybody knows this guy."

Larson's affinity for feeling the street pulse through research dates back to his first PD post in his hometown of Rockford, Ill. "I was hired to do middays on WROK," he recalls. "After I was there a short period of time, the manager came to me and said they were taking the FM from easy listening to AOR and wanted to know if I wanted to be a part of it."

"My career up to that point," Larson continues, "had been on the air on top 40 stations—WROK, KSTT Davenport, working in Evansville with Jim Wood and Buddy Scott—but it sounded interesting. After a while they asked if I wanted to be a PD."

"On the AM we were using Jack McCoy's RAM Research, and it was obviously impossible to research two completely different audiences on one system, so I asked Jack about adapting it to AOR. Initially he said, 'I don't think you can research a blum cuts,' but I pushed him on it, and within a month he

called our owner, Verne Nolte [the man who, in addition to owning the Rockford properties, holds the patent for inventing the stop tone employed in virtually all cart machine technology] and said, 'Tell John he has a system.'

"What I did in Rockford," Larson notes, "was just to use the top 40 formatics I had learned over the years, adapting them to AOR. That, and the research we were able to put together, took us from a 5.8 to a 13.2."

Larson's programming then caught the ears of Bobby Hattrick, who in 1980 brought him to Doubleday Broadcasting to program Detroit's WLLZ, where he and the consultant became fast friends. "Bobby's research without a doubt is the best system I've worked with," says Larson. "Not only is it accurate, but he's found a reliable way to test for burn. Using his system, WLLZ debuted at a 7.6 and followed that with a 9.2."

Moving within the company to WAVA Washington in 1982, Larson remained at the helm of the AOR outlet until its switch to top 40 in the fall of '83. At that point he was reassigned to Chicago's WMET, where he's been serving as assistant PD and 10 p.m. to 2 a.m. personality.

"Doubleday has been a great learning experience," asserts Larson. "Both Bobby and Gary Stevens have provided me with insights and ideas I know are going to help me here and in the future."

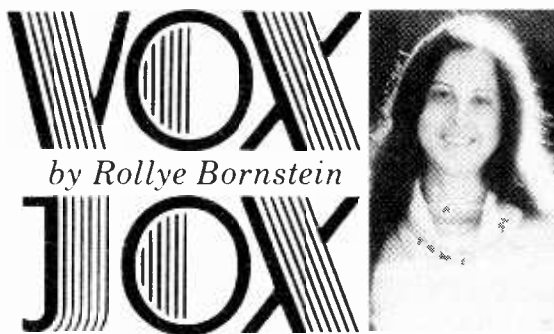
Larson, who replaces Trip Reeb—who ironically left WCMF to program WMET, returning once Doubleday acquired the Chicago

property from Metromedia—will be aided by consultant Jeff Pollack and Stoner national PD Peter McLain.

Larson sees the real competition for the station—which has slipped in the Birches over the past year and a half from about a 16 to an 8—not from another AOR. "We're pretty much alone in the format," he notes, "but there are two top 40s which have made great inroads: Q-92 (WMJQ), which jumped in the Birch from an 8 to a 12.5, and WPXY, which was recently bought by Sunny Joe White's group, is in there at around 9."



Julio Hoopla. WYNY New York air talent Steve O'Brien, right, and station promotion manager Leslie Juceam come loaded with roses to greet Julio Iglesias during his opening night performance at Radio City Music Hall, for which O'Brien served as MC.



W KZQ MYRTLE BEACH program director and midday personality Chris William foregoes sand, surf and beach music even, moving inland and about 100 miles to the Metrolina area, where he'll do evenings on Randy Kabrich's WROQ Charlotte . . . Speaking of which, it's sad to note the passing of John Foley. Known for the past several years as a record rep (Capitol, MCA, Elektra and PolyGram), Foley handled middays as "Melvin the Grocery Boy" on 'ROQ in the '60s during its "Big WAYS" heyday. He was 43.

The country competition is heating up in the nation's capital, as WPKX (Kix 106) has snatched WMZQ call-in comedienne Rita Bentley. Bentley, a programming assistant at Richmond's WRVQ, became so popular phoning 'MZQ's Jim London as Rita Bodine (from Short Pump, Va., where she lives in a trailer park with her four kids and mother, supporting the group by driving a truck for the local creamery, selling cosmetics on the side) that Kix made her an offer she couldn't refuse. Consequently, those wanting to keep up with her soap opera-like experience will now have to check out Kix's John Bodnar.

All those rumors about the sale of BENI's Pittsburgh "Music Of Your Life" outlet, WJAS, have finally been confirmed, as \$1.5 million makes Tony Renda the station's fifth owner in 11 years. As you'll remember, WJAS was the NBC property that became 13Q (WKTQ) under Cecil Hefel's ownership until Nationwide purchased it, dumping 13Q but retaining the WKTQ calls. From there BENI purchased the property, bringing back the WJAS handle.

If you've been keeping track, you'll also know that Renda, who purchased easy listening WSHH from Nationwide last year, owns WIXZ-AM in McKeesport, which he'll have to sell in order to purchase WJAS, where GM Bill Brant will be staying.

Looking for a morning man? How about EZ 105 Miami's Mike Taylor? As Bill Tanner comes in (separate story, this page), Taylor heads out and can be reached at (305) 443-8510. His other credits include a.m. drive on San Francisco's KYA-FM . . . Did someone say San Francisco? If we haven't told you already, KZAP Sacramento's Chris Miller (also a former KLOL Houston PD) comes to the Bay Area to program CBS's KRQR.

DOWN IN L.A., Jeff Gonzer returns to KMET after a brief hiatus as a vidiot for Ted Turner's short-lived Cable Music Channel. Leaving the Mike Harrison-programmed outlet is Jim Ladd. And while we're bringing Harrison's name into the picture, we should mention his upcoming "Rockers '85" convention. We'd tell you it was going to be great even if we weren't on the advisory board, so make your plans now for March 10-13 at the Sheraton Premier Hotel. You can get all the info you need from (818) 343-3952.

Across town at KRLA, the word is out that Mike

Wagner is in. The former KIIS L.A. PD comes back to the market, programming the AM oldies outlet under operations director Jay Clark—who, we're delighted to report, has announced he'll retain the services of our fave, Johnny Hayes. For a minute there we thought we'd have to leave the market. After all, what's lunch without the Johnny Hayes Countdown?

Speaking of leaving the market, we returned, and not a moment too soon. Running out of gas in the Baltimore tunnel not only gave us a chance to learn a brand new cluster of obscenities from the colorful truck drivers, but also caused us to happen upon WEBB. (The tunnel is wired for AM, and WEBB at 1360 proved to be one of the highlights of our trip.) The heck with urban; we're talking East Coast r&b with Chuck Max, who not only played some of our faves and entertained us with rapid-fire rap, but made us laugh when he gleefully told a contest caller, "You're sure a happy loser!" . . . We also checked out Ellen Sullivan on WYRE, which kept us entertained until Triple A arrived.

Christmas brought with it a great dinner courtesy of KGfJ L.A.'s Barry Richards, where we ran into another golden great. Depending on where you heard him, you might know him as Gentleman Jim Madison (from Mack Richmond's WPGC Washington), Mark

WZKQ's William leaves the beach for WROQ

Allen, Walt The Jones Boy or Rob Roberts (all on Harry Averil's WEAM in D.C.) or Texas Walt Robin from Dallas' KVIL, KLIF, KFJZ and KXOL. These days he's hitting Hollywood big, producing martial arts movies, including his latest project, "The Man In Black," in which Richards will have a bit part. Anything for a turkey dinner, huh? We plan on plying him with filet mignon, hoping for a speaking part.

We also want to thank all the friendly folks at WFIL Philadelphia, including GM Bruce Holberg, for that great Christmas party. The invites said no spouses, so Joey Reynolds took us along as his mistress. When that didn't play, we just claimed to be eating Jerry Blavat's meal, since he seemed to be off doing another record hop with hundreds in attendance. The city is obviously in a time warp, but who are we to tell them 1962 has passed?

FROM AMATURO to Amaturgo goes Jim Snowden, who resigned his national PD post headquartered at Amaturgo's KMJQ Houston in order to take over Ken "Spider" Webb's place on Inner City's WBLS New York a few months back. This time he replaces Steve Harris as PD of Detroit's WDRQ.

Maybe Gary Hoffman should have stayed at Indy's Apple. The former WZPL PD, who exited for cross-town WNAP nine months ago, is now exiting that post. He's being replaced by WFYR Chicago music director John Wetherbee.

Adding VP to his GM title at Scconnix's KFKF-AM-FM Kansas City is Tom Bresnahan . . . Moving up in the Infinity chain is WIVY Jacksonville VP/GM Tom Chiusano, who takes up that post at New York's WKTU now that WIVY is about to change hands (the sale to Gilmore is expected to be approved any moment now).

(Continued on page 15)

Bill Tanner Leaves WASH To Return to South Florida

This story prepared by Bill Holland in Washington and Rollye Bornstein in Los Angeles.

WASHINGTON Bill Tanner—who left top-rated Y-100 (WHYI Ft. Lauderdale/Miami) in January, 1983, after almost a decade of success as PD and morning man, to beef up Metromedia's WASH-FM here—resigned his position at the restructured top 40 station Dec. 18. Tanner is returning to South Florida as program director and morning personality for EZ Communications' WEZI (EZ 105).

Under Tanner's direction, WASH had fallen from the middle of the pack to near the bottom, posting a 2.2 share in the spring Arbitron and a 2.6 this summer, despite highly visible promotion campaigns, one of which awarded one listener a million dollars.

While EZ's Dan Vallie would only confirm that the company and Tanner were at the talking stages, printed reports in the Miami Herald had the move a *fait accompli*. It's also expected that Tanner will be bringing personality Cramer Haas and music director Coleen Cassidy back to South Florida. Leaving EZ 105 is morning man Mike Taylor.

Unconfirmed speculation in the market had the AC outlet—the former easy listening WYOR, licensed to Coral Gables—moving in an ur-

ban direction while marketed as a mass appeal facility. At present, Miami, a predominantly ethnic and largely Hispanic market, is served by only one full-time urban station, WEDR (99.1), which many believe does not live up to the format's potential.

Tanner, while less than successful in D.C., has a proven track record in integrating the general market top 40 approach with the specialized direction of urban Y-100, which has continued to build on its success under PD Robert Walker and morning man Sonny Fox since his departure.

Carl Brazzell, president of Metromedia Radio, released a statement about Tanner's resignation from WASH in which he said the programmer had "requested an early release from his contract." He added that "after several days of discussion, I decided we did not want to stand in the way of this opportunity." Tanner was unavailable for comment.

While sources say that WASH's advertising revenues had plummeted since Tanner's arrival, GM Jim Smith would not comment on financial conditions. However, Smith did attest that he's happy with the way the station sounds and hopes that the present staff will stay on, "although some might decide to go with Bill."

Billboard RADIO AWARDS

RULES

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

BILLBOARD RADIO AWARDS 1984 ENTRY FORM

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

CATEGORY ENTERING: (check one only)

_____ STATION OF THE YEAR
 in present format since: mo: _____ yr: _____

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

_____ PERSONALITY OF THE YEAR
 daypart _____ since: mo: _____ yr: _____

_____ INTERNATIONAL PERSONALITY OF THE YEAR
 military _____ commercial _____
 market: _____ daypart _____

_____ FEATURED PROGRAMMING
 station produced _____ syndicator/network produced _____

MARKET INFORMATION:

(American entrants state Arbitron market served and size)
 MAJOR 1-30 # _____ market _____
 MEDIUM 31-100 # _____ market _____
 SMALL 101-over # _____ market _____
 (Canadian applicants state market and metro population: _____)

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

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

Washington Roundup

BY BILL HOLLAND

UNITED BROADCASTING was presented with a *big* Christmas present from the FCC: a renewal license for its once naughty-not-nice

Larry Knight Dies at Age 38

SAN DIEGO The death of veteran programmer Larry Knight here Dec. 17 following a two-month bout with pneumonia shocked and saddened those who knew the 38-year-old broadcaster, who until his death programmed KLZZ here.

Knight, never a household name in broadcasting, quietly and often anonymously added much to some of America's great radio stations. Working with George Johns at Fairbanks Broadcasting, Knight programmed Indianapolis' WIBC, after a stint as PD of co-owned WRMF in Titusville. After moving into the challenging role of manager of Fairbanks' WIBG (WZZD) Philadelphia, Knight went on to San Diego, where he saw KCBQ through its transition to country before joining Jefferson Pilot in Miami.

Knight programmed AC outlet WGBS there until the announcement of its switch to news/talk. Returning to San Diego, he again teamed up with Johns at KLZZ, repositioning the former KPRI in its currently successful "Class" approach.

Beyond formatics, "Class" described Knight, whose friendship, integrity and gentle nature will not soon be forgotten by those fortunate enough to know him. He is survived by his mother and two children.

Coyote McCloud Ready To Howl Again in Nashville

NASHVILLE Retirement from radio was short-lived for Nashville radio personality Coyote McCloud, who exited his KX 104 (WWKX Galatin) "Good Time Morning Show" to pursue a full-time recording career earlier this year. As of Jan. 7, McCloud again returns to the world he knows best, this time in the morning slot at Y-107 (Lebanon's WYHY).

McCloud's early retirement followed the initial success he had with a novelty duet he recorded with Wendy's septuagenarian Clara ("Where's the beef?") Peller. The hamburger chain had supposedly agreed to do a video with McCloud and Peller, but the \$125,000 budget never came through, according to McCloud.

McCloud, who is also seen as local host of the Elvira horror movie show on WZTV-17, replaces Dr. Dave, who joined the station last September in the morning slot and now moves to afternoon drive. After first rising to prominence in Nashville as night personality from 1972-74 on WMAK-AM under PD Scott Shannon, McCloud joined KX 104 in 1978 after a stint on Atlanta's WQXI.

FM property in D.C., WOOK (now WDJY). United convinced the full Commission that its current clean-as-a-whistle management can do a good job, so, in a three to one vote in closed session Dec. 19, the FCC overturned the August, 1983 Review Board decision stripping the station's license. Who says Santa isn't real?

THE DAYTIME BROADCASTERS ASSN. (DBA) announced Dec. 18 that the group will merge with the NAB effective Jan. 5. The agreement will become effective after ratification by the DBA board of directors on Jan. 4 at NAB headquarters. The Daytimers group will then disband and urge all of its members to join NAB. DBA had announced months earlier that it wished to merge with either NAB or NRBA, and both organizations made presentations. DBA announced its intentions to go with NAB at that organization's convention last April.

THE LAST FCC OPEN MEETING of 1984 dealt with several important radio issues. Among them: the announcement of the 689 communities that will be allotted new FM "drop-in" channels as a result of the Commission's Docket 80-90 decision to seed the country with new FMers,

and a decision on a compromise multiple ownership rule which had been hammered out between the Commission and Congressional leaders the week before.

The new 12-12-12 station holding rule won't affect AM or FM owners (except for the fact that there is now no "sunset" provision stating the FCC will reevaluate its rule in six years), and it will permit groups to own 12 television properties as long as the stations do not reach more than 24% of the national viewing audience. This will help indies and also limit the growth of the major networks, which Congress wanted. Also in the compromise: a minority enhancement to extend the maximum number of stations to 14 if two of them are minority-controlled.

A FEW CLASS II STATIONS that were notified by the FCC in early December of approved power increases for post-sunset operation got a surprise: a note that they must cut their power, or else they'd be in violation of a Canadian treaty. All Class IIs on 1580 kHz, and those new on the air since the initial 1983 power calculations, are affected. The Commission says most Class IIs are not affected. The Commission explains that "the directional antenna information was incorrect in the FCC database." In other words, a foulup.

WMLX Switches to Oldies Cincinnati Outlet Gets New Calls

CINCINNATI The new year brings with it some newer music—relatively speaking—for WMLX here, the city's "Music Of Your Life" outlet. Dropping both the nostalgia format and associated call letters, WMLX becomes WJJO on Tuesday (1), with an oldies approach encompassing the late '50s to the early '70s.

The switch returns the top 40 format to the 1230 dial position, where as WUBE-AM in the early '60s the station once rivaled WSAI for dominance among local teens. Switching to country shortly thereafter, the former Plough outlet, now owned by DKM Broadcasting, again found itself competing with WSAI in the '70s, which likewise abandoned its top 40 stance for country several years later. In September, 1981, WUBE-AM dropped its country approach, still successful on WUBE-FM, adopting the WMLX identity.

With an emphasis on the mid to late '60s, the new format will span

the rock'n'roll years from the late '50s to the early '70s, according to acting GM Todd Leiser. He defines the approach as "filling a void on the AM dial," with pre-tested oldies targeted to appeal to the 25-to-49 set.

But music won't be the only throwback to the past, according to operations manager Paul O'Brien, who has announced the hiring of WQXY Baton Rouge's Chuck Dees as program director and afternoon drive personality. "We're going to encourage active participation on the part of the listeners," says O'Brien, adding that he hopes to recreate the excitement and rapport existing in top 40's "golden years."

One thing not a throwback to the former WUBE-AM is the recently revised coverage. With new FCC rulings, the Class IV outlet no longer has to cut back to 250 watts at night. With 1 kw full-time, notes Leiser, "We'll have as much power at night as WKRC-AM."

Lee Michaels Dies in Car Accident

ATLANTA Lee Michaels, president of Burkhart/Abrams' "SuperStars" format division, died here Dec. 18 in a car accident. He was 37.

A seven-and-a-half-year veteran of the consultancy and program supplier here, Michaels was "crucial to the development" of Burkhart/Abrams' AOR format, says the company's vice president of research and development Jon Sinton. He joined Burkhart/Abrams in 1977 after five years with KISW Seattle, one of the consulting firm's first clients for the "SuperStars" format. Sinton says Michaels was hired for

"his ability to work with" the now 14-year-old program, noting that Michaels was Kent Burkhart and Lee Abrams' first employee, promoted to a full partner in 1979.

"He was a free spirit," says Sinton, who credits Michaels with an "exceptional orientation towards talent" and a "knack for critical analysis." Sinton also says Michaels was a "great educator. Many program directors owe their education to him."

Michaels, a divorcee, is survived by his nine-year-old daughter Erika.

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

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

BAND AID
DO THEY KNOW IT'S CHRISTMAS

CYNDI LAUPER
MONEY CHANGES EVERYTHING

JOHN FOGERTY
THE OLD MAN DOWN THE ROAD

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

WKCI (KC-101) New Haven, CT
WJBQ Portland, ME
WSPK Poughkeepsie, NY
WPRO-FM Providence, RI
WMJQ Rochester, NY
WPXY Rochester, NY
WGFM Schenectady, NY
WFLY Troy/Albany, NY
WRCK Utica/Rome, NY

NATIONAL
178 REPORTERS

	NEW ADDS	TOTAL ON
BAND AID DO THEY KNOW IT'S CHRISTMAS COLUMBIA	58	98
SHEENA EASTON SUGAR WALLS EMI-AMERICA	51	106
CYNDI LAUPER MONEY CHANGES EVERYTHING PORTRAIT	47	110
JOHN FOGERTY THE OLD MAN DOWN THE ROAD WARNER BROS.	46	104
NEW EDITION MR. TELEPHONE MAN MCA	42	62

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

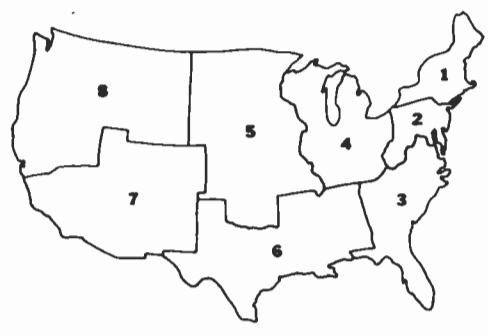
JOHN FOGERTY
THE OLD MAN DOWN THE ROAD

SHEENA EASTON
SUGAR WALLS

CYNDI LAUPER
MONEY CHANGES EVERYTHING

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

WTYX Jackson, MS
KKYK Little Rock, AR
KBFM McAllen-Browns, TX
WMC-FM (FM-100) Memphis, TN
WJDQ (Q-101) Meridian, MS
WABB-FM Mobile, AL
WHHY-FM Montgomery, AL
WVKX (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

JOHN FOGERTY
THE OLD MAN DOWN THE ROAD

SHEENA EASTON
SUGAR WALLS

NEW EDITION
MR. TELEPHONE MAN

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

NEW EDITION
MR. TELEPHONE MAN

BAND AID
DO THEY KNOW IT'S CHRISTMAS

CYNDI LAUPER
MONEY CHANGES EVERYTHING

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

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

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

SHEENA EASTON
SUGAR WALLS

BAND AID
DO THEY KNOW IT'S CHRISTMAS

CYNDI LAUPER
MONEY CHANGES EVERYTHING

KKXX Bakersfield, CA
KIMN Denver, CO
KOAG (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

NEW EDITION
MR. TELEPHONE MAN

BAND AID
DO THEY KNOW IT'S CHRISTMAS

CYNDI LAUPER
MONEY CHANGES EVERYTHING

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
WB JW 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

BAND AID
DO THEY KNOW IT'S CHRISTMAS

CYNDI LAUPER
MONEY CHANGES EVERYTHING

JOHN FOGERTY
THE OLD MAN DOWN THE ROAD

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

KJYO (KJ-103) Oklahoma City, OK
KQKQ Omaha, NE
KKLS-FM Rapid City, SD
KKRC Sioux Falls, SD
KHTR St. Louis, MO
KD VV 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

BAND AID
DO THEY KNOW IT'S CHRISTMAS

SHEENA EASTON
SUGAR WALLS

CYNDI LAUPER
MONEY CHANGES EVERYTHING

KYYA Billings, MT
KBBK Boise, ID
KTRS Casper, WY
KMGX Fresno, CA
KYNO-FM Fresno, CA
KGHO Hoquiam, WA
KOZE Lewiston, ID
KHOP Modesto, CA
KOSO Modesto, CA
KIDD Monterey, CA

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

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

NATIONAL

195 REPORTERS

NUMBER REPORTING

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REGION 1

CT,MA,ME,NY State,Rt,VT

ALPHAVILLE
BIG IN JAPAN

BAND AID
DO THEY KNOW IT'S CHRISTMAS

DARYL HALL & JOHN OATES
METHOD OF MODERN LOVE

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

REGION 3

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

TEENA MARIE
LOVER GIRL

BAND AID
DO THEY KNOW IT'S CHRISTMAS

DARYL HALL & JOHN OATES
METHOD OF MODERN LOVE

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 Savannah, GA
Record Bar Durham, NC
Sounds Familiar Columbia, SC
Specs Miami, FL
Starship Records Savannah, GA
Tara Records 1-Stop Atlanta, GA
Tidewater One-Stop Norfolk, VA
Tracks Records Norfolk, VA

REGION 5

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

GLENN FREY
THE HEAT IS ON

DARYL HALL & JOHN OATES
METHOD OF MODERN LOVE

BAND AID
DO THEY KNOW IT'S CHRISTMAS

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 St. Louis, MO
Musicland Minneapolis, MN
Record Bar Norman, OK
Record Bar Cedar Rapids, IA
Streetside Records St. Louis, MO
The Record Shop Edina, MN

REGION 7

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

TOMMY SHAW
LONELY SCHOOL

BAND AID
DO THEY KNOW IT'S CHRISTMAS

KOOL & THE GANG
MISLED

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 Anaheim, CA
Record Bar Colorado Springs, CO
Record Bar Salt Lake City, UT
Record Retreat Los Angeles, CA
Show Industries Los Angeles, CA
Sound Barrier Tucson, AZ
Tower Anaheim, CA
Tower El Cajon, CA
Tower Las Vegas, NV
Tower Los Angeles, CA
Tower Panorama City, CA
Tower San Diego, CA
Tower San Diego, CA
Tower Sherman Oaks, CA
Tower Tempe, AZ
Tower Records West Covina, CA
Wherehouse Mission Valley, CA
Wherehouse Entertainment Gardena, CA

REGION 2

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

DARYL HALL & JOHN OATES
METHOD OF MODERN LOVE

ELMO & PATSY
GRANDMA GOT RUN OVER BY A REINDEER

PRINCE & THE REVOLUTION
I WOULD DIE 4 U

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

REGION 4

IL,IN,KY,MI,OH,WI

DARYL HALL & JOHN OATES
METHOD OF MODERN LOVE

BAND AID
DO THEY KNOW IT'S CHRISTMAS

GLENN FREY
THE HEAT IS ON

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 Belleville Park, IL
Rose Records Chicago, IL
Scott's 1-Stop Indianapolis, IN
Sound Video One Stop Niles, IL
The Record Store Chicago, IL
Vinyl Vendors Kalamazoo, MI
Wax Works Owensboro, KY

REGION 6

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

DARYL HALL & JOHN OATES
METHOD OF MODERN LOVE

BAND AID
DO THEY KNOW IT'S CHRISTMAS

KOOL & THE GANG
MISLED

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 8

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

KOOL & THE GANG
MISLED

BAND AID
DO THEY KNOW IT'S CHRISTMAS

TEENA MARIE
LOVER GIRL

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

FOR WEEK ENDING JANUARY 5, 1985

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	1	8	DON HENLEY GEFEN	THE BOYS OF SUMMER
2	2	2	9	BRYAN ADAMS A&M	RUN TO YOU
3	3	3	4	FOREIGNER ATLANTIC	I WANT TO KNOW WHAT LOVE IS
4	4	5	7	THE KINKS ARISTA	DO IT AGAIN
5	6	7	7	GIUFFRIA CAMEL/MCA	CALL TO THE HEART
6	9	17	5	PHILIP BAILEY COLUMBIA	EASY LOVER
7	5	4	10	PAT BENATAR CHRYSALIS	WE BELONG
8	12	16	8	JOHN PARR ATLANTIC	NAUGHTY, NAUGHTY
9	7	10	6	BRYAN ADAMS A&M	IT'S ONLY LOVE
10	8	9	13	BRUCE SPRINGSTEEN COLUMBIA	BORN IN THE U.S.A.
11	13	15	5	TRIUMPH MCA	SPELLBOUND
12	37		2	JOHN FOGERTY WARNER BROS.	THE OLD MAN DOWN THE ROAD
13	15	13	7	DEEP PURPLE MERCURY	PERFECT STRANGERS
14	18	33	3	DON HENLEY GEFEN	SUNSET GRILL
15	19	26	7	DEEP PURPLE MERCURY	KNOCKING AT YOUR BACK DOOR
16	10	6	11	JULIAN LENNON ATLANTIC	VALOTTE
17	14	12	9	JOHN CAFFERTY & BEAVER BROWN BAND SCOTTI BROS.	TENDER YEARS
18	22	27	4	JULIAN LENNON ATLANTIC	TOO LATE FOR GOODBYES
19	17	8	12	BOB SEGER & THE SILVER BULLET BAND CAPITOL	UNDERSTANDING
20	26	39	3	SURVIVOR SCOTTI BROS.	HIGH ON YOU
21	29	42	4	REO SPEEDWAGON EPIC	CAN'T FIGHT THIS FEELING
22	16	11	12	RODGER HODGSON A&M	HAD A DREAM
23	20	21	4	PAT BENATAR CHRYSALIS	DIAMOND FIELD
24	30	24	7	KROKUS ARISTA	OUR LOVE
25	27	34	7	AUTOGRAPH RCA	TURN UP THE RADIO
26	33		2	BRUCE COCKBURN GOLDEN MOUNTAIN/A&M	IF I HAD A ROCKET LAUNCHER
27	24	20	12	HONEYDRIPPERS ES PARANZA	ROCKIN' AT MIDNIGHT
28	NEW			GLENN FREY MCA	THE HEAT IS ON
29	NEW			BILLY SQUIRE CAPITOL	EYE ON YOU
30	11	14	9	TOTO COLUMBIA	STRANGER IN TOWN
31	34	43	4	U2 ISLAND	WIRE
32	44		2	BAND AID COLUMBIA	DO THEY KNOW IT'S CHRISTMAS?
33	31	41	4	LOS LOBOS SLASH/WARNER BROS.	DON'T WORRY BABY
34	23	19	16	U2 ISLAND	PRIDE (IN THE NAME OF LOVE)
35	43	45	3	MOLLY HATCHET EPIC	STONE IN YOUR HEART
36	25	29	5	PLANET.P.PROJECT MCA	WHAT I SEE
37	32	35	4	DAVID BOWIE EMI-AMERICA	TONIGHT
38	21	23	9	EUROGLIDERS COLUMBIA	HEAVEN (MUST BE THERE)
39	NEW			CYNDI LAUPER PORTRAIT	MONEY CHANGES EVERYTHING
40	28	18	10	REO SPEEDWAGON EPIC	I DO'WANNA KNOW
41	35	32	6	BILLY IDOL CHRYSALIS	CATCH MY FALL
42	45	47	3	BRYAN ADAMS A&M	KIDS WANNA ROCK
43	36	25	10	HONEYDRIPPERS ES PARANZA	SEA OF LOVE
44	NEW			TWISTED SISTER ATLANTIC	THE PRICE
45	NEW			DOKKEN ELEKTRA	JUST GOT LUCKY
46	40	46	4	BRYAN ADAMS A&M	SUMMER OF 69'
47	NEW			FOREIGNER ATLANTIC	TOOTH AND NAIL
48	38	28	11	THE CARS ELEKTRA	HELLO AGAIN
49	41	22	16	SURVIVOR SCOTTI BROS.	I CAN'T HOLD BACK
50	47	37	9	AC/DC ATLANTIC	JAIL BREAK

Promotions

LOTTERY COMMISSION SEAT

KRQR San Francisco (AOR)
Contact: Peter B. Collins
 Now that California is getting a lottery, the state is inevitably also getting a lottery commission, and Peter "B for Bucks" Collins feels eminently qualified to sit on the board. Trips to the NAB in Las Vegas aside, Collins says his extensive experience with contests and cash giveaways during his tenure as an AOR air personality should more than make his services attractive to Gov. Deukmejian (FCC regulations concerning lotteries notwithstanding, of course).

Feeling that a letter to the gov was only a start, Collins suggested that his supporters phone the politician in Sacramento with their support. Semi-seriously, Collins concludes, "I know how to make winning thrilling, and the opportunity to give away millions of dollars would be a real thrill for me."

PHONE CALL FOR YOU

WBCY Charlotte (top 40)
Contact: Langley Watts
 WBCY air personality Jeff Wicker, in hopes of raising money for children over the holidays, is attempting to make a phone call from every

Gay Net's List of Affiliates Grows

SAN FRANCISCO George Orwell's predictions notwithstanding, 1984 has been a great year for the National Gay Network here, which has upped its affiliate list from seven to 40 stations with the addition of WWUH Hartford and several overseas outlets.

Adopting the motto "We broke the silence," NGN was formed in 1982 by its producer and news anchor Tom Post. The network, which produces and distributes five minutes of gay-oriented news, made broadcast history of sorts earlier this year as the first homosexual media outlet to air its Presidential campaign coverage live from the floor of both parties' national conventions.

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

phone booth in Charlotte. Beginning on Thursday morning at 6 a.m. and finishing on Saturday night at 6 p.m., Wicker will try for 60 hours of consecutive dialing.

Listeners are asked to help in two ways: by pledging a donation, or by sending in the location of a phone booth. Those responding to either category will be eligible for a drawing for the unmentioned "grand prize." It's also unmentioned exactly whom Wicker plans to call, but the promo does ask that those donating tape a couple of dimes to their check to help defray the Ma Bell charges.

STEVE AND GARRY GO CHRISTMAS SHOPPING

WLS Chicago (contemporary)
Contact: Susan Whitaker
 Last week the infamous duo of Steve Dahl and Garry Meier originated their afternoon drive offering from the toy department of Marshall Field's State St. store. Using wireless mikes, the duo roamed the aisles on a \$5,000 shopping spree while introing the likes of Duran Duran.

The idea was to pick out the season's hottest toys—while playing with them on the air—with the pair's choices being donated to the Ronald McDonald House's annual Christmas party.

CABBAGE PATCH BIRTHDAY PARTY

WCUZ Grand Rapids (country)
 If you have a Cabbage Patch Doll, chances are excellent it was "born" last Christmas. And so it is that WCUZ, in conjunction with Rogers Catalog showroom, is hosting the first annual "Cabbage Patch birthday party." All proud cabbage "parents" are invited to partake in the festivities, including cupcakes and balloons. Those in attendance are

also eligible for the "Cabbage Patch Clubhouse" grand prize.

Additionally, 21 new Cabbage Patch Dolls are being brought into the world by "Dr." Andy Rent, with the winners—er, parents—pre-selected in a WCUZ contest presented with their "offspring."

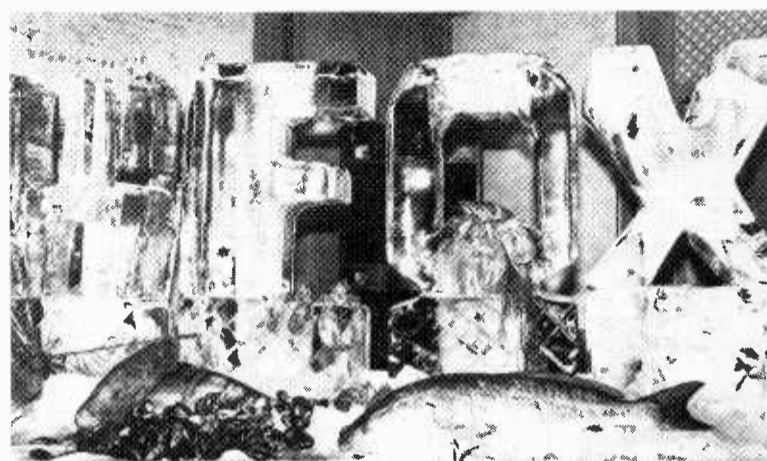
ROLLYE BORNSTEIN

RAB Offering Live 'Background' At Sales Confab

NEW YORK The Radio Advertising Bureau's "Instant Background" report series goes live during the RAB's annual Managing Sales Conference, to be held Jan. 27 at the Amfac Hotel & Resort at the Dallas-Ft. Worth Airport. The half-day session will feature speakers from the banking, auto and appliance, and restaurant and grocery industries, who will address the role of radio in their ad budgets.

The "Instant Background Briefing" may serve as bait for the RAB's newly initiated drive for associate members. By dangling access to its research pool, the on-line "Co-op Network" service and its new magazine Sound Management, the RAB hopes to enlist the support of program distributors, talent agencies, law firms, trade schools and several other industry-related companies.

To boost the program further, the bureau has recruited former WCNX Middletown, Conn. staffer Carolie Collins as a New York account executive and has issued a new sales and marketing kit entitled "Radio Is Supermarketing For Supermarkets."



Fishing for Compliments. WFOX Atlanta lures prospective listeners with an elaborate table spread of ice sculptures and fish during a party celebrating its on-air debut last summer.

A SURE-FIRE HIT CALLED
"ALWAYS"
 by Marco Sison

Heading for the charts

Big action on this record in the mid-west.

Don't miss this hot new single on

Nucleus Records

P.O. Box 111, Sea Bright, New Jersey 07760

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Angie Baby**, Helen Reddy, CAPITOL
2. **Lucy In The Sky With Diamonds**, Elton John, MCA
3. **You're The First, The Last, My Everything**, Barry White, 20TH CENTURY
4. **Kung Fu Fighting**, Carl Douglas, 20TH CENTURY
5. **Cat's In The Hat**, Harry Chapin, ELEKTRA
6. **Junior's Farm/Sally G.**, Paul McCartney & Wings, APPLE
7. **When Will I See You Again**, Three Degrees, COLUMBIA
8. **Laughter In The Rain**, Neil Sedaka, MCA
9. **Only You**, Ringo, APPLE
10. **Boogie On Reggae Woman**, Stevie Wonder, MOTOWN

POP SINGLES—20 YEARS AGO

1. **I Feel Fine**, Beatles, CAPITOL
2. **Come See About Me**, Supremes, MOTOWN
3. **Mr. Lonely**, Bobby Vinton, EPIC
4. **She's A Woman**, Beatles, CAPITOL
5. **She's Not There**, Zombies, PARROT
6. **Goin' Out Of My Head**, Little Anthony & The Imperials, DCP
7. **Ringo**, Lorne Green, RCA VICTOR
8. **Dance, Dance, Dance**, Beach Boys, CAPITOL
9. **The Jerk**, Larks, MONEY
10. **Time Is On My Side**, Rolling Stones, LONDON

TOP ALBUMS - 10 YEARS AGO

1. **Elton John Greatest Hits**, Elton John, MCA
2. **War Child**, Jethro Tull, WARNER BROS
3. **Serenade**, Neil Diamond, COLUMBIA
4. **Verities & Balderdash**, Harry Chapin, ELEKTRA
5. **Back Home Again**, John Denver, RCA
6. **Fire**, Ohio Players, MERCURY
7. **It's Only Rock 'N Roll**, Rolling Stones, ROLLING STONES
8. **Mother Lode**, Loggins & Messina, COLUMBIA
9. **Free And Easy**, Helen Reddy, CAPITOL
10. **Goodnight Vienna**, Ringo Starr, APPLE

TOP ALBUMS—20 YEARS AGO

1. **The Beach Boys Concert**, The Beach Boys, CAPITOL
2. **Roustabout**, Elvis Presley, RCA VICTOR
3. **12 x 5**, Rolling Stones, LONDON
4. **People**, Barbra Streisand, COLUMBIA
5. **Where Did Our Love Go**, Supremes, MOTOWN
6. **Mary Poppins**, Soundtrack, UNITED ARTISTS
7. **A Hard Day's Night**, Beatles, UNITED ARTISTS
8. **The Beatles' Story**, CAPITOL
9. **The Door Is Still Open To My Heart**, Dean Martin, REPRISE
10. **My Fair Lady**, Soundtrack, COLUMBIA

COUNTRY SINGLES—10 YEARS AGO

1. **What A Man, My Man Is**, Lynn Anderson, COLUMBIA
2. **The Door**, George Jones, EPIC
3. **Kentucky Gambler**, Merle Haggard, CAPITOL
4. **Ruby, Baby**, Bill "Crash" Craddock, ABC
5. **Out Of Hand**, Gary Stewart, RCA
6. **Son Of A Rotten Gambler**, Anne Murray, CAPITOL
7. **Like Old Times Again**, Ray Price, MYRRH
8. **I Can Help**, Billy Swan, MONUMENT
9. **My Women's Man**, Freddie Hart, CAPITOL
10. **U.S. Of A**, Donna Fargo, ABC/DOT

SOUL SINGLES—10 YEARS AGO

1. **Boogie On Reggae Woman**, Stevie Wonder, TAMLA
2. **Kung Fu Fighting**, Carl Douglas, 20TH CENTURY
3. **You're The First, The Last, My Everything**, Barry White, 20TH CENTURY
4. **When Will I See You Again**, Three Degrees, PHILADELPHIA INTERNATIONAL
5. **Funky President (People It's Bad)**, James Brown, POLYDOR
6. **She's Gone**, Tavares, CAPITOL
7. **Whatever You Got I Want**, Jackson 5, MOTOWN
8. **Without Love**, Aretha Franklin, ATLANTIC
9. **Heavy Fallin' Out**, Stylistics, AVCO
10. **Long As He Takes Care Of Home**, Candi Staton, WARNER BROS

VOX JOX

(Continued from page 10)

IF YOU'RE wondering what else psychic Micki Dahne had to say that we didn't print in the last issue, or perhaps you want to give your listening audience a shot at her predictions, that phone number is (305) 620-3810, or you can drop her a line at P.O. Box 630337, Miami, Fla. 33163.

The name Charlie Parker, always synonymous with WDRC, is now affiliated with another Hartford property as the veteran PD comes out of retirement to provide creative services for WHCN there. The passing of 1984, by the way, marks Charlie's 40th anniversary in radio.

Looking for oldies with KHOW Denver's "The Boogiemani"? Well, you'll still find the oldies in the 7 to 11 p.m. slot, but The Boogiemani has decided to confine his boogying to weekends—Saturday afternoons, 2 to 6 p.m. A new evening jock should be announced by the time you read this.

Upped from VP/station manager to president/GM at Santa Fe's KLSK is Gary Boal. That moves former president Linda Thomas Sims into the vice presidency. She'll remain director of community services on a half-day basis, joining Westwind Travel there as "a half-

day travel consultant." Obviously we're talking short trips here. It helps that her husband Bill is the majority stockholder in the station, which features, well, everything.

Ken Meilgren's got Washington's WRC where he wants it, with the nostalgia outlet featuring Larry Walton in mornings, Les Carpenter middays, Evan Haning 2 to 4 p.m. and Gene Packard afternoons. The station of the stars also features Mac McGarry and Felix Grant on the weekends.

Exiting D.C. for warmer climes is "Party" Marti Ryan, a former WDJY and WAVA personality, who now hangs her hat on the 7 to midnight shift at Tampa Bay's WMGG.

Another PD makes good, as KXOL Ft. Worth's Tom Wayne is upped to GM at the Texas outlet. He replaces Mac Curtis, who's now with Traffic Patrol in Dallas. Upped to PD is afternoon Jason Walker, an alumnus of KLIF Dallas, where he was MD and acting PD. Even in his ascent to management, Wayne will not forsake his air duties: He now handles the 9 to noon slot.

Over in Houston, Jay "Morning" Michaels (Darren Ray Hibler) can now be heard on All Pro's KYOK. The urban personality previously worked at L.A.'s KDAY.

New NYMRAD Committee Targets Alcohol Abuse

NEW YORK Up against the advertising ploy that all the finer things in life are as attainable as a bottle of liquor, the New York Market Radio Broadcasters Assn. (NYMRAD) has formed a special committee to combat alcohol abuse and drunk driving.

Noting that cigarette smoking did not diminish significantly with the ban on tobacco advertising, a NYMRAD resolution claims that barring alcohol ads would "achieve no useful results." As such, the non-profit organization of radio stations, networks and rep firms intends to dissuade advertisers from misrepresenting the virtues of liquor, and to locate and disseminate public service announcements on the issue. Inner City Broadcasting and WLIB/WBLS general manager Charles Warfield is chairing the committee.

Motor City Outcry Changes WJR/WHYT Moving Plans

BY MOIRA McCORMICK

DETROIT WJR/WHYT are staying put, to the great delight of the Motor City. Public outcry following the stations' announcement last spring that they would be moving headquarters to nearby Troy after 62 years in Detroit was so great, according to WJR/WHYT president and general manager Ron Pancratz, that "management decided the station won't relocate."

The announcement came Dec. 5, the same day the Detroit City Council passed a unanimous resolution urging the station to stay in the city, says WJR promotion director Diane Taylor.

According to Taylor, the 50,000-watt clear channel station has been broadcasting from the art deco Fisher Building since May 4, 1922. Capital Cities Broadcasting of New York bought the AM/FM combo in 1964 for \$21 million and has remained as owner ever since.

Sliding into early evenings at urban WBLX Mobile is Barrette Turner, while Jeanine Smith adds weekend air duties to her copywriting responsibilities.

CHIEF OPERATOR—now there's a term you don't hear much anymore. Nonetheless, that distinction belongs to Kevin "K.M." Richards, according to KAAP (Unforgettable 1400) and KKBZ (The New 97 FM) Santa Paula GM John Squyres. What that means is that the morning personality will oversee the California stations' engineering and FCC compliance.

Upped to LSM at Washington's WGMS is Rick Leverrier . . . WNEW-FM New York's Dennis Elsas, meanwhile, is seen as well as heard in his new perch as special contributor to "P.M. Magazine," seen on WNEW-TV there. Each Friday, Elsas, who'll retain his FM weekend slot, can be viewed as he reviews the latest from the swirling, swirling world of showbiz.

Speaking of which, we caught a great deal of Don Imus during the holidays, as he was visited by his brother Fred, who apparently is packing his bags in Cheyenne. According to the duo, Fred's new zip code will either be in Albuquerque

or Anaheim, but if you ask us, he sounds enough like Don to stay in the Big Apple—with him (maybe WNBC could present "The Imus Brothers" in afternoon drive, while Howard Stern conducts "Lesbian Dial-A-Date" during a more appropriate lunchtime daypart) or against him. (Don's competition could have a field day promoting Fred, bringing sibling rivalry to new heights.)

Over at Kiss (WRKS), G. Keith Alexander can now be heard week-ends. If you weren't paying attention, he had been across town at 'KTU.

WE SPENT some time up in Bridgeport at the American Comedy Network, visiting Dale Reeves, Bob James and Andy Goodman. If you've somehow missed this vital service, give them a call; it can be a lifesaver for personalities. The trio is also undertaking the noble task of putting together a book on morning shows—how to, and for that matter how not to. So if you're waking up Cleveland—Ohio or Tennessee—and haven't gotten your questionnaire yet, that's another reason to give them a call. If nothing else, you'll be immortalized in print. (203) 384-9443 is the number.

Then there's FM 100 Memphis (WMC-FM) lady of the evening J. Karen Thomas, who finds herself playing herself—or close to it—in Dino De Laurentiis' "Marie: A True Story." The movie, concerning the former Tennessee governor Ray Blanton, is currently being shot in Nashville. And as to why Karen got the part, her list of stage and tv credits could choke a horse. Nonetheless, once filming is complete she'll be back in the 10 p.m. to 2 a.m. slot on the contemporary Scripps-Howard station.

Up in Louisville, Gary Moore is also taking to the stage. The WRKA afternoon personality is making his theatrical debut in "Sister Mary Ignatius Explains It All For You."

Into the research director slot at Phoenix's KNIX slides Jess Hanson . . . Promoted to assistant research director at Philadelphia's WPEN/WMGK is Victoria Goldsmith . . . Don Lurie, ex-KXL Portland, segues across town to KKSN as marketing consultant.

Calendars out? The American Public Radio Affiliates conference will be held May 17-19 at Vail, Colo.'s Westin Resort Hotel. Should you need more info, contact Diane Engler at (612) 293-5417.



Wowing Them. Passport/Jem artist Wendy O. Williams visits WYSP Philadelphia's studios to talk up her physique, new album and video. Standing from left are music director Mark Dida, air talent Anita Williams, air personality Pam Merly and Jem's Linda Feder.

WHO DO YOU HAVE TO BE TO JOIN ASCAP

Applicants for membership in the American Society of Composers, Authors & Publishers who meet the following requirements will be accepted as follows:

Writers: Any composer or author of a copyrighted musical composition who shall have had at least one work of his composition or writing regularly published or commercially recorded.

Any composer or author of a copyrighted musical composition who is not found to be eligible to membership in the participating class may be elected as an associated member.

Publishers: Any person, firm, corporation or partnership actively engaged in the music publishing business whose musical publications have been used or distributed on a commercial scale, and who assumes the financial risk involved in the normal publication of musical works.

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Featured Programming

NBC RADIO gives birth to a new programming wing with the christening of **NBC Radio Entertainment**, a unit devoted to long-form programming that debuts Jan. 27 with the monthly "Live From The Hard Rock Cafe." Broadcast from the popular industry eatery in New York, the hour-long music/variety show will feature different celebrity hosts each week, artist interviews and tour information.

As the new program is launched, NBC's spirits are especially high: The network recently walked away with several awards at the 19th annual Gabriel Awards, an Unda-USA-sponsored competition that honors programs reflecting exceptional human values. NBC and **The Source** took a joint award in the informational/educational category for their "Prisoners Of War" and "Healing The Wounds" specials. Also boosting moods at NBC are the addition of **WAOK Atlanta** and **WBSM New Bedford, Mass.** as new affiliates.

CBS News also received a Gabriel award for its "D-Day Plus Forty Years," a commemorative special featuring **Edward R. Murrow** and other war correspondents who reported on the Normandy invasion. Further kudos go to CBS Radio Stations News Service as winner of the Alice Award at the National Commission on Working Women's "Women At Work Broadcast" meet. CBS's winning entry was "A Lifestyle Report," which was judged to have best met the "Alice" criterion of "recognizing work force females through accurate portrayal of their lives."

Also at CBS, **Alan Fuller** and **Thomas Reeve** are dubbed CBS Radio Western and Midwest sales managers respectively for the company's radio networks. Fuller was an account executive in CBS's Los Angeles spot sales office, and Reeve had held the same post for the Networks in New York. Finally, **Robert Schroeder** is upped to manager of Midwest sales development. He was manager of the Chicago sales office, where he remains headquartered.

And, not to leave **ABC** out in the cold, the network elevates **Blaise Leonardi** to vice president, Eastern sales manager, and names **Frank Leoce** New York sales manager for its seven networks. Leonardi was sales manager for ABC Youth Networks; Leoce had held the same post for the Adult Networks.

WOR NEW YORK puts citizens in touch with the state's Attorney General, **Robert Abrams**, via the weekly "Ask The Attorney General," which debuted recently. The two-hour Sunday afternoon program allows listeners to phone in comments and pose questions on legal rights, consumer scams and other matters. WOR has also picked up "Newsweek On The Air," the hour-long show co-produced by **RKO** and **Newsweek magazine** and hosted by the magazine's senior editor, **David Alpern**. Formerly heard on **WMCA** New York, and aired on more than 130 affiliates, the three-year-old program will air on WOR each Sunday night.

Still in a political vein, **WSPD Toledo, Ohio**, has inaugurated a statewide network wherein listeners can speak to Ohio's Gov. **Richard Ce-**

leste about a variety of topics. Begun as a one-shot special for **WSPD**, the program garnered enough listener response to support monthly syndication. It's now aired by **WERE Cleveland, WKRC Cincinnati, WKBN Youngstown, WMRN Marion, WLEC Sandusky and WIMA Lima.** **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.

Dec. 31-Jan. 6, **Ricky Skaggs**, Country Closeup, Narwood Productions, one hour.

Dec. 31-Jan. 6, **Bryan Adams**, Off The Record, Westwood One, one hour.

Dec. 31-Jan. 6, **Carpenters**, Part II, Star Trak Profiles, Westwood One, one hour.

Jan. 4-6, **Elton John**, Rare & Scratchy Rock'n'Roll, Program Services Group, three hours.

Jan. 4-6, **Anne Murray**, The Great Sounds, United Stations, four hours.

Jan. 4-6, **Elvis Presley**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Jan. 4-11, **Ratt**, Metalshop, MJI Broadcasting, one hour.

Jan. 5-6, **Temptations**, **Shirley Jones**, Music & Memories, Strand Broadcasting, one hour.

Jan. 7-13, **Toto**, Star Trak Profiles, Westwood One, one hour.

Jan. 7-13, **Gene Krupa Tribute, Part II**, The Music Makers, Narwood Productions, one hour.

Jan. 7-13, **Bobby Braddock**, Country Closeup, Narwood Productions, one hour.

Jan. 7-13, **Mtume**, Special Edition, Westwood One, one hour.

Jan. 11-13, **Neil Sedaka**, Rare & Scratchy Rock'n'Roll, Program Services Group, three hours.

Jan. 11-13, **Ed Ames**, The Great Sounds, United Stations, three hours.

Jan. 11-13, **Electric Light Orchestra**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Jan. 12-13, **Duane Eddy**, **Robert Culp**, Music & Memories, Strand Broadcasting, one hour.

Jan. 14-20, **Herbie Hancock**, Special Edition, Westwood One, one hour.

Jan. 14-20, **Billy Eckstine**, The Music Makers, Narwood Productions, one hour.

Jan. 14-20, **Michael Martin Murphy**, Country Closeup, Narwood Productions, one hour.

Jan. 18-20, **Dionne Warwick**, The Great Sounds, United Stations, three hours.

Jan. 18-20, **Donovan**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Jan. 21-27, **Jerome Kern Tribute**, The Music Makers, Narwood Productions, one hour.

Jan. 21-27, **David Frizzell**, Country Closeup, Narwood Productions, one hour.

Jan. 21-27, **Tex Beneke**, The Great Sounds, United Stations, three hours.

Jan. 25-27, **Little Richard**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Billboard® ADULT CONTEMPORARY MOST ADDED

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

	76 REPORTERS	NEW ADDS	TOTAL ON
ELTON JOHN IN NEON		16	35
BARBRA STREISAND MAKE NO MISTAKE (HE'S MINE)		16	26
MANHATTAN TRANSFER BABY COME BACK TO ME		16	22
FOREIGNER I WANT TO KNOW WHAT LOVE IS		12	22
WHAM CARELESS WHISPER		11	15

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
WRVR	Memphis, TN
WVIA	Miami, FL
WISN	Milwaukee, WI
WTMJ	Milwaukee, WI
WCCO	Minneapolis, MN
WLTE	Minneapolis, MN
KWAV	Monterey, CA
WHYY	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
WVWM	Toledo, OH
KRAV	Tulsa, OK
WLTT	Washington, DC

FOR WEEK ENDING JANUARY 5, 1985

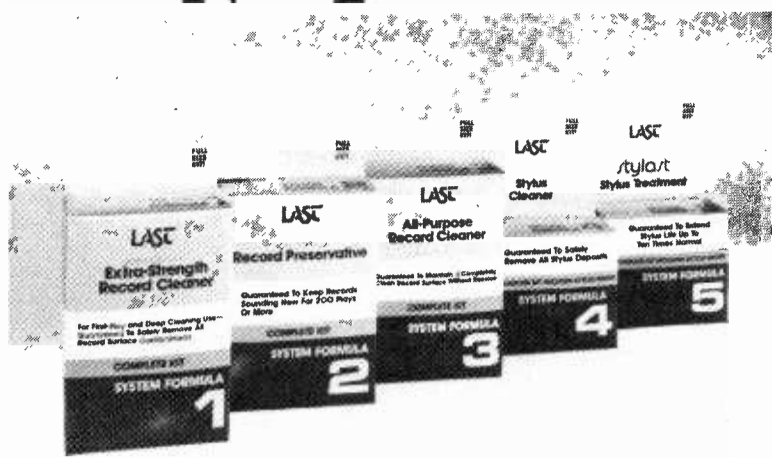
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HOT ADULT CONTEMPORARY

					Compiled from national radio airplay reports.			
RANK	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	Weeks at No. One: 2	
							◆	◆
1	1	3	10		DO WHAT YOU DO ARISTA 1-9279	JERMAINE JACKSON	◆	
2	4	5	8		ALL I NEED QWEST 7-29238/WARNER BROS.	JACK WAGNER		
3	5	10	6		YOU'RE THE INSPIRATION FULL MOON/WARNER BROS. 7-29126	CHICAGO	◆	
4	2	1	11		SEA OF LOVE ES PARANZA 7-99701 /ATCO	HONE JR.	◆	
10	7	4	12		ALL THROUGH THE NIGHT PORTRAIT 37-04639/EPIC	CYNDI LAUPER		
11	17	19	5		LOVE LIGHT IN FLIGHT MOTOWN 1769	STEVIE WONDER		
12	15	23	5		FOOLISH HEART COLUMBIA 38-04693	STEVE PERRY	◆	
13	14	18	5		SKYLARK ASYLUM 7-69671	LINDA RONSTADT		
14	16	21	5		MISSING YOU RCA 13966	DIANA ROSS		
15	23	29	1		MAKE NO MISTAKE, HE'S MINE COLUMBIA 38-04695	BARBRA STREISAND WITH KIM CARNES		
16	21	27	4		IN NEON GEFEN 7-2911/WARNER BROS.	ELTON JOHN	◆	
17	20	24	5		TAXI DANCING RCA 13861	RICK SPRINGFIELD WITH RANDY CRAWFORD		
18	18	20	8		THIEF OF HEARTS CASABLANCA 880308-7 /POLYGRAM	MELISSA MANCHESTER	◆	
19	25	33	3		I WANT TO KNOW WHAT LOVE IS ATLANTIC 7-89596	FOREIGNER	◆	
20	8	6	14		PENNY LOVER MOTOWN 1762	LIONEL RICHIE	◆	
21	30	—	1		CARELESS WHISPER COLUMBIA 38-04691	WHAM FEATURING GEORGE MICHAEL	◆	
22	12	8	11		AFTER ALL WARNER BROS. 7-29262	AL JARREAU	◆	
23	13	12	13		OUT OF TOUCH RCA 13916	DARYL HALL & JOHN OATES	◆	
24	28	32	1		BABY COME BACK TO ME ATLANTIC 7-85994	THE MANHATTAN TRANSFER		
25	19	14	13		WAKE ME UP BEFORE YOU GO-GO COLUMBIA 38-04552	WHAM	◆	
26	24	15	16		WHAT ABOUT ME? RCA 13899	KENNY ROGERS WITH KIM CARNES AND JAMES INGRAM		
27	26	16	16		DESERT MOON A&M 2666	DENNIS DEYOUNG	◆	
28	NEW				YOU MAKE ME FEEL LIKE CHRISTMAS COLUMBIA 38-04719	NEIL DIAMOND		
29	27	25	17		CARIBBEAN QUEEN JIVE/ARISTA 1-9199	BILLY OCEAN	◆	
30	37	—	2		20/20 WARNER BROS. 7-29120	GEORGE BENSON		
31	22	22	8		TI AMO ATLANTIC 7-89608	LAURA BRANIGAN		
32	32	34	5		TENDER YEARS SCOTTI BROS. 4-04682/EPIC	JOHN CAFFERTY	◆	
33	NEW				STARRY NIGHT LISA 001	GEORGE FISCHOFF		
34	34	38	4		LIKE A VIRGIN SIRE 7-29210/WARNER BROS.	MADONNA	◆	
35	35	36	7		WE BELONG CHRYSALIS 4-42826	PAT BENATAR	◆	
36	39	—	2		(CAN'T FALL ASLEEP TO A) LULLABY CAPITOL 5430	AMERICA		
37	31	26	20		I JUST CALLED TO SAY I LOVE YOU MOTOWN 1745	STEVIE WONDER	◆	
38	29	17	10		CAN'T LET GO ATLANTIC 7-89611	STEPHEN STILLS	◆	
39	NEW				MISTAKE NO. 3 VIRGIN/EPIC 24-04727	CULTURE CLUB		
40	NEW				THE GREATEST GIFT OF ALL RCA 13945	KENNY ROGERS AND DOLLY PARTON		

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New Products



The Last Factory of Livermore, Calif. introduces the Last System Formula for record and stylus care. The five different fluid formulas include cleaners, preservatives and brushes.

New VSDA Chapter Bows in Tampa

Ross Sees Regional Wings Facing Various Hurdles

BY EARL PAIGE

LOS ANGELES With the rapid expansion of video stores around the country, the Video Software Dealers Assn. (VSDA) is trying to keep pace with the formation of regional chapters. But each chapter formation can entail numerous hurdles, legal and procedural, according to Art Ross, a national director of VSDA and member of a committee mapping bylaws for new regional chapters.

As an example, Ross, who owns Tampa Video Station in Florida, has been involved in launching a regional VSDA chapter in that market, which recently held its first meeting.

The biggest hurdle for embryo

chapters, Ross finds, is planning for legal representation at each gathering and how to get the most out of counsel. Right now, it ranges from a perfunctory introduction to making a counselor a central focus.

At the meeting, Ross cited a danger in chapters circulating and discussing a "bad customer list." While such a review seems utilitarian at first, he said, it can be illegal: "We're informed that customers cannot be identified on such lists unless they've been indicted or convicted."

Citing a hypothetical situation where a customer doesn't return rentals and gets on a list because he is victim of a serious accident, Ross said, "He can not only bring suit against the local chapter, but also the national group."

Still another potential problem developing is what role vendors should play. In organizing the kick-off here, vendors and distributors were politely not invited. "We wanted the retailers to have no inhibitions," said Ross. "With vendors in on it, it becomes a sales pitch, which is all right, once we're organized."

Ross isn't saying vendors and distributors aren't important. In fact, co-chairman here was Bob Skidmore, a distributor and a retailer but also a VSDA director. "We told everyone Bob was wearing his dealer hat," jokes Ross, who says he wanted Skidmore's support because VSDA directors are mandated to get chapters going.

Another distributor volunteered a list of stores. How to drum up attendance is a huge problem, claimed Ross. One reason is that there are so many new video stores opening constantly. "Every weekend our paper is full of new dba's," Ross said. "It's incredible. So we used the Yellow Pages, VSDA's list and one list from a wholesaler. We had 130 store names."

"Then my daughter, Martha, got on the phone. I also talked to many of the dealers. We ended up with 65 at the meeting."

Because delegates at chapter startups don't know one another, Ross and Skidmore innovated. "We lined up officers in advance," Ross noted. "We'll have a formal election in six months." St. Petersburg dealer Don Ford is interim president.

Recruitment in VSDA is a must, reasons Ross, because VSDA is sub-

sidizing all the chapters which cannot charge dues. "We can't have people taking a free ride," he says, adding that many of the 65 here are not yet members of the national group.

One key issue in Florida is X-rated product, a category concerning several chapters. Ross said the consensus was to approach the state assembly because, in Florida, local communities enforce laws. "It's a ridiculous situation here. There is no enforcement in Orlando or Miami."

Ross foresees more Florida chapters. "One in Orlando is very feasible." On the same day the chapter formed here, VSDA national chapter coordinator Karen Bell helped launch another in the Miami area.

ON TARGET

by Mike Shalett

WHY IS IT that sometimes a group will be doing well on the road, drawing good crowds at their concert dates, but not selling product at a similar rate? The opposite may also be true—an artist may have success at the retail counter but not be able to put fannies in concert seats.

At Street Pulse Group, we have begun to take a more active look at the concert-goer. We recently announced a working relationship with John Scher and Monarch Entertainment to begin surveying concert audiences at the point of entrance to a particular venue. This new survey technique is called Custom Concert Profile. We have also begun to ask record consumers about their concert attendance habits in our normal record consumer surveys.

In our October/November consumer survey, we asked our sample if they had attended a concert in the past six months. If they had, we then asked how many and offered the choices of none, one or two, three to five and more than five.

Two-thirds of our respondents indicated that they had attended a concert in the past six months. In breaking down the concert-goers among our record buyers, we found that 60% said they attended one or two shows, 25% said they went to between three and five shows, and almost 15% said they went to six or more.

Among all concert-goers in our sample, the sex demographic broke down exactly along the lines of our average record consumer. There is a difference in age, with concert attendees being less likely than our average record consumer to be 15 or younger. Thirty-six percent of the positives were between the ages of 19 and 24, as opposed to a survey average of 31%.

It's also interesting that those record buyers over the age of 25 indicated that they were attending concerts at the same pace or better than they purchase records. In this survey, 33.7% of our record consumers were 25 or older. The com-

parable figure for the concert crowd was 36%!

While we indicated in our last column that soft rock is currently the favorite form of music, it loses a few points with concert attendees. New wave ties with soft rock as their favorite, with both new wave and hard rock showing increased interest with this crowd as compared with the survey sample

compared to our survey average.

WITH THE new year just getting underway, Street Pulse Marketing and Billboard would like to thank all the retailers who participated in the survey upon which "On Target" has been based. Without your help there would be no "On Target," and we hope that some of our results have justified the time

A new look at the connection between concert attendance and record sales

on the whole.

MTV is a very positive avenue by which to reach the concert-goer. Nearly 60% have access to and watch the channel. Light, moderate and heavy watchers all show an increase when compared with the average record consumer. This speaks well for the network's constant tour information.

The concert-goer is a heavier record buyer than normal. Again, nearly 60% purchase more than six records every six months. There is no appreciable difference in configuration habits or those regarding single or 12-inch purchases.

The only stimulant for record purchase that is different from our average consumer is MTV. Here again, the channel has an increased positive effect. It's interesting to note that tv on the whole is mentioned less, while radio's effect is exactly the same.

There is a difference in radio format preference. Forty-four percent of the concert-goers prefer an AOR station, as compared to 26.4% for top 40. In our complete consumer sample, the breakdown is 37% album radio, 32% top 40.

We are also more likely to find the concert-going record buyer shopping in a record store not located in a mall. Seventy percent indicated a non-mall store as the place where they normally purchase their records. That is a 7% increase over our average.

Twenty-three percent of the concert attendees indicate Rolling Stone as one of their three favorite magazines. Musician breaks into the top 10 favorite magazines, as

you've given us.

Our thanks—in no particular order—to: the Musicland Group, Western Merchandisers, Record Bar, Camelot, Licorice Pizza, RPM Records, Collector's Records, LP Goodbuy, Coconuts, Tower, Steven's, the Record Shops, Island Sounds, Ore Folkjokeopus, Elroy, Electric Fetus, Benel, Down In The Valley, Chapter 3, Budget, Cactus, All Records, Don's Record Shop, Orange's, Rolling Stones Records, Strawberries, Record Town, Harvard Co-op, Everett Music, Randolph Music Center, Peaches and Record Factory.

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

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

New Products



The Sound Accessories Corp., North Hollywood, Calif., introduces SACpac, a belt for carrying personal stereos and three cassettes. Belts are black, with pouches available in red, white or black. Suggested retail price is \$14.95.

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NOW PLAYING

by Faye Zuckerman



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

COMMODORE INTERNATIONAL will take a high profile at the **Consumer Electronics Show** in Las Vegas, which begins Saturday (5) and runs through Tuesday (8). The firm will roll out a new home computer, the **Commodore 128** (for 128K of memory), at the show.

Commodore plans a CES unveiling for its new C-128 home computer

The C-128 can run already-existing programs for the firm's popular \$200 Commodore 64 system, as well as business software compatible with the CP/M operating system. The Pennsylvania high technology firm is planning to position it as a system slated for either a home or business environment. A Commodore spokesman says the C-128 "comes to market with literally thousands of software packages to choose from."

Other features expected to be in-

cluded on the Commodore 128 are an 80-column color display and memory expansion up to 512K. The firm also assures that disk drives for the C-128 are fast-moving. Commodore has received criticism for its disk drives for the C-64, which are extremely slow. It can take as long as one minute to load a program, some retailers say.

SANDY FELDSTEIN, an accomplished composer and music teacher, has published a computer pro-

gram that teaches the basics of music theory. Entitled "Music Made Easy," it comes with a 48-page booklet based on Feldstein's popular music course.

According to **Alfred Publishing**, which is distributing the program, the music software presents lessons on screen with illustrated music and notes. It also contains a series of drills and quizzes.

"Music Made Easy" is available on Commodore and Apple computers. Its suggested retail price is

\$29.95.

ENTERTAINMENT SOFTWARE maker **Microlab** will be making another foray into the home office computer program area with the rollout of "Tax Manager," a tax preparation computer package. The company is billing "Tax Manager" as "simple to use."

"Through short responses to questions posed by the computer, the program determines which forms to file along with the standard 1040 form," a spokesman for the Illinois firm says. Additionally, the package can study each line in tax forms and pick up mathematical errors, as well as automatically changing all subsequent related figures if a mistake is discovered.

The suggested retail price for Microlab's tax package is \$75 for Atari, Commodore and Apple II computers. A \$180 tag is attached to the Macintosh version of this program; the IBM PC/PCjr software is priced at \$250.

Los Angeles-based **Monogram** and **Arrays/Continental Software** are also offering tax preparation software. Monogram's "Forecast" and Arrays' "The Tax Advantage" will retail for less than \$70.

New Releases

ALBUMS

BLACK

BENSON, GEORGE
20/20

LP Warner Bros. 1-25178/WEA/\$8.98
CA 4-25178/\$8.98

CLASSICAL

ALBINONI
Il Nascimento Dell'Aurora
June Anderson, Margarita Zimmerman, Susanne Klare
I Solisti Veneti
Claudio Scimone, cond.
LP Erato Num-75152 (2)/RCA/\$21.98

CHABRIER
Le Roi Maigre Lui
Barbara Hendricks, Isabel Garcisanz, Gina Quilico, Charles Dutoit, cond.
Chorus of Radio France, New Philharmonia Orchestra of Radio France
LP Erato Num-75162 (3)/RCA/\$21.98

CHOPIN
The Chopin Collection
Vol. 2: *The Mazurkas*
Arthur Rubinstein
LP RCA ARL3.5171 (3)/\$29.98

LISZT
A Faust Symphony
John Aler/James Conlon, con.
Men's Chorus of the Slovak Philharmonic Bratislava, Totterdam Philharmonic
LP Erato Num-75158 (2)/RCA/\$21.98

MENDELSSOHN
Elijah
Edith Wiens, Carolyn Watkinson, Keith Lewis
Gulbenkian Foundation of Lisbon
Michel Corboz, cond.
LP Erato Num-75147 (3)/RCA/\$32.98

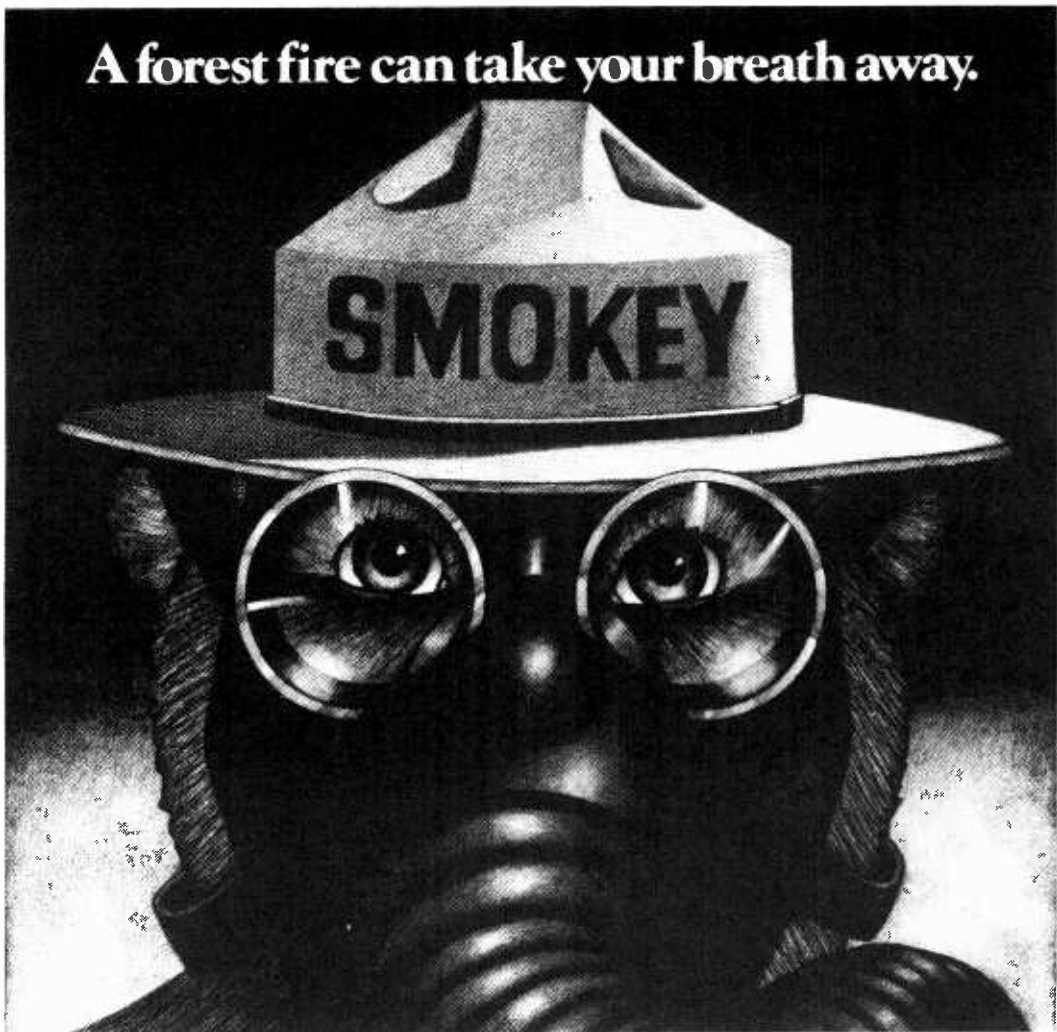
(Continued on opposite page)

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TOP VIDEO GAMES

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	91	CENTIPEDE ATARI CX 2676	•	•	•	
2	3	39	PITFALL II ACTIVISION AX 035	•	•	•	•
3	10	71	Q-BERT PARKER BROTHERS 5360	•	•	•	•
4	2	119	FROGGER PARKER BROTHERS 5300	•		•	•
5	4	12	JUNGLE HUNT ATARI CX 2688	•	•	•	
6	6	51	KANGAROO ATARI CX 2689	•	•		
7	7	18	TARZAN COLECO 2632			•	
8	24	36	DONKEY KONG COLECO 2451	•		•	•
9	5	43	MARIO BROTHERS ATARI CX 2697	•			
10	8	18	STAR TREK COLECO 2680			•	
11	14	27	DONKEY KONG JR. COLECO 2601	•		•	•
12	11	17	WAR ROOM ODYSSEY 2153 CL	•			
13	RE-ENTRY		BATTLE ZONE ATARI CX 2681	•			
14	16	49	CONGO BONGO SEGA 006-01	•	•		
15	13	17	QIX ATARI CX 5212		•		
16	9	5	GALAXIAN ATARI CX 5206	•	•	•	
17	12	69	DECATHLON ACTIVISION AZ 030	•			
18	19	7	JAMES BOND PARKER BROTHERS 1380	•		•	
19	15	71	POLE POSITION ATARI CX 2694	•	•		
20	17	53	SPACE SHUTTLE ACTIVISION AX 033	•			
21	21	11	MINER 2049ER MICRO LAB MCL 501			•	
22	25	21	STAR WARS PARKER BROTHERS 1340	•	•	•	
23	20	101	RIVER RAID ACTIVISION AX 018	•		•	•
24	23	77	BURGER TIME INTELLIVISION 4549	•			•
25	22	89	PITFALL ACTIVISION AX 108	•	•	•	

• Denotes hardware configuration for which software is available.



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& The Advertising Council

NEW RELEASES

(Continued from opposite page)

VARIOUS ARTISTS

The RCA/Met: 100 Singers/100 Years
(Metropolitan Opera Centennial compilation)
LP RCA CRM8-5177 (8)/\$69.95

COMPACT DISC

DIO, RONNIE JAMES
The Last In Line
CD Warner Bros. 9 25100-2/WEA/no list

THE DOOBIE BROTHERS
The Best Of The Doobies
CD Warner Bros. 3112-2/WEA/no list

HARRIS, EMMYLOU
Profile II The Best Of Emmylou Harris
CD Warner Bros. 9 26161-2/WEA/no list

HAGAR, SAMMY
VOA
CD Geffen 24043-2/WEA/no list

JONES, RICKIE LEE
The Magazine
CD Warner Bros. 9 25117-2/WEA/no list

JONES, RICKIE LEE
Pirates
CD Warner Bros. 3432-2/WEA/no list

KHAN, CHAKA
I Feel For You
CD Warner Bros. 9 25162-2/WEA/no list

MADONNA
Like A Virgin
CD Sire 9 25157-2/WEA/no list

SUMMER, DONNA
Cats Without Claws
CD Geffen 9 24040-2/WEA/no list

TALKING HEADS
Stop Making Sense
CD Sire 9 25186-2/WEA/no list

WANG CHUNG
Points On The Curve
CD Geffen 4004-2/WEA/no list

ZZ TOP
The Best Of ZZ Top
CD Warner Bros. 3273-2/WEA/no list

THE BUTTERFLY BALL
Twiggy, David Coverdale, Ian Gillan
♣ VCL Communications VL 9026/Media Home/\$39.95

THE DAY OF THE COBRA
Franco Nero, Sybil Danning, Mario Maranzana
♣ Media Home Entertainment M286/\$49.95

DOWN AMONG THE "Z" MEN
Peter Sellers, Harry Secombe, Michael Bentine
♣ Pacific Arts PAVR 560/MCA/\$59.95

ELVIS: THE '68 COMEBACK SPECIAL
Elvis Presley
♣ Media Home Entertainment M452/\$29.95

FLESHBURN
Steve Kanaly, Karen Carlson, Macon McCalman
♣ Media Home Entertainment M758/\$69.95

GALLAGHER—THE MADDEST
Gallagher
♣ Paramount Home Video 02333/\$39.95

THE HUBERMAN FESTIVAL
Mozart: Sinfonia Concertante Handel: Passacaglia
♣ Pacific Arts PAVR-562/MCA/\$39.95

IT'S YOUR FIRST KISS, CHARLIE BROWN/ SOMEDAY YOU'LL FIND HER, CHARLIE BROWN
Animated Feature
♣ Snoopy's Home Video M332/Media Home/\$29.95

THE MAN WHO LOVED CAT DANCING
Burt Reynolds, Sarah Miles
♣ MGM/UA Home Video MB600263/\$59.95

MANHATTAN
Woody Allen, Diane Keaton, Mariel Hemingway
♣ MGM/UA Home Video MB800469/\$79.95

MRS. BROWN, YOU'VE GOT A LOVELY DAUGHTER
Herman's Hermits
♣ MGM/UA Home Video MB600429/\$59.95

NATIONAL BAD TASTE COMEDY FINALS FROM THE LET'S PARTY SERIES
♣ Image Magnetic Associates IMAY 308/\$39.95

OVER THE BROOKLYN BRIDGE
Elliot Gould, Sid Caesar, Shelley Winters
♣ MGM/UA Home Video MB800470/\$79.95

PACIFIC INFERNO
Jim Brown, Richard Jaeckel, Tim Brown
♣ VCL Communications VL 9030/Media Home/\$59.95

THE PLUMBER
Judy Morris, Ivar Karts, Robert Coleby
♣ Media Home Entertainment M725/\$59.95

PORTRAIT OF A WOMAN, NUDE
Nino Manfredi, Eleonora Giorgi, Jean Pierre Cassel
♣ Pacific Arts PAVR-561/MCA/\$59.95

THE PRINCE AND THE PAUPER
Oliver Reed, Raquel Welch, Mark Lester
♣ Media Home Entertainment M756/\$59.95

ROMANCE WITH A DOUBLE BASS

John Cleese
♣ Pacific Arts PAVR 559/MCA/\$39.95

SATURDAY NIGHT LIVE: PETER COOK & DUDLEY MOORE
Guests: Neil Sedaka, Jim Henson's Muppets
♣ Warner Home Video 29010/WEA/\$39.98

SHAKESPEARE: SOUL OF AN AGE
Sir Michael Redgrave, Sir Ralph Richardson
♣ Warner Home Video 29013/WEA/\$29.98

SHERLOCK HOLMES AND THE SIGN OF FOUR
Peter O'Toole, Animated Feature
♣ Pacific Arts PAVR-563/MCA/\$59.95

SID CAESAR'S SHAPE UP!
Sid Caesar
♣ Media Home Entertainment M459/\$29.95

STREETS OF FIRE
Michael Pare, Diane Lane, Rick Moranis
♣ MCA Home Video 80085/\$69.95

SURABAYA CONSPIRACY
Barbara Bouchet, Michael Rennie, Richard Jaeckel
♣ International Video Entertainment 135-411/\$59.95

SURF II
Eddie Deezen, Linda Kerridge, Cleavon Little
♣ Media Home Entertainment M757/\$59.95

TIMERIDER
Fred Ward, Belinda Bauer, Peter Coyote
♣ Pacific Arts PAVR-12528/MCA/\$29.98

THE TRAIN KILLER
Michael Sarazin
♣ Vestron VB4107/\$69.95

TREASURE
♣ Vestron VC2023/\$34.95

TREASURE OF JAMAICA REEF
Cheryl Ladd, Stephen Boyd, Roosevelt Grier
♣ World Video Pictures WV-1015/\$59.95

VIDEO REWIND
Rolling Stones
♣ Vestron VC1016/\$29.95

WEEKEND PASS
♣ Vestron VC5045/\$29.95

THE WILD PANTHER
♣ World Video Pictures WV-1016/\$49.95

WILL: G. GORDON LIDDY
Robert Conrad, Kathy Cannon, Gary Bayer
♣ International Video Entertainment 214-408/\$49.95

WOODY WOODPECKER AND HIS FRIENDS, VOL. III
♣ MCA Home Video 80122/\$29.95

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

Counter Intelligence

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

DEVELOPING ACTS NEED IN-STORES, TOO: That's the point Armand Shaubroeck makes at his House Of Guitars in Rochester. "To be honest," he says, "labels are trying harder than they were a year ago to set up in-store promotions with us." But he still maintains that too many label people and promoters think acts have to be well along in development to make in-store feasible.

"We wonder sometimes how hard promoters work to set up an in-store," he adds. "The promoter is in a spot. If nobody shows, he has to answer to both the act and the label. What we want to say is that we're very good; we can deliver audiences." The 20-year-old shop, which offers both records and musical instruments, has 43 employees.

As an example of an aggressively staged promotion, Shaubroeck cites A&M's recent use of House Of Guitars for the filming of an MTV segment featuring Tommy Shaw, who had been appearing at Rochester's War Memorial. Conversely, House Of Guitars will stage promos with a musical instrument company that doesn't even involve a label tie-in, as it recently did with Billy Cobham.

"We send the labels the pictures, and they're surprised," Shaubroeck says. "We aren't asking for advertising money most of the time," he adds, noting that the idea is to sell records, instruments and tickets.

A CHRISTMAS STORY: New York insomniacs will testify to the staying power of Crazy Eddie's (in)famous television commercials, which continue to appear year in and year out with numbing frequency. The chain's tv and radio pitchman, Jerry Carrol, is a bona fide celebrity around town, and the New York-based electronics and music retailer recently took competitor Lafayette's Circuit City to court in order to stop a knockoff ad campaign that mocked Crazy Eddie's ads and lowest-prices pitch.

As uniformly obnoxious as everyone agrees the ads are—so obnoxious that the chain has become a dominant force in the tri-state area's electronics and music business—the shrieking style manages to grab the attention of the usually pitch-resistant New York buyer, occasionally lampooning the town's loud, whirlwind atmosphere. And the chain's best variation is its "12 days of Christmas" campaign, now an annual sales drive.

Based around television, the original "12 days" radio ads began "with a couple of little Brooklyn girls in our warehouse," recalls Harry Spero, director of advertising for Crazy Eddie. The girls, all of whom worked for the chain, sang about sale items being offered to the tune of "The 12 Days Of Christmas" in a Brooklyn accent that couldn't be cut with a chainsaw. The commercial was such a hit that it actually became a request item on New York rock stations. And Spero decided bigger would be better.

"The next year we said, 'Hey, let's see what this thing would look like on television,'" says Spero, who once again recruited the chain's staff for the spot. "It turned out to be a real plus for the employees and the organization. It's a boost to turn on the tv and see yourself."

It's also a boost to have an annual ad campaign that manufacturers want to be a part of, and this year WEA, CBS and RCA/Arista have the featured titles in the "12 days" promotion, which began Dec. 14 and ran through the holiday with print, radio, and in-store stockings and header cards complementing the ever-present tv spots.

"Every year it blows out a lot of stuff for us," says Spero. "And we have a lot of fun." Edited by FRED GOODMAN

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

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.

HOME VIDEO

BEST OF SHIELDS & YARNELL
♣ Image Magnetic Associates IMAY 309/\$49.95

BREAKIN'
Lucinda Dickey, Adolfo "Shabba-Doo" Quinones, Michael "Boogaloo Shrimp" Chambers
♣ MGM/UA Home Video MD100447/\$29.95

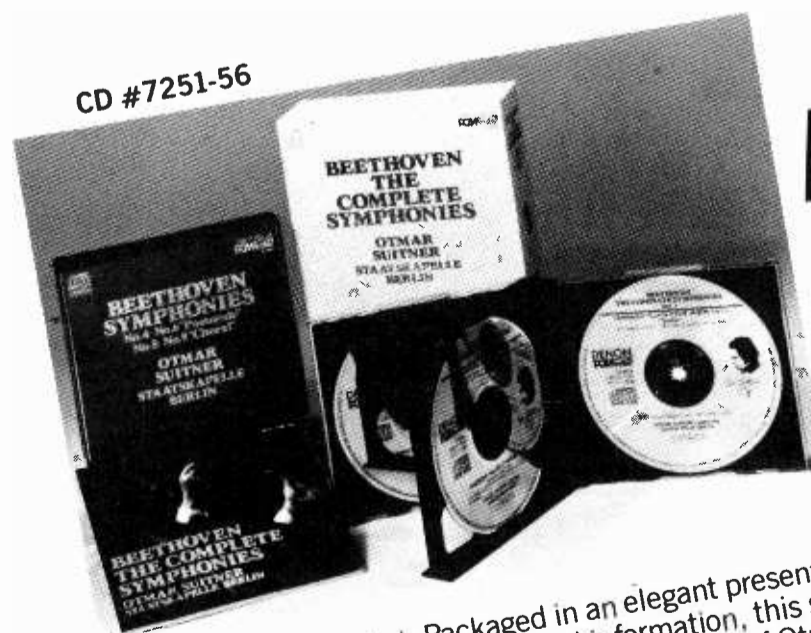


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THE COMPLETE DENON CD COLLECTION OF BEETHOVEN'S SYMPHONIES.

The first collection of Beethoven's Symphonies to be completely digitally recorded. Packaged in an elegant presentation box with a bound book containing copious recording and musical information, this set will become the foundation of every serious CD collection. Under the direction of Otmar Suitner, the Berlin Staatskapelle brings fresh expression to the scores, while Denon's proprietary digital recording experience captures these outstanding performances with unprecedented sonic quality.

DENON

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

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

FOR WEEK ENDING JANUARY 5, 1985

Billboard TOP COMPUTER SOFTWARE

NEW ON THE CHARTS



GHOSTBUSTERS
8 Entertainment

David Crane is probably best known as a video game hit-maker. It was Crane who designed the classic "Pitfall."

Recently, however, he has made a foray into the home computer entertainment software arena with the popular "Ghostbusters," published by Activision. "I think I designed an enjoyable product," Crane says. "If it was not called 'Ghostbusters' I still think it would sell well. I felt that the game had to do more than just rehash the movie."

"Ghostbusters" game action centers on building franchises and averting "ghostly disasters." At one point in the game, multiple screens of New York City landmarks appear. In another section, voice synthesis is widely used.

It took nearly six months for Crane to program the title. Activision's Hillary Mills worked on the computer graphics, while Adam Bellin assisted in programming it. Electronic Speech Systems, based in Berkeley, took charge of the voices.

According to Crane, "There are aspects to [the computer program] that could not be included in the video game." One notable aspect is the title page, which has been programmed to play back the theme song to the film "Ghostbusters" with a bouncing ball pointing out the song's wording. When the space bar is hit, the computer yells out "Ghostbusters."

"The sing-along part really has nothing to do with game action," Crane notes. "But it's unique, and it provides another dimension to the software."

FAYE ZUCKERMAN

Videocassette
Top 40
Sales & Rentals
Charts
Every Week
In
Billboard

Compiled from national retail store sales reports.

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	PUBLISHER	REMARKS	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
1	1	50		FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•							
2	12	49		JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade-Style Sports Game	•	•	•							
3	7	12		ZORK I	Infocom	Fantasy Adventure Strategy Game	•	•	•	•	•		•	•		
4	3	58		FLIGHT SIMULATOR	Microsoft	Simulation Package				•						
5	4	64		EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•						
6	NEW			THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Game	•	•	•		•					
7	5	20		SARGON III	Hayden	Chess Program	•			•						
8	11	4		GHOSTBUSTERS	Activision	Strategy Arcade Game			•							
9	10	10		SARGON II	Hayden	Chess Program	•	••	••				••			
10	9	14		RAI OVER MOSCOW	Access	Strategy Game				•						
11	20	64		WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•									
12	17	9		CUT THROATS	Infocom	Action Role Playing Game	•	•		•	•					•
13	13	8		SEVEN CITIES OF GOLD	Electronic Arts	Adventure Strategy Game	•	•	•	•						
14	6	3		SPY VS. SPY	First Star	Strategy Arcade Game	•	•	•							
15	18	6		TRIVIA	Mirage Concepts	Trivia Game			•							
16	15	13		ARCHON II: ADEPT	Electronic Arts	Strategy Arcade Game		•	•							
17	RE-ENTRY			BEYOND CASTLE WOLFENSTEIN	Muse	Arcade War Game	•	•	•							
18	8	30		SUMMER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•						
19	2	7		KING'S QUEST	Sierra On-Line	Adventure Game	•			•						
20	14	2		LODE RUNNER	Broderbund	Arcade-Style Game	•	•			•					

ENTERTAINMENT

1	1	65		NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	••	••	•	•					
2	2	46		MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•							
3	3	48		MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	•		•	•						
4	4	13		TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•						
5	8	6		SAMPLE SAT	Hayden	Sample Test Module	•	•	•	•						
6	6	13		STICKY BEARS ABC	Xerox Education	Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.	•	•	•							
7	7	20		WORD ATTACK!	Davidson & Associates	Designed for students, grades 4 - 12, to teach new words, their meanings and their usages in an interesting and exciting way.	•		•	•						
8	RE-ENTRY			TYPING TUTOR II	Microsoft	Typing program that teaches to type and also to build faster typing skills. Program also monitors speed.	•									
9	9	6		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	8		FRACTION FEVER	Spinaker	An educational game designed to teach people aged 7 to adult about fractions.	•	•	•	•						

EDUCATION

1	2	25		APER CLIP	Batteries Included	Word Processing Package			••							
2	1	23		PRINT SHOP	Broderbund	At Home Print Shop	•									
3	7	4		LOTUS 1-2-3	Lotus Inc.	Programming Language				•	•					
4	4	23		EASY SCRIPT	Commodore	Word Processing Package				•						
5	5	65		BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•						
6	6	57		DOLLARS AND SENSE	Monogram	Home Financial Package	•			•	•					
7	3	65		PFS: FILE	Software Publishing	Information Management System	•			•	•					
8	8	3		GENERAL LEDGER	Commodore	Business oriented program designed to help set up accounts and general ledger sheets.				•						
9	9	6		NET WORTH	Scarborough System	Designed to manage personal finances.	•	•	•	•						
10	10	7		THINK TANK	Living Video Texts	Designed as an idea processor. Used in creating and storing report outlines.	•			•						

HOME MANAGEMENT

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•—DISK ◆—CARTRIDGE ★—CASSETTE

Billboard's SPOTLIGHT ON New Jersey

The greening of the Garden State . . . it's an industry success story as millions of music business dollars pour into the local coffers each year. Long a leisure resort hotspot, New Jersey is now asserting itself as an entertainment industry force to be reckoned with. From the Atlantic City superrevues that are giving Las Vegas a run for its money to the hometown heroes who've hit it big to the growing record company and recording scene . . . New Jersey is making news! Find out how and why in Billboard's February 16 Spotlight on New Jersey.

Issue Date: February 16
Ad Deadline: January 25

For more information, call Don Frost at (212) 764-7352, or contact any Billboard Sales Office around the world.

 **Billboard**

The International Newsweekly of Music and Home Entertainment

**STARTING TODAY
IS AVAILABLE**

JUST KEEP DANCING



AY, YESTERDAY LE AGAIN.

THE NOSTALGIA MERCHANT IS BACK WITH THE GREATEST MOMENTS OF THE SILVER SCREEN.

Today there's a great future in offering the past. Because more people are trying to recapture the good old days than ever before.

They're looking for the moods. The stars. The songs. The famous scenes. And nothing sends them back quicker than selections from The Nostalgia Merchant. Films that range from "Citizen Kane" to the greats of Laurel and Hardy.

Nostalgia Merchant offers hundreds of video memories. Supported with a great advertising program. And now priced even lower than ever before: \$19.95, \$29.95 and \$39.95 (suggested retail prices).

The Nostalgia Merchant. Soon, the whole trade will be singing, "Thanks for the Memories."

NOW ON VIDEOCASSETTE.
Only available through authorized Media distributors.



A DIVISION OF MEDIA HOME ENTERTAINMENT, INC.
A Heron International Company
Los Angeles, California

OUR INITIAL RELEASE. JUST A SAMPLE OF WHAT'S TO COME:

CLASSICS

Abe Lincoln In Illinois
At Sword's Point
Blood On The Moon
Citizen Kane
Corsican Brothers
Gunga Din
Hitler's Children
Hunchback Of Notre Dame
I Remember Mama

Last Of The Mohicans
Mr. Blanding Builds A House
Mr. Lucky
Murder, My Sweet
Rock, Rock, Rock
Room Service
Santa Fe Trail
LAUREL & HARDY
Laurel & Hardy, Vol. 1
Laurel & Hardy, Vol. 3

Laurel & Hardy, Vol. 5
Laurel & Hardy, Vol. 6
Pardon Us
Sons Of The Desert
Swiss Miss
Way Out West
ASTAIRE & ROGERS
Flying Down To Rio
Follow The Fleet

Shall We Dance
Top Hat
JOHN WAYNE
Allegheny Uprising
Back To Back
Flying Leathernecks
Fort Apache
She Wore A Yellow Ribbon
Tall In The Saddle
Tycoon

HORROR & SCIENCE FICTION

Flight To Mars
Invaders From Mars
King Kong
Kronos
Mighty Joe Young
Tales Of Tomorrow, Vol. 1
The Thing

'GONE WITH THE WIND' PRICE: \$89.95

MGM/UA To Release Classic Title on March 1

BY TONY SEIDEMAN

NEW YORK "Gone With The Wind" now has a home video price and release date. The title is due in stores on March 1, with a retail price of \$89.95.

Distributor reactions to the price vary, but the general consensus is that MGM/UA Home Video should have one of the biggest selling, highest volume, best renting titles in the history of the business.

"This title is priced to sell at \$89.95; it's not priced to rent," says Marcia Kesselman of New York's Metro Video. Kesselman suggests that the title may even be underpriced, given that it's a two-volume set.

"There just aren't many" titles of "Gone With The Wind's" stature around, she says, and in home video "what you're buying is the name."

At the Shelburne, Vt.-based distributor Artec, Bill Perrault says that "GWTW" will probably end up outselling CBS/Fox Video's "The Empire Strikes Back," currently the record-holder in the \$79.95-plus range with between 350,000 and 400,000 units moved.

But racking up the numbers on "GWTW" might not be as easy as many have presumed, Perrault says. The movie's extensive network television exposure, he suggests, may blunt its retailer and consumer appeal.

MGM/UA Home Video has no such doubts. "It is our intention to make this the biggest title that has ever come out on home video," says vice president of sales and marketing Saul Melnick. "The Wizard Of Oz" has been on television a lot, and we sell an awful lot of those," Melnick notes.

"I'm happy with the price," he says about "GWTW's" retail list. The \$89.95 tag "shows conformity with our pricing policies," he notes,

with the charge for the two-volume set matching that of other, similar offerings from the firm such as "Dr. Zhivago." "We worked out a number of different relationships to come out at \$89.95," says the MGM/UA executive, including deals with the firm's blank tape suppliers.

Melnick notes that costs on the title have been high, pointing out that "you have a lot of participants, including the studios and the estate and CBS" taking a share of the dollars that will be coming into MGM/UA. "You don't get an exclusive window for home video until 1986 for nothing," he says.

MGM/UA plans to market "GWTW" as a "coffee table videocassette," says Melnick, with expensive packaging and a brochure coming with each copy of the title.

"Gone With The Wind" will run for three hours and 51 minutes, be sold as a two-volume set in a "leatherette" case, and include an eight-page, four-color program guide similar to the ones issued during the film's two major theatrical releases.

Special steps are also being taken to insure that the video and audio quality of the film are as high as possible. "The quality of 'Gone With The Wind' is going to be unsurpassed by any tape that is on the market," says Melnick. Sound for the title will be digitally enhanced for stereo, an almost-untouched, recently discovered negative will be used, and the title will be closed captioned for the hard of hearing.

In order to help distributors take on as many units as possible, MGM/UA will be giving "dating privileges and terms," Melnick says, although he won't spell out the details. The company plans a tightly organized advertising program.

A multi-media campaign will include national and local print, television and radio, as well as a large number of in-store promotional

pieces. "Co-op terms on 'Gone With The Wind' will be different than on any other title," says Melnick.

One feature of the advertising program will be that when MGM/UA's money is being spent, "all advertising on 'Gone With The Wind' will be directed out of New York, and there will be no ads without our approval," says Melnick.



So That's What Goes On in a Video Distributor's Mind. At an appearance supporting his "Max Maven's Mindgames," Max Maven takes a glimpse into the thoughts of Sound Video Unlimited head Noel Gimbel and seems somewhat amazed by what he's found.

RCA/Columbia Sets Sights on Music

New Line Will Debut in February with 36 Titles

NEW YORK RCA/Columbia Pictures Home Video is creating a new music video line, with the first product due to be shipped in February.

The new line, MusicVision, will be sold, advertised and packaged separately from all of RCA/Columbia's other product lines. Launching the line will be 32 rereleased RCA/Columbia titles priced at \$29.95 for hour-plus programs and \$19.95 for half-hour titles, and four new programs, including two tagged at \$14.95 each.

According to RCA/Columbia president Rob Blattner, the company will be supporting the line with a multi-million-dollar advertising campaign.

"To date, industry results have not been what they should be" on music video, says Blattner, who claims the creation of MusicVision marks the greatest commitment any home video major has yet made to music product.

"We want to make this segment of the industry really explode the way we know it can," Blattner says. He sees "built-in" demand for music

product in the home video marketplace, given the current popularity of video music on broadcast and cable tv.

In order to set it off as a product line, all MusicVision titles will be packaged in the same way, having boxes with silver stripes that will feature the artist's name and picture on the front. The company says it is looking for a "collectible" look.

RCA/Columbia will continue its ongoing testing of new distribution systems and outlets, but the MusicVision product will get to retailers through "regular wholesale distribution," says Blattner.

The company "felt there was a need in the industry for this type of approach because, until now, music

video has tended to be undefined," he adds.

Point-of-purchase materials behind the program will include performer posters, banners and counter-cards. "A retailer can create in his store a whole section of MusicVision," Blattner says.

In addition to the separation of the line and marketing efforts, alteration of RCA/Columbia's dating and returns policies to match those of the record industry more closely is "under active consideration," says Blattner. But no decisions have been made yet, he says, commenting only that "we are looking at that" and "it remains to be seen" whether policies will be altered.

(Continued on page 26)

Kinky 'Waterloo' Feature

Davies in Directing Debut

BY HARRY WEINGER

NEW YORK In the first of a series of music-oriented long-form videos, RCA Productions recently completed production of "Return To Waterloo," an original music film written, directed, and composed by Ray Davies of the Kinks. The hour-long feature is a unique collaboration among RCA Video, England's "alternative" television outlet Channel 4, and Davies himself.

Originally shot on 16mm film, "Waterloo" debuted on Nov. 4 as part of Channel 4's second anniversary telecast. The project was co-financed by Channel 4 and RCA Video at a budget estimated at more than 400,000 pounds (roughly \$480,000). Davies and the group supplied the music, which comprises most of the soundtrack and also acts as the film's narrative. Three songs from "Waterloo" are included in the Kinks' current Arista release, "Word Of Mouth."

"Waterloo" marks Davies' directorial debut. The film is the first result of a long-term developmental deal with RCA Video Productions, which helped finance the Kinks' music videos for Arista Records in its initial stages of seeking ideas for video programming.

According to RCA Video vice president of business affairs and program distribution Arnold Holland, "Return To Waterloo" will premiere in U.S. movie theatres in February. A distributor has yet to be named, although Holland says

RCA will distribute on its own if necessary. The company is planning promotional tie-ins with Arista, including sneak previews and ticket giveaways via local radio stations.

Due to its less-than-feature length, the "Waterloo" package will be fleshed out with a shorter, complementary music-oriented clip, Holland says. The success of the Talking Heads film "Stop Making Sense" prompted RCA to debut the film theatrically.

Although it is bannered as a film, "Waterloo" will be made available on videocassette from RCA/Columbia Home Pictures in April or May, with a simultaneous laserdisk offering from Pioneer Artists. Though not yet confirmed, it is expected to retail for \$29.95 in line with other music video titles.

Dennis Woolf, who has worked with Davies since he staged the Kinks' multi-media tours in the mid-'70s, acted as producer for "Waterloo." It was shot on a three-week schedule, and, Woolf says, "We approached it as a film, not as an album video or a promo clip."

The film itself aired to mixed reviews in England. The story, about a middle-class commuter who faces unexplained emotional and psychological crises, is described as a "surrealistic suspense film."

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	5	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	CED Laser	29.98 29.98
2	2	17	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98
3	3	15	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	CED Laser	29.98 34.98
4	5	8	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	CED Laser	29.98 39.98
5	NEW ▶		PURPLE RAIN	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Koteró	1984	R	CED Laser	29.98 39.98
6	4	5	NEVER CRY WOLF	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	CED Laser	24.95 34.95
7	6	7	SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	CED Laser	29.98 29.98
8	7	2	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	CED Laser	19.98 34.98
9	NEW ▶		THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	CED Laser	29.95 29.95
10	8	8	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	CED Laser	29.95 29.95

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

Price, Release Date Set

Pioneer Laserdisk/CD Player Hits U.S.

BY TONY SEIDEMAN

NEW YORK RCA's defection from CED may have hurt the market, but the videodisk isn't dead yet. That's the message Pioneer Video is giving with new hardware introductions for its Laservision videodisk format.

Pioneer has decided upon a price and a release date for its combination laserdisk/Compact Disc player. The machine will be hitting the market early in 1985, with a list price of \$1,200.

According to Pioneer Video president Ken Kai, marketing efforts for the player will be targeted at upscale consumers and retailers.

The new player, officially named the CLD-900, "is very expensive and isn't meant to be sold to everybody," says Kai. Sales efforts, he notes, "are going to go farther into the high-end audio retailer" than

Pioneer Video has in the past.

Software, including feature films, will soon be available with CD soundtracks, Kai says, claiming that "several" home video majors are interested in putting product out with ultra-high fidelity soundtracks.

Sound quality on the new Pioneer player is equal to that on a conventional CD unit, with a frequency response of 5 Hz to 20 kHz, and a dynamic range of 96 dB. Videodisks with digital audio tracks will be able to fit five minutes less of video on each side than those with conventional soundtracks, meaning a maximum running time per disk of 110 minutes instead of 120.

Digital soundtrack disks can also only be recorded in Pioneer's Constant Linear Velocity (CLV) format, which means that few of the format's special features, such as the ability to select out individual

frames within a program and to play back in slow motion, are available.

Disks containing both digital audio and video will be manufactured in Japan, says Kai. The player itself recently went on sale in some parts of the U.S. "We are experimenting in a few markets and are going to expand nationally," says Kai. Pioneer's CD/laserdisk player has been on sale in Japan for several months, and has reportedly been doing fairly well.

To help push the new player in the U.S., the firm will be initiating a "Pioneer Video Van" program, says Kai. This program will be targeted at retailers, not consumers, and will push not just the new player but "every video line" Pioneer has, Kai says.

Video Vans will "hold shows for a (Continued on page 26)



Super Sonics. Pioneer Video's new CLD-900 combination Compact Disc/laserdisk player has arrived. The unit can play both CDs and laserdisks, or laserdisks with digital audio soundtracks. Digital frequency response is 5Hz to 20 kHz; dynamic range is 96 dB. List price will be \$1,200.

'Supergirl' Covered in Satin IVE To Launch Jacket Promotion

BY FAYE ZUCKERMAN

LOS ANGELES International Video Entertainment is about to mount a major promotion that will award participating distributors and retailers satin jackets themed around the newly released motion picture "Supergirl."

According to Len Levy, vice president of marketing for the Canoga Park, Calif. home video firm, retailers or distributors who order an undisclosed number of selected titles from the firm's USA, Monterey and Thrillervideo product lines between Jan. 2 and Feb. 28 will receive complimentary jackets. "Supergirl" is due for home video release in May.

Levy won't say how many titles must be ordered in order to win the jackets. The titles dealers need to order include "Can She Bake A Cherry Pie?" with Karen Black, "Dirty Mind Of Young Sally," "Hot Times," "A Rare Breed," "Beatlemania: The Movie," "Embryo" with Rock Hudson, "The Three Musketeers" and "The Four Musketeers." A number of horror movies are also named, including "Kill And Go Hide," "The Werewolf Of Washington" and "Frankenstein Island."

Levy explains: "We included retailers in this promotion because few contests usually pull in dealers. We feel that retail is the important link."

Passing point-of-purchase material onto retailers has been a critical home video issue. Many dealers report that they rarely receive promotional material from distributors.

IVE is requiring retailers to send it proof of purchase. "We will be sending out redemption coupons," Levy says. "I guess we will be dealing with the retailers directly for this one. But distributors are also included in the promotion. They can receive jackets for certain ordering patterns as well."

IVE planned this promotion for January and February as an incentive to encourage re-stocking after the holiday rush. The "Supergirl" promotion involves 34 titles that usually sell for between \$49 and \$59 suggested retail.

In addition to direct-mail promotion on the 34 titles, IVE will be pushing several comedies, including "George Burns In Concert" and Jerry Lewis in "The Errand Boy" and "The Patsy."

Deep Disk Inventory

Metro Specializing in CED

NEW YORK When RCA announced that it was getting out of the CED hardware business, Arthur Morowitz's Video Shack retail chain was one of the first to hold fire-sale promotions on the disks, retailing titles for \$10 in order to clear out inventory.

Consumer and retailer response was so strong that Morowitz's Metro Video is now making CED a specialty, carrying a wide and deep inventory of product, and trying to buy inventory from retailers and other distributors.

"We bought a large quantity of CED and we warehoused it, and now we're putting out a special program for retailers," says Metro vice president Marcia Kesselman.

Demand for CED product is strong, Kesselman claims. "These people are begging us to do this," she says of both retailers and consumers.

Metro is offering a 100% guaran-

teed sale to retailers who purchase its product, and actively contacting retailers who have CED stock and offering to purchase their inventory.

"We're still buying them," says Kesselman, with purchases being made "across the country." With an estimated one million CED players in consumers' hands, a strong market for software still exists, she says, but the business isn't big enough to support efforts by all home video distributors.

Metro is carrying CED in depth in hope of building up a reputation, so that the retailers who still stock CED will come to them for product.

When retailers buy the CED product, they'll also get special advertising allowances based on the number of units that they purchase, says Kesselman. Metro is now marketing its CED in "packages" of 300 units, although retailers can pick up 150 or 600 pieces if they so desire.

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FOR WEEK ENDING JANUARY 5, 1985

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from national retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	5	PURPLE RAIN	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta	29.98 29.98
2	2	6	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta	79.98 79.98
3	3	138	JANE FONDA'S WORKOUT ▲◆	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NR	VHS Beta	59.95 59.95
4	5	48	STAR WARS	CBS-Fox Home Video 1130	Mark Hamill Harrison Ford	1977	PG	VHS Beta	39.98 39.98
5	4	55	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	24.95 24.95
6	8	96	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	24.95 24.95
7	6	5	PRIME TIME	Karl Video Corporation KVC-RCA 058	Jane Fonda	1984	NR	VHS Beta	39.95 39.95
8	7	54	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95 39.95
9	19	6	VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS ▲	Vestron 1016	The Rolling Stones	1984	NR	VHS Beta	29.95 29.95
10	29	60	AN OFFICER AND A GENTLEMAN ▲◆	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	24.95 24.95
11	11	6	MICKEY'S CHRISTMAS CAROL	Walt Disney Home Video 225	Mickey Mouse	1983	G	VHS Beta	29.95 29.95
12	12	67	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	24.95 24.95
13	13	4	THE LAST STARFIGHTER	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	VHS Beta	79.95 79.95
14	30	17	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	39.95 39.95
15	10	42	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	24.95 24.95
16	21	22	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta	59.95 59.95
17	9	17	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98 79.98
18	14	13	1984 SUMMER OLYMPICS HIGHLIGHTS ▲	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR	VHS Beta	29.95 29.95
19	35	7	RAQUEL, TOTAL BEAUTY AND FITNESS	Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	VHS Beta	39.95 39.95
20	26	29	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	VHS Beta	24.95 24.95
21	17	5	CONAN THE DESTROYER ▲	Universal City Studios MCA Dist. Corp. 80079	A. Schwarzenegger Grace Jones	1984	PG	VHS Beta	79.95 79.95
22	16	3	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta	79.95 79.95
23	15	15	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	79.95 79.95
24	34	7	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonso	1984	R	VHS Beta	79.95 79.95
25	24	13	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Raffi Jech Bridges	1984	R	VHS Beta	79.95 79.95
26	25	12	SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta	79.95 79.95
27	23	76	DURAN DURAN ●	Thorn/EMI Tvd 1646	Duran Duran	1983	NR	VHS Beta	29.95 29.95
28	39	15	HEARTBEAT CITY	Elektra Entertainment Warner Home Video 34024	The Cars	1984	NR	VHS Beta	29.98 29.98
29	NEW		ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	VHS Beta	79.95 79.95
30	33	28	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY ◆	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95 29.95
31	31	22	THE BIG CHILL ▲◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	79.95 79.95
32	18	13	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta	79.98 79.98
33	22	53	MAKING MICHAEL JACKSON'S THRILLER ▲◆	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95 29.95
34	38	29	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MaClaine Debra Winger	1983	PG	VHS Beta	39.95 39.95
35	28	48	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Association 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95 39.95
36	20	9	FIRESTARTER ●	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta	79.95 79.95
37	27	8	NEVER CRY WOLF	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	VHS Beta	79.95 79.95
38	32	32	GREASE ▲◆	Paramount Pictures Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	VHS Beta	24.95 24.95
39	36	7	THE PHILADELPHIA EXPERIMENT	Thorn/EMI Home Video 2547	Nancy Allen Michael Pare	1984	PG	VHS Beta	79.95 79.95
40	37	11	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

● 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.



Spoils of "War." Thorn EMI Home Video has sold more than 100,000 units of the Thames Television series "The World At War" at \$29.95. Here Roger Myron, controller of sales for Thames International, gives Thorn EMI Home Video president Nicholas Santrizos a plaque honoring the event.

PIONEER DISK PLAYER

(Continued from page 25)

minimum of two days" in each locality they visit, says Kai, who maintains that the vehicles will be a more efficient way of letting those who count know about the machines than a general advertising campaign would be.

Despite RCA's exit from the videodisk marketplace, the format is neither dead nor dying, Kai claims. Pioneer has seen the number of machines in consumers' hands double since last year, he says, "and we hope for another doubling this fiscal year."

"Our approach is to build up the market very slowly but very posi-

tively," he adds. Current estimates are that consumers own about 150,000 laserdisk players. Word is that Pioneer will also be putting out a new low-priced machine, with a list of about \$450.

The CLD-900 is a front loading machine. The unit has two different motors, one for CDs and one for laserdisks, because of the different rotational speeds of the disks. Speed adjustment and focusing of the laser beams to the different widths required by the two formats are automatic. Also provided is an interface port which allows computer control of the videodisk machine.

RCA/COLUMBIA'S MUSICVISION

(Continued from page 24)

Home video's restrictive returns policies and tight dating have been cited by record retailers as one reason for the genre's slow and halting sales takeoff.

Coming out at \$14.95 to help boost MusicVision's launch are Lionel Richie's "All Night Long" and the Go-Go's "Prime Time." The other two new titles will be "Laura Branigan" and Krokus' "The Video Blitz," both at \$29.95.

There will be seven hits on the Go-Go's tape, including "Our Lips Are Sealed," "We Got The Beat," "Vacation" and "Head Over Heels." Richie's tape will feature his "All Night Long," "Running With The Night" and "Penny Lover."

Different order and shipping dates for MusicVision will assist in the sale and promotion of the product, Blattner claims; it will also allow for closer timing of the release of videos and the record albums that contain the songs which are their source. "Coming out with the video as closely as possible to the album will in fact help the video," he says.

Besides the initial four titles, MusicVision's initial release slate will include "Gimme Shelter," "Fleetwood Mac In Concert—Mirage Tour '82," "Diana Ross In Concert," "Eurythmics/Sweet Dreams" and "ABC/Mantrap" at 29.95, and "Hot Rock Videos Volume I," "The Daryl Hall & John Oates Video Collection—Seven Big Ones," "Rick Springfield/Platinum Videos" and "Pat Benatar/Hit Videos" at \$19.95.

RCA/Columbia Pictures is not the only home video manufacturer to single out music for special attention. Vestron Video has its Vestron MusicVideo branch, helmed by Ian Ralfini, and Media Home Entertainment markets its music product under the MusicMedia name.

Although CBS/Fox Video doesn't have a special branch for music product, it does have its "Prime Cuts" series of clip compilations.

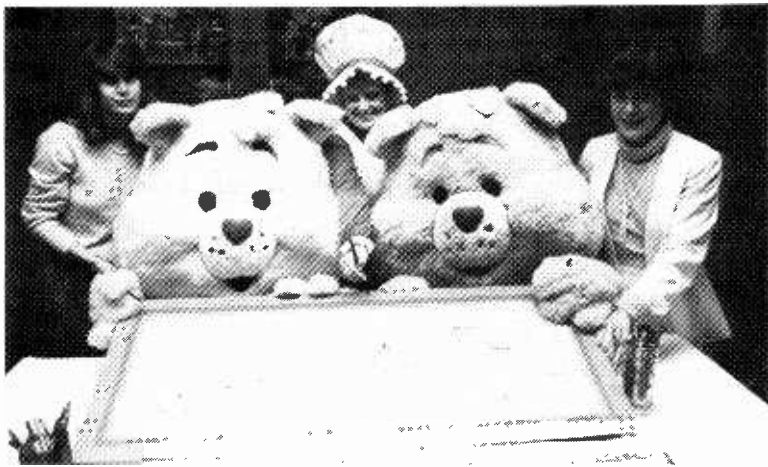
Sony Corp. of America's Video Software Operations has also been a major video music presence, as the only home video firm devoting the vast majority of its efforts to marketing music product, in this case primarily the "Video 45," a term that has now been patented in the firm's name.

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Floating Into the New Year. Several top Family Home Entertainment executives look over the company's plans for its float in the Tournament of Roses Parade, details of which are indecipherable here. From left, the staffers are vice president Wendy Moss, light-colored Care Bear, Strawberry Shortcake, darker-colored Care Bear and vice president Nancy Steingard.

FOR WEEK ENDING JANUARY 5, 1985

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from national retail store rental reports.

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2	3	5	PURPLE RAIN	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Koterou	1984	R	VHS Beta
3	2	16	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta
4	7	4	THE LAST STARFIGHTER	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	VHS Beta
5	4	6	CONAN THE DESTROYER	Universal City Studios MCA Dist. Corp. 80079	A. Schwarzenegger Grace Jones	1984	PG	VHS Beta
6	14	3	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta
7	8	15	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta
8	5	12	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta
9	10	8	THE PHILADELPHIA EXPERIMENT	Thorn/EMI Home Video 2547	Nancy Allen Michael Pare	1984	PG	VHS Beta
10	6	8	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin William Maria Alonzo	1984	R	VHS Beta
11	12	13	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta
12	9	9	NEVER CRY WOLF	Walt Disney Home Video 182	Charles Martin Smith Br 1 an Dennehy	1984	PG	VHS Beta
13	11	10	FIRESTARTER ●	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta
14	13	12	SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta
15	18	16	FOOTLOOSE	Paramount Home Video Paramount Pictures 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta
16	17	3	BOLERO	Cannon Films Inc. USA Home Video 217-468	Bo Derek George Kennedy	1984	NR	VHS Beta
17	15	10	THE BOUNTY	Orion Pictures Vestron 5044	Mel Gibson Anthony Hopkins	1984	PG	VHS Beta
18	16	12	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta
19	31	56	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
20	NEW		DREAMSCAPE	Thorn/EMI Home Video 2722	Dennis Quaid Kate Capshaw	1984	PG	VHS Beta
21	19	15	ICEMAN ▲ ◆	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta
22	25	31	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
23	27	29	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta
24	21	22	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
25	36	13	ICE PIRATES ●	MGM/UA Home Video 800427	Robert Urich Mary Crosby	1984	PG	VHS Beta
26	28	9	BREAKIN' ▲	Cannon Films Inc. MGM/UA Home Video 800447	Adolfo Quinones Michael Chambers	1984	PG	VHS Beta
27	22	9	FRIDAY THE 13TH-THE FINAL CHAPTER	Paramount Pictures Paramount Home Video 1539	Dana Kimball Paul Krata	1984	R	VHS Beta
28	26	9	THIS IS SPINAL TAP	Embassy Pictures Embassy Home Entertainment 2081	Christopher Guest Michael McKean	1984	R	VHS Beta
29	23	12	UP THE CREEK ●	Orion Pictures Vestron 5043	Tim Matheson Stephan Furst	1984	R	VHS Beta
30	33	12	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	VHS Beta
31	30	23	TANK ▲ ◆	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1983	PG	VHS Beta
32	37	24	BLAME IT ON RIO ▲ ◆	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta
33	20	9	CANNONBALL RUN II	Warner Bros. Pictures Warner Home Video 11377	Burt Reynolds Dean Martin	1984	PG	VHS Beta
34	38	27	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
35	35	10	BEAT STREET ●	Orion Pictures Vestron 5047	Gina Belafonte Rae Dawn Chong	1984	PG	VHS Beta
36	24	18	PURPLE HEARTS ▲	Warner Brothers Pictures Warner Home Video 20018	Cheryl Ladd Ken Wahl	1984	R	VHS Beta
37	29	35	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
38	39	4	REUBEN, REUBEN	CBS-Fox Video 1435	Tom Conti Kelly McGillis	1983	R	VHS Beta
39	32	11	RACING WITH THE MOON	Paramount Pictures Paramount Home Video 1668	Elizabeth McGovern Sean Penn	1984	PG	VHS Beta
40	34	5	DEATHSTALKER ●	Vestron 5048	Barbi Benton	1984	R	VHS Beta

● 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.

'Once Upon' an Unlikely Hit Cartoon Title in Department Stores

BY FAYE ZUCKERMAN

LOS ANGELES Elaine Iannessa says she has sold 40,000-plus units of a children's video title priced at about \$40. Not one of these videocassettes has ever been displayed, marketed or sold through video software specialty retail outlets.

The numbers have been achieved with Iannessa's first, and so far only, title: the animated "Once Upon A Time," which has a list price of \$39.95.

Iannessa's prime vendors are department stores and their accompanying catalogs. "In video stores, people go in to rent, not buy," she says. "I wanted my titles to be a sale item. We found that featuring the [children's] title in the three-to-eight department and in catalogs brought much more interest."

But getting department stores like Bloomingdale's, Saks Fifth Avenue and Neiman-Marcus to carry her product was not an easy task, she says. "I was on a 32-city tour for two months. I went from store to store asking buyers, clerks, anyone who would talk to me to take on the title. It was labor intensive, but I think it paid off."

Iannessa, an advertising executive turned home video manufacturer, now boasts of selling her products in most major department stores. She talks about receiving orders of more than 200 units from Neiman-Marcus' store number 80, as well as similar figures from other major department store chains.

For Iannessa's Pasadena-based company, On Gossamer Wings Productions, to start turning a profit on "Once Upon A Time," a series of fairy tales, it needs to sell 100,000 copies. "I think we might reach that point by February because of how we are marketing the product," she says. "It's billed as a sale-only item."

On Saturdays at participating stores, the tape can be viewed in children's departments. "We want youngsters to see it and ask for it," Iannessa says. "Generally, mothers will purchase it along with other items." As for the catalogs, she notes, "Our video is the only one [of its kind] featured right now."

"Once Upon A Time" contains four fairy tales: "Rumpelstiltskin," "Sleeping Beauty," "Little Red Riding Hood" and "Goldilocks And The Three Bears." Each segment runs four to seven minutes. The 30-min-

ute videotape also features a lesson on not wandering away from home, and not talking to strangers.

Would On Gossamer Wings Productions eventually start selling its wares through video specialty stores? Iannessa says no. She explains: "I'm not interested in those outlets. I have been supported by the department stores, and I want to maintain that friendship."

"Perhaps I could make more money if I set up distribution in video stores. But our current setup is working, and we have a second tape on the way," she adds.

Several video specialty stores, she says, "hounded" Neiman-Marcus after it ran several advertisements for the video in a local newspaper. "They want to carry the product. I know they don't like the idea of certain stores having exclusivity on a product," she says.

She concludes, "My audience target is one-stop shoppers, not renters. It works for my product, but I don't know if it will work for everyone. Basically, we found the department stores service our audience."

The Pasadena firm's major competition is CBS/Fox Video, which distributes a series of live action fairy tales under the video label "Faerie Tale Theatre." Elliott Gould, Robin Williams, Jeff Bridges, Jean Stapleton and Bernadette Peters, among many others, are featured in such tales as "Rapunzel," "Sleeping Beauty" and "Goldilocks And The Three Bears," all originally seen on Showtime.

According to Iannessa, the CBS/Fox series is geared more toward an adult audience than children. "I also think that live action dramatizations are frightening to youngsters," she adds.

"Once Upon A Time" is completely animated. It was produced by London's Bill Melendez Productions.

Ironically, CBS/Fox is contracted to take charge of all the duplicating and shipping for Iannessa's title. She contends that even the giant video company was "impressed" with reorder patterns for "Once Upon A Time."

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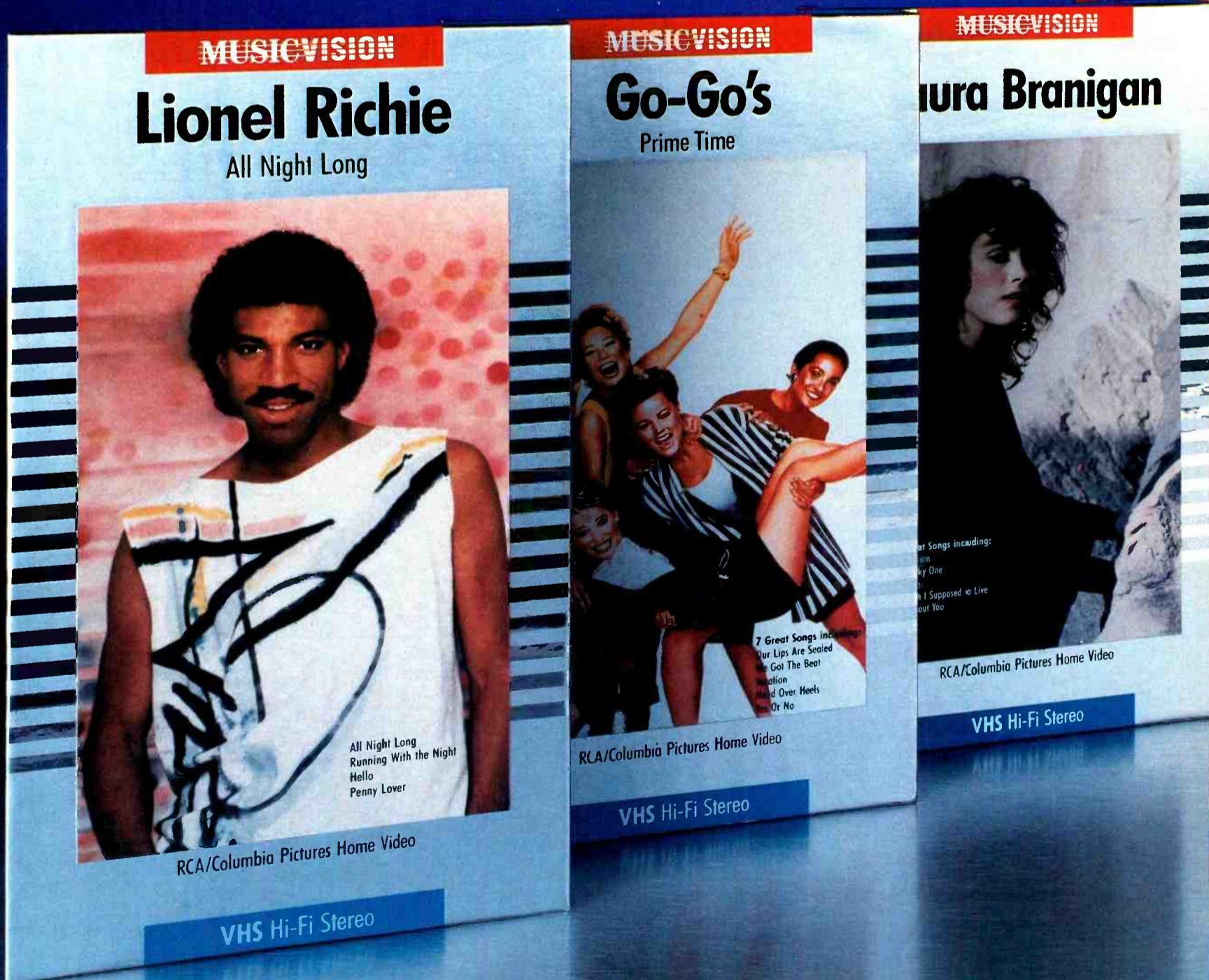
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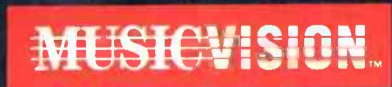
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New England Digital Prediction

SYNCLAVIER SEEN REPLACING RECORDERS

BY STEVEN DUPLER

NEW YORK Are digital multi-track tape recorders and recording studios as they are currently configured an endangered species? That's the opinion of New England Digital, the Vermont-based manufacturer of the Synclavier digital music system, although at least one recording engineer and one major manufacturer of digital audio equipment don't share that view.

Claiming revenues increasing by approximately 50% per year, and with about 350 Synclavier systems

already in place in the industry, NED optimistically predicts that, within three years, computer-based digital music systems will be established as the way of the future for digital multitrack recording.

According to Brad Naples, marketing director for the high-tech firm, the Synclavier represents the marriage of the newest digital techniques available in computer technology with practical musical applications.

"The Synclavier encompasses the three integral elements of the multitrack recording process in the stu-

dio," says Naples. "It provides the musical source, signal processing and archiving with a memory-based, high-speed processor, capable of 32-track recording at this time."

What has been missing with the system thus far, he continues, is the ability to record live for more than four or five minutes of direct sampling. That problem, however, will be rectified this summer when NED introduces what Naples calls the "missing link" software that will enable the Synclavier to handle live recording for extended periods of time.

"By the end of 1985," Naples contends, "a studio could conceivably consist of a single 12- by 12-foot room, from which it will be able to originate 90% of its music, without multitrack tape recorders." He adds that the cost of such a system would range from \$75,000 to \$150,000.

NED's most difficult sell right now is to older musicians, engineers and producers. Says Naples: "We see our market right now as the up-and-coming rock stars and recording pros, and the range in age from 15 to 30." Still, the system has been successful with a number of artists of not quite so tender years: Oscar Peterson, Quincy Jones, Sting, Pat Metheny, Al DiMeola and John McLaughlin all own Synclaviers.

What are the advantages of computer-based digital systems over digital multitrack recorders and conventional recording studios, aside from saving space? According to Naples, they save money as well, especially in terms of man-hours spent on non-productive tasks, such as rewinding and rocking the tape during editing. He estimates that, for an engineer working in a \$150 per hour studio who spends a conservative estimate of 5% of his time rewinding tape, that could translate into \$9,000 a year spent merely on accessing a particular point of the tape.

"With the Synclavier, there is no (Continued on page 32)



Unique Has Moore. At Unique Recording, New York, producer Richard Burgess, center, has been working with Melba Moore on her upcoming Capitol album. Engineer Frank Heller is shown at the console with Moore.

Video Track

NEW YORK

IT MAY NOT BE a Michael Jackson video, but DuRona Productions recently completed work on a 30-second spot for L.J.N. Toys' Michael Jackson doll, wherein the 12-inch-high besuited figure does everything from splits to moonwalks. Production was handled by director/cameraman Barry Abrams and producer Nikki Abrams, and post work was completed at DuRona's New Rochelle, N.Y.-based facilities by executive vice president Robert Marchetti.

OTHER CITIES

FILMING HAS COMMENCED in Nashville for a 90-minute tv music special titled "The All American Cowboy," produced by two Dallas-based companies, Studio Of Illumination and Topher Productions. Ken Mandel, director of the tv show, shot video segments with Shelly West, David Frizzell, Cathy Twitty, Jessie Colter and Waylon Jennings. Producers Sandy Hoffman, Debra Simon and Christopher Whatley will oversee filming in Tucson and Los Angeles before returning to Texas, where the show will be edited.

Hoboken, N.J.'s Blue Light Productions, in conjunction with Greg Gantner, produced a mini-documentary on British guitarist Chris Spedding, who was the lead guitarist for several musical numbers in Paul McCartney's "Give My Regards To Broad Street." It was directed by Gantner ("The Blues Brothers," "Dr. Detroit"), who culled footage from Spedding's recent appearance at Chicago's Metro club for the video EP. Ron Givens wrote and narrated the piece, produced by Dick Lynn. Technical assistance was provided by Chicago's Program Co.

San Francisco's King Street Studios opened in December. A mammoth 30,000 square feet, it will be part of One Pass Inc.'s services. The facility contains complete lighting, grip, electrical, dollies, cranes, scene dock and set construction.

Pyrotechnics are featured in Red Rockers' video for "Blood From A Stone" on 415/Columbia Records. Shot in San Francisco's Golden Gate Park, the video revolves around a procession of torch-carrying workers, representing different occupations in the American work force. It was directed by David Rathod, best known for his video work for Huey Lewis & the News, the Bangles and Eddie Money.

Greg Scott Productions oversaw the production of a promotional clip for EMI America recording artists Rail, the winners of MTV's "Base-ment Tapes" contest. Robert Lombard produced "Fantasy" in Seattle. It was directed by Tim Patterson.

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.

CompuSonics System Installed

NEW YORK More than a year after its inception, the first CompuSonics computer audio digital recording/playback system has been delivered and installed at Vitello & Associates, a production house in North Hollywood, Calif.

Although 15 of the DSP-2002 systems are said to have rolled off the line, CompuSonics is still examining and testing the system. Vitello & Associates will serve as a test site, while using the system for sound effects storage and access for production of an animated television series in stereo.

According to Paul Vitello, president of Vitello & Associates, the DSP-2002 was acquired for somewhat less than its list price of around \$40,000 because of Vitello's agreement to serve as a test site for CompuSonics. Vitello specializes in sound production, editing and special effects for film and tv, and has recently been contracted to produce stereo sound effects for 125 episodes of "Voltran," the first animated tv series to be produced in stereo sound.

"Because of the high quality of sound necessary for this project, we were looking for something to supplement our present 24-track sound

editing system," says Vitello. "When we started the project, we were using library effects on half-inch four-track. Then, we used an Emulator II prototype, which has now been supplanted by the CompuSonics system."

A spokesman for CompuSonics says the firm has received additional orders for the DSP-2002, the 2000 series model specifically designed for editing and broadcast applications. "We've received orders from Syco Systems and Allied Broadcast, and expect orders and a licensing commitment from Siemens, a \$22 billion German electronics concern," says the spokesman.

On the consumer front, the floppy disk-based digital audio recorder/player has yet to be shipped. The CompuSonics spokesman says that a PC interface for the product will be shown at the upcoming Consumer Electronics Show, and the first DSP-1000 system will roll off the line in July. Also this summer, he continues, will come a licensing arrangement with MacIntosh, which will see that electronics manufacturer marketing its own version of the CompuSonics device.

STEVEN DUPLER

Audio Track

NEW YORK

AT SECRET SOUND, Denny Colt is recording her debut EP, with producer/drummer Steve Missal (ex-Billy Idol) and engineer Scott Noll, assisted by Warren Bruleigh. Also there has been Frank Stallone, mixing his latest album with Tom Marolda and Bruleigh engineering. Stallone and Marolda are producing with assistance from Neil Kernon. Finally, the Miracles are mixing at Secret this month, with producer Al Cleveland.

The Weather Girls are at Park South working on a new album for Columbia. Hank Medress and Jeff Kent are producing for Double Vision Productions, with associate producer/engineer Joe Venneri. Jamie Chaleff is assisting. Venneri is also producer/engineer for a new Bob Marley album, due for January/February release on Jamaica Records.

Producer Joel Diamond was in at Unique playing tracks for his latest project, "One Night In Bangkok," from Robey. The track was mixed at Shakedown Studios by Shep Pettibone.

LOS ANGELES

AT HIT MAN Studios, Michael McMahan is recording with producer Rod Firestone.

Composer Craig Safan was working with engineer Dennis Sands at Group IV on a "Cheers" segment scoring project. Also there were composers Dan Foliart and Howard Pearl, scoring a "Brothers" segment.

OTHER CITIES

SAN FRANCISCO'S Russian Hill Recording has been having a busy season of production work for feature films, television specials and commercials, among other things. Feature film work there recently has included scoring for "Mrs. Soffel," an MGM/UA release starring Mel Gibson and Diane Keaton, with Mark Isham composing, Todd Boekelheide assisting, and Gary Clayton and Samuel Lehmer engineering. "Mean Season" a Lucasfilm project with Mariel Hemingway and Kurt Russell, has been in for Automated Dialogue Replacement sessions. And tv spots for Chevron, Ross Clothiers and KPIX-TV have been completed.

Recent album work at Richmond, Calif.'s Starlight Sound includes releases from the Uptones, with Ray Pyle engineering, and the Myster-

ies, with Steve DeGrazia at the board. Also, engineer/producer Norman Kerner is working on solo efforts from Amorous Records' Mike Molendas and ex-Sons of Champlin guitarist Terry Haggerty.

At Detroit's Sound Suite, the Four Tops are cutting vocal tracks with producers Willie Hutch and Iris Gordy for Motown. Jim Vitti is behind the desk, Steve King assisting. Gospel producer Rance Allen is recording tracks for an album on Word Records with Warren Woods engineering. Was (Not Was) saxophonist David McMurray has been in completing track for his solo release, "Shake Me (Break Me)."

The Crystal River Band continues recording its first contemporary Christian album at Muscadine Studios in Macon, Ga. Former Gregg Allman Band saxophonist Donn Pinney is featured, and Paul Hornsby is at the board.

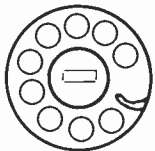
At Rochester, N.Y.'s Music-America Recording Studios, Swing Set was in recording basic tracks for its newest project. After completing vocals in Chicago, the group returns to Rochester to put down overdubs and edit the final mixes. Chris Bubacz is engineering.

CBT Records is cutting tracks at Sound Masters in Houston for the next Gary Josey release, "Surrounded," written by Todd Cerney, Austin Roberts and Tom Campbell. Engineering the single are Lonnie Wright and A.V. Mittelstedt.

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

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NEW ENGLAND DIGITAL

(Continued from page 30)

rewinding time since there's no tape; it's instant access by punching

a button," says Naples. He also opines that even though many engineers express preference for razor-blade editing, the instantaneous, highly accurate editing offered by

computer-based digital systems is "so efficient and cost-saving" that it will win over studio owners in the end.

Naples estimates that the aver-

age recording engineer could learn to operate the system in about a week, gain a "good understanding" of it about two to three months and become "an expert" in around one

year.

"Studios see the system's keyboard, and they don't really understand what it is," he says. "They think: 'Oh, another synthesizer,' and they don't realize that it's capable of any operation a digital multitrack tape recorder can do."

Obviously, not everyone shares Naples' view of the future for computer-based digital music systems. Jeff Harris, video consultant for Fairlight Instruments and senior engineer at The Village Recorder in Los Angeles, has worked extensively with the Fairlight CMI as well as multitrack digital tape recorders. He suggests that Naples has some valid points, but overstates the case.

"Using a digital computer music system as a tape recorder is a waste of its technology," he says. "They are two distinct entities, similar in some respects, but music making machines and tape recorders will remain discrete."

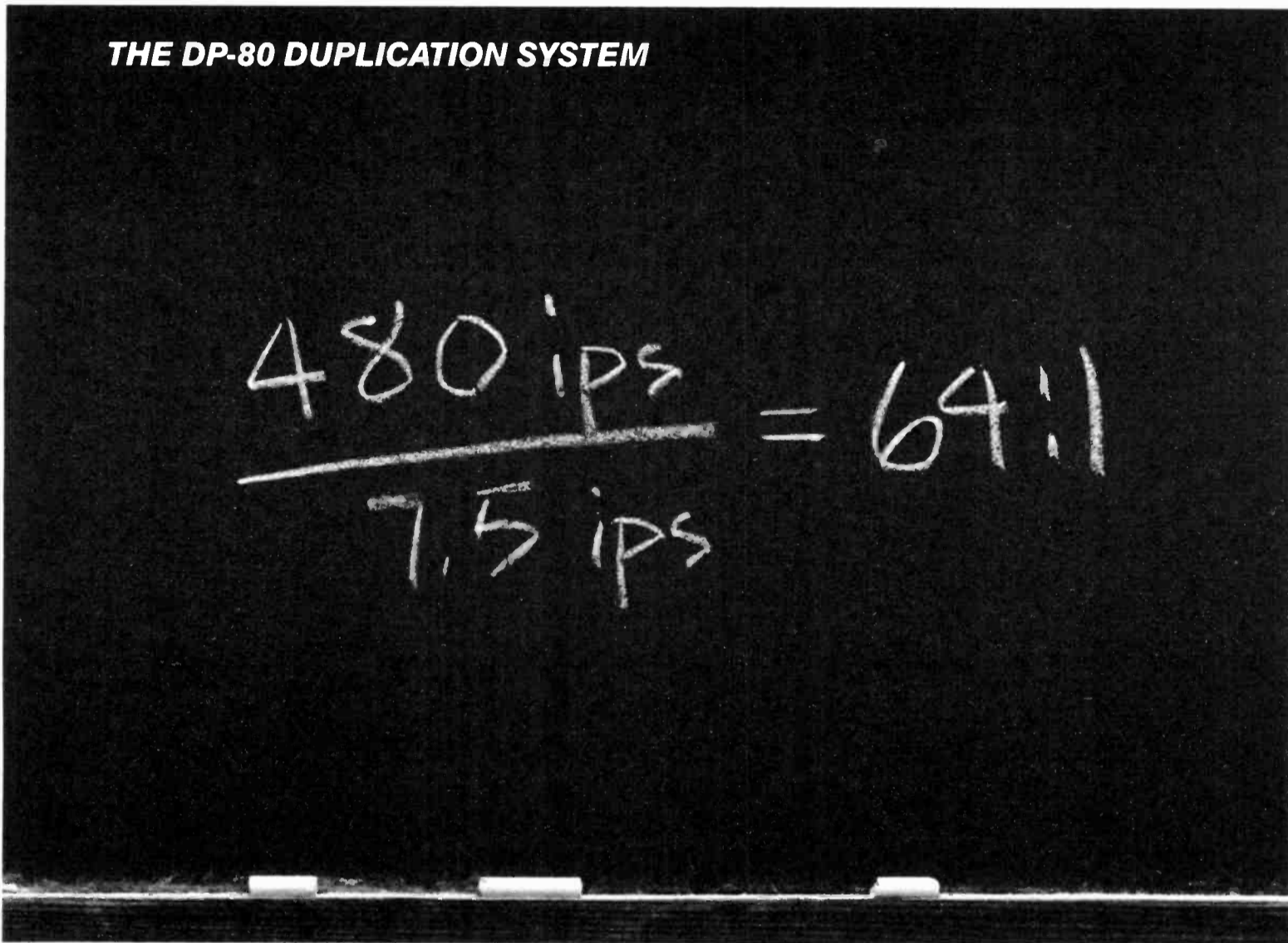
What will be seen soon, Harris continues, is a direct digital interface between the two devices, enabling the bypassing of the analog stage.

As to Naples' claims of the digital music system's cost-effectiveness during editing and rewinding, Harris maintains that less time is spent by engineers during that stage of the process than during the actual music creation. "I've seen engineers spend more time sitting and doing nothing, because the artist needed to make a creative decision during recording, than rewinding tape," he notes.

Sony Pro Audio's Richard Lee says his company is involved in developing other media of storage besides tape, but he stresses that "based upon the interest shown to date from studio owners and other professionals, tape-based systems will be the dominant medium through the turn of the century."

"You cannot underestimate the value of the tactile, familiar techniques like razor-blade editing to the creative community," says Lee. He also notes that it is currently possible to establish direct digital interface with any Sony digital product, providing the other device has the same storage structure or can accommodate Sony's data system.

"We are definitely involved in developing disk based systems too, but the investment so far indicates tape-based systems will continue to dominate the industry," he concludes.



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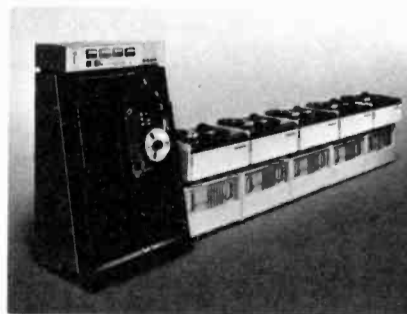
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NETWORK SENDS CLIPS TO COLLEGE

Students Focus on 'New Grooves,' 'Audiophilia'

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 In the early days of video music, clips seemed a perfect way of getting exposure for new artists. But that glow faded quickly, as more and more outlets ran for the security of top 40 programming and caution became a more important element than creativity in deciding what got on playlists and what didn't.

By its very format, Campus Network's most important video show, "New Grooves," cannot fall into that trap. Campus Network is not a

video music service. It is a network targeted at college students, and designed to fill their specialized video entertainment needs. As such, music is an essential part of its program mix.

The network provides its viewers with four hours of new programming a week, each of which is repeated five times. Embedded in those hours are two music programs: the progressive-oriented "New Grooves" and the more popularly directed "Audiophilia."

Where "New Grooves" is clip-based programming, "Audiophilia" presents concerts by such performers as the Commodores, Elton John, Linda Rondstadt and U2. Both of the programs are about an hour long. "New Grooves" is hosted by Meg Griffin.

Campus Network lives by its name, not going to households, but to colleges and their students. Growth has been fast recently, says vice president Brad Siegel, with the number of schools served jumping from 50 to about 75 during the network's winter break. That gives the service a total subscriber base of about one million students.

According to Siegel, Campus Network is currently received by about 35%-40% of the nation's largest campuses, including such schools as the Univ. of Wisconsin, Clemson, the Univ. of Connecticut, Queens College, Ohio State, MIT, and California Polytech. The network is an advertiser-supported, basic cable service, and commercial sales are also up, Siegel claims.

"For the coming semester we'll be 50%-60% sold out on advertising time," he says. Campus Network follows a schedule similar to that of

most colleges, going off the air for the winter holidays on Dec. 10, with a planned re-start for the winter semester on Jan. 14.

"New Grooves" is "strictly limited to new music," says Siegel. It was created, he explains, because executives at Campus Network felt a "show needed to be developed around college radio," which would focus on progressive and new music. There are 11 complete clips played on each show, and 10 to 15 seconds of 10 more clips get exposure via a "top 10 progressive radio countdown."

Rather than focus on clips, "Audiophilia" presents concerts spotlighting individual artists. Each episode runs for about 45 minutes. Campus Network gives students from schools that don't have MTV a chance to see their favorite artists, Siegel points out.

Besides its existing basic cable service, Campus Network is also looking to get into the pay-per-view business—but in a unique way. The firm is creating "VideoCenters." So far it has installed about 13, but equipment problems have slowed the rate from the planned 15 a month to about six or seven, says Siegel.

But despite the problems, the firm says it will still be able to start using its "VideoCenters," most of which are based in auditoriums, by April. So far, however, no music programming has been scheduled.

Each "VideoCenter" will have its own satellite dish, and students seeing concerts at them will have to buy individual tickets just as if they were going to a live performance.

TONY SEIDEMAN



Officer, I Swear I Din't Do Nothin'. Permits for shooting on Los Angeles' streets and the confusion and red tape that surrounds them have become key issues for the L.A. production community in recent weeks. Here Razor Productions producer John B. House stands awaiting police approval of his paper during the shooting of the Busboys' "Cleanin' Up The Town."

'One Night With You,' Graceland Tour

Cable Shows Mark Presley's Birthday

BY FAYE ZUCKERMAN

LOS ANGELES Rare concert footage of Elvis Presley and a formal tour of his home, Graceland, are highlighted in two major pay-tv music specials honoring the rock legend as what would have been his 50th birthday approaches.

The person responsible for coordinating these shows is Steve Binder, a veteran director and producer of visual music. Among other accomplishments, Binder was selected by Diana Ross to take charge of lensing her 1983 concert appearance in New York's Central Park.

In fact, it was Binder who in 1968, after assuring Presley that "all he was making was a visual album," netted one of his first tv jobs filming a portion of the singers' come-

back special. Binder's contribution to that tv extravaganza was 10 minutes culled from a 75-minute informal performance on a Burbank sound stage.

Nearly 16 years later, the Elvis Presley estate and RCA Records decided to re-edit that informal performance, dubbed the "Burbank session," into an hour-long special. Binder again took charge, and the one-hour special will debut on HBO Saturday (5) at 8 p.m. Eastern time.

Titled "Elvis: One Night With You," the 60-minute show features Presley essentially sitting around with backup musicians performing classic songs and speaking candidly to an audience of about 50.

Musicians Scotty Moore, D.J. Fontana, Charles Hodge and Alan Fortas join Presley on stage. Featured songs include "That's All Right Mama," "Heartbreak Hotel," "Blue Suede Shoes," "Lawdy Miss Clawdy," "Blue Christmas," "Trying To Get To You" and "One Night (With You)."

"By today's video standards, that budget was \$1.98," says Binder. "I wanted to capture him as if we were looking through a keyhole. So the cameras just started rolling, and he did the rest. He was in good shape."

What Binder captured was a compelling cinematic characterization of the rock giant. It is virtually uncut, unedited and untampered—a simple studio performance.

"Back then, Elvis was very worried about what the public thought," Binder recalls. "He had been away from the spotlight for almost 10 years. He was concerned about television, and what it would do to him."

"At the beginning of the filming, I think he was nervous and stiff. But, once we got rolling, he became relaxed."

"Now that I look back in hindsight, I was naive and innocent

when I did that show," Binder continues. "I broke a lot of rules. In the '60s, you didn't show sweat and messed-up hair. I didn't want to keep stopping and starting. I wanted everything to just flow naturally."

As for Binder's tour of Graceland, it will air on Showtime starting next Tuesday (8), the anniversary of Presley's birth. It features the singer's ex-wife Priscilla describing some of the history behind the mansion and its famous owner. Film clips and some of Presley's music are also included. The Showtime special was written by Buz Kohan and Priscilla Presley.

Richie Clip Heads For Movie Houses

LOS ANGELES Music Theater Network's Concert Cinema claims that 500 movie houses nationwide will showcase Lionel Richie's concert performance clip of "All Night Long."

The performance piece, produced by Richie's Brockman Enterprises and Kragen & Co., will precede several first-run features, including "Dune," "2010" and "Beverly Hills Cop." Concert Cinema says it expects at least four million moviegoers to see Richie's large-screen debut.

The musical clip was shot in 35mm Panavision with Dolby stereo surround sound for the expressed purpose of a theatrical release. According to a spokeswoman for Concert Cinema, the performance footage was lensed exclusively for the firm, which is owned by Bob Wilson and Bob Kardashian, the co-founders of Radio & Records.

The spokeswoman says that AMC Theaters, Pacific Theaters, and SRO Theaters have already agreed to show Richie's promotional film. It was produced and directed by Joe Layton; the director of photography was Jan Keisser.

MTV Programming

MTV Programming does not appear in this issue due to Billboard's holiday production schedule. The feature will resume its weekly frequency with our next issue. We apologize for any inconvenience. **THE EDITORS**

New Video Clips

PHILIP BAILEY/PHIL COLLINS

Easy Lover
Chinese Wall/Columbia
Paul Slattery
Jim Yukich

THE dBs
Amplifier
Like This/Beausville
Walter Williams

JIMI HENDRIX
Are You Experienced
Kiss The Sky/Warner Bros.
Jerry Kramer
Wayne Isham

BILLY JOEL
Keeping The Faith
An Innocent Man/Columbia
John Small/Picturevision
Howie Deutch

LOS LOBOS
Don't Worry Baby
Will The Wolf Survive/Slash
Michael Portis and Stephanie Nemeth
Arthur Pierson

MADONNA
Like A Virgin
Like A Virgin/Sire
Simon Fields
Mary Lambert

CHUCK MANGIONE
Diana "D"
Disguises/Columbia
Alan Kleinberg
Zbigniew Rybcznski

JEFFREY OSBORNE
Don't Stop
Don't Stop/A&M
Schaeztle & Fischer (High Five Productions)
Bud Schaeztle

STEVE PERRY
Foolish Heart
Street Talk/Columbia
Paul Slattery
Jack Cole

THE SMITHS
How Soon Is Now
12" Single/Sire
Richard Levine & Ken Ross
Paula Greif

BRUCE SPRINGSTEEN

Born In The USA
Born In The USA/Columbia
NA
John Sayles

JANEY STREET
Under The Clock
Heroes, Angels & Friends/Arista
Ken Walz/Ken Walz Productions
Michael Oblowitz

TOTO
Stranger In Town
Isolation/Columbia
Simon Field
Steve Barron

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.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from national retail store and one-stop sales reports, and radio airplay reports.		ARTIST
				TITLE	PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	
1	3	8	8	◆	MADONNA	◆ MADONNA
2	2	10	10	◆	DURAN DURAN	◆ DURAN DURAN
3	4	5	13	◆	HONEYDRIPPERS	◆ HONEYDRIPPERS
4	5	7	16	◆	NEW EDITION	◆ NEW EDITION
5	6	9	11	◆	PAT BENATAR	◆ PAT BENATAR
6	9	14	12	◆	JACK WAGNER	JACK WAGNER
7	3	1	15	◆	DARYL HALL & JOHN OATES	◆ DARYL HALL & JOHN OATES
8	12	16	10	◆	BRYAN ADAMS	◆ BRYAN ADAMS
9	15	23	8	◆	CHICAGO	◆ CHICAGO
10	10	12	12	◆	JULIAN LENNON	◆ JULIAN LENNON
11	14	15	9	◆	BRUCE SPRINGSTEEN	◆ BRUCE SPRINGSTEEN
12	7	4	18	◆	CHAKA KHAN	◆ CHAKA KHAN
13	17	19	11	◆	JERMAINE JACKSON	◆ JERMAINE JACKSON
14	21	32	5	◆	FOREIGNER	◆ FOREIGNER
15	8	6	13	◆	PAUL MCCARTNEY	◆ PAUL MCCARTNEY
16	22	30	7	◆	PHILIP BAILEY	◆ PHILIP BAILEY
17	19	24	9	◆	BOB SEGER & THE SILVER BULLET BAND	BOB SEGER & THE SILVER BULLET BAND
18	25	27	8	◆	RAY PARKER JR.	RAY PARKER JR.
19	27	29	9	◆	DON HENLEY	◆ DON HENLEY
20	65	—	3	◆	BAND AID	◆ BAND AID
21	13	10	14	◆	CYNDI LAUPER	CYNDI LAUPER
22	16	13	17	◆	SURVIVOR	◆ SURVIVOR
23	37	—	3	◆	WHAM FEATURING GEORGE MICHAEL	◆ WHAM FEATURING GEORGE MICHAEL
24	24	28	14	◆	REBBIE JACKSON	◆ REBBIE JACKSON
25	32	42	4	◆	PRINCE & THE REVOLUTION	◆ PRINCE & THE REVOLUTION
26	31	35	6	◆	BILLY OCEAN	◆ BILLY OCEAN
27	11	8	18	◆	WHAM	◆ WHAM
28	20	22	11	◆	THE CARS	◆ THE CARS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from national retail store and one-stop sales reports, and radio airplay reports.		ARTIST
				TITLE	PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	
51	30	31	11	◆	TOTO	◆ TOTO
52	28	25	14	◆	DAN HARTMAN	◆ DAN HARTMAN
53	53	58	6	◆	DAVID BOWIE	DAVID BOWIE
54	56	60	6	◆	DIANA ROSS	DIANA ROSS
55	58	63	4	◆	BARBRA STREISAND WITH KIM CARNES	BARBRA STREISAND WITH KIM CARNES
56	26	18	12	◆	HUEY LEWIS AND THE NEWS	HUEY LEWIS AND THE NEWS
57	79	—	3	◆	NEW EDITION	◆ NEW EDITION
58	29	20	17	◆	TINA TURNER	◆ TINA TURNER
59	68	79	4	◆	TEENA MARIE	◆ TEENA MARIE
60	70	85	4	◆	GEORGE BENSON	GEORGE BENSON
61	55	55	10	◆	LAURA BRAINIGAN	LAURA BRAINIGAN
62	72	80	5	◆	JOHN HUNTER	◆ JOHN HUNTER
63	48	43	12	◆	FRANKIE GOES TO HOLLYWOOD	◆ FRANKIE GOES TO HOLLYWOOD
64	87	—	3	◆	THE KINKS	◆ THE KINKS
65	74	90	4	◆	THE TEMPTATIONS	THE TEMPTATIONS
66	76	87	4	◆	JOHN PARR	◆ JOHN PARR
67	44	21	15	◆	COREY HART	◆ COREY HART
68	71	76	7	◆	ALPHAVILLE	◆ ALPHAVILLE
69	77	89	4	◆	TOMMY SHAW	◆ TOMMY SHAW
70	63	45	21	◆	STEVIE WONDER	◆ STEVIE WONDER
71	62	39	22	◆	BILLY OCEAN	◆ BILLY OCEAN
72	54	26	14	◆	PRINCE & THE REVOLUTION	PRINCE & THE REVOLUTION
73	86	—	3	◆	BRONSKI BEAT	◆ BRONSKI BEAT
74	89	—	3	◆	AUTOGRAPH	◆ AUTOGRAPH
75	78	82	5	◆	BILLY SQUIER	BILLY SQUIER
76	NEW	NEW	NEW	◆	DEEP PURPLE	DEEP PURPLE
77	80	88	4	◆	ROD STEWART	◆ ROD STEWART
78	59	36	11	◆	REO SPEEDWAGON	◆ REO SPEEDWAGON

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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		TITLE	
1	2	3	4	5	6	7	8	9	10	11	12
1	1	1	1	1	1	1	1	1	1	1	1
2	3	2	2	2	2	2	2	2	2	2	2
3	2	2	2	2	2	2	2	2	2	2	2
4	5	7	6	6	6	6	6	6	6	6	6
5	4	3	3	3	3	3	3	3	3	3	3
6	7	5	5	5	5	5	5	5	5	5	5
7	6	6	6	6	6	6	6	6	6	6	6
8	9	11	11	11	11	11	11	11	11	11	11
9	13	13	13	13	13	13	13	13	13	13	13
10	12	12	12	12	12	12	12	12	12	12	12
11	11	10	10	10	10	10	10	10	10	10	10
12	10	9	9	9	9	9	9	9	9	9	9
13	15	24	24	24	24	24	24	24	24	24	24
14	14	15	15	15	15	15	15	15	15	15	15
15	8	8	8	8	8	8	8	8	8	8	8
16	16	19	12	12	12	12	12	12	12	12	12
17	24	29	13	13	13	13	13	13	13	13	13
18	18	18	9	9	9	9	9	9	9	9	9
19	23	23	9	9	9	9	9	9	9	9	9
20	20	17	20	20	20	20	20	20	20	20	20
21	17	14	12	12	12	12	12	12	12	12	12
22	22	20	59	59	59	59	59	59	59	59	59
23	19	16	40	40	40	40	40	40	40	40	40
24	25	25	12	12	12	12	12	12	12	12	12
25	21	21	19	19	19	19	19	19	19	19	19
26	27	27	6	6	6	6	6	6	6	6	6
27	28	28	14	14	14	14	14	14	14	14	14
28	26	26	7	7	7	7	7	7	7	7	7
29	29	22	11	11	11	11	11	11	11	11	11
30	30	30	27	27	27	27	27	27	27	27	27
31	36	43	5	5	5	5	5	5	5	5	5
32	37	47	4	4	4	4	4	4	4	4	4

THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST		TITLE	
56	57	58	59	60	61	62	63	64	65	66	67
56	57	58	59	60	61	62	63	64	65	66	67
57	57	49	44	44	16	16	16	16	16	16	16
58	49	44	44	44	16	16	16	16	16	16	16
59	59	59	45	45	15	15	15	15	15	15	15
60	58	58	49	49	7	7	7	7	7	7	7
61	72	77	77	77	9	9	9	9	9	9	9
62	67	86	86	86	4	4	4	4	4	4	4
63	63	65	65	65	11	11	11	11	11	11	11
64	69	95	95	95	4	4	4	4	4	4	4
65	64	62	62	62	26	26	26	26	26	26	26
66	61	55	55	55	58	58	58	58	58	58	58
67	74	69	69	69	64	64	64	64	64	64	64
68	66	66	66	66	34	34	34	34	34	34	34
69	71	63	63	63	26	26	26	26	26	26	26
70	70	70	70	70	7	7	7	7	7	7	7
71	75	97	97	97	5	5	5	5	5	5	5
72	77	89	89	89	4	4	4	4	4	4	4
73	60	58	58	58	15	15	15	15	15	15	15
74	65	51	51	51	42	42	42	42	42	42	42
75	50	50	50	50	18	18	18	18	18	18	18
76	81	103	103	103	74	74	74	74	74	74	74
77	73	64	64	64	12	12	12	12	12	12	12
78	76	74	74	74	27	27	27	27	27	27	27
79	87	84	84	84	15	15	15	15	15	15	15
80	80	82	82	82	7	7	7	7	7	7	7
81	89	100	100	100	5	5	5	5	5	5	5
82	84	91	91	91	6	6	6	6	6	6	6
83	83	78	78	78	16	16	16	16	16	16	16
84	86	90	90	90	112	112	112	112	112	112	112
85	98	110	110	110	7	7	7	7	7	7	7
86	82	72	72	72	23	23	23	23	23	23	23
87	68	68	68	68	13	13	13	13	13	13	13

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WALT DISNEY WORLD CO. is looking for German accordion players to perform traditional, folk and modern music from the regions of Germany. Musicians will be paid at least \$433.00 for a 5 day week. One year employment contracts are available from February 28, 1985 to March 1, 1986 in the German pavilion at EPCOT Center. Musicians should have an extensive repertoire of German folk and modern music, be thoroughly familiar with the country and its regions, speak both English and German and be of German descent. Please send resume and tape to: Talent Booking Department, Entertainment Division, P.O. Box 40, Lake Buena Vista, FL 32830 by February 1, 1985.

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WALT DISNEY WORLD CO. is looking for Italian accordion players to perform traditional, folk and modern music from the regions of Italy. One year employment contracts are available from January 1, 1985 to December 31, 1985 in the Italy pavilion at EPCOT Center. Musicians should have an extensive repertoire of Italian folk, operatic and modern music, be familiar with the country and its regions, speak both English and Italian and be of Italian descent. Each musician will be paid at least \$433.00 for a 5 day week. Please send resume and tape to: Talent Booking Department, Entertainment Division, P.O. Box 40, Lake Buena Vista, FL 32830.

WALT DISNEY WORLD CO. is looking for Japanese Taiko drum players to perform traditional (ceremonial) music of the Kanto region of Japan. One year employment contracts are available from January 1, 1985 to December 31, 1985 in the Japan pavilion at EPCOT Center. Musicians should have training in performance on Taiko drums and knowledge of the music of Kanto and celebration of Jm-Ja, be familiar with the country and its regions, speak both Japanese and English and be of Japanese descent. Each musician will be paid at least \$433.00 for a 5 day week. Please send resume and tape to: Talent Booking Department, Entertainment Division, P.O. Box 40, Lake Buena Vista, FL 32830 by January 15, 1985.

WALT DISNEY WORLD CO. is looking for Japanese ceremonial dancers to perform traditional stylized dance and music from the Edo Period. One year employment contracts are available from January 1, 1985 to December 31, 1985 in the Japan pavilion at EPCOT Center. Dancers should have training from traditional dance masters in the Hanayagi School, have prior performance experience, be familiar with the country and its regions, speak both English and Japanese and be of Japanese descent. Each dancer will be paid at least \$368.00 for a 5 day week. Please send resume and tape to: Talent Booking Department, Entertainment Division, P.O. Box 40, Lake Buena Vista, FL 32830 by January 15, 1985.



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Billboard TOP COMPUTER SOFTWARE™

Compiled from national retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	SYSTEMS		Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
			TITLE	Publisher								
1	1	50	FLIGHT SIMULATOR II	Sublogic		•						
2	12	49	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	•	•	•					
3	7	12	ZORK I	Infocom	•	•	•	•	•		•	•
4	3	58	FLIGHT SIMULATOR	Microsoft			•					
5	4	64	EXODUS:ULTIMA III	Origins Systems Inc.	•	•	•	•				
6	NEW		THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	•	•	•		•			
7	5	20	SARGON III	Hayden	•		•					
8	11	4	GHOSTBUSTERS	Activision			•					
9	10	10	SARGON II	Hayden	•	•	•	•	•	•	•	•
10	9	14	RAI OVER MOSCOW	Access			•					
11	20	64	WIZARDRY	Sir-Tech	•							
12	17	9	CUT THROATS	Infocom	•	•		•	•			•
13	13	8	SEVEN CITIES OF GOLD	Electronic Arts	•	•	•	•				
14	6	3	SPY VS. SPY	First Star	•	•	•					
15	18	6	TRIVIA	Mirage Concepts			•					
16	15	13	ARCHON II: ADEPT	Electronic Arts		•	•					
17	RE-ENTRY		BEYOND CASTLE WOLFENSTEIN	Muse	•	•	•					
18	8	30	SUMMER GAMES	Epyx	•	•	•	•				
19	2	7	KING'S QUEST	Sierra On-Line	•			•				
20	14	2	LODE RUNNER	Broderbund	•	•			•			

ENTERTAINMENT

1	1	65	NEW IMPROVED MASTER TYPE	Scarborough	•	•	•	•	•	•	•	•
2	2	46	MUSIC CONSTRUCTION SET	Electronic Arts	•	•	•					
3	3	48	MATH BLASTER!	Davidson & Associates	•	•	•	•	•	•	•	•

Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.

Interactive music composition and learning tool enables user to work with a library of music or compose own.

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34	34	31	35	JOHN CAFFERTY & THE BEAVER BROWN B. ▲ EDDIE & THE CRUISERS-SOUNDTRACK SCOTTI BROS. BFZ 38929/EPIC	
35	39	37	71	MADONNA ▲ SIRE 1-23867/WARNER BROS. (8.98)	MADONNA
36	45	52	4	BARRY MANILOW ARISTA AL 8-8254 (8.98)	2:00 A.M. PARADISE CAFE
37	35	36	9	PAUL MCCARTNEY COLUMBIA SCT 39613	GIVE MY REGARDS TO BROAD STREET
38	40	40	24	THE TIME ● WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
39	38	38	50	VAN HALEN ▲ WARNER BROS. 1-23985 (8.98)	1984
40	31	35	12	DAVID BOWIE ▲ EMI-AMERICA SJ-171138 (8.98)	TONIGHT
41	33	33	7	FRANKIE GOES TO HOLLYWOOD ISLAND 90232 (12.98)	WELCOME TO THE PLEASURE DOME
42	42	42	7	TOTO COLUMBIA QC38962	ISOLATION
43	43	71	5	MIDNIGHT STAR SOLAR 60384/ELEKTRA (8.98)	PLANETARY INVASION
44	32	32	22	SAMMY HAGAR ● GEFEN GHS24043 /WARNER BROS. (8.98)	VOA
45	52	54	11	GENERAL PUBLIC I.R.S. SP-70046/A&M (8.98)	ALL THE RAGE
46	46	46	11	ROGER HODGSON A&M SP-5004 (8.98)	IN THE EYE OF THE STORM
47	47	80	5	TRIUMPH MCA 5537 (8.98)	THUNDER SEVEN
48	48	56	7	WHODINI ARISTA 8251 (8.98)	ESCAPE
49	44	39	12	JEFFREY OSBORNE A&M SP-5017 (8.98)	DON'T STOP
50	54	59	16	JACK WAGNER QWEST 1-25214/WARNER BROS. (8.98)	ALL I NEED
51	51	48	90	Z Z TOP ▲ WARNER BROS. 1-23774 (8.98)	ELIMINATOR
52	53	53	15	SURVIVOR SCOTTI BROS. FZ 39578/EPIC	VITAL SIGNALS
53	41	34	11	SOUNDTRACK ● CAPITOL SV-12371 (9.98)	TEACHERS
54	56	41	14	DENNIS DEYOUNG A&M SP-5006 (8.98)	DESERT MOON
55	55	57	10	DAN HARTMAN MCA 5525 (8.98)	I CAN DREAM ABOUT YOU

89	92	88	73	BILLY JOEL ▲ COLUMBIA QC 38837	AN INNOCENT MAN
90	93	118	5	SHALAMAR SOLAR 60385/ELEKTRA (8.98)	HEARTBREAK
91	94	102	107	MICHAEL JACKSON ▲ EPIC QE 38112	THRILLER
92	95	112	8	THE TEMPTATIONS GORDY 6119 GL/MOTOWN (8.98)	TRULY FOR YOU
93	109	113	37	STEVE PERRY ▲ COLUMBIA FC 39334	STREET TALK
94	91	85	23	BILLY SQUIER ▲ CAPITOL ST-12361 (8.98)	SIGNS OF LIFE
95	100	106	6	THE WHISPERS SOLAR 60382/ELEKTRA (8.98)	SO GOOD
96	90	81	37	LAURA BRANIGAN ● ATLANTIC 80147 (8.98)	SELF CONTROL
97	78	60	9	UB 40 A&M SP-5033 (8.98)	GEFFREY MORGAN
98	97	83	25	ELTON JOHN ● GEFEN GHS 24031 /WARNER BROS. (8.98)	BREAKING HEARTS
99	85	75	28	ROD STEWART ▲ WARNER BROS. 25095-1 (8.98)	CAMOUFLAGE
100	102	109	8	ELVIS PRESLEY RCA CPM6-5172 (49.95)	A GOLDEN CELEBRATION
101	88	92	60	NIGHT RANGER ▲ CAMEL/MCA 5456 (8.98)	MIDNIGHT MADNESS
102	79	67	11	JOAN JETT & BLACKHEARTS MCA 5476 (8.98)	GLORIOUS RESULTS OF A MISSPENT YOUTH
103	104	93	43	SCORPIONS ▲ MERCURY 814-98101/POLYGRAM (8.98)	LOVE AT FIRST STING
104	96	98	12	THE DAZZ BAND MOTOWN 6117ML (8.98)	JUKEBOX
105	128	140	47	BRUCE SPRINGSTEEN COLUMBIA JC 33795	BORN TO RUN
106	107	107	65	MOTLEY CRUE ▲ ELEKTRA 60289 (8.98)	SHOUT AT THE DEVIL
107	103	79	9	GROVER WASHINGTON JR. ELEKTRA 60318 (8.98)	INSIDE MOVES
108	126	141	6	THE JUDDS RCA/CURB AHL-1-5319 (8.98)	WHY NOT ME
109	101	87	18	KROKUS ARISTA AL-8-8243 (8.98)	THE BLITZ
110	115	145	67	LINDA RONSTADT ▲ ASYLUM 60260/ELEKTRA (8.98)	WHAT'S NEW

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Talent in Action

CHICAGO

*UI-C Pavilion, Chicago
Tickets: \$16.50, \$14.50*

CHICAGO HAS ENJOYED one of the most remarkable revivals in recent pop history. The group's last two albums have gone platinum, and have spawned a series of hit singles. So it was no surprise that the emphasis in the group's Dec. 8 show was on new material. The band catered to an overwhelmingly college-age and younger crowd, the majority of whom, no doubt, first heard "25 Or 6 To 4" on a golden oldies program.

Looking like they'd just stepped out of the pages of GQ, the nine-man band delivered a tight 90-minute set that opened with "We Can Stop The Hurtin'" from "Chicago 17," a sappy social commentary which lacked the punch of the group's earlier "message" songs such as "Dialogue."

No one's questioning Chicago's musical ability; it remains first rate. And with the recent additions of Bill Champlin (keyboards and guitar), Chris Pinnick (guitar) and drummer Peter Cetera's younger brother Kenny (percussion), the band's lineup is the strongest it's been in years. But the new material lacks the substance present in the band's older work. The newer fans probably didn't notice, but for those who remember "Chicago I" through "Chicago VII," the change was apparent.

Chicago's focus on the present was also shown by a noticeable lack of material from the earlier years. Nine of the 17 selections were from the group's last two albums. As a result, fans who came for a stroll down memory lane had a very short walk indeed.

Lead vocals were ably handled by Peter Cetera, Bobby Lamm and Champlin. Cetera consistently shone, especially on "Living In The Limelight" from his solo album, and "You're The Inspiration," dedicated to the responsive hometown crowd.

Chicago's trademark has long been its brass section, comprised of Lee Loughnane (trumpet), James Pankow (trombone) and Walt Parazaidar (woodwinds). The trio still sounds bright and clean, whether playing solo or together. They were particularly sharp on a "Make Me Smile/Colour My World" medley and "Getaway."

After receiving a rousing standing ovation, the group returned for an encore consisting of its versions of "I'm A Man" and "Got To Get You Into My Life." It's a mystery why the latter tune was chosen, when many of the band's own hits,

such as "Feelin' Stronger Every Day" and "If You Leave Me Now," were omitted.

Chicago has adopted the look of a band of the '80s; they have the haircuts and stage design to prove it. In the transition, the band's material has suffered, but, thankfully, the delivery has not. MELINDA NEWMAN

**BANGLES
LONG RYDERS**

*The Palace, Los Angeles
Tickets: \$13.50*

THE SIZE and enthusiasm of the crowd at the Bangles' homecoming was surprising—not so much because one hadn't realized how popular the four-woman group has become, but rather because it was pouring rain on the night of Dec. 15.

The full set and three encores lasted barely an hour, but the quartet managed to cram plenty of crowd-pleasing tunes into that short time. With more care and attention paid to lighting and staging than is usual in a club date, the Bangles (who had just come off the road supporting Cyndi Lauper) impressed listeners with their unsophisticated yet elegant harmonies and melodies. With Debbie Peterson's steady drumbeat behind the sweet voices of Vicki Peterson, Susanna Hoffs and Michael Steele, the Bangles come across rather like a distaff Dave Clark Five.

The four women seem to want to prove that they're real rockers deep down, but the fact is that hard-edged numbers like "Restless" come across a poor second to the gentle inflections of "James," "Goin' Down To Liverpool" or "Hero Takes A Fall." All four singers are capable of taking over lead vocals, and hence provide stronger backing vocals than any group since the Mamas & the Papas (with whom they're often compared).

The crowd responded with whistling and foot-stomping and cheers of "Ban-gles! Ban-gles!" The Columbia group has come quite a distance since they were discovered literally around the corner from the Palace at the hole-in-the-wall Cathay de Grande.

Opening the show was Frontier Records' Long Ryders, a foursome whose sound is wedged somewhere between the Flying Burrito Brothers and the Plimsouls. The Ryders have good energy and a nice, straightforward approach to the "cowpunk" genre, but they need some smoothing out. Frontman Sid Griffin doesn't sing very well, and guitarist/vocalist Stephen McCarthy can't front. But with songs like "Tell It To The Judge On Sunday" (a tune Nick Lowe would have been proud to call his own), the band can plan on ryding a while longer.

ETHLIE ANN VARE

REBA McENTIRE

*Executive Inn, Paducah, Ky.
Tickets: \$21.50, \$10.50*

REBA McENTIRE is too young and, thus, too much a beneficiary of interstate highways and television to have built her art from that desperate energy of isolation that drove such predecessors as Loretta Lynn and Dolly Parton. Lacking the cloistered impulse to overcompensate and self-burlesque, the former

(Continued on page 44)



Fur City. Richard Butler of the Psychedelic Furs performs during the group's recent date at Radio City Music Hall in New York.

AMUSEMENT BUSINESS BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PRINCE SHEILA E.	St. Paul Civic Center Minn.	Dec. 23-24, 26-28	\$1,531,250 \$17.50	87,580 five sellouts	Rainbow Over America/Schon Prods.
PRINCE SHEILA E.	Rosemont Horizon Chicago	Dec. 9-11, 13-14	\$1,324,387 \$17.50/\$15.50/\$12.50	90,687 five sellouts	Jam Prods./Rainbow Over America/Chicago Music Bag
PRINCE SHEILA E.	Richfield Coliseum Ohio	Dec. 5-6	\$634,112 \$17.50	36,400 two sellouts	Rainbow Over America/Brick City Prods.
BRUCE SPRINGSTEEN & THE E STREET BAND	The Omni Atlanta	Dec. 16-17	\$525,408 \$16	34,170 two sellouts	Alex Cooley/Southern Promotions/Chesapeake Concerts
BRUCE SPRINGSTEEN & THE E STREET BAND	Rupp Arena Lexington, Ky.	Dec. 11	\$369,632 \$16	23,292 sellout	Sunshine Promotions
BRUCE SPRINGSTEEN & THE E STREET BAND	Mid-South Coliseum Memphis	Dec. 13-14	\$364,516 \$16/\$14.50	23,257 two sellouts	Mid-South Concerts
LEE GREENWOOD ROY ORBISON JUDDS	Fox Theater St. Louis	Dec. 11-16	\$318,187 \$17.90/\$4.90	29,466 (37,096) eight shows	Ray Sheperdson
IRON MAIDEN TWISTED SISTER	The Coliseum Seattle	Dec. 10	\$175,473 \$13.50	13,000 sellout	Albatross Prods.
IRON MAIDEN	McNichols Arena Denver	Dec. 15	\$167,526 \$13.75/\$12.65/\$11.55	12,580 sellout	Feyline Presents
HUEY LEWIS & THE NEWS DR. GONZO	Lawlor Events Center Reno	Dec. 14	\$161,010 \$15	10,734 (11,465)	Bill Graham Presents
KENNY ROGERS CRYSTAL GAYLE SAWYER BROWN	Sun Dome Tampa, Fla.	Dec. 13	\$157,165 \$16.50/\$13.50	10,230 sellout	North American Tours Inc.
CHICAGO ALAN KAYE	McNichols Arena Denver	Dec. 12	\$154,435 \$15.40/\$14.30/\$13.20	10,178 (18,529)	Feyline Presents
HUEY LEWIS & THE NEWS DR. GONZO	Thomas & Mack Center Las Vegas	Dec. 16	\$138,214 \$14.50	9,532 (12,500)	Beaver Prods.
HUEY LEWIS & THE NEWS DR. GONZO	Selland arena Fresno, Calif.	Dec. 15	\$135,040 \$13.50	10,003 sellout	Rock 'N' Chair Prods.
CHICAGO ALAN KAYE	Stokely Athletic Center Univ. of Tennessee at Knoxville	Nov. 29	\$133,163 \$12.50	10,783 sellout	Mid-South Concerts
IRON MAIDEN TWISTED SISTER	Pacific Coliseum Vancouver	Dec. 9	\$132,026 (\$165,033 Canadian) \$16.50/\$15.50	10,579 sellout	Perryscope Concert Prods.
IRON MAIDEN TWISTED SISTER	Northland Coliseum Edmonton, Alberta	Dec. 6	\$121,001 (\$154,252 Canadian) \$18.50/\$15.50	9,658 sellout	Perryscope Concert Prods.
DARYL HALL & JOHN OATES	Tingley Auditorium Albuquerque	Dec. 8	\$118,515 \$14.50/\$13.50/\$12.50	9,242 sellout	Jam Prods./Evening Star Prods.
U2 WATERBOYS	San Francisco Civic Auditorium	Dec. 15	\$114,780 \$15/\$13.50	8,472 sellout	Bill Graham Presents
CHICAGO ALAN KAYE	Dane County Coliseum Madison, Wis.	Dec. 7	\$113,933 \$13.50/\$12.50	8,522 (9,937)	Stardate Prods.
KENNY ROGERS CRYSTAL GAYLE SAWYER BROWN	Savannah (Ga.) Civic Auditorium	Dec. 12	\$113,730 \$16.50/\$13.50	7,393 sellout	North American Tours Inc.
IRON MAIDEN TWISTED SISTER	Portland (Ore.) Coliseum	Dec. 11	\$113,081 \$14/\$13	8,118 (9,000)	John Bauer Concerts
KINKS TOMMY SHAW	The Spectrum Philadelphia	Dec. 14	\$109,872 \$12.50/\$10	8,868 (15,000)	Electric Factory Concerts
KINKS TOMMY SHAW	Boston Garden	Dec. 16	\$102,500 \$12.50	8,378 (12,858)	Don Law Co.
IRON MAIDEN TWISTED SISTER	Stampede Corral Calgary, Alberta	Dec. 7	\$93,000 (\$116,250 Canadian) \$15.50	7,500 sellout	Perryscope Concert Prods.
BILLY SQUIER MOLLY HATCHET	Kansas Coliseum Wichita	Dec. 8	\$88,803 \$13.50	6,700 (7,800)	Contemporary Prods.
KINKS TOMMY SHAW	Providence (R.I.) Civic Center	Dec. 15	\$88,337 \$12.50/\$11.50	7,491 (9,000)	Frank J. Rosso Presents
HUEY LEWIS & THE NEWS DR. GONZO	Civic Auditorium Bakersfield, Calif.	Dec. 17	\$86,490 \$14.50/\$13.50	6,000 sellout	Rock 'N' Chair Prods.
BILL COSBY HENRY GROSS	Landmark Theater Syracuse, N.Y.	Dec. 16	\$84,858 \$15.50/\$13.50	5,724 sellout	John Scher Presents
BILLY SQUIER MOLLY HATCHET	Lloyd Noble Center Norman, Okla.	Dec. 9	\$83,133 \$13.75	6,318 (9,000)	Contemporary Prods.
JEFFERY OSBORNE NYLONS	Warfield Theater San Francisco	Dec. 15-17	\$77,647 \$25/\$15/\$12.50	4,930 (6,000)	Bill Graham Presents
KISS QUEENSRYCHE	Fort Wayne (Ind.) Coliseum	Dec. 7	\$70,667 \$11.50/\$10.50	6,577 (9,800)	Sunshine Promotions
CYNDI LAUPER BANGLES	Roy Wilkens Auditorium St. Paul	Dec. 9	\$66,852 \$13.50	5,475 sellout	Jam Prods./Company 7
U2 WATERBOYS	Aragon Ballroom Chicago	Dec. 11	\$66,480 \$12	5,500 sellout	Jam Prods.
REO SPEEDWAGON ZEBRA SURVIVOR	Frank Erwin Center Univ. of Texas at Austin	Dec. 6	\$62,100 \$13/\$11	12,224 (6,008)	Stone City Attractions
BEACH BOYS	Baltimore Civic Center	Dec. 12	\$58,684 \$10.50	6,385 (6,800)	American Amusement Corp.
BEACH BOYS HENRY GROSS	Auditorium Theater Rochester	Dec. 5	\$49,886 \$16.75/\$15.75	3,259 (5,800)	John Scher Presents
KISS QUEENSRYCHE	Roberts Stadium Evansville, Ind.	Dec. 5	\$47,440 \$11.50/\$10.50	4,429 (9,580)	Sunshine Promotions
KINKS TOMMY SHAW	Broome County Arena Binghamton, N.Y.	Dec. 11	\$44,263 \$12.50/\$11.50	4,866 (7,200)	John Scher Presents
DONOVAN LOUDON WAINWRIGHT III	Carnegie Hall New York	Dec. 8	\$41,083 \$15.50/\$14.50/\$13.50	2,800 sellout	John Scher Presents/New Audiences

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RON NEVISON'S GOTTA HAVE HEART

Producer Also Plans New Survivor, Starship Albums

BY PAUL GREIN

LOS ANGELES Producer Ron Nevison has three projects lined up for the first half of 1985, all in the mainstream pop/AOR tradition that has long characterized his work. He's producing Heart's debut album for Capitol and also plans to produce albums by Jefferson Starship and Survivor, both of whom reached No. 1 on Billboard's Rock Tracks chart with Nevison-produced singles from their last albums: Starship's "No Way Out" and Survivor's "I Can't Hold Back."

Nevison is especially enthused about the Heart project, which he expects to be released by mid-April. "The group has new management [Trudy Green in association with Front Line], a new record company, a new producer and new energy," he says.

At the same time, Nevison wants the group to stay true to the qualities that made them AOR mainstays nearly a decade ago. "I really like what Heart does," he says, "I just think they need to do it better than they've done it in the last couple of years, and not change."

"For them to take on a new direction would be ridiculous. They've got a great image and lots of fans. They do a certain kind of rock'n'roll that's needed."

Nevison says that Heart is the perfect kind of act for him to produce. "I look for great vocalists, of which Ann Wilson is the best. Their kind of music isn't real complicated,

but it's bluesy rock. I wouldn't put it akin to the Pretenders, but there is a similarity."

Nevison suggests that mediocre material has held Heart back in the past few years. "They have to write better," he says, "but within the vein of what they do. They shouldn't try to write for somebody else or for the times."

"Whenever you try to write for the market or for somebody else, you're compromising what put you there in the first place. Whenever you have a situation when a band has success and then doesn't have it anymore, they start questioning their ability and start trying to change things. You've got to make sure they don't change the essence of what they were. They just need to have confidence and gain strength that way."

Nevison notes that the situation with Heart is analogous to the slump Survivor experienced after its "Eye Of The Tiger" was a worldwide smash in 1982.

"That song sold millions and then they came back with a next album which didn't do anything like that—which often happens to an artist. It made them re-group and get stronger. They realized they had to work harder for this one. They stopped producing it themselves and got me involved again and didn't go into the studio until they had the right material."

Nevison produced Survivor's first album for Scotti Bros. five years ago. The group took over its own

production for "Tiger," but then reunited with Nevison, who hopes to see the relationship continue.

"They're right for the times," he says. "Until Foreigner came out with their new single ["I Want To Know What Love Is"], there was nothing of that sound on the radio—a harder sound even though it's a ballad."

While Nevison acknowledges his reputation for producing traditional AOR-type acts, he notes that he has worked on some new music projects. "I produced an album by Wolf & Wolf, and I did an album with Grace Slick called 'Software' which was a little bit more modern. Neither one of them got much attention, either because I'm just not that

(Continued on page 44)



Solid Crystal. Capitol executives present Nick Ashford & Valerie Simpson with a solid crystal statuette commemorating their first No. 1 black hit, "Solid." Making the presentation following the duo's recent show at the Universal Amphitheatre near Los Angeles are, from left, Varnell Johnson, Capitol's vice president of r&b a&r; label president Don Zimmermann, and Don Grierson, vice president of a&r.

Singer Finds Life After Manhattan

Laurel Masse Transfers to Chicago

BY MOIRA McCORMICK

CHICAGO It's regarded as a Windy City truism that local performers serious about establishing themselves have to leave Chicago to do it. Laurel Masse's story is that scenario in reverse: Former vocalist with well-known jazz group departs New York to make a name for herself in Chicago.

Masse, a founding member of Manhattan Transfer whose tenure lasted from 1972-79, acknowledges that her reasons for leaving New York had more to do with Chicago's relative safety than its show biz credentials. But she credits the Windy City jazz community, which she terms "more cooperative and less competitive" than that in other markets, as a catalyzing force in her blossoming solo career.

Masse's first album on Pausa Records, "Alone Together," has just been released. Masse is a well-known face and voice on the Chicago jazz club scene, and has been touring other cities as well, including Washington, Los Angeles and Ottawa, where she appeared at the Ottawa Jazz Festival.

While Masse hasn't buried the fact of her previous association with Manhattan Transfer, she doesn't trade on it either. "The music business being what it is," she says, "clubowners would prefer to hire someone [with a track record]."

"Actually," Masse laughs, "since the Transfer's first hits were pop tunes rather than jazz [and came after her departure], that association doesn't necessarily impress jazz clubowners. All the bookings I've gotten have come from being

Laurel Masse."

Masse quit Manhattan Transfer in 1979 after five albums. "I was tired of working 24 hours a day, and tired of being part of a corporate entity," she says. "I could never get away from the group. I needed solitary time to do things other than learn new songs."

An auto accident in 1978, which she now terms "providential," allowed Masse to rest up and think about future directions. "At first I thought I'd stop singing," she recalls, "but then, through a process of trial and error, the situation evolved into my doing what I'm doing now, which is straight-ahead jazz."

Masse moved to Chicago in 1981 almost on a whim. Upon her arrival, she hooked up with local jazz pianist Judy Roberts, who took Masse under her professional wing. "She took me to clubowners, introduced me to musicians, arranged to get equipment."

The singer is now in the early stages of planning a tour to promote her new album, which is a pastiche of '30s-to-'50s jazz standards and more obscure material.

Masse regretfully notes, however, that she can't perform the title track of her album—at least, not the way it was recorded. She overdubbed all 16 parts herself.

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Big Tube Plans for Rio Fest Say 100 Million Will Rock Along

LOS ANGELES Globo TV is slated to televise the "Rock In Rio" festival, set for Jan. 11-20 in Rio de Janeiro. The telecast will reach a Latin American audience of 100 million, according to Gerry Stickells, president of GLS Productions, who is serving as production coordinator for the festival.

Stickells previously coordinated a 1981 Latin American tour by Queen, who are headlining this 10-day, 90-hour festival. Stickells and partner Chris Lamb have also coordinated a tour by Rod Stewart, who is also set to perform at "Rock In Rio."

Other acts on the bill include AC/DC, George Benson, Def Leppard, the Go-Go's, Nina Hagen, Iron Maiden, Al Jarreau, the B-52's, Ozzy Osbourne, the Scorpions, James Taylor and Yes, as well as several key Brazilian artists.

According to Stickells, 20 tons of lighting equipment are being shipped to the site, which has its own electrical sub-station. In addition, 160,000 pounds of sound equipment are being sent from the U.S. with a total combined wattage of 500,000 watts.

The 900,000-square-foot site includes built-in shopping, food and

video centers. Two 40-foot water towers will be continuously showering the fans. The site will be encompassed by a 15-foot wall and policed by 750 security guards. The festival is being spearheaded by Brazilian entrepreneur Roberto Medina.

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5	8	6	SAMPLE SAT	Hayden	Sample Test Module	•	•	•	•
6	6	13	STICKY BEARS ABC	Xerox Education	Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.	•	•	•	•
7	7	20	WORD ATTACK!	Davidson & Associates	Designed for students, grades 4 - 12, to teach new words, their meanings and their usages in an interesting and exciting way.	•	•	•	•
8	RE-ENTRY		TYPING TUTOR II	Microsoft	Typing program that teaches to type and also to build faster typing skills. Program also monitors speed.	★			
9	9	6	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	8	FRACTION FEVER	Spinaker	An educational game designed to teach people aged 7 to adult about fractions.	•	◆	◆	•

HOME MANAGEMENT

1	2	25	APER CLIP	Batteries Included	Word Processing Package			◆◆	
2	1	23	PRINT SHOP	Broderbund	At Home Print Shop	•			
3	7	4	LOTUS 1-2-3	Lotus Inc.	Programming Language			•	•
4	4	23	EASY SCRIPT	Commodore	Word Processing Package		•		
5	5	65	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•
6	6	57	DOLLARS AND SENSE	Monogram	Home Financial Package	•		•	•
7	3	65	PFS: FILE	Software Publishing	Information Management System	•		•	•
8	8	3	GENERAL LEDGER	Commodore	Business oriented program designed to help set up accounts and general ledger sheets.			•	•
9	9	6	NET WORTH	Scarborough System	Designed to manage personal finances.	•	•	•	•
10	10	7	THINK TANK	Living Video Texts	Designed as an idea processor. Used in creating and storing report outlines.	•			•

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ACTIVISION
HOME COMPUTER SOFTWARE

	79	64	49	13		79	64	49	13		
BRUCE T. PERRY, J.D. VIEIRA/MERCURY 880405-7/POLYGRAM						(80)				NEW ▶	THE HONEYDRIPPERS
PENNY LOVER L. RICHIE, J. CARMICHAEL/MOTOWN 1762	30	18				81	83	—	3		KENNY ROGERS & DOLLY PARTON
LOVE LIGHT IN FLIGHT S. WONDER/MOTOWN 1769	(31)	36	40	6		82	67	53	18		◆ DENNIS DEYOUNG
NEUTRON DANCE R. PERRY/PLANET JK-13951	(32)	40	46	7		83	82	62	23		◆ CHICAGO
TENDER YEARS K. VANCE/SCOTTI BROS. 4-04682/EPIC	(33)	35	37	8		84	66	48	13		◆ ROGER HODGSON
THE BELLE OF ST. MARK SHEILA E., STARR COMPANY/WARNER BROS. 7-29180	34	34				(85)				NEW ▶	NOLAN THOMAS
METHOD OF MODERN LOVE D. HALL, J. OATES, B. CLEARMOUNTAIN/RCA 13970	(35)	42	50	4		(86)	90	—	3		LORENZO LAMAS
SOLID N. ASHFORD, V. SIMPSON/CAPITOL 5397	(36)	45	51	9		87	85	73	8		RICK SPRINGFIELD WITH RANDY CRAWFORD
FOOLISH HEART S. PERRY, BRUCE BOTNICK/COLUMBIA 38-04693	(37)	39	41	7		88	69	66	10		◆ BILLY IDOL
CALL TO THE HEART G. GUIFFRIA/CAMEL/MCA 52497	(38)	41	44	9		89	81	65	12		◆ JOHN WAITE
JUNGLE LOVE M. DAY, STARR COMPANY/WARNER BROS. 7-29181	(39)	49	54	11		90	75	77	4		◆ RICK DEES
MISLED J. BONNEFOND, R. BELL, KOOL & THE GANG/DE-LITE 880431-7/DELIGHT	(40)	46	52	7		91	88	59	17		KENNY ROGERS WITH K. CARNES & J. INGRAM
IN NEON C. THOMAS/GEFFEN 7-29111/WARNER BROS.	(41)	43	47	6		92	73	75	8		SHALAMAR
STRUT G. MATHIESON/EMI-AMERICA 8227	42	23	17	20		93	93	84	6		◆ THE DAZZ BAND
OPERATOR R. CALLOWAY/SOLAR 7-69684/ELEKTRA	(43)	47	57	6		94	91	68	15		◆ SAMMY HAGAR
(PRIDE) IN THE NAME OF LOVE B. ENO, D. LANOIS/ISLAND 7-99704/ATCO	44	38	33	11		(95)				NEW ▶	WHODINI
MISTAKE NO. 3 S. LEVINE/VIRGIN/EPIC 34-04727	(45)	50	61	4		96	95	71	23		◆ THE POINTER SISTERS
TENDERNESS GENERAL PUBLIC, G. MACKILLOP, C. FAIRLEY/I.R.S. 9934/A&M	(46)	51	56	8		97	94	69	17		◆ DAVID BOWIE
MONEY CHANGES EVERYTHING R. CHERTOFF/PORTRAIT 37-04737/EPIC	(47)	57	—	3		98	84	78	5		◆ BILLY SATELLITE
THE HEAT IS ON K. FORSEY, H. FALSTERMEYER/MCA 52512	(48)	52	64	5		99	98	67	12		◆ SCANDAL FEATURING PATTY SMYTH
SUGAR WALLS G. MATHIESON, A. NEVERMIND/EMI-AMERICA 8253	(49)	60	—	3		100	97	74	13		◆ PETER WOLF
THE OLD MAN DOWN THE ROAD J. FOGERTY/WARNER BROS. 7-29100	(50)	61	—	3							

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Long Ryders: Don't Call Us Country-Rock

L.A. Band Following in Burrito Brothers' Footsteps

BY JEFF TAMARKIN

NEW YORK Although initially linked by many critics with the neo-psychedelia of L.A.'s so-called "paisley underground," the Long Ryders take a decidedly more down-to-earth approach to their music. In fact, the quartet—whose first full album, "Native Sons," was recently released on the independent Frontier label—is now considered a pioneer of a new amalgam of country and rock. But don't call the Long Ryders a "country-rock" band.

"We're not really big on that term," explains Stephen McCarthy, who handles electric and pedal steel guitars, banjo, mandolin and vocals. "We consider ourselves to be a country band that just has a large rock'n'roll influence."

If comparisons are necessary, the Long Ryders are closer in spirit and style to the Byrds or the Flying Burrito Brothers than the more laid-back sounds of the Eagles or Crosby, Stills & Nash. The Long Ryders' Sid Griffin, who shares guitar, vocals and much of the writing credit with McCarthy, has, in fact, recently authored a book on the late country and rock pioneer Gram Parsons,

who played with both the Byrds and the Burritos.

"Native Sons" is the second release from the Long Ryders. A five-song EP, "10-5-60," was issued last year on the PVC label.

For the new album, the Long Ryders called on veteran producer Henry Lewy, whose past credits ranged from engineering the late Eddie Cochran's '50s rockabilly classic "Summertime Blues" to producing albums by Joni Mitchell and Neil Young, as well as the first Flying Burrito Brothers album. But the band doesn't consider itself a revivalist act.

"What we went for in the studio," says McCarthy, "wasn't really to capture the Burrito Brothers' sound, although we certainly respect that band's work a lot. We like to think that we're playing what they would have played if they were 20 or 23 years old and starting out

now. We have a feel for American roots music, and we just want to sound like a real American band."

McCarthy says that right now the band's forte is still in the performance area, and admits that "the live show is more exciting" than their recorded output. Drummer Greg Sowders and bassist Tom Stevens complete the lineup.

Because recording for an indie label leaves the group with a minimum of funds for promotion, the band members realize that they must initiate whatever buzz they can on their own.

"The difficult part is getting people to the clubs where we play if it's in a city where they're not familiar with us," says McCarthy. "It's a drag when we get to a town and there's not really a hip record store or an alternative radio station. But once we get in there, then it's really good."

First Annual Awards Chicago Honors Its Own

BY MOIRA McCORMICK

CHICAGO Quincy Jones, the Staple Singers, Survivor and engineer Bruce Swedien were among the Chicago-related artists and industry figures honored at the first annual Keeper Of The Sound Awards, held here Dec. 19.

The \$35-a-head awards dinner was sponsored by the Music Industry Institute, a non-profit educational organization, and the Chicago chapter of the National Academy of Recording Arts & Sciences

(NARAS). Proceeds from the ceremony were slated for a fund providing underprivileged youngsters with musical instruments and instruction, according to institute chairman Willie Henderson.

Henderson, a Chicago-based record producer and educator, says the awards were designed to recognize industry figures originally from and/or still living in Chicago for their "contributions to Chicago and the music industry in general."

In addition to the aforementioned recipients, Lifetime Achievement Awards were presented to Granville "Granny" White, chairman of Chicago International Music; Willy Barney, founder of South Side one-stop Barney's; independent promotion men Howard Bedno and Paul Gallis; WGN announcer Floyd Brown; Earl Calloway, entertainment editor of the Chicago Defender; producers Carl Davis and James Mack; jazz radio personalities Daddy-O Daylie and Marty Faye; attorneys Dick Shelton and Sam Frinfeld; and Chicago Symphony French horn principal Dale Clevenger.

A Keeper Of The Sound Trendsetter Award was presented to Vivian Carter, formerly a partner in Veejay Records, and a Keeper Of The Sound Humanitarian Award went to Chicago Sun-Times columnist Irv Kupcinet.

TALENT IN ACTION

(Continued from page 42)

rodeo brat has emerged as both more innocent and more wise than the older embattled queens of country music. She is at ease with herself, at one with her songs and old-fashioned only in still being awed by the urgings of the heart. The level of cultural homogenization being as high as it is, McEntire no doubt represents the last generation of authentic hillbillies.

In an hour-long, 17-song set for the dinner crowd here Dec. 7, McEntire quickly established that she had not hired on as an aid to digestion. Repeatedly, and with an admirable minimum of stage chatter, she laid out and examined the varied emotional lot of women—but without the guilt, combativeness or dull-witted self-sacrifice so common to country "women's songs."

Desertion, despair, depression, temptation, recovery, love and triumph—she hit all the themes. Significantly, she believed the lines she was singing. By the end of "Somebody Should Leave," the account of a bleached-out but entangling marriage, McEntire was in tears.

In spite of its seriousness, McEntire's performance was neither somber nor preachy. And even with the tears, there was never a hint of dramatic excess. She was radiant and animated, and her seven-piece band gave her the sure and unobtrusive support her remarkably mobile voice needs to shine. But as moving as her voice was, it was her choice and understanding of material that gave the event its stature.

EDWARD MORRIS

BOBBY McFERRIN

The Ritz, New York

Tickets: \$10

NOBODY HAS ever come up with a totally satisfactory definition of jazz singing. But if improvisation is considered the key to jazz, then Bobby McFerrin—while not necessarily a better vocalist than, say, Sarah Vaughan—just might be the ultimate jazz singer.

Certainly, no other singer has mustered the necessary mix of talent and nerve to do what McFerrin does on his current Elektra/Musician album "The Voice," what he has been doing in concert for a year or so, and what he did in front of an appreciative if not huge audience at the Ritz on Dec. 6: perform an entire concert without benefit of either prepared material or accompaniment.

Actually, not everything McFerrin performed was *totally* improvised. He performed three selections from the current album, his own "The Jump" and "I'm My Own Walkman" and the Beatles classic "Blackbird." And he offered distinctive variations on a few standards—most notably an animated bossa nova version of "Billy Boy" and a supremely relaxed "Honeysuckle Rose," both wordless.

And McFerrin compensated for the lack of accompaniment in various ways—moving between high and low notes so rapidly that he seemed to be supplying his own bass lines; beating on his chest, the stage or a chair for percussion; involving the audience in spirited sessions of call and response.

As good as McFerrin is, though, it's still asking a lot to expect an audience to sit through 90 minutes of unaccompanied vocal forays (plus

one intermission) without getting somewhat restless. Having a sense of humor helps, and so does having stage presence that is genuinely charming—if at times a little too impish.

But ultimately, the key to the success of McFerrin's performance was the fact that his singing voice is, in addition to being remarkably supple and versatile, so easy on the ear that even the dull stretches of the evening took on a pleasantly soothing quality. As he has proven in other contexts (notably on his first album), McFerrin has the sound, and the light touch, to be an exemplary pop-jazz vocalist in the Al Jarreau mold. It would be nice to think that he might someday achieve a degree of pop success without having to abandon the risk-taking streak that makes him something special.

PETER KEEPNEWS

RICHIE HAVENS

Bottom Line, New York

Tickets: \$10

FOLLOWING A RELENTLESSLY upbeat set by former Crystals lead singer Darlene Love (reviewed recently), Richie Havens took the night into a deeper if less dazzling dimension with his stylized brand of funky-folk. Working with his eyes closed for most of the Nov. 29 set, Havens was less a performer than an almost sacred vessel through which the spiritual elements he sees in his music are conveyed.

Initially playing with a five-piece backing team, Havens hit his groove when all but guitarist Paul "Deano" Williams left the stage. Williams' mellifluous instrumentals and unobtrusive stage presence served as an anchor to Havens' quirky and sometimes erratic performance.

"I only know two songs on the piano, and I forgot the other one," joked Havens as an introduction to his simple keyboard solo on "I Was Educated By Myself." Representing the artist's contempt for the American school system, the song is a melodic and moving piece in which Havens' vocal ability shone brightest. A cover of Fleetwood Mac's "Dreams" and an a cappella reading of Joe Cocker's "You Are So Beautiful" proved Havens' knack for transforming others' material into highly personalized messages.

While Havens' set was dominated by familiar tunes, the 43-year-old veteran had no trouble putting new songs over on the sparse but attentive audience. Material from his latest album "Common Ground" (released on his own New York label, Connexion) touted a progressive mix of reggae and jazz that ushered Havens' work into the mid-'80s with ease.

KIM FREEMAN

Hall & Oates' Tour To Resume Feb. 7

LOS ANGELES Daryl Hall & John Oates are set to kick off the second leg of their "Big Bam Boom" tour Feb. 7 in Norman, Okla.

The tour, covering more than 25 states, is slated to wind down in early May. It is being jointly sponsored by Pontiac and MTV.

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RON NEVISON

(Continued from page 40)

good at it, or in a case like Grace Slick, maybe people weren't ready for it.

"It's hard to see those things sometimes. The fact is, I guess I am best at Survivor/Starship/Heart kinds of things and maybe I should stick to that."

Nevison first rose to prominence as an engineer, working on smash mid-'70s albums by the Who and Led Zeppelin, among others. He says he still does his own engineering, but no longer engineers outside projects.

NASHVILLE SCENE

by Kip Kirby



GROWING PUBLIC FUROR over the issue of drunken drivers is creating some razor-sharp public service spots. One of the most chilling we've yet run across comes from Lee Manning at radio station WCMS in Virginia Beach, who thought Scene might be interested in hearing how his station is dealing with the crisis.

The WCMS spot begins with music and a deceptively cheerful announcer's voice saying, "During this holiday season, WCMS will ease the burden of families of drinking drivers by providing a free funeral for them."

Listeners are then told about the station's "free funeral" offer. If drinking drivers send in their name, address and next of kin to the station, they are enrolled in the program. Then, if they manage to get themselves killed before midnight on Jan. 2 through intoxicated highway driving, WCMS covers the burial costs.

Grim? You bet. But grimmer still are the final seconds of the commercial, in which you can hear the unmistakable sounds of metal impacting on metal—and a massive crash. Perhaps resorting to the frightening, as WCMS has chosen to do, will finally make listeners stop allowing inebriated drivers to crawl behind the wheel.

WE AREN'T SURE exactly how or when Soviet Foreign Minister Andrei Gromyko first, uh, got turned on to Dolly Parton's music, but apparently the Russian dignitary is an avid fan.

When he's in Manhattan on business, we hear, Gromyko likes to visit the Lone Star Cafe to hear country performers. And during one of his recent trips, he had his chauffeur go into a local record store to buy two copies of every Parton album in stock. Two copies? Could this signify a thaw in the bilateral deep freeze between the U.S. and the Soviets?

HARD AS IT IS to believe, Nashville doesn't have its own Grammy celebration to tie into the annual Los Angeles awards festivities. Nashville nominees, producers, writers and artists traditionally have had to fly to L.A. to participate—or sit at home and watch on the small screen.

That's changing. While the 27th annual Grammys are going on Feb. 26, Nashville will be toasting its own at a gala party slated to begin at 6 p.m. at the Radisson Plaza Hotel downtown.

According to Nashville NARAS chapter vice president Ralph Murphy of Picalic Music, the decision to host a Grammy party here came about because many of the Nashville nominees can't make the trip to the West Coast.

There will be all the accoutrements of a proper celebration at the local NARAS event (including searchlights, formal attire for those who wish, and cocktails and

hors d'oeuvres). There'll also be a giant tv screen and plenty of monitors so everyone can watch the live proceedings direct from L.A.

In addition, a representative from the accounting firm that handles Grammy balloting will be on hand with sealed envelopes containing the names of Nashville-based winners in each category. These will be announced periodically throughout the evening.

DIDN'T YOU suspect it? Sure you did: After their association Off-Broadway in "La Boheme," Linda Ronstadt and Gary Morris are making possible duet murmurings. It's not definite, but if it comes about, it would return Ronstadt to Nashville to record for the first time since she worked with Norbert Putnam in the early '70s. And if they don't do a duet project, Morris is hoping she might do a few background vocals on his next Warner Bros. album.

WCMS makes a grisly offer in the war on drunk driving

Speaking of Morris, he made a special trip to Nashville two weeks ago to salute songwriter Larry Henley, who was honored by more than 300 well-wishers at a Warner Bros. Music party at the Hyatt Regency.

Morris sang Henley's "Wind Beneath My Wings," co-written with Jeff Silbar, which was a smash for Morris and took song of the year kudos from both the Country Music Assn. and the Academy of Country Music. Also on hand for the night were a number of writers and artists, among them Dennis Locorriere (formerly with Dr. Hook), Fred Knoblock, Wood Newton, Johnny Slate and new Warner Bros. Records signing Dennis Bottoms, who entertained with his Bottomland Band.

SIGNINGS: Somebody jumped the gun on the Razy Bailey booking announcement. Seems Bailey has inked with ICM Nashville . . . Rex Allen Jr. to Headline International Talent . . . Keith Stegall to In Concert International for personal appearances . . . Singer Tom Grant to Touch Of Class for booking . . . Leon Everette to PolyGram Records . . . Hot Rize, a bluegrass group, to Sugar Hill Records . . . Writer Roger Murrah to Tom Collins Music for publishing . . . Alan Rhody to ASCAP for his Tree catalog . . . Comedy duo Pinkard & Bowen to the William Morris Agency for booking . . . Gary Morris and John Conlee to the Jim Halsey Co. for booking . . . Ray Stevens to The Media Group for publicity.

Early-Year Touring Plans Acts Set Sights on International Market

BY EDWARD MORRIS

NASHVILLE A small but steady stream of country artists will be doing concerts abroad during the early months of 1985—even though their booking agents concede that such appearances are seldom as lucrative as domestic ones. Proponents of foreign bookings add, though, that there is little hope of an act cracking the record markets in other countries without going the personal-appearance route.

Additionally, most country artists do their foreign tours before the American season gets thoroughly underway in late spring. And a few acts continue to be more popular abroad than they are here.

Trisha Walker, who represents the Buddy Lee Attractions roster outside the U.S. and is also an independent talent contractor for such events as the Cork and Peterborough festivals in the U.K., says she will be making a major promotional push to break George Strait internationally in 1985. Plans are for Strait to go to England in the spring for major television appearances, and to follow up with concert or festival dates later in the year, Walker says.

Bill Monroe, another Buddy Lee client, is scheduled for April shows in Belfast, Dublin, Vienna, Frankfurt, Zurich, Madrid and Barcelona following his appearance at the Wembley Festival in England.

Walker says the Wembley Festivals no longer break country artists in Europe as they used to, "mainly because record companies there don't support country artists." To promote Strait, Walker says she will not present him as a "country artist." Instead, she notes, "We intend to appeal to the British audience not only through Strait's easy-listening style but also through his sex appeal and youthfulness."

Among the Halsey International acts set for European appearances next year are the Osmond Brothers,

Brenda Lee and Freddy Fender. Negotiations are also underway, a Halsey rep reports, for an Osmond Brothers tour of China, a Don Williams tour of Australia and a Tammy Wynette swing through the U.K. and Eastern Europe. Canadian tours have been inked in for Williams, the Oak Ridge Boys, the Nitty Gritty Dirt Band and the Judds.

Canada continues to be a growing territory for In Concert International acts, too, according to that company's Allen Whitcomb. "We were

(Continued on page 48)



Home Free. Michael Martin Murphey, right, looks over initial results from Trailways Bus Co.'s Operation Home Free program, which gives free return transportation to runaway children. Showing Murphey the information are, from left, Ed Grubbs, head of Trailways' Nashville offices, and Joe Casey, Nashville's chief of police. Murphey's new video, "What She Wants," is supporting a national runaways media campaign.

Leon Russell's Firm Loses More Executives

HENDERSONVILLE, Tenn. Leon Russell Enterprises remains in the midst of what an interim spokesperson refers to as "managerial reorganization," as more executives have left the firm.

Latest departures include vice president Bobby Roberts, general manager Bruce Shindler and publishing executive Richard Perna, who formerly oversaw Russell's five catalogs.

Roberts has formed his own independent management firm, Bobby Roberts Entertainment, while Shindler has been named national promotion director for the new Nashville-based MTM Music Group label. Perna has returned to Music Publishing Consultants in Nashville.

Jerry Holliday, who has been brought in during the restructuring to serve as spokesperson, says that Russell intends to continue the company under new management, and that there will be no permanent interruption of the singer's touring and recording.

However, the fate of his Paradise Records label roster (the Burrito Brothers, Billy Chinnock) is undetermined at this time, and it is not known whether Russell plans to continue his involvement in the video field.

Russell's current Paradise product includes a country album titled "Hank Wilson, Vol. II," and a pop/rock album titled "Solid State." Holliday says Paradise product will continue to be distributed through MS/Cue in Chicago.

Thanks D.J.s for playing
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FOR WEEK ENDING JANUARY 5, 1985

Billboard

HOT COUNTRY SINGLES

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	
1	4	5	15	DOES FORT WORTH EVER CROSS YOUR MIND J.BOWEN, G.STRAIT/MCA 52458	GEORGE STRAIT
2	5	8	14	THE BEST YEAR OF MY LIFE E.RABBITT, E.STEVENS, J.BOWEN/WARNER BROS. 7-29186	EDDIE RABBITT
3	7	13	13	HOW BLUE H.SHEDD/MCA52468	REBA MCENTIRE
4	12	14	12	YEARS AFTER YOU B.LOGAN/MCA52470	JOHN CONLEE
5	13	15	11	ME AGAINST THE NIGHT J.BOWEN/WARNER BROS. 7-29151	CRYSTAL GAYLE
6	14	16	11	A PLACE TO FALL APART M.HAGGARD, R.BAKER/EPIC 34-04663	MERLE HAGGARD
7	16	18	9	(THERE'S A) FIRE IN THE NIGHT H.SHEDD, ALABAMA/RCA 13926	◆ ALABAMA
8	15	17	13	GOT NO REASON NOW FOR GOIN' HOME R.REEDER, G.WATSON/MCA/CURB 52457	GENE WATSON
9	1	3	14	WHY NOT ME B.MAHER/RCA/CURB 13923	THE JUDDS
10	18	21	10	SOMETHING IN MY HEART R.SKAGGS/EPIC 34-04668	RICKY SKAGGS
11	19	22	9	AIN'T SHE SOMETHING ELSE C.TWITTY, D.HENRY/WARNER BROS. 7-29137	CONWAY TWITTY
12	20	24	9	MAKE MY LIFE WITH YOU R.CHANCEY/MCA52488	OAK RIDGE BOYS
13	2	2	16	SHE'S MY ROCK B.SHERRILL/EPIC 04-04609	GEORGE JONES
14	22	25	9	ONE OWNER HEART J.E.NORMAN/WARNER/CURB 7-29167	T.G. SHEPPARD
15	24	27	10	YOU TURN ME ON (LIKE A RADIO) B.MEVIS/RCA 13937	ED BRUCE
16	23	26	14	LEONA R.SCRUGGS/CAPITOL/CURB 5403	SAWYER BROWN
17	25	28	12	THE GIRL MOST LIKELY TO B.MONTGOMERY/CLEVELAND INT'L 38-04608/COLUMBIA	B.J. THOMAS
18	28	32	9	SHE'S GONNA WIN YOUR HEART E.RAVEN, P.WORLEY/RCA 13939	◆ EDDY RAVEN
19	30	35	9	BABY'S GOT HER BLUE JEANS ON J.KENNEDY/CAPITOL 5418	MEL MCDANIEL
20	26	29	11	I'D DANCE EVERY DANCE WITH YOU B.MEVIS/MERCURY 880-306	THE KENDALLS
21	6	7	15	AMERICA J.BRIDGES, G.SCRUGGS/RCA 13908	◆ WAYLON JENNINGS
22	31	36	7	BABY BYE BYE J.E.NORMAN, G.MORRIS/WARNER BROS. 7-29131	GARY MORRIS
23	3	4	16	I LOVE ONLY YOU M.MORGAN, P.WORLEY/WARNER BROS. 7-29203	NITTY GRITTY DIRT BAND
24	34	41	7	MY BABY'S GOT GOOD TIMING K.LEHNING/EMI-AMERICA 8245	DAN SEALS
25	35	39	9	ALL TANGLED UP IN LOVE M.WRIGHT/RCA 13938	GUS HARDIN
26	36	40	8	LET ME DOWN EASY D.TOLLE/NOBLE VISION 107	JIM GLASER
27	9	10	15	DIAMOND IN THE DUST B.MONTGOMERY, S.BUCKINGHAM/COLUMBIA 38-04610	MARK GRAY
28	39	45	6	A LADY LIKE YOU H.SHEDD/ATLANTIC AMERICA 7-99691	GLEN CAMPBELL
29	11	12	14	CROSSWORD PUZZLE T.COLLINS/MCA52465	BARBARA MANDRELL
30	40	46	6	SLOW BURNING MEMORY B.MEVIS/COMPLETE 135	VERN GOSDIN
31	42	49	5	MY ONLY LOVE J.KENNEDY/MERCURY 880-411-7	THE STATLER BROTHERS
32	41	47	7	SOMEONE LIKE YOU B.AHERN/WARNER BROS. 7-29138	EMMYLOU HARRIS
33	38	43	9	RUNNING DOWN MEMORY LANE A.D.MARTINO/MOON SHINE 3034	REX ALLEN JR.
34	45	51	5	CRAZY FOR YOUR LOVE B.KILLEN/EPIC 34-04722	EXILE
35	43	48	6	WHAT SHE WANTS J.E.NORMAN/EMI-AMERICA 8243	MICHAEL MARTIN MURPHY
36	17	6	16	WORLD'S GREATEST LOVER D.BELLAMY, H.BELLAMY, S.KLEIN/MCA/CURB 52446	THE BELLAMY BROTHERS
37	46	50	7	IF THAT AIN'T LOVE M.MORGAN, P.WORLEY/COLUMBIA 38-04696	LACY J. DALTON
38	49	61	5	THE MISSISSIPPI SQUIREL REVIVAL R.STEVENS/MCA52492	RAY STEVENS
39	10	11	14	ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT J.BOWEN, H.WILLIAMS, JR./WARNER/CURB 7-29184	◆ HANK WILLIAMS, JR.
40	27	20	14	JAGGED EDGE OF A BROKEN HEART G.DAVIES, L.SKLAR/RCA 13912	GAIL DAVIES
41	48	55	5	EYE OF A HURRICANE J.ANDERSON, L.BRADLEY/WARNER BROS. 7-29127	JOHN ANDERSON
42	47	53	6	I NEVER GOT OVER YOU T.JENNINGS, M.SILLIS/AMI 1322	JOHNNY PAYCHECK
43	8	1	18	NOBODY LOVES ME LIKE YOU DO J.E.NORMAN/CAPITOL 5401	A.MURRAY & D.LOGGINS
44	51	65	4	WHAT I DIDN'T DO T.BROWN, J.BOWEN/MCA 52506	STEVE WARNER
45	61	—	3	YOU'VE GOT A GOOD LOVE COMIN' J.CRUTCHFIELD/MCA 52509	LEE GREENWOOD
46	50	54	7	I'M GONNA LOVE YOU RIGHT OUT OF THE BLUES B.MONTGOMERY/COLUMBIA 38-04670	LLOYD DAVID FOSTER
47	52	57	5	SHE USED TO LOVE ME A LOT B.SHERRILL/COLUMBIA 38-04688	DAVID ALLAN COE
48	29	23	12	HEARTACHE AND A HALF R.VAN HOY/RCA 13921	DEBORAH ALLEN
49	62	84	4	SEVEN SPANISH ANGELS B.SHERRILL/COLUMBIA 38-04715/CBS	RAY CHARLES (WITH WILLIE NELSON)
50	57	62	5	TOUCHY SITUATION T.BROWN, J.BOWEN/MCA 52500	RAZZY BAILEY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	
51	55	59	6	NO WAY JOSE S.DORFF/VIVA 7-29158	DAVID FRIZZELL
52	32	34	10	MISSIN' MISSISSIPPI N.WILSON/RCA 13936	CHARLEY PRIDE
53	58	82	4	THE GREATEST GIFT OF ALL D.FOSTER, K.ROGERS/RCA 13945	KENNY ROGERS & DOLLY PARTON
54	69	—	3	CRAZY D.FOSTER/RCA 13975	KENNY ROGERS
55	59	63	5	THIS BED'S NOT BIG ENOUGH E.KILROY/RCA 13954	LOUISE MANDRELL
56	60	66	6	HEY E.STEVENS/RCA 13935	HILLARY KANTER
57	72	—	3	HALLELUJAH, I LOVE YOU SO B.SHERRILL/EPIC 34-04723	GEORGE JONES WITH BRENDA LEE
58	NEW	▶		COUNTRY GIRLS J.BOWEN/MCA52510	JOHN SCHNEIDER
59	63	72	5	BIGGER THAN BOTH OF US J.BOWEN, M.UTLEY, T.BROWN/MCA 52499	JIMMY BUFFETT
60	33	9	18	CHANCE OF LOVIN' YOU N.LARKIN, E.T.CONLEY/RCA 13877	EARL THOMAS CONLEY
61	66	89	4	ALL AMERICAN COUNTRY BOY K.LEHNING/CAPITOL 5428	CON HUNLEY
62	21	19	16	WHATEVER TURNS YOU ON K.LEHNING/EPIC 34-04590	KEITH STEGALL
63	NEW	▶		THE FIRST WORD IN MEMORY IS ME B.MONTGOMERY/COLUMBIA 38-04731	JANIE FRICKE
64	NEW	▶		WALKING A BROKEN HEART D.WILLIAMS, F.FUNDIS/MCA MCA 52514	DON WILLIAMS
65	NEW	▶		ROLLIN' LONELY J.BOWEN/FULL MOON 7-29110	JOHNNY LEE
66	44	33	19	YOUR HEART'S NOT IN IT B.MONTGOMERY/COLUMBIA 38-04578	JANIE FRICKE
67	68	78	5	I'M AN OLD ROCK N ROLLER G.MILLS/MERCURY 880-402-7	TOM JONES
68	NEW	▶		HONOR BOUND N.LARKIN, E.T.CONLEY/RCA RCA 13960	EARL THOMAS CONLEY
69	78	87	4	SWEET LOVE, DON'T CRY J.GIBSON, J.PAYNE/SOUNDWAVES 4743/NSD	CHARLESTON EXPRESS (WITH JESSE WALES)
70	56	38	20	YOU COULD'VE HEARD A HEART BREAK J.BOWEN/WARNER BROS. 7-29206	JOHNNY LEE
71	64	52	24	I'VE BEEN AROUND ENOUGH TO KNOW J.BOWEN/MCA52407	JOHN SCHNEIDER
72	37	30	19	TOO GOOD TO STOP NOW J.BOYLAN/EPIC 34-04563	MICKEY GILLEY
73	73	—	3	HAVE ANOTHER DRINK B.MCCRACKEN, B.YOUNG, D.BLOCK/REVOLVER 84-005	DOUG BLOCK
74	53	31	17	IT'S A BE TOGETHER NIGHT J.E.NORMAN/VIVA 7-29187	D.FRIZZELL & S.WEST
75	NEW	▶		A SIMPLE I LOVE YOU (B.AHERN)/WARNER BROS. 7-29154	KAREN BROOKS
76	67	44	10	SHE'S GONE GONE GONE S.CORNELIUS/COLUMBIA 38-04647	CARL JACKSON
77	NEW	▶		THE FIRST IN LINE (D.EDMUNDS)/MERCURY 880-423-7	THE EVERLY BROTHERS
78	54	37	17	GOD WON'T GET YOU F.POST, D.PARTON/RCA 13883	DOLLY PARTON
79	75	56	22	GIVE ME ONE MORE CHANCE B.KILLEN/EPIC 34-04567	◆ EXILE
80	70	67	6	LET LOVE COME LOOKING FOR YOU J.CRUTCHFIELD/PERMAN 82007/MCA	DOTTIE WEST
81	NEW	▶		HEY LADY (J.MORRIS)/EVERGREEN 1027	NARVEL FELTS
82	80	69	19	MAGGIE'S DREAM D.WILLIAMS, G.FUNDIS/MCA 52448	DON WILLIAMS
83	74	58	16	SOME HEARTS GET ALL THE BREAKS CHUCKO II/EPIC 34-04586	CHARLY MCCLAIN
84	79	75	21	ONE TAKES THE BLAME J.KENNEDY/MERCURY 880-130-7	THE STATLER BROTHERS
85	83	80	9	WHAT ABOUT ME K.ROGERS, D.FOSTER/RCA 13899	KENNY ROGERS
86	77	79	5	WHEELS IN EMOTION B.MEVIS/EMI-AMERICA 8247	BECKY HOBBS
87	84	64	21	FOOL'S GOLD J.CRUTCHFIELD/MCA 52426	LEE GREENWOOD
88	76	76	5	WHAT'LL YOU DO ABOUT ME E.GORDY, JR./EPIC 34-04666	STEVE EARLE
89	85	81	20	PINS & NEEDLES R.SKAGGS/MCA/CURB 52432	THE WHITES
90	71	73	6	I HEARD IT ON THE RADIO J.MORRIS/EVERGREEN 1026	ROBIN LEE
91	87	88	4	(NOTHING LEFT BETWEEN US) BUT ALABAMA R.CORNELIUS/SOUTHERN TRACKS 1029	◆ GORDON DEE
92	81	77	21	SHE SURE GOT AWAY WITH MY HEART J.ANDERSON, L.BRADLEY/WARNER BROS. 7-29207	JOHN ANDERSON
93	91	74	21	CITY OF NEW ORLEANS C.MOMAN/COLUMBIA 06371	WILLIE NELSON
94	89	71	11	SLOW NIGHTS H.SHEDD/MCA52474	MEL TILLIS WITH GLEN CAMPBELL
95	86	68	19	PRISONER OF THE HIGHWAY R.MILSAP, R.GALBRAITH/RCA PB 13847	RONNIE MILSAP
96	82	70	10	HOW DO YOU FEEL ABOUT FOOLING AROUND? B.T.JONES/COLUMBIA 38-04652	W.NELSON & K.KRISTOFFERSON
97	65	42	18	P.S. I LOVE YOU J.KENNEDY/MERCURY 880-216-7	TOM T. HALL
98	90	60	11	ANOTHER LONELY NIGHT WITH YOU J.KENNEDY/MCA/CHURCHILL 52469	ROY CLARK
99	92	86	22	PLEDGING MY LOVE B.AHERN/WARNER BROS. 7-29218	EMMYLOU HARRIS
100	88	83	7	MACON LOVE B.MEVIS/RCA 13940	DAVID WILLS

○ Products with the greatest airplay and sales gains this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

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	4	DOES FORT WORTH EVER CROSS YOUR MIND	GEORGE STRAIT	1
2	6	THE BEST YEAR OF MY LIFE	EDDIE RABBITT	2
3	10	HOW BLUE	REBA MCENTIRE	3
4	17	(THERE'S A) FIRE IN THE NIGHT	ALABAMA	7
5	13	YEARS AFTER YOU	JOHN CONLEE	4
6	16	GOT NO REASON NOW FOR GOIN' HOME	GENE WATSON	8
7	15	ME AGAINST THE NIGHT	CRYSTAL GAYLE	5
8	14	A PLACE TO FALL APART	MERLE HAGGARD	6
9	19	SOMETHING IN MY HEART	RICKY SKAGGS	10
10	2	WHY NOT ME	THE JUDDS	9
11	20	AIN'T SHE SOMETHING ELSE	CONWAY TWITTY	11
12	23	MAKE MY LIFE WITH YOU	OAK RIDGE BOYS	12
13	1	SHE'S MY ROCK	GEORGE JONES	13
14	18	LEONA	SAWYER BROWN	16
15	-	ONE OWNER HEART	T.G. SHEPPARD	14
16	24	YOU TURN ME ON (LIKE A RADIO)	ED BRUCE	15
17	25	THE GIRL MOST LIKELY TO	B.J. THOMAS	17
18	22	I'D DANCE EVERY DANCE WITH YOU	THE KENDALLS	20
19	-	BABY'S GOT HER BLUE JEANS ON	MEL MCDANIEL	19
20	5	AMERICA	WAYLON JENNINGS	21
21	3	I LOVE ONLY YOU	NITTY GRITTY DIRT BAND	23
22	-	SHE'S GONNA WIN YOUR HEART	EDDY RAVEN	18
23	7	NOBODY LOVES ME LIKE YOU DO	A.MURRAY & D.LOGGINS	43
24	8	ALL MY ROWDY FRIENDS ARE COMING OVER	H.WILLIAMS, JR.	39
25	-	LET ME DOWN EASY	JIM GLASER	26
26	9	DIAMOND IN THE DUST	MARK GRAY	27
27	12	CROSSWORD PUZZLE	BARBARA MANDRELL	29
28	-	THE MISSISSIPPI SQUIRREL REVIVAL	RAY STEVENS	38
29	-	BABY BYE BYE	GARY MORRIS	22
30	-	RUNNING DOWN MEMORY LANE	REX ALLEN JR.	33

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	4	DOES FORT WORTH EVER CROSS YOUR MIND	GEORGE STRAIT	1
2	5	THE BEST YEAR OF MY LIFE	EDDIE RABBITT	2
3	7	HOW BLUE	REBA MCENTIRE	3
4	11	YEARS AFTER YOU	JOHN CONLEE	4
5	10	ME AGAINST THE NIGHT	CRYSTAL GAYLE	5
6	12	A PLACE TO FALL APART	MERLE HAGGARD	6
7	1	WHY NOT ME	THE JUDDS	9
8	14	(THERE'S A) FIRE IN THE NIGHT	ALABAMA	7
9	13	GOT NO REASON NOW FOR GOIN' HOME	GENE WATSON	8
10	16	AIN'T SHE SOMETHING ELSE	CONWAY TWITTY	11
11	17	SOMETHING IN MY HEART	RICKY SKAGGS	10
12	18	MAKE MY LIFE WITH YOU	OAK RIDGE BOYS	12
13	20	ONE OWNER HEART	T.G. SHEPPARD	14
14	2	SHE'S MY ROCK	GEORGE JONES	13
15	21	YOU TURN ME ON (LIKE A RADIO)	ED BRUCE	15
16	28	SHE'S GONNA WIN YOUR HEART	EDDY RAVEN	18
17	23	THE GIRL MOST LIKELY TO	B.J. THOMAS	17
18	30	BABY'S GOT HER BLUE JEANS ON	MEL MCDANIEL	19
19	26	LEONA	SAWYER BROWN	16
20	-	BABY BYE BYE	GARY MORRIS	22
21	27	I'D DANCE EVERY DANCE WITH YOU	THE KENDALLS	20
22	6	AMERICA	WAYLON JENNINGS	21
23	-	MY BABY'S GOT GOOD TIMING	DAN SEALS	24
24	3	I LOVE ONLY YOU	NITTY GRITTY DIRT BAND	23
25	-	ALL TANGLED UP IN LOVE	GUS HARDIN	25
26	-	A LADY LIKE YOU	GLEN CAMPBELL	28
27	-	LET ME DOWN EASY	JIM GLASER	26
28	-	SLOW BURNING MEMORY	VERN GOSDIN	30
29	-	MY ONLY LOVE	THE STATLER BROTHERS	31
30	-	SOMEONE LIKE YOU	EMMYLOU HARRIS	32

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COUNTRY SINGLES BY LABEL

A ranking of labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
RCA	18
MCA	16
WARNER BROS.	11
COLUMBIA	10
EPIC	10
MERCURY	6
CAPITOL	3
EMI-AMERICA	3
MCA/CURB	3
EVERGREEN	2
VIVA	2
WARNER/CURB	2
AMI	1
ATLANTIC AMERICA	1
CAPITOL/CURB	1
CLEVELAND INT'L	1
COMPLEAT	1
FULL MOON	1
MCA/CHURCHILL	1
MOON SHINE	1
NOBLE VISION	1
PERMIAN	1
RCA/CURB	1
REVOLVER	1
SOUNDWAVES	1
SOUTHERN TRACKS	1

COUNTRY SINGLES A-Z—SONGWriters/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

A-Z (LISTED BY TITLE)

TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.	87 FOOL'S GOLD - T.Tappan D.Roth (Goldsboro, ASCAP/RonZomatic, BMI)	74 IT'S A BE TOGETHER NIGHT - T.Rocco J.Schweers C.Black (Bibo, ASCAP/Jack & Bill, ASCAP/John Schweers, ASCAP/Chappell, ASCAP) HL/CHA	99 PLEDGING MY LOVE - D.Robey F.Washington (MCA, BMI)	85 WHAT ABOUT ME - K.Rogers D.Foster R.Marx (Lionsmate, ASCAP/Security Hogg, ASCAP/Foster Frees, BMI)
11 AIN'T SHE SOMETHING ELSE - J.Foster B.Rice (Jack & Bill, ASCAP)	17 THE GIRL MOST LIKELY TO - S.Pippin W.Newton (Warner-Tamerlane, BMI/Writers House, BMI)WBM	71 I'VE BEEN AROUND ENOUGH TO KNOW - D.Lee B.McDill (Hall-Clement, BMI) HL	95 PRISONER OF THE HIGHWAY - M.Reid (Lodge Hall, ASCAP) CPP	44 WHAT I DIDN'T DO - W.Newton M.Noble (Warner House of Music, BMI/WB Gold, ASCAP)
61 ALL AMERICAN COUNTRY BOY - K.Stegall C.Craig (Blackwood Music, BMI/Screen Gems-EMI, BMI)	79 GIVE ME ONE MORE CHANCE - J.P.Pennington S.LeMaire (Pacific Island, BMI/Tree, BMI) HL/PPP	40 JAGGED EDGE OF A BROKEN HEART - W.Igleheart M.Joyce (Black Note, ASCAP/Greaser, BMI)	97 P.S. I LOVE YOU - G.Jenkins J.Mercer (MCA, ASCAP/WB, ASCAP) WBM	35 WHAT SHE WANTS - K.Chater R.Armand (Vogue, BMI/Padre, BMI)
39 ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT - H.Williams, Jr. (Bocephus Music, BMI) CPP	8 GOT NO REASON NOW FOR GOIN' HOME - J.Russell (Vogue, BMI/Sunflower County, BMI)	28 A LADY LIKE YOU - J.Weatherly K.Stegall (Bright Sky, ASCAP/Charlie Monk, ASCAP/Stegall, BMI/Blackwood Music, BMI)	65 ROLLIN' LONELY - J.D. Martin G. Harrison (MCA/Dick James/BMI)	62 WHATEVER TURNS YOU ON - K.Stegall D.Lowery (Blackwood Music, BMI/Stegall, BMI/Shedhouse, ASCAP) CPP
25 ALL TANGLED UP IN LOVE - B.McDill J.Weatherly (Hall-Clement, BMI/Bright Sky, ASCAP/Charlie Monk, ASCAP)	53 THE GREATEST GIFT OF ALL - J.Jarvis (Tree, BMI)	16 LEONA - B.Shore D.Wills (Royal Haven, BMI/Gid, ASCAP) CPP	33 RUNNING DOWN MEMORY LANE - E.Raven (Ravensong, ASCAP/Michael H. Goldsen, ASCAP)	88 WHAT'LL YOU DO ABOUT ME - D.Linde (Combine, BMI)
21 AMERICA - S.Johns (Lowery, BMI/Legibus, BMI/Captain Crystal, BMI) CPP	57 HALLELUJAH, I LOVE YOU SO - R.Charles (Davray, prs)	80 LET LOVE COME LOOKING FOR YOU - J.Buckingham (Warner-Tamerlane, BMI)	49 SEVEN SPANISH ANGELS - T.Seals E.Setser (Warner-Tamerlane, BMI/WB, ASCAP/Two Sons, ASCAP)	86 WHEELS IN EMOTION - R.Albright J.Greenbaum B.Hobbs (WB, ASCAP/Make Believe, ASCAP/Beckaroo, BMI)
98 ANOTHER LONELY NIGHT WITH YOU - R.Clark C.Anderson (Seductive Lady, BMI/Sweet Street, ASCAP)	73 HAVE ANOTHER DRINK - R.Davies (Rightson, BMI)	26 LET ME DOWN EASY - J.Michael L.Lafferty (Toloven, BMI/Jidobi, BMI)	47 SHE USED TO LOVE ME A LOT - K.Fleming D.Morgan C.Quillen (Hall-Clement, BMI/Jack&Bill, ASCAP)	9 WHY NOT ME - H.Howard B.Maher S.Throckmorton (Cross Keys, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Tree, BMI) HL
22 BABY BYE BYE - G.Morris J.Brantley (WB, ASCAP/Gary Morris, ASCAP)	48 HEARTACHE AND A HALF - D.Allen R. Van Hoy E.Struzick (Posey, ASCAP/Van Hoy, ASCAP/Unichappell, BMI/Struzick Muzick, ASCAP/Jaseppy, ASCAP) CHA/HL	100 MACON LOVE - R.Albright J.elliott M.D.Sanders (Milene, ASCAP)	76 SHE'S GONE GONE GONE - H.Howard (Tree, BMI/Harlan Howard, BMI)	36 WORLD'S GREATEST LOVER - D.Bellamy (Bellamy Brothers, ASCAP) CPP
19 BABY'S GOT HER BLUE JEANS ON - Bob McDill (Hall-Clement, BMI)	56 HEY - J.Iglesias C.Bolfiorc M.Balducci R.Arcusa (April, ASCAP)	82 MAGGIE'S DREAM - D.Loggins L.Silver (Leeds, ASCAP/Patchwork, BMI)	18 SHE'S GONNA WIN YOUR HEART - M.Williams B.Burnette (Welbeck, ASCAP/Dorsey, ASCAP/Cavesson, ASCAP)	4 YEARS AFTER YOU - T.Schuyler (Debdave, BMI/Briarpatch, BMI) CPP
2 THE BEST YEAR OF MY LIFE - E.Rabbitt E.Stevens (Deb Dave, BMI/Briarpatch, BMI) CPP	81 HEY LADY - T. Sharp E. Burton J. Sharp (Tapadero, BMI/Lynn Shawn, BMI)	12 MAKE MY LIFE WITH YOU - G.Burr (Garwin, ASCAP/Sweet Karol, ASCAP)	70 YOU COULD'VE HEARD A HEART BREAK - M.Rossi (Songmaker, ASCAP)	15 YOU TURN ME ON (LIKE A RADIO) - B.McDill J.Weatherly (Hall-Clement, BMI/Bright Sky, ASCAP)
59 BIGGER THAN BOTH OF US - R.Coulet (Coral Reeler, BMI/Myrtle, BMI)	68 HONOR BOUND - C.Black T. Rocco A. Roberts (Chappell, ASCAP/Bibo, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP)	52 MISSIN' MISSISSIPPI - B.Gallimore B.Mevis B.Shore (Royalhaven, BMI/Gid, ASCAP/Dejamas, ASCAP)	66 YOUR HEART'S NOT IN IT - M.Garvin B.Jones T.Shapiro (Tree, BMI/O'Lyric, BMI/Cross Keys, ASCAP) HL	45 YOU'VE GOT A GOOD LOVE COMIN' - D.Morrison J.Silbar V.Stephenon (Warner House of Music, BMI/WB Gold, ASCAP)
60 CHANCE OF LOVIN' YOU - E.T.Conley R.Scruggs (Blue Moon, ASCAP/April, ASCAP/Labor of Love, BMI/Blackwood Music, BMI)	3 HOW BLUE - J.Moffat (Sonmedia, BMI/Bugshoot, BMI)	38 THE MISSISSIPPI SQUIRREL REVIVAL - C.W.Kalb, Jr. C.Kalb (Ray Stevens, BMI)		
93 CITY OF NEW ORLEANS - S.Goodman (Buddah, ASCAP/Turnpike Tom, ASCAP) CPP	96 HOW DO YOU FEEL ABOUT FOOLING AROUND ? - K.Kristofferson M. Utley S. Bruton (Resaca, BMI/Music City, ASCAP)	24 MY BABY'S GOT GOOD TIMING - D.Seals B.McDill (Pink Pig, BMI/Hall-Clement, BMI/BobMcDill, BMI)		
58 COUNTRY GIRLS - T.Seals E.Setser (Warner-Tamerlane, ASCAP/WB Music, ASCAP/Two Sons, ASCAP)	90 I HEARD IT ON THE RADIO - D.Lee B.Cason (Hall-Clement Publications, BMI/Maplehill Music, BMI/Buzz Cason Publications, ASCAP)	31 MY ONLY LOVE - J.Fortune (Statler Brothers, BMI)		
54 CRAZY - K.Rogers R.Marx (Lionsmate, ASCAP/Security Hogg, ASCAP)	23 I LOVE ONLY YOU - D.Loggins D.Schlitz (MCA, ASCAP/Don Schlitz, ASCAP/Leeds, ASCAP/Patchwork, ASCAP)	51 NO WAY JOSE - J.C.Cunningham S.Stone (Welbeck, ASCAP/Lockhill-Selma, ASCAP)		
34 CRAZY FOR YOUR LOVE - J.P.Pennington S.LeMaire (Pacific Island, BMI/Tree, BMI)	42 I NEVER GOT OVER YOU - T.Jennings (Tomlrnan, BMI)	43 NOBODY LOVES ME LIKE YOU DO - J.Dunn P.Phillips (Ensign, BMI) CPP		
29 CROSSWORD PUZZLE - S.Dean F.J.Myers (Tom Collins, BMI/Collins Court, ASCAP)	20 I'D DANCE EVERY DANCE WITH YOU - M.Paden K.Welch (Tree, BMI/Cross Keys, ASCAP)	91 (NOTHING LEFT BETWEEN US) BUT ALABAMA - R.Lane L.Latimer (Tree, BMI/Good Lat, BMI/Window, BMI)		
27 DIAMOND IN THE DUST - M.Gray S.LeMaire (Warner-Tamerlane, BMI/Daticabo, BMI) WBM	37 IF THAT AIN'T LOVE - J.Harrington J.Pennig (Flowering Stone, ASCAP)	14 ONE OWNER HEART - W.Aldridge T.Brasfield M.McAnally (R.Hall, ASCAP/Almost, ASCAP/Tom Brasfield, ASCAP)		
1 DOES FORT WORTH EVER CROSS YOUR MIND - S.D.Shafer D.Shafer (Scuff-Rose, BMI)	67 I'M AN OLD ROCK N ROLLER - T.Frewer C.Baker (Candy, Pro/Trealow, BMI)	84 ONE TAKES THE BLAME - O.Reid (Statler Brothers, BMI)		
41 EYE OF A HURRICANE - J.Fuller (ATV, BMI/Wingtip, BMI)	46 I'M GONNA LOVE YOU RIGHT OUT OF THE BLUES - W.Aldridge T.Brasfield (Rick Hall, ASCAP)	89 PINS & NEEDLES - R.Carnes J.Carnes C.Hardy (Elektra, BMI/Asylum, BMI/Refuge, ASCAP) WBM		
77 THE FIRST IN LINE - P. Kennerly (Irving, BMI)		6 A PLACE TO FALL APART - M.Haggard W.Nelson F.Powers (Mount Shasta, BMI)		
63 THE FIRST WORD IN MEMORY IS ME - P.Rose M.A.Kennedy P.Bunch (Irving, BMI/Love Wheel, BMI)				

Rusty Jones Joins Nashville Law Firm

NASHVILLE Rusty Jones, formerly with ASCAP, has formed a law partnership with the law firm of Harris & Leach in Nashville.

Jones may be reached at Harris, Leach & Jones, 2 Music Circle South, Nashville, Tenn. 37203; (615) 259-4507.

INTERNATIONAL TOURING

(Continued from page 45)

very successful in 1984 with our Canadian dates," he says, "and not just with headliners like Mickey Gilley and Ricky Skaggs. We had good reception with lesser-known acts, such as Gene Watson and Charly McClain."

Gilley will be on a U.S.O. tour in Europe from Jan. 21 through Feb. 6 and will head back to Canada in May. In Concert is also negotiating for Skaggs concerts in England in May.

Several acts from the Joe Taylor Artist Agency will be working in Europe from January through April. Jim Glaser, Stella Parton and Mike Snider will be in Holland for concert and live radio shows. Parton will return to Germany and Belgium later in January for a tour of military clubs.

Taylor artists set for the Wembley Festival include Johnny Russell, Narvel Felts, Ronnie Prophet, Terry McMillan and Hargus "Pig" Robbins. Becky Hobbs will be in Ireland in April. Dick Beacham, an agent for the Taylor company, reports the opening of several country music clubs in Belgium.

"We have not seen a big movement of our acts going outside the country," says William Morris agent Ray Shelide. However, he points out, Boxcar Willie will be working in Europe for most of April, including an appearance at the Wembley Festival, and Donnie & Marie Osmond are tentatively set for an Australian tour in March or April.

Shelide notes that his agency is hoping to take John Schneider abroad, where he enjoys a high recognition factor from his "Dukes Of Hazzard" tv role. A less restrictive shooting schedule for the series in 1985 will allow Schneider more time for touring, Shelide adds.

Top Billing's Dave & Sugar will be in Germany in February, touring military bases, according to Jack Sublette. Ginger Anderson of World Class Talent says that none of the artists on that firm's roster are now scheduled for foreign dates.

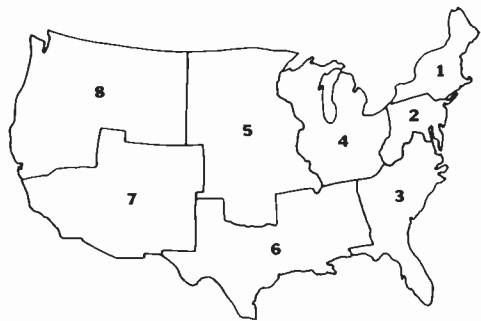
For the Record

Two photos in the Dec. 22 Country section ran with incorrect photo captions. The photo slugged "Home Free" on page 47 should have read: "RCA's Judds sign their NARAS membership applications, witnessed by membership chairman Terry Choate, left, and NARAS chapter president Jim Black."

The photo on page 51, slugged "Rockin' Eve," should have read: "Rick Blackburn, senior vice president and general manager of CBS Records Nashville, right, and Columbia artist Larry Gatlin chat after speaking to students at the Univ. of Texas at Austin, where Gatlin also taped 'Austin City Limits.'"

Billboard HOT COUNTRY SINGLES RADIO ACTION

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NATIONAL

130 REPORTERS

	NEW ADDS	TOTAL ON
JOHN SCHNEIDER COUNTRY GIRLS MCA	71	74
JANIE FRICKE THE FIRST WORD IN MEMORY IS ME COLUMBIA	62	62
DON WILLIAMS WALKING A BROKEN HEART MCA	50	54
JOHNNY LEE ROLLIN' LONELY FULL MOON	50	51
EARL THOMAS CONLEY HONOR BOUND RCA	45	46

REGION 1

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

REGION 2

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

DON WILLIAMS
WALKING A BROKEN HEART

JOHN SCHNEIDER
COUNTRY GIRLS

GEORGE JONES WITH BRENDA LEE
HALLELUJAH, I LOVE YOU SO

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

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

REGION 3

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

JOHN SCHNEIDER
COUNTRY GIRLS

JOHNNY LEE
ROLLIN' LONELY

GEORGE JONES WITH BRENDA LEE
HALLELUJAH, I LOVE YOU SO

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

REGION 4

IL, IN, KY, MI, OH, WI

JOHNNY LEE
ROLLIN' LONELY

DON WILLIAMS
WALKING A BROKEN HEART

KENNY ROGERS
CRAZY

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

REGION 5

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

JOHNNY LEE
ROLLIN' LONELY

DON WILLIAMS
WALKING A BROKEN HEART

JOHN SCHNEIDER
COUNTRY GIRLS

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

DON WILLIAMS
WALKING A BROKEN HEART

JOHNNY LEE
ROLLIN' LONELY

EARL THOMAS CONLEY
HONOR BOUND

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

REGION 7

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

REGION 8

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

DON WILLIAMS
WALKING A BROKEN HEART

EARL THOMAS CONLEY
HONOR BOUND

JOHN SCHNEIDER
COUNTRY GIRLS

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

KGHL Billings, MT
KGEM Boise, ID
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

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.

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

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

THE STATLER BROTHERS
MY ONLY LOVE

GUS HARDIN
ALL TANGLED UP IN LOVE

JOHN SCHNEIDER
COUNTRY GIRLS

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

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

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

THE STATLER BROTHERS
MY ONLY LOVE

RAY STEVENS
THE MISSISSIPPI SQUIRREL REVIVAL

VERN GOSDIN
SLOW BURNING MEMORY

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

NATIONAL
94 REPORTERS

	NUMBER REPORTING
THE STATLER BROTHERS MY ONLY LOVE MERCURY	25
DAN SEALS MY BABY'S GOT GOOD TIMING EMI-AMERICA	20
GUS HARDIN ALL TANGLED UP IN LOVE RCA	19
VERN GOSDIN SLOW BURNING MEMORY COMPLEAT	19
GARY MORRIS BABY BYE BYE WARNER BROS.	16

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

GARY MORRIS
BABY BYE BYE

THE STATLER BROTHERS
MY ONLY LOVE

VERN GOSDIN
SLOW BURNING MEMORY

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

THE STATLER BROTHERS
MY ONLY LOVE

DAN SEALS
MY BABY'S GOT GOOD TIMING

VERN GOSDIN
SLOW BURNING MEMORY

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

GUS HARDIN
ALL TANGLED UP IN LOVE

THE STATLER BROTHERS
MY ONLY LOVE

DAN SEALS
MY BABY'S GOT GOOD TIMING

ABC One Stop San Antonio, TX
Big State Dallas, TX
Camelot Music Amarillo, TX
Camelot Music Austin, TX
Central South Dist. Nashville, TN
E&R One Stop San Antonio, TX
Floyd's Wholsler Dist. Ville Platte, LA
H.W. Daily Houston, TX
Handleman Co. Little Rock, AR
Hastings Records Abilene, TX
Lieberman Dallas, TX
Music City Nashville, TN
Poplar Tunes Memphis, TN
Record Bar New Orleans, LA
Record Bar Baton Rouge, LA
Record Bar Mobile, AL
Record Bar # 66 Odessa, TX
Record Service Houston, TX
Record Shop Montgomery, AL
Sound Shop Natchez, MS
Sound Shop Meridan, MO
Sound Shop # 940 Bossier City, LA
Sound Warehouse Metarie, LA
Southwest Wholesalers Houston, TX
Target/Jet Co. Maumelle, AR
The Record Shop Huntsville, AL
Top Ten Records Dallas, TX
Western Merch. Dallas, TX
Western Merchandisers Houston, TX

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

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

EXILE
CRAZY FOR YOUR LOVE

GUS HARDIN
ALL TANGLED UP IN LOVE

THE STATLER BROTHERS
MY ONLY LOVE

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 Fresno, CA



Rockin' Eve. Ronnie Milsap and Dick Clark take a break from rehearsing for "Dick Clark's New Year's Rockin' Eve '85." Clark's other guests are Jermaine Jackson, Barry Manilow, Night Ranger and John Waite.

TNN Examines Card Promotion

NASHVILLE The Nashville Network reports that more than 250,000 viewers have participated in its "country card" promotion, offering discounts, contest eligibility and promotional items.

Lloyd Werner, senior vice president, sales and marketing for Group W Satellite Communications—which markets and distributes TNN—notes that a number of affiliates have successfully used the "country card" promotion as an incentive to attract new subscribers.

According to a Group W demographic study, which profiled the typical Nashville Network viewer, 67% of all "country card" holders are under 55 years of age, with 43% under 45. The ratio of female to male "country card" holders is 60/40. The survey also showed an equal balance of white collar TNN viewers to blue collar viewers.

A total of 74% of all card carriers are married, 50% live in three-person households, and 35% have one or more children under the age of 17 living at home.

States with the highest rated TNN viewer response are, in descending order, Ohio, Texas, Florida, Indiana, Pennsylvania, North Carolina, Tennessee, Kentucky, Michigan and California.

The network's current "country card" promotion is designed around the "12 days of Christmas" theme. Nightly drawings have entitled channel viewers to win such prizes as an organ, a telephone and answering machine, five gold rings, down comforters, a cruise for two and exercise equipment.

Card holders are also offered discounts on a variety of services and products tailored to the lifestyle of country music fans. These include a 90-minute home videocassette called "A Decade Of Thrills," which captures a decade of racing action, and a Dolly Parton doll.

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

PRODUCER HAS 'SWEET DREAMS' FOR PATSY CLINE FILM

BY KIP KIRBY

NASHVILLE When movie producer Bernard Schwartz brought Loretta Lynn's story to the screen in "Coal Miner's Daughter," he wasn't surprised that it sparked a career revival for the singer.

Now Schwartz hopes to see similar results for his latest country film venture, "Sweet Dreams." The new film is based on the life of Patsy Cline, who was killed in a 1963 plane crash.

"Sweet Dreams" has occupied nearly two years of Schwartz's time and interest, though it will be another year before the movie opens. When it premieres next December, it will be accompanied by an MCA soundtrack album produced by Cline's original Nashville producer, Owen Bradley, featuring the singer's best-known classics.

Bradley spent several weeks in the studio creating a working environment for Jessica Lange, who is playing Cline in "Sweet Dreams." Unlike Sissy Spacek, who was coached by Bradley and then sang her own vocals as Loretta Lynn in "Coal Miner's Daughter," Lange will lip synch to Cline's tracks in the film.

Schwartz emphasizes that the project would have been impossible to make without the cooperation of Cline's family, first husband Gerald Cline and second husband Charlie Dick (played by actor Ed Harris in the movie). In order to gain their trust and confidence, Schwartz made numerous visits from Hollywood to Virginia, talking with Cline's mother Hilda Hensley, her sister Sylvia and her brother John.

Eventually, Schwartz accumulated what he tabulates as "40 or 50 hours of taped conversations about Patsy." These were typed up into hundreds of pages of research and turned over to noted screenplay author Robert ("Alice Doesn't Live Here Anymore," "Bound For Glory") Getchell, who wrote the script. Karel Reisz is directing.

From the outset, Schwartz says, he knew he didn't want to do a straight Cline biography on film. He also didn't want any resemblances to "Coal Miner's Daughter," which is why the character of Loretta Lynn never appears in the movie.

"This isn't a sequel to 'Coal Miner's,'" he stresses. "I wanted it to stand on its own. It's a sexually charged love story about a complex, colorful entertainer. And her music will break your heart."

There will be plenty of music in the picture, both Cline's own hits and other popular country songs from that era. Soundtrack producer Bradley says that if Cline's records had not been cut three-track, it might not have been possible for them to isolate her vocals so clearly. Many of Cline's songs appear in original form with careful remixing and sweetening. In a few cases, instrumental parts have been recut to suit a particular time frame in the film.

Bradley calls Lange's portrayal of Cline "striking." "I went down to the Ryman Auditorium when they were shooting her Grand Ole Opry scenes," he recalls. "It was eerie. Some of the stagehands who remembered Patsy singing there in the old days said it was like seeing a ghost."

"Sweet Dreams," an HBO/Silver Screen collaboration distributed by Tri-Star, will come in at a budget of "somewhat more than \$12 million," according to Schwartz. George Vecsey, who penned "Coal Miner's Daughter" with Loretta Lynn, is writing a book to accompany the movie.

Because "Sweet Dreams" will emphasize Cline's stormy relationship with husband Charlie Dick, Schwartz anticipates mixed reaction to the film from those who knew them. He says he's relying on the information supplied by her family for accuracy.

"There's a myth and a legend that's grown up about Patsy," he says. "Even now, 20 years after her death, there's still tremendous curiosity and excitement about her. This is what I hope to capture."

FOR WEEK ENDING JANUARY 5, 1985

Billboard TOP COUNTRY 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	3	15	EXILE EPIC FE 39424 Weeks at No. One: 2	KENTUCKY HEARTS	
2	4	5	10	GEORGE STRAIT MCA FE-5518 DOES FORT WORTH EVER CROSS YOUR MIND		
3	3	4	10	RICKY SKAGGS EPIC FE 39410	COUNTRY BOY	
4	2	2	19	THE OAK RIDGE BOYS MCA 5496 (8 98)	GREATEST HITS 2	
5	5	1	23	WILLIE NELSON COLUMBIA FC 39145	CITY OF NEW ORLEANS	
6	7	11	7	THE JUDDS RCA CURB AHL1-5319	WHY NOT ME	
7	8	7	10	EARL THOMAS CONLEY RCA AHL1 5175	TREADIN' WATER	
8	6	6	38	ALABAMA RCA AHL1 4939 (8 98)	ROLL ON	
9	10	10	18	JOHN SCHNEIDER MCA 5495 (8 98)	TOO GOOD TO STOP NOW	
10	9	8	30	LEE GREENWOOD MCA 5488 (8 98)	YOU'VE GOT A GOOD LOVE COMIN'	
11	11	12	25	NITTY GRITTY DIRT BAND WARNER BROS 25113 (8 98)	PLAIN DIRT FASHION	
12	12	14	20	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP	
13	18	19	3	KENNY ROGERS & DOLLY PARTON RCA ASL-15307 (9 98)	ONCE UPON A CHRISTMAS	
14	15	13	30	HANK WILLIAMS, JR. WARNER CURB 25088 (8 98)	MAJOR MOVES	
15	14	15	11	KENNY ROGERS RCA AJL-5335 (8 98)	WHAT ABOUT ME	
16	13	9	19	BARBARA MANDRELL & LEE GREENWOOD MCA 5477 (8 98)	MEANT FOR EACH OTHER	
17	16	16	11	ANNE MURRAY CAPITOL SJ-12363 (8 98)	HEART OVER MIND	
18	17	18	17	JANIE FRICKE COLUMBIA FC 39338	THE FIRST WORD IN MEMORY	
19	20	20	58	JIM GLASER NOBLE VISION NV 2001	THE MAN IN THE MIRROR	
20	23	21	8	JOHN CONLEE MCA 5521 (8 98)	BLUE HIGHWAY	
21	21	24	34	THE STATLER BROTHERS MERCURY 818 652 1 (8 98)	ATLANTA BLUE	
22	26	30	8	REBA MCENTIRE MCA 5516 (8 98)	MY KIND OF COUNTRY	
23	19	17	29	MERLE HAGGARD EPIC FE 39364	IT'S ALL IN THE GAME	
24	25	23	61	GEORGE STRAIT ● MCA 5450 (8 98)	RIGHT OR WRONG	
25	22	22	12	EDDIE RABBITT WARNER BROS WB 25151 (8 98)	THE BEST YEAR OF MY LIFE	
26	24	25	9	THE EVERLY BROTHERS MERCURY 822 431	EB84	
27	27	26	9	WILLIE NELSON & KRIS KRISTOFFERSON COLUMBIA FC 39531	MUSIC FROM 'SONGWRITER'	
28	29	29	11	JOHN ANDERSON WARNER BROS 25169 (8 98)	JOHN ANDERSON'S GREATEST HITS	
29	28	27	8	GEORGE JONES EPIC FE-39272	LADIES CHOICE	
30	30	33	8	CONWAY TWITTY WARNER BROS 25170 (8 98)	CONWAY'S LATEST GREATEST HITS-VOL. 1	
31	31	50	5	BARBARA MANDRELL MCA 5519	CHRISTMAS AT OUR HOUSE	
32	38	38	61	CRYSTAL GAYLE WARNER BROS 23958 (8 98)	CAGE THE SONGBIRD	
33	33	40	7	WAYLON JENNINGS RCA AHL1 5325	WAYLON'S GREATEST HITS - VOL. 2	
34	35	—	3	ANNE MURRAY CAPITOL SN 16232 (8 98)	CHRISTMAS WISHES	
35	34	35	6	MARK GRAY COLUMBIA FC 39518	THIS OL' PIANO	
36	36	37	6	T.G. SHEPPARD WARNER CURB 25149 (8 98)	ONE OWNER HEART	
37	44	52	6	GENE WATSON MCA CURB 5520 (8 98)	HEARTACHES, LOVE & STUFF	
38	37	28	11	EMMYLOU HARRIS WARNER BROS 21561 (8 98)	PROFILES II - THE BEST OF EMMYLOU HARRIS	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
39	45	36	45	THE JUDDS RCA CURB MHL 1 8515 (8 98)	THE JUDDS - WYNONNA & NAOMI
40	40	44	5	CONWAY TWITTY & HIS LITTLE FRIENDS WARNER BROS 23971	MERRY TWISMAS
41	42	46	11	TOM JONES MERCURY 422 822-701 (8 98)	LOVE IS ON THE RADIO
42	48	63	3	RAY STEVENS MCA 5517 (8 98)	HE THINKS HE'S RAY STEVENS
43	32	31	13	JIMMY BUFFETT MCA 5512 (8 98)	RIDDLES IN THE SAND
44	43	34	29	THE BELLAMY BROTHERS MCA CURB 5489 (8 98)	RESTLESS
45	39	32	25	JOHN ANDERSON WARNER BROS 25099 (8 98)	EYE OF THE HURRICANE
46	53	54	37	GARY MORRIS WARNER BROS 25069 (8 98)	FADED BLUE
47	52	51	77	EARL THOMAS CONLEY RCA AHL1-4713 (8 98)	DON'T MAKE IT EASY FOR ME
48	49	45	30	DON WILLIAMS MCA 5493 (8 98)	CAFE CAROLINA
49	51	48	10	GEORGE JONES EPIC FE 39546	BY REQUEST
50	41	41	6	MERLE HAGGARD EPIC FE 39545	MERLE HAGGARD'S EPIC HITS
51	55	47	8	DAN SEALS EMI AMERICA ST 17131 (8 98)	SAN ANTONE
52	47	49	9	DAVID FRIZZELL & SHELLY WEST GOLDEN DUETS-THE BEST OF FRIZZELL & WEST VIVA 25148 (8 98)	
53	59	65	3	DAVID ALLAN COE COLUMBIA KC2-39585 (8 98)	FOR THE RECORD - THE FIRST 10 YEARS
54	54	58	63	RICKY SKAGGS ● SUGAR HILL EPIC FE 38954 EPIC	DON'T CHEAT IN OUR HOMETOWN
55	46	39	37	BARBARA MANDRELL MCA 5474 (8 98)	CLEAN CUTS
56	57	62	88	JOHN CONLEE MCA 5406 (8 98)	JOHN CONLEE'S GREATEST HITS
57	56	57	68	THE KENDALLS MERCURY 812 7791 1 (8 98)	MOVIN' TRAIN
58	50	42	12	TOM T. HALL MERCURY 822 425 1 (8 98)	NATURAL DREAMS
59	62	53	12	JOHNNY LEE WARNER BROS 25125 (8 98)	WORKIN' FOR A LIVIN'
60	61	56	23	GLEN CAMPBELL ATLANTIC AMERICA 90164 (8 98)	LETTER TO HOME
61	60	60	5	GAIL DAVIES RCA AHL1 5187	WHERE IS A WOMAN TO GO
62	67	70	172	WILLIE NELSON ▲ COLUMBIA KC 237542	GREATEST HITS
63	65	—	3	MICKEY GILLEY EPIC E2X 39867 (8 98)	TEN YEARS OF HITS
64	NEW			MICHAEL MARTIN MURPHY EMI AMERICA ST 17143	THE BEST OF MICHAEL MARTIN MURPHY
65	70	75	147	ALABAMA ▲ RCA AHL1 4229 (8 98)	MOUNTAIN MUSIC
66	69	74	94	ALABAMA ▲ RCA AHL1 4663 (8 98)	THE CLOSER YOU GET
67	64	66	101	WILLIE NELSON & MERLE HAGGARD ▲ EPIC FE 37958	PANCHO & LEFTY
68	63	55	146	WILLIE NELSON ▲ COLUMBIA FC 37951	ALWAYS ON MY MIND
69	66	64	348	WILLIE NELSON ▲ COLUMBIA JC 35305	STARDUST
70	58	43	24	THE WHITES MCA CURB 5490 (8 98)	FOREVER YOU
71	74	67	21	MICKEY GILLEY EPIC FE 39324	TOO GOOD TO STOP NOW
72	71	72	24	KAREN BROOKS WARNER BROS 1 25051 (8 98)	HEARTS ON FIRE
73	68	68	59	WILLIE NELSON COLUMBIA FC 39110	WITHOUT A SONG
74	75	71	7	VARIOUS ARTISTS WARNER BROS 25171	YOU AND I - CLASSIC COUNTRY DUETS
75	72	59	31	RONNIE MILSAP RCA AHL 1-5016 (8 98)	ONE MORE TRY FOR LOVE

● Products with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) seal for sales of 500 000 units ▲ RIAA seal for sales of one million units *CBS Records does not issue a suggested list price for its product.

CLASSICAL KEEPING SCORE

by Is Horowitz



ICING ON THE CAKE: Hardly anything more appropriate than the discovery of a significant body of his work can be imagined to celebrate the tercentenary of Bach's birth. And so it was with special interest that the music community became aware two weeks ago of 33 organ preludes previously not among the works attributed to the Baroque master.

They were discovered in the archives of the Yale music library and authenticated by a Harvard musicologist.

Strangely enough, at presstime, no one had yet bid to record the material, although first performances will take place in March at Yale, and one of the probable performers is an organist with a number of recordings to his credit.

Authentication of the preludes as true works of Bach came from Prof. **Christoff Wolff**, who was only one of a number of scholars who had studied the material which rested in Yale's Reineke Rare Book & Manuscript Collection. Copied in the hand of someone other than the composer, they were part of a collection of more than 80 preludes, some by Bach relatives and near contemporaries such as Pachelbel.

Yale music librarian **Harold Samuel** says that the 33 J.S. Bach preludes comprise more than 60 minutes of music, perhaps as much as 90 minutes, and will be reproduced in facsimile prior to publication in a performing edition by Yale University Press at a later time. Samuel was not yet sure at presstime how the works would be protected, but expected that, in any case, his library would benefit from royalties on sales.

The first performances at Yale will be followed by performances at Harvard in April. Samuel says that the organists at the Yale event likely will be **Charles Krigbaum**, head of the organ department at the

school, and/or **Thomas Murray**. Murray has organ records to his credit on several labels.

Days after news of the discovery had been reported in the consumer press, says Samuel, no label had yet contacted him for first recording rights says Samuel. However, he says he is certain that recordings will be made, again with some of the royalties earmarked for the Yale library.

Bach's birthday present: 33 'new' organ preludes

Both National Public Radio and the Public Broadcasting Service will cover the Yale "premieres," says Samuel—only a small part of the special attention being given to the find.

THE GLENN GOULD mystique continues to intrigue a loyal public that, it seems, gains ever new adherents as time passes. Two evenings devoted to films made of the late pianist will be screened Jan. 20 and 21 at the Herbst Theatre in San Francisco as part of that city's "Performers Series," otherwise devoted to more usual concert formats. One of the films presented will be of Gould performing the "Goldberg Variations," also subject of a just-released three-disk CBS package. The latter contains the two recordings Gould made of the Bach work, as well as a disk of the artist in conversation. And then there are the two books recently published, **Tim Page's** "Glenn Gould Reader" and **Jonathon Cott's** "Conversation With Glenn Gould."

LATIN NOTAS

by Enrique Fernandez



WHEN MANUEL ALEJANDRO was working on **Jose Jose's** "Secretos" album, the Mexican singer recalls, the Spanish composer, who often works feverishly through the night, called early in the morning to tell him: "I'm writing a song so good you don't deserve it." Alejandro hung up and went back to work. The result was the monster hit "El amor acaba (Love Ends)."

In fact, the composer's boastful joking to the contrary, the song is

it be Manuel Alejandro, **Rafael Perez Botija** or even **Cole Porter**. He clearly feels it's important to let his public know who stands beside the hit songs he's interpreting.

The Mexican star is currently concluding a series of sold-out concerts at Mexico City's **El Patio** nightclub. Here he mixes old hit tunes—there are plenty of shouted requests—with songs from his new album "Reflexiones," all of them penned by the album's ar-

is the plot of **Jose Jose's** forthcoming movie "Gavilan o Paloma," in which the singer plays a role based on himself.

Jose Jose comes from a family of classical musicians—his father was an opera singer, his mother a pianist—and, though only classical music was allowed at home, he sought a career in the popular genres at an early age. Pop music's fast lane nearly swallowed him up, but after his recovery he began to enjoy one of the most fruitful periods of his career.

Today he's one of the leading artists on **Ariola**—a label that boasts some of the heaviest names in Latin pop. Though he's hot throughout the Latin market—in the U.S., his albums usually top the Latin charts—in his native Mexico he's something special, both a figure of admiration and a member of the family.

Backstage at **El Patio** and at the all-night **Dia y Noche** restaurant, where the singer often goes after his performance, fans ask for autographs and give him advice, urging him to take care of himself. Now that Mexico has **Jose Jose** again, they plan to keep him around for a while.

tailor-made for **Jose Jose's** crooning. Of all the Latin pop stars, **Jose Jose** is the one who sings with the Sinatra-esque mix of vulnerability and toughness that is captured by that song.

Jose Jose is a traditionalist. You won't catch him doing rockers or electronically accompanied pop. He's a crooner, an interpreter of some of the biggest names in Spanish-language songwriting.

In concert, **Jose Jose** starts his songs by acknowledging the author—a practice seldom seen among modern singers—whether

ranger and producer, **Perez Botija**. The album is about to be released in the U.S. Latin market by **Ariola**, the singer's label since 1976, and the single "Y Que (So What)", which is already hot on Mexican radio, will be promoted for airplay.

In his **El Patio** concerts, **Jose Jose** alludes to his personal problems and thanks his fans for helping him rebuild his life. It's no secret that he suffered from alcohol and drug abuse, and that roughly 10 years ago he began a recovery and a comeback. In fact, this story

'Love Ends,' success goes on for Mexico's Jose Jose

FOR WEEK ENDING JANUARY 5, 1985

Billboard

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TOP CLASSICAL ALBUMS

			Compiled from national retail store and one-stop sales reports.		
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL
			Weeks at No. One: 1		
1	2	7	AMADEUS-ORIGINAL	NEVILLE MARRINER	FANTASY WAM 1791
2	1	23	MAMMA	LUCIANO PAVAROTTI (MANCINI)	LONDON 411-959
3	3	73	HAYDN/HUMMEL/L MOZART: TRUMPET CONCERTOS	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH.(LEPPARD)	CBS IM-37846
4	5	9	BAROQUE SOLOS AND DUETS	WYNTON MARSALIS WITH EDITA GRUBEROVA	CBS MASTERWORKS IM 39061 /CBS
5	4	41	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO	PAILLARD CHAMBER ORCHESTRA	RCA FRL1-5468
6	10	11	MOZART: REQUIEM	HOGWOOD	L'OISEAU LYRE 412-711
7	11	11	GERSHWIN: AN AMERICAN IN PARIS	LABEQUE SISTERS	ANGEL DS 38130
8	6	17	SUNDAY IN THE PARK WITH GEORGE	ORIGINAL BROADWAY CAST	RCA HBC1-5042
9	7	113	BACH: GOLDBERG VARIATIONS	GLENN GOULD	CBS IM-37779
10	8	263	PACHELBEL: CANON	PAILLARD CHAMBER ORCHESTRA	RCA AGL1-5211
11	14	15	BOULEZ CONDUCTS ZAPPA-THE PERFECT STRANGER	(BOULEZ)	ANGEL DS 38170
12	15	9	VIVALDI FOUR SEASONS	ACADEMY OF ANCIENT MUSIC (HOGWOOD)	L' OISEAU LYRE 410 126
13	9	57	STRAUSS: FOUR LAST SONGS	JESSYE NORMAN (MASUR),	PHILIPS 6514 322
14	13	23	COME TO THE FAIR	TE KANAWA	ANGEL DS-38097
15	NEW		O HOLY NIGHT	LUCIANO PAVORATTI	LONDON OS-26473
16	12	17	SONGS OF ERNESTO LECUONA	PLACIDO DOMINGO	CBS FM 38828
17	20	41	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO	BOLLING, YO-YO MA	CBS M 39059
18	22	7	BIZET: CARMEN (EXCERPTS)	DOMINGO (MAAZEL)	ERATO HBC1-5302
19	24	21	BIZET: CARMEN (COMPLETE)	DOMINGO (MAAZEL)	ERATO NUM-751133
20	25	3	MOZART: REQUIEM	SCHREIER	PHILIPS 411-420
21	16	11	THE BEST OF WOLFGANG AMADEUS MOZART	NEVILLE MARRINER	PHILIPS 412-244
22	19	19	PACHELBEL: CANON	BERLIN PHILHARMONIC (KARAJAN)	DG 413 3091
23	18	41	HANDEL: WATER MUSIC	THE ENGLISH CONCERT (PINNOCK),	DGG ARCHIV 410 525
24	21	463	BOLLING: SUITE FOR FLUTE & JAZZ PIANO	JEAN-PIERRE RAMPAL, CLAUDE BOLLING	CBS M-33233
25	NEW		IN THE PINK	JAMES GALWAY & HENRY MANCINI	RCA CRC1-5315
26	34	3	PUCCINI: TOSCA	MARIA CALLAS	ANGEL BLX-3508
27	17	17	MOZART: EINE KLEINE NACHTMUSIK	ACADEMY OF ANCIENT MUSIC (HOGWOOD)	L'OISEAU LYRE 411-720
28	29	7	BRAHMS: LIEDER	JESSYE NORMAN	DEUTSCHE GRAMMOPHON 413 311
29	28	11	LOVE IS	JOSE CARRERAS	PHILIPS 412-270
30	39	3	RAMEAU	BOB JAMES	CBS IM-39540
31	NEW		PROKOFIEV: PETER AND THE WOLF	PERLMAN, LABEQUES, MEHTA	ANGEL DS-38189
32	27	9	PACHELBEL'S GREATEST HIT	VARIOUS ARTISTS	RCA AGL-8523
33	23	15	RACHMANINOFF: PIANO CONCERTO NO. 2	LICAD (ABBADO)	CBS IM 38672
34	38	3	SCHUBERT: LEIDER	LUCIA POPP	ANGEL DS-38139
35	33	17	GREATEST HITS OF 1720	PHILHARMONIA VIRTUOSI (KAPP)	CBS MX 34544
36	NEW		THE HARMONIOUS BLACKSMITH	TREVOR PINNOCK	ARCHIV 413-591
37	26	23	MAHLER: SYMPHONY NO. 4	TE KANAWA, CHICAGO SYMPHONY ORCH. (SOLTI)	LONDON 410 188
38	35	7	BEETHOVEN: 9TH SYMPHONY	(KARAJAN)	DEUTSCHE GRAMMOPHON 2535349
39	36	21	HAYDN: THREE FAVORITE CONCERTOS	MARSALIS, MA, LIN	CBS M-39310
40	37	67	NOCTURNE	JAMES GALWAY	RCA ARL1-4810

● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units.
▲ RIAA seal for sales of one million units.

MIDNIGHT STAR PLANS POP 'INVASION'

Success Finally Comes to Solar's 'Freakazoid' Crew

BY STEVEN IVORY

LOS ANGELES Buoyed by the swift rise of the No. 1 black single "Operator," the members of Midnight Star have high hopes that their new album, "Planetary Invasion," will match the double platinum sales of last year's "No Parking On The Dance Floor." That success has made the once obscure self-contained band from Cincinnati a major act, as well as making its members in-demand producers.

Reggie Calloway, Midnight Star's leader, producer and trumpet player, sees the band finally emerging from five years as low men on the Solar Records totem pole, below the Whispers, Shalamar and Lakeside. "This is what happens when you hang in there and make a situation work," he says.

Recent productions include four tracks on the Whispers' new album, including the single "Contagious," songs on the new albums of labelmates Klymaxx and Carrie Lucas, and the discovery and production of the Deele, whose 1984 debut album on Solar, "Street Beat," sold about 350,000 units.

While Calloway blames Midnight Star's delayed success on various elements, he ultimately labels the situation a blessing. "In the beginning," he says, "Solar was trying to

stabilize itself as a company, and that had a lot to do with it. When they did stabilize, other acts took priority.

"But I feel things happened as they should have. This kind of success five years ago might have been too much too soon. It's funny now, because we've spent a lot of time turning down a lot of projects. Right now, the band is our first concern."

Since its inception, Midnight Star has been self-managed under the banner of Mid-Star Productions, but since last year, the band has been co-managed by Griffco, the management arm of Solar president Dick Griffey. "Dick always wanted to be more involved with the band's development," says Calloway, "but he had to tend to the acts that were doing something at the time. Since he's gotten involved, though, we'll be able to knock down some of the doors closed to us."

One of the doors that appears to be opening for the band is the pop market. Already, the new single and album have made huge gains on the pop charts, a development initially spurred by last year's hit, "Freakazoid."

Ultimately, says Calloway, Midnight Star could go the way of bands like Kool & the Gang, who have managed to build a foundation

with pop radio while maintaining a foothold in black radio. "I think the time has come that we have to stop dogging the stations that won't play black music and start commending those that do," says Calloway. "Michael Jackson, Prince, Tina Turner, Lionel Richie—they've all opened the door for a lot of black acts."

At the moment, Midnight Star is in negotiation with various agents to coordinate a national tour that will begin in the South sometime in February. The show, which the group promises will be filled with "surprises and longer playing time," will concentrate on the current album and "No Parking."



Platinum Plus. Backstage after a gig in the nation's capital, executives of Epic/Portrait/Associated Labels presented the Jacksons with platinum awards for their "Victory" album and "State Of Shock" single. Shown celebrating are, from left, Randy Jackson, E/P/A black music promotion vice president T.C. Thompkins, Marlon Jackson, Michael Jackson, E/P/A marketing vice president Ron McCarrell (seated), Jackie Jackson, Tito Jackson, E/P/A senior vice president Don Dempsey (seated), Jermaine Jackson, CBS Records senior vice president Larkin Arnold, and E/P/A promotion vice president Walter Winnick.

Trail-Blazing Producers

Liggett, Barbosa Let It Play

BY HARRY WEINGER

NEW YORK The production team of Mark Liggett and Chris Barbosa is in the studio again, at work on the second Shannon album for Emergency Records, after a flurry of dance releases in 1984 that were a carbon copy of Shannon's trail-blazing "Let The Music Play" nearly threatened to squeeze the two out of making any more records.

"Everyone wore out that Shannon sound," Liggett remarks, "and we didn't want to go back to it. It's unusual to begin working with an artist a second time, and be constricted by an oversaturated market that you created yourselves."

"A lot of people did a real good job of ripping us off—John Robie's production of '99 1/2' is a good example. In fact, we were asked by ABC to co-produce their new single 'I Want To Be A Zillionaire.' After hearing the track, we had to say no. It was Chris and I exactly. I mean, they don't need us to rip us off."

Liggett admits to copying the duo's own "whip-bang and bells" effect on the Xena track "On The Up Side," an Emergency release which shadowed Shannon into the clubs. Later they were asked by Robin Gibb to produce tracks for the singer's solo debut, "Secret Agent."

"Robin really wanted a dance hit; he specifically wanted to avoid a Bee Gees sound-alike record," Barbosa recalls. He and Barbosa came close with "Boys Do Fall In Love."

The duo is currently on the charts with Nolan Thomas' "Yo Little Brother." Its lyric content and vocal edge set it apart from the spate of familiar-sounding tracks.

While Liggett and Barbosa work

together exclusively, there is no formal business contract between the two or with Emergency Records. "In a way, we're signed to Emergency, because we created the Shannon project," Liggett says, "but we are free to work with whomever we choose. Nolan's on Emergency, but we've got other projects happening."

"Since Shannon broke, we are usually approached by a record company with an artist. It's then up to us to find good songs. If you walk in tomorrow with a smash, we'll cut it."

Barbosa, a former Bronx-based mobile DJ, creates basic song ideas at home, while Liggett has primary responsibility for the lyrics. They estimate that 80% of the first Shannon album originated from Barbosa's home demos.

Once they agree to work with an artist, a budget is proposed. Costs hover around \$6,000 a side.

"That is a pretty consistent figure lately, but of course, that's when we control the budget," Liggett says. "The Gibb project was different for us in that way. We're not usually working with mega-budgets, and it's better that way. All that money comes out of your pockets anyway."

With the new Shannon album an exception, Liggett and Barbosa generally work a side at a time. They will shortly begin work on two songs for the next Spinners album as part of a pool of producers. They've also completed production of half the songs on new artist Jimmy Tunnell's February album, including the first single, "We Put It All Together."

THE RHYTHM & THE BLUES

by Nelson George



IN RECENT WEEKS, Africa has been very much in the news. Protests against the South African government's apartheid policy aimed at changing the U.S. government's attitude toward that country have led politicians of all persuasions, even members of the conservative right, to issue statements condemning South Africa in no uncertain terms. Meanwhile, the Ethiopian drought has elicited a tremendous outpouring of sympathy and aid for the people of that devastated African nation. Two prominent members of the black music community have, in different ways and for different reasons, made moves that will draw further attention to these issues—issues with which Afro-American entertainers need to deal much more aggressively.

A few years ago the ribald vocalist Millie Jackson traveled to South Africa, claiming she didn't know that upon entering the country she became an "honorary white person." Nor was she aware of how intense the repression of South Africa's majority black population was. Arriving back in the U.S., Jackson was approached by various black nationalist anti-apartheid groups to apologize for her visit or face boycotts of her records and concerts.

Jackson never did make a public statement about South Africa and, as her publicist Richard Frisch says, "The issue wasn't dying." In many major markets—especially New York and Newark, where Jackson has always been popular—she was picketed. Perhaps partly as a result, Jackson's popularity has waned nationally during the past two years.

Jackson recently visited the United Nations as a guest of Ambassador Oumarou Youssoufou, executive director of the Organization of African Unity. She met with the ambassador from Ghana, James Victor Gbeho, and other African dignitaries. As a result, Jackson said she would not return to South Africa and would be supportive of any effort to organize a benefit concert to aid South African blacks.

"While we don't want to kill the arts," said Ambassador Gbeho, "we nevertheless condemn any performer, black or white, who works in South Africa, which only furthers the government's purpose in perpetuating their vicious system of institutionalized racism."

Racism has not been a problem in getting aid to those suffering from the famine in Ethiopia. The biggest names in the British record industry, under the name Band Aid, have cut the single "Do They Know It's Christmas?" with all proceeds going directly to famine relief efforts. It's being called the hottest single on either side of the Atlantic.

But what of the Afro-American music community? "Black musicians have been asleep on this issue," says producer/writer James Mtume. "I think it is appalling and disgusting that black musicians over here have not made a major statement to aid the starving blacks over there."

Mtume made private contributions to the relief effort in recent weeks. But, he says, "Then I realized that we as a people have to do something as well." He is currently speaking with a major corporation that

markets to black America in hopes of having it underwrite a major one- or two-day concert in February composed of black American artists.

"They would cover the overhead," he says. "Everything else would go overseas. We've got to show that we [black musicians] are not suffering from collective amnesia—that we are aware of our role in the world and our responsibilities to our brothers and sisters."

SHORT STUFF: Fans of the late Esther Phillips should pick up a reissue on Savoy that contains all her recordings as kiddie star "Little Esther" and a just-released album on the Muse label featuring performances recorded in February, 1984... Brazilian singer/pianist Tania Maria's debut album on Manhattan

Entertainers speak out on African issues

Records is slated for February release

Fans of the Motown music of the '60s may want to obtain "Recollections, The Motown Sound By The People Who Made It," by Detroit native Jack Ryan, a book more noteworthy for its pictures than its text. The independently published and distributed volume is full of interesting shots, from a rare photo of Marvin Gaye in his early days as a Motown drummer to shots of obscure Motown acts such as Chris Clark & the Monitors to a photo of the line around the block awaiting the start of Motown's annual Christmas show at the Fox Theatre. For more info, write Whitlaker Marketing, P.O. Box 661, Whitmore Lake, Mich. 48189. "Recollections" costs \$10.95 plus a \$2 handling charge... James Haskins, the black author whose book on the Cotton Club led to the controversial film, has just published a biography of Nat "King" Cole via Stein & Day. This thin book (only 204 pages, including discography and index) provides an easy-to-digest survey of Cole's career, though it is a little lightweight in discussing Cole's music. The book's strength is in how it details the contradictions in Cole's mainstream success. He was welcome in Las Vegas along with his musical peers, like Frank Sinatra and Tony Bennett, yet he was met with racism throughout the '40s and '50s. The book's best chapter is "Race Problem," which explores the singer's balancing act between supporting the rise of the civil rights movement and not alienating his conservative white audience. Like Haskins' previous biographies (among them the award-winning "Scott Joplin: The Man Who Made Ragtime"), this book will lead young readers back to the currently rather neglected music of its subject. Also worth picking up is a reissue of Haskins' book "The Cotton Club." Originally published by Random House, the book is now available through the major paperback publisher New American Library.

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	SOLID	ASHFORD & SIMPSON	2
2	2	SHOW ME	GLENN JONES	4
3	4	OPERATOR	MIDNIGHT STAR	1
4	8	TREAT HER LIKE A LADY	THE TEMPTATIONS	3
5	3	COOL IT NOW	NEW EDITION	20
6	13	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	5
7	6	I FEEL FOR YOU	CHAKA KHAN	22
8	23	LOVE LIGHT IN FLIGHT	STEVIE WONDER	6
9	22	LOVER GIRL	TEENA MARIE	9
10	21	MISLED	KOOL & THE GANG	8
11	30	BEEP A FREAK	GAP BAND	48
12	27	LIKE A VIRGIN	MADONNA	12
13	26	RAIN FOREST	PAUL HARDCASTLE	7
14	5	FRIENDS/FIVE MINUTES OF FUNK	WHODINI	19
15	9	TEARS	THE FORCE MD'S	15
16	10	JAILHOUSE RAP	FAT BOYS	21
17	20	CONTAGIOUS	THE WHISPERS	10
18	18	THE WORD IS OUT	JERMAINE STEWART	17
19	11	CENTIPEDE	REBBIE JACKSON	28
20	15	LET IT ALL BLOW	THE DAZZ BAND	26
21	-	MR. TELEPHONE MAN	NEW EDITION	13
22	7	DON'T STOP	JEFFREY OSBORNE	43
23	-	LOVER BOY	BILLY OCEAN	30
24	-	DO WHAT YOU DO	JERMAINE JACKSON	18
25	17	BETTER BE GOOD TO ME	TINA TURNER	51
26	-	YOU USED TO HOLD ME SO TIGHT	THELMA HOUSTON	14
27	-	THE MEN ALL PAUSE	KLYMAXX	23
28	19	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	100
29	16	SEX O MATIC	THE BAR-KAYS	11
30	-	JAMIE	RAY PARKER JR.	16

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	OPERATOR	MIDNIGHT STAR	1
2	2	TREAT HER LIKE A LADY	THE TEMPTATIONS	3
3	3	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	5
4	4	LOVE LIGHT IN FLIGHT	STEVIE WONDER	6
5	13	RAIN FOREST	PAUL HARDCASTLE	7
6	10	MISLED	KOOL & THE GANG	8
7	17	MR. TELEPHONE MAN	NEW EDITION	13
8	9	YOU USED TO HOLD ME SO TIGHT	THELMA HOUSTON	14
9	6	CONTAGIOUS	THE WHISPERS	10
10	11	SHOW ME	GLENN JONES	4
11	7	LOVER GIRL	TEENA MARIE	9
12	14	JAMIE	RAY PARKER JR.	16
13	26	LIKE A VIRGIN	MADONNA	12
14	23	BEEP A FREAK	GAP BAND	48
15	28	MISSING YOU	DIANA ROSS	24
16	5	SOLID	ASHFORD & SIMPSON	2
17	20	DO WHAT YOU DO	JERMAINE JACKSON	18
18	8	NO ONE'S GONNA LOVE YOU	THE S.O.S. BAND	25
19	29	THE MEN ALL PAUSE	KLYMAXX	23
20	-	MECHANICAL EMOTION	VANITY	32
21	30	HANG ON TO YOUR LOVE	SADE	34
22	19	STRONGER THAN BEFORE	JOYCE KENNEDY	36
23	18	THE WORD IS OUT	JERMAINE STEWART	17
24	-	LOVE IN MODERATION	GWEN GUTHRIE	31
25	12	TEARS	THE FORCE MD'S	15
26	-	I WOULD DIE 4 U	PRINCE & THE REVOLUTION	39
27	-	20/20	GEORGE BENSON	40
28	-	REQUEST LINE	ROCK MASTER SCOTT AND THE DYNAMIC THREE	33
29	24	IN THE DARK	ROY AYERS	35
30	-	LOVER BOY	BILLY OCEAN	30

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BLACK SINGLES A-Z—SONGWriters/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

A-Z (LISTED BY TITLE)

TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.	63 DANCIN' TO BE DANCIN' - R.Muller (One To One, ASCAP)	21 JAILHOUSE RAP - K.Blou L.Smith D.Reeves M.Morales D.Robinson S.Abbatiello (Amber Pass, ASCAP/Too-Much, BMI/Kuwa, ASCAP/Fools Prayer, BMI) WBM	46 OUT OF TOUCH - D.Hall J.Oates (Hot-cha, BMI/Unichappell, BMI) CHA/HL
20/20 - R.Goodrum S.Kipner (April, ASCAP/Random Notes, ASCAP/Stephen A. Kipner, ASCAP)	18 DO WHAT YOU DO - R.Dino L.D.Tomoso (Unicity, ASCAP/RaRa, ASCAP/Aldente, ASCAP)	16 JAMIE - R.Parker, Jr. (Raydiola, ASCAP)	85 THE PARTY HAS BEGUN - T.butler (Not Listed)
67 AFTER ALL - A.Jarreau J.Graydon D.Foster (Aljarreau, BMI/Garden Rake, BMI/Foster Frees, BMI)	43 DON'T STOP - D.Sembello D.Batteau (No Pain No Gain ASCAP/Unicity ASCAP/David Batteau ASCAP)	94 JUNGLE LOVE - M.Day J.Johnson (Tionna, ASCAP)	65 PENNY LOVER - L.Richie B.Harvey-Richie (Brockman, ASCAP) CLM
89 AIN'T IT ALL RIGHT - N.Mundy P.Butler (Trishman, BMI/Affa, ASCAP)	86 DYNAMIC TOTAL CONTROL - M.Skinner F.Mayers M.B.Cenac R.Crafton III (Wicked Stepmother, ASCAP/Wedot, ASCAP)	92 JUST FOR THE NIGHT - K.Carter P.Leonard B.Gaitsch (Unison, ASCAP/Edge of Fluke, ASCAP/Outer Snake, ASCAP/Johnny Yuma, BMI)	58 PURPLE RAIN - Prince @ Revolution (Controversy, ASCAP) WBM
40 ALL OF YOU - L.Thomas L.Laurence (Bush Brunin', ASCAP/New Music, ASCAP/Music Corp. of America, BMI)	41 EASY LOVER - P.Bailey P.Collins N.East (Sir & Trini, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP)	80 LADY MY WHOLE WORLD IS YOU - P.Kelly (Malaco, BMI)	7 RAIN FOREST - P.Hardcastle (Oval, PRS)
49 AMNESIA - G.Duke H.Hewett (Hip Trip, BMI/Lakiva, BMI/Mycenae, ASCAP)	60 EDGE OF THE RAZOR - T.Snow R.Freeland (Screen Gems-EMI, BMI/Snow, BMI)	26 LET IT ALL BLOW - K. Harrison B.Harris (Jobete, ASCAP/DazzberryJam, ASCAP/Stone Diamond, BMI/Bedazzled, BMI)	33 REQUEST LINE - C.Pettiford G.Wigfall R.Fowler J.Bloodrock (Anjue, ASCAP/Stacy & Bros., ASCAP)
38 APPRECIATION - K.McCord R.Ernest (Perk's, BMI/Duchess, BMI/MCA, BMI)	59 ELECTRIC BOOGALO - O.Brown A.Giles R.Regan (Ollie Brown, ASCAP/Sugar, ASCAP/Go Glo, ASCAP)	12 LIKE A VIRGIN - B.Steinberg T.Kelly (Billy Steinberg, ASCAP/Denise Barry, ASCAP)	70 SECRET FANTASY - M. Starr (Maurice Starr, ASCAP)
73 BASKETBALL - W. Waring K. Blou R. Ford, Jr. J. Moore J. Bralowed Full Force (Neutral Gray, BMI/MoFunk, BMI/Original J.B. BMI/Mokojumbi, ASCAP)	53 FAST GIRLS - J.Johnson (Almo, ASCAP/Crazy People, ASCAP)	27 LOOK THE OTHER WAY - E.Isley (April, ASCAP/111, ASCAP)	11 SEX O MATIC - Bar-Kays A.A.Jones (Warner-Tamerlane, BMI/BarKay, BMI)
48 BEEP A FREAK - R.Taylor L.Simmons C.Wilson (Temp.Co., BMI)	76 FREAKS COME OUT AT NIGHT - J. Hutchins L. Smith (Zomba, ASCAP)	71 LOOK WHATCHA DONE NOW - R.Saulsberry P.brown (Peter Brown, ASCAP/Rod Saulsongs, ASCAP)	4 SHOW ME - LaLa G.Jones (New Music Group, BMI/MCA, BMI)
82 BELINDA - G. Harrell F. Wesley (Petilepapa, BMI/Juby Laws, ASCAP)	19 FRIENDS/FIVE MINUTES OF FUNK - J.Hutchins L.Smith (Zomba, ASCAP)	31 LOVE IN MODERATION - K.Barnes J.Barnes (Zomba, BMI)	62 SNEAKING OUT - G.L.Jones (Red Label, BMI)
51 BETTER BE GOOD TO ME - Knight Chinn Chapman (Chinnichap, ASCAP/Land Of Dreams, ASCAP/Arista, ASCAP) CPP	79 GET ME HOT - Xavion (Xavion, BMI/Green Mirage, BMI)	6 LOVE LIGHT IN FLIGHT - S.Wonder (Jobete, ASCAP/Black Bull, ASCAP)	2 SOLID - N.Ashford V.Simpson (Nick-O-Val, ASCAP)
93 BLACK BUTTERFLY - B.Mann C.Weil (Dyad, BMI)	97 GIVE A LITTLE LOVE - M.Starr M.Jonzun (Street Sounds, ASCAP/Maurice Starr, ASCAP)	30 LOVER BOY - K.Diamond B.Ocean R.J.Lange (Zomba, BMI/Willesden, BMI)	3 STEP OFF - K.gamble L.Huff A.Jackson M.glover E.Morris K.Ward (Mighty Three, BMI)
44 THE BORDERLINES - R.Jones (WB, ASCAP/Zubaidah, ASCAP)	81 HARD TIMES - L.Hill (Hills Hideaway, BMI/Variena, BMI)	9 LOVER GIRL - T.Marie (Midnight Magnet, ASCAP)	36 STRONGER THAN BEFORE - C.B.Sager B.Bacharach B.Roberts (Fedora, BMI/Unichappell, BMI/Begonia Melodies, BMI/New Hidden Music, ASCAP)
64 CAN I - M.Horton M.Forte D.Robinson (Philly World, BMI/Persembre, ASCAP)	22 I FEEL FOR YOU - Prince (Controversy, ASCAP) CPP	47 LOVERIDE - R.D.Miller (Fresh Ideas, ASCAP)	77 SUGAR WALLS - A. Nevermind (Tionna, ASCAP)
95 CAN'T SLOW DOWN - D.Frank M.Murphy (April, ASCAP/Science Lab, ASCAP)	2 I JUST CALLED TO SAY I LOVE YOU - S.Wonder (Jobete, ASCAP/Black Bull, ASCAP)	52 LOVIN' - M.Jozun (Boston International, ASCAP/T-Boy, ASCAP)	98 SUPERNATURAL LOVE - D.Summer M.Omartian B.Sudano (Sweet Summer Night, ASCAP/See This House, ASCAP/Sudano, BMI/Soft Summer Songs, BMI)
28 CENTIPEDE - M.Jackson (Mijac, BMI/Warner-Tamerlane, BMI) WBM	39 I WOULD DIE 4 U - Prince (Controversy, ASCAP)	32 MECHANICAL EMOTION - Vanity B.Wolfer (Jobete, ASCAP/Wolfstones, ASCAP)	15 TEARS - Force MD's R.Halpin (T-Boy, ASCAP)
42 CHANGE YOUR WICKED WAYS - O.Scott P.Ford (TX, ASCAP/Temp, BMI)	91 I'M IN LOVE WITH YOU - C.Powell R.Philmore (Jobete, ASCAP/Koko-Pop, ASCAP/Stone Diamond, BMI/Chris Powell, BMI)	23 THE MEN ALL PAUSE - B.Cooper J.Simmons D.McDaniels (Spectrum VII, ASCAP)	69 THIN WALLS - T.McClary S.Shifrin S.Pomerantz (Macawrite, ASCAP/Sookloozzy, BMI/Pomer Rants, BMI/Rightsong, BMI)
50 CITY GIRL - R.Laws (Colgems-EMI, ASCAP/Sweetbeat, ASCAP)	99 IN ONE LOVE AND OUT THE OTHER - L.F.Sylvers, III P.P.Oland D.Meyers (Chappell, ASCAP/Richer, ASCAP/Unichappell, BMI/Mr.Dapper, BMI)	8 MISLED - R.Bell J.Taylor Kool & The Gang (Delightful, BMI)	54 THIS IS OUR NIGHT - G.Goetzman M.Piccirillo (Tongue 'N' Groove, BMI)
29 C.O.D. (I'LL DELIVER) - J.Mtume Tawatha (Mtume, BMI/Do Drop, BMI)	35 IN THE DARK - R.Ayers D.Spragley J.Bedford (Yeldarps, ASCAP/Currier, ASCAP/AFI, ASCAP/W.B.Corp.ASCAP)	13 MR. TELEPHONE MAN - R.Parker, Jr. (Raydiola, ASCAP)	66 THIS TIME - Champaign (Walkin, BMI)
10 CONTAGIOUS - B.Watson R.Calloway M.Gentry B.Lovelace (Hip Trip, BMI/Midstar, BMI)	84 IT GETS TO ME - J.Castor ()	57 NEUTRON DANCE - A.Willis D.Sembello (Off Backstreet, ASCAP/Streamline Moderne, ASCAP)	74 THIS USED TO BE YOUR HOUSE - H.Banks C.Brooks (Backlog, BMI)
20 COOL IT NOW - Brantley Timas (New Generation, ASCAP)		25 NO ONE'S GONNA LOVE YOU - T.Lewis J.Harris, III (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	55 TONIGHT - M.Riley G.Strozier (Ready For The World, BMI)
68 CRY LIKE A WOLF - Wiz R.Marie (Arrival, BMI/Alva, BMI)		1 OPERATOR - B.Watson R.Calloway B.Lipscomb (Hip Trip, BMI/Midstar, BMI)	88 TOUCH ME (ALL NIGHT LONG) - G.Carmichael P.Adams

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
MOTOWN	7
COLUMBIA	6
MCA	6
WARNER BROS.	6
ARISTA	5
A&M	4
CAPITOL	4
RCA	4
JIVE/ARISTA	3
SOLAR	2
EPIC	2
GEFFEN	2
MERCURY	2
PANORAMIC	2
PHILLY WORLD	2
PRIVATE I	2
TOMMY BOY	2
TOTAL EXPERIENCE	2
4TH AND BROADWAY	1
ALLEGIANCE	1
ASYLUM	1
CASABLANCA	1
CATAWBA/CBS ASSOCIATED	1
CBS ASSOCIATED	1
CONSTELLATION	1
CONSTELLATION/MCA	1
DE-LITE	1
DREAM	1
EMI-AMERICA	1
GOLDEN BOY	1
GORDY	1
ISLAND	1
KN	1
MALACO	1
MIRAGE	1
MUSIC SPECIALISTS	1
PLANET	1
POLYDOR	1
PORTRAIT	1
PROFILE	1
R&R	1
EALITY	1
RED LABEL	1
SALSOU	1
SELECT	1
SIRE	1
SOUNDTOWN	1
STREETWISE	1
SGAR HILL	1
SUNNYVIEW	1
SUTRA	1
TABU	1
URBAN SOUND	1
VIRGIN/EPIC	1

Billboard HOT BLACK 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 Black Singles chart.

Billboard

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REGION 1

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

REGION 2

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

RODNEY SAULSBERRY
LOOK WHATCHA DONE NOW

ASHFORD AND SIMPSON
OUT OF THE WORLD

SKYY
DANCIN' TO BE DANCIN'

WILD Boston, MA
WKND Hartford, CT
WNHC New Haven, CT
WDKX-FM Rochester, NY

WWIN-FM Baltimore, MD
WXVY Baltimore, MD
WRKS New York, NY
WNJR Newark, NJ
WDAS-FM Philadelphia, PA
WUSL Philadelphia, PA
WAMO Pittsburgh, PA
WDJY Washington, DC
WHUR Washington, DC

REGION 3

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

UTFO
ROXANNE, ROXANNE

JEFFREY OSBORNE
THE BORDERLINES

FATBACK BAND
SPREAD LOVE

WAOK Atlanta, GA
WIGO Atlanta, GA
WVEE Atlanta, GA
WPAL Charleston, SC
WWWZ Charleston, SC
WGIV Charlotte, NC
WPEG Charlotte, NC
WRBD Ft. Lauderdale, FL
WJAX-AM Jacksonville, FL
WJAX-FM Jacksonville, FL
WPDQ Jacksonville, FL
WEDR Miami, FL
WOWI Norfolk, VA
WRAP Norfolk, VA
WORL Orlando, FL
WPLZ Petersburg, VA
WANT Richmond, VA
WEAS Savannah, GA
WRXB St. Petersburg, FL
WWDM Sumter, SC
WANM Tallahassee, FL
WQKS Williamsburgh, VA
WWIL-FM Wilmington, NC
WAAA Winston-Salem, NC

NATIONAL

89 REPORTERS

JEFFREY OSBORNE
THE BORDERLINES A&M

UTFO
ROXANNE, ROXANNE SELECT

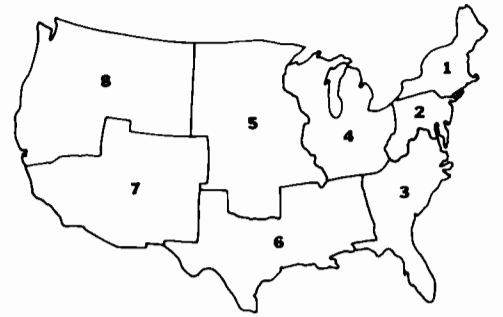
PRINCE & THE REVOLUTION
I WOULD DIE 4 U WARNER BROS.

SHEENA EASTON
SUGAR WALLS EMI-AMERICA

THOMAS MCCLARY
THIN WALLS MOTOWN

NEW TOTAL
ADDS ON

29 71
27 32
25 58
25 29
15 48



REGION 4

IL,IN,KY,MI,OH,WI

SHEENA EASTON
SUGAR WALLS

JEFFREY OSBORNE
THE BORDERLINES

READY FOR THE WORLD
TONIGHT

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

ISLEY, JASPER, ISLEY
KISS AND TELL

MICHAEL WYCOFF
GONNA CHASE YOU

RAY, GOODMAN AND BROWN
WHOSE GONNA MAKE THE FIRST MOVE

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

SHEENA EASTON
SUGAR WALLS

JEFFREY OSBORNE
THE BORDERLINES

UTFO
ROXANNE, ROXANNE

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,WY

ROGER
GIRL CUT IT OUT

SHEENA EASTON
SUGAR WALLS

JEFFREY OSBORNE
THE BORDERLINES

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 HOT BLACK 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 Black Singles chart.

REGION 1 CT,MA,ME,NY State,Ri,VT
REGION 2 DE,D.C.,MD,NJ,NY Metro,PA,WV
PAUL HARDCASTLE RAIN FOREST
GEORGE BENSON 20/20
STEPHANIE MILLS EDGE OF THE RAZOR
Cambridge One Stop Boston, MA Cavages Cheektowaha, NY Easy One Stop N.Quincy, MA Mass One Stop Boston, MA Skippy White's Stoughton, MA
A-1 One Stop New York, NY Al Wicke Records Elizabeth, NJ Broadway Record Museum Camden, NJ C&M Distributors Hyattsville, MD Disc-O-Mat New York, NY Harmony Music Bronx, NY J&R Music World New York, NY Kemp Mill Beltsville, MD King James Records Philadelphia, PA P & L Records Philadelphia, PA Record & Tape Ltd. Washington, DC Record And Tape Collector Baltimore, MD Record Outlet Pittsburgh, PA Richman Brothers Pennsauken, NJ Sabins Records Washington, DC Sam K Records Washington, DC Serenade Records Washington, DC Sound Of Market Philadelphia, PA Stratford Garden City, NY The Wiz Washington, DC The Wiz Brooklyn, NY Tower New York, NY Universal One Stop Philadelphia, PA Vogels Elizabeth, NJ Waxy Maxy Washington, DC Webb's Dept.Store Philadelphia, PA Wins Records Long Island City, NY Your Record Shop Baltimore, MD
REGION 3 FL,GA,NC,SC,East TN,VA
SHIRLEY BROWN THIS USED TO BE YOUR HOUSE
KLYMAXX THE MEN ALL PAUSE
RONNIE LAWS CITY GIRL
Album Den Richmond, VA Bibb Distributors Charlotte, NC Cals Records Jacksonville, FL D.J. Records Jacksonville, FL Frankie's Got It Norfolk, VA Franklin Atlanta, GA Goldmine Records Atlanta, GA Nova Dist. Inc. Norcross, GA One Stop Records Atlanta, GA Peaches N. Miami, FL Peppermint Records Atlanta, GA Pritchetts St. Petersburg, FL Record Boutique Winston-Salem, NC Rudy's Records & Tapes Miami, FL Second Act Atlanta, GA Southern Music Orlando, FL Specs Music Hialeah, FL Tara Records Atlanta, GA Tidewater One Stop Norfolk, VA Tropical Records Miami, FL Tucker's Record Shop Knoxville, TN

NATIONAL 134 REPORTERS	NUMBER REPORTING
NEW EDITION MR. TELEPHONE MAN MCA	12
PAUL HARDCASTLE RAIN FOREST PROFILE	11
KURTIS BLOW BASKETBALL MERCURY	9
SHEENA EASTON SUGAR WALLS EMI-AMERICA	9
PRINCE & THE REVOLUTION I WOULD DIE 4 U WARNER BROS.	8
REGION 4 IL,IN,KY,MI,OH,WI	
NEW EDITION MR. TELEPHONE MAN	
PAUL HARDCASTLE RAIN FOREST	
WHODINI FREAKS COME OUT AT NIGHT	
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 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	
SHEENA EASTON SUGAR WALLS	
PAUL HARDCASTLE RAIN FOREST	
WHODINI FREAKS COME OUT AT NIGHT	
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
KURTIS BLOW BASKETBALL
PAUL HARDCASTLE RAIN FOREST
NEW EDITION MR. TELEPHONE MAN
All South Distributors New Orleans, LA Big State Distributors Dallas, TX Bowie's Records Baton Rouge, LA Brown Sugar New Orleans, LA Curly Dallas, TX Discount Records Nashville, TN H&W Records Dallas, TX Hastings Houston, TX Kings Record Mart Dallas, TX Mushroom New Orleans, LA Music Center, One Stop Birmingham, AL Peaches Memphis, TN Peaches New Orleans, LA Pop Tunes Memphis, TN Poplar Tunes Memphis, TN Reses Records Dallas, TX Sam's Records Dallas, TX Select-O-Hits Memphis, TN Sound Warehouse Metairie, LA Southern Records New Orleans, LA Stans Record Service Shreveport, LA Sun Belt Music Dallas, TX Tape City U.S.A. Metairie, LA United Records Houston, TX Warehouse Metairie, LA
REGION 7 AZ,Southern CA,CO,HI,Southern NV,NM,UT
REGION 8 AK,Northern CA,ID,MT,Northern NV,OR,WA,WY
NEW EDITION MR. TELEPHONE MAN
PRINCE & THE REVOLUTION I WOULD DIE 4 U
THE FURIOUS FIVE FEATURING COWBOY, MELLE
MEL & SCORPIO STEP OFF
Circles Phoenix, AZ City One Stop Los Angeles, CA Flipside Records Los Angeles, CA Integrity Gardena, CA Jazz City Los Angeles, CA Malt Shop Denver, CO Music Brokers Los Angeles, CA On Target San Diego, CA Riverwood Music Inglewood, CA Sun State Los Angeles, CA Tower San Diego, CA Uncle Jam's Los Angeles, CA World Of Records Los Angeles, CA
Evans House Of Music San Francisco, CA Leopold Berkley, CA Leopold Records San Jose, CA Music Menu Seattle, WA Music People Oakland, CA Record Factory Oakland, CA Tower San Francisco, CA Wauzi Records San Francisco, CA;

Sales Boom At Orlando's Platter Shack

NEW YORK Orlando, Fla., a city best known for Disney World and Epcot Center, is also, according to Della Wiggins, co-owner of the Platter Shack, a good town in which to sell black music.

The Platter Shack, located in the heart of the black community, is experiencing a sales boom. "It was real slow in August and September. Everything was real down this summer," Wiggins recalls. "But it's real busy now and back up to where it was before," spurred by sales of albums by Midnight Star, Stevie Wonder, New Edition, Billy Ocean and the S.O.S. Band.

"It seems that people now have more money to spend on records," she says. "I can't tell if it's because the economy is getting better down here or people are just putting more money aside for music."

Despite the Southern location of the Platter Shack, opened nine years ago by Della Wiggins' husband Willie before she took over day-to-day management, the most Northern of contemporary music styles, rap, sells extremely well there. "Twelve-inch singles make up 50% of our sales, and most of them are rap records," she says. "Whatever rap record comes out seems to automatically sell." Among the currently hot titles are 12-inchers and albums by Whodini, Run-D.M.C., the Fat Boys and Newcleus.

To solidify its ties with local consumers, the Platter Shack issues special promotional cards that lead to free records. "Every time you purchase something from our store your card is punched," says Wiggins. "After you buy five 45s you get a free single. After you buy 10 12-inchers or 10 albums you get one free. We found that brings people back, including DJs who aren't getting serviced by the labels and need a lot of records."

To accommodate its regulars, especially those who work late hours, the Platter Shack is open 10:30 a.m.-10 p.m. six days a week and 3 p.m.-8 p.m. on Sunday. NELSON GEORGE

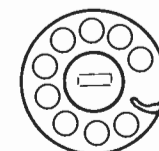
LIGGETT, BARBOSA

(Continued from page 52)

While Barbosa credits their success to a "solid 120-beats-per-minute thing," they're cutting a ballad for Emergency with singer Joseph Gray, and also preparing a "very uptempo, almost too much for us" dance track for Atlantic artist Pamela Stanley. They have also produced Stanley's "Liar, Liar" for the lucrative Italian market.

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dance TRAX

by Brian Chin



SINGLES: Bigger is better, say two key singles out of Britain this week. The first is, of course, the 38-member **Band Aid** record, released here on Columbia, which hardly needs a recommendation from us, though it gets one, certainly. The "Do They Know It's Christmas" 12-inch is particularly collectible since it integrates taped greetings from

Holly Johnson, David Bowie and Paul McCartney into the body of the song . . . Also: **The Council Collective's** explicitly political "Soul Deep" import brings together such luminaries as **Paul Weller, Jimmy Ruffin and Junior Giscombe** in a punchy electronic harangue. (The song is not the **Box Tops'** classic, however.)

Sheena Easton's "Sugar Walls" (EMI America 12-inch) is even more a departure and a success than "Strut" was. Under the pseudonym **Alexander Nevermind**, Prince wrote and co-produced this piece of rock-funk with **Greg Mathieson**, and it's a better record, even, than Prince made with **Appollonia 6**, with his trademark dizzy, dazed sexiness, and, in its 12-inch form, good mix ideas from **Rusty Garner** that give the out a different, unclipped spin . . . **U.T.F.O.'s** second single on **Select** has turned into a major sales hit in the last few weeks on the East Coast. "Hangin' Out" is serviceable rap in the very basic mode. The accompanying cut, the dubby "Roxanne, Roxanne," is the real killer, with unusual vocal cadences and exceptionally pas-

sionate delivery . . . **Force M.D.s**, the breakdancing doo-wop quintet, get a substantial redoing on "Forge Me Girl" (Tommy Boy 12-inch), remixed with overdubs by the **Latin Rascals, Tony Moran and Albert Cabrera**. Their two alternate mixes are also full of great builds and breaks.

REMIXES: **Stevie Wonder** has two new 12-inch disks released this week on **Motown**. One is a promo of "Love Light In Flight" done as an interesting cross of hip-hop and Wonder's own electronic-funk approach; the other is a commercial marathon version of "Don't Drive Drunk," also from "The Woman In Red," which had been along the same pop-synth lines as his last "message" cut, the great "Happy

Birthday," but is now overdubbed and stretched out radically with lots of processing effects. And there's a previously unreleased eight-minute version of "Did I Hear You Say I Love You," from Wonder's 1980 "Hotter Than July" album.

Joyce Kennedy's "Tailor Made" (A&M 12-inch) is among the very freshest of the post-Solar **Leon Sylvers** productions, as remixed for 12-inch by Philadelphia's **David Todd and Nick Martinelli**, with **Judy Weinstein**, bridging traditional Whispers-type r&b with sparse beat-box construction . . . **Heaven 17's "This Is Mine"** remix (Arista 12 inch) has Orlando-ish percussive attack and one of the most DJ-like producer's mixes (Continued on opposite page)

FOR WEEK ENDING JANUARY 5, 1985

Billboard

HOT DANCE/DISCO

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Compiled from a national survey of dance club playlists.

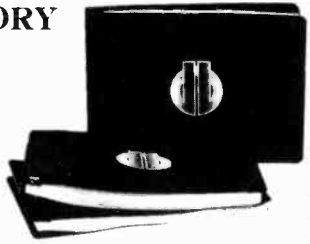
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE (CONFIG.) LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	7	LIKE A VIRGIN (12 INCH) SIRE 0-20239	◆ MADONNA
2	2	2	10	RAIN FOREST/SOUND CHASER (12 INCH) PROFILE PRO-7059	PAUL HARDCASTLE
3	3	5	8	WE ARE THE YOUNG (12 INCH) MCA 23517	◆ DAN HARTMAN
4	4	10	8	SLEEPING DOGS LIE (12 INCH) COLUMBIA 44-05113	DOUBLE ENTENTE
5	5	16	7	SEXCRIME (NINETEEN EIGHTY-FOUR)/I DID IT JUST THE SAME (12 INCH) RCA PW13957	◆ EURYTHMICS
6	8	12	7	LOVERIDE (12 INCH) 4TH & B'WAY BWAY409 /ISLAND	NUANCE FEATURING VIKKI LOVE
7	10	14	7	S.O.S., FIRE IN THE SKY (12 INCH) WARNER BROS. 0-20287	DEODATO
8	6	6	10	LOVER GIRL (12 INCH) EPIC 49-05100	◆ TEENA MARIE
9	7	7	8	YOU USED TO HOLD ME SO TIGHT (12 INCH) MCA 23520	THELMA HOUSTON
10	9	11	8	COLOR MY LOVE (12 INCH) TSR TSR836	FUN FUN
11	20	38	6	LOVERBOY (12 INCH) JIVE JD1-9280 /ARISTA	◆ BILLY OCEAN
12	16	30	6	HANG ON TO YOUR LOVE (12 INCH) PORTRAIT 4R9-05122 /EPIC	SADE
13	24	41	5	SAY YEAH (12 INCH) PORTRAIT 4R9-05106 /EPIC	THE LIMIT
14	14	17	8	THIEF OF HEARTS (12 INCH) CASABLANCA (PROMO)	◆ MELISSA MANCHESTER
15	15	21	9	CAN'T SLOW DOWN (12 INCH) ARISTA AD1-9277	ANGELA BOFILL
16	48	—	3	SIDEWALK TALK (12 INCH) EMI AMERICA (PROMO)	JELLYBEAN
17	17	26	7	OPERATOR (12 INCH) SOLAR 0-66931 /ELEKTRA	MIDNIGHT STAR
18	18	35	6	NOTHIN'S GONNA COME EASY (12 INCH) ATLANTIC 0-86918	TINA B.
19	23	28	7	COME ON, COME ON (12 INCH) GARAGE ITG-202 /ISLAND	NYC PEECH BOYS
20	19	19	9	MADAM BUTTERFLY (12 INCH) ISLAND 0-96915	◆ MALCOLM MCLAREN
21	28	32	10	TENDERNESS (12 INCH) I.R.S. SP-70980 /A&M	◆ GENERAL PUBLIC
22	44	67	4	SMALLTOWN BOY (12 INCH) MCA 23521	◆ BRONSKI BEAT
23	50	58	4	PUSH (IN THE BUSH) (12 INCH) KN/PERSONAL KN-1002	CLAIR HICKS AND LOVE EXCHANGE
24	49	57	4	NEUTRON DANCE (12 INCH) PLANET YD 13952 /RCA	◆ THE POINTER SISTERS
25	26	31	9	ROCK THE BOX (12 INCH) MEGATONE MT-130	SYLVESTER
26	33	43	5	CAN THE RHYTHM (12 INCH) GEFEN 0-20272 /WARNER BROS	GIRLTALK
27	36	42	6	WHY (12 INCH) IMPORT	BRONSKI BEAT
28	25	25	7	MONSTER/BOONGA (12 INCH) WARNER BROS. (PROMO)	◆ FRED SCHNEIDER & THE SHAKE SOCIETY
29	53	65	4	SATISFACTION (12 INCH) ATLANTIC 0-86914	LAURA BRANIGAN
30	51	—	3	EDGE OF THE RAZOR (12 INCH) CASABLANCA 880 445-1 /POLYGRAM	STEPHANIE MILLS
31	42	54	6	LAST CALL (12 INCH) MEGATONE MT-131	JOLO
32	32	37	10	SEX SHOOTER (REMIX) (12 INCH) WARNER BROS. 0-20274	◆ APOLLONIA 6
33	35	36	8	YOU DON'T KNOW (12 INCH) EASY STREET EZS-7512	SERIOUS INTENTION
34	58	—	3	SPREAD LOVE (12 INCH) SPRING SPR-12/414	THE FATBACK BAND
35	12	3	11	BIG IN JAPAN (12 INCH) ATLANTIC 0-86947	◆ ALPHAVILLE
36	38	49	5	5 MINUTES (12 INCH) SLEEPING BAG SLX-13	◆ BONZO GOES TO WASHINGTON
37	66	—	3	THE MEN ALL PAUSE (12 INCH) CONSTELLATION 23526 /MCA	KLYMAXX
38	52	64	4	THAT'S LOVE THAT IT IS (12 INCH) SIRE 0-20282 /WARNER BROS.	◆ BLANCMANGE
39	57	—	3	DOWN ON THE STREET (12 INCH) POLYDOR 881 064-1 /POLYGRAM	◆ SHAKATAK
40	47	55	5	LOOK MY WAY (12 INCH) MERCURY 880 407-1	THE VELS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE (CONFIG.) LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
41	13	13	9	TEASE ME (12 INCH) ZE/ISLAND 0-96912 /ISLAND	JUNIE MORRISON
42	11	8	10	SUSPENSE (12 INCH) CHRYSALIS 4V9-42824	TONI BASIL
43	NEW	▶		THE BORDERLINES (12 INCH) A&M SP-12116	JEFFREY OSBORNE
44	43	39	9	YO' LITTLE BROTHER (12 INCH) EMERGENCY EMDS 5546	◆ NOLAN THOMAS
45	56	—	3	ONE NIGHT IN BANGKOK (12 INCH) SILVER BLUE 429-05145 /CBS ASSOCIATED	ROBEY
46	27	4	11	LET IT ALL BLOW (12 INCH) MOTOWN 4524MG	◆ THE DAZZ BAND
47	64	—	3	IN THE DARK (12 INCH) COLUMBIA 44-05115	ROY AYERS
48	NEW	▶		THE AGE OF CONSENT (LP CUTS) MCA MCA5538	BRONSKI BEAT
49	NEW	▶		ONE NIGHT IN BANGKOK (12 INCH) RCA PW1395E	◆ MURRAY HEAD
50	NEW	▶		COME INSIDE/CHINESE EYES (12 INCH) PERSONAL P49812	FANCY
51	60	62	4	ANIMAL (12 INCH) CAPITOL V-8619	DALBELLO
52	54	—	3	FINE LINE (12 INCH) MCA 23529	BARRY GIBB
53	65	—	3	HYPNOTIZE (12 INCH) WARNER BROS. 0-20292	◆ SCRITTI POLITTI
54	NEW	▶		PUTTIN' THE NIGHT ON HOLD (12 INCH) DICE TCR1003	LAUREN GREY
55	39	40	6	SUPERNATURAL LOVE (12 INCH) GEFEN 0-20273	◆ DONNA SUMMER
56	46	46	6	DO WHATCHA WANNA DO (12 INCH) ATLANTIC 0-86921	GIANNI SIRENNE
57	NEW	▶		I CAN FEEL YOUR LOVE SLIPPIN' AWAY (12 INCH) SATURN SRA-903-49	SAMSON & DELILAH
58	68	70	4	RADIO RHYTHM (S-I-G-N-A-L S-M-A-R-T) (12 INCH) SLEEPING BAG SLX-00011	CLANDESTINE FEATURING NED SUBLETTE
59	31	23	11	SOLID (12 INCH) CAPITOL V-8612	◆ ASHFORD & SIMPSON
60	NEW	▶		METHOD OF MODERN LOVE (12 INCH) RCA PW13971	◆ DARYL HALL & JOHN OATES
61	21	18	11	HELPLESS (YOU TOOK MY LOVE) (12 INCH) TELEFON/PERSONAL TE 3	FLIRTS
62	30	27	8	THE WILD BOYS (12 INCH) CAPITOL V-8617	◆ DURAN DURAN
63	45	45	6	PARDON ME MISTER (12 INCH) ENVELOPE NV12001	RITA HART
64	NEW	▶		KALIMBA DE LUNA (12 INCH) CARRERE 429-05134 /DBS ASSOCIATED	BONEY M
65	NEW	▶		LOVE LIGHT IN FLIGHT (12 INCH) MOTOWN (PROMC)	STEVIE WONDER
66	NEW	▶		REQUEST LINE (12 INCH) REALITY D-230	ROCKMASTER SCOTT & THE DYNAMIC THREE
67	59	59	6	CONTAGIOUS (12 INCH) SOLAR (PROMO)	THE WHISPERS
68	34	24	12	THE WAR SONG (12 INCH) VIRGIN/EPIC 49-05107	◆ CULTURE CLUB
69	69	69	6	IF IT HAPPENS AGAIN/NKOMO A GO GO (12 INCH) A&M SP 12112	◆ UB40
70	29	15	12	BAJA (12 INCH) OH MY!/PERSONAL OM4005 /PERSONAL	MASCARA
71	22	9	10	HELLO AGAIN (12 INCH) ELEKTRA 0-66929	◆ THE CARS
72	37	34	9	COOLING THE MEDIUM (12 INCH) RCA PW13920	M+M
73	40	20	12	(LOVE IS JUST) THE GAME (12 INCH) COLUMBIA 44-05102	PETER BROWN
74	41	22	12	THE WORD IS OUT (12 INCH) ARISTA AD1-9257	◆ JERMAINE STEWART
75	63	44	16	I FEEL FOR YOU (12 INCH) WARNER BROS. 0-20249	◆ CHAKA KHAN
76	55	33	13	OUT OF TOUCH (12 INCH) RCA PW13917	◆ DARYL HALL & JOHN OATES
77	61	50	9	LOVE KILLS/ROTWANG'S PARTY (12 INCH) COLUMBIA 44-05098	FREDDIE MERCURY
78	76	56	12	COVER ME (12 INCH) COLUMBIA 44-05087	BRUCE SPRINGSTEEN
79	72	72	5	ONCE UPON A TIME (12 INCH) STREETWISE SWRL2236	JOHN ROCCA
80	78	71	16	TUCH ME (ALL NIGHT LONG) (12 INCH) KN/PERSONAL KN1001 /PERSONAL	WISH FEATURING FONDA RAE

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Come Inside (remix)—Fancy
Cry Of Passion—Denise Simmons
Push Push (In The Bush)—Claire Hicks
& Love Exchange
Born To Love—Claudia Barry
Jungle Beware—June Brown
Rubberband Man—Tamara Silveira
Go For It—C+C Featuring Carm
Lookout Weekend—Debbie Deb
Walk The Night—Bent Boys
Love Is Like An Itching—CJay
Goddess Of Love (remix)—Soff De La
Vie

European 12"

I've Got To Have You Back—Amii Stewart
Lucky Guy—Ryan Simmons
After The Rainbow—Joanna Daniels
I'm Stone In Love—Priscilla Love
Get Lost Tonight—Fancy
Party Lights—Kata
Shaft (remix)—Van Twist
I Want You—Rolo
Dancing In The Rain (EP)—Carol Jiani
Cruising—Sinita & Desire
Dancing In Heaven—Gary Chandler
Touch Me In The Morning—Lydia Steinman
I Get What I Want—Carol Douglas
Man Like That (remix)—Kelly Page
Fire In My Heart—Escape From N.Y.

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Lady America—Voyage
Come And Get Your Love—Lime
Don't Stop The Train—Phyllis Nelson
Disco Circus—Martin Circus
Souvenirs/Discoch—Voyage
Double Dutch Bus—Frankie Smith
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DANCE TRAX

(Continued from opposite page)

around... Sheils E.'s "The Belle Of St. Mark" (Warner 12-inch) has been released in a commercially available remix which is echoed eerily and almost half intro groove; also in keeping with mentor Prince's pattern, there is a notable B side, the wave-funk instrumental "Too Sexy" ... Slow and Latinish, the remix of "Method Of Modern Love" from the "Big Bam Boom" album by **Daryl Hall & John Oates** sounds quite unusual for them, and benefits in isolation from the all-electronic setting on the album; Ar-

thur Baker and the Latin Rascals' remix and edit work is radical for pop, though straightforward by hip-hop standards.

ASSORTED CUTS: **Sam Harris'** "Hearts On Fire" (Motown 12-inch) is a much more mainstream disco cut than was his first; still, with Laura Branigan having blazed a trail at radio, it's a clear adult contemporary entry as well ... **Claudja Barry's** "Born To Love" (Personal 12-inch) pairs her with two different producers. **Bobby Orlando**, reliably, gives her a flowing, high-tempo disco burner which she delivers in a rough voice. The flip, "Your Sweet Touch," is a **Patrick Adams/Greg Carmichael** production along the lines of Fonda Rae's "Tuch Me." **Bruce Forest** mixed the latter ... **Edwin Birdsong's** "Perfect Love'n" (Singh 12-inch, 8300 South St. Andrews Place, Los Angeles 90047) is another of his totally unusual funk records with great turns of phrase ... **Intrigue's** "Fly Girl" (World Trade 12-inch) is the work of the producers associated with Jocelyn Brown and Black Ivory records; it's a loose, mainly acoustic record right along the lines of "Somebody Else's Guy" ... **"Breakin' 2 ... Electric Boogaloo"** (Polydor) is a particularly ragtag album, with its combination of licensed and original material; its approach has more to do with "Flashdance" than with breaking as known on the East Coast, so that **Carol Lynn Townes'** "Believe In The Beat" is a

high-energy gay cut; however, the **Ollie & Jerry** title track and their "When I.C.U." are both good updatings of Sam & Dave soul dueling and hip-hop.

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RAF / NEW 12"
MIKOMISSION / NEW 12"
PRIMA VOICE / KINGS AND QUEENS
ROBODY / DR. YOU'W'ZY
FAKE / RIGHT (RE-MIX)
MASKIO / SUBWAY
FLOYD PARSON / SHINE ON YOU CRAZY DIAMOND
MIKE CANNON / STAY
YANGURU / AH-OH
THE FAMILY NUMBER ONE / LARA DE BAHIA
DUKE LAKE / SATISFACTION, LOVE AND PASSION

AFRICA / A I E (A MWANA)
MANUEL DE LEO / HASTA LA VISTA
ANDREA MINGARDI / SALUDOS AMIGOS
NATASH KING / ON ICE
BRYVAN STAGE / WAY OUT
BRAND IMAGE / MOVIN' UP
PAUL SHARADA / FLORIDA
CHRIS LANG / DISCO ISLAND
THE BREAKOUT CREW / BREAKOUT THEME
SCOTCH / DISCO BAND
FLOYD PARSON / SHINE ON YOU CRAZY DIAMOND
MIKE CANNON / STAY
YANGURU / AH-OH
THE FAMILY NUMBER ONE / LARA DE BAHIA
TOM HAGEN / ATOMIC
DUKE LAKE / SATISFACTION, LOVE AND PASSION
AFRICA / A I E (A MWANA)
MANUEL DE LEO / HASTA LA VISTA
ANDREA MINGARDI / SALUDOS AMIGOS
THE BREAKOUT CREW / BREAKOUT THEME

SCOTCH / DISCO BAND
TOUCH / SOMEONE LOVING YOU
ALBERTO CARRARA / SHINE ON DANCE
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ASK for Paolo

CBC TO ELIMINATE 1,150 JOBS

Juneau Move Follows \$75 Mil Cut in Federal Grant

BY KIRK LaPOINTE

OTTAWA The Candian Broadcasting Corp. was informed last month that its planned \$906 million federal grant will be cut \$75 million. As a result of the cutback, the CBC will eliminate 1,150 of its 12,000 staff positions at the beginning of the next federal fiscal year in April.

Of the job cuts, 400 will be achieved through a bolstered early retirement plan and attrition. In actuality, then, 750 will be laid off.

Employees whose positions are being cut have been told by the corporation that their jobs are on the line. Only those under collective agreements with seniority, who can "bump" more junior staff from the network, will be saved.

CBC president Pierre Juneau, in announcing the move, referred to it as a "painful task." He said that programming will be spared as much as possible.

Margaret Lyons, vice president of English radio operations, said a station in Gander, Newfoundland, will close. But programming will largely be protected, although budgets will be trimmed and production quality may suffer somewhat.

The budget cut at the publicly owned radio and television network was announced Nov. 8 by Finance Minister Michael Wilson (Billboard, Nov. 24). It is the largest such reduction the Canadian arts community has ever had to absorb.

Television services, by far the lion's share of the network's budget, absorbed most of the trimming. But radio services are in for some cuts, too. Further, extension of radio service and stereo FM service is being frozen temporarily as the CBC decides how to live with the belt-tightening.

More than a week after the cuts were outlined, it remains unclear what the effect will be on program-

ming. Key local daily radio programs have been protected, and the parliamentary bureau of the CBC is not affected.

Close to half of the funds saved will come from administrative operations. Scores will lose their jobs at the Ottawa network corporate headquarters, while the two largest production centers in Montreal and Toronto are also being hit hard. In all, \$30 million in cuts comes from administration.

Network programming loses \$15.5 million, while regional programming loses \$10.4 million. Capital expenditures will be reduced \$13 million, and the rest of the cut will come from such areas as reduced House of Commons service, the elimination of a teletext project and a reduction of \$670,000 in the short-wave overseas CBC service, Radio Canada International.

'Do They Know It's Christmas'

Ure to Government: Waive Tax on Single

TORONTO Soon after "Do They Know It's Christmas" was released in Canada, the all-star single became an out-of-the-box smash with radio and retail. But Midge Ure, the Ultravox lead singer who co-wrote the song, has publicly urged "everyone involved" to waive the collection of sales tax on the single so as not to dissuade purchase.

Ure, buoyed by the recent action by the Irish government to donate what it collected in revenue to aid Ethiopian famine victims, said in an interview that Canadian and U.S. authorities should refrain from collecting sales tax. A CBS Records Canada spokesman said that representations have been made to the government to waive taxation.

"The record companies pour so much money in taxes [into government] already," Ure said. "I can't see why, just this once, they [government] can't let it go."

The seven-inch single by Band

Aid was issued Dec. 18 by CBS Records Canada, and the 12-inch was issued a few days later. Neither has a suggested list price in Canada. But the Pindoff retail chain says it will rebate its profits on the single to the Band Aid fund.

MuchMusic Network debuted the video Dec. 15 and placed it in high rotation, both to promote the record and to push the cause it supports.

Ure and co-writer Bob Geldof of the Boomtown Rats were irked by the refusal of the British government to waive taxation of the sin-

gle, a move the two writers say would have saved 30,000 lives had the money been rebated or donated (Billboard, Dec. 15). "We just don't think there's a need for any tax on something that involves people who have given of themselves and waived their fees," Ure said.

Ure will visit Ethiopia in January. A trust fund has been established to administer the revenue raised from the single, now estimated at about two million pounds (more than \$3 million), even before North American sales.

MuchMusic: Upbeat Words

CHUM Chief Sees Good First Year

TORONTO Allan Waters, president of CHUM Ltd., has officially added his voice to those of others on his staff now confidently predicting at least a break-even first year for MuchMusic Network, the pay-cable music video service.

Waters said at the recent annual CHUM shareholders' meeting that subscriber and advertising revenues are well ahead of expectations, and that the service will at least break even by next September—only one year after it made its debut.

Waters told the meeting that MuchMusic has 530,000 subscribers—a number many say might be a trifle high, but in the ballpark—and that "it's doing better than I thought it would." CHUM expected to lose \$9.8 million on MuchMusic in the first year.

CHUM reported profits of \$10.1 million in the fiscal year ended Aug. 31 on revenue of \$104.1 million. The results are up from last year's profit of \$8.5 million on revenue of \$89.1 million.

Waters told the meeting that CHUM-owned MuchMusic has 35 different advertisers. He also said it is a "miracle" that the service made it to the air so quickly, only months after it was awarded its license.

In addition, Waters confirmed that CHUM is making another bid to enter the Vancouver market, and that a hearing could be held in early 1985.

Meanwhile, news from another major broadcasting operation was mixed at its shareholders' meeting Dec. 14. Standard Broadcasting Corp. may suffer a loss in the quarter ended Nov. 30 because it recently bought a California cable firm. But year-end results for its Canadian operations were healthy.

Profits rose to \$10.4 million from \$8.3 million in the year ended Aug. 31. Peter Shurman, newly appointed president of Standard's radio division, said that its seven stations generated a 40% increase in profit this year over 1983.

For the Record

In a story on the Juno award winners (Billboard, Dec. 15), it was stated that Zappacosta won over Corey Hart in the most promising male artist category. Hart had been a preliminary nominee, but had to choose between being nominated in either the most promising or the male vocalist of the year category.

IFPI'S IAN THOMAS

(Continued from page 7)

tional value of music video," he said, "IFPI has always emphasized that the principle of payment for use must be repeated, in the expectation that short- and long-form music video will develop into an important product sector for the industry. To forego payment in the interests of short-term promotional gain is to risk long-term economic suicide."

Noting the arrival, in many territories, of satellite broadcasting, and the expansion of cable distribution, Thomas said: "Specialized music channels represent a new market for the recording industry's product, in many cases without any clear framework for negotiation with copyright owners. The element of cross-frontier broadcasting adds a

further danger for producers, especially in Europe, where the EEC Commission has floated the idea of compulsory licensing to facilitate simultaneous cable programming throughout the Community."

Having listed the "battles to be fought" by the industry this coming year, Thomas stressed: "There are certainly positive signs for the future. In its first full year of commercial exploitation, the Compact Disc has gained acceptance throughout the music industry as a valuable new sound carrier, and its sales have been very encouraging."

He went on: "In some important markets, where the industry has still to fully loosen the stranglehold of the pirates, there are indications of real progress. In a number of developing countries, such as Nigeria and Kenya, production and sales figures for the legitimate industry are beginning to rise again and, given the supply of raw materials, the prospect of expansion in these major centers of population and musical talent seems more realistic than it has for several years."

GERMAN CHARTS

(Continued from page 7)

than 20% of singles. For Ariola, traditionally strong in this department, 1984 was an off year in "schlager" sales.

With 6.5% of the singles charts and 3.9% of albums, Ariola-distributed Virgin is establishing itself as a major force in West Germany. Among smaller indie labels, Baby of Italy, Cologne-based Musikant and Avon (Roger Whittaker) had good years.

In the publishers' race for singles chart superiority, last year's landslide winner, CBS Songs, fell into a virtual tie with Intersong, fast-rising Francis, Day & Hunter and Melodie der Welt, each with around 10% of the singles action. Actual positioning could be determined by litigation or negotiation, should CBS Songs, for example, lose its grip on Cyndi Lauper's publishing.

Based on industry reports, the number of new releases in 1984 rose nearly 20%, in part due to Compact Disc demand. Among major distributors, only WEA and Ariola increased both single and album releases. Metronome and Intercord trimmed both categories, the latter perhaps in part due to the launch of its own import service.

Nakamichi Shipping New CD Player By Air Freight

TOKYO Because of unexpectedly high consumer demand, Nakamichi is taking the unusual step of shipping one of its hardware lines, the OMS-70 CD player, by air freight to Europe and the U.S.

The audio products manufacturer, based in Kodaira City, started marketing the machines at the end of October, and demand built rapidly. Shipping by air, which will continue until the end of February, has proved the expensive but efficient way of coping.

Nakamichi moved into the CD player market with a 1,000-unit monthly production schedule. The machines sell at around \$1,100.

Even prior to the actual launch, demand from North American and European markets was high. Now production has been doubled. It's the first time the company has shipped just one specific product line by air.

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HITS of the WORLD

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BRITAIN (Courtesy Music Week) As of 12/22/84

Table with columns: This Week, Last Week, SINGLES, ALBUMS. Lists top hits in Britain including 'DO THEY KNOW IT'S CHRISTMAS' and 'LIKE A VIRGIN'.

AUSTRALIA (Courtesy Kent Music Report) As of 12/24/84

Table with columns: This Week, Last Week, SINGLES, ALBUMS. Lists top hits in Australia including 'LIKE A VIRGIN' and 'DO THEY KNOW IT'S CHRISTMAS'.

WEST GERMANY (Courtesy Der Musikmarkt) As of 12/24/84

Table with columns: This Week, Last Week, SINGLES, ALBUMS. Lists top hits in West Germany including 'THE WILD BOYS' and 'EUROPEAN QUEEN'.

JAPAN (Courtesy Music Labo) As of 12/24/84

Table with columns: This Week, Last Week, SINGLES, ALBUMS. Lists top hits in Japan including 'JULIA NI HEARTBREAK' and 'KAZARIJANAINOYO NAMIDAWA'.

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 12/22/84

Table with columns: This Week, Last Week, SINGLES, ALBUMS. Lists top hits in the Netherlands including 'WHEN THE RAIN BEGINS TO FALL'.

ITALY (Courtesy Germano Ruscitto) As of 12/22/84

Table with columns: This Week, Last Week, SINGLES, ALBUMS. Lists top hits in Italy including 'STEVIE WONDER THE WOMAN IN RED'.

Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	2	LIKE A VIRGIN	MADONNA	1
2	1	THE WILD BOYS	DURAN DURAN	2
3	3	COOL IT NOW	NEW EDITION	4
4	6	SEA OF LOVE	HONEYDRIPPERS	3
5	4	OUT OF TOUCH	DARYL HALL & JOHN OATES	7
6	5	I FEEL FOR YOU	CHAKA KHAN	12
7	8	WE BELONG	PAT BENATAR	5
8	10	ALL I NEED	JACK WAGNER	6
9	12	RUN TO YOU	BRYAN ADAMS	8
10	13	BORN IN THE USA	BRUCE SPRINGSTEEN	11
11	7	WAKE ME UP BEFORE YOU GO-GO	WHAM	27
12	11	VALOTTE	JULIAN LENNON	10
13	-	DO THEY KNOW IT'S CHRISTMAS	BAND AID	20
14	25	YOU'RE THE INSPIRATION	CHICAGO	9
15	17	DO WHAT YOU DO	JERMAINE JACKSON	13
16	24	UNDERSTANDING	BOB SEGER & THE SILVER BULLET BAND	17
17	28	I WANT TO KNOW WHAT LOVE IS	FOREIGNER	14
18	9	NO MORE LONELY NIGHTS	PAUL MCCARTNEY	15
19	15	I CAN'T HOLD BACK	SURVIVOR	22
20	14	STRUT	SHEENA EASTON	42
21	30	EASY LOVER	PHILIP BAILEY	16
22	18	ALL THROUGH THE NIGHT	CYNDI LAUPER	21
23	-	JAMIE	RAY PARKER JR.	18
24	23	CENTIPEDE	REBBIE JACKSON	24
25	-	I WOULD DIE 4 U	PRINCE & THE REVOLUTION	25
26	-	LOVER BOY	BILLY OCEAN	26
27	-	THE BOYS OF SUMMER	DON HENLEY	19
28	16	PENNY LOVER	LIONEL RICHIE	30
29	-	SOLID	ASHFORD & SIMPSON	36
30	-	BRUCE	RICK SPRINGFIELD	29

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	1	LIKE A VIRGIN	MADONNA	1
2	4	WE BELONG	PAT BENATAR	5
3	6	ALL I NEED	JACK WAGNER	6
4	2	THE WILD BOYS	DURAN DURAN	2
5	3	SEA OF LOVE	HONEYDRIPPERS	3
6	10	YOU'RE THE INSPIRATION	CHICAGO	9
7	8	VALOTTE	JULIAN LENNON	10
8	13	RUN TO YOU	BRYAN ADAMS	8
9	9	COOL IT NOW	NEW EDITION	4
10	5	OUT OF TOUCH	DARYL HALL & JOHN OATES	7
11	14	BORN IN THE USA	BRUCE SPRINGSTEEN	11
12	15	DO WHAT YOU DO	JERMAINE JACKSON	13
13	7	NO MORE LONELY NIGHTS	PAUL MCCARTNEY	15
14	20	EASY LOVER	PHILIP BAILEY	16
15	21	I WANT TO KNOW WHAT LOVE IS	FOREIGNER	14
16	24	THE BOYS OF SUMMER	DON HENLEY	19
17	17	HELLO AGAIN	THE CARS	28
18	12	I FEEL FOR YOU	CHAKA KHAN	12
19	19	UNDERSTANDING	BOB SEGER & THE SILVER BULLET BAND	17
20	25	JAMIE	RAY PARKER JR.	18
21	11	ALL THROUGH THE NIGHT	CYNDI LAUPER	21
22	27	LOVER BOY	BILLY OCEAN	26
23	30	I WOULD DIE 4 U	PRINCE & THE REVOLUTION	25
24	-	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	23
25	16	I CAN'T HOLD BACK	SURVIVOR	22
26	28	THE BELLE OF ST. MARK	SHEILA E.	34
27	18	WAKE ME UP BEFORE YOU GO-GO	WHAM	27
28	-	BRUCE	RICK SPRINGFIELD	29
29	29	TENDER YEARS	J. CAFFERTY AND THE BEAVER BROWN BAND	33
30	-	NEUTRON DANCE	THE POINTER SISTERS	32

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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	11
WARNER BROS.	8
EMI-AMERICA	7
RCA	7
ATLANTIC	6
CAPITOL	6
A&M	5
MCA	4
MOTOWN	4
ARISTA	3
CHRYSALIS	3
GEFFEN	3
JIVE/ARISTA	3
SCOTTI BROS.	3
EPIC	2
ES PARANZA	2
FULL MOON/WARNER BROS.	2
MERCURY	2
PLANET	2
PORTRAIT	2
SOLAR	2
CAMEL/MCA	1
DELITE	1
ELEKTRA	1
GORDY	1
I.R.S.	1
ISLAND	1
MIRAGE	1
PRIVATE I	1
QWEST	1
SIRE	1
VIRGIN/EPIC	1
ZTT/ISLAND	1

HOT 100 A-Z—SONGWRITERS/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

A-Z (LISTED BY TITLE)

TITLE - Writer(s)		TITLE - Writer(s)		TITLE - Writer(s)		TITLE - Writer(s)			
(Publisher - Licensing Org.)		TITLE - Writer(s)		TITLE - Writer(s)		TITLE - Writer(s)			
Sheet Music Dist.		TITLE - Writer(s)		TITLE - Writer(s)		TITLE - Writer(s)			
60	20/20 - R.Goodrum S.Kipner (April, ASCAP/Random Notes, ASCAP/Stephen A. Kipner, ASCAP) CPP/ABP	16	EASY LOVER - P.Bailey P.Collins N.East (Sir&Trini, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP) WBM	41	IN NEON - E.John B.Taupin (Intersong, ASCAP)	60	PENNY LOVER - L.Richie B.Harvey-Richie (Brockman, ASCAP) CLM	27	WAKE ME UP BEFORE YOU GO-GO - G.Michael (Chappell, ASCAP) JCHA/HL
6	ALL I NEED - C.Magnus G.Ballard D.Pack (Yellow Brick, ASCAP/MCA, ASCAP/Art Street, BMI) CPP	90	EAT MY SHORTS - R.Dees M.Fax (Deeslite, BMI)	67	IT AIN'T ENOUGH - C.Hart (Crescent, ASCAP/Harco, ASCAP) CPP	44	(PRIDE) IN THE NAME OF LOVE - U2 (Island, BMI) WBM	56	WALKING ON A THIN LINE - A.Pessis K.Wells (Endless Frogs, ASCAP/Bug, BMI/Slimey Limey, BMI/McNoodle, BMI) CLM
77	ALL RIGHT NOW - A.Fraser P.Rodgers (Island, BMI) WBM	75	EYE ON YOU - B.Squier (Songs Of The Knight, BMI) CLM	18	JAMIE - R.Parker, Jr. (Raydiola, ASCAP)	72	PURPLE RAIN - Prince (Controversy, ASCAP) WBM	52	WE ARE THE YOUNG - D.Hartman C.Midnight (Blackwood Music, BMI/Multi-Level, BMI/Janiceps, BMI) CPP/ABP
21	ALL THROUGH THE NIGHT - J.Shear (Funzalo, BMI/Jeters, BMI) HL	37	FOOLISH HEART - S.Perry R.Goodrum (Street Talk, ASCAP/April, ASCAP/Random Notes, ASCAP) CPP/ABP	39	JUNGLE LOVE - J.Johnson (ASCAP)	80	ROCKIN' AT MIDNIGHT - Roy Brown (Fort Knox, BMI)	5	WE BELONG - D.E.Lowen D.Navarro (Screen Gems-EMI, BMI) WBM
92	AMNESIA - G.Duke H.Hewett (Hip Trip, BMI/Lakiva, BMI/Mycenae, ASCAP) CPP	86	FOOLS LIKE ME - S.Levay A.Goldmark R.Goldston (Chilly D, ASCAP/Staranger, ASCAP/WB, ASCAP/Nonpariel, ASCAP/Kazoom, ASCAP)	76	KNOCKING AT YOUR BACK DOOR - Blackmore Glover G.Hlan (Blackmore, ASCAP/Rugged, ASCAP/Pussy, ASCAP)	8	RUN TO YOU - B.Adams J.Vallance (Adams, BMI/Calypto Toonz, BMI/Irving, BMI) CPP/ALM	91	WHAT ABOUT ME? - K.Rogers D.Foster R.Marx (Lionsmate, ASCAP/Security Hogg, ASCAP/Foster Frees, BMI) CAP/CLM/PPP
34	THE BELLE OF ST. MARK - Sheila E. (Girlsongs, ASCAP)	95	FRIENDS/FIVE MINUTES OF FUNK - J.Nutchins L.Smith (Zomba, ASCAP)	93	LET IT ALL BLOW - K.Harrison B.Harris (Jobete, ASCAP/Dazzle, ASCAP) CPP	73	SMALL TOWN BOY - Somerville Steinbachek Bronski (Bronski/William A. Bong)	2	THE WILD BOYS - Duran Duran (Tritec, ASCAP)
58	BETTER BE GOOD TO ME - Knight Chinn Chapman (Arista, ASCAP) CPP	81	THE GREATEST GIFT OF ALL - J.Jarvis (Tree, BMI)	1	LIKE A VIRGIN - B.Steinberg T.Kelly (Billy Steinberg, ASCAP/Denise Barry, ASCAP)	8	SEA OF LOVE - Khoury Baptise (Fort Knox, BMI) CHL	85	YO LITTLE BROTHER - C.Joseph A.Godwin (Jobete, ASCAP/Not Fragile, BMI)
68	BIG IN JAPAN - Gold Lloyd Mertens Simon (Rolf Budde, BMI/GmbH, BMI/Musik Verlag, BMI/KG, BMI/Warner-Tamerlane, BMI) WBM	84	HADADREAM (SLEEPING WITH THE ENEMY) - R.Hodgson (Unichord, ASCAP/Almo, ASCAP) CPP/ALM	69	LONELY SCHOOL - T.Shaw (Tranquility Base, ASCAP/Almo, ASCAP) CPP/ALM	3	SEA OF LOVE - Khoury Baptise (Fort Knox, BMI) CHL	9	YOU'RE THE INSPIRATION - P.Cetera D.Foster (Double Virgo, ASCAP/Foster Frees, BMI) JCPP
97	BLUE JEAN - D.Bowie (Jones, ASCAP) HL	99	HANDS TIED - M.Chapman H.Knight (The Makiki, ASCAP/Arista, ASCAP) CPP	31	LOVE LIGHT IN FLIGHT - S.Wonder (Jobete, ASCAP/Black Bull, ASCAP) CPP	51	STRANGER IN TOWN - D.Paich J.Porcario (Not Listed) WBM		
11	BORN IN THE USA - B.Springsteen (Bruce Springsteen, ASCAP) CPP	83	HARD HABIT TO BREAK - S.Kipner J.Parker (April, ASCAP/Stephen A. Kipner, ASCAP/MCA, ASCAP) CPP/ABP	26	LOVER BOY - K.Diamond B.Ocean R.J.Lange (Zomba, BMI/Willesden, BMI) CPP	42	STRUT - C.Dore J.Littman (Ackee, ASCAP) WBM		
19	THE BOYS OF SUMMER - D.Henley M.Campbell (Cass County, ASCAP/Wild Gator, ASCAP) WBM	48	THE HEAT IS ON - K.Forse H.Faltermeyer (Samous, ASCAP) CPP	59	LOVER GIRL - T.Marie (Midnight Magnet, ASCAP) CPP/ABP	49	SUGAR WALLS - A.Nevermind (Tionna, ASCAP)		
29	BRUCE - R.Springfield (Vogue, BMI) CLM	28	HELLO AGAIN - R.Ocasek (Ric Ocasek, ASCAP/Lido, ASCAP) WBM	55	MAKE NO MISTAKE, HE'S MINE - K.Carnes (Moonwindow, ASCAP)	87	TAXI DANCING - R.Springfield (Vogue, BMI) CLM		
38	CALL TO THE HEART - G.Guiffria D.G.Eisley (Herds of Birds, ASCAP/Gregg Guiffria, ASCAP/Kid Bird, BMI/Frozen Flame, BMI) WBM	94	I CAN'T DRIVE 55 - S.Hagar (WB, ASCAP/The Nine, ASCAP) WBM	35	METHOD OF MODERN LOVE - D.Hall J.Ahen (Hot-cha, BMI/Unichappell, BMI) CHA/HL	89	TEARS - V.Cusano (Streetbeat, BMI/Warner-Tamerlane, BMI/Ten Speed, BMI)		
23	CARELESS WHISPER - G.Michael A.Ridgeley (Chappell, ASCAP)	22	I CAN'T HOLD BACK - F.Sullivan J.Peterik (Rude, BMI/Easy Action, ASCAP/WB, ASCAP) WBM	40	MISLED - R.Bell J.Taylor Kool & The Gang (Delightful, BMI) CPP	33	TENDER YEARS - J.Cafferty (John Cafferty, BMI) WBM		
71	CARIBBEAN QUEEN - K.Diamond B.Ocean (Willesden, BMI/Zomba) CPP	78	I DO'WANNA KNOW - K.Cronin (Fate, ASCAP)	54	MISSING YOU - L.Richie (Brockman, ASCAP)	46	TENDERNESS - General Public (In General, BMI/I.R.S., BMI)		
88	CATCH MY FALL - B.I-dol (Boneidol, ASCAP/Rare Blue, ASCAP) CLM	12	I FEEL FOR YOU - Prince (Controversy, ASCAP) WBM	45	MISTAKE NO. 3 - Culture Club (Virgin, ASCAP) CPP	61	TI AMO - G.Bigzaai U.Tozzi D.Warren (Sugar Melodi, ASCAP/MCA, ASCAP)		
24	CENTIPEDE - M.Jackson (Mijac, BMI/Warner-Tamerlane, BMI) WBM	70	I JUST CALLED TO SAY I LOVE YOU - S.Wonder (Jobete, ASCAP/Black Bull, ASCAP) CPP	47	MONEY CHANGES EVERYTHING - T.GRAY (Gray Matter, BMI)	53	TONIGHT - D.Bowie I.Pop (James Osterberg, ASCAP/Bug, BMI/Fleur, BMI/Jones, ASCAP)		
4	COOL IT NOW - V.Brantley R.Timas (New Generation, ASCAP) CPP	100	I NEED YOU TONIGHT - P.Wolf P.Bliss (Park, ASCAP) CPP	57	MR. TELEPHONE MAN - R.Parker, Jr. (Raydiola, ASCAP)	62	TRAGEDY - J.Hunter (Poetic License, BMI/American League, BMI)		
82	DESERT MOON - D.Dreyoung (Grand Illusion, ASCAP/Almo, ASCAP) CPP/ALM	98	I WANNA GO BACK - Chauncey Byrom Walker (Warner Brothers, ASCAP/Buyrum, ASCAP/Raski, DannyTunes, BMI/Warner-Tamerlane, BMI) WBM	66	NAUGHTY NAUGHTY - J.Parr (Carbert, BMI)	65	TREAT HER LIKE A LADY - O.Williams A.O.Woodson (Jobete, ASCAP/Tall Temptations, ASCAP) CPP		
64	DO IT AGAIN - R.Davies (Davray, BMI)	14	I WANT TO KNOW WHAT LOVE IS - M.Jones (Somerset, ASCAP/Evansongs, ASCAP)	32	NEUTRON DANCE - A.Willis D.Sembello (Off Backstreet, ASCAP/Streamline Moderne, ASCAP/Unicity, ASCAP)	74	TURN UP THE RADIO - Plunkett Rand Isham Lynch Richards (Hatabr, BMI)		
20	DO THEY KNOW IT'S CHRISTMAS - Gelfof Ure (Chappell, ASCAP)	25	I WOULD DIE 4 U - Prince (Controversy, ASCAP) WBM	15	NO MORE LONELY NIGHTS - P.McCartney (MPL Communications, ASCAP) MPL/HL	63	TWO TRIBES - Gill Johnson O'Toole (Perfect Songs, BMI/Island, BMI) WBM		
13	DO WHAT YOU DO - R.Dino L.DiTomaso (Unicity, ASCAP/Ra Ra, ASCAP/Aldente, ASCAP)	96	I'M SO EXCITED - A.Pointer J.Pointer R.Pointer T.Lawrence (Braintree, BMI/Till Dawn, BMI/Blackwood Music, BMI) CPP/CLM	50	THE OLD MAN DOWN THE ROAD - J.C.Fogerty (Wenaha, ASCAP)	17	UNDERSTANDING - B.Seger (Gear, ASCAP) WBM		
79	DON'T STOP - D.Sembello D.Bateau (No Pain No Gain, ASCAP/Unicity, ASCAP/David Bateau, ASCAP)			43	OPERATOR - B.Watson R.Calloway B.Lipscomb (Hip Trip, BMI/Midstar, BMI) JCPP	10	VALOTTE - J.Lennon J.Clayton C.Morales (Charisma, ASCAP/Chappell, ASCAP) JCHA/HL		

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TOP JAZZ ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	12	WYNTON MARSALIS	COLUMBIA FC 39530	Weeks at No. One: 7 HOT HOUSE FLOWERS
2	3	6	AL JARREAU	WARNER BROS. 25106-1	HIGH CRIME
3	4	8	GROVER WASHINGTON JR.	ELEKTRA 60318	INSIDE MOVES
4	2	12	PAT METHENY GROUP	ECM 25000-1/WARNER BROS	FIRST CIRCLE
5	6	108	GEORGE WINSTON	WINDHAM HILL C-1025 /A&M	DECEMBER
6	7	10	EARL KLUGH	CAPITOL ST-12372	NIGHT SONGS
7	5	10	BOB JAMES	COLUMBIA FC 39580	12
8	9	6	JEAN-LUC PONTY	ATLANTIC 80185	OPEN MIND
9	8	43	ANDREAS VOLLENWIEDER	COLUMBIA FM 37827	CAVERNA MAGICA (... UNDER THE TREE-IN THE CAVE ...)
10	10	18	SADAO WATANABE	ELEKTRA 60371-1	RENDEZVOUS
11	14	26	DAVE GRUSIN	GRP A-1006	NIGHT LINES
12	16	6	SHADOWFAX	WINDHAM HILL WH-1038 /A&M	DREAMS OF CHILDREN
13	13	18	GEORGE WINSTON	WINDHAM HILL C 1012 /A&M	AUTUMN
14	12	26	SPYRO GYRA	MCA 2-6893	ACCESS ALL AREAS
15	15	59	DAVID SANBORN	WARNER BROS 23906 1	BACKSTREET
16	18	131	GEORGE WINSTON	WINDHAM HILL C-1019 /A&M	WINTER INTO SPRING
17	17	79	WYNTON MARSALIS	COLUMBIA FC 38641	THINK OF ONE
18	19	18	STEVE MORSE BAND	MUSICIAN 60369 1/ELEKTRA	THE INTRODUCTION
19	NEW		LINDA RONSTADT	ASYLUM 60387 /ELEKTRA	LUSH LIFE
20	22	6	RICKIE LEE JONES	WARNER BROS. 25117-1	THE MAGAZINE
21	11	26	MILES DAVIS	COLUMBIA FC-38991	DECOY
22	30	10	TOM BROWNE	ARISTA ALB-8249	TOMMY GUN
23	21	18	HERBIE HANCOCK	COLUMBIA FC 39478	SOUND SYSTEM
24	20	18	RAMSEY LEWIS & NANCY WILSON	COLUMBIA FC 39326	THE TWO OF US
25	23	14	STAN GETZ/CHARLIE BYRD	VERVE UMJ 3158/POLYGRAM	JAZZ SAMBA
26	25	18	FRANK SINATRA	QWEST 25145-1/WARNER BROS	L.A. IS MY LADY
27	33	2	VARIOUS ARTISTS	WINDHAM HILL 1015/A&M	SAMPLER '84
28	27	6	MAHAVISHNU	WARNER BROS. 25190-1	MAHAVISHNU
29	24	32	GEORGE HOWARD	TBA TB 201/PALO ALTO	STEPPIN' OUT
30	NEW		RALPH MACDONALD	POLYDOR 823323-1Y1/POLYGRAM	UNIVERSAL RYTHYM
31	28	28	PATRICE RUSHEN	ELEKTRA 60360-1	NOW
32	35	34	PAT METHENY	ECM 25004 1/WARNER BROS.	REJOICING
33	NEW		MANHATTAN TRANSFER	ATLANTIC 81233	BOP DOO WOP
34	37	57	LINDA RONSTADT	ASYLUM 60260/ELEKTRA	WHAT'S NEW
35	36	36	STEPS AHEAD	MUSICIAN 60351/ELEKTRA	MODERN TIMES
36	39	24	MICHAEL HEDGES	WINDHAM HILL WH-1032/A&M	AERIAL BOUNDARIES
37	26	42	EARL KLUGH	CAPITOL ST-12323	WISHFUL THINKING
38	NEW		ANDREAS VOLLENWIEDER	COLUMBIA 377693	BEHIND THE GARDEN ... BEHIND THE WALL ... UNDER THE TREE
39	NEW		LONNIE LISTON-SMITH	DOCTOR JAZZ FW39420	SILHOUETTES
40	40	69	HERBIE HANCOCK	COLUMBIA FC 38814	FUTURE SHOCK

Products with the greatest sales gains during last two weeks. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units.

JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



POLYGRAM CLASSICS has borrowed a sturdy concept from one of its chief jazz catalog sources, Verve, to build a new set of anthologies. The new Verve and Emarcy Great American Songbooks suggest a particularly apt approach to recycling older catalog material, in that the series picks up Verve founder Norman Granz's central programming theme from the '50s: the importance of the best American songwriters as the inspiration for great jazz performances.

New PolyGram series is something to sing about

The initial release, which shipped recently, begins fittingly with Ella Fitzgerald's Johnny Mercer collection, one of her later studio homages to key songwriters. Mel Torme's tribute to Duke Ellington and Count Basie, originally released in the early '60s as "I Dig The Duke, I Dig The Count," now becomes "The Duke Ellington & Count Basie Songbooks."

The two Emarcy titles similarly repackaged older sets, both from the late '50s, by Sarah Vaughan and Billy Eckstine, who salute Irving Berlin, and Dinah Washington, who explores Fats Waller's output.

All four were digitally remastered from the original tapes and pressed abroad by PolyGram. Cassettes, on chromium dioxide tape, are also being duplicated in Europe. Best of all, the series carries a \$6.98 list price. The first four titles will be available in Compact Disc, too.

Speaking of PolyGram Classics, we were taken to task recently for our mention of the "trail-blazing efforts" of Fantasy in reissuing classic jazz albums in

their original packaging (Blue Notes, Dec. 15). It was called to our attention, in a friendly but forceful manner, that PolyGram was into the "original jazz classics" concept some time before Fantasy.

We stand corrected. What we meant to say was that Fantasy pioneered the concept of marketing such reissues at a budget price.

ALSO NOTED: Biograph Records is making some significant changes in its heretofore low-key operation, starting with a catalog-wide program to add cassettes to what had been a disk-only line. According to Biograph's Arnold Caplin, the historically-oriented label, which has specialized in rare recordings of classic American blues and jazz artists from piano rolls and early disks, also plans to release its first original, newly recorded productions... We hear that Bruce Lundvall has big plans for celebrating the impending rebirth of the Blue Note label via his Manhattan operation. The word is that Lundvall hopes to organize a massive "Blue Note reunion" concert in New York, bringing together an all-star cast of musicians who once recorded for that legendary label. If that's true, and if even half the living giants who were once on the Blue Note roster show up, it should be quite a show. Meanwhile, Blue Note has officially announced that guitar phenom Stanley Jordan is a member of the current roster... Harry Manilow's unusual pop-to-jazz crossover strategy, via his "2:00 AM Paradise Cafe" album, seems to be working. The singer/songwriter, who teamed up with the likes of Sarah Vaughan, Mel Torme and Gerry Mulligan for the project, was the centerpiece of a two-hour special Dec. 9 on KKKGO, Los Angeles' venerable jazz outlet.

GOSPEL LECTERN

by Bob Darden



AT THE RISK of encroaching on the classical field, a column on guitarist Christopher Parkening has a lot to do with Christian music. Readers of the Keeping Score column probably know Parkening as one of the foremost classical guitarists in the world, called by some the heir to Andres Segovia. He's recorded award-winning albums for Angel Records and appeared in concert with some of the finest orchestras in the country.

That's all well and good. But if you really want to get Christopher Parkening wound up, talk about his commitment, both as a person and as a musician, to Jesus Christ.

Parkening recently released his first album in the Christian marketplace, a re-release of his popular Angel album "Parkening Plays Bach" for Word Records' Medallion imprint. It's an unusual agreement between two labels, but Parkening hopes it's only the first.

"My most recent Angel album of sacred classical music would be perfect in this context," he says. "I hope we're able to work out several such re-releases between Angel and Word in the future. I would love to be able to do something with a clear-cut testimony for the Lord, and selections from Bach's sacred cantatas would be ideal in

that respect."

Medallion is Kurt Kaiser's new label for classical artists who want to make just such a statement. Earlier albums by Diane Bish, Hale & Wilder, John Rutter and this season's surprise hit, the Eastman School of Music's digital "Messiah," have all been on Medallion.

Sacred music is important to classical guitarist Parkening

Interestingly enough, even Parkening's most recent Angel album, a duet with Met soprano Kathleen Battle, reflects his Christian beliefs. In addition to works by Bach, Villa-Lobos, Dowland, BaFalla and Granados and various Brazilian folk songs, there are several Negro spirituals, two of which were arranged by Kaiser.

Parkening says he grew up in a Christian family but didn't turn his intellectual belief into an active one until much later, when someone read a passage from Matthew 7 to him: "Wherefore by their fruits ye shall know them. Not everyone that saith unto me, Lord, Lord, shall enter the kingdom of heaven; but he that doeth the will

of my Father which is in heaven."

"I had a lot of momentum built up with my career at Angel at the time," Parkening says, "and I just decided to take a sabbatical. I stopped performing for three years in order to get my priorities straight, and I wondered if I'd ever go back. I'd moved to Montana several years earlier, started teaching

at Montana State Univ. and bought a ranch."

Finally, his pastor in Los Angeles, John McArthur at Grace Community Church in the San Fernando Valley, convinced him to offer his prodigious talent to the Lord and resume performing.

Fortunately, the story has a happy ending. Parkening says that the response has been incredible. If anything, his crowds are bigger and he's more in demand as a master teacher than ever before. And while one reviewer recently carped at his inclusion of several sacred songs in the middle of his concert set, he responds by noting that much of the greatest classical music of all time has sacred origins.

TOP POP ALBUMS

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Compiled from national retail store and one-stop sales reports.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	26	PRINCE & THE REVOLUTION ▲ WARNER BROS. 25110-1 (8.98)	PURPLE RAIN Weeks at No. One: 23
2	3	4	6	MADONNA SIRE 25157-1/WARNER BROS. (8.98)	LIKE A VIRGIN
3	2	2	29	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 38653	BORN IN THE U.S.A.
4	5	7	6	DURAN DURAN CAPITOL ST-12374 (9.98)	ARENA
5	4	3	30	TINA TURNER ▲ CAPITOL ST-12330 (8.98)	PRIVATE DANCER
6	7	5	12	HONEYDRIPPERS ES PARANZA 90220/ATLANTIC (5.98)	VOLUME ONE
7	6	6	11	DARYL HALL & JOHN OATES RCA AFL1-5309 (9.98)	BIG BAM BOOM
8	9	11	32	CHICAGO ▲ FULL MOON/WARNER BROS. 1-25060 (8.98)	17
9	13	13	55	CYNDI LAUPER ▲ PORTRAIT BFR 38930 /EPIC	SHE'S SO UNUSUAL
10	12	12	7	BRYAN ADAMS A&M SP5013 (8.98)	RECKLESS
11	11	10	66	HUEY LEWIS AND THE NEWS ▲ CHRYSALIS FV 41412	SPORTS
12	10	9	61	LIONEL RICHIE ▲ MOTOWN 6059 ML (8.98)	CAN'T SLOW DOWN
13	15	24	5	LINDA RONSTADT ASYLUM 60387 /ELEKTRA (8.98)	LUSH LIFE
14	14	15	7	PAT BENATAR CHRYSALIS FV41471	TROPICO
15	8	8	16	STEVIE WONDER ▲ MOTOWN 6108ML (8.98)	THE WOMAN IN RED-SOUNDTRACK
16	16	19	12	U2 ISLAND 90231/ATCO (8.98)	THE UNFORGETTABLE FIRE
17	24	29	13	NEW EDITION MCA 5515 (8.98)	NEW EDITION
18	18	18	9	JULIAN LENNON ATLANTIC 80184 (8.98)	VALOTTE
19	23	23	9	WHAM COLUMBIA 39595	MAKE IT BIG
20	20	17	20	BILLY OCEAN ● JIVE/ARISTA JL 8 8213 (8.98)	SUDDENLY
21	17	14	12	CHAKA KHAN WARNER BROS. 25162-1 (8.98)	I FEEL FOR YOU
22	22	20	59	THE POINTER SISTERS ▲ PLANET BXL 1.4705/RCA (8.98)	BREAK OUT
23	19	16	40	THE CARS ▲ ELEKTRA 60296 (8.98)	HEARTBEAT CITY
24	25	25	12	SHEENA EASTON ● EMI-AMERICA ST-17132 (8.98)	A PRIVATE HEAVEN
25	21	21	19	JULIO IGLESIAS ▲ COLUMBIA QC 39157	1100 BEL AIR PLACE
26	27	27	6	DEEP PURPLE MERCURY 824003-1/POLYGRAM (8.98)	PERFECT STRANGER
27	28	28	14	KISS MERCURY 822495-1/POLYGRAM (8.98)	ANIMALIZE
28	26	26	7	CULTURE CLUB VIRGIN/EPIC OE39881	WAKING UP WITH THE HOUSE ON FIRE
29	29	22	11	BARBRA STREISAND COLUMBIA QC 39480	EMOTION
30	30	30	27	TWISTED SISTER ● ATLANTIC 80156 (P. 98)	STAY HUNGRY
31	36	43	.5	KENNY ROGERS AND DOLLY PARTON RCA AFL1-5307 (9.98)	ONCE UPON A CHRISTMAS
32	37	47	4	DON HENLEY GEFEN GHS 24046/WARNER BROS. (8.98)	BUILDING THE PERFECT BEAST
33	NEW			FOREIGNER ATLANTIC 81999 (8.98)	AGENT PROVOCATEUR
34	34	31	35	JOHN CAFFERTY & THE BEAVER BROWN B. ▲ EDDIE & THE CRUISERS-SOUNDTRACK SCOTTI BROS. BFZ 38929/EPIC	EDDIE & THE CRUISERS-SOUNDTRACK
35	39	37	71	MADONNA ▲ SIRE 1-23867/WARNER BROS. (8.98)	MADONNA
36	45	52	4	BARRY MANILOW ARISTA AL 8-8254 (8.98)	2:00 A.M. PARADISE CAFE
37	35	36	9	PAUL MCCARTNEY COLUMBIA SCT 39613	GIVE MY REGARDS TO BROAD STREET
38	40	40	24	THE TIME ● WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
39	38	38	50	VAN HALEN ▲ WARNER BROS. 1-23985 (8.98)	1984
40	31	35	12	DAVID BOWIE ▲ EMI AMERICA SJ-171138 (8.98)	TONIGHT
41	33	33	7	FRANKIE GOES TO HOLLYWOOD ISLAND 90232 (12.98)	WELCOME TO THE PLEASURE DOME
42	42	42	7	TOTO COLUMBIA QC38962	ISOLATION
43	43	71	5	MIDNIGHT STAR SOLAR 60384/ELEKTRA (8.98)	PLANETARY INVASION
44	32	32	22	SAMMY HAGAR ● GEFEN GHS24043/WARNER BROS. (8.98)	VOA
45	52	54	11	GENERAL PUBLIC I.R.S. SP-70046/A&M (8.98)	ALL THE RAGE
46	46	46	11	ROGER HODGSON A&M SP-5004 (8.98)	IN THE EYE OF THE STORM
47	47	80	5	TRIUMPH MCA 5537 (8.98)	THUNDER SEVEN
48	48	56	7	WHODINI ARISTA 8251 (8.98)	ESCAPE
49	44	39	12	JEFFREY OSBORNE A&M SP-5017 (8.98)	DON'T STOP
50	54	59	16	JACK WAGNER QWEST 1-25214/WARNER BROS. (8.98)	ALL I NEED
51	51	48	90	Z Z TOP ▲ WARNER BROS. 1-23774 (8.98)	ELIMINATOR
52	53	53	15	SURVIVOR SCOTTI BROS. FZ 39578 /EPIC	VITAL SIGNS
53	41	34	11	SOUNDTRACK ● CAPITOL SV-12371 (9.98)	TEACHERS
54	56	41	14	DENNIS DEYOUNG A&M SP-5006 (8.98)	DESERT MOON
55	55	57	10	DAN HARTMAN MCA 5525 (8.98)	I CAN DREAM ABOUT YOU

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	62	73	9	ASHFORD & SIMPSON CAPITOL ST 12366 (8.98)	SOLID
57	57	61	7	REO SPEEDWAGON EPIC QE39593	WHEELS ARE TURNING
58	49	44	16	KENNY ROGERS RCA AFL1-5043 (8.98)	WHAT ABOUT ME
59	59	45	15	SAM HARRIS ● MOTOWN 6103 (8.98)	SAM HARRIS
60	58	49	7	AL JARREAU WARNER BROS. 1-25106 (8.98)	HIGH CRIME
61	72	77	9	PHILIP BAILEY COLUMBIA BFC 39542	CHINESE WALL
62	67	86	4	KOOL & THE GANG DE-LITE 822943-1/POLYGRAM (8.98)	EMERGENCY
63	63	65	11	REBBIE JACKSON COLUMBIA BFC-39238	CENTPEDE
64	69	95	4	RAY PARKER JR. ARISTA AL 8-8266 (8.98)	CHARTBUSTERS
65	64	62	26	JOHN WAITE ● EMI-AMERICA ST-17124 (8.98)	NO BRAKES
66	61	55	58	BILLY IDOL ▲ CHRYSALIS FV 41450	REBEL YELL
67	74	69	64	SOUNDTRACK ▲ MOTOWN 6062ML (8.98)	THE BIG CHILL
68	66	66	34	JERMAINE JACKSON ● ARISTA AL8-8203 (8.98)	JERMAINE JACKSON
69	71	63	26	COREY HART EMI-AMERICA ST-17117 (8.98)	FIRST OFFENSE
70	70	70	7	BIG COUNTRY MERCURY 822831-1 (8.98)	STEELTOWN
71	75	97	5	GIUFFRIA CAMEL/MCA 5524/MCA (8.98)	GIUFFRIA
72	77	89	4	THE KINKS ARISTA AL 8-8264 (8.98)	WORD OF MOUTH
73	60	58	15	DIANA ROSS ● RCA AFL1-5009 (8.98)	SWEPT AWAY
74	65	51	42	RATT ▲ ATLANTIC 80143 (8.98)	OUT OF THE CELLAR
75	50	50	18	THE FIXX ● MCA 5507 (8.98)	PHANTOMS
76	81	103	74	GEORGE WINSTON WINDHAM HILL C-1025 /A&M (9.98)	DECEMBER
77	73	64	12	TOMMY SHAW A&M SP-5020 (8.98)	GIRLS WITH GUNS
78	76	74	27	SHEILA E. WARNER BROS. 1-25107 (8.98)	THE GLAMOUROUS LIFE
79	87	84	15	IRON MAIDEN ● CAPITOL ST-12321 (8.98)	POWER SLAVE
80	80	82	7	J. GEILS BAND EMI-AMERICA 17137 (8.98)	YOU'RE GETTIN' EVEN WHILE I'M GETTIN' ODD
81	89	100	5	RICK SPRINGFIELD MERCURY 824107-1/POLYGRAM (8.98)	BEAUTIFUL FEELINGS
82	84	91	6	THE WHO MCA 2-8018 (10.98)	WHO'S LAST
83	83	78	16	TALKING HEADS SIRE 1-25186/WARNER BROS. (8.98)	STOP MAKING SENSE
84	86	90	112	PRINCE ▲ WARNER BROS. 1-23720 (10.98)	1999
85	98	110	7	SOUNDTRACK FANTASY WAM-1791 (19.98)	AMADEUS
86	82	72	23	SCANDAL FEATURING PATTY SMYTH ● COLUMBIA FC 39173	WARRIOR
87	68	68	13	RICKIE LEE JONES WARNER BROS. 25117-1 (8.98)	THE MAGAZINE
88	99	177	4	TEENA MARIE EPIC FE 39528	STARCHILD
89	92	88	73	BILLY JOEL ▲ COLUMBIA QC 38837	AN INNOCENT MAN
90	93	118	5	SHALAMAR SOLAR 60385/ELEKTRA (8.98)	HEARTBREAK
91	94	102	107	MICHAEL JACKSON ▲ EPIC QE 38112	THRILLER
92	95	112	8	THE TEMPTATIONS GORDY 6119 GL/MOTOWN (8.98)	TRULY FOR YOU
93	109	113	37	STEVE PERRY ▲ COLUMBIA FC 39334	STREET TALK
94	91	85	23	BILLY SQUIER ▲ CAPITOL ST-12361 (8.98)	SIGNS OF LIFE
95	100	106	6	THE WHISPERS SOLAR 60382 /ELEKTRA (8.98)	SO GOOD
96	90	81	37	LAURA BRANIGAN ● ATLANTIC 80147 (8.98)	SELF CONTROL
97	78	60	9	UB 40 A&M SP-5033 (8.98)	JEFFREY MORGAN
98	97	83	25	ELTON JOHN ● GEFEN GHS 24031/WARNER BROS. (8.98)	BREAKING HEARTS
99	85	75	28	ROD STEWART ▲ WARNER BROS. 25095-1 (8.98)	CAMOUFLAGE
100	102	109	8	ELVIS PRESLEY RCA CPM6-5172 (49.95)	A GOLDEN CELEBRATION
101	88	92	60	NIGHT RANGER ▲ CAMEL/MCA 5456 (8.98)	MIDNIGHT MADNESS
102	79	67	11	JOAN JETT & BLACKHEARTS MCA 5476 (8.98)	GLORIOUS RESULTS OF A MISSPENT YOUTH
103	104	93	43	SCORPIONS ▲ MERCURY 814-98101/POLYGRAM (8.98)	LOVE AT FIRST STING
104	96	98	12	THE DAZZ BAND MOTOWN 6117ML (8.98)	JUKEBOX
105	128	140	47	BRUCE SPRINGSTEEN COLUMBIA JC 33795	BORN TO RUN
106	107	107	65	MOTLEY CRUE ▲ ELEKTRA 60289 (8.98)	SHOUT AT THE DEVIL
107	103	79	9	GROVER WASHINGTON JR. ELEKTRA 60318 (8.98)	INSIDE MOVES
108	126	141	6	THE JUDDS RCA/CURB AHL1-5319 (8.98)	WHY NOT ME
109	101	87	18	KROKUS ARISTA AL8-8243 (8.98)	THE BLITZ
110	115	145	67	LINDA RONSTADT ▲ ASYLUM 60260 /ELEKTRA (8.98)	WHAT'S NEW

○ 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.

...newslines...

SEVEN SONGWRITERS WILL BE INDUCTED into the Songwriters Hall of Fame March 18 at annual ceremonies at the Waldorf Astoria in New York. They are: active before 1955 — Saul Chaplin, Gene DePaul and Don Ray; active after 1955 — Kris Kristofferson, Jerry Leiber & Mike Stoller and Charlie Strouse. In addition to those elected by Hall members and media reps, Fred Rose and Carolyn Leigh were named by the board as posthumous members. Also, previous inductee Alan Jay Lerner receives the Johnny Mercer Award, while a Lifetime Achievement Award is to be announced shortly before the dinner.

SPEAKING OF WRITER (AND PUBLISHER) AWARDS, the National Music Publishers' Assn. has decided to scratch its five-year-old annual song awards program, effective this year. The board, an announcement says, has approved a "new, innovative focus for recognition of excellence." It will all be spelled out sometime in the spring.

HOW ABOUT BLIMP ADS? Fuji is letting its lease expire on the only airship for any advertiser's message. So United States Skyships of San Pedro, Calif. says it's available for the asking fee of \$325,000 to \$350,000 a month plus optional extras. The blimp can be flown six days a week or 80 hours a month, allowing one day a week for maintenance. Meanwhile, Skyship 500 is being stripped of Fuji's familiar green color.

RECENTLY REUNITED AFTER 10 YEARS, Deep Purple starts a 50-market tour Jan. 18 in Texas, with tour coordination and production by Pace Concerts. The rockers' first album in 11 years, "Perfect Strangers," is on Mercury/PolyGram under terms of a longterm recording agreement.

AN EMPLOYEE STOCK GRANT of 19,200 shares of the company's common stock to employees below the level of vice president is on its way from MTV Networks Inc. The company says it plans to purchase these shares on the open market and award them on the basis of 25 shares per year of service, with a maximum of 100 shares per employee.

New Companies

Police Force Records, formed by Todd Lawrence. First release is an album entitled "Victimz," featuring Sean Atomik. 211 Main St., Suite 2, Oneonta, N.Y. 13820.

Radiovision International, formed by Jo Manuel and Kevin Wall. Company will specialize in packaging, production and international distribution of music-oriented programs. 136 Waverly Place, Suite 5D, New York, N.Y. 10014; (212) 807-8947.

Atomic Records Corp., formed by Howard R. Bowler. The label's first release, a 12-inch single entitled "South Of The Border" featuring Laura Lopez, will be targeted toward the dance market. 55 Bethune St., New York, N.Y. 10014; (212) 675-1485.

Workday World Productions, formed by Howard Massey. A full-service production company offering synthesizer programming services and original music for all visual media. First signing is British band Blo The Flo. 75 Rockefeller Plaza, Suite 319, New York, N.Y. 10019; (212) 519-2733.

Booster Records, formed by Allan Sabenorio. Company will emphasize "cinematic dance/rock and new folk music." First release is an EP, "The Baysics." P.O. Box 56821, Hayward, Calif. 94545; (415) 889-7225.

Zion Films International Ltd., a film production company that also handles merchandise and management affairs, formed by Paul Gunzler and Maurice Kowalski. 26 Herzog Johann St., 8000 Munich 60, West Germany; 089/88-48-02. Telex: 5213659 shad-d.

CBT Records, a label providing management and other services on

a percentage basis to new and unknown country artists, formed by Roy Haws. P.O. Box 1464, Jacksonville, Tex. 75766; (214) 586-1828.

Spotlight Entertainment Agency, formed by Carol Bach and Daniel Diveley. Company specializes in booking live musical entertainment, dance and theatre productions in the Midwest. 306 N. Grand Blvd., Suite 201, St. Louis, Mo. 63103; (314) 531-0116.

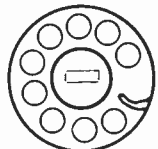
Write-on Promotions, a graphic arts company, formed by Paul G. Hichak. Firm will focus on providing art direction, typesetting and printing for music industry clients. 19 W. 44th St., Suite 309, New York, N.Y. 10036; (212) 354-4082.

Jay Gold Music, a pop/rock/contemporary-oriented publishing company, formed by Jay Gold. 67-50A 195th Lane, Fresh Meadows, N.Y. 11365; (718) 454-7008.

Winston Music Co. and Honey Music Co., international music publishing companies, formed by Stephen Shane. 4380 Lemp Ave., Studio City, Calif. 91604; (818) 508-7434.

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EXECUTIVE TURNTABLE

(Continued from page 4)

Dick Witte is appointed vice president of Caballero Home Video in Canoga Park, Calif. He was head buyer and booker for the Pussycat Theatres.

Alan Benjamin is named Southeastern regional sales manager for Embassy Home Entertainment, based in Atlanta. He was Western regional sales manager of video products at WEA/Warner Home Video.

PUBLISHING. Intersong-International moves its U.S. headquarters from New York to Los Angeles, with **Marla McNally** promoted to manager of talent acquisition. She had been operating from the New York office, where she was international manager.

MTM Music Group, Nashville, names **Bernie Walters** professional manager of its publishing division. He joins from Leon Russell Enterprises, where he served in a similar capacity.

PRO AUDIO/VIDEO. **Garry Templin** joins Electro-Voice Inc. as Central regional sales manager in Buchanan, Mich. He was vice president of Cambridge Marketing Group.

Carl Birns is named Midwest regional sales manager of VCA Duplicating Corporation/Midwest in Des Plaines, Ill. He joins from Osawa & Co., where he was sales manager.

Lifelines

BIRTHS

Girl, **Teri Ellen**, to **David and Dayna Schlang**, Dec. 5 in New York. He is president of One Way Records Inc.

Girl, **Anna Christine**, to **Elisabeth and Bill Stagg**, Dec. 9 in Durham, N.C. She is publicity manager at Record Bar's home office.

Boy, **Will Samuel**, to **Elaine Ganick and Woody Bowles**, Dec. 10 in Nashville. She handles the Nashville segments for the nationally syndicated "Entertainment Tonight." He is an artist manager.

Twins, **Kimberly Joy and Tiffany Kara**, to **Danielle and Terry Ellis**, Dec. 12 in London. He is founder and former co-chairman of Chrysalis Records.

Girl, **Tierney Kyle**, to **Robbin and Kyle Ahrold**, Dec. 12 in Manhattan. He is vice president of communications for RCA Records.

Boy, **Justin Tyler**, to **Kathy and George Vann**, Dec. 20 in Texas. She is an account service representative for CBS Records.

MARRIAGES

Mitchell Kanner to **Pam Windo**, Dec. 15 in Woodstock, N.Y. He is national director of promotion for Main Street Records. She is a singer/songwriter.

Bette Midler to **Martin von Haselberg**, Dec. 15 in Las Vegas. She is a singer/performer. He is a performance artist and commodities trader.

Charles B. "Chuck" Kramer to **Mary M. Seavola**, Dec. 17 in New Jersey. He is co-owner and air personality at WDVR.

DEATHS

John Foley, 43, Dec. 20 in Charlotte, N.C. He was local promotion manager for PolyGram Records in Charlotte.

Larry Knight, 38, of pneumonia Dec. 17 in San Diego. The veteran radio programmer was program director of KLZZ there. (Separate story, page 11.)

Lee Michaels, 37, in an automobile accident Dec. 18 in Atlanta. He was president of Burkart/Abrams' "SuperStars" format division. (Separate story, page 11.)

Bubbling Under

THE TOP 200 ALBUMS

- 201 BRUCE SPRINGSTEEN NEBRASKA COLUMBIA QC 38358
- 202 JANE FONDA PRIME TIME ELEKTRA 60382
- 203 SPYRO GYRA ACCESS ALL AREAS MCA 2-6983
- 204 EVELYN "CHAMPAGNE" KING SO ROMANTIC RCA AFL 1-5308
- 205 SOUNDTRACK BREAKIN' 2 ELECTRIC BOOGALOO POLYDOR 823606-1
- 206 LAURIE ANDERSON UNITED STATES LIVE WARNER BROS. 25192-1
- 207 JOHN DENVER GREATEST HITS VOL. 3 RCA AJL1-5313
- 208 MOTORHEAD NO REMORSE BRONZE 90233 (ISLAND/ATCO)
- 209 SHEENA EASTON SHEENA EMI-AMERICA ST 17049
- 210 MERCYFUL FATE DON'T BREAK THE OATH COMBAT MX 8011

THE HOT 100 SINGLES

- 101 GOTTA GET YOU HOME TONIGHT EUGENE WILDE PHILLY WORLD 7-96919 (ATCO)
- 102 TEARS THE FORCE MD'S TOMMY BOY 848
- 103 SKYLARK LINDA RONSTADT ASYLUM 7-69671 (ELEKTRA)
- 104 NO ONE'S GONNA LOVE YOU THE S.O.S. BAND TABU 4-04665 (EPIC)
- 105 RAIN FOREST PAUL HARDCASTLE PROFILE 7059
- 106 JAIL HOUSE RAP FAT BOYS SUTRA 027
- 107 THE WORD IS OUT JERMAINE STEWART ARISTA 1-9256
- 108 CONTAGEOUS THE WHISPERS SOLAR 7-69683 (ELEKTRA)
- 109 HANG ON TO YOUR LOVE SADE PORTRAIT 37-04664 (EPIC)
- 110 THE PRICE TWISTED SISTER ATLANTIC 7-89591

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.

JANUARY

Jan. 5-8, 1985 **Winter Consumer Electronic Show**, Convention Center, Las Vegas. (202) 457-8700.

Jan. 10, second annual **New York Market Radio Broadcasters Assn. Sales Seminar**, Grand Hyatt Hotel, New York. (212) 935-4477.

Jan. 10-12, **Utah Broadcasters Assn. Annual Winter Convention**, St. George Hilton Inn, St. George, Utah. (801) 678-2261.

Jan. 10-14, **NATPE International's 22nd annual Programming Conference**, Moscone Center, San Francisco. (212) 687-3484.

Jan. 11-20, **Rock In Rio Festival**, Fio de Janeiro, Brazil. (212) 947-0515.

Jan. 14-18, second annual **International Software Update**, Kahala Eilton Hotel, Oahu, Hawaii. (800) 732-2300. In California: (415) 924-1194.

Jan. 15-16, **Future Computing Seminar**, Weston Hotel, Dallas. (214) 437-2400.

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, 12th annual **American Music Awards**, Shrine Auditorium, Los Angeles. (213) 655-5960.

Jan. 28-Feb. 1, **Midem**, Palais des Festivals, Cannes, France. (516) 354-3686.

Jan. 29-Feb. 1, sixth annual **Box Office Management International Conference & Exhibition**, Royal York Hotel, Toronto. (212) 570-1099.

FEBRUARY

Feb. 1-3, **National Assn. of Music Merchants Winter Market**, Anaheim Convention Center, Anaheim, Calif. (619) 438-8001.

Feb. 3-6, 42nd annual **National Religious Broadcasters Convention**, Sheraton Washington Hotel, Washington, D.C. (201) 428-5400.

Feb. 16, **Christian Songwriters' Conference—West Coast**, Proud Bird Restaurant, Los Angeles. (213) 463-7178.

Feb. 19-24, **NACA National Convention**, Hyatt Regency, Chicago. (803) 782-7121.

Feb. 20-23, **Computer Business Graphics**, Bonaventure InterContinental Hotel, Ft. Lauderdale, Fla. (212) 233-1080.

Feb. 26, 27th annual **Grammy Awards**, Shrine Auditorium, Los Angeles. (818) 843-8233.

MARCH

March 7-8, **International Sports & Entertainment Law Conference**, Univ. of Miami Conference Center, Miami. (305) 372-0140.

March 13, 10th annual **Big Apple Radio Awards Ceremony**, New York Market Radio Broadcasters Assn., Sheraton Centre Imperial Ballroom. (212) 935-4477.

March 29-April 1, 1985 **NARM Convention**, Diplomat Hotel, Hollywood, Fla. (609) 424-7404.

March 31-April 3, **Northeast Exhibitions, Softcon '85**, Georgia World Congress Center, Atlanta. (617) 739-2000.

Billboard **TOP POP** ALBUMS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
111	114	99	27	SOUNDTRACK ▲ ARISTA AL8 8246 (8 98)	GHOSTBUSTERS
112	105	76	8	AC/DC ATLANTIC 80178 (6 98)	'74 JAILBREAK
113	113	101	11	ANNE MURRAY CAPITOL ST-12363 (8 98)	HEART OVER MIND
114	110	114	13	WYNTON MARSALIS COLUMBIA FC29530	HOT HOUSE FLOWERS
115	118	96	21	BOB MARLEY AND THE WAILERS ISLAND 90169/ATCO (8 98)	LEGEND
116	112	105	22	PETER WOLF EMI-AMERICA SJ 17121 (8 98)	LIGHTS OUT
117	124	154	13	DOKKEN ELEKTRA 60376 (8 98)	TOOTH & NAIL
118	119	121	19	THE S.O.S. BAND TABU FZ 39332 /EPIC	JUST THE WAY YOU LIKE IT
119	129	124	25	DIO ● WARNER BROS 25100-1 (8 98)	THE LAST IN LINE
120	153	—	3	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 1984 (8 98)	MANNHEIM STEAMROLLER CHRISTMAS
121	139	146	6	SOUNDTRACK WINDHAM HILL WH1039 A&M (9 98)	COUNTRY
122	NEW	—	—	BOB DYLAN COLUMBIA 39944	REAL LIVE
123	125	130	6	ANDREAS VOLLENWEIDER CBS 37793	BEHIND THE GARDENS BEHIND THE WALL UNDER THE TREE
124	123	127	29	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC FE 39304	COULDN'T STAND THE WEATHER
125	127	123	116	LIONEL RICHIE ▲ MOTOWN 6007 ML (8 98)	LIONEL RICHIE
126	130	133	25	JACKSONS ▲ EPIC QE 38946	VICTORY
127	111	104	32	BANANARAMA LONDON 820165 POLYGRAM (8 98)	BANANARAMA
128	122	122	11	APOLLONIA 6 WARNER BROS 25108-1 (8 98)	APOLLONIA 6
129	131	131	16	VANITY MOTOWN 6102 ML (8 98)	WILD ANIMAL
130	121	115	13	PAT METHENY GROUP ECM 25008 1/WARNER BROS (9 98)	FIRST CIRCLE
131	136	152	6	PLANET P PROJECT MCA 2-8019 (10 98)	PINK WORLD
132	132	128	30	VARIOUS ARTISTS MOTOWN 6094 ML (9 98)	MORE SONGS FROM THE BIG CHILL
133	106	94	13	THE EVERLY BROTHERS MERCURY 822431-1 POLYGRAM (8 98)	EB 84
134	117	119	13	QUEENSRYCHE EMI-AMERICA ST-17134 (8 98)	THE WARNING
135	140	148	29	RUN-D.M.C. PROFILE PRO 1202 (8 98)	RUN D.M.C.
136	108	108	12	VARIOUS ARTISTS WINDHAM HILL WH 1015 A&M (9 98)	SAMPLER '84
137	164	179	4	JOHN PARR ATLANTIC 80180 (8 98)	JOHN PARR
138	138	142	21	NEIL DIAMOND COLUMBIA QC 39199	PRIMITIVE
139	135	135	18	NEWCLEUS SUNNYVIEW SUN 4901 (8 98)	JAM ON REVENGE
140	137	126	8	SHADOWFAX WINDHAM HILL WH-1038/A&M (9 98)	THE DREAMS OF CHILDREN
141	116	116	35	SOUNDTRACK/RICK SPRINGFIELD ▲ RCA ABL-14935 (9 98)	HARD TO HOLD
142	146	129	34	WHITESNAKE GEFEN GHS-4018/WARNER BROS. (8 98)	SLIDE IT IN
143	149	160	76	MIDNIGHT STAR ▲ SOLAR 60241 /ELEKTRA (8 98)	NO PARKING ON THE DANCE FLOOR
144	144	149	48	ALABAMA ▲ RCA AHL-14939 (8 98)	ROLL ON
145	169	156	553	PINK FLOYD ● HARVEST ST 11163/CAPITOL (8 98)	DARK SIDE OF THE MOON
146	156	165	7	STONE FURY MCA 5522 (8 98)	BURNS LIKE A STAR
147	120	117	7	MOLLY HATCHET EPIC FE39621	THE DEED IS DONE
148	141	137	36	R.E.M. I.R.S. SP 70044/A&M (8 98)	RECKONING
149	147	144	13	KURTIS BLOW MERCURY 822420-1/POLYGRAM (8 98)	EGO TRIP
150	151	153	52	PRINCE ● WARNER BROS. BSK 3601 (6 98)	CONTROVERSY
151	NEW	—	—	FAT BOYS SUTRA SUS1015 (8 98)	FAT BOY'S
152	154	136	47	SOUNDTRACK ▲ COLUMBIA JS 39242	FOOTLOOSE
153	157	159	75	JEFFREY OSBORNE ● A&M SP-4940 (8 98)	STAY WITH ME TONIGHT
154	NEW	—	—	EURYTHMICS RCA ABL1-5349 (8 98)	EURYTHMICS (1984)
155	166	169	23	BANGLES COLUMBIA BFC 39220	ALL OVER THE PLACE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	159	164	57	DURAN DURAN ▲ CAPITOL ST-12310 (8 98)	SEVEN AND THE RAGGED TIGER
157	158	170	5	ELVIS PRESLEY RCA AFM1-5182 (8 98)	ROCKER
158	163	155	23	QUIET RIOT ▲ PASHA QZ 39516 EPIC	CONDITION CRITICAL
159	143	125	30	LOU REED RCA AFL1-4998 (8 98)	NEW SENSATIONS
160	160	163	7	RICHARD CLAYDERMAN COLUMBIA BFC 39503	AMOUR
161	152	151	63	PHIL COLLINS ATLANTIC SD16029 (8 98)	FACE VALUE
162	148	147	23	WILLIE NELSON COLUMBIA FC 39145	CITY OF NEW ORLEANS
163	133	111	8	JOHN SCHNEIDER MCA 5495 (8 98)	TOO GOOD TO STOP NOW
164	170	185	15	METALLICA ELEKTRA 60396 (8 98)	RIDE THE LIGHTNING
165	165	171	4	CAT STEVENS A&M SP-3736 (8 98)	FOOTSTEPS IN THE DARK
166	172	174	4	ANDREAS VOLLENWEIDER CBS FM 37827	CAVERNA MAGICA
167	176	184	15	BRUCE COCKBURN GOLD MOUNTAIN GM 80012/A&M (8 98)	STEALING FIRE
168	174	175	63	BRUCE SPRINGSTEEN COLUMBIA PC 2-36854	THE RIVER
169	167	166	14	W.A.S.P. CAPITOL ST-12343 (8 98)	W.A.S.P.
170	175	195	4	LOS LOBOS WARNER BROS 25177-1 (8 98)	HOW WILL THE WOLF SURVIVE
171	171	173	5	JEAN-LUC PONTY ATLANTIC 80185 (8 98)	OPEN MIND
172	178	181	5	THE JUDDS RCA/CURB MHL1-8515 (8 98)	THE JUDDS
173	142	134	16	DONNA SUMMER GEFEN GHS 24040 /WARNER BROS (8 98)	CATS WITHOUT CLAWS
174	145	120	11	JETHRO TULL CHRYSALIS FV 41461	UNDER WRAPS
175	134	132	43	THOMPSON TWINS ▲ ARISTA AL-8-8200 (8 98)	INTO THE GAP
176	155	161	11	EARL KLUGH CAPITOL ST 12372 (8 98)	NIGHTSONGS
177	150	150	9	STEVE MILLER BAND CAPITOL ST-12339 (8 98)	ITALIAN X RAYS
178	177	143	30	TEDDY PENDERGRASS ● ASYLUM 60317 ELEKTRA (8 98)	LOVE LANGUAGE
179	181	—	3	SOUNDTRACK CASABLANCA 822942 1 POLYGRAM (9 98)	THIEF OF HEARTS
180	183	186	20	GRIM REAPER RCA NFL1 8038 (6 98)	SEE YOU IN HELL
181	184	187	7	TEXTONES GOLD MOUNTAIN 86010 /A&M (6 98)	MIDNIGHT MISSION
182	188	—	3	ALPHAVILLE ATLANTIC 80166 (8 98)	FOREVER YOUNG
183	189	199	57	U2 ● ISLAND 90127/ATCO (5 98)	UNDER A BLOOD RED SKY
184	187	—	65	DAVID BOWIE EMI-AMERICA ST-17093 (8 98)	LET'S DANCE
185	185	190	2	THE FORCE MD'S TOMMY BOY TBLP 1003 (8 98)	LOVE LETTERS
186	196	—	3	SOUNDTRACK POLYDOR 823770-1 /POLYGRAM (9 98)	DUNE
187	190	194	18	THE OAK RIDGE BOYS MCA 5496 (8 98)	GREATEST HITS, VOL. 2
188	194	—	3	EUROGLIDERS COLUMBIA 39588	THIS ISLAND
189	195	—	3	ARMORED SAINT CHRYSALIS FV 41476	MARCH OF THE SAINT
190	NEW	—	—	THE CARPENTERS A&M SP-3270 (5 98)	OLD FASHION CHRISTMAS
191	NEW	—	—	MANHATTAN TRANSFER ATLANTIC 81233 (8 98)	BOP DOO-WOP
192	192	192	79	U2 ● ISLAND 90067/ATCO (8 98)	WAR
193	180	162	17	MTUME EPIC FE 39473	YOU, ME AND HE
194	161	139	9	GEORGE STRAIT MCA 5518 (8 98)	DOES FORT WORTH EVER CROSS YOUR MIND
195	NEW	—	—	AUTOGRAPH RCA NFL1-8041 (8 98)	SIGN IN PLEASE
196	186	189	5	ALICIA MYERS MCA 5485 (8 98)	I APPRECIATE
197	162	157	13	STEPHANIE MILLS CASABLANCA 822421-1/POLYGRAM (8 98)	I'VE GOT THE CURE
198	173	180	72	BRUCE SPRINGSTEEN COLUMBIA JC 35311	DARKNESS AT THE EDGE OF TOWN
199	191	197	44	PRINCE ● WARNER BROS BSK 3478 (6 98)	DIRTY MIND
200	168	138	9	LET'S ACTIVE I.R.S. SP-70648/A&M (8 98)	CYPRESS

TOP 200 ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | |
|------------------------------------|------------------------------|------------------------|--------------------------|----------------------------------|------------------------------------|-------------------------------|
| AC/DC 112 | Dio 119 | Julio Iglesias 25 | Mannheim Steamroller 120 | Planet P Project 131 | Big Chill 67 | Twisted Sister 30 |
| Bryan Adams 10 | Dokken 117 | Iron Maiden 79 | Teena Marie 88 | Pointer Sisters 22 | Country 121 | U2 16, 183, 192 |
| Alabama 144 | Duran Duran 4, 156 | Jermaine Jackson 68 | Bob Marley & Wailers 115 | Jean-Luc Ponty 171 | Dune 186 | UB40 97 |
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WINTER CES

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attend both the VSDA and the CES."

As to the manufacturers' complaints regarding the lack of information provided them by the EIA/CES about specific dealers attending the convention, the spokesman notes: "We don't share our lists at

all; they're our lifeblood. That is a policy that extends across the board—press, attendees, everything. The only list we do share is the exhibitors."

According to a spokesperson for the Compact Disc Group (CDG), CD will have a "strong presence" at

the show, with a CDG information center set up in the trade section, a generic CD educational video for sale to retailers at \$40, and an updated CD software catalog.

"A lot more dealers are getting on board with Compact Disc," says the representative. "We feel we're looking at more than half a million disks to be sold in 1985."

The CDG will also be visiting hardware manufacturers at the show in an effort to drum up new recruits. "We're looking for 13 new members at least," says the spokesperson. Membership dues range from \$1,500 for an associate membership to \$10,000 for a firm with gross sales in excess of \$50 million.

New Compact Disc products to be displayed at the show include Denon's CD-ROM system, as well as a Denon CD "changer," capable of playing up to 12 disks at a time. Technics will be on hand with a range of new CD players, as well as some new entries into the field of home PCM digital recording, the

SV-110 and SV-100. The SL-P50, priced at \$4,000, is Technics' latest professional CD player and features a newly designed front panel that allows engineers to monitor all functions at a glance.

Denon will diversify its product lines at this show, displaying entries into the audio/video and car audio fields for the first time. The firm says its AVC-500 audio/video control center, priced at \$375, is "the first of a new range of audio/video products from Denon," and illustrates the growing importance of the combination of the technologies.

Sony Consumer Products, coming off a banner 1984 in which earnings rose more than 139%, will feature its products at a huge display area which will incorporate a theatrical show commemorating the firm's

25th anniversary. Sony may show its new super-Beta format, which is said to be able to approach three-quarter-inch professional VCRs in quality, according to Sony Consumer Products president Neil Vander Dusen. Also on hand will be a new line of Trinitron monitor/receivers.

Computer hardware and software manufacturers will also be taking center stage. New machines from Commodore (the 128) and possibly Atari (rumored to be acquiring the powerful Mindset 16-bit machine) will be on hand. Computer software firms, holding steady in spite of the severe shakeout experienced during 1984, will introduce many new entertainment software programs, particularly for the Apple Macintosh and IBM PCjr, the two hottest selling computers.

VIDEO PRICE DROPS

(Continued from page 3)

does duplication for both RCA/Columbia and Paramount; cost shavings by the firm and the short length of the programming involved has reportedly enabled the firm to duplicate copies for approximately \$1 each, instead of the usual \$3.

Clott refuses to give numbers, but does admit that duplication costs dropped significantly in 1984. At the same time that his firm established the \$14.95 price point, it also released "Star Trek III: The Search For Spock" at \$29.95 and extended the time the first two feature film episodes of "Star Trek" would be on the market at \$24.95.

Keeping new outlets supplied with sell-through product was a major reason for the new and continued low prices, Clott admits. He says Paramount also believes that a large potential market exists for the "Star Trek" television episodes, despite their extended and continuing exposure on syndicated television.

The "Star Trek" episodes will be mastered from original negatives, and each episode will contain four minutes that was cut out when it went into syndication.

Besides special marketing and cop plans, Paramount will also give special display stands to qualifying retailers via their distributors. Display stands have proven a powerful tool in selling under-\$20 product, as Kartes Video Communications has

shown with its line of public domain films at \$19.95 (Billboard, Nov. 3).

In order to achieve its \$14.95 price point, Paramount has reportedly had to shave distributor margins. Ordinarily, Paramount sells product to distributors at around 37% off of retail list; the tv episodes of "Star Trek" are getting only 33% off, distributors say. But enthusiasm for the new price was great enough that almost none of them complained about reduced profits.

HOLIDAY SALES

(Continued from page 1)

anticipate that that surge will give us a 5%-10% increase on the month overall. We also anticipate that business will be very strong through New Year's."

A similar photo finish was developing at Record Bar, with the 157-store North Carolina-based chain reporting its biggest grosses to date on Dec. 22. Chain vice chairman Bill Golden says that having the biggest weekend in Record Bar's history helped to make a good nine-week period.

With few late-breaking hit albums, retailers reported strong sales for established sellers and unusually strong catalog sales. "The

records that were hottest in late September and early October were on everyone's list," says Kemp Mills' Applebaum. "And I could not believe how strong Windham Hill was."

At Missouri's eight Streetside stores it was also a mix of catalog and hits, according to buyer Tom Lunt, who, aside from strong Wind-

Assistance in preparing this story provided by John Sippel and Earl Paige in Los Angeles.

ham Hill sales, notes strong sales by specialty items such as Elvis Presley and Rolling Stones boxed sets. "We also sold more Christmas product than ever before," he says.

Indie retailer Ed Commander at Wilcox Records in Oklahoma City also reports strong catalog response for Windham Hill, and adds that Mannheim Steamroller's Christmas album was his biggest seller of the season.

Deep catalog also helped the Minnesota-based Great American/Wax Museum post a 24.7% hike over last year's comparative figures, according to chain head Ira Heilicher.

Carl Rosenbaum of Chicago's Flipside laid the unexpectedly heavy catalog sales to a failure of current titles. "That left a hole gift buyers filled with catalog," he says. Compact Discs were also a strong item for the Windy City firm.

In Buffalo, the 16 Cavages stores racked up a strong finish with the aid of crisp-but-not-cold weather. The chain's vice president, John Grandoni, describes the season as "real good."

In Washington, D.C., David Blaine of Waxie Maxie described his holiday season revenues as "excellent." He credited a push on cassettes and CDs with the upbeat results.

On the West Coast, business was steady to good. In Los Angeles, Lou Fogelman says his 32 Music Plus stores had their biggest day on Christmas Eve, while Sterling Laniar of San Francisco's Record Factory says his season was bailed out during the last four shopping days.

COPYRIGHT BATTLE

(Continued from page 4)

in opposing a home taping bill and a royalty "tax." Coalition advance teams have already received "enthusiastic support" from student consumer groups, they say.

• The coalition is cautiously moving to find support from record stores, as well as audio shops and other stores that sell blank tape or hardware. They say they do not think they will meet resistance from the record labels, but would meet any sort of possible distribution penalty reaction head-on.

• ARRC is also meeting with yet another traditional record industry ally, the broadcasting industry. Coalition members say that radio stations, when told that the trickle-down effects of a home taping bill would include higher tape prices, less off-the-air taping, and perhaps lower ratings, are beginning to side with the coalition's strategy.

• The coalition, using the lessons learned by the HRC and the VSDA last year, is forming a network of grass-roots, letter-writing supporters. ARRC is developing fill-in cards to be made available at store counters, or perhaps even inserted in Japanese-manufactured blank tapes and machines packaged in this country. The coalition are also contacting other groups that might be convinced that even an exemption from a home taping bill fee might not be adequate: the blind, the elderly, educational associations.

Some of these strategies are already in progress; others are just in the planning stages. But ARRC, according to officials, will go after any audio home taping bill proposed in the first session of the 99th Congress—and money, they say, will be no problem.

IMIC

(Continued from page 3)

and ramifications of the marriage of sound and images in all its manifestations.

The following day, Jan Timmer, president of PolyGram, will be one of the major contributors to an in-depth session on the present and future of the Compact Disc: the marketing, the technological innovations, the penetration and the future applications of laser-read software. This will precede a free-ranging discussion of all sound and vision-carrier techniques.

As a preview to IMIC and by special arrangement with Midem chief Eernard Chevry, Billboard is presenting an "IMIC at Midem" afternoon on Jan. 29 in the Cannes Palais des Festivals, at which Billboard editor-in-chief Adam White will chair a panel discussion on the impact of music videos on the entertainment industry, and the implications of the video explosion for the future of the music business.

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CHAINS' DIRECT MAIL CAMPAIGNS

(Continued from page 1)

rect mail dubiously, and others that continue to see direct mail as mainly a Christmas season medium. "It did not fit our program last year or this year," says Jeff Loudon, advertising director at Record Shop, Minneapolis, "but we are looking at it."

In Hialeah Gardens, Fla., Peaches Entertainment executive vice president David Jackowitz reports his Christmas direct mail piece hit 1.8 million copies and featured more four-color than ever. He says he

wishes non-Christmas use was possible.

"It's [Christmas] the only season when we can guarantee hits," Jackowitz says. "If we do one in June, God knows what's around."

Like several others, Bob Tolifson at Record Factory, San Francisco, is ambivalent. He says a direct mail effort heralding video rental in a suburban Colma unit offering free coupons like Licorice's "was about equal to the same thing in the pink

section [of the local newspaper]. Of course, Colma draws from a lot farther away than the immediate household area we targeted with direct mail, so that has to be considered, too."

Typifying general use of direct mail is Camelot Enterprises which is set to go with a 16-page, four-color "Camelot Consumer Cashbook!" with 22 coupons offering from \$1 to \$20 off items, for a total value off of \$60 in the book. According to Paul Anthony, the chain's art director, the piece will be in all stores and mailed experimentally in three markets, with coupons redeemable Dec. 26-Jan. 20. "We may have our first chainwide piece in March," he adds.

Exemplifying yet another direct mail benefit, more creativity, Camelot's booklet includes a credit card-size 1985 calendar backed with a "Discount Card" identifying all Camelot's 1985 "Discount Days" through next December.

The growing popularity of direct mail among record/tape chains—

with Record Bar, for example, stepping its annual Christmas issue up from 1.2 to 2.2 million, according to marketing director Michael Vassen—fits right in, says Roberta Wexler of the Direct Mail & Marketing Assn.

"Junk mail is still around as a term," she says, "but it's less pejorative now. The ability to target consumers makes it relevant to them. We can segment an audience and target customers. There was \$12.9 billion spent in direct mail advertising in 1983, and consumers are expected to purchase \$44.4 million in goods this year via the medium."

While costs for direct mail pieces vary considerably, Pat Farin of Advo, a leading direct mail firm, says one estimate for a 500,000 minimum print order could be \$41 a thousand. "We also are doing a lot of postcards, too, at 2½ cents each—that's postage, printing, everything."

Four-color and other refinements

impact price accordingly, and most chains are guarded about details, with some using printers several states away in order to save pennies that mount into dollars quickly for large print runs.

All surveyed note the lead time of several months involved Camelot's Paul Anthony says. "We are learning direct mail pieces have a much greater life expectancy than newspaper ads."

Anthony and others also note that record/tape chains' more varied offerings of late broaden the interest of direct pieces. Vassen says personal stereo appears throughout this year for the first time. Video is also more prominently used by various respondents, with Camelot's piece plugging, besides music, everything from Koss videocassette cleaners to Pfanstiehl accessories to Savoy cases to Eveready batteries—spreading out co-op potential as well.

VIDCLIP COMPILATIONS

(Continued from page 1)

from a single artist or group. Tapes by Culture Club, Duran Duran, Tina Turner, Madonna and the Rolling Stones are listed as the top performers.

Despite the joyous words issuing from their fellows in the industry, some manufacturers and distributors still have strong reservations about the performance and potential of video clip compilations. Michael Oliveri of Vestron Video warns that programs made up of clips from a number of different new artists rarely do well, and one distributor says that the increase in clip sales only reflects a generally booming marketplace.

"Record stores in the last six months now are really getting into music video," says Artec's Perrault, commenting that of the clip compilation units he has sold, "the majority of them have gone into mass merchandisers and record stores."

At Ingram Video, national and house accounts sales manager Meagan Burrows says that besides increasing its unit volume, music video in general has sharply upped its market share in recent months against other product categories. "The accent is more positive now than it was six months ago," she says.

In 1983, says Burrows, music video held a 5%-6% share of the home video marketplace. This year that

number is up to 10%-12% for her company, she claims. One strong element in the sales equation is regionalism, she says, noting that Ingram's "West Coast office has done better than Nashville," where the company is based.

At the manufacturer level, music video received its strongest boost in recent times via RCA/Columbia Pictures Home Video's creation of its MusicVision line (separate story, page 21). The company says MusicVision will be marketed separately from its other product lines, and be backed by a multi-million-dollar advertising and promotion effort, almost certainly the most costly in music video's history.

"Music video now is doing significantly better than it was 12 months ago," RCA's Rob Blattner says. His new line will open with 36 titles, none of them priced above \$30, and two of them, compilations by Lionel Richie and the Go-Go's, selling for \$14.95.

RCA/Columbia created MusicVision because it "thought the moment was right for such an effort to pay off," says Blattner. His hope, he adds, is that the effort will prove a "total sell-through program."

Manufacturers warn that although music clip compilations are doing better than they have before, the total numbers racked up by each title are still relatively small. A program that sells more than 10,000 units is doing fairly well, and if 20,000 units are moved, "that figure represents a good artist," says one manufacturer.

At Sony Video Software Operations, marketing coordinator Andy Schofer says that sales of his company's Video 45 "are expanding quite a bit." Critical to any product's success is the performer, he says, attributing much of the rise in clip compilation volume to "the superstar product that is coming out." Schofer also notes that chains such as Camelot and Recordland have significantly increased their involvement with the genre.

Not all words on the video music situation are positive. At VTR Video Distributors, vice president Bill Pasquale says that music video is "growing just because the industry is growing," and warns that, for his company at least, "the jury is still out."

And at Vestron Video, Oliveri says that the word he's getting from the marketplace is that most compilations aren't doing that well at all. It's very difficult to get video specialty retailers to accept and deal with music product, he says.

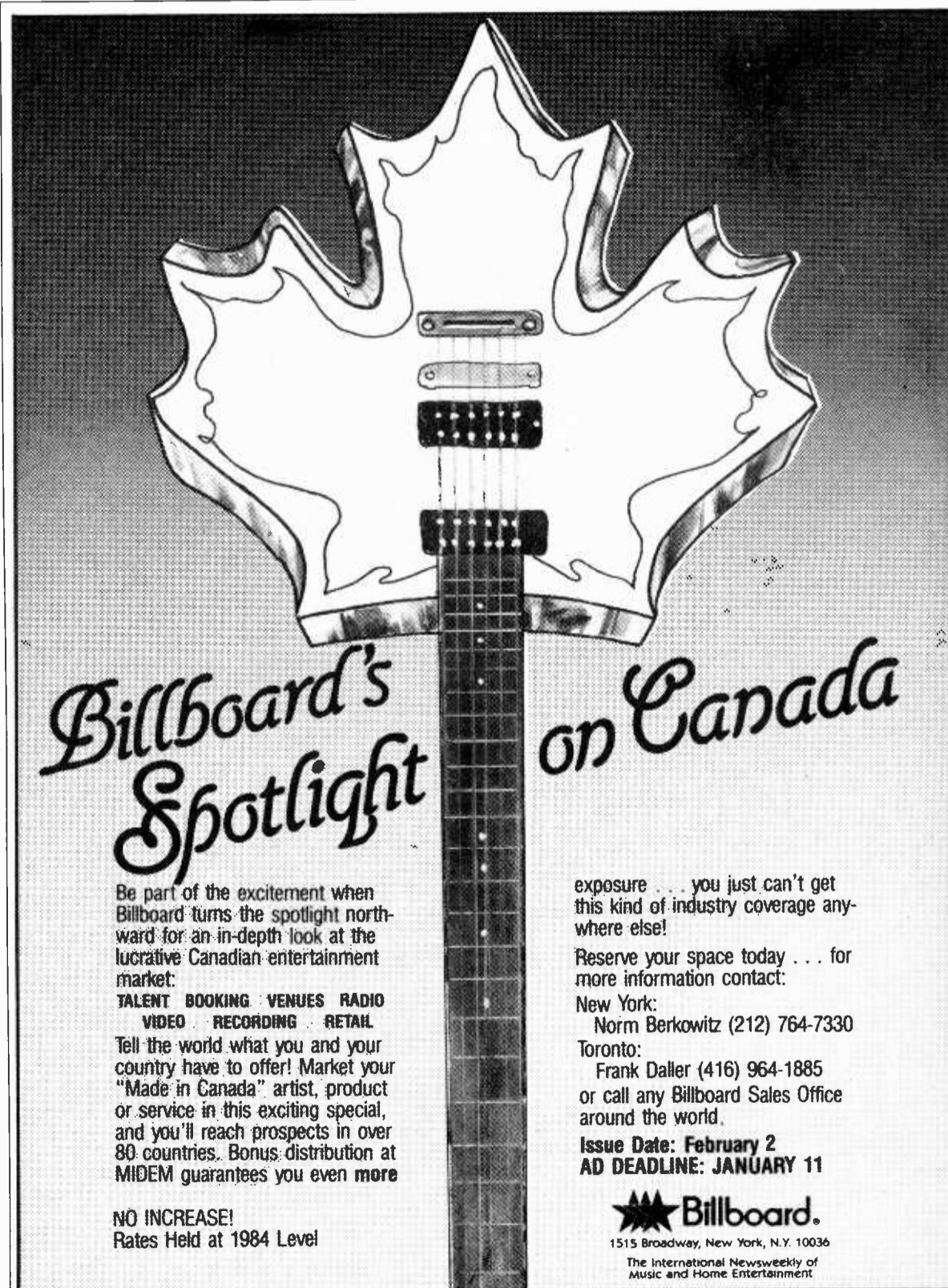
"I would think that compilations are not faring as well" as many distributors have said, says Oliveri.

PolyGram Cuts List on Albums, Ups Dealer Prices

LOS ANGELES PolyGram has restructured its pricing policies, effective Dec. 26, with list prices for important categories of album product dropping \$1, and dealer prices raised approximately 1% on some portions of the catalog.

The \$11.98 list single digital LP or cassette dipped to \$10.98, while analog and digital multiple-LP or cassette packages, which were \$11.98 and \$10.98 respectively, dropped to \$9.98 each. The Philips Living Baroque series went from \$7.98 to \$6.98, and the \$12.98 PolyGram Special Imports classics went to \$11.98. Multi-record classical CDs, which were being billed at as much as three and a half times the normal cost of a CD, now will run \$11, the same cost as a single-pocket CD.

The 1% wholesale price boost affects the PolyGram pop and classical albums, along with 12-inch singles and EPs. Not affected are seven-inch singles, children's records and Compact Discs. JOHN SIPPEL



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Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

IN LIGHT OF a relatively quiet holiday season as far as the new goes, here's a potpourri of recent and forthcoming happenings on the indie scene.

First off, the **Emergency Records** crew sets its 1985 standards by crossing **Nolan Thomas'** "Yo, Little Brother" onto the Hot 100, where it enters at 85 as the only indie release on this week's list. Granted, the independent team has **Mirage/Atlantic's** help on the seven-inch version, but **Emergency's** coup with the **Thomas** 12-inch was accomplished in the midst of the label's relocation to 915 Broadway, New York, N.Y. 10010. The new phone number is (212) 777-3200.

On returning from their gig with the immensely successful **Fresh Festival** tour, **Sutra** act the **Fat Boys** came home last week to see their self-titled debut album reportedly pass the 300,000 sales mark. While the album has been out just seven weeks, **Sutra's** assistant sales manager **Merril Kass** is already proceeding with his plans to cross the record over to pop, a strategy showing results this week as "Fat

Boys" enters the pop album chart at 151.

JOHNNY PAYCHECK of "Take This Job And Shove It" fame is now recording for the recently expanded **American Music Inc.** label of **Hendersonville, Tenn.** Paycheck's 50th album and **AMI** debut, "Survivor," ships this month. Paycheck joins **Joe Sun, Rich Landers, Backwater** and **Roger Gore** on the **AMI** roster . . . **Fleshtones** founder **Jone Weiss** now has an album, "Outta The Nest," on **PVC/Jem** with his band the **Vipers** (not to be confused with the **Vapors** of "Turning Japanese" fame) . . . **dB's** founder **Chris Stamey** is working on a second solo album, this time for **New York's Coyote** label . . . **T. Lavitz**, former keyboardist with the **Dregs** (formerly the **Dixie Dregs**), has signed a distribution deal between his own **Mac-on** label and **Landslide Records** of **Atlanta**. **Lavitz's** debut "Extended Play" ships soon.

Reggae trumpet and flugelhorn player **Bobby Ellis** now has a record out on **New York's Dublab** label. **Ellis**, who has performed with **Bob Marley, Burning Spear, Jimmy Cliff** and others, makes his solo debut with "Shaka." . . . **Blondie's** one-time keyboardist **Jimmy Destri** joins forces with **New York's Next Plateau** outfit for a rap disk enti-

tled "If It's The Last Thing I Do." It's a collaboration between **Destri** and vocalist **Keith Forsey**, who are performing as **Risque** . . . The buzz at **Vanguard** these days is the release of the **Android Sisters'** "Songs Of Electronic Despair." The hot-wired creation of writer/lyricist **Tom Lopez**, the **Androids** came to **Vanguard's** attention via an appearance on **National Public Radio's** "Ruby, The Adventures Of A Galactic Gumshoe."

In a case similar to last year's battle between **Streetwise** and **MCA** over the use of the **New Edition** name, **Preppy Records'** **Michael Grunberg** has opted to change the name of his **Flirts** to **Heartbreak U.S.A.** **Grunberg** says he has not given up his fight with producer **Bobby Orlando**, who claims that the **Flirts** of "Don't Put Another Dime In The Jukebox" fame were essentially a studio act he created. As **Preppy** has already shipped its **Flirts** album, **Grunberg** says "formerly the **Flirts**" stickers will be applied to meet a court injunction against using the name. Meanwhile, **Personal Records'** **Flirts** will keep their moniker and hopefully the success that kept them on the dance chart for several weeks last year.

SECOND-HALF CHART SURPRISES

(Continued from page 6)

cracked the top 10 and produced a top 10 single. This album is holding at number 57, and has a long way to go to even match the last album.

8. "What About Me?," **Kenny Rogers, RCA**. **Rogers'** debut album for **RCA** logged two months in the top 10 and produced a platinum single in "Islands In The Stream." This followup peaked at number 31, while its centerpiece title track stalled at number 15.

9. "Tonight," **David Bowie, EMI America**. Given the horrible reviews this album has received, the fact that it climbed as high as number 11 doesn't seem so bad. But better things were expected from the followup to the most celebrated album of **Bowie's** career, one that rode the top 10 for four months and produced three smash singles.

10. "Give My Regards To Broad Street," **Paul McCartney, Columbia**. This soundtrack to **McCartney's** ill-fated feature film peaked at number 21, lower even than "Pipes Of Peace" a year ago. The one grace note: the top 10 success of the single "No More Lonely Nights."

On to cheerier news: the 10 releases that did much better than expected in the past six months.

1. "Eddie & the Cruisers" soundtrack, **John Cafferty & the Beaver Brown Band, Scotti Bros**. When this soundtrack dropped off the chart after 13 weeks early last year, it appeared to be destined for the bargain bins, not front-window display space. But that's where it wound up when both the album and its single "On The Dark Side" cracked the top 10, beneficiaries of heavy cable exposure for the "Cruisers" movie.

2. "Volume One," **Honeydrippers, Es Paranza/Atlantic**. Since **Robert Plant** has reached the top 10 with every album of his 15-year career, the success of any new **Plant** project can't be considered a total surprise. What is surprising is that this EP is so out of character, and has still been accepted. "Sea Of Love" reached No. 1 on **Billboard's** adult contemporary chart and is the highest-charting pop hit of **Plant's** career.

3. "Valotte," **Julian Lennon, Atlantic**. The odds against any new artist cracking the top 20 with his first album, and the top 10 with his

first single, are enormous. Make the artist the son of a legend like **John Lennon** and the odds become almost insurmountable. But **Lennon** did it anyway, with a little help from producer **Phil Ramone**.

4. "Camouflage," **Rod Stewart, Warner Bros**. After "Absolutely Live" and "Body Wishes," **Stewart** seemed to have run out of gas. But this album brought him back to the top 20 and became the first album of his long career to produce back-to-back top 10 singles.

5. "Perfect Stranger," **Deep Purple Mercury**. You can go home again. The first new album in a decade from the realigned group is bulletted at number 26 this week. It has even yielded a chart single in "Knocking At Your Back Door."

6. "EB 84," **Everly Brothers, Mercury**. Talk about going home again. The **Everlys'** first studio album in more than a decade climbed to number 38, the duo's best showing since 1962. The album might have been an even bigger hit if "On The Wings Of A Nightingale" had been fully accepted at pop radio.

7. "Suddenly," **Billy Ocean, Jive/Arista**. **Ocean** seemed destined to be a one-hit wonder until, eight years after his first hit ("Love Really Hurts Without You"), he had his second ("Caribbean Queen"). "Queen" performed regally on the pop, black and dance charts, and put this album in the top 10.

8. "1100 Bel Air Place," **Julio Iglesias, Columbia**. "Julio who?" jokes can now officially be put to rest. This album and its first single both went top five, in a year when other adult contemporary performers (**Neil Diamond, Barbra Streisand, Kenny Rogers**) were having problems with pop radio.

9. "Amadeus" soundtrack, **Fantasy**. **Mozart's** at number 85 with a bullet this week, right between **Prince** and **Scandal**. That's heavy company.

10. "Chicago 17," **Chicago, Full Moon/Warner Bros**. When the first single from this album ran into resistance at pop radio, some pundits claimed that **Chicago's** much-ballyhooed 1982 comeback might have been ballyhooed a little too much. But both of the followup singles have made the top 10, and the album is now number eight with a bullet. Crank up the ballyhoo.

On the Beam

BY SAM SUTHERLAND

A weekly column focusing on developments in Compact Disc Hardware and software.

CHILLED FILL: Amid the ongoing anxiety attacks over the current Compact Disc production crunch, at least one label has reported a considerably more exotic delivery problem. This one sounds like the ultimate excuse for a CD shortfall.

According to **GRP's Larry Rosen**, a shipment of 6,000 pieces of the label's digital **Glenn Miller Orchestra** collection, "In The Mood," was en route from **Japan** via a **Japanese** air freight company. "We're so back-ordered on this CD anyway," noted **Rosen** with understandable glee, "in that we're past 25,000 units in this country alone, which I think puts us up there with **Michael Jackson** in terms of demand in that configuration."

"We got a call from the transport company, and they informed us that the plane had crash-landed on an island off **Alaska**. So now the **Army's** trying to retrieve the stock for us."

Ever the pragmatist, **Rosen** points out that the crash landing could yield valuable information on the still-fledgling format: "Now we'll find out if the disks can withstand subzero temperatures . . ."

RANDOM BITS: With the recent proposal of all-board CD packages by major jacket fabricators sparking conflict over the future of the jewel box, expect yet another flight of new package proposals to surface just after the **New Year**. Insiders say that the lack of consensus within major labels already appears to place prospects for the all-board prototypes in doubt; more likely will be modified plastic jewel designs eliminating the internal tray/hub piece, an approach known to be under consideration at both **Sony** and **PolyGram**. Those same sources are placing bets that the industry will also move closer toward universal packaging by inserting such a box, with its thinner dimensions, within four-color board outer packs to resolve the need for stronger graphics . . . **PolyGram's** early promise that it would begin bundling catalog jazz performances in special hour-long CDs hasn't been deferred; it's just been given a temporarily low promotion profile. **Richard Seidel**, who directs the jazz program at **PolyGram Classics**, says the line's **Silver Series** CD anthologies have been rolling out for some time. Because the overall production pinch made it impractical to release the entire series in one fell swoop, however, **PolyGram** is postponing its publicity efforts until the final titles ship early in the **New Year**.

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Dolly and Kenny Team Up. Kenny Rogers teams up with Dolly Parton for "Real Love," a song on Parton's new album that's set for January release. Pictured with Dolly and Kenny is David Malloy, who is producing her new RCA album.



Koch's Soul Shake. New York Mayor Ed Koch honors James Brown after the artist's series of benefit concerts at Gotham's Lone Star Cafe for the African Relief Agency, OXFAM.



City Grooves. Members of Manhattan Records' first signing, World Sitenz, get a feel for New York while discussing their forthcoming releases. Shown from left are the group's London McDaniels and Phil Roy, Manhattan black a&r vice president Gerry Griffith and contemporary music a&r vice president Bruce Garfield, Sitenz' Khris McDaniels and label chief Bruce Lundvall.



Bao Wow Bash. Bao Wow, L.A.'s latest contribution to the dim sum food craze, has a pre-opening celebration with owners Bernie and Toni Taupin, Melissa Manchester, Bob and Gerry Casale of Devo, among others, hosting a party for celebrity guests on hand to taste a sampling of the menu. Pictured from left are Quay Hays greeting guests Rodney Bingenheimer, new Go-Go Paula Brown and veteran Go-Go Belinda Carlisle.



Double Hitters. Baseball star Dusty Baker stops by TSR Records' Hollywood offices to lend encouragement to artist Yvonne Wilkins, who's looking for her first hit with the current single and 12-inch, "Two Wrongs Make It Right." From left are "Lucky" Pierre Gonneau, TSR promotion; Tom Hayden, TSR president; Wilkins, Baker and Kurt Logan, TSR sales.



Welcome to Frankle's Party. ZTT/Island recording artists Frankie Goes To Hollywood throw a party in true Hollywood style to celebrate the completion of their sold-out U.S. tour supporting their debut double album, "Welcome To The Pleasuredome." Pictured at the party are, from left, Holly Johnson of FGTH; Lionel Conway, head of Island Music; Chris Blackwell, founder of Island Records; Mark O'Toole of FGTH, and Ron Weisner and Tony Pope, the group's managers.



Station Stop. The Fixx stops by Seattle's KISW during a U.S. tour to talk about their current MCA album, "Phantoms." Shown at the station are, from left, KISW program director Bo Phillips, the Fixx's Jamie West-Oram, air personality Mike West, the Fixx's Adam Woods, MCA Northwest regional promotion director Fred Zaehler, and air personality Gary Crow.

NARM Plans 'Celebration' Confab Will Focus on Sales Upturn

NEW YORK The upturn in record and tape sales coupled with the emerging video market will set the tone for this year's National Assn. of Recording Merchandisers (NARM) convention, slated for March 29-April 1 at the Diplomat Hotel in Hollywood, Fla. Convention chairman is Jim Greenwood, president of Licorice Pizza.

Themed "A Gala Celebration of Music & Video," the confab will feature both product presentations and one-on-one meetings with manufacturers. Three keynote speakers, representing manufacturers, artists and retailers, will open the convention, with Jack Eugster, president of the Musicland Group, representing NARM's merchandising membership.

The convention will also include a panel discussion on industry opportunities and concerns chaired by Russ Solomon, president of Tower

Records; a presentation by the Street Pulse Group research firm, profiling the record store's video customer; a presentation by the Compact Disc Group; and a business session focusing on maximizing video software in record stores. That session, led by John Marmaduke of Hastings Books, Records & Video, will also feature Ken Kai, president of Pioneer Video.

Annual events include the NARM Scholarship Foundation Dinner and the "Gift Of Music" Best Seller Awards Banquet, which recognizes NARM's merchandiser of the year.

Registration fees for members are \$550 before Jan. 31, \$600 after, plus hotel. A reduced rate for spouses is also offered. Reservations close Feb. 20, with forms available from NARM, 1008-F Astoria Blvd., Cherry Hill, N.J. 08003; (609) 424-7404.

'Music Of Your Life' Set To Make Its TV Debut

BY FAYE ZUCKERMAN

LOS ANGELES Bob Banner Associates and Group W Productions have teamed up to produce a one-hour syndicated tv special and series called "Music Of Your Life," based on the radio format of the same name.

The series will feature popular music from the '50s, '60s and '70s. The pilot will be ready to air sometime between Jan. 20 and Feb. 6, and the producers hope to have the series on the air next fall. Toni Tennille hosts the pilot, with Patti Page singing songs from the '50s, Johnny Mathis representing '60s material and Andy Gibb performing hit songs from the '70s.

According to Bob Banner, a 30-year veteran of music tv shows, "Music Of Your Life" is geared toward a 35-plus audience. "I feel there has been too little attention

given to this age group," he says.

Banner, who most recently has been riding the success of "Solid Gold," readily admits that the demise of "HOT," a rock video show, was due, in part, to a plethora of music shows going after the same under-25 audience.

In the pilot episode, estimated to have cost \$200,000, Banner has included a segment in which couples who regularly listen to the "Music Of Your Life" radio format reminisce about vintage songs. When the show airs weekly next fall, Banner says, it will be set up to take requests from viewers.

The concept for "Music Of Your Life" was developed by arranger/composer Al Ham nearly seven years ago. It features big band music and airs on some 150 radio stations.

INSIDE TRACK

INDUSTRY CUSTOMERS of the MCA, Capitol, CBS, WEA, RCA, United Artists and ABC labels from 1970 through 1982 will be advised by letter and advertising if and when a proposed settlement is reached in the Chicago Federal District suit charging the above distributors with antitrust violations. On Dec. 17, counsel for the plaintiffs in the consolidated class action told Judge Nicholas Bua a settlement is being negotiated. Another hearing is set for Jan. 11. Plaintiffs charge that the vendors violated the **Robinson-Patman** and **Sherman Acts** in dealing with them.

CHICAGO FBI AGENTS executed search warrants on the **Rolling Stones Records** outlet in Norridge, Ill. Nov. 20 and hit that store again, along with the downtown Rolling Stones location, Dec. 14. The FBI stated they were looking into possible copyright violations. Material seized in the raids has been turned over to a grand jury there for investigation. . . **Chappell Music** is officially a unit of a group headed by **Freddy Bienstock**. Deal closed in New York on Dec. 23 for a sum "in the vicinity" of \$100 million. Executive slate includes Bienstock as president and chief operating officer, **Johnny Bienstock** as senior VP, and **Irwin Robinson** continuing as president of Chappell U.S.A. . . **Nellie Lutchner**, now in her mid-70s, worked **Carmelo's** in the Valley recently, moving several hundred of her recent **Pausa reissue**, "**Real Gone**," the same album with which she grabbed stardom 40 years ago on **Capitol**, from whom **Earl Horowitz** leased it. . . **Fred Taroni's Gavilan Music**, a Tucson-based promotion firm, opening Dallas and L.A. branches early this year. . . **Miguel Cancel**, the ex-**Menu** member, getting a major buildup by **Lorimar** through the company's music wing topper **Bobby Roberts**. . . **Sick Call: Track** sorry to learn that the eldest **Schwartz** brother, **Burt**, is being treated for cancer. Drop him a line at Sibley Hospital, Washington, D.C. 20016.

READING 10-Ks reveals that **Handleman Co.** has approved a "special benefits" retirement fund for founder/chairman **Dave**, if and when he retires. **Former Pickwick Exec Bill Hall** drawing \$125,000 annually as VP of sales for **Handleman**. . . **Wherehouse Entertainment's** 10-K states as of late September, of the 131 stores, 84 rented video and 106 stocked computer software. Chain estimates a store opening costs \$250,000 to \$400,000. The **Merlin** optical code scanner system is in 61 stores and will be in 100 by July. It's already cost \$2.3 million and will take another \$1.3 million through fiscal 1985. Report showed computer software outlets stock from 270 to 690 titles, ranging in price from \$5 to \$230. Average program runs \$32. Chain spent \$6.8 million for advertising, of which 57% was paid for by vendors. **Lou Kwiker** draws \$250,000 annually.

. . . **Track** erred. **Bob Jones**, **Motown** PR honcho, is senior among employees hired since firm came to L.A. Staffers migrating from Detroit are there longer.

HOME ENTERTAINMENT centers are a feature of a multi-million-dollar renovation program which **Sears** is applying to its large, older department stores. TVs, phonos and hi fi, CD players and software at \$21.99, radios, cameras and film and computer software are the essential inventory in a 10,000 to 12,000 square foot high-tech motif area. **Sears** is also testing a smaller 12,000 to 14,000 square foot combination catalog/mini-department store in smaller cities. Home entertainment will not be stocked there; **Track** is told. . . **Camelot** executive vice president **Jim Bonk** got engaged over the holidays to **Linda Carr**, a pulchritudinous pedagogue.

POST-YULE **Compact Disc** bargains in New York: \$9.95 **Telarc**s from **Sam Goody**; \$11.95 **RCA/Eratos** at **Barnes & Noble**; and 20% off all labels, already discounted, from **Club Mart**. . . "Are Publishers Failing As A Creative Force?" is the musical question to be tackled by the **Music Publishers' Forum** meet next Tuesday (8) at the **Essex House** in New York. **Michael Barackman** of **Arista**, **Stu Greenberg** of **RBR Communications**, **Bruce Harris** of **RCA**, **Ann Munday** of the **Chrysalis Group** and **Danny Strick** of **CBS Songs** are the panelists. . . **James Brown** and **Universal Attractions** keep a 25-year association going via a new long-term deal between the performer and the agency, happily reports **Universa's** president **Jack Bart**.

HOME VIDEO PEOPLE and record folk mingled at Manhattan's **Private Eyes** club Dec. 20 for the launch of **RCA/Columbia's** new **MusicVision** line (separate story, page 21). Label presidents **Gunter Hensler** of **PolyGram** and **Bob Summer** of **RCA** joined a bevy of top **RCA/Columbia** Home Video execs, including president **Bob Blattner**. Among the artists in attendance: **Daryl Hall & John Oates** and **Kool (of the Gang)**, plus **Lionel Richie** by television link live from Los Angeles. **Richie** has the **MusicVision** series' prime new entry, a \$14.95 package featuring his "All Night Long" clip and three others from the multi-platinum "Can't Slow Down" album. . . With **CBS Records** and **Michael Jackson** cleared by a six-member Federal Court jury in Chicago Dec. 14 of stealing a song that eventually became "**The Girl Is Mine**," also ended (unless the decision is appealed) is **CBS's** motion to keep its financial dealings with **Jackson** out of the public record. Plaintiff **Fred Sanford** had such rights, as did the jury, in order to assess damages had **Sanford** won the case. . . **Capitol Records**, echoing other tradesters, sent out a press statement expressing "surprise" that a 1979 **Beatles** suit against the label, pending in New York courts, got newly-minted coverage. Seems that the possibility that **Paul McCartney** and **Yoko Ono** might testify in the action had many thinking the action was recently initiated.

Edited by JOHN SIPPEL

TOWER RECORDS OPEN FOR BUSINESS IN NATION'S CAPITAL

BY BILL HOLLAND

WASHINGTON The hand-written hiring signs are still posted on the newly painted walls, and the person you ask for assistance might still be a workman putting last touches on the wiring. But make no mistake; the new **Tower Records** at 2000 Pennsylvania Ave., N.W., is open for business.

If there is any doubt that **Tower** has arrived in D.C., consider the words of manager **Rob Bruce**, commenting on the Dec. 15 opening day: "We had the second largest total in the history of the company. We beat the opening total of the New York store on Broadway."

Bruce, like his assistant manager **Dave Slocum**, is as new to Washington as the 18,000 square foot, multi-level store located on Washington's grandest avenue, just on the edge of the **George Washington Univ.** campus. **Bruce** was called in from the **Tower** store in Honolulu; **Slocum** flew east from **San Mateo,**

Calif.

The majority of the sales personnel, however, are local—and, **Bruce** admits, green. "We're taking it kind of slow through the Christmas season," he says, looking out his one-way mirror into the store traffic, "because we have 60 new employees, and some of them have never operated a cash register before."

Although the store has formally opened, **Bruce** says the "real" opening will be in January. "We're planning some good in-stores," he says. "I can't mention any names yet, but everything's almost confirmed, and I think you'll be impressed."

The new **Tower** store is part of a new **Pennsylvania Ave.** business complex that has already gained national attention because of its unique architectural "facade" integration. Rather than tearing down the 19th Century Victorian and Edwardian townhouses that face the avenue to build yet another slab concrete-and-glass high rise, the architects left the actual facades of

the old buildings intact and integrated them into the huge, new, block-long building behind it.

Tower's entrance, however, is located on the 21st St. west side, and flaunts the familiar and (definitely non-Victorian) neon store signs in the entranceway and the brightly painted, **Buck Rogers** interiors.

Tower announced itself for the first time in a big way with a full-page ad in the Dec. 21 issue of the highly visible "Weekender" section of the **Washington Post**, touting itself as "Washington D.C.'s Largest Record Store," which it is by a wide margin.

The information in the ad is designed to excite the Washington-area record buyer: "Over 300,000 records, cassettes and Compact Discs; 50,000 different titles in every category of music; 1,000's of Compact Discs in stock; open 9 a.m. to midnight, 365 days a year, including Christmas." The video buyer is targeted as well: "Thousands of video tapes for rent or sale in all cate-

gories; largest selection of laser video discs in town; low prices on blank video tapes; no club to join or membership fee; rental tapes at low sale prices."

The sales announced an aggressive approach: every pop, non-classical LP and cassette, \$5.99; every classical LP and cassette, \$5.99 or \$6.99; and every CD in stock, \$12.99.

Sources close to the retail market here say that **Tower** will make its first inroads by taking some business away from stores in the nearby area, but its effects won't reach to the suburban and mall stores, except for buyers searching for specialized product.

David Blaine, general manager of the **Waxie Maxie's** suburban chain, admits that the store's new presence might engender enthusiasm, especially among "serious" record buyers. But he adds: "I don't think we'll feel it much, except for those searching out what we'd consider peripheral product."

Store owners downtown are tak-

ing a wait-and-see approach. **John Olsson**, co-owner of the **Record & Tape Ltd.** stores, who has three stores within a mile of **Tower**, maintains that with his stores' solid customer base and experienced staff, there won't be that much of a change. "Maybe it'll cause some excitement about record buying and we'll all sell more," he says.

Of the completeness of the **Tower** catalog, **Olsson** quips, "There are only so many good records out. I mean, what's the point of having every version there is of **Tchaikovsky's Sixth**, you know?"

Several established store officials here are slightly peeved with all the attention **Tower** is beginning to get from the media. Even a local television news crew has done a short piece on the newcomer.

"We've been completely overlooked, and we've been here, growing, acquiring a reputation, for years," one retailer says. "I guess it's the old story about a prophet not being revered in his own land."

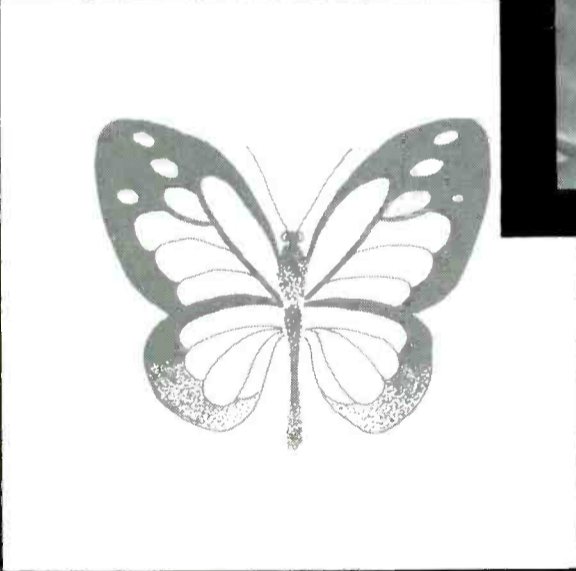
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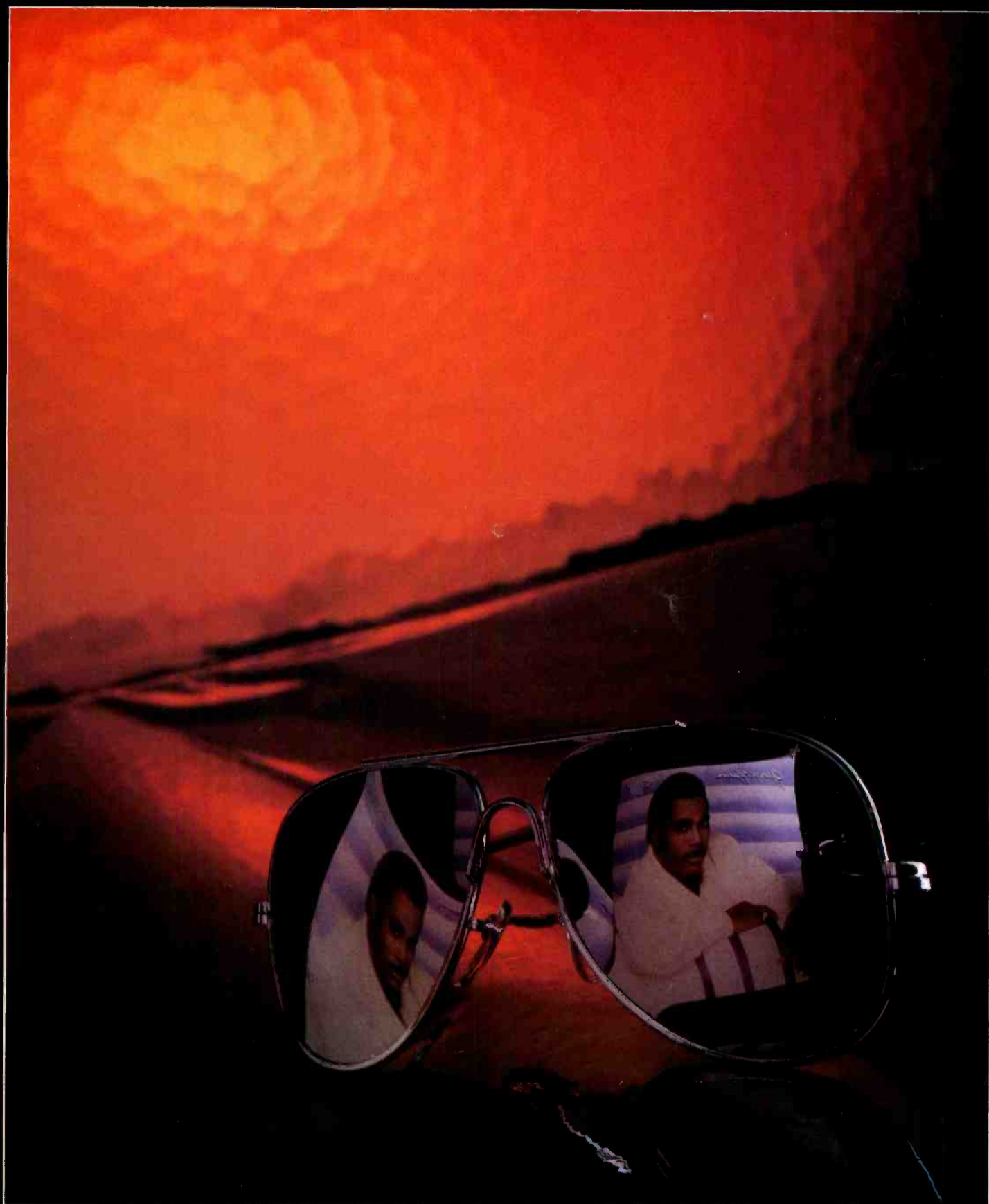


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